ACS
CROSSROADS
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Supported by
Hong Kong Arts Development Council
LEUNG, Yuk-ming Lisa, Lingnan University: Enterprising ‘Jim Chim’ – Cultural Entrepreneurship of Performing Arts in Hong Kong

OTMAZGIN, Kadosh Nissim, The Hebrew University of Jerusalem: Commodifying Asian-ness: Entrepreneurship and the Making of East Asian Popular Culture

Panel 4.20 Studying Cultural Studies in Asia
Organizer: YAP, June, National University of Singapore
Chair: FARID, Hilmar, National University of Singapore
Panelists:
- FARID, Hilmar, National University of Singapore: Cultural Studies as Praxis, An Extramural Experience
- KOH, Jaime, National University of Singapore: Locating Cultural Studies
- YAP, June, National University of Singapore: Curating Culture

Panel 4.21 Interacting with Media Discourse: Case Studies
Chair: LEURS, Rob, Utrecht University
Panelists:
- GENCEL BEK, Mine, Ankara University: Discourse of Turkish and Foreign Journalists on news and Journalism Practices
- LEURS, Rob, Utrecht University: Covering Genocide Trials. From ‘Trial by Media’ to ‘Medi/Trial’.
- WANG, Yow Jiun, National Cheng Kung University: Co-constructing Gender Norms in ‘True Life Stories’

Panel 4.22 What is in a ‘Talking Head’? – A Visual Ethnography on Performativity, Reflexivity and Social Interactionism.
Organizer: LAI, Chiu-han Linda, City University of Hong Kong
Chair: Man, Eva, Hong Kong Baptist University
Discussant: Man, Eva, Hong Kong Baptist University
Panelists:
- LAI, Chiu-han Linda, City University of Hong Kong: Narrated Selves and Event Structures: A Phenomenological View on Glocal Connectivities
- CHOI, Kimburley, City University of Hong Kong: Retelling Cinderella: How the Local Performs the Global
research thus focuses on the cinematic representation of the change of national space and how it negotiates between the legacy of collective memory and urban transformation. Tracing how "space" demolishes, reconstructs and negotiates individual and collective memories to formulate various cultural understanding of "Chineseness" in Fruit Chen's Made in Hong Kong and Edward Yang's Once and Once Again (Yi yi), I argue that Chinese in Diaspora constructs a space of their own through both a nostalgic remembering and a narcissistic reiteration of the past. I will further discuss various local understanding of a gradual globalized concept, Chineseness, and how such identity is reconstructed and negotiated in the struggle between the containment of the nation and the privatization of memory.

ZHOU, Chenshu, University of California, Riverside, United States

The Way We Weren't: Re-presenting the Past in Wang Shuo's Dongwu xiongmeng (Wild Beasts, 1992)

With the triumphant arrival of global capitalism in the post-socialist era, China's socialist past has been subject to forgetting and constant rewriting. In his novel Dongwu xiongmeng (Wild Beasts, 1992), Wang Shuo, one of the most celebrated authors of contemporary China, sets out to question the very possibility of narrating the past in a present characterized by accelerated modernization and commercialization. Without succumbing to either nostalgia or amnesia, the novel offers a complex picture of memory and fiction that rejects the straightforward recording of events. The relationship between the past and the present is characterized by a radical sense of rupture, and yet the present is inextricable from narratives of the past. This paper uses Wang's text, as well as its subsequent film adaptation In the Heat of the Sun (1994), as entry points to examine cultural memories in the socio-historical context of post-socialist China. Paying attention to specific textual practices and cultural production, the paper discusses the way in which the socialist past is re-presented and resurrected according to the current logic of the market and consumerism.

Panel 4.22 What is in a 'Talking Head'? – A Visual Ethnography on erformativity, Reflexivity and Social Interactionism.

Organizer: LAI, Chiu-han Linda, City University of Hong Kong, Hong Kong
Chair: Man, Eva, Hong Kong Baptist University, Hong Kong
Discussant: Man, Eva, Hong Kong Baptist University, Hong Kong

The panel consists of two papers analyzing around 60 talking-head videos shot 2005-2009, initiated and supervised by Linda La. A group of video researchers and media studies students in visual ethnography, social interactionism, gender politics and globalization theory invited acquaintances to talk in front of a video camera based on three criteria: to re-tell the story of Cinderella, to tell a self-selected tale, or to talk spontaneously whatever comes to mind.

Talking heads are usual practice in mainstream documentaries, assumed to be purely vehicles for information, transparent and neutral in showing the subjects' opinion. The talking-head documents we collected, however, demonstrate the constructedness of talking heads as cultural artefacts whereby camera presence becomes observable events of a performative nature. Both presentations adopt the software NVivo for video analysis.
LAI, Chiu-han Linda, City University of Hong Kong, Hong Kong
Narrated Selves and Event Structures: A Phenomenological View on Glocal Connectivities

Facts and fantasies mingle in the 60-something video documents collected. The complex speech-performance event in each clip challenges assumptions on narrated ‘truth’, demanding attention for the textual and performative richness of speech, from mannerism, rhetoric, subject matter, anecdotal deployment, narrativization strategies, culturally coded self-confessions, to the articulation of one’s ‘life philosophy’. In one speech, a local individual in context maps her/himself multifariously onto a web-work of discursive practices with global implications.

My analysis of the ‘process’ of each performance is informed by phenomenological thinking. Speech configuration, the ‘process’ in each case, carries implied notions of ‘events’ (‘lived experiences’) and ‘event structure’ (‘logic of events’), revealing how each subject makes sense of what constitutes an ‘event’ to her/him, thus her/his own unique inner temporality.

Questions on visual/textual authority in visual ethnography and the invention of ethnographic realities are raised. The talking-head video also unravels power imposition between interviewers and their subjects.

CHOI, Kimburley, City University of Hong Kong, Hong Kong
Retelling Cinderella: How the Local Performs the Global

The proposed paper examines the collected videos on textual level, such as people’s choice and content of their tales as well as the activities of story-telling in aspects of globalization theory and gender politics. Story-telling belongs to the domain of literature; some videos in our collection ask the subjects to recite the same folklore Cinderella in front of the camera and highlight the oral modes of communication. The retelling reveals the endless re-fabrication and re-creation of the same story, and the process of creation goes beyond memorization and repetition of the story. The re-fabrication of Cinderella also demonstrates both the histories of colonialism and children’s playfulness to subvert the ideologies of the classic-tales, which is where the global and local meet in a here-and-now performative mode.

Panel 6.14 ‘Wild Things’: The Human and Non-Human in Media

Chair: BISHOP, Rebecca, Massey University, New Zealand

BAINBRIDGE, Jason, Swinburne University of Technology, Australia
Gotta Catch ’Em All!: Pokemon, Environmentalism and Youth Media as Vernacular Theory

Originating in 1996, Pokemon (the English variant of the Japanese PokettoMonsuta) has become the second most successful game-based franchise in the world and arguably one of the best-known examples of transmedia storytelling in youth media today. Based around creator Satoshi Tajiri’s love of insect collecting, Pokemon imagines a world where wild creatures exist to be collected, trained and battle with one another – an idea which has carried over to other successful franchises like Yu-Gi-Oh and Digimon.