



# 2021

SUMMER INSTITUTE  
FOR EAST ASIAN STUDIES

# MEDIA AND MEDIATION IN EAST ASIA: *Assemblages and Global Flows*

WEDNESDAY 6/2 - FRIDAY 6/4  
10:30 AM - 3:00 PM EDT

# 2021

## SUMMER INSTITUTE FOR EAST ASIAN STUDIES

Media in all of its various manifestations—old and new, print and virtual, film and video, analog and digital, recorded and streamed, journalistic, artistic, “Youkued” “Weiboed” and “WeChatified”—defines the cutting edge of new and emergent cultural forms in Asia. There is no better time to investigate the modalities of media and mediation in contemporary academia, when the pandemic restricts many physical activities and population flows. Join the Asian Studies Center for this three-day institute that will explore the way in which histories of different periods, encompassing different regions, can be understood in relation to emergent forms of media and mediated knowledge.

The Summer Institute series at the University of Pittsburgh Asian Studies Center invites early career scholars to engage with leading East Asian studies faculty to workshop article-length manuscripts in preparation for peer review journal publication. Presentations by both the early career scholars and the senior scholars during the workshop will highlight research and teaching objectives.

## PROGRAM SCHEDULE

### DAY ONE: WEDNESDAY JUNE 2, 2021

#### Panel 1 @ 10:30-11:30 am EDT

**CALVIN HUI** | College of William and Mary

*The Art of Useless: Fashion, Media, and Consumer Culture in Contemporary China*

In this presentation, Hui introduces his book *The Art of Useless*. The first part stages an analysis of a commodity chain of fashion involving production, consumption, and disposal. The second part focuses on the representations of fashion and consumption in Chinese cinema in the 1960s (the socialist and revolutionary period), the 1980s (the economic reforms period), and the 2000s (the globalization period). He argues that the cinematic representations of gender, fashion, and consumption are a productive site for deciphering the symptoms of otherwise imperceptible political-economic, social, and historical contradictions of contemporary China. These depictions function as a screen onto which emerging Chinese middle-class desires and fantasies are projected, worked out, and negotiated. The third part discusses production and labor (what comes before consumption) and disposal and waste (what comes after consumption). Examining documentary productions, he explains how the migrant factory workers, the scavengers, and garbage are rendered invisible in consumption.

**KUN QIAN** | University of Pittsburgh

*Plformativity: The Libidinal and Polictical Economy of Chinese Live Streaming*

This article focuses on the live stream platforms in contemporary China. It explores how the mechanism by which libidinal economy and political economy have converged through a case study of Hao Wu's documentary film *People's Republic of Desire* (2018). Borrowing the term "platformativity" that Thomas Lamarre coined, it seeks to show how the new video platforms assemble the political, the economic, and the psychic in neoliberal technocratic capitalism in China. By facilitating a tittytainment economy, and producing a prosumer fantasy, the live streaming platforms are able to cash in on libidinal intensities to contribute to a capitalist profit. The popularity of live streaming in China then offers a unique perspective to critique the neoliberal discourse in an authoritarian state capitalist context.

**MODERATOR: JAMES COOK, University of Pittsburgh**

**DISCUSSANT: PAO-CHEN TANG, University of Manchester**

## DAY ONE: WEDNESDAY JUNE 2, 2021 [CONTINUED]

Panel 2 @ 11:30 am - 12:30 pm EDT

### **DONG YANG | University of Georgia**

*Where Have All the Personal Feelings Gone?:  
Unpacking Jia Zhangke's Acoustic Library*

Previous scholarship on Jia Zhangke's films either ignores the acoustic and aural elements at large or brushes them off as natural and subsidiary companions to the visual element, without much consideration for the audiovisual nexus or, perhaps more importantly, the distinctive function of sound in reinforcing visual (in)expressions. By looking at Jia's work, however, one can discern an increasingly creative and intentional aural strategy, by which the sound is frequently muted, amplified, or mismatched against the image. In addition, such changes become especially prevalent when Jia begins to test the limits of realism and implement surrealist elements in his films released after *Platform* (2000), which signifies a departure from the rigid and conventional documentary style. Through the analyses of *The World* (2005) and *Still Life* (2006), this article argues that for Jia, sound functions as a necessary cinematic tool to deliver the themes and emotions whose meanings and degrees of intensity lay beyond what language and image can valorize. The audio sphere takes up the role of transcribing and locating the inarticulate personal feelings that are often too immense to visualize on screen.

