

# INTER-ASIA INTERMEDIALITY: A TWO-PART INTERNATIONAL WORKSHOP

ORGANIZERS: BRIAN BERNARDS (USC) AND ELMO GONZAGA (CUHK)

Part I: University of Southern California | Friday-Saturday, May 20-21, 2022

*Keynote: Bliss Cua Lim, UC-Irvine*

Part II: Chinese University of Hong Kong | Friday-Saturday, June 10-11, 2022

*Keynote I: Patrick Flores, U of the Philippines, Diliman*

*Keynote II: Ho Tzu Nyen*

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**Inter-Asia Intermediality: A Two-Part International Workshop**  
**Convenors: Brian Bernards (USC) and Elmo Gonzaga (CUHK)**

Workshop Theme and Overview

Over the past two decades, intermediality and inter-Asia have emerged as key buzzwords in the humanities whose increasing presence as the theme and focus of scholarly conferences, journals, and monographs has followed a remarkably similar timeline and trajectory. Discussions of intermediality grew at the turn of the millennium in response to technological innovations to the platforms and networks for media circulation and consumption. Almost concurrently with the rise of intermediality, inter-Asia emerged as a subfield of—as well as a challenge and response to the inadequacies of—the field of Asian area studies with the aim of connecting scholars at different institutions across the region while encouraging scholarship that would avoid the trap of East-West bilateralism by instead interrogating processes of regionalization in Asia in all their unevenness and variation.

*Inter-Asia Intermediality: A Two-Part International Workshop* intends to highlight the intersections between these two emergent fields by bringing them into a productive scholarly conversation. Beyond the continuity and smoothness of encounter and passage within and between different forms of media (as well as between Asian subregions), we are interested in intermediality's contradictions and frictions amid the tenuous relationships within Asia. We seek to explore in this conference how intermediality can intervene in similar, multiple ways in the dynamic and elusive cross-cultural, intraregional, and trans-border exchanges between East, Southeast, and South Asia.

The impact of the rise of digital media (and digital media's refashioning—or remediation—of older media forms) as a catalyst of processes of inter-Asian regionalization—as well as its exposure of tensions and challenges in those processes—has not been sufficiently interrogated. To this end, our workshop will foreground two reciprocal and mutually reflexive questions for further inquiry:

- 1) How do processes of intermediality (including the frictions, contradictions, connections, and divergences between different platforms of media convergence) break up homogeneous or regionally bounded conceptions of Asia?
- 2) By modifying platform-specific media content for distribution and exhibition on unintended platforms or for unanticipated audiences, how do regionalized inter-Asian productions and circulations of media content challenge homogeneous or disciplinary-bounded understandings of specific media platforms?

With the aim of curating a published volume, this two-part, hybrid workshop features three keynote speeches, eight panels, and a film screening and discussion across four days at the University of Southern California and the Chinese University of Hong Kong.

*Poster, Flyer, and Program Cover Image Designed by Ka Lee Wong (USC)*

## Complete Workshop Schedule

### **Part I: University of Southern California**

Los Angeles, CA, USA | Friday-Saturday, May 20-21, 2022

*All times Pacific Daylight Time (PDT)*

#### Zoom Registration for Remote Participants

<https://usc.zoom.us/meeting/register/tJlId-6vpzIjGNU7udV0NuRCIAtXvenvhC74>

### Friday, May 20, 2022

#### **8:00** [USC Hotel](#) Pick-Up

(Brian will meet participants outside lobby to walk to breakfast and workshop location)

#### **08:15-09:00:** Continental Breakfast, Workshop Check-in at [Ronald Tutor Campus Center](#)

(TCC) Plaza (Pick up name badge and gift bag)

**Main Workshop Location:** [Ronald Tutor Campus Center](#) (TCC) 350/351

Franklin Room

#### **09:15-09:45** Opening Remarks

- 1) Welcome / Workshop Overview: **Brian Bernards** (USC Center for Transpacific Studies)
- 2) Message from Host/Sponsor: **Janet Hoskins** (USC Center for Transpacific Studies)
- 3) *barangay: An Offshore Poem* Reading by **Adrian De Leon** (USC Center for Transpacific Studies)

#### **10:00-11:45** Panel I (*Infrastructure, Ecology, Technology*)

- 1) **Padma Chirumamilla** (National U of Singapore), “Amaravati, Baahubali, and Hindu Nationalism’s Technological Futurities” (~10:05-10:20)
- 2) **Nadine Chan** (U of Toronto), “Intermediatic Forests: Enmeshed Infrastructure and Empire ‘at-a-Distance’” (~10:20-10:35)
- 3) **Shaoling Ma** (Yale-NUS), “Energy Highlands in Liu Chuang’s ‘Bitcoin Mining and Field Recordings of Ethnic Minorities’” (~10:35-10:50)
- 4) Co-Panelist Responses (~10:50-11:10) + Q&A (~11:10-11:40)

#### **12:00-13:00** Lunch (Pick up lunch box outside Franklin Room)

#### **13:15-15:15** Panel II (*Trans-Cinematic Histories*)

- 1) **Dag Yngvesson** (U of Nottingham, Malaysia), “After the Curfew, Before the Digital: *Lewat Djam Malam* as Intermedial Archipelagic Cinema” (~13:20-13:35)
- 2) **Palita Chunsangchan** (U of Minnesota), “In the Absence of Celluloid: Intermediality in Early Thai Cinema with the Co-Production of *Miss Suwanna of Siam*” (~13:35-13:50)
- 3) **Alden Sajor Marte-Wood** (Rice U), “The Migration of Subgenre: OFW Productions in the Intermedial Age of Mechanical Social Reproduction” (~13:50-14:05)
- 4) **Seoyeon Lee** (U of Southern California), “(Re)mapping The Boundary of Asia Through Science Fiction: Inter-Asia/Planetary Travel in *The Wandering Earth*” (~14:05-14:20)

5) Co-Panelist Responses (~14:20-14:40) + Q&A (~14:40-15:10)

**15:15-17:00 Break**

**17:00-18:45 Campus Dinner for Workshop Participants at [The Lab Gastropub](#)**

**19:00-20:40: MEKONG 2030 Screening at [Ronald Tutor Campus Center](#) (TCC) 227 (Rosen Family Screening Theater)**  
Omnibus film (93 mins) of five shorts: “Soul River” (dir. Kulikar Sotho [Cambodia]), The “Che Brother” (dir. Anysay Keola [Laos]), “The Forgotten Voices of the Mekong” (dir. Sai Naw Kham [Myanmar]), “The Line” (dir. Anocha Suwichakornpong [Thailand]), “The Unseen River” (dir. Pham Ngoc Lan [Vietnam]), 2020

**20:40-21:30: Q&A with Sean Chadwell, MEKONG 2030 and Luang Prabang Film Festival Executive Director. Moderated by Panivong Norindr (USC)**

**Saturday, May 21, 2022**

**08:45-09:45 Continental Breakfast at [Ronald Tutor Campus Center](#) (TCC) Plaza**

**Main Workshop Location: [Ronald Tutor Campus Center](#) (TCC) 350/351  
Franklin Room**

**10:00-11:45 Panel III (*Audiovisual Internationalisms*)**

- 1) **Ling Zhang** (SUNY-Purchase), “Specter of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981” (~10:05-10:20)
- 2) **Lan Duong** (U of Southern California), “Song, Sound, and the Circulation of Refugee Affect in *Life of a Flower* and *Song Lang*” (~10:20-10:35)
- 3) **Rita Rongyi Lin** (Northwestern U), “‘No More Trauma’? Trans-East-Asian Cultural Appropriation and Nationalist Rhetoric in NCT 127’s ‘Kick It’ and Its Popular Chinese Receptions” (~10:35-10:50)
- 4) Co-Panelist Responses (~10:50-11:10) + Q&A (~11:10-11:40)

**12:00-13:00 Lunch** (Pick up lunch box outside Franklin Room)

**13:15-15:00 Workshop Keynote**

- ❖ **Bliss Cua Lim** (U of California, Irvine), “Intermedial Labor in a Minor Mode: Creators, Animators, and Queer GL Fans in the Philippines, Asia, and Beyond”

**15:00-15:30 Short Coffee/Tea Break**

**15:30-17:15 Panel IV (*Indigenous Media and Circulation*)**

- 1) **Sheela Jane Menon** (Dickinson College), “Creatives, Curators, and Collaboration: Indigenous Art and Media in Malaysia” (~15:35-15:50)

- 2) **Junting Huang** (Cornell U), “Tracing Inter-Asian Connections through ‘The Elders’ Drinking Song” (~15:50-16:05)
- 3) **Pujita Guha** (U of California, Santa Barbara), “Noncivilization, Media, and Ethnography on a Strange Terrain” (~16:05-16:20)
- 4) Co-Panelist Responses (~16:20-16:40) + Q&A (~16:40-17:10)

**17:20-17:45 Concluding Remarks** by **Brian Bernards** (USC) and **Elmo Gonzaga** (CUHK)  
(Looking Ahead to Part II of Workshop in Hong Kong)

**18:00-19:30 Campus Dinner for Workshop Participants** at [Rock & Reilly’s USC Village](#)

**Part II: The Chinese University of Hong Kong (CUHK)**  
Hong Kong | Friday-Saturday, 10-11 June 2022  
*All times Hong Kong/Singapore/Manila Time*

Live on Zoom (registration and meeting links forthcoming)

**Friday, 10 June 2022**

**10:00-10:15 Opening Remarks**

- 1) Welcome/Workshop Overview: **Elmo Gonzaga** (CUHK) & **Brian Bernards** (USC)

**10:15-11:55 Panel I** (*Trans-border Co-productions and Exchanges*)

- 1) **Zakir Hossein Raju** (Independent U, Bangladesh), “From Mumbai to Malayan Film Industry: Inter-Asian and Intermedial Journey of Phani Majumdar through Trans/national Cinemas of South and Southeast Asia” (~10:20-10:35)
- 2) **Elizabeth Wijaya** (U of Toronto), “A World of Premieres: Taste and Multi-region Co-productions in Pandemic Times” (~10:35-10:50)
- 3) **Olivia Khoo** (Monash U), “The Warehouse as Intermedial Zone: Assemblages of Intra-Asian Art and Cinema” (~10:50-11:05)
- 4) Co-Panelist Responses (~11:05-11:25) + Q&A (~11:25-11:55)

