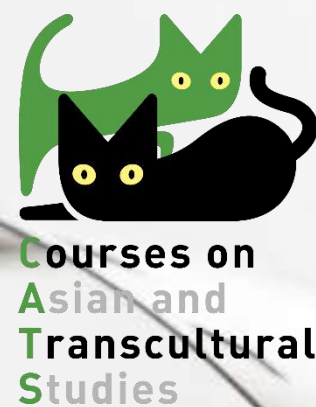


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# Transcultural Cinema Forum

The Transcultural Studies Division hold lecture series as a part of the course, "Transcultural Asian Cinema" conducted by Prof. Mitsuyo Wada-Marciano.

**Michael Rain**

Western University

**Oct. 8 (Tue)**

*"China Nights and the Problem of Japanese Film Policy in Occupied Shanghai"*



**Chi Ta-wei**

National Chengchi University

**Oct. 29 (Tue)**

*"Crippling the Queer, Leslie Cheung"*



**Darrell William Davis**

Lingnan University

**Oct. 22 (Tue)**

*"The Uses of Puppets"*



**Ma Ran**

Nagoya University

**Nov. 5 (Tue)**

*"Fading Hometown and Lost Paradise—Kuzoku's Politics of (Dis)location"*



**Emilie Yueh-yu Yeh**

Lingnan University

**Oct. 23 (Wed)**

*"Early Screen Culture in Colonial Hong Kong"*



**JungBong Choi**

Yonsei University

**Nov. 12 (Tue)**

*"Political Economy of the 'Transnational' in Korea"*



**Time:** 14:45-18:00

**Place:** Seminar Room 2, Research Building No.2

**Map:** <https://www.educ.kyoto-u.ac.jp/overview/access>

**Language:** English

**Free to All**

**Further information:** <https://www.cats.bun.kyoto-u.ac.jp/jdts/events/2019/09/transcultural-cinema-forum-2019>

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# *China Nights* and the Problem of Japanese Film in Occupied Shanghai



### Michael Raine

Associate Professor of Film Studies,  
Department of Arts and Humanities,  
Western University

In this presentation, Michael Raine will discuss the concept of the "exotic" in wartime Japan, with a particular emphasis on the sound of exoticism in wartime feature films. The Japanese-made film *Shina no yoru* (*China Nights*, 1940) features Ri Kōran (a.k.a. Yoshiko Yamaguchi), an ethnically Japanese actress who masqueraded as Chinese both on and off the screen. Dr. Raine will explain the "occupied cinema" and focus on the role of sound in creating a sense of self and other, cultural proximity and distance, as well as "sound images" (materially mediated sound practices) that, to some extent, confuse or link those categories.

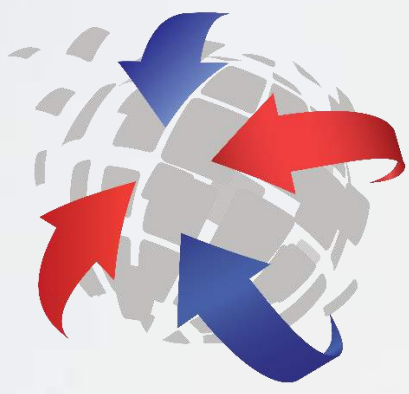
**October 8, Tuesday 14:45~18:00**

**Place:** Seminar Room 2, Research Building No.2

**Map:** <https://www.educ.kyoto-u.ac.jp/overview/access>

**Language:** English **Free to All**

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# The Uses of Puppets



## Darrell William Davis

Honorary Professor of Department of Visual Studies,  
Lingnan University

When we enjoy puppet shows, we do not pride ourselves on seeing through the artifice. We quickly learn to disavow the artifice, mechanics, the means of making characters out of inanimate objects. Puppet theatre is not meant to dupe or deceive viewers, but to entrance. It is the more exciting when we set to one side the strings, the socks, the mise en scene to embrace the characters and drama. That embrace does not assume any confusion between imitation and reality but a setting to one side the awareness that it is bunraku or kabuki or eiga. Chikamatsu even asserted that a certain distance between puppet and character is needed to achieve the full emotional effect, conjuring real poignancy from wooden dolls. This is a fruitful approach to the work of artists when they are mobilized to work promoting military victory. So using the puppetry conceit we essay the issue of artists in wartime, centering on East Asian cinema talent, agency and culpability.

