

13th ASIAN CINEMA STUDIES SOCIETY CONFERENCE

PANEL SCHEDULE

SESSION 1 - 24 JUNE | 10:45AM - 12:30PM

Panel: "Crazy Rich Asians"

1. Edna Lim, National University of Singapore, 'Colliding Asias: *Crazy Rich Asians* in Singapore'
2. Jason Coe, University of Hong Kong, 'Resignifying Culture Versus Folk Culture: Contrasting *Crazy Rich Asians* with *Money No Enough*'
3. Mark Gallagher, University of Nottingham, '*Crazy Rich Asians* and the Borders of Screen Cosmopolitanism'

Panel: Horror

1. Allison Craven, James Cook University, 'Of Bunyips, Brides and Luminous Shadows: Rethinking the Gothic Through an Asian-Australian Lens'
2. Katarzyna Ancuta, Chulalongkorn University, 'Spectral Materialities: Haunted/Haunting Objects in Asian Horror Film'
3. Ella Raidel, University of Art and Design Linz, 'Accelerating Spectrality: Contemporary Chinese Ghost Films'

Panel: Border-Crossing Women: Female Stardom, (Trans)nationalism, and Modernity in Post-War Chinese-Language Cinemas

1. Pi-Ju Liang, Stony Brook University, 'The Sinicized and Mainlander-ized Queen of Amoy-Dialect Films Chong Sit Fong in Bai Ke's Romance at Lung Shan Temple (1962)'
2. Chun-Chi Wang, National Dong Hwa University, 'The Crossover Stardom of Taiwanese Film Star Bai Lan'
3. Erica Ka-Yan Poon, Lingnan University Hong Kong, 'The Female Bond Without Nationality: The Imaginary of Cosmopolitan in Shaw Brothers' Action Films'
4. Ting-Wu Cho, New York University, 'Avengers to Desperate Wives: Women's Movement, Taiwan Pulp, and the Transformation of Female Star Images (1979-1985)'

SESSION 2 - 24 JUNE | 1:30PM - 3:00PM

Panel: Co-Production, Multi-Culturalism, and Other Hyphenations

1. Arezou Zalipour, Auckland University of Technology, 'Asian Diasporic Film and Film-making in New Zealand'
2. Lin Feng, University of Leicester, 'Shanghai Calling: Imagination of Cosmopolitanism in Co-produced Romantic Dramas'
3. Robert Hyland, Queen's University, 'Neoliberalism and Asian Cinema: Transnationalism; Netflix; *OkJa*, and a Cinema of Disruption'

Panel: Technologies, VR and Games

1. Bryan Hikari Hartzheim, Waseda University, 'Playing Detective: Cinematic/Ludic Design in Hideo Kojima's *Adventure Games*'
2. Dave Hare, Duke Kunshan University, 'Creative VR Approaches to Spiritual Environments: *The Cave* (2007)'
3. Pujita Guha, Jawaharlal Nehru University, 'Is The Forest A Green Screen? On Certain Practices In New Filipino Digital Cinemas'

Panel: The Affective Urban: Eco-critical Issues and Asian Cinema

1. Winnie Lai Man Yee, University of Hong Kong, 'Curating Nature: A Study of Hong Kong Independent Eco-film Festival'
2. Sung-Ae Lee, Macquarie University, 'The Korean Adaptation of *Little Forest*: From Critical Ecotopia to Sohwaekhaeng ('a small but certain happiness)'
3. Fiona Yuk Wa Law, University of Hong Kong, 'Between Eco-kitsch and Eco-minimalism: Apathetic Healing in Asian Cinema'

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SESSION 3 - 24 JUNE | 3:15PM - 4:45PM

Panel: Stardom

1. Jonathan Driskell, Monash University Malaysia, 'P. Ramlee, Space and Stardom in the "Golden Age" of Malay Cinema'
2. Lara Vanderstaay, University of Queensland, 'Subverting the 'Good Wife and Wise Mother': The Roles and Public Persona of Xu Jinglei'
3. George Chun Han Wang, University of Hawaii at Manoa, 'Experiencing America: Uncovering King Hu's First Journey to the United States'

