



What is Asian Cinema?

Programme Schedule

Asian Cinema Studies Society (ACSS)
Center for the Study of Globalization and Cultures (CSGC)
Master of Arts in Literary and Cultural Studies (MALCS)
The Department of Comparative Literature
The University of Hong Kong

Supported by the Louis Cha Fund for Chinese Studies and East/West Studies

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Session P

May 24 (Saturday), 7:00-9:30pm

- p35* **P8** Screening: *Girls on Wire* 想飞的女孩 (2025) – (Registration required)

Session A May 22**A1 Queering Asian Screens**

9:00-10:45am

CPD 3.01

Chair**Zoe Meng Jiang**

The University of Hong Kong

What is Asian Cinema? - The Emergence of Web Films and Streaming Platforms detailing Asian LGBT content**Xavier I Chun Chan** The Chinese University of Hong Kong**Beyond Festival Screens: Vernacular Digital Moving Images in Voicing Chinese Queer Expression****Shiyi Shen** New York University**Screening Sexuality in Rural China: Queer Materiality Without Normativity?****Yilong Liu** The University of Manchester**A2****AI and New Media: Imagining Human and Non-human Equity in Asia**

9:00-10:45am

CPD 3.04

Chair**Yi Liu**

East Tennessee State University

Virtual Spaces, Real Liberation: Techno-Metamorphosis in Japanese Anime *Paprika* and *Belle***Yi Liu** East Tennessee State University**Reconsidering 'Unfamiliar Asia': Transformations and Continuities from Pre-AI Era Art to Contemporary Practices****Dianna Su** Beijing Normal University**Synthetic Aesthetics and Virtual Worlds: Navigating South Asian Computational Cinematics****Mayank Dutt Kaushik** Jawaharlal Nehru University**Integrating Eastern Spirituality and Neuroscience in Asian Cinema: Shaping a Compassionate Future in the Age of AI****Junling Gao** The University of Hong Kong

Session A May 22

A3

Asian Genres I: Categories Reconsidered

9:00-10:45am

CPD 3.07

Chair

Jason Coe

The University of Hong Kong

Om Shanti Om: Understanding Bollywood's Masala Genre Through Bharata's Rasa-Aesthetics

Vikrant Kishore University of Nottingham Ningbo China

Reconfiguring Martial Arts Cinema in Hong Kong-China Co-Productions: The Shaolin Trilogy (1982-1986)

Zixin Miao The Chinese University of Hong Kong

Dialectics of Nationalism and Decolonial Discourse: Imagining Asia in Chinese TV Dramas on the Pacific War

Huang Zhuojun City University of Hong Kong

Against Representation: Hong Kong Cinema Reconsidered Through Postcolonial Studies

Maggie Leung The University of Hong Kong

A4

Reinvesting Spectral Themes, Icons, and Affects: Demons, Devils, and Non-humans

9:00-10:45am

CPD 3.15

Chair

Kim-mui E. Elaine Chan

St. Francis University

Glocalizing the Spectral Icons: *Demon Slayer*, Transmedia Hauntings, and Martial Arts

Kim-mui E. Elaine Chan St. Francis University

Devils and More: Cinematic Representations of the Japanese During the Early Deng Era

Wei Jiang Hong Kong Baptist University

The Non-human Characters in the films of Akira Kurosawa

Wai-luk Lo Hong Kong Baptist University

From *Mermaid* to *White Snake*: Li Xianglan's Nonhuman Personae in Transnational Asian Cinema

Junlin Ma The University of Hong Kong

Session A May 22

A5 Thinking from the Regional

9:00-10:45am

CPD 3.16

Chair

Wesley Jacks

Lingnan University

Writing on the Edge of Genre: Individual Dilemma, Regional Presentation and the Post-Cold War Era

Liu Yuqing The University of Hong Kong

Dongbei/Manchuria as Method: Exploring Non-Binary Thinking in Asian Cinema Studies

Chenshu Zhou University of Pennsylvania

Northeast Asian Noir: Crime Thrillers in Contemporary Transnational Korean and Chinese Cinema

Dorothee Hou Moravian University

Toward a Place-based and Translocal Consciousness in Asian Film Co-production Studies: Industry, Talents, and Intratopolectic Negotiations in Hong Kong-Guangzhou Film Co-production

Hua Xu The Chinese University of Hong Kong

Session B May 22

B1 Asian Gender Representations

11:00am-12:45pm

Chair

CPD 3.01

Geng Song

The University of Hong Kong

Representations of Marginalised Masculinities in Zhang Yimou's *Happy Times*: Socialist Residue, Struggles and Empathy in Chinese Capitalist Society

Ruttapond Swanpitak Chulalongkorn University

The crisis of the gendered body of the female spy, and the transnational stardom of Gong Li in Lou Ye's *Saturday Fiction* (2019)

Helena Hiu Yung Chung City University of Hong Kong

Exploring Hong Kong's gender stereotypical expectations in the 1980s and 2000s using Leslie Cheung's fashion as a case study