### **HO CHAK LAW | University of Michigan**

*Unveiling Parodies in Kung Fu Hustle through Music*

Best exemplified in *The Young Swordsman Lung Kim Fei* and *Wong Fei Hong* film series produced in Hong Kong during the 1950s and 1960s, Cantonese martial arts movies were once notorious for casual appropriation of prerecorded Chinese instrumental tunes. *Kung Fu Hustle* (2004) seems to have paid tribute to these movies by means of music and parody. This essay substantiates such a view by illustrating the importance of film scoring to parody as a key device for Stephen Chow (1962-), a famous maverick in Hong Kong cinema, to showcase not only his creative genius for comedy and his impressive familiarity with popular culture, but also his social criticism in disguise and his status as a film auteur.

**MODERATOR: JOSEPH ALTER, University of Pittsburgh**

**DISCUSSANT: MARCOS CENTENO, University of London**

## DAY ONE: WEDNESDAY JUNE 2, 2021 [CONTINUED]

Lecture @ 2:30 pm - 3:30 pm EDT

**JOSHUA NEVES | Concordia University**

*Technology and Pharmacology*

This presentation reflects on Neves' current research into the mainstreaming of smart technologies and cognitive enhancement, including a co-written book examining *TechnoPharmacology* (w/ Aleena Chia, Susanna Paasonen and Ravi Sundaram; forthcoming) and a manuscript in development. It brings together two lines of inquiry that, with some notable exceptions, are very often kept apart – that is, networked technologies and neuropharmacology. This research joins a growing body of work that focuses on the centrality of drugs and other pharmacological substances, practices, and economies to the constitution and critique of the present – including issues of health, optimization, extraction, inequality, policing, pleasure, democracy, and much else. At the same, it suggests that such insights remain peripheral to scholarship and activism in media and technology related fields, which are oriented towards screens and spectatorship, data and surveillance, infrastructure and logistics, among other preoccupations. This presentation's simple provocation is this: understanding media(tion) today requires a deeper engagement with technology *and* pharmacology, big data *and* big pharma, data capitalism *and* "pharmocracy." In addition to tracking some key insights from in the research to date, the talk will also consider some of the challenges associated with multi-sited projects – which, in the case of the book in question, includes research in China, India, Canada/US, and Germany.

**DISCUSSANT: JOEL NEVILLE ANDERSON, Purchase College, State University New York**

## **DAY TWO: THURSDAY JUNE 3, 2021**

**Panel 1 @ 10:30-11:30 am EDT**

**KEUNG YOON “BECKY” BAE | Columbia University**

*The Physicality of Gaming: Bodies, Biology, and Boundaries in Esports and Gaming*

Esports, or competitive video games, is a fast-growing industry that is seen as having the potential to overcome the physical and geographical boundaries to which traditional sports are bound. But if a sport is played and viewed primarily online, how should we understand physical spaces or bodies? This paper draws from major examples in South Korean esports to examine how physical space and human physicality are and will continue to be central to contemporary esports, and how these elements are indicative of some of the systematic and structural boundaries that prevent esports from being the meritocratic ideal that it purports to be. Focusing primarily on two games with major esports leagues (*League of Legends* and *Overwatch*), it traces three main threads of discussion: the importance of technological materiality and infrastructure in esports, the gendered body in gaming spaces, and the presence of physical bodies in esports visual media.