Panel: Censorship and Regulation

1. Lauren Bliss, University of Melbourne, 'Figuring Tiananmen: Discursive Potential in the Cinematic Public Sphere'
2. Qi Ai, University of Nottingham, 'Tangoing with Regulatory Authority: Creative Application of Taboo Subjects and Promotion of Main Melody Spirits in Feng Xiaogang's Cinema'
3. Gary Qing Zhao, Chinese University of Hong Kong, 'Communicating with the World: The Production and Circulation of Chinese Documentaries in the 1950s and 1960s'

Panel: Props, Motifs, and Themes

1. Peter Pugsley, University of Adelaide, 'The Disciplined Environment: The School Uniform as Visual Motif in Japanese Cinema'
2. Michelle Kim, Simon Fraser University, 'The Heungover: How the Concept of Heung is Expressed Aesthetically in South Korean Cinema'
3. Bruno Lovric, City University of Hong Kong, 'Pokémon Fandom as a 'Religion': Construction of Identity and Cultural Consumption in Hong Kong'

SESSION 4 - 25 JUNE | 10:15AM - 12:00PM

Panel: Environmentalism in SEA Cinema

1. Graiwoot Chulphongsathorn, Independent Scholar, 'Apichatpong Weerasethakul's Moving Images and Environmental Crisis'
2. Philippa Lovatt, University of St Andrews, 'Nguyễn Trinh Thi's Ecocinema: Tracing the Anthropocene in Southeast Asian Artists' Moving Image'
3. Rosalia Engchuan, Max Planck Institute for Social Anthropology, 'Stories About Humans in Uncanny Environments of Non-human Nature: The Cinematic Creations and Practices of Komunitas Film in Contemporary Indonesia'
4. Bonnie Tilland, Yonsei University, 'Making Invisible Threats Visible: The Misaemōnji Problem in South Korean Film'

Panel: New Chinese Cinemas

1. Abraham Overbeeke, Hong Kong Baptist University, 'Haunted Memories in Nonlinear Chinese Cinemas'
2. Heng Siu, Hong Kong Film Critics Society, 'In Attempt to Take Destiny in Own Hands: Post-Umbrella Revolution Hong Kong Cinema'
3. Sicheng Liu, Hong Kong Baptist University, 'People With Settlements: An Examination of Contemporary Chinese Mainland Art-House Films Using Settlement Size, People's Daily Lives, and Modernization Attempts'
4. Samuel Hellmann, City University of New York, 'Filming Temporality and the Spatial Horizons of Utopia'

Panel: Rural Environments in Philippine Cinema

1. Katrina Ross Tan, Monash University, 'Unsettled Regions: Rurality in Philippine Regional Cinema'
2. Roland Tolentino, University of the Philippines Film Institute, 'Ruralizing Globality: Neoliberalism in Conversation with Philippine Regional Cinemas'
3. Adrian Mendizabal, University of the Philippines Film Institute, 'Dialectics of Decentering: The Logic of Decentering Spacetime Environments in the Cinema of Lav Diaz'

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4. Tito Jr. Quiling, University of Santo Tomas, 'A Sense of Place: Atmospheric Disturbances in Peque Gallaga's Oro, Plata, Mata'

SESSION 5 - 25 JUNE | 2:30PM - 4:00PM

Panel: Gender and Sex

1. Wenyi Wang, Nagoya University, 'Representations of De-Patriarchy Sex Workers: Sayuri Ichijo's Character in Nikkatsu Roman Porno'
2. Muhammed Shahriar Haque, East West University, 'Taboo in Asian Cinema: Significance of Schema in Dhallywood Rape'

Panel: Forests

1. Christopher Brown, University of Sussex, 'Returning to the Woods in Recent Taiwanese Film'
2. Prem Poddar, Roskilde University, 'Spectral Thailand: *Uncle Boonmee's* Ghosts in the Darkness'
3. Ratna Erika M. Suwarno, Universitas Padjadjaran, 'Near Far Wherever You Are: Rural Indonesia Spatial Narratives in Indonesian Webseries'

Panel: The Nation

1. Dag Yngvesson, University of Nottingham Malaysia, 'Melatah: The Village Modernist Compulsions of Indonesian Cineaste Nya Abbas Akup'
2. Enoch Yee Lok Tam, Hong Kong Baptist University, 'A Double Face of Lo Ting: Reimagine the Imagined Communities in *The Mermaid* and *Three Husbands*'
3. Umi Lestari, Independent Scholar, 'Enunciating Nationalism Through Archives and Filmmaking Technology'