**11:55-12:00 Lunch Break**

**13:00-14:40 Panel II** (*Multimodal and Minority Nationalisms*)

- 1) **Adil Johan** (U of Malaya), “Rocking Singapore: The Intermediated Malay Voice in Performance of a National Anthem” (~13:05-13:20)
- 2) **Jose Kervin Cesar Calabias** (Lingnan U), “Influencing/Indigenizing Migration: Igorot Domestic Worker Vloggers of Hong Kong” (~13:20-13:35)
- 3) **Lin Song** (Jinan U) and **Avishek Ray** (National Institute of Technology, Silchar), “Digital Territorialization and Techno-Nationalism: Revisiting the TikTok Ban in India” (~13:35-13:50)
- 4) Co-Panelist Responses (~13:50-14:10) + Q&A (14:10-14:40)

**14:40-15:00 Coffee/Tea Break**

**15:00-16:45 Workshop Keynote I**

- ❖ **Patrick Flores** (U of the Philippines, Diliman), “‘Dynamics of Towardness’: Intermediating Asia”

**Saturday, 11 June 2022**

**10:00-11:40 Panel III** (*Paratextual Multi-Screen Variations*)

- 1) **Noah Viernes** (Akita International U), “‘Time Zones’: Political Resonance and the Multiplicity of Screens in the Work of Apichatpong Weerasethakul” (~10:05-10:20)
- 2) **Adhani Juniasyaroh Emha** (U Gadjah Mada), “A Peek on Identity Construction of Metropolitan Women through Ika Natassa’s Trilogy Novels *Divortiare*, *Twivortiare*, and *Twivortiare 2*” (~10:20-10:35)
- 3) **Kim Jihoon** (Chung-ang U), “Apichatpong’s Projection Performance *Fever Room* and Site-Specific Installation Constellations in Terms of Projection’s Paracinematic, Intermedial Variations” (~10:35-10:50)
- 4) Co-Panelist Responses (~10:50-11:10) + Q&A (11:40)

**11:40-12:40 Lunch Break**

**12:40-14:20 Panel IV** (*Intermedial Connections and Memories*)

- 1) **Dorothy Wai Sim Lau** (Hong Kong Baptist U), “Intraregional Star Currency: Michelle Yeoh’s Goodwill Image and Her Southeast Asian Connections in the Intermedial Space” (12:45-13:00)
- 2) **Heewon Chung** (U of Seoul), “Photography, Poetry, and Polyphony: Postmemory of the Gwangju massacre in Han Kang’s ‘Human Acts’” (13:00-13:15)
- 3) **Wikanda Promkhuntong** and **Supawan Supaneedis** (Mahidol U), “Inter-Media Memories of Hong Kong Films in Thailand: An Observation on Cultural Mediators and Generational Changes” (13:15-13:30)
- 4) Co-Panelist Responses (~13:30-13:50) + Q&A (~13:50-14:20)

**14:20-14:40 Coffee/Tea Break**

**14:40-16:25 Workshop Keynote II**

- ❖ **Ho Tzu Nyen** (Contemporary Artist and Filmmaker), “*The Critical Dictionary of Southeast Asia* – Some Notes on Mediums, Tigers and Spies”

**16:25-16:45 Concluding Remarks by Elmo Gonzaga (CUHK)**

## **Workshop Registration**

This workshop features presentations on works-in-progress with an aim toward publication. To that end, registration is limited to workshop participants and invited attendees. Please email the convenors, Brian Bernards <[bernards@usc.edu](mailto:bernards@usc.edu)> and Elmo Gonzaga <[egonzaga@cuhk.edu.hk](mailto:egonzaga@cuhk.edu.hk)> for registration information (including Zoom links) and attendee requests.

## **Workshop Format**

The panels will be conducted in a presenter-respondent format. Each of the panelists will first present their papers (or paper overviews) for no more than 15 minutes. Then, after all the presentations, the panelists will then serve as respondents, responding (for no more than 3-5 minutes) to a fellow panelists paper. Rather than summarize the key arguments of each paper, the respondents will simply note a few key points and raise a few questions their fellow panelist.

## **Guidelines for Zoom Participants & Attendees**

Panelists should mute their microphones when not presenting. During the introduction, respondent, and audience Q&A portion of each panel, it is preferred that all panelists turn their video camera on as long as it is safe to do so. Only presenters may share screen. Attendees should keep their microphones muted throughout the workshop unless called on to ask a question (using the Zoom raised-hand function) during the Q&A portion.

## **Guidelines for In-Person Participation & Attendance at Part I (USC)**

While USC has relaxed its masking policies, we ask that—due to the ongoing concerns about the Omicron wave—all participants wear a face covering during indoor events in Tudor Campus Center (the exception is when presenters are using the podium, as the Franklin Room will allow for sufficient physical distancing), and that all food and beverage be consumed in designated outdoor areas. The workshop hosts will provide complimentary KN95 masks and hand sanitizer. If you are planning to attend in-person but are feeling unwell, we ask that you participate via Zoom instead.

## **Video Recording**

All sessions will be recorded via Zoom unless the presenter has indicated a preference not to be recording. The video recording of the workshop will only be shared with workshop participants.

## **Sponsors**

Part I (Los Angeles): USC Center for Transpacific Studies (with funds from the Luce Foundation), USC Department of East Asian Languages & Cultures

Part II (Hong Kong): CUHK Centre for Cultural Studies, CUHK MA in Intercultural Studies Programme, CUHK Department of Religious & Cultural Studies

## Workshop Bios and Abstracts

### Convenors

**Brian Bernards** is Associate Professor of East Asian Languages and Cultures and Comparative Literature at the University of Southern California. He is author of *Writing the South Seas: Imagining the Nanyang in Chinese and Southeast Asian Postcolonial Literature* (U of Washington Press, 2015 / NUS Press, 2016) and co-editor of *Sinophone Studies: A Critical Reader* (Columbia U Press, 2013). His articles have appeared in *Inter-Asia Cultural Studies* (2021), *Prism: Theory and Modern Chinese Literature* (2021), *positions: asia critique* (2019), and *Asian Cinema* (2017).

**Elmo Gonzaga** is Assistant Professor in the Division of Cultural Studies, and Associate Director of the MA in Intercultural Studies Program, at The Chinese University of Hong Kong (CUHK). He obtained his PhD from the University of California at Berkeley. His book *Monsoon Marketplace* is under contract with Fordham U Press. His work has been published in *Cinema Journal*, *Cultural Studies*, *Interventions: International Journal of Cultural Studies*, *Verge: Studies in Global Asia*, *South East Asia Research*, and the *Journal of Asian Studies*.

### Keynote Speakers

**Bliss Cua Lim** is Professor of Film and Media Studies at the University of California, Irvine. She is the author of *Translating Time: Cinema, the Fantastic and Temporal Critique* (Duke U Press, 2009 / Ateneo de Manila U Press, 2011) and a member of the Editorial Collective of *Camera Obscura* and the Advisory Board of *Plaridel: A Philippine Journal of Communication*. Her next book, *The Archival Afterlives of Philippine Cinema* (forthcoming from Duke U Press), analyzes the crisis-ridden history of film archiving in the Philippines. Her numerous articles have appeared in journals such as *Discourse*, *Kritika Kultura*, *Art Journal*, and *Spectator*, and her poetry has appeared in *Nang Magazine*.

#### ❖ “Intermedial Regionalization in a Minor Mode: Philippine Animation, Girl Komix, and Queer Fandom”

- Complicating Japan’s presumed cultural ownership of anime is its historical reliance on outsourced animation labor across Asia. Inter-Asian histories of subcontracted animation labor, alongside the transcultural production, circulation, and fan uptake of *anime*, *donghua*, *manga*, *manhwa*, and *komiks* demand a balanced analysis that recognizes cultural, historical and geopolitical specificity but also refutes claims to national ownership and cultural exclusivity. Scholarly consensus identifies Japan, South Korea, and China as central nodes in the intermedial regionalization of inter-Asian popular culture, while the United States is understood as the core of global English-language fan practices. Against this backdrop, I explore a two-fold approach to intermedial regionalization in a minor mode. First, *Trise* (2021), anchors my analysis of transnational animation in the Philippines, a minor node in comparison to East Asian or American hegemony. Second, I foreground a heterogeneous continuum of Filipino/a/x artists and fans surrounding girls love (GL, *yuri*, *baihe*, *lesbian komix*), a queer transcultural genre of female homoerotic fiction. Enjoying less marketability and academic recognition than boys love (BL, *yaoi*, *shounen'ai*,



*danmei*), girls love is a minor transcultural mode. Beyond representational content, its authors and fan communities are queer in the sense of confounding fixed identitarian coordinates of gender, sexuality, class, nationality, age, race, ethnicity, and religion. Hailed as the first Filipino animated series on Netflix, the detective-horror series *Trese* (2021), is an adaptation of a cult Filipino graphic novel with an androgynous heroine. Although publicity hyped its Filipino and Filipino American cast, writers, and producers (i.e., above-the-line “creatives”), most of its animation workers were not based in the Philippines. With a production company headquartered in Indonesia and Singapore and animation studios based in Los Angeles and Seoul, *Trese* reverses the Philippines’ history of below-the-line animation labor for Japanese and American animation companies. At the same time, *Trese* exemplifies Netflix’s attempt to become a global TV giant through international expansion and glocalization. Pivoting away from the formal economy of animation labor and media giants, this talk also looks at subcultural creators and informal economies of fan labor. I consider *Ligaw-Tingin* (2018), a Philippine anthology of queer women komix artists, alongside online fan communities like Yuri/GL PH on Facebook and Filipino translations of Japanese *shōjo* manga on bootleg aggregator sites. Recalling the penumbral quality of devalued outsourced labor in the global offshore economy, creator economies and fan labor are often overlooked despite their crucial role in ensuring the circulation of queer media (via promotion of foreign and local artists and titles, fan conventions, fan talk, and unlicensed uploads and scanlations). If language differences are a barrier to media globalization and regionalization in key geocultural markets, then localized transcultural flows depend on the multilingual competencies and intercultural knowledge of both fans and authors.