**ELIZABETH WIJAYA | University of Toronto**

*Insomniac Nights and the Aesthetics of Immobility in Tsai Ming-liang’s Walker Series*

Tsai Ming-liang’s seven-part Walker Series (2012–2015) traverses performance art and film, internet video, and film festival-oriented cinema, held together by the itinerant figure of Lee Kang-Sheng dressed as a monk. Tsai’s work carries the sense of the cinematic, as experiential encounters, into arenas outside the cinema theatre. Through the post-retirement Walker Series, I consider Tsai’s ever-further alienation of cinematic conventions and expectations and a continued pursuit of an “aesthetics of immobility” within the illusory form of the moving-image. Guided by Levinasian themes of passivity, fatigue, and insomnia, I read the possibility of ethical spectatorship as radical passivity through scenes in the series and the 2016 *No No Sleep* exhibition at the MoNTUE Museum in Taipei. From a pandemic time where self-isolating is a passive action and form of responsibility for the other, waiting together becomes a form of willed immobility and temporality of hope that has collective, political potential.

**MODERATOR: KIRSTEN STRAYER, University of Pittsburgh**

**DISCUSSANT: KEISUKE YAMADA, University of Pittsburgh**

## **DAY TWO: THURSDAY JUNE 3, 2021 [CONTINUED]**

Panel 2 @ 11:30 am - 12:30 pm EDT

**PAO-CHEN TANG** | University of Manchester

*Smudged Screens: User Interface and Globalized Capitalism in The Wandering Earth*

This article explores the aesthetics and politics of technology and the labor behind its visual effects production in the 2019 Chinese science fiction film *The Wandering Earth*, a loose adaptation of Liu Cixin's short story of the same title. The focus is on the ideological implications of some major differences between the film and the original short story, especially the imaginary impacts of an apocalyptic crisis on the capitalist order of human society. While in the latter, human society (if not human psychology more generally) undergoes fundamental changes as thousands of giant thrusters push Earth out of its orbit away from an exploding sun, in the former existing forms of socioeconomic relation and structure, not least globalized capitalism, discreetly persist all the same. This article shall demonstrate how the film stages the presence of the capitalist worldview in an apocalyptic setting by analyzing its rendition of futuristic technologies through profilmic and digital effects alike.

**KEISUKE YAMADA** | University of Pittsburgh

*The Rise of the Synthetic in Global Capitalism*

Over the twentieth century, various types of synthetic fibers were invented, mass-produced, and widely distributed across the globe. This article analyzes the political power that was exercised to generate this innovation in musical instrument industries. It specifically discusses the politics behind the transition from the use of silk, the epitome of Japanese imperialism and capitalism, during World War II, to nylon, the epitome of US imperialism and industrial modernity, during the Cold War. Modern cultural industry's tendency in the mid- to late twentieth century to favor synthetic fibers over natural ones emerged as the result of the political-economic--and political-ecological--conflicts between the United States and Japan. These conflicts, it argues, prepared the ground for the rise of global capitalism's synthetic regime.

**MODERATOR: KUN QIAN**, University of Pittsburgh

**DISCUSSANT: HO CHAK LAW**, University of Michigan

## **DAY TWO: THURSDAY JUNE 3, 2021 [CONTINUED]**

Lecture @ 2:30 pm -3:30 pm EDT

**WEIHONG BAO** | University of California Berkeley

*Archaeology of a Medium: The (Agri)Cultural Techniques of a Paddy Film Farm*

This talk explores a case in contemporary documentary film practice that combines critical writings, aesthetic experiments, and alternative modes of exhibition in a way that blurs the boundary between media archaeology as a scholarly critical inquiry and media archeology as artistic creative reflection. The point of entry is contemporary documentary filmmaker Mao Chenyu, who is also an organic farmer, a critical thinker and writer, and a film exhibitor. Mao provides an intriguing case of how ethnography, ecology, and cosmology intertwine; how media art can take the form of media activism by redefining its boundaries and exhibition space; and how media art can be rethought by replacing its usual focus on media as object with a focus on media as space, community, and social process. Media archaeology in Mao's case suggests a particularly reflexive archaeology of the medium in relation to history, religion, nature, and locality, mobilized by his inquiry of shamanism as bodily and mental/spiritual techniques and as social practice.