Shiyi Zhao The University of Hong Kong

Gender, Generation and Leadership Labor in Asia's Covid Cinema

Stacilee Ford The University of Hong Kong

B2

What are Asian Video Games?: Culture, Philosophy, and Buddhism

11:00am-12:45pm

Chair

CPD 3.04

Victor Fan

King's College London

***Black Myth: Wukong* and Video Game Posthumanism: cyborg Buddhism, technologized globalization, and the border of Asian media**

Chuanhui Meng Brown University

Specters of 'Wu' (武/悟) in *Black Myth: Wukong* and Beyond: Bodies, Battles, and Borders

Shaowei Wang University of Oslo

Digitalizing Nature Through Anime Open-world Video Games: *Genshin Impact* and its Buddhist Approach

Weiting Fan Chongqing University

Session B May 22

B3 Asian Genres II: Horror and the Supernatural

11:00am-12:45pm

Chair

Rajat Sharma

CPD 3.07

Hong Kong Baptist University

'Asian Horror' 25 Years Later – The Afterlife of a Label

Katarzyna Ancuta Chulalongkorn University

Representing Grief in Contemporary Asian Horror Films

Li Zeng Illinois State University

Nostalgia is an Islet caught in the dead body of Water: The study of cursed bodies in *The Story of Southern Islet*

Kerong Chen Waseda University

Resisting the Anthropological Machine The Thai Way: The Local Specificity of *Uncle Boonmee Who Can Recall His Past Lives*' Ecological Politics

Rachata Sasnanand King's College London

B4 Geopolitical Imagination in Popular Media: Entertainment films, Reality shows, and Pop Songs in China and beyond

11:00am-12:45pm

Chair

Xin Yang

CPD 3.15

Macalester College

Lost in Boundaries: Problematic Performance in *Lost in the Stars*

Xin Yang Macalester College

Watching for Liminality: *New Police Story* and the Transformation of Hong Kong Masculinity

Yipeng Shen Trinity College (CT)

Cinematic Soft Power: A New Lens on China's One Belt and One Road Initiatives

Lina Qu Michigan State University

Session B May 22

B5 Inter-Asian Emergence III: Media Ecologies

11:00am-12:45pm

Chair

See Kam Tan

University of Macau

CPD 3.16

Warm Current in China: Reception and Impact

Jin Chen City University of Hong Kong

Dreams of Japanese Idols: Scrapbook as Female Media Fandom in 1980's China

Yuhui Wang City University of Hong Kong

Inter-Asia Cinematic Ecologies: Transregional Media Exchanges in India and China

Pawan Sharma University of Minnesota

Session C May 22

C1

2:30-4:15pm

CPD 3.01

Gender-based Violence and Oppression in South Asian Cinema

Chair

Partha Bhattacharjee

SRM University AP

Breaking the 'Silence': Depictions of Gender-Based Violence in Darlings, Thappad, and Parched

Partha Bhattacharjee SRM University AP

Unveiling Injustice: Representations of Gender-Based Violence and Legal Systems in *Bhakshak* and *A Girl in the River: The Price of Forgiveness*

Barnana Baidya SRM University AP

From Under the Phallus: Gender, Religion and Tradition in Contemporary Bhutanese Cinema

Ivan Stacy Mahidol University International College

C2

2:30-4:15pm

CPD 3.04

Revisiting Contemporary Hong Kong Cinema

Chair

Wayne Chui

The University of Hong Kong

A Cinema of Nihilism and Anger: Hong Kong Category III True Crime Films in the 1990s and Beyond

Kristof Van den Troost The Chinese University of Hong Kong

Authenticity and its Otherness: The Realist (Re)Turn of Hong Kong Cinema

Fiona Y. W. Law The University of Hong Kong

Cultivating Hope in the Burning City: A Study of a Hong Kong Star in *Mad Fate* (2023)

Wai-Fung So, Izzy Claremont Graduate University

Resilient Bonds: Hong Kong Cinema's Non-Biological Family Narratives in Post-2019 Sociopolitical Context

Li Zhuoran Independent Researcher

Session C May 22

C3

2:30-4:15pm

CPD 3.07

Asian Genres III: Laughing at/with Chinese cinemas

Chair

Jannis Jiazhou Chen

The Chinese University of Hong Kong

New Satire Mechanisms in Chinese Film Comedy: A Case Study of *Successor*

Qi Ai Shandong Normal University

Weary Aesthetics: On the Material of Chinese Rurality in International Film Festival Circuits

Lilian Kong University of Chicago

Mainlining Chinese Comic (Anti-)Heroes

Yau Ching National Central University

C4

2:30-4:15pm

CPD 3.15

New Media Tools, Techniques, and Platforms

Chair

Anna Marie Bautista

The University of Hong Kong

Thinking Asian Cinema Through Cinephilia: Mapping the "Horizontal Terrain" in Chinese Digital Cinephile Culture Through Pinglun

