

Forgotten Popular Culture: Asian Cinema and Film History
23-25 May 2022

Conference programme

Please note the time in the programme is based on British Summer Time (BST)

Monday, 23 May 2022	
09:00-09:15	Welcome speech
09:15-10:45 panel 1: Woman on the Post-War Screen Chair: Lin Feng	“Bridge of Spies”: Genre, Gender and Woman Secret Agent 001 (Xuelin Zhou, University of Auckland)
	The Politics of Desire: Kim Soo-yong’s <i>Burning Mountain</i> and Women’s Representation (Ariel Schudson, independent)
	Rethinking Female Spies in Chinese Cold War Cinema: <i>Femme Fatale</i> , Anti-espionage Film, and Socialist Myth (Yushi Hou, University of Southampton)
	Forgotten Melodrama: Girlhood and Relatability in Ayako Wakao’s Early Star Image (Lydia Brammer, University of Warwick)
10:45-11:00	break
11:00-12:00 keynote speech	Visualising a Film Past: Early Korean Cinema through the Lens of Teaching, Curating and Scholarship (Professor Kate Taylor-Jones, University of Sheffield)
12:00-13:00	lunch break
13:00-14:30 panel 2: Space and Place Chair: Xu Chang	Pink Film Theatres: the Theatrical Space vs Social Space (Hoi-yan Yau, Lingnan University and Heung-wah Wong, University of Hong Kong)
	Landscapes in Feng Xiaogang’s <i>Big Shot’s Funeral</i> : An Intertextual Approach (Tianxiang Wang, National University of Ireland, Galway)
	Atlas in Motion: Visualising Manchuria in Moving Images (Yufei Li, Jesus College, University of Cambridge)
	Landscapes from the Margin: Ethnicity, Geopolitics, and Border-crossing in Zhang Lu’s <i>Dooman River</i> (Yanjie Wang, Loyola Marymount University)
14:30-14:45	break
14:45-16:00 panel 3: Shifting Cultures and Instruments of Forgetting in East and South-East Asian cinema Chair: Fraser Elliott	Cinema Before Nation: Historiographical Journeys into 'Transnational Cinema' in Pre-war Southeast Asia (Felicia Chan, University of Manchester)
	Crazy Bumpkins and City Slickers: Sowing Seeds for the Hong Kong New Wave in Shaw Brothers’ 1970s Comedies (Fraser Elliott, University of Edinburgh)
	Ebola Syndrome (1996) and the Marginalisation of Popular Tastes (Andy Willis, University of Salford)
16:00-17:00 Keynote speech	The Cold War in Hong Kong Cinema (Professor Po-Shek Fu, University of Illinois)