**DISCUSSANT: DONG YANG, University of Georgia**



## DAY THREE: FRIDAY JUNE 4, 2021

Panel 1 @ 10:30 - 11:30 am EDT

### **MADELINE ESCHENBURG | Washburn University**

*Mediated Marginality: The Case of Zhang Huan's Performance To Raise the Water Level in a Fish Pond.*

The first performance artwork to include the participation of migrant workers in China was Zhang Huan's 1997 *To Raise the Water Level in a Fishpond*. Involving himself and 40 migrant workers entering a pond, posing for a photograph, and exiting the pond, the performance and its photographic documentation was originally a contribution to a portable catalog exhibition for a small audience of Chinese artists. Zhang's original explanation of this work focuses on his own inability to create change in the face of impossible odds in the context of an oppressive cultural environment. One photograph of this performance, however, launched Zhang into international fame the following year when it became the representative image for the 1998 New York Exhibition *Inside Out: New Chinese Art*. This presentation will explore how the global circulation of this image led to a re-assessment of its meaning which created controversy in the Chinese art world.

### **JOEL NEVILLE ANDERSON | Purchase College, State University of New York**

*Tracing Pre-Histories of Nuclear Disaster Between Japan and Unceded Territories of North America: On Kota Takeuchi's Blind Bombing, Filmed by a Bat (2020)*

In response to the Doolittle Raid on Tokyo in April 1942, in which US jets bombed the city and flew over the emperor's residence, the Japanese army developed a project under the code name fu-go, or fusen bakudan ("fire balloons," or balloon bombs) that could wreak similar terror. These autonomous hydrogen balloons carrying explosives could cross the Pacific Ocean in 3-6 days. Tracing their journey from a launching point in Nakoso, Fukushima to the West Coast of North America, artist Kota Takeuchi's short film *Blind Bombing, Filmed by a Bat* utilizes drone footage and the device of a bat's echolocation to position fu-go and the triple disasters of March 11, 2011 as echos across history. Engaging Takeuchi's film and its production in collaboration with representatives of Yakama Nation locating landing sites, this essay considers the implications of linking nuclear disaster with bombing campaigns in the contemporary moment.

**MODERATOR: SEUNG-HWAN SHIN, University of Pittsburgh**

**DISCUSSANT: ELIZABETH WIJAYA, University of Toronto**

## **DAY THREE: FRIDAY JUNE 4, 2021 [CONTINUED]**

Panel 2 @ 11:30 am - 12:30 pm EDT

**MARCOS CENTENO | University of London**

*Representing the Ainu in Early Documentary Films: Iconography and the Absent Image*

The discrimination suffered by the Ainu people in Japan contrasted with the European fascination for the Ainu culture between the Meiji period and the outbreak of the “Chinese Incident” in 1937. In fact, the Ainu were featured among many of the earlier moving images ever shot in Japan, including the first catalogue featuring Japan created by Lumière brothers in 1897. Simultaneously, exhibitions on Ainu culture proliferated across museums and world fairs in Europe and the US which boosted the international visibility of this minority, creating an iconography that circulated world wide which often was not even created in Japan. The purpose of this presentation is addressing the following three questions: first, where did this Western fascination for the Ainu come from? Second, how was the standardisation of Ainu iconography articulated during this period? Third, what are the limits of ethnographic films to illustrate the social reality of the Ainu at that time?

**SHU MIN YUEN | National University of Singapore**

*Guyz with a Secret: Towards an Alternative Queer Modernity*

Since the new millennium, transnational masculine female celebrities such as Chris Lee (China), Jing Chang (Taiwan), Denise Ho (Hong Kong), Suppanad Jittaleela (Thailand) have taken Asia by storm. In Japan, although lesser-known, masculine female and trans male idol groups have also gained a substantial following in the past decade. This paper focuses on the Japanese trans male boyband Secret Guyz and drawing on my ethnographic fieldwork in Japan and together with an analysis their performances, it explores how the “FTM idol group” enables the claiming of a form of queer visibility that both emerges out of, and is complicit with the neoliberal and neoconservative regime of post-bubble Japan. It argues that the queer possibility that is enabled by the emergent female and transmasculine sensibility across Asia points to a queer modernity that challenges the Western teleological narrative of rights and recognition.