Jiahan Olivia Lin Independent Researcher

From *Shōgun* to *Shōgun*: How the International Stardom of Japanese Male Actors Has Evolved from Mifune Toshirō to Sanada Hiroyuki

Giacomo Calorio University of Milano-Bicocca

Transnational Asian: *Ju-on: Origins* and the duality of streaming identity

Kusaiko Roman Lingnan University

Techno-Orientalism, Sino-Futurism, and the Speculative Imagination in Sinophone Post-Cinematic Media Art

Gabriel Remy-Handfield Australian National University

Session C May 22

C5

Cinema, Politics, and the Philippines I: Memories

2:30–4:15pm

CPD 3.16

Chair**Elmo Gonzaga**

The Chinese University of Hong Kong

Postcolonial Hauntings: Tropicalizing the Gothic in Peque Gallaga's 1982 Masterpiece *Oro Plata Mata*

John Ray A. Hontanar University of the Philippines Visayas

Intimate politics and memories of dictatorial rule in contemporary Philippine cinema

Laurence Marvin S. Castillo University of the Philippines Los Baños

(Re)Creating Crimes Past: Adapting Tolstoy's *God Sees the Truth, But Waits* in Lav Diaz's *The Woman Who Left*

Paul A. Castillo University of Santo Tomas

Elements of Resistance: Media Ecology and Decolonial Memory in Kidlat Tahimik's Cinema

Ludo Beau de Roo Macquarie University

C7

Film Shorts Programme I — HK/China

2:30–4:15pm

RRST 7.58

***The Flower Code* (2024)**

Hio long Wong (Alexis) & Liu Zitong Filmmakers

***Beyond the Deadline* (2024)**

Jingyi Yu Filmmaker

***When the Bell Rings* (2024)**

Ruan Sizhe Filmmaker

***Cantopop: Songs that Raised a Generation* (2025)**

Cherly Mok Cheuk Yin Filmmaker

Session D May 22

D1

4:30-6:15pm

CPD 3.01

Trans-spatial Junctionures: Gender and Creative Labor

Chair

Calvin Hui

College of William & Mary

Between Hong Kong and Mainland China: Chinese-ness, Gender, and Intertextuality in Jia Zhangke's Films

Calvin Hui College of William & Mary

Navigating Precarity: Như Quỳnh's Stardom, Transnational Filmmaking, and the Vietnamese Film Industry in the Post-Reform Era

Qui Ha Hoang Nguyen University of North Carolina Wilmington

Playing Asian and Asian American: Aging, Motherhood, and Female Transgression

Jessica Ka Yee Chan University of Richmond

Sex and Desire through the Female Lens: A self reflexive study on *The Mistress*

Crystal Kwok The University of Hong Kong

D2

4:30-6:15pm

CPD 3.04

Land, Water, and Climate: Ecological Aesthetics and Representations

Chair

Winnie Yee

The University of Hong Kong

Presence as Antidote to Representation: Manzanar Diverted: *When Water Becomes Dust* (Ann Kaneko, 2023) and Ecocritical Asian American Media Studies

Jun Okada Emerson College

Representation of Taiwan's west coast wetlands in documentary film between 1975 and 2023

María Javiera Errázuriz Contreras National Chung Hsing University

"Madwomen" in East Asian Cinema: An Ecofeminist Analysis within Inter-Asian Contexts

Liu Mengke Hong Kong Baptist University

Session D May 22**D3**

4:30-6:15pm

CPD 3.07

Asian Genres IV: Political Films and the Politics of Film**Chair****J. Daniel Elam**

The University of Hong Kong

The 'Political' Biopic in India: The Language of Hybridity and Translation**Amrita Ajay** National University of Singapore and King's College London**From Political Cinema to the Politics of Film: On Suzuki Seijun's Narrative Space****Estelle Yihe Zhang** Peking University**The Politician as Star: Mediatisation, Fandom, and Celebritisation of Politics in Contemporary Kerala****Muhammed Afzal P** Azim Premji University**Films and the Politicisation of the Past: Emerging Sub-genre Conventions in Contemporary Bollywood****Rajat Sharma** Hong Kong Baptist University**D4**

4:30-6:15pm

CPD 3.15

Workshop: From Manuscripts to Global Audiences: The Journey of Bilingual Publishing at Hong Kong University Press**Workshop Facilitators****Michael Duckworth**

Publisher

Kenneth Yung

Acquisitions Editor

Felix Cheung

Digital Publishing & Rights Manager

Session D May 22

D5

4:30-6:15pm

CPD 3.16

Cinema, Politics, and the Philippines II: Historiographies

Chair

Elmo Gonzaga

The Chinese University of Hong Kong

AsiaVisions (Philippines, circa 1982 to circa 1999): People's Cinema as Asian Cinema