Tuesday, 24 May 2022	
09:00-10:30 Panel 4: Style, Aesthetics and Genre Development Chair: Xu Chang	Genre Tropes and Imagery in Japanese High School Films: Window Aesthetics in <i>After the Rain</i> (2018) (Peter C Pugsley, University of Adelaide)
	Buried Blockbuster: Unforgetting <i>Prophecies of Nostradamus</i> (1974) (Guillaume Vétu, University of Adelaide)
	North Korean Film Industry in the 1970s: The Rise of Juche Aesthetics in Popular Films (Jeferson Martins, Hanyang University)
	A New Inception: Reintroducing Film Genres in 1980s Chinese Cinema (Stefano Locati, IULM University)
10:30-10:45	break
10:45-12:15 panel 5: Body, Gaze, and Feminist Approach Chair: Lin Feng	The Forgotten Sexy Bombs: The Nude Stars in Hong Kong Cinema of the 1970s (Enoch Yee-lok Tam, Lingnan University)
	Gender Negotiation of the Modelled Women: Subjectivity and Empowerment in Revolutionary Model Opera Films (Hui Miao, Xi'an-Jiaotong-Liverpool University)
	I've Hated You, But You Are All I Have": A Post-Feminist Examination of Girlfriend Culture in Chinese Girlhood Film (Liao Zhang, University of Nottingham)
	Ma Suzhen: An Heroic Woman Takes Revenge (Paul Bevan, University of Oxford)
12:15-13:15	lunch break
13:15-14:15 keynote speech	The Captive Audience and Albanian Films in Mao's China (Dr Xiaoning Lu, SOAS)
14:15-14:30	break
14:30-15:45 panel 6: Politics, Censorship and Popular Screen Culture Chair: Lin Feng	The Film Censorship in Shanghai French Concession (1927-1943) (Weiqing Zhao, Communication University of Zhejiang)
	Colonial Capitalist Melodrama: Political Critiques in Popular Hong Kong Films of the 1950s-1960s (Tom Cunliffe, University College London)
	Between Carnival and Censorship: Politics of the Comedic Kung Fu Body in Chinese Cinema (Wayne Wong, University of Sheffield)
15:45-16:00	break
16:00-17:30 panel 7: Governance, Distribution, and Consumption Chair: Xu Chang	Controversies of British Film Quotas in Post-war South-East Asia (Nga Li Lam, independent)
	The Forgotten Global Influence of the Zatoichi Franchise (Jonathan Wroot, University of Greenwich)
	The Visibility of Local Short Film During Covid 19 Pandemic (Dyna Herlina Suwanto, University of Nottingham)
	The Ways for South Korean Cinema to Cross the Border (Hyo-Jeong Lee, Southern Illinois University)

Wednesday, 25 May 2022	
09:00-10:30 panel 8: Cultural Identity and Popular Cinema Chair: Yan Ying	<p>The Films of Chookiat Sakveerakul and the Mainstreaming of Queer Romance in Contemporary Thai Media Culture (Thomas Baudinette, Macquarie University)</p> <p><i>Anita</i>: Stardom and Cultural Memory in Hong Kong Cinema (Chin-Pang Lei, University of Macau)</p> <p>“Spare the Brahmin”: Anxiety, Cinema, and Representation (Sudha Tiwari, UPES)</p> <p>Through a Glass Brightly: The Translingual Practice in <i>The Great Buddha+</i> (2017) and <i>Classmates Minus</i> (2020) (Yuan Li, University of Southampton)</p>
10:30-10:45	break
10:45-12:15 panel 9: History, Industrial Infrastructure, and Creative Labour Chair: Kiranmayi Indraganti	<p>The Closeness of Close Up: Behind the Scenes of Carl Koch’s <i>Nippon</i> (Wayne Arnold, University of Kitakyushu and and Adrian Wood, independent)</p> <p>Reclaiming the Pioneering Cinema of Sai Paranjpye (Nandana Bose, independent)</p> <p>One Tune, Many Languages: New multi-language Platforms of South Indian Cinema (Kiranmayi Indraganti, Srishti Manipal Institute of Art, Design and Technology)</p> <p>Revisiting Kawashima Yūzō — The Forgotten Status of "The Graceful Brute" (1962) (Lukasz Mankowski, University of Warsaw)</p>
12:15-13:15	break
13:15-15:00 panel 10: Representation, Recreation, and Reception Chair: Xu Chang	<p>Critical Zoom-in into the 80s. How Film Recalls Historical Event on the Screen: Collective Memories-Representation-Function, Focusing on <i>Taxi Driver</i> (2017) and <i>1987: When the Day Comes</i> (2017) (Kyoung-Suk Sung, Kyungpook National University)</p> <p>Doomed to Oblivion? Contemporary Japanese Cinema from the Perspective of Sports Film (Giacomo Calorio, University of Milan-Bicocca)</p> <p>Forgetting Socialist Animation: Ma Liang and his Magic Paintbrush (Paul Kendall, University of Westminster)</p>
15:00-15:45 Chair: Lin Feng	<p>Closing session: Dialogue with Professor Esther Johnson on Researching Asian Cinema: Method, Collaboration, and Cross-broader Scholarship of Film History</p>