**MODERATOR: CHARLES EXLEY, University of Pittsburgh**

**DISCUSSANT: CALVIN HUI, College of William and Mary**

## **DAY THREE: FRIDAY JUNE 4, 2021 [CONTINUED]**

Lecture @ 2:30 pm -3:30 pm EDT

**DAISUKE MIYAO** | University of California San Diego

*Japonisme and the Birth of Japanese Cinema*

In this talk, focusing on *Momojigari* (*Maple Viewing*, 1899), the “earliest surviving Japanese film,” which recorded the Kabuki actors Ichikawa Danjurō IX and Onoe Kikugorō V, I will examine Japanese reactions to Japonisme, the influence of Japanese art and culture on European fine art starting roughly in the 1860s. What do we mean by “film,” and how can this be squared with the changing medial contexts in which *Maple Viewing* was first encountered? How can we apply a national designation to a film whose production rather testifies to the global networks and imperializing imaginaries that defined the circulation of moving images at the turn of the century? In this way, he explores *Maple Viewing* as a case study for querying terms and frameworks that have served as a prioris for much of the historiography of moving images.

**DISCUSSANT: PAO-CHEN TANG**, University of Manchester

## 2021 SUMMER INSTITUTE FOR EAST ASIAN STUDIES SCHOLARS



### **JOSEPH S. ALTER** | University of Pittsburgh

Joseph S. Alter received his PhD from the University of California, Berkeley in 1989. His research specialization is in medical anthropology with interest in the relationship among religion, nationalism, health and the body in South Asia. Specific projects have focused on sport, sexuality, yoga, ayurvedic medicine, unani medicine and transnational transformations of medical knowledge. He is currently involved in a project to study the relationship among Nature Cure, ecology and worldview in contemporary India. A new project focuses on the relevance of biosemiotics to the development of ecologically grounded social theory. Teaching and research interests are combined by directing a semester-long study abroad program each Fall term, “Pitt in the Himalayas.”



### **JOEL NEVILLE ANDERSON** | Purchase College

Joel Neville Anderson is Visiting Assistant Professor of Cinema Studies and Film at Purchase College, State University of New York. He earned a PhD in Visual and Cultural Studies at the University of Rochester, and is expanding his dissertation on the aesthetic and political dimensions of self-documentary works produced in community media spaces into a book. Research and teaching encompass cinema and media studies, with specialties in experimental film/video, film festival studies, and Japanese cinema, with critical focus on the mediation of self and environment in the neoliberal era. Dr. Anderson’s writing appears in publications such as *Studies in Documentary Film*, *Millennium Film Journal*, and the *Routledge Handbook of Japanese Cinema*. He curates JAPAN CUTS: Festival of New Japanese Film, the largest festival of contemporary Japanese cinema in North America, and served as Managing Editor and Editorial Board Member of *InVisible Culture: An Electronic Journal for Visual Culture*.



### **KEUNG YOON “BECKY” BAE** | Columbia University

Keung Yoon “Becky” Bae is presently a Korean studies research scholar at Columbia’s Weatherhead East Asian Institute. Her current research examines the relationship between media production and the state in Korea, specifically looking at imperial regulation of colonial Korean cinema and the

**KEUNG YOON “BECKY” BAE [CONTINUED]**

relationship between state and industry that was established at this time. The project argues for an approach to colonial and postcolonial cinema more grounded in the economic and regulatory realities of the time, offering a re-reading of well-known colonial films through the lens of film policy. She has also published an article on the advent of South Korean webcomics, examining how webcomics both succeed analog manhwa and transform the practices of producing and consuming comics, and she has a forthcoming chapter on the status of South Korean esports in an anthology titled *Media technologies for work and play in East Asia*.