**Patrick D. Flores** is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003. Flores is also Artistic Director of Singapore Biennale 2019, Curator of the Vargas Museum in Manila, and Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of *Under Construction: New Dimensions in Asian Art* (2000), the Gwangju Biennale (Position Papers) in 2008, and was the curator of the Philippine Pavilion at the Venice Biennale in 2015. Flores was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010); a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011), organized by the Center for Art and Media in Karlsruhe; and a member of the Guggenheim Museum’s Asian Art Council (2011). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). On behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines, Flores organized the conference “Histories of Art History in Southeast Asia” in Manila.

❖ **“Dynamics of Towardness’: Intermediating Asia”**

- Bringing the inter-media and inter-Asia together in a formulation for a conference elicits a unique tension not only between procedures and regions of inquiry. It

anticipates a potential theoretical field in which technique and ecology animate a subjectivity and a practice that may no longer be recognizable by disciplines or norms of representation. This keynote contributes to a reflection on a reciprocal in-betweenness in the annotation of indigenous, civilizational, and pre-conquest form; contemporary art; and the curation of artist-curators. Included in this ensemble are the efforts of Carlos Villa and the gathering *Other Sources: An American Essay* (1976); Club Ate and the video trilogy *Ex-Nilalang* (2015); the 2019 Asian Art Biennale by Ho Tzu Nyen and Chia Wei Hsu titled *The Strangers from beyond the Mountain and the Sea*; Eisa Jocson's *Corponomy* and *The Filipino Superwoman Band* series; and the work of Hu Yun on the diorama for the 2019 Singapore Biennale. Through this constellation, the aspiration is to reconceptualize Asia by enmeshing it in its intricate migrations and to prompt it to move beyond the co-production of modernities as it evokes another geopoetics of an intermedial locale.

**Ho Tzu Nyen** makes films, installations and performances that begin as engagements with historical and theoretical texts. His recent works are populated by metamorphic figures such as the weretiger (*One or Several Tigers*, 2017) and the triple agent (*The Nameless*, 2015), under the rubric of *The Critical Dictionary of Southeast*, an ongoing meta project. Recent exhibitions of his work have been held at the Hammer Museum (2022), Toyota Municipal Museum of Art (2021), Yamaguchi Center for Arts and Media [YCAM](2021), Edith-Russ Haus for Media Art (Oldenburg, 2019). Some recent group exhibitions include the Aichi Triennale (2019); 12th & 13th Gwangju Biennale (2018, 2019) and *2 or 3 Tigers* at the Haus der Kulturen der Welt, Berlin (2017). Together with Taiwanese artist Hsu Chia-wei, he curated 'The Strangers from Beyond the Mountain and the Sea', the 7th Asian Art Biennale, at the National Taiwan Museum of Fine Arts. From 2015 to 2016, he was a DAAD resident in Berlin.

❖ ***“The Critical Dictionary of Southeast Asia – Some Notes on Mediums, Tigers and Spies”***

- Since 2012, Ho Tzu Nyen has been working on *The Critical Dictionary of Southeast Asia*, an ongoing meta-project driven by the heterogeneity of the region known as “Southeast Asia” – an area that has never been unified by language, religion or political power. Taking the form of an “Abécédaire” of the region, the project sets out to re-imagine alternative delineations of the regions through a series of biographies, concepts and motifs, embodied in figures such as tigers, gongs, double agents. This resulted in a number of projects focused on particular terms within the Dictionary, such as “G for Ghost / Ghostwriter / Gene Z. Hanrahan” or “T for Tiger”. These projects were manifested across different mediums and disciplines such as theatrical performances (*Ten Thousand Tigers*, 2014 and *The Mysterious Lai Teck*, 2018), musical concerts (*The Song of the Brokenhearted Tiger*, 2013), video installations (*One or Several Tigers*, 2017), found footage films (*The Nameless*, 2015 and *The Name*, 2015) virtual reality experiences (*R for Resonance*, 2018). In 2017, Ho Tzu Nyen presented *CDOSEA*, an attempt to think and work through the Dictionary as a whole, by creating a system that generates relationalities and resonances between all the terms gathered in the project. The *CDOSEA* is an audio-visual “Abécédaire” made up of materials detoured from online sources and recomposed in endless variations, in “real-time” by algorithms created in collaboration with Jan Gerber and Sebastian Lüttert (0 x 2620). Described as a

platform facilitating ongoing research, a matrix for generating future projects and an oracular montage machine, the CDOSEA is available for free access at <https://cdosea.org>. In this presentation, Ho Tzu Nyen will share some of the processes and strategies from this multi-part project, while focusing on a number of terms from the Dictionary that might in themselves, already be “intermedia” and “inter-asia”. Akin to an organism, *The Critical Dictionary of Southeast Asia* (CDOSEA) is part of an ongoing project that grows, generates and provides critical insight into the pluralistic definitions of the territories under this nomenclature.

### Special Event (Screening & Poetry Reading) Participants

**Adrian De Leon** is Assistant Professor of American Studies and Ethnicity at the University of Southern California. He is the author of the forthcoming monograph, *Bundok: A History of Filipino America*, from U of North Carolina Press. His second book, *They Were All Filipinos: The Violent Making of a Diasporic Nation* (under contract with U of Washington Press), examines the continuation of American colonial conquest into the formation of non-elite and non-metropolitan Filipinos across the Pacific. Co-creator and co-host of the PBS miniseries, *A People's History of Asian America* (2021), Adrian is also the author of two poetry volumes, *Rouge* (2018), and *barangay: an offshore poem* (2021).

**Sean Chadwell** is the Executive Director of the Luang Prabang Film Festival. As a university faculty member in the US and China, he has taught literature, writing, and film studies courses and published research on the concept of authenticity in popular culture—and specifically in food, film, and music—in the West.

**Panivong Norindr** is Associate Professor of French and Italian and Comparative Literature at the University of Southern California. He is author of *Phantasmatic Indochina: French Colonial Ideology in Architecture, Film, and Literature* (Duke U P, 1996). Author of numerous journal articles and chapters (in both English and French) in *Visual Anthropology*, *French Forum*, *Francophone Postcolonial Studies*, and *Contemporary Asian Cinema*, Norindr specializes in comparative literature, postcolonial theory, contemporary French studies and French and Southeast Asian cinema.

### Panelists (in chronological order)

**Padma Chirumamilla** is an assistant professor in cultural studies at the Department of Communications and New Media, National University of Singapore. Currently, she is working on a book manuscript about the emergence and contemporary presence of television in the South Indian state of Andhra Pradesh.

#### ❖ “Amaravati, Baahubali, and Hindu Nationalism’s Technological Futurities”

- In this paper, I explore the linkages made between a city-to-be, the still-unbuilt capital city of Amaravati in the South Indian state of Andhra Pradesh, and the fictional computer-generated urban spectacles of the popular Telugu fantasy film duology *Baahubali*, released over 2015 and 2016. In doing so, I hope to uncover the multiple ways in which discourses of technological and “Asian” futurity can be imaginatively welded to popular visions of Hindu nationalist pasts and futures. The

planned capital city of Amaravati was linked to several international funders, especially the city-state of Singapore, whose vaunted urban planning firms were selected to produce the city's masterplan. The city, it was hoped, would be a "world-class" replacement for the city of Hyderabad, which had been allotted to the neighboring state of Telangana after the state's creation in 2013. However, upon seeing the proposed plans and designs by Singaporean firm Surbana Jurong and "starchitect" firms like Foster + Partners, then-chief minister N. Chandrababu Naidu felt that Amaravati ought to be more reflective of "Indian" heritage. Naidu cited the fantastical (and completely computer-generated) urban landscape of Mahishmati—from the *Baahubali* films—as inspiration, and the planning committee reached out to director S.S. Rajamouli for consultation. This was met with round condemnation in the English-language press, with several architects writing into newspapers with withering critiques of both the megaproject and the committee's decision to reach out to someone with no actual urban-planning expertise. *Baahubali*'s technical spectacle—which was central to the film's marketing and success—was driven at a technical level by Silicon Valley giant AMD Technologies. Raja Koduri—then a senior VP at AMD's Radeon Technologies Group—was also Rajamouli's cousin, and integral to providing AMD hardware to Arka Technologies, the firm responsible for the *Baahubali* films' visual effects production. Their technologies were put into service to render viable a fantastic (and fictional) story of Hindu kings and queens fighting amongst themselves to (re)establish seemingly just rule over their fictional territory and subjects. Reviews from *Swarajya*, a right-wing Hindu nationalist magazine, described the film's technical prowess as essential to conveying the power and magnitude of the characters from Hindu epics, linking together the necessity of technical prowess to generating a worthy vision of the Hindu past and present. In this paper, I draw together these disparate elements—the familial linkages undergirding Telugu cinema and the presence of South Asians in Silicon Valley, the commoditization and marketing of Singaporean urban planning across the Global South, and the rise of high-production value Hindu fantasy films—to think through how a seemingly acceptable vision of contemporary Hindu nationalism is generated through complicated transnational, material, and imaginative linkages, across popular and mundane media forms.

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- ❖ **“Intermediatic Forests: Enmeshed Infrastructure and Empire ‘at-a-Distance’”**
  - In colonial British Malaya, mediatic thinking was contiguous with emergent conceptualizations of coloniality in dispersed geographies—imaginaries made possible by the peculiarities of the forested landscapes that they sought to govern. During the Malayan Emergency, a counterinsurgency war from 1948 to 1960 fought between the colonial British administration in Malaya and counter-imperial leftist forces, Malaya's rainforests and its hinterlands were militarized through the building of communications media networks. Nontheatrical film screenings, mobile film

units, and wireless radio were part of a material network of “enmeshed infrastructures” that included the building of new villages, military forts, electrical grids and other networks designed to entangle forest ecologies within expanding technologies of colonial statecraft. While the colonial government filled the air with wireless signals and lit up the night sky with film shows however, what they did not realize was that the forest was already part of other mediatic systems—environmental, Indigenous, and that of other possible Asias. From spirit mediums to root fungi, forests are their own mediatic infrastructures, with messaging systems, feedback loops, and networks of communication that enmesh the human, non-human, and elemental in polymorphic ways. Recent theoretical approaches in media environment studies (e.g. John Durham Peters, Jussi Parikka, Nicole Starosielski, Rafico Ruiz, Melody Jue) have called for expanded definitions of media and mediation beyond our 20<sup>th</sup> and 21<sup>st</sup> century understandings of technological communications media (e.g. film, television, Web 2.0, radio) to argue that environment—air, water, soil, and much more—are also media. As John Durham Peters reminds us, “Medium has always meant an element, environment, or vehicle in the middle of things.” My work locates the concept of “intermediality” at the intersection of colonial film/media and that of the forest itself as a mediatic environment. My field research in Indigenous and Chinese resettlement villages in Perak show how intermedial forests were subject to counter-colonial forms of engagement aligned with alternative ways of imagining Asia—a “pluriverse” of Many Asias amidst the infrastructural landscape of late coloniality.