Rosemarie Omnes Roque Polytechnic University of the Philippines

What a Feminist Film History Means for Early Cinema in Asia

Richard Bolisay University of St Andrews

"To Utter the Unutterable": Lino Brocka, New Cinema, and the 1987 Philippine Constitution

Francis C. Sollano Ateneo de Manila University

The Long Cold War: The Film Journalism of Lav Diaz as an Archive of Low Intensity Conflict

Jeffrey Deyto Polytechnic University of the Philippines

D7

4:30-6:15pm

RRST 7.58

Film Shorts: Programme II — Cathay Play Presents: LGBTQIA+

Seven Moons (2023)

Yang Xiaochen Filmmaker

Xiaodi (2021)

Chen Junmi & Gao Guo Filmmakers

Post-screening Q&A and discussion

Brenda Alegre

The University of Hong Kong | Moderator

Session E May 22

E2 Screening: *Cinema Strada* 聲影路 (2024)

6:30-9:00pm

Post-screening Q&A and discussion

CPD 3.04

Law Kar
Film Critic

Donna Ong
Filmmaker

Kristof Van den Troost
The Chinese University of Hong Kong | Moderator

Session F May 23

F1

9:00-10:45am

CPD 3.01

Sounding Love and Loving Sounds: Auditory Media, Magic Lantern Commentators, and Transmedial Storytelling in Chinese-Language Cinema

Chair**Wen Jing**

Tsinghua University

Echoes of Ambiguous Desire: Auditory Media and the Transformation of Intimacy in Early Chinese Romantic Films

Wen Jing Tsinghua University

From the Love of Politics to the Politics of Love: Performances and Nationalism Discourses of the Early Magic Lantern Commentators in China

Li Yi Renmin University of China

Blind Love and A Love for Blindness: Affective Synergy in Transmedial Storytelling

Hazel Shu Chen Hong Kong Polytechnic University

Exhibiting Socialist Chineseness on the Silverscreen: Transnational Audiovisual Re-embodiment of Hong Xiannü Between Socialist PRC and Colonial Hong Kong (1940s-1970s)

Sabrina Yunzhu Tao University of Oregon

F2

9:00-10:45am

CPD 3.04

What is Asian Cinema?: Philosophy and History

Chair**Kiki Tianqi Yu**

Queen Mary University of London

Cinematic Oneness: Asian (in/and) Cinema Through a Correlative Worldview

Kiki Tianqi Yu Queen Mary University of London

Tactility, Identity, and Temporality: Asian Cinema Through Eastern and Western Philosophical Perspectives

Feng Yixuan King's College London

Asian Cinema, A Changing Concept

Frédéric Monvoisin University of Liege

Asian Animal Cinema in the New Century: Anti-Narrative, Embodiment, and the Reshaping of the Other

Yanru Bao Communication University of China

Session F**May 23****F3**

9:00-10:45am

CPD 3.07

Inter-Asian Emergence I: Spatialities and Temporalities**Chair****Mila Zuo**

University of British Columbia

Where Palestine and Taipei Meet: Parisian Parks According to Elia Suleiman and Tsai Ming-Liang

Lu Zeng Central Saint Martins, University of the Arts London

Tender Tenements: Nostalgia and the Urban Apartment Complex in Two Films from Cambodia and Singapore

Tito Ramos Quiling, Jr. Monash University

The Unbearable Light(ness) of War

Chuiwen Kong University of British Columbia

Towards Hong Kong's Crip Transnationalism in Sinophone Cinema: The Entanglement of Disability and Migrant Care Labor in *Still Human*

Ko Chun Kit Hong Kong Baptist University

Clayton Lo Keng Chi The Chinese University of Hong Kong

F4

9:00-10:45am

CPD 3.15

Asian Cinema in Flux: Interrogating Representations of Identities, Violence, Labor, and Desires**Chair****Zhuoyi Wang**

Hamilton College

Raunchy and (Un)Rooted: The Evolution of Transnational Hollywood-Asian Cinema in *Joy Ride* (2023)

Zhuoyi Wang Hamilton College

Rashomon, Rape, or Reckoning with the Trials of Asian Cinema

Belinda Qian He University of Maryland, College Park

Low Resolution: Performing Gendered Labor in the Margins of Asia

Zoe Meng Jiang The University of Hong Kong

Crazy English on Screen: American Dreams, Parasitism, and Reflexive Asian Cinema

Shiqi Lin Cornell University

Session F May 23**F5 Anime and Animation in Asia**

9:00–10:45am

CPD 3.16

Chair**Mateja Kovacic**

Hong Kong Baptist University

Queering Socialist Animators: Female Voice, Ethnic Girls, and Gender Bending in Chinese Animation

Daisy Yan Du Hong Kong University of Science and Technology

Cloud-matic animation: Tezuka Osamu and Wan Laiming's *Journey to the West* (feat. Sergei Eisenstein and Tyrus Wong)