**WEIHONG BAO | University of California Berkeley**

Weihong Bao is associate professor of Film and Media & East Asian Languages and Cultures, UC Berkeley. She has published widely on comparative media history and theory, early cinema, war and modernity, affect theory, propaganda theory and practice, and Chinese language cinema of all periods and regions. Her book *Fiery Films: The Emergence of an Affective Medium in China, 1915-1945* (University of Minnesota Press, 2015) received honorable mention for the Modernist Studies Association Best Book Prize in 2016. She is currently working on a new book, “Background Matters: The Art of Environment in Modern China,” as well as two special issues on “Medium/Environment” (*Critical Inquiry*) and “Climate/Media” (*Representations*). Side research projects include the geopolitics of film theory and cultural constructions of secrecy as media theory and history. She co-edits *The Journal of Chinese Cinemas* and the “film theory in media history” book series published by Amsterdam University Press.



**MARCOS CENTENO | University of London**

Marcos Centeno is the Japanese Studies programme director at Birkbeck, University of London, where he teaches Japanese Cinema as well as topics related to Japanese modern history, culture and society. Before that, Centeno worked for the Department of Japan and Korea at SOAS where he convened the MA ‘Global Cinemas and the Transcultural’. Centeno was also Research Associate at Waseda University, Research Fellow at the University of Valencia and visiting researcher at Ochanomizu University, Université Sorbonne Nouvelle-Paris 3 and Goethe Universität Frankfurt. His research

### **MARCOS CENTENO** [CONTINUED]

interests revolve around Japanese documentary film, transnational cinema, film representation of minorities, archaeology of images and memory. His research on the film representation of the Ainu people has received several prizes, including his full-length documentary, *Ainu. Pathways to Memory* (2014). His latest research project “Japanese Transnational Cinema” was funded by several institutions including Sasakawa and Daiwa foundations, Waseda and the Japanese ministry of education



### **JAMES A. COOK** | University of Pittsburgh

James Cook is the Associate Director of the Asian Studies Center at the University of Pittsburgh where he oversees a Department of Education National Resource Center in East Asia. His research focuses on modern Chinese history and the Chinese diaspora in the early 20th century. Before arriving at Pitt, he spent 13 years as a faculty member at Central Washington University in Washington State, where he was Director of the Asian Studies Program.



### **MADELINE ESCHENBURG** | Washburn University

Madeline Eschenburg is an art history lecturer at Washburn University in Topeka, Kansas. She earned her PhD from the University of Pittsburgh in 2018. She specializes in contemporary Chinese art with a focus on performance and Social Practice art. She has published articles and book chapters about Chinese performance art and its relationship to documentary practice in the 1990s and early 21st century in journals like *Yishu: Journal of Contemporary Chinese Art* and *Contemporaneity: Historical Presence in Visual Culture*. She is currently working on a book project that explores the history of contemporary Chinese artists' inclusion of marginalized communities in performance art and Social Practice projects from the 1990s to the present. Her research focuses on the various ways contemporary artists have tried to assist marginalized communities in Postsocialist China, with an emphasis on the networks of power (domestic and global) that have enabled or inhibited their success.



**CHARLES EXLEY | University of Pittsburgh**

Dr. Charles Exley is Associate Professor of East Asian Languages and Literatures with a specialization in Japanese Film and Literature. He also serves as the Associate Director of the Film Studies Program. In addition to his scholarship, he has played a key role as the faculty advisor for the biennial Japan Documentary Film Award and Screenshot:Asia media program. His first book *Satō Haruo and Modern Japanese Literature* (Brill, 2016), draws on a variety of discourses of interwar Japan (medical, colonial, historical, and popular) in order to examine the role of mental states in Satō Haruo's fiction.



**CALVIN HUI | College of William and Mary**

Calvin Hui teaches at the College of William and Mary in the U.S. He received his PhD in Literature at Duke University. His research focuses on modern Chinese film and media, Hong Kong studies, critical theory, and cultural studies. His book, *The Art of Useless: Fashion, Media, and Consumer Culture in Contemporary China*, is forthcoming with Columbia University Press in September 2021. His peer-reviewed works have appeared and will appear in *Journal of Chinese Cinemas*, *Prism: Theory and Modern Chinese Literature*, *Verge: Studies of Global Asias*, *The Cold War and Asian Cinemas*, and *The Changing Landscape of China's Consumerism*. His editor-reviewed works have appeared in *Modern Chinese Literature and Culture* (Web Publications) and *GLQ: A Journal of Lesbian and Gay Studies*. Hui received a 2019 American Council of Learned Societies fellowship, and a research grant (2020) and a scholar grant (2016) from the Chiang Ching-kuo Foundation for International Scholarly Exchange.