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❖ **“Energy Highlands in Liu Chuang’s ‘Bitcoin Mining and Field Recordings of Ethnic Minorities’”**

- In Liu Chuang’s three-channel video “Bitcoin Mining and Field Recordings of Ethnic Minorities” (2018), decentralized networks of cryptocurrencies appear to amplify the inherent heterogeneity of the conceptually and regionally bounded entity known as Asia. Drawing upon James C. Scott’s work on zomia, the highland region connecting Southeast Asia, the People’s Republic of China, and the Indian subcontinent, the 40-minute video traces the historical tensions between Han Chinese state capital, private investors, and the lived experiences of ethnic minorities whose homes in remote mountainous areas offer cheap hydroelectricity that power the recent cryptocurrency craze. Paradoxically, a decentralized currency relies on centralized power and energy systems, which are in turn made possible by existing networks of railway and telephone infrastructures. My paper leverages Liu’s emphasis on infrastructural materiality in order to remedy what I see as intermediality’s tendencies to focus on information at the expense of energy and labor. Through an understanding of how currency, digital or otherwise, is also media—if not *the* historical medium that undergirds the production, circulation, and consumption of the more recognizable audiovisual media—we re-endow intermediality with its social character that is not limited to the technological. At the

same time, the video's focus on the historically exploitative extractions of natural resources re-grounds the concept of inter-Asia, which has highlighted the regional and sub-regional, in the earthly, global commons of the Anthropocene. I argue that the relation between intermediality and inter-asia will continue to be critically productive so long as both concepts tend equally to the materiality of centralized power and energy systems, as well as to the ephemerality of decentralized informational networks. Through the endangered Sino-Tibetan language of Muya that serves as the narrating voice-over, and titular field recordings from ethnomusicologists' long interests in these minorities, "Bitcoin Mining and Field Recordings of Ethnic Minorities" also reminds its viewers that crypto-mediums of exchange and circulation nonetheless leave audible traces.

**Dag Yngvesson** is a filmmaker and Assistant Professor of cinema and cultural studies at the University of Nottingham, Malaysia. His scholarly and practical work focuses on the history and politics of form in cinema and media in Indonesia and Southeast Asia. His latest publication, "Centering Peripheries: The Return of Regionalism in Indonesian Independent Cinema," appeared in the Spring 2021 issue of *Journal of Cinema and Media Studies*. His most recent film, *Banyak Ayam Banyak Rejeki (Many Chickens, Lots of Luck)*, premiered online on Mubi in January 2021 and is currently making the rounds of Asian and international film festivals and conferences.

❖ **"After the Curfew, Before the Digital: Lewat Djam Malam as Intermedial Archipelagic Cinema"**

- Over the past two decades, mass media *as we knew them* have been transformed by the global expansion of the digital. Yet a closer look at media histories in Southeast Asia muddies distinctions between the broad, resultant categories of "old" and "new" media. As I will show, throughout the Malay world in the early-mid 20<sup>th</sup> century, a powerful mixture of audience expectations, formal and technological experimentation, market forces, and the need to localize transnational trends created a paradox of modernization: then-emergent technologies of representation like motion pictures appeared to be pulled backward in time by the magnetic draw of regional and local theatrical forms. The paradox only deepens from the perspective of the present, as the hauling "back" of film, and the opening and fragmentation it produced, anticipated the contemporary dismantling of established cinematic norms brought about by the proliferating screens, platforms and versions of the digital era. The explosion of Thai cinematic "versionists" from the 1930s-1970s is merely the most obvious example of this, regarding films not as fixed products, but as heterogenous collections of elements that can be "taken apart" and fundamentally altered during exhibition. In Thailand, Malaya, Indonesia, and elsewhere in the region at the time, such cinematic adaptations were the rule rather than exception. The result, I argue, was an archipelagic "Malay" cinema premised on constant fracturing or "versioning" according to the dictates, styles and languages of public spheres in cities, villages, islands and other subnational locales. Closely reading key scenes from West Sumatran-Jakartan Usmar Ismail's *Lewat Djam Malam (After the Curfew 1954)*, I will show how this archipelagic approach draws on and develops intermedial understandings of cinema, while imagining the nation, its borders, and

its “homogeneous empty time” as always already adulterated by local, regional and transnational flows.

**Palita Chunsangchan** is an assistant professor of Southeast Asian cinema in the Department of Asian and Middle Eastern Studies at the University of Minnesota. Her most recent article, “The Critique of Anti-Communist State Violence in *Uncle Boonmee Who Can Recall His Past Lives*,” appears in *Asian Cinema* early this year. Currently, she is working on her book manuscript tentatively entitled, *Sovereign Screen: Early Cinema and Politics of Media Modernity in Thailand*. This project focuses on the beginnings of Thai cinema—particularly on its intermedial relationships to prose and poetry and its complex intertwinement with the epistemological understandings of sovereignty during the modernizing stage of Siam. The monograph traces the linkage between classes, film cultures and constructions of modern sensibilities in Thailand from the period of the absolute monarchy to the Siamese Revolution.

❖ **“In the Absence of Celluloid: Intermediality in Early Thai Cinema with the Co-Production of *Miss Suwanna of Siam*”**

- One of the most exciting and pivotal moments in the history of early Thai cinema revolves around the event of film production and distribution of the arguably first feature film, *Miss Suwanna of Siam* (1923). It was actually a co-production between a filmmaking team from Universal Studio and local Thai talents mostly drawn from the royal court. Unfortunately, the celluloid of the film cannot be found either in Thailand or in the US. Despite this loss, printed magazines and official documents suggest many occasions of state intervention. One prominent case was the government’s request to ban the film from being screened in the US. On the one hand, the royal government’s initial goal to have the film promote the country demonstrates a deeply-rooted anti-colonialist and patriotic mentality as some critics stated that the film would represent Thais as different from the rest of “the colonized subjects in Asia.” On the other hand, the request to control the distribution emerges from the fear of cinema’s indexical potentials, and therefore, contradicting the popular desire of the Thais to represent themselves and to have their “places” in the global circulation of cinema. This paper draws from this contradiction, and yet will add to the story a hitherto overlooked evidence--the one stating that the American director, Henry McRae, did not have any intention to create a new fictional story about Siam. In fact, learning that Vajiravudh would direct and act in his own staged play, *Phra Ruang*, McRae made a request to the royal court to simply film King Vajiravudh on stage. The fact that *Miss Suwanna of Siam* ended up being a melodrama composed completely anew and specifically for the international in lieu of the images of the King’s sacred play, underlines a very nuanced reservation and anxiety among the ruling class toward this new medium. I argue that for the ruling class of Siam to make sense of and take cinema back from the hand of the increasingly democratized masses, it is pivotal that they create a new aesthetic hierarchy. The residues of *Miss Suwanna of Siam* exemplify the new hierarchy and emphasize the classist mode of mediation not only between theatre and cinema but also between the royally trained acting and the peasant’s one. This paper eventually invites us to consider the emergent field of intermediality also in relation to the emergence of cinema and its early mode of circulation outside the Euro-American contexts.

**Alden Sajor Marte-Wood** is an Assistant Professor of English at Rice University. He specializes in Asian Anglophone and Asian American literatures, media studies, and political economy. His writing has appeared in *Meridians*, *Verge: Studies in Global Asias*, *Post45*, *The Routledge Companion to Literature and Economics*, *Post Script: Essays in Film and the Humanities*, *The Journal of Asian American Studies*, *Asian American Literature: An Encyclopedia for Students*, and the *Bloomsbury Handbook of Literary and Cultural Theory*.

❖ **“The Migration of Subgenre: OFW Productions in the Intermedial Age of Mechanical Social Reproduction”**

- Two decades ago, at precisely the same moment “intermediality” and “inter-Asia” began to enter the critical lexicon, the Filipina art historian Alice Guillermo evaluated the proliferation of films about Overseas Filipino Workers (OFWs) in the 1990s as visual attempts “to give an artistic and emotional unity to a tragic experience with which many people empathize” (107). While films about the OFW experience predate this period, Guillermo importantly calls our attention to the consolidation of the genre against the historical backdrop of inter-Asian labor contradictions and crises in the ‘90s. Focusing exclusively on the spate of Filipino films dramatizing the high-profile cases of actual Filipina contract workers “in extremis” (100) laboring elsewhere in Asia, like Flor Contemplacion (Singapore), Maricris Sioson (Japan), and Sarah Balabagan (UAE), Guillermo’s well-known account generatively attends to the uneven characterization, nationalist sentimentality, and political instrumentalization of this first wave of “OFW visual culture.” Missing from Guillermo’s account, however, is the crucial recognition that all of the films she analyzes are in fact cinematic *adaptations* of stories that first circulated in myriad media and discursive forms *throughout* Asia—television, newspaper, radio, policy reports, etc. Historicizing this origin story of “OFW visual culture,” now more than thirty years old, my essay develops the concept of “transmedial migration” as an attempt to ground Irina O. Rajewsky’s notion of “medial transposition” (51) within the historical specificity of Filipino reproductive workers’ expanded, but subordinated circulation throughout the region at the beginning of the so-called “Asian century.” Just as Filipino reproductive labor becomes transnational in its out-migration, so too does charting the decades-long history of “OFW visual cultures” reveal another type of migration: a transmedial one, in which OFW narratives move through different media forms, each with new horizons of possibility and structural limits. Furthermore, given that so many of these media texts are produced by non-Filipino Asians (e.g. Singaporean, Japanese, and Korean cultural producers), this essay interrogates the collective reproduction of “OFW visual cultures” as a uniquely inter-Asian mode of mediatic representation. Departing from the real-life adaptations of the 1990s and their sentimentalist derivatives like Rory Quintos’s *Anak* (2000) and Chito S. Roños *Caregiver* (2008), this essay first examines the rise of economic allegory in the OFW horror films from early 2000s (Kelvin Tong’s *The Maid* [2005], Chito S. Roño’s *Sukob* [2006], and Yam Laranas’s *The Echo* [2008]). It then turns to the festival-circuit social realism of films from the 2010s (Anthony Chen’s *Ilo Ilo* [2013], Hannah Espia’s *Transit* [2013], and Zig Dulay’s *Bagahe* [2017]) and Sung-A Yoon’s art-house documentary *Overseas* (2019), as a means to locate this shift from earlier sentimental or fantastic