**October 22, Tuesday 14:45~18:00**

**Place:** Seminar Room 2, Research Building No.2

**Map:** <https://www.educ.kyoto-u.ac.jp/overview/access>

**Language:** English **Free to All**

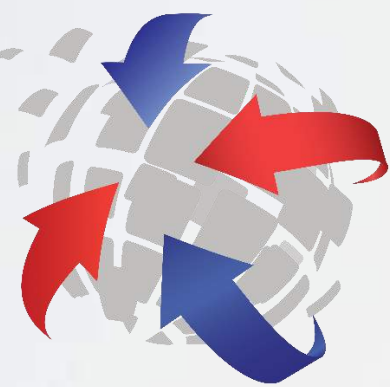
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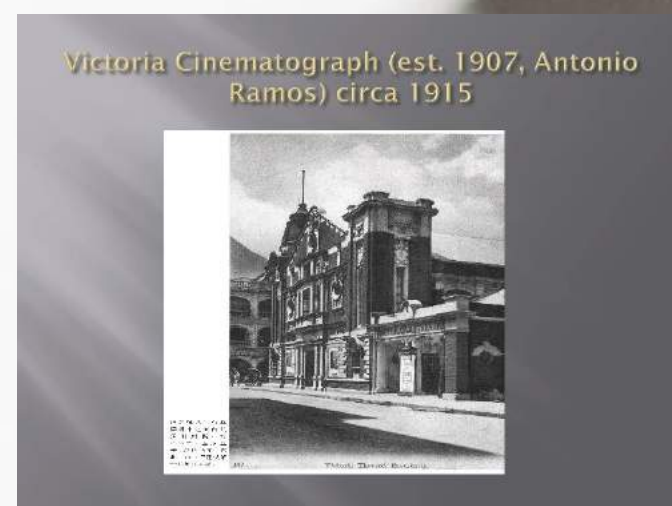
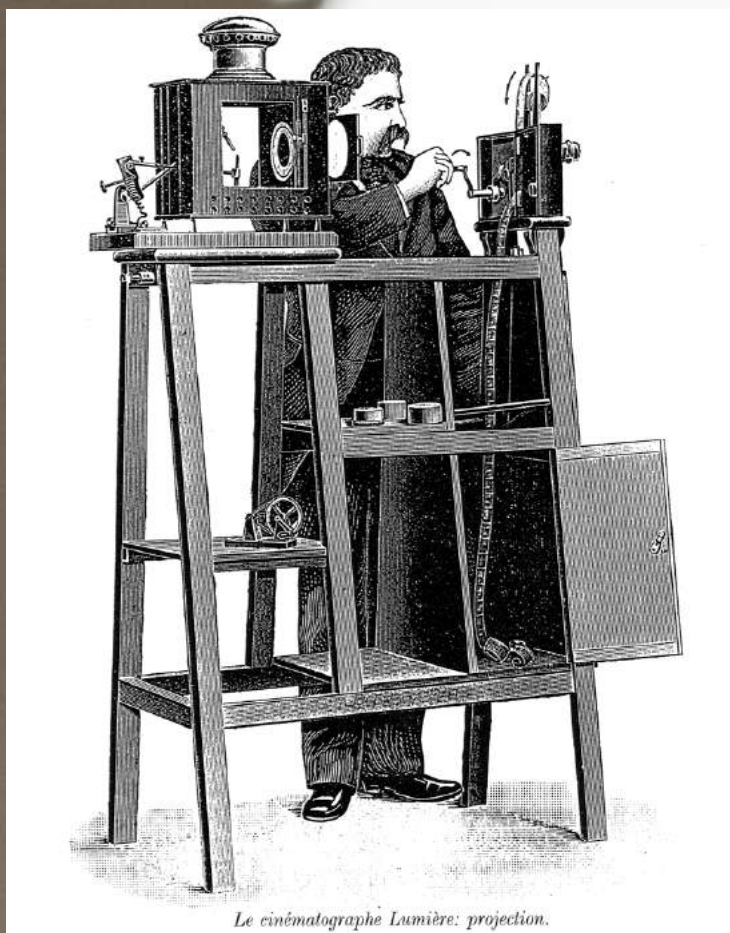
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# Transcultural Cinema Forum