**HO CHAK LAW | University of Michigan**

Ho Chak LAW received his Ph.D. in musicology (with an ethnomusicological emphasis) from the University of Michigan, with his dissertation *Cinematizing Chinese Opera, Performing Chinese Identities, 1945-1971*. His writing could be found in *CHINOPERL: Journal of Chinese Oral and Performing Literature, Music and the Moving Image*, *International Journal of Asian Studies*, and *The Drama Review* (forthcoming). His current research interests cover the music ecology of Sinosphere, the analysis of film music, and the issue of cultural translation and technological mediation.



**DAISUKE MIYAO | University of California San Diego**

Daisuke Miyao is Professor and Hajime Mori Chair in Japanese Language and Literature at the University of California, San Diego. He is the author of *Japonisme and the Birth of Cinema* (Duke University Press, 2020), *Cinema Is a Cat: A Cat Lover's Introduction to Film Studies* (University of Hawai'i Press, 2019), *The Aesthetics of Shadow: Lighting and Japanese Cinema* (Duke University Press, 2013), and *Sessue Hayakawa: Silent Cinema and Transnational Stardom* (Duke University Press, 2007). Miyao also edited *The Oxford Handbook of Japanese Cinema* (Oxford University Press, 2014) and co-edited *Transnational Cinematography Studies* (Rowman & Littlefield, 2017) with Lindsay Coleman and Roberto Schaefer, ASC.



**JOSHUA NEVES | Concordia University**

Joshua Neves is Associate Professor and Director of the Global Emergent Media (GEM) Lab at Concordia University (Montréal). His research centers on digital media, cultural and political theory, Asia and the Global South, and problems of development and legitimacy. He is the co-author of *TechnoPharmacology* (forthcoming 2022), author of *Underglobalization: Beijing's Media Urbanism and the Chimera of Legitimacy* (Duke 2020), and co-editor of *Asian Video Cultures: In the Penumbra of the Global* (Duke 2017), as well as special issues on "Media Populism" (*Culture Machine* 2020) and "Optimization" (*Review of Communication*, 2021), among others.



**KUN QIAN | University of Pittsburgh**

Kun Qian is Associate Professor of Chinese Literature and Film at the University of Pittsburgh. She received her Ph.D degree in East Asian Literature from Cornell University. She is the author of *Imperial-Time-Order: Literature, Intellectual History, and China's Road to Empire*. Currently she is working on a book manuscript that deals with the tripartite relationship between political subjectivity, economic man, and libidinal economy in modern Chinese literature and media.





**SEUNG-HWAN SHIN | University of Pittsburgh**

Seung-hwan Shin is Visiting Lecturer of Korean Studies who specializes in Korean cinema at the University of Pittsburgh. He received his Ph.D. degree in English/Film Studies from the University of Pittsburgh. His research and teaching incorporates the position to such issues as the formation of national/transnational cinemas, the interplay between genre cinemas and political unconscious, the shifts in public spectatorship (popular discretion), time narratives, the nexus of de- and reterritorialization and cinematic violence.



**KIRSTEN STRAYER | University of Pittsburgh**

Kirsten Strayer is Visiting Instructor in Film Studies and the program coordinator for the Asian Studies Center film programming series Screenshot: Asia. She has worked on several film festivals and series screening programs, including the Silk Screen Film Festival in Pittsburgh and the Imagine Science Film Festival in New York/ Abu Dhabi. She also teaches the “Film Festivals and Industry” course in the film and media studies program.