Tsz-kit Yim The University of Hong Kong

Narrating Music and Human Rights – *Doraemon the Movie: Nobita's Earth Symphony*

Anson M.C. Sinn The University of Hong Kong

Animated Craft: Dexterous Touch in 1950s–60s Chinese Cutout and Puppet Film

Yuzhe Li University of Wisconsin–Madison

Session G May 23**G2**

11:00am–12:45pm

CPD 3.04

Keynote Address:**The Anime World: How Infrastructures Affect Sovereignty****Thomas Lamarre**

University of Chicago

Victor Fan

King's College London | Moderator

Session H May 23

H1

Cinematic Experiments in Asian Embodiment

2:30-4:15pm

CPD 3.01

Chair

Andrea Acosta

Pitzer College

K-pop's AI Experiments: The Global Asian Body

Andrea Acosta Pitzer College

Slow Cinema's Facial Experiments: Losing Time in Queer Taipei

Brenda Wang University of California, Los Angeles

Experiments in Nostalgia: Restoring and Reimagining *Millennium Mambo*

Sammy Solis University of California, Los Angeles

Fleshly Asian or "Simply Human": Cinema's Racialized Flesh and its Negative Aesthetics

Claire Qing Cao University of British Columbia

H2

Surviving Crisis in Asian Cinema

2:30-4:15pm

CPD 3.04

Chair

Ka Lee Wong

NYU Shanghai

Cantonese Sound as a Survival Strategy: Hong Kong Cantonese Films in the Malaya from the 1920s to the 1950s

Ka Lee Wong NYU Shanghai

Sensing Care, Environment, and Survival in South Korean Feminist Filmmaking

Hayun Cho University of Notre Dame

Animating Survival: Mushrooms, Spores, and the Fungal Decay of Nuclear War

Ichigo Mina Kaneko North Carolina State University

(De)Constructing "Japan-ness" through the Depiction of the New Normal

Rio Katayama Colby College

Session H May 23

H3

2:30–4:15pm

CPD 3.07

Inter-Asian Emergence II: Methods and Aesthetics

Chair

William Brown

University of British Columbia

The Unheard Voice: Silence, Subtext, and Social Reality in East Asian Cinema

Zerui Cheng University of Edinburgh

Jia Zhangke's *Jianghu* as Method: The Diffusion of Asian Cinema

Dickson Cheung Hong Kong Baptist University

Defining "Arab-Asian Cinema": Cross-continental Identities & Collaborations

Nadine Asmar Université de Bretagne Occidentale

Remaking *The Killer*: the Marketing of Nostalgia and the Transnational Aesthetics of Sampling and Remixing

Mehdi Achouche Sorbonne Paris Nord University

H4

2:30–4:15pm

CPD 3.15

Material environments of disappearance in regional Chinese cinemas

Chair

Bram Overbeeke

The Chinese University of Hong Kong

Whose streets?: Negotiations over public space through the figure of waste in *Limbo* and *Drifting*

Bram Overbeeke The Chinese University of Hong Kong

Unseen Cities: The Dialectics of Visibility in *I Don't Want to Sleep Alone* and *Stray Dogs*

Carmen Xi Li Hong Kong Baptist University

Building Wu-topia: Chor Yuen's Martial Arts Films and the Studio Memory of Hong Kong Cinema

Danqi Lu The University of Hong Kong

Materiality, Memory, and Ruin in *24 City* (2008)

Yifan Yang University of Cambridge

Session H May 23

H5

2:30-4:15pm

CPD 3.16

Decompressing South Korean Cinema: Reversibility, Sterility, and Revival

Chair

So Hye Kim

The University of Hong Kong

Reversibility and Irreversibility in Post-Cold War Korean Cinema

Jinhee Park Lingnan University

A Poetics of Sterile Fecundity in the Cinema of Kim Ki-young

Qi Wang Georgia Institute of Technology

From *Exhuma* to *DAEMUGA*: Shamanism and the Revival of Korean Identity in Contemporary Cinema

Jung Hojai Dongguk University

H7

2:30-4:15pm

RRST 7.58

Film Shorts Programme III — Race and Cultural Identity

***Never Brooklyn* (2024)**

Rajat Sharma Filmmaker

***No More Crying* 毋通閣吼咯 (2024)**

John Peter Chua Filmmaker

***Ey You!* (2023)**

Nicola Fan Filmmaker

***Magic Kingdom* (2020)**

Nelson Ng Filmmaker

***Home Far From Home* (2024)**

Riley Zhang Filmmaker

Session I**May 23****I1****Postsocialism and Chinese Film and Media**

4:30-6:15pm

CPD 3.01

Chair**Junlin Ma**

The University of Hong Kong

The Cultural Logic of Postsocialism Today: The Spectre of Discontent Haunting the Spectacles of Wealth in *Hello Mr. Billionaire* (西红柿首富, Yan Fei and Peng Damo, 2018) and *Johnny Keep Walking* (年会不能停, Dong Runnian, 2023)

Yuda Feng King's College London

Wode-ism as a New Narrative Strategy: Examining Main Melody War Blockbusters in Postsocialist China