Panel: Cinema as Soft Power

1. Valerie Soe, San Francisco State University, 'Romance, Culture, and Soft Power: *Love Boat: Taiwan* Documentary Film'
2. Anubha Sarkar, Monash University, 'Bollywood's Global Affair: The Cultural Industry and Soft Power'
3. Brian Bernards, University of Southern California, 'A Thai Winter Sonata: Inter-Asian Tourism and K-Drama Desire in *Hello Stranger*'

SESSION 6 - 25 JUNE | 4:15PM - 5:45PM

Panel: Korean Transnationalism

1. Edward Lee, University of Hawaii at Manoa, 'The Agency of Koreanness in Transnationalism in Bong Joon-ho's *Okja* and *Snowpiercer*: '...Learn Korean; it opens new doors!''
2. Kosuke Fujiki, Okayama University of Science, 'Placing (In)visibility: Geopolitical and Sexual Tension in the Transnational Adaptation of *Burning* (2018)'
3. Calvin McMillin, Iolani School, 'Watching the World Burn: Adaptation and Intertextuality in Lee Chang-Dong's *Burning* (2018)'

Panel: Animals

1. Christian Jil Benitez, Ateneo de Manila University, 'A Species of Spectacle: On Alvin Yapan's *Oro* (2016) and Toward the Thingness of the Film'
2. Samson Sum Sheung Tang, Chinese University of Hong Kong, 'Towards a Cognitivist Appreciation of Empathy and the Animal Face on Screen: A Case Study of Lu Chuan's *Born in China*'
3. Olivia Khoo, Monash University, 'A Voice for Elephants: Kirsten Law's *Pop Aye* and Environmental Dialogue in South-East Asia'

Panel: Gender - Masculinities

1. Dennis Yongde Dai, University of Macau, 'Thinking Chinese Masculinity in the Contemporary Chinese Military Action Films'

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2. Thongchai Sae-Chia, Nakhon Pathom Rajabhat University, 'The Fluid Fatherhood?: The Representation in Contemporary Thai Queer Films Since 2010'
3. Muji Wang, University of Macau, 'Beneath the Nationalist Parade of *Wolf Warrior 2*: A Counter-Revolutionary Fairytale, a Rationale for International Intervention, and Domestic Social Problems that Cannot Be Erased'

SESSION 7 - 26 JUNE | 9:45AM - 11:15AM

Panel: Gender - Women's Roles

1. Agata Ewa Wrochna, University of Nottingham Ningbo, 'Urbanopia' and the Experience of Female Sexuality in *Bedevilled*'
2. Mary Anne Mallari, De La Salle University, 'Transnational Fantasies and Rural Realities in the Filipino Regional Film *Ang Damgo ni Eleuteria (The Dream of Eleuteria Kirschbaum 2010)*'
3. Phoebe Pua, National University of Singapore, 'She of the Outlands: Women and the Rural World in Contemporary Southeast Asian Cinema'

Panel: Productions in the Tropics

1. Debashree Mukherjee, Columbia University, 'Untimely Cinema: Monsoon Media in Colonial Bombay'
2. Nadine Chan, University of Chicago, 'Tropical Malaise of an Extractive Medium: Color, Climate, and the Anti-Archivability of Film'
3. Philippe Mather, Campion College at the University of Regina, 'Shanghaied in Singapore: Orientalism and Genre in Film'

Panel: Non-Activist Approaches to Chinese Cinemas

1. Qi Li, King's College London, 'Chinese Queer Cinema: A Space Issue'
2. Weiting Fan, King's College London, 'Chinese Young Filmmakers' Self-reflexivity in the Rise of Popular Web Series'
3. Xiaochu Wu, University of Oxford, 'The "In-between-ness" of Indie Feature Film in Contemporary China'

SESSION 8 - 26 JUNE | 11:30AM - 1:15PM

Panel: Towards Central Asia

1. Zhou Yan, Beijing Normal University, 'Inheritance and Renaissance: On the Contemporary Film History of Turkmenistan'
2. Evgenia Volosova, IIMT School for Advanced Studies Lucca, 'Shaping the Russian Far East: Arsenyev, Litvinov, and Kurosawa'
3. Qi Wang, Georgia Institute of Technology, 'The Dilemma of Pema Tsedon: Space, Gaze, Film'