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## Early Screen Culture in Colonial Hong Kong (1897–1907)



### Emilie Yueh-yu Yeh

Chair Professor of Visual Studies, Dean of Arts  
Lingnan University

Early screen culture in Hong Kong and other Chinese treaty ports remains an under-explored terrain, despite rigorous archaeological works done by film historians in the previous two decades. Based on the new evidence found on film exhibition in Hong Kong between 1897 and late 1900s, we discovered that the early screen culture in Hong Kong was multi-faceted, ranging from technological marvel, co-programming of motion pictures with musicals and magic shows to enjoyment of the theatre space, besides on-screen excitement presented to the audience.

Given the heterogeneity of the early film screening in Hong Kong, the Crown Colony of Great Britain at the time, I employ the concept of *dispositif* to analyze cinema's role in the deployment of colonial power.

**October 23, Wednesday 14:45~18:00**

**Place:** Seminar Room 2, Research Building No.2

**Map:** <https://www.educ.kyoto-u.ac.jp/overview/access>

**Language:** English **Free to All**

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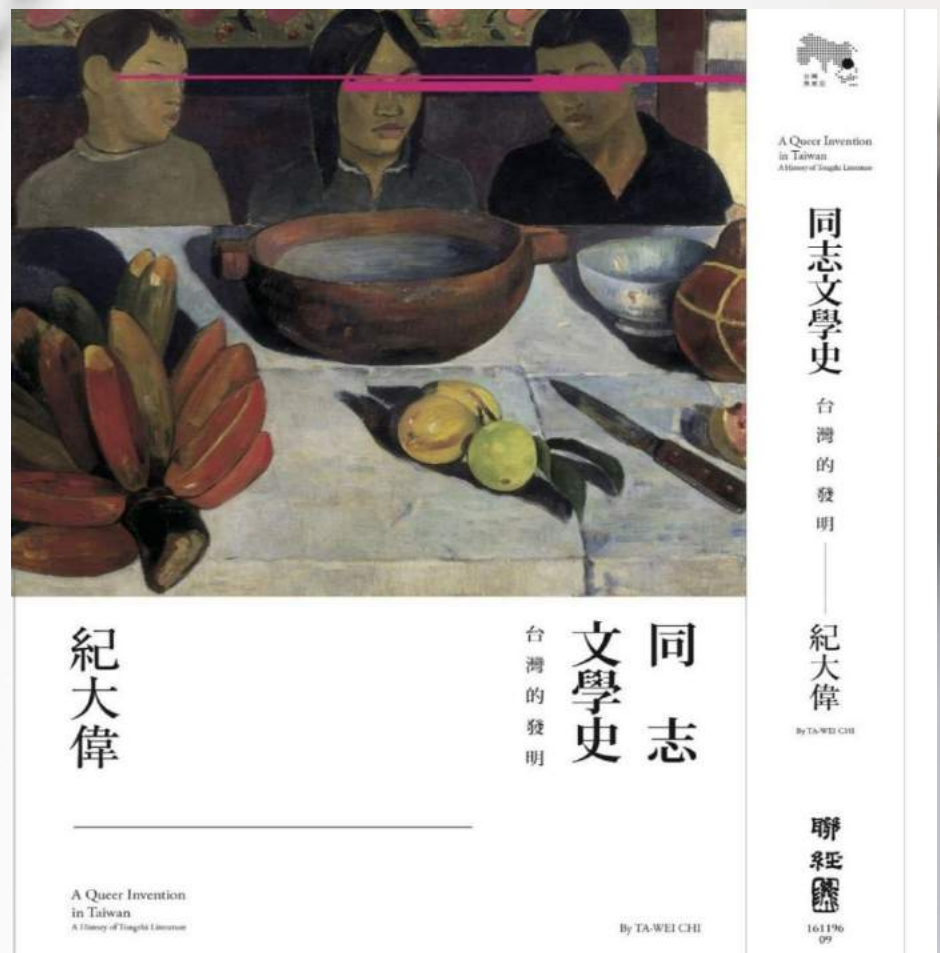
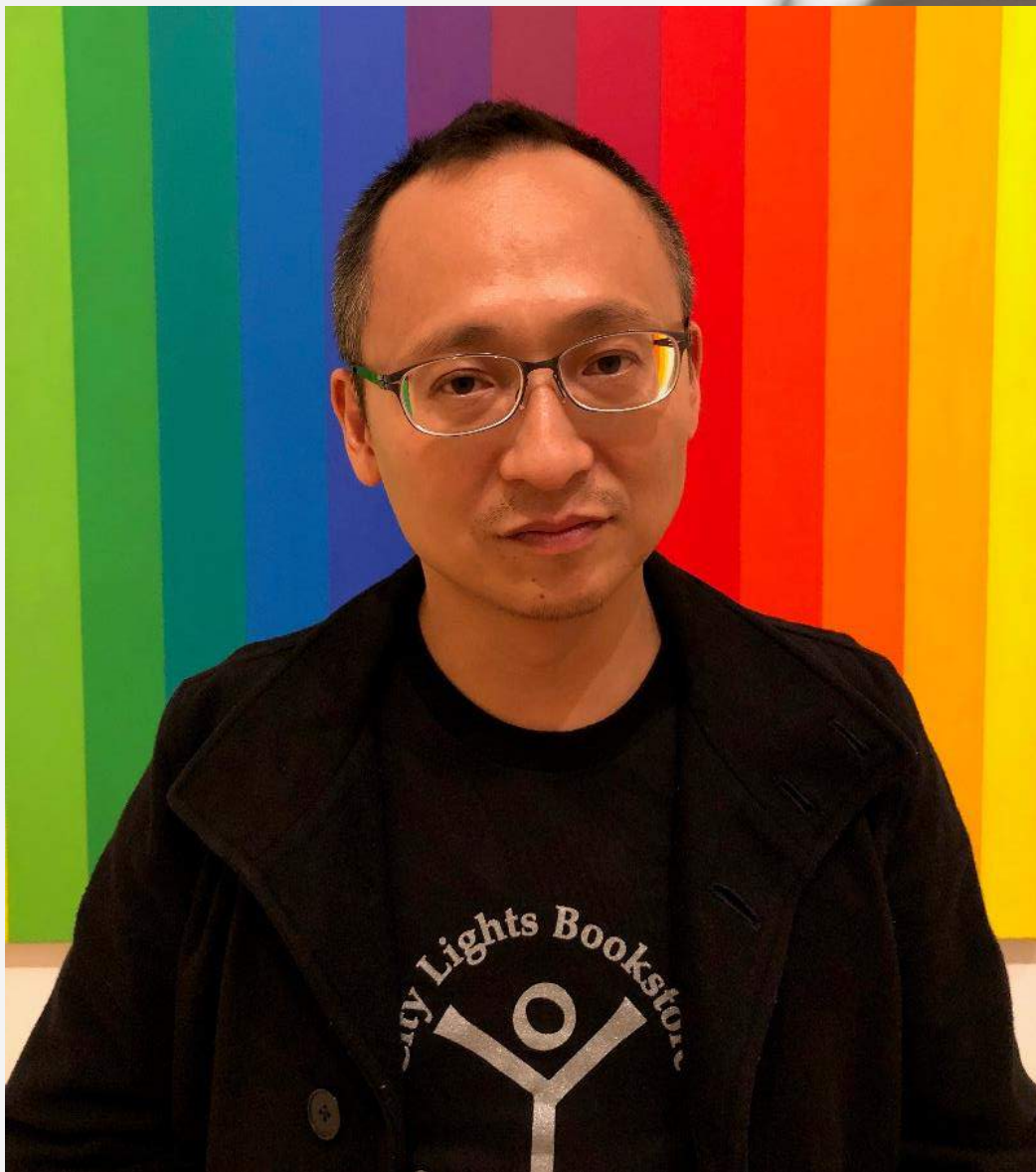
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## Transcultural Cinema Forum

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# Cripping the Queer Leslie Cheung



## Ta-wei Chi

Associate Professor of Taiwanese Literature, Graduate Institute of Taiwan Literature, National Chengchi University

This presentation will discuss a convergence of homosexuality, disability, and futurity by focusing on the life and performances of the late Leslie Cheung (1956-2003), the superstar from Hong Kong.

Known for his sensational cross-dressing onstage, his interpretations of vulnerable but sensuous men in films, and his open partnership with a man in Hong Kong, Cheung was a rare gay icon in Sinophone societies at the turn of the millennium.

The speaker will "crip" Cheung, as he is commonly known to have been queer but is not yet sufficiently recognized as disabled, or "cripped," a term used in critical disability studies.

The fact that Cheung is already queered but not yet crippled is attributed to the increasing acceptance of queerness but the tenacious stigmatization of disabilities in the Sinophone world.

By drawing on Cheung's performances in such films as *Rouge*, *Farewell My Concubine*, and *Happy Together*, the speaker will explain how Cheung's charismatic homosexuality and masculinity were actually articulated and enhanced by the disabilities shown in his performances. The speaker will suggest that Cheung was made allegorical, not only in terms of geography (Hong Kong) but also of a temporality (Hong Kong's good old days), and will also flesh out to any imaginable futurity.

**October 29, Tuesday 14:45~18:00**

**Place:** Seminar Room 2, Research Building No.2

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**Language:** English **Free to All**

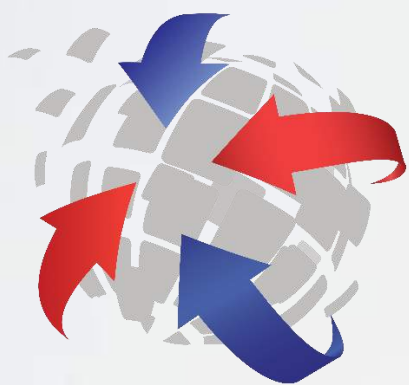
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## Fading Hometown and Lost Paradise— Kuzoku's Politics of (Dis)location



### Ma Ran

Associate Professor of Film Studies,  
Graduate School of Letters/School of  
Letters, Nagoya University

This talk looks at Kuzoku, a Japan-based independent film collective of multiple members founded by self-trained filmmakers Tomita Katsuya and Aizawa Toranosuke in 2004.

I shall first examine Kuzoku's location shooting by reconceptualizing *fūkeiron* (theory of landscape).

Importantly, I turn to how Kuzoku's fictional works *Saudade* (2011) and *Bangkok Nites* (2016), in tandem with other media projects by the film collective, reconfigure the mode of appearance in making visible previously marginalized subjectivities and locales, and connect with disparate temporalities and modes of affect as a gesture of resistance against the 'endless everyday' as well as the powerful globalization.

Kuzoku's filmmaking contributes to rethinking the transnational potentialities of Japanese cinema as well as Asian independent cinema.

**November 5, Tuesday 14:45~18:00**

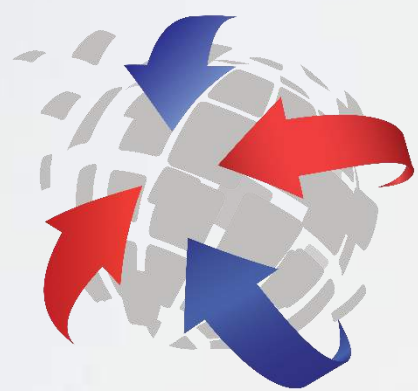
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## Transcultural Cinema Forum

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# Political Economy of the 'Transnational' in Korean Film



## JungBong Choi

Visiting Professor of film studies,  
Yonsei University

Moviemaking is a business, no matter what. In Korea, however, moviemaking business is heavily influenced by political milieus. Surrounded by four superpowers (namely, China, the U.S., Japan and Russia), producers of movie industries in Korea carefully craft films in accordance with the volatile change of public sentiments regarding Korea's international relationship with the neighboring countries. This presentation first contextualize the rise of transnational film in Korea early 2000s.

Then, moves on to classify some Korean-transnational movies along with their patterns and themes.

Finally it will illuminate on the correlation between economics of moviemaking and the underlying politics of transnational films, that is, the political economy of transnational-Korean film.

The goal of this presentation is to highlight how moviemaking business (especially transnational films) is entangled with diplomatic factors, how movie products both shape and are shaped by political sentiments of the movie-going public, and how money takes advantage of political ideologies such as nationalism, postcolonial resentment, and even cosmopolitanism. Given the escalating tension between Japan and Korea in the past few years, the presentation will give a special focus on the movies that deal with Japan-Korea connections.

**November 12, Tuesday 14:45~18:00**

**Place:** Seminar Room 2, Research Building No.2

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