Yongde Dai Asian Cinema Studies Society

Corn, Garlic, Peanuts and Film Objects: Farmers and Post-Socialist Media Complex

Xin Zhou Concordia University

Screening Liquid Modernity: Aesthetics of Precarity in Lou Ye (娄烨)'s Cinema

Guanyu Luo University of Nottingham Ningbo China

I2**Workshop: Decolonising and Deterritorialising Methods of Film and Media Philosophy**

4:30-6:15pm

CPD 3.04

Workshop Facilitators**William Brown**

University of British Columbia

Victor Fan

King's College London

Kiki Tianqi Yu

Queen Mary University of London

Mila Zuo

University of British Columbia

Session I**May 23****I3****Rethinking National Cinemas: South/Southeast Asia and the Himalayan Regions**

4:30-6:15pm

CPD 3.07

Chair**Syeda Momina Masood**

University of Pittsburgh

Cinema as Scatter; Or Reimagining Pakistani Film History**Syeda Momina Masood** University of Pittsburgh**Monochrome to Polychrome: The historical trajectory of Nepali Cinema from the early 60's to the present****Sachin Ghimire** Oscar International College of Film Studies, Tribhuvan University**Standalone Cinemas in Malaysia: Endangered Cinematic Heritage****Chrishandra Sebastiampillai** Monash University Malaysia**Burmese Supernaturalism: Queer Southeast Asia on screen****Charlotte Marie Chadwick** Hong Kong Baptist University**I4****Rethinking Asian-ness in Border Crossing: Contemporary Asian Cinema in the Contexts of Extremity, Diaspora and the Post-Film Festival Era**

4:30-6:15pm

CPD 3.15

Chair**Dorothy Wai Sim Lau**

Hong Kong Baptist University

Asia Extreme in Border Crossing: *The Yellow Sea* (2011) and *Limbo* (2021)**Joseph Jiajun Liang** Hong Kong Baptist University**Downplayed Cultural Trauma: Asian Family Stories as Historical Change through a Transcultural Lens****Huang Xinyi** Shanxi University**Mainland China Independent Films in the Era of Post-film Festivals: Transnational and Crossing Border Practices****Yao Xinyue** Nanyang Technological University**The Cat Demon Jumping Over the Border: Asian Cinema from the Perspective of Transculturalism****Jingru Sun** Peking University

Session I**May 23****I7****Film Shorts Programme IV — Colonialism, Experimental, and the Body**

4:30-6:15pm

RRST 7.58

The Queen's Flowers (2024)

Ciara Lacy Filmmaker

Anecdotes From the Cultural Revolution (2025)

Bella Lo Lok Tung Filmmaker

Maker and the Doll (2025)

John Outsider Filmmaker

For Her (2024)

Lilinaz Hakimi Filmmaker

The Stain (2024)

Crystal Kwok Filmmaker

Session J**May 23****J2****Screening: *Hunter Brothers* 獵人兄弟 (2024)**

6:30-9:00pm

CPD 3.04

Post-screening Q&A and discussion**Su Hung-En**
Filmmaker**Wafa Ghermani**
National Central University Taiwan

Session K May 24

K1

Transnational and Transmedial Chinese Cinematic Imaginations: Digital Gaming, Pirated DVDs, Diasporic Spectatorship, and Lost Worlds

9:00-10:45am

CPD 3.01

Chair

Liew Kai Khiun

Hong Kong Metropolitan University

The Lost Worlds of Kelvin Tong

Liew Kai Khiun Hong Kong Metropolitan University

Towards A Satellite Chinatown: The Relationality Between Video Piracy and Chinese Diasporic Communities in Toronto

Winnie Yanjing Wu Hong Kong Metropolitan University

Wukong Across Borders: Transmedia Adaptations and Global Perceptions of the Chinese Monkey Hero

Shuhao Chen Hong Kong Baptist University

Excavating the Virtual: Land, Image, and Diasporic Spectatorship in *Present. Perfect.* (2019)

Jixin Jia University of Toronto

K2

Theorizing East Asian Eco-documentaries: Women and Animals in the Affective and Materialist World

9:00-10:45am

CPD 3.04

Chair

Kiu-wai Chu

Nanyang Technological University

Water on Cross-Border Screens, Hong Kong Water Tales from the 1960s

Zimu Zhang The Education University of Hong Kong

A Cartography of Cetaceans: Towards an Ocean-Oriented Ontology in Chien Yu-Chun's Documentaries

Enoch Tam Yee-lok Lingnan University

Affective Data Narratives: Emotion, Governance, and Speculative Futures in Chinese Eco-Cinema

Wenxi Hu The Chinese University of Hong Kong

Session K May 24

K4

9:00-10:45am

CPD 3.15

Othering and Curating Inter-Asia on Cinema - Mediating Postcolonial and Transnational Identities