Panel: Historical Film Production in East Asia

1. Paul Spicer, Hiroshima Jogakuin University, '*Saikaku Ichidai Onna* (1952): Melodrama, Classical Tragedy, and the Path to Enlightenment'
2. Winnie Wing Shan Lo, National Chiao Tung University, 'Beyond West-East Axis - Revisiting Cantonese Sound Film *White Golden Dragon* (1933)'
3. Michael Sooriyakumaran, University of Toronto, 'Hysterical Realism: Melodrama, Realism, and Naturalism in Naruse Mikio's *Floating Clouds*'
4. Thomas Doherty, Brandeis University, 'The Tokyo War Crimes Tribunal on Film'

Panel: Multiple Perspectives on Film Locations and Fan Tourism in Asia

1. Wikanda Promkhuntong, Mahidol University, 'Southeast Asian Film Trail: Past Colonial Legacy and Present Fan Tourism'
2. Kate Taylor-Jones, University of Sheffield, 'Panel: Multiple Perspectives on Film Locations and Fan tourism in Asia.'
3. Pasoot Lasuka, Chiang Mai University, 'Creating "Authentic" Experiences: Tourism Objects in Thai Travel Cinema'

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4. Veluree Metaveevinij, Thammasat University, 'Bangkok as Film Locations: Representations of Bangkok in the European, Thai, and Southeast Asian Film Co-productions'
5. Natthanai Prasannam, Kasetsart University, 'Somewhere Only We Know: Mapping Thai Yaoi Stars, Travels and Fan Culture'

SESSION 9 - 26 JUNE | 2:15PM - 3:45PM

Panel: Cities

1. Elmo Gonzaga, Chinese University of Hong Kong, 'The Cinematic Environments of Trans-Asian Supply Chains in the New Planetary Network Blockbuster'
2. Zebunnisa Hamid, Lahore University of Management Sciences, 'Urban Space and Shifting Realities in New Pakistani Cinema'
3. Nicholas de Villiers, University of North Florida, 'Tsai Ming-liang's 'Leaky' Environmental Disaster Films'

Panel: Malay Transnationalism

1. Min Hui Yeo, University of Oxford, 'Malay "Bond-ing" in Hong Kong: The MFP-SB(HK) Connection in the Malay Bond Films'
2. Hui Yan Chew, Nagoya University, 'Breaking the Taboo: A Case Study on the Sinophone Malaysian Film--*Absent Without Leave*'
3. Roopesh Sitharan, Multimedia University, 'The First to Earn 1 Million Ringgits: Reconsidering Tamil Movie Criticism in Malaysia'

Panel: Countryside

1. Jinying Zang, Zhejiang University, 'Returning to the Country: Nostalgic Utopia in Jia Zhangke's Movies'
2. Myoung-Sun Song, Sogang University, 'Sunset in My Hometown: On Youth, Dreams, and Reality in South Korea'
3. Mark Plaice, University of Central Lancashire, 'Rural Space in Korean Gangster Film'

SESSION 10 - 26 JUNE | 4:00PM - 5:30PM

Panel: Landscapes

1. Eija Niskanen, University of Helsinki, 'Japanese Indie Cinema'
2. Duncan Caillard, University of Melbourne, 'Strays in Vacant Landscapes: Animality and Queer Subjectivity in the Screen Works of Apichatpong Weerasethakul'
3. Camille Bourgeois, University of Antwerp, 'Landscapes of the Visible. Realism, Form and the Tracking Shot in Wang Bing's *Bitter Money* (2016)'

Panel: Environmental Documentaries

1. Zoran Lee Pecic, University of Copenhagen, 'Eco-haunting China: The Visual Poetics of Zhao Liang's *Behemoth* (2015)'
2. Karsten Krueger, Shantou University, 'Global Ecocinema: Focus China. An In-depth Comparative Study of Three Independent Chinese Filmmakers and their Environmental Documentary Films: Wang Jiuliang, Zhao Liang, and Wang Bing'

Panel: Distribution and Exhibition

1. Siqi Wang, University of Nottingham, 'Distributing and Promoting *Monga*: A Perspective of Contemporary Commercial Taiwan Film Industry'
2. Gyeong-Hae Wee, Chonnam National University, 'Cultural Cold War and Film Exhibition in Non-Urban Areas in Korea'
3. Hsin-ning Chang, Taiwan Film Institute, 'Experimental Forms: Kuala Lumpur Experimental Film, Video, and Music Festival (KLEX)'