visual forms to “semiperipheral realist” ones as the inauguration of OFW visual cultures “transmedial migration” into autobiographical, autofictional, and interactive epistolary forms made possible by platform mediatization within the OFW diaspora. Examining the contemporary proliferation of OFW vlogging and video content production on social media platforms like Facebook, Instagram, and Tik Tok, this essay ends with an evaluation of the new digital autonomies and foreclosures for OFW narratives signaled by this uniquely 21st-century, inter-Asian remediation of *life writing* into *livestreaming*.

**Seoyeon Lee** is a third-year Ph.D. student majoring in East Asian Languages and Cultures at the University of Southern California. She graduated from Ewha Womans University with a bachelor’s and a master’s degree in Chinese Language and Literature. Her current research centers on science fiction literature in Korea, mainland China, and Sinophone worlds. She is particularly interested in the intersection of contemporary Korean and Chinese science fiction in the works of women writers while exploring possibilities of imagining an alternative world beyond the boundaries of gender and race.

❖ **“(Re)mapping The Boundary of Asia Through Science Fiction: Inter-Asia/Planetary Travel in *The Wandering Earth*”**

- The film, *The Wandering Earth* (2019), is loosely based on the award-winning novelette by the same title by Liu Cixin, the first Asian author to win the Hugo Award in 2015, and it revealed China’s emerging soft power in the field of science fiction (hereafter SF), which has long been regarded as a Western-dominated genre. Along with the rapid technological development in Asia under neoliberal capitalism, China has recently emerged as one of the visible competitors for technological innovations while producing and consuming SF cultures through various kinds of media platforms. Acknowledging President Xi Jinping’s emphasis on “telling good China stories and spreading good China voices” in the age of globalization, nuanced research on contemporary Chinese SF films shifts the discourse of (re)producing the national and patriarchal representations of Chinese SF culture. In this regard, my research explores the complex entanglements between capitals, technologies, and state censorship in relation to SF representations of space/earth travel, rather than obsessing with a nationalist perspective in Chinese SF films. This paper analyzes the adaptation of *The Wandering Earth* while examining whether this film conforms to or deviates from the state guidelines. The paper, accordingly, addresses how the collective practice of “wandering” Asia imagined through the SF film relates to the Sinocentric world-building of the present and future. By focusing on the female character, Han Duoduo, who is newly adapted in the post-apocalyptic movie as an image of an orphan and a savior traveling from China to Indonesia, the paper focuses on the tensions between the Chinese national identity and hybrid embodiments beyond family structure, gender, and language. In doing so, this paper analyzes the female orphan character, Duoduo, as a political signifier that not only represents an alternative family structure of modern China but also reproduces a binary image of a woman embedded in Chinese patriarchal society. Moreover, this paper delves into the cinematic representation of a savior when Duoduo calls for global solidarity in tears by using the official Mandarin language. In terms of an exercise in cultural propaganda, I analyze how a unified Chinese language mobilizes transnational and

multicultural individuals to participate in the China-centric order of mapping a new world/space. Ultimately, this paper explores various border crossing experiences of travelers across Asia in the SF film to re-imagine the geographical and geopolitical territories of Asia and to reconsider the multilingual and transcultural boundaries of Asia.

**Ling Zhang** is an Assistant Professor of Cinema Studies at State University of New York, Purchase College. She is currently completing a book manuscript entitled *Unruly Sounds: Chinese Cinema and Transnational Acoustic Culture, 1929-1949*. Zhang received her PhD from the Department of Cinema and Media Studies at the University of Chicago and specializes in film sound, Chinese-language cinema, documentary, women and cinema, Third World cultural exchange, and the cultural Cold War. She has published in both English and Chinese in journals and anthologies including *Film Quarterly*, *Journal of Chinese Cinemas*, *Comparative Cinema*, *Yearbook for Traditional Music*, and *Asian Cinema*, among others.

❖ **“Specter of Acoustic Internationalism: ‘Voice of Malayan Revolution’ in China, 1969-1981”**

- After twelve years of operation in a village in Hunan Province, China, “Voice of Malayan Revolution (Suara Revolusi Malaya),” the clandestine radio station of the Malayan Communist Party in exile, was closed down on June 30, 1981. Its termination was ordered by Deng Xiaoping, the Chinese leader who pushed for the neoliberal “economic reform and open up” policy under the pressure of Lee Kuan Yew, Prime Minister of Singapore, who requested that “China stop supporting communist armed struggles in Southeast Asia.” While it was still active, “Voice of Malayan Revolution” was broadcast widely in four languages: Mandarin, Malay, English, and Tamil. Various Chinese dialects were also added, for instance Hokkien, Hakka, and Teochew. The station’s multilingual programs were translated, edited and aired by a staff of 100 members, multi-ethnic Malayan revolutionaries including Chinese, Malay and Indians, who collaborated with Chinese technicians. VMR broadcasts not only invigorated guerilla fighters in the jungle, but also appealed to innumerable communities in Southeast Asia and idealistic youths in mainland China. Taking VMR as an example, this paper examines how radio as an auditory technology and a medium for “disembodied voices” facilitated an “acoustic revolutionary internationalism” that defied linguistic, ethnic and national boundaries and established intimate emotional and intellectual connections with spatially distant and dispersed listeners. Furthermore, it explores the ways in which the history and practices of VMR epitomize key shifts in geopolitical and historical relations between China, Southeast Asian nations, and old and new colonial powers during and after the Cold War period.

**Lan Duong** is Associate Professor in Cinema & Media Studies at the University of Southern California. She is the author of *Treacherous Subjects: Gender, Culture, and Trans-Vietnamese Feminism* (Temple U Press, 2012). Dr. Duong’s second book project, *Transnational Vietnamese Cinemas and the Archives of Memory*, examines Vietnamese cinema from its inception to the present day. Her research interests include feminist film theory, postcolonial literature, and Asian/American film and literature. Duong’s critical works can be found in *Signs*, *MELUS*,

*Journal of Southeast Asian Studies*, *Journal of Asian American Studies*, *Inter-Asia Cultural Studies*, *Amerasia*, and *Asian Cinema*, and the anthologies, *Transnational Feminism in Film and Media*, *Southeast Asian Cinema*, *Recollecting Vietnam*, and *Gendering the Transpacific*. She has coedited an award-winning anthology called *Southeast Asian Women in the Diaspora: Troubling Borders in Literature and Art* (University of Washington Press, 2013). A founding member of the Critical Refugee Studies Collective, Duong currently serves as the website editor for the group ([www.criticalrefugeestudies.com](http://www.criticalrefugeestudies.com)) and is co-editor for the series, *Critical Refugee Studies*, at the University of California Press.

❖ **“Song, Sound, and the Circulation of Refugee Affect in *Life of a Flower* and *Song Lang*”**

- Mobilizing the genres of the musical and the melodrama, *Kiếp Hoa* [Life of a Flower] (1953) and *Song Lang* (2018) bespeak a nostalgic love for song and performance that resonates in Việt Nam and the diaspora today, celebrating as they do a notoriously hybrid and highly popular opera form called *cải lương*. These films, I argue, offer a baroque window onto which the landscape of migration was studded with deeply-felt sentiments of exile; in so doing, they reverberate with a kind of southern Vietnamese affect born of a historically-situated sense of displacement and persecution and thus build on a cinematic archive that interlinks the *fleeing* of with the *feeling* for a culturally vibrant southern Việt Nam. In contrast to the documentary-style imagery that persistently captures and petrifies terrified Vietnamese refugees in flight, in their extravagance, these films evince a queer, feminist, and critical sensibility that coalesces around the highly gendered figure of the refugee. In tracing the production and the circulation of these films, of their makers and performers and their refugee lines of flight, I contend that a Critical Refugee Studies (CRS) method of analysis functions most insightfully to center refugees in popular culture and to ascertain the filaments of joy and loss, of refugee memories and critiques, that are threaded within them. This mode of looking, as my co-writers and I argue in *Departures: An Introduction to Critical Refugee Studies*, is an allowance for “the worlds of refugees to be evident, on their own terms.” The task of the CRS scholar, then, is to map out the circuits of creativity and criticality that come into view in refugee works and explore the epistemological and worldmaking practices that inhere in them. As such, the fascinating stories behind the refugee movements of the directors and actors of *Life of a Flower* and *Song Lang* informs the critical apparatus which I interrogate the circulation of refugee affects within both the texts and paratexts of Vietnamese films.

**Rita Rongyi Lin** is a PhD candidate in the Screen Cultures program at Northwestern University. Her research explores the intersection of gender, spectatorship, and urban space in cinema through the figure of the *flâneuse* as a mode of female spectatorship and methodology for doing transnational film historiography. She also writes about spatial production and new media more broadly and has published in *Tba: Journal of Art, Media, and Visual Culture*. In her spare time, she likes to watch K-pop and think about affective economies in the age of digital globalization. Rita received her BA in English from Bryn Mawr College and MA in Screen Cultures from Northwestern University.