Chair**How Wee Ng**

University of Westminster

Decolonising "China" on Screen: Curating for the University Classroom

How Wee Ng University of Westminster

Between Transnationalism and Postcolonial Anxieties: The Representation of Chinese Women in Singapore Cinema

Siao Yuong Fong King's College London

Exoticising Southeast Asia in Hong Kong cinema in late 1970s and 1980s

Min Hui Yeo Nanyang Technological University

Away from the "Motherland": the Transnational Diasporic Filmmaking Journey of Hou Yao and Wan Hoi-ling

Du Qian City University of Hong Kong

K5

9:00-10:45am

CPD 3.16

Pema Tseden and Beyond: On Ethnic Minority Cinemas in China

Chair**Jessica Ingham-Yeung**

Hong Kong Baptist University

The Second Tibetan Wave? Tibetan Ecocinema Going Mainstream

Zoran Lee Pecic Norwegian University of Science and Technology

Exploring Tibetan Films in China: Questions of Authenticity and Identity

Mary J. Ainslie University of Nottingham Ningbo China

Confrontations with Femininity and Nature: Identity Crises and Ecogender Narrative in Pema Tseden's Films

Yijiao Guo King's College London

Renegotiating Localism: Magical Realism in Ethnic Minority Films of Bi Gan and Pema Tseden

Hoi Yan Chu King's College London and The University of Hong Kong

Session K May 24

K6

Asian Documentary Cinema

9:00–10:45am

RRST 4.36

Chair

Jasper Van Holsteijn

Hong Kong Academy of Performing Arts

The Return Journey, Oral Memory, and Historical Identity of the Chinese Film Collective Caochangdi Workstation—Taking Hu Tao as an Example

Chen Tian-Ran National Taiwan University of Arts

New Momentum in Mainland Chinese Documentary: The Practices and Perspectives of Women Filmmakers

Yijingzi Huang Monash University

Worlding Asian War History: Transborder Production and Global Mourning in the documentary *The Sinking of the Lisbon Maru* (2024)

Zhaoyu Zhu University of Nottingham Ningbo China

Session L May 24

L1

From Digital to Material: Renegotiating Time, Body, Space, and Identity through Cross-Media Practices in Hong Kong and Mainland China

11:00am-12:45pm

Chair

Jamie W.T Tse

CPD 3.01

The Chinese University of Hong Kong

The Asian Past Made in the Digital Present: Hong Kong's Kowloon Walled City as a Symbol of 'Asian Nostalgia'

Jamie W.T Tse The Chinese University of Hong Kong

Reinventing Pansi Cave and Spider Demoness: Reflection on Chinese Ecofeminism and *Black Myth: Wukong*

Li Jinghui Issac The Chinese University of Hong Kong

Printing the digital: Queer/feminist archiving in Hong Kong

Cecilia Ka Hei Wong The Chinese University of Hong Kong

Alternative Information as Leakage: the Infoshop, Black Window, and Left Internationalism

Lee Chi Shing The Chinese University of Hong Kong

L2

Theorizing East Asian Ecocinema: Between Nation and Planet

11:00am-12:45pm

Chair

Kiu-wai Chu

CPD 3.04

Nanyang Technological University

Between Nation and Planet: Rethinking East Asian Ecocinema

Kiu-wai Chu Nanyang Technological University

Falling, Wasting and Commoning: The Afterlives of Space Debris in *UFO in Her Eyes*

Rui Xie Hong Kong Baptist University

In Medias Res: Ecoambiguity in *Evil Does Not Exist* (2023)

Ai-Ting Chung Independent Scholar

Reimagining Asia as an Ecological Space: Paradoxes in Global Cinematic Representations of Asia in Bong Joon-ho's *Okja* (2017)

Chung-kang Kim Hanyang University

Session L May 24

L4

11:00am-12:45pm

CPD 3.15

The Cinematic Substance of Diasporic Life: 21st Century Asian Americans and Film

Chair

Valerie Soe

San Francisco State University

Ever Wanting: Experimental Asian American Filmmaking in the 21st Century

Valerie Soe San Francisco State University

One of Us: Transnational Adoptees and the Meaning of Asianness in Asian Diasporic Film of the 2020s

Kim Park Nelson Winona State University

Cine-poetics of Archipelagic Relations: Creative Praxis Toward Decolonization and Deimperialization

Anita Wen-Shin Chang California State University East Bay

Ang Lee and the Genres of Love

Jason Coe The University of Hong Kong

L5

11:00am-12:45pm

CPD 3.16

Regions and Margins: Perspectives from Indian Film and Media

Chair

Gary Bettinson

Lancaster University

Of Drugs, Dirts and Dystopia: Reading Liminal Figures and the Aesthetics of Slow-ness in the Contemporary Independent Films from Kolkata

Spandan Bhattacharya BITS Pilani Hyderabad Campus

Writing Resistance and Documenting Subversion through *Writing with Fire* (2021)

Ved Prakash Central University of Rajasthan

Religion and the Region: Speaking from/for the margins in *Kantara the Legend*

Smita Banerjee The Delhi University

Language, Dialect and the Question of Cultural Identity in Contemporary Film and Video Cultures in India

Fathima Ruby K Azim Premji University

Session L May 24**L6****The Politics of Exhibition: Navigating Asian Cinema in Shanghai, Hong Kong, Korea, and Taiwan**

11:00am-12:45pm

Chair**Kenny Ng**

Hong Kong Baptist University

RRST 4.36

Chang Kuo-sin's Asia Pictures and Competing Diasporic Narratives in Cold War Asia**Kenny Ng** Hong Kong Baptist University**Translating Humor, Negotiating Power: The Grand Theater Incident and Transnational Cinema Politics in 1930s Shanghai****Shu-mei Lin** National Taiwan Normal University**Battling on Screen: North and South Korean Film Activities in Cold War Hong Kong, 1950s-1970s****Jing Peng** The University of Hong Kong**Queues, Protocols, and Ceremonies: The Birth of International Film Festivals in Taiwan and the Spatial Construction of Cinephilia****Po-hsi Chen** Academia Sinica

Session M May 24**M2****ACSS Executive Meeting (Lunch)**

(Registration required)

1:00-2:45pm

CPD 3.04

Session N May 24**N1 Cinematic Intersections with Japan**

3:00-4:45pm

CPD 3.01

Chair**George Chun Han Wang**
University of Hawaii at Manoa

King Hu and Japan: Chronicling King Hu's lifetime experiences and career intersections relating to all things Japan**George Chun Han Wang** University of Hawaii at Manoa**Looking Backwards to the Future: Cinephilic Nostalgia in Hasumi Shigehiko's *Lumière* (1985-1989) and the Emergence of New Visual Media Aesthetics****William Carroll** University of Alberta**East Asian Art Cinema through the Looking Glass: Reflexivity and Permeability in the Korean-Japanese Co-production *A Midsummer's Fantasia* (2014)****Janine Sun** University of Southern California***Okinawan Boys* (1983) and Identification with Mainland Japan****Kosuke Fujiki** Okayama University of Science**N2**

3:00-4:45pm

CPD 3.04

Workshop: Getting Published – Intellect Books & Journals**Facilitator****James Campbell**
Global Head of Marketing, Intellect Books & Journals

Session N May 24

N4

3:00-4:45pm

CPD 3.15

Global Ties, Local Stories: Diasporic Filmmaking in Contemporary East Asian Cinema

Chair

Ruby Cheung

University of Southampton

The Geopolitics of Multilingualism in Hong Kong Cinema of the 2020s

Ruby Cheung University of Southampton

Between Languages and Landscapes: Theorizing "No Place" through Tiffany Sia's *The Sojourn*

Timmy Chih-Ting Chen Hong Kong Metropolitan University

Articulating 'Foreignness': Ann Hsu's Transborder Stardom

Yuan Li University of Southampton

Tsai Ming-liang's *Days*, Migration, and Inter-Asian Cinema

Nicholas de Villiers University of North Florida

N5

3:00-4:45pm

CPD 3.16

Film Festival Ecology and Asian Cinemas

Chair

Fann Goh

The University of Melbourne

Physical and virtual screenings: Developments in the organisation of Japanese film festivals

Fann Goh The University of Melbourne

Film Festivals and Auteurial Spaces: The Pingyao International Film Festival

Corey Schultz University of Nottingham Ningbo China

Imagining Audiences in Online Film Festivals

Katrina Ross Tan University of the Philippines Los Baños

Subjectivity of Space: Kochi-Muziris Biennale in Malayalam Cinema

Navya Raveendran Kannur University

Session N May 24**N6****Chinese and Taiwanese Film Historiographies**

3:00-4:45pm

RRST 4.36

Chair**Jing Peng**

The University of Hong Kong

The "5th-generation" in Shanghai: Revisiting the "Shadowy Side" in Chinese Film Historiography**Ke Zijin** The University of Hong Kong**Taiwan Cinema in Asian Cinema: From Margin to Center****Wafa Ghermani** National Central University Taiwan**From "Manufacturing Dream" (zaomeng) to "Waking up from the Dream" (mengxing): Freudism in Chinese Early Films****Yizhou Tian** Nankai University**Urban and Rural in Taiwanese Cinema from a Modernity Perspective****Wei Liu** The University of Auckland**Session O May 24****O8****Happy Hour Reception hosted by ACSS and HKU**

5:00-6:30pm

Hotel Jen, 1/F
Lobby Bar, 508
Queen's Road**Session P May 24****P8****Screening: *Girls on Wire* 想飞的女孩 (2025)**

(Registration required)

7:00-9:30pm

Post-screening Q&A and discussionGolden Scene
Cinema 高先電影
院 2 Catchick St,
Kennedy Town**Crystal Kwok**

The University of Hong Kong

Stacilee Ford

The University of Hong Kong

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