**PAO-CHEN TANG | University of Manchester**

Pao-chen Tang is a Lecturer (equiv. Assistant Professor) in Chinese Cultural Studies at the University of Manchester, where he joined in 2020 after receiving a joint PhD in Cinema and Media Studies and East Asian Languages and Civilizations at the University of Chicago. He is currently working on a book manuscript, tentatively titled *The Animist Imagination: A Cinematic Aesthetics of Personhood*, which provides a new way of thinking about broad-scale themes of environment and East Asian art cinemas through the logic and language of animism. He is also co-editing an anthology devoted to medical culture in East Asian film and media. His writings have been published or are forthcoming in *Journal of Cinema and Media Studies*, *ISLE: Interdisciplinary Studies in Literature and Environment*, *Journal of Chinese Cinemas*, *Early Popular Visual Culture*, and *Yishu: Journal of Contemporary Chinese Art*.



**ELIZABETH WIJAYA | University of Toronto**

Elizabeth Wijaya is an Assistant Professor of East Asian Cinema in the Department of Visual Studies and a Graduate Faculty at the Cinema Studies Institute and the Director of the Centre for Southeast Asian Studies at the University of Toronto. She was a President’s Postdoctoral Fellow at the Department of Asian and Middle Eastern Studies, University of Minnesota (Twin Cities). She received her PhD from

## **ELIZABETH WIJAYA [CONTINUED]**

the Department of Comparative Literature at Cornell University in 2018. She is an Associate Producer of *Taste* (dir. Le Bao, Special Jury Award, Encounters Competition of the Berlinale 2021). She received the Connaught New Researcher Award for “Luminous Waves: Transregional Visions and Networks in Contemporary Southeast Asian Independent Cinema.” She was awarded the UTM RSAF for “Migratory Encounters between Past and Present: A Cinematic Research-Creation Collaboration.” She is working on a book titled “Luminous Flesh: The Visible and Invisible Worlds of Contemporary Trans-Chinese Cinema.”



## **KEISUKE YAMADA | University of Pittsburgh**

Keisuke Yamada (Ph.D. University of Pennsylvania, 2020) is a Japan Studies postdoctoral fellow at the Asian Studies Center, University of Pittsburgh. He is the author of *Supercell Featuring Hatsune Miku* (Bloomsbury Academic, 2017). His other peer-reviewed work has appeared in *Asian Music*, *Ethnomusicology Forum*, *Japan Forum*, *Japanese Studies*, and *The Oxford Handbook of Economic Ethnomusicology*. His doctoral dissertation, “Ecologies of Instrumentality: The Politics and Practice of Sustainable *Shamisen* Making,” won the 2021 Northeastern Association of Graduate Schools Doctoral Dissertation Award. He has been working on a book tentatively entitled *The Political Ecology of Sound: Noise, Music, Silence, and Geopower in a Globalized World*, which explores in the intersections between global political economy, environmental history, and sound studies.



## **DONG YANG | University of Georgia**

Dong Yang is a doctoral candidate of comparative literature at the University of Georgia, currently writing his dissertation on the question of affect and vitalism in Chinese independent cinema, the French New Wave, and experimental animation. He has designed and taught a variety of Chinese language and cultural classes at his institution, and his articles and reviews on such topics as continental philosophy, Asian American literature, translation theory, and art cinema can be found in *Symbolism: An International Annual of Critical Aesthetics*, *The Agonist: A Nietzsche Circle Journal*, *Rebuilding the Profession* (Vandenhoeck & Ruprecht, 2020), *Recherche littéraire/Literary Research*, *Canadian Journal of Film Studies/*

**DONG YANG [CONTINUED]**

*Revue canadienne d'études cinématographiques, Early Popular Visual Culture, and Cinema: Journal of Philosophy and the Moving Image*



**.SHU MIN YUEN | National University of Singapore**

Shu Min Yuen is a postdoctoral fellow at the Department of Japanese Studies, National University of Singapore. Her research interests include queer and transgender studies, LGBTQ social movements, contemporary Japanese culture and society, and mobilities and migration. At the National University of Singapore, she teaches courses on Japanese history and society, gender and sexuality, popular culture, and advanced research and writing. She is currently working on converting her PhD dissertation on female-to-male trans men and their community in Japan into a monograph. Her recent works appear in the *Routledge Handbook*

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