❖ **“‘No More Trauma’? Trans-East-Asian Cultural Appropriation and Nationalist Rhetoric in NCT 127’s ‘Kick It’ and Its Popular Chinese Receptions”**

- In March 2020, K-pop boy group NCT 127 released “[Kick It](#),” a Bruce Lee-themed music video showcasing a pastiche of Oriental/ist aesthetics from gold-embroidered suits and dragon tapestries to Japanese-garden round window interiors and cyberpunk Hong Kong neon street façade exteriors. Spectacularly fusing its heavy-metal bass line and fast rap with a hip-hop choreography punctuated with kung-fu high kicks, the music video seems to profess, as Bruce Lee’s films once did, an empowered cosmopolitan image of “cool” Asian culture that throws off its Sick-Man-of-Asia past, echoed in the lyrics’ repetition of “no more trauma”. As the song marked a new peak in K-pop’s global (read: American) popularity, however, Chinese netizens have been quick to call out its gratuitous instrumentalization of Chinese cultural influences, a deliberate blurring of (what they consider) specifically Chinese origins into an ambiguously pan-East-Asian appeal that is strategically present in K-pop’s quest for world popularity. This paper situates “Kick It” and the debates it raises over heritage and authenticity in the ongoing culture wars between China and South Korea in the recent decades, those about Chinese New Year and Lunar New Year, hanfu and hanbok, Dragon Boat Festival and Gangneung Danoje, etc. Not only do accusations of Korean cultural appropriation in popular Chinese online discourses reveal larger anxieties about nationalist identity and the role “soft power” plays in the global economy, they also speak to China’s precarious positionality in the supposedly collective struggle of minor Asian culture(s) against the hegemonic structures imposed by the first world. Taking into account NCT (Neo Culture Technology)’s marketing concept of “infinite expansion” across the world, I push for an understanding of culture *as* technology through a textual analysis of the music video’s remediation of Bruce Lee’s cinematic legacies into flat and inhuman hyperreal CGI simulations. Like the digital technologies it employs, “Kick It”’s postmodern self-fashioning of intra-East-Asian elements into a cosmopolitan blend of Orientalism, I argue, presents culture as a plastic sign available for imitation, competition, and ultimately sale in the neoliberal capitalist circuit, dispelling myths about an original or authentic cultural “locale” available for representation to begin with. By engaging with Tina Campt’s definition of adjacency as “the reparative work of transforming proximity into accountability” and Trinh T. Minh-ha’s notion of “speaking nearby,” I hope to bring a more nuanced discussion into popular and academic critiques of cultural appropriation that take into account the shifting dynamics of power from and to its sites of production and reception.

**Sheela Jane Menon** is Assistant Professor of English at Dickinson College, specializing in Malaysian literary and cultural studies. Her current book project maps the contradictions of state multiculturalism through a unique cultural archive consisting of Indigenous (Orang Asal) oral histories as well as Malaysian literature, film, and public culture. Her work has been published in *Verge: Studies in Global Asias*, *ARIEL: A Review of International English Literature*, *The Conversation*, *The Diplomat*, and *New Mandala*.

❖ **“Creatives, Curators, and Collaboration: Indigenous Art and Media in Malaysia”**

- “Culture isn’t just something [that’s] good for postcards or tourists. It provides meaning for our existence. Social memory never really dies. Even when you don’t know what that is, it will call to you.” In a December 2016 interview, Nadira Ilana, a Dusun filmmaker from the East Malaysian state of Sabah, frames Indigenous, Orang

Asal culture as a dynamic, enduring force. She suggests that culture is imbued with history and endowed with the power to speak to the present. I take Nadira's reflections as starting points for mapping how she and other Orang Asal creatives have answered this call. My paper examines a selection of contemporary Orang Asal film, art, and curatorial projects, illuminating the aesthetic choices, political contexts, and communal strategies that undergird them. I trace points of intersection and collaboration between creatives like Nadira Ilana, Shaq Koyok, and Pangrok Sulap, and curators such as Gerimis Art and the Borneo Arts Collective. In line with the goals of the *Inter-Asia Cultural Studies: Movements* project and inspired by scholars like Kuan-Hsing Chen, my project is attentive to the regional forces and contexts that shape these artists and their work. I examine the different kinds of media platforms and communication strategies that have been central to creating art and fueling collaborations across (and despite) the political and geographic barriers that separate Peninsular and East Malaysia. In so doing, I argue that Orang Asal art and media in Malaysia are experiencing a cultural renaissance, one which is inherently *relational* and *collaborative*. Drawing on Daniel Heath Justice's assertion that "*relationship* is the driving impetus behind the vast majority of texts by Indigenous writers," this essay examines the kinds of relationships that structure the work of individual artists, shape collaborations between creatives and curators, and inform the ways in which Orang Asal cultural production is circulated.

**Junting Huang** is a Visiting Lecturer in the Department of Comparative Literature at Cornell University. A Mellon/ACLS Dissertation Completion Fellow, he completed his dissertation "The Noise Decade: Intermedial Impulse in Chinese Sound Recording" in 2021. His research focuses on Sinophone literature, cinema and media culture, Chinese diasporic culture in the Caribbean, as well as their intersections with media studies, sound studies, and postcolonial studies. He is also Assistant Curator of the Rose Goldsen Archive of New Media Art and a contributor to *SpokenWeb*, a collaborative research project of literary sound recordings. His research has appeared or is forthcoming in *ASAP/Journal*, *Journal of Contemporary Chinese Art*, *Journal of Chinese Cinemas*, *Sounding Out!*, and *Sinoglossia*.

❖ "Tracing Inter-Asian Connections through 'The Elders' Drinking Song'"

- In 1996, one of Taiwan's most sampled music recordings also incited one of the world's most well-known copyright controversies. Performed by Difang Duana and Igay Duana, the "Elders' Drinking Song" is a traditional chant of the indigenous Falangaw Amis People. It was first recorded by Changhui Xu in 1978, catalogued by the French government in 1989, sampled by the German music group Enigma in 1993, and used for the 1996 Atlanta Olympics commercials. It later appeared in many more commercials, films, and TV shows, all of which aired without acknowledgement. With the help of the Han Chinese, however, the indigenous Amis people eventually brought the case to court and ended with a favorable settlement. Known as the 1996 Atlanta Incident in Taiwan, this event opened new conversations about Taiwan's identity and its position in the world. Among them, however, the indigenous discourse was often overshadowed by conversations on intellectual property and cultural commodity. Its inter-Asian connections among ethnic groups are also often overshadowed by its global circulation. Throughout the 1990s, other indigenous music artists such as Kulilay Amit (A-Mei) were caught between two

nationalist narratives. In Sinophone studies, recent scholarship began to reconstruct a global indigenous discourse from Taiwan. In this paper, I examine such discourse in Duana's recording. Despite its global reach, I argue that the intermedial circulation of the recording creates a space for thinking indigeneity as an inter-Asian relationship between different peoples and their occupancy of the land. I contend that: sound does not operate as a free-floating entity transcending continental boundaries; instead, sound maps inter-Asian geographical traces and spatial experiences of border, migration, and indigeneity.

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❖ **“Noncivilization, Media, and Ethnography on a Strange Terrain”**

- This paper argues that Cheng Xinhao's intermedial project, *Strange Terrains* (2013-Present), offers a *non-civilizational* account of the Mangs: the unrecognized ethnic nomadic community moving between the hilly borders of Yunnan (Southwest China) and Lai Châu (Vietnam). *Strange Terrains* comprises of three artistic streams - (i) 'Hunting: A Contemporary Knowledge Form' (a photographic, infra-red imaging, and multi-channel video installation that documents the hunting practices of the contemporary Mang) (ii) 'The production of Borderlands' (photographs videos, counter maps, installations, etc. which look at how the Mang's cross the China-Vietnam border on an everyday, lived basis), and (iii) 'Silver... And Other Elements' (scrapbook installations, photo and video work that look at the incursions of silver and other extractive capitalism regimes into the mountain borderlands, in the process colonizing the Mangs.) Cheng's work illustrates what I define as noncivilizational media: *the lived experiences, habits, crafts – in a word, technicities – of ethnic or minority communities, the “noncivilized” of the Zomian region.* *Strange Terrains*, I argue, is not only set in the Zomian region - a mountain-forest shatter zone spanning East, South, and Southeast Asia (Schendel 2002, Scott 2009) that the Mangs inhabit, but also follows the Zomian noncivilizational ethic. It documents their everyday practices of hunting (as opposed to settled irrigated farmland), evasion of extractive industries (for nomadic livelihoods), and a casual irreverence for national boundaries that the Mangs use to hold the forces of state, civilizational progress, and capital at bay. Further, I maintain that Cheng's work not only documents noncivilized lives, but, as a Han Chinese closely working with the Mangs, he also imbues a noncivilizational aesthetic and ethic in his ethnographic practice. I focus on his video *I Want to Make a Film* (2017), where he primarily records the everyday methods of building a fire, hunting, making thatched roofs in the forests, etc. which is a standard, colonial ethnographic practice. However, he interjects these scenes with wry, humorous intertitles during his dialogues with

Mang collaborators, focusing on how ethnographic appearances are also labor (requiring repeated performances of hunting or building huts across rugged terrains). He also films their complaints and final refusal to film (any further) in the night. I conclude that Cheng's work proposes a noncivilizational media practice in a dual sense: both as the documentation of noncivilized lives, and as a decolonizing ethnographic practice which incorporates the Mang's presence and consequent refusal to be filmic subjects.

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❖ **“From Mumbai to Malayan Film Industry: Inter-Asian and Intermedial Journey of Phani Majumdar through Trans/national Cinemas of South and Southeast Asia”**

- This paper aims to investigate the inter-Asian and inter-medial cinematic journey of Phani Majumdar, an almost forgotten but truly transcultural filmmaker of colonial Asia who ventured filmmaking both in South and Southeast Asia during 1930s-60s. I propose to excavate Majumdar out of historical amnesia of Asian national cinemas. This paper is therefore a very first attempt to investigate the inter-Asian cinematic travel of and between South and Southeast Asia. Majumdar represents a classic ‘forgotten’ case here as he worked in multiple of Asian screen media industries during 1930s-60s. I therefore aim in this paper to bring him out of such condensed ‘national’ and nationalist brackets by investigating how he has brought inter-Asian and inter-Medial filmmaking experiences and perspectives both in and from Mumbai and Malaya industries. Most of Majumdar's films made in Calcutta and Mumbai constructed a romantic, popular vision of Indian nationalism on screen in the period before and after 1947—the partition and independence of India. Majumdar was invited to join Shaw Brothers' studio in Singapore in the 1950s. Despite (or because of?) his inter-medial movement from Indian to Malayan film industry, here too he directed films with nationalist underpinnings. Malayan films such as *Hang Tua* and *Anakku Sazali*, both featuring the legendary star P. Ramlee were inter-Asian directorial ventures of Mazumdar in mid-1950s Singapore. It is striking that Majumdar and his works were not much explored in Bengali and Hindi film discourses of Indian national cinema study. On the other hand, his filmic contributions were also not featured in Malaysian or Singapore film histories with due importance. Most histories of Southeast Asian cinemas bring forth his Malay-language films in a way as if he is a Malayan film-author whose works can be easily interpreted and positioned with/in a Malay nationalist framework. By unearthing Majumdar's cinematic journey from Calcutta/Mumbai to Singapore/Malaya, I wish

to interrogate the reasons why and how the filmic contributions of Majumdar—an itinerant inter-Asian film-author are largely absent and sidelined in Classical Indian film culture as well as Malayan cinema’s Golden Era. I wish to raise the question (and answer)—may this ‘invisibility’ and silencing of an inter-Asian like Majumdar be linked to the symptomatic inability of national(ist) historians of the national cinemas of South and Southeast Asia. The inter-Asian (let alone inter-medial) filmmakers are not well-suited in and for the histories of national cinemas—they create anomalies in the easy and direct relationships in between the nation (-state) and ‘national’ screen media industries. Here, by closely studying an inter-Asian, inter-Medial cultural producer like Majumdar, I aim to unpack such gaps and fissures in the narration of both South and Southeast Asian national cinemas.

**Elizabeth Wijaya** is Assistant Professor of East Asian Cinema in the Department of Visual Studies at the University of Toronto-Mississauga. She is working on a book manuscript titled *Luminous Flesh: The Visible and Invisible Worlds of Trans-Chinese Cinema*. The work examines post-2008 films from Singapore, Malaysia, Taiwan and Hong Kong, paying attention to how the political and philosophical stakes of how the past is transmitted, corporeally and temporally. Working at the intersection of cinema, philosophy and area studies, she is especially interested in the material and symbolic entanglements between East Asia and Southeast Asia cinema. She co-edited a special issue of *Parallax* (2016) to which she also contributed an article. Her co-directorial debut narrative feature-length film *I Have Loved* (Singapore/Cambodia, 2011) competed in various international film festivals including the 15th Shanghai International Film Festival and represented Singapore at the Asia-Pacific Screen Awards 2012.

❖ **“A World of Premieres: Taste and Multi-region Co-productions in Pandemic Times”**

- Conventionally, a world premiere happens once—with the premiere being a commodity chased by festivals that seek quantifiable exclusivity and “discoveries.” With the pandemic, film releases have been upended, with restrictions to virtual releases that include geo-blocking. This impacts not only financials and access but also fundamental questions of what a film is, and its proliferated existence as it is disseminated across platforms. Beyond cinematic moments that emphasize the intermixing of modalities and forms of media, intermediality understood as a spectrum of relations across media is not an inevitable but an innate destiny of cinema. In other words, cinema's potential to transgress media boundaries and re-invent itself is made more visible under pandemic conditions that has intensified discourses on the material conditions of cinema. Still, contradictions remain between the bodily vulnerabilities of the people behind-the-scenes, the continued impingement of the national in film productions, as well as the tensions between in-person bodies and digital files as quarantine-able/encrypt-able/censor-able media. The main case study is Vietnamese director Lê Bảo’s debut feature film *Taste*, which was shot in Vietnam from June 2019 to Sept 2019. *Taste* is a multi-region co-production by Vietnam, Singapore, France, Germany and Thailand with additional funding from Taiwan. Beginning from 2014, *Taste* participated in film initiatives and workshops in Vietnam, Singapore, France and Italy. This form of multi-year development, obtaining grants from government and private foundations across Asia and Europe, is becoming increasingly common among Southeast Asian independent



filmmakers. Travel restrictions due to the COVID-19 pandemic has challenged this model of filmmaking, which often requires international post-production in order to fulfil grant spending requirements. The post-production for *Taste* started in Thailand and France and finished in Cambodia. The film premiered twice without the filmmakers in attendance: first, virtually for jury, press, and industry in March 2021 at the Berlinale Film Festival's Industry Event; and second, for the public at the unprecedented open-air Berlinale Summer Special in June 2021; and is banned in Vietnam while scheduled for a regionally-restricted release on the streaming platform, MUBI. From a scene in the film where characters in an isolated house hold onto a TV as they sing along to a song, to the navigation of national boundaries in its path to becoming a film—thinking intermediality through the example of *Taste* reveals how the bodies of spectators, creators, performers, and the film itself are cross-implicated in the conflicting worlds of a “world premiere.”

**Olivia Khoo** is Associate Professor in Film and Screen Studies at Monash University. She is the author of *Asian Cinema: A Regional View* (Edinburgh U Press, 2021), *The Chinese Exotic: Modern Diasporic Femininity* (Hong Kong U Press, 2007), and co-author (with Belinda Smaill and Audrey Yue) of *Transnational Australian Cinema: Ethics in the Asian Diasporas* (Lexington, 2013). Olivia is also co-editor of four volumes: *The Routledge Handbook of New Media in Asia* (with Larissa Hjorth, 2016), *Contemporary Culture and Media in Asia* (with Daniel Black and Koichi Iwabuchi, 2016), *Sinophone Cinemas* (with Audrey Yue, 2014), and *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures* (with Sean Metzger, 2009). Her essays have appeared in leading international journals including *Inter-Asia Cultural Studies*, *Asian Studies Review*, *Feminist Media Studies*, *Camera Obscura*, *Screening the Past*, and *GLQ*.

❖ **“The Warehouse as Intermedial Zone: Assemblages of Intra-Asian Art and Cinema”**

- This paper considers the warehouse (and cinematic and artistic representations of the warehouse) as a space of intermedial potential. In the first part of the paper, I consider Amazon's arrival in Asia as a multi-platform site that has shaped new practices of media consumption through its digitization and distribution of media throughout the region. In the second part of the paper, I examine representations of the factory and the warehouse as spaces of creativity and potential in media objects as diverse as Chloe Zhao's docu-fiction *Nomadland* (2020), Cao Fei's video works *Whose Utopia?* (2006) and *Asia One* (2018), and Corrie Chen's short film *Tinseltown* (2016). The warehouse facilitates the trans-border exchange of goods (specifically, media), yet these flows are uneven in their distribution. It has been embraced by local centres at the same time as it has been met with resistance, both in industrial and political terms and through artistic practice. This paper explores how intra-Asian imaginations of the warehouse visualise new forms and processes of digital and creative labour that both *dis*-intermediate but also *re*-mediate assemblages of intermedial potential.

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focusing on the Malay world and Southeast Asia. He has written a book on Independence-era Malay film music (NUS Press, 2018); was an invited Special Section Editor for the *Journal of Intercultural Studies* (2019) and published a study on Malaysian popular music and social cohesion in *Kajian Malaysia* (2019). He is also co-editor for the volume, *Made in Nusantara: Studies in Popular Music* (Routledge, 2021). He recently collaborated with the Cultural Economy Development Agency (CENDANA) to produce Malaysia's first Klang Valley Independent Music Ecosystem Map . He performs and records as a saxophonist for Azmyl Yunor Orkes Padu and Nadir.

❖ **“Rocking Singapore: The Intermediated Malay Voice in Performance of a National Anthem”**

- On the 9<sup>th</sup> of August 2019, Singaporeans celebrated their 54th National Day. The veteran rock star, Ramli Sarip, known throughout the Malay Peninsula as “Papa Rock” led the singing of Singapore’s national anthem *Majulah Singapura* (*Onwards Singapore*). The former frontman of Malay band Sweet Charity infused the anthem with his raspy and seasoned folk-rock vocals. His rendition become a viral internet hit and was later re-recorded, produced and released as a polished music video. *Majulah Singapura* is significant because it is sung in Malay – one of the state’s many official languages – by a majority population that do not speak the language. Thus, this anthem has always afforded a stake by minority Malay-Singaporeans to the nation’s (ethno)cultural identity. This paper examines the intermediated responses to popular music in the public sphere that inadvertently reveals the ethnopolitical tensions and reconciliations of Singapore with its surrounding (ethnic and linguistic) Malay region. Ramli’s ethnic identity and distinctly Malay (rock) voice in singing the anthem ignited public debates about how Singapore interprets its multicultural national identity. Negative responses to his performance were quickly reported in news media in neighbouring Malay-majority Malaysia, where Ramli is a household name, further highlighting cross-border tensions concerning race. This paper considers the negative and ambivalent public reactions to Ramli’s version of the anthem and the ensuing media narrative that unfolded. In doing so, it draws attention to the racial politics of Singapore that emerge from the subtext of netizen comments and news headlines that responded to Ramli’s live performance and consequent music video. These discourses are analysed in light of the island-state’s geopolitical history as surrounded precariously by a largely Malay-speaking region. The paper reveals that intermediated expressions of popular culture provide a means to ‘rock’ the foundations of the Singaporean state’s often obscured subtextual narratives of ethnonationalism.

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❖ **“Influencing/Indigenizing Migration: Igorot Domestic Worker Vloggers of Hong Kong”**

- This proposal forms part of my on-going ethnographic project on the Igorot or the collective identity of Indigenous peoples inhabiting the Cordillera region of the Philippines who are employed as domestic workers in Hong Kong. Focusing on three case studies of Igorot domestic worker vloggers and an analysis of select vlog content from their respective YouTube channels (Igorota Vlogger, EdRiLey SJ, igorot nanny) and supplementing these with my in-depth interviews with the creators/vloggers, I attempt to describe how YouTube as a social media platform provides a space for migrant and Indigenous articulations. Specifically, Igorot domestic worker vloggers attempt to “curate” their own idea of the “Igorot” and the “domestic helper” through an array of vlogging genres such as documenting their “everyday” life, uploading instructional “how to” videos, and covering various Igorot cultural activities in Hong Kong. Vlogging and its affective performances have also allowed these Indigenous migrant women to reclaim and recenter discourses surrounding their bodies such as the abjected and anthropologized Igorot on the one hand, and the suffering and sexualized Filipina migrant on the other. Such attempts to re-represent themselves have also shown other forms of Indigenous and migrant agency “documented” by these women such as the acquisition of “soft” and transferable skills of video editing, photography, and content management. Some have also highlighted how they have gained and sustained their own “followers/subscribers” who have learned from their videos and have also been “influenced” to work in Hong Kong. Others have also used their “platform” to correct misconceptions of the Igorot and the domestic helper they deem as discrimination and emphasize the “dignity” of both their labour and indigeneity. More significantly, these Indigenous migrant women have also attempted to reframe the “othered” Indigenous “savage” into a modern, cosmopolitan, and globalized subject of labour, aspiring for higher social mobility in countries that can offer permanent residency, even citizenship. Finally, these affective, spatial, and performative affordances of vlogging and its platform exploited by these Indigenous migrants show both the possibilities and consequences of “migrating” land-based indigeneity into the virtual.

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❖ **“Digital Territorialization and Techno-Nationalism: Revisiting the TikTok Ban in India”**

- Platformization has drastically intensified media flows. The immediacy and hyper-connectedness of multimedia platforms such as Instagram, YouTube and Netflix render possible media convergence. In parallel, we, however, observe an underlying trend of media “deconvergence” (Jin 2011) in Asia, where geopolitics generates fragmentation, discontinuity, and decoupling in the transmission of media

technologies and content. As a result, inter-Asia connections are constantly made and unmade, defying a linear progressive understanding of inter-Asia intermediality. This paper aims at providing a nuanced understanding of Inter-Asian media production in an age more connected yet divided than ever. Using the recent TikTok ban in India as a case study, it points to how notions of political partisanship undercuts the discourse of intermediality in Asia. We employ “techno-nationalism” as a critical lens to understand how “imagined communities” (Anderson 2006) live out, negotiate and articulate intermediality in a hyper-mediatized, but (digitally) territorialized, world. Drawing on content and discourse analyses of discussion threads on Reddit and Quora about the TikTok ban, the paper sets out to explore: how is TikTok perceived as a “Chinese” platform, as contrasted (and simultaneously integral) to, a techno-nationalist imagination of “Indianness”? Put differently, how does such a techno-nationalist standpoint ascribe “Chinese-ness” upon TikTok, both as a media platform and increasingly a new media format? And, finally, to what extent does techno-nationalism restrict and reshape inter-Asia media “flows” by constructing imagined digital territories?

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❖ **“Time Zones’: Political Resonance and the Multiplicity of Screens in the Work of Apichatpong Weerasethakul”**

- In a significant contribution to the intermediality of cinema, where art exhibition enters into political conversations with contemporaneous film projects, Jihoon Kim’s reading of Apichatpong Weerasethakul’s earlier works depicts the re-channeling of time and space in global independent cinema. For instance, turning toward the excessive shot durations of *Syndromes and a Century* (2006), where cuts in visual space are contradicted in voices that carry-over from prior dialogues, Kim illuminates how the film’s expanded spatiality is reliant on the continuity of sound. When Kim observes that soldiers recovering a dead body in a grassy meadow, in the first scene of *Tropical Malady* (2004), may align with the transmigration into the beastly creature of the film’s second half, he is highlighting Apichatpong’s departures from Western notions of linearity. From discontinuous duration to Apichatpong’s bifurcated “split” narratives, these films are transcending any sort of homogenous allegory because their contexts are unstable. In this sense, the openness of gallery installation--where multiple screens open variations in the asynchronous play of memory--augments and informs the diegesis of Apichatpong’s work. Kim's depiction of these durations as "time zones" encourages me to consider the periodization of the work within the militarization of Thai politics where seemingly antiquated memories of dictatorship concluded in 1992 make an unlikely return in post-coup worlds of 2006 and 2014. The following reading of his work looks specifically at the relationship between sound and politics that crystalize in the interplay of installation art and cinema in *Fever Room* (2015) and the over-emphasis

on sonic experience in *Memoria* (2021). Sound, as Ben Tausig has shown, is a central feature in the politics of resistance in Thailand's post-coup era, as the microphones and amplifiers of protestors face-off with the resonance of national anthems and military speakers in public space. Apichatpong's Assistant Director, Sompot Chidgasornpongse, addressed the national anthem's saturation of public space by replacing it with Erik Satie's *Gymnopédie No.1* in his sonic masterpiece *Bangkok in the Evening* (2005) (we might attribute the work's relevance to its screening at three Thai galleries and six locations abroad since 2018). The connections between gallery exhibition and cinema inspires a discontinuous mapping of sound across the time zones of Thai politics. The article thusly builds a methodology of resonance across the aesthetic and cinematic space of Apichatpong's work to highlight the role of sound in the illumination of time.

**Adhani Juniasyaroh Emha** is a graduate student in Cultural and Media Studies in the Graduate School of Universitas Gadjah Mada in Yogyakarta, Indonesia. She presented her paper, "Ambivalence of Internet and Technology upon Comic Industry," at IGSSCI in March 2021.

❖ **"A Peek on Identity Construction of Metropolitan Women through Ika Natassa's Trilogy Novels *Divortiare*, *Twivortiare*, and *Twivortiare 2*"**

- Ika Natassa as the author of the best-seller trilogy: 'Divortiare,' 'Twivortiare,' and 'Twivortiare 2,' has taken benefits of, what Kattenbelt and Chapple (2006) explains as, intermediality for her works. When 'Divortiare' uses the traditional narrative by having long sentences, quoting dialogues, etc.; on the other hand, 'Twivortiare' and 'Twivortiare 2' use the collection of the tweets and direct messages of the Twitter account of the main character to build the plot, setting, and the characters. She made accounts and tweeted under the name of her novel main characters as the 'Divortiare' spin-off. To her surprise, @alexandarheaw, the Twitter account of her novel's main character, was followed by thousands of people. She even had conversations with Alexandra's fans and built the story through it. This paper intends to peel the identity construction of metropolitan women in Ika Natassa's trilogy novels. In the last decade, the lives of women in Asia have developed rapidly and dynamically. In many big cities in Asia, including Jakarta –the capital city of Indonesia, women have played modern gender roles and been exposed to technology. This development is portrayed by Ika Natassa in her novels: 'Divortiare', 'Twivortiare', and 'Twivortiare 2'. Like other pop literature romance-themed novels, these trilogy novels bring about the life of Alexandra, a young divorcee banker, and her triangle love. Natassa does not only serves her reader with a complicated-yet-interesting love story between Alexandra - Beno - Denny, but she also depicts the family and work issues of women in the Asia metropolis. They are enticing to discuss since the construction of the identity of metropolitan women is intertwined between literature (as a form of media) and society. At first glance, this trilogy seems offering women empowerment issue since the main characters appears to bring the what Yulianeta (2021) mentions as modern gender roles. Yet, there is a leer that these modern gender roles attached on the novel are merely accessories to build the story and the plot, and to portray the lives of modern women in metropolis.

**Dorothy Wai Sim Lau** is an Assistant Professor at the Academy of Film, Hong Kong Baptist University. Her research interests include stardom, fandom, Asian cinema, digital culture, and screen culture. She is the author of *Chinese Stardom in Participatory Cyberculture* (2019) and *Reorienting Chinese Stars in Global Polyphonic Networks: Voice, Ethnicity, Power* (2021). She is also the managing editor of *Global Storytelling: Journal of Digital and Moving Images*. Her research has featured in *positions: asia critique*, *Continuum*, *Journal of Chinese Cinemas*, *Journal of Asian Cinema*, and several edited volumes.

❖ **“Intraregional Star Currency: Michelle Yeoh’s Goodwill Image and Her Southeast Asian Connections in the Intermedial Space”**

- As a Malaysia-born film star who sojourns in Hong Kong and America most of the time, Michelle Yeoh has demonstrated a shift of her public persona to goodwill mobilizations in recent years. In 2016, Yeoh was assigned as the United Nations Development Program (UNDP) Goodwill Ambassador and has engaged in a range of ecological, gender, and human rights causes both globally and in Southeast Asia. That said, her ambassadorial image advances a presence navigating across the Southeast Asian borders while problematizing the myth of the rising Asia in global politics that dominates the discourse of transnational stardom. The new publicity space appears particularly intriguing as it is situated in discrete yet interconnected media space spanning from cinema to websites and social media. Premised that intermediality is a concept, which intervenes in the theorization of star-making, this essay seeks to investigate Yeoh’s potent and ambivalent goodwill persona in the intraregional, digitally-mediated context and how such persona interrogates the boundary of Asia and global. This analysis adopts Yeoh’s 2018 visit to a Rohingya refugee camp in Bangladesh’s Cox’s Bazar as a point of departure. It posits media narratives recalibrated Yeoh’s Malaysian lineage and ushered a sense of affinity to Rohingya’s displaced communities who fled Myanmar to Bangladesh seeking asylum in 2017. The symbolic rapport of the visit, nevertheless, perplexed Yeoh’s screen personality in the Hollywood 2011 *The Lady*, a biopic of Myanmar’s democracy campaigner, Aung San Suu Kyi, who was criticized for remaining silent toward the military’s crackdown on the Rohingya ethnicity in reality. Yeoh’s equivocal persona is further complicated by her explicit expression of support on Twitter for protesters in Myanmar’s turmoil in 2021. By delineating the intertextual nuances, this essay contends Yeoh’s altruic imaginary displays a fissure to her celluloid appeal, suggesting the dynamic and fluid kind of star currency that flows across geographical, discursive, and media configurations. Such phenomenon disrupts the frameworks of understanding Asian celebrities, which are chiefly regionally-bound (such as Japanese or South-Korean icons) or platform-specific (like “*wanghong*” in Chinese Internet). Through the reading of primary materials of feature films, online media reports, and Twitter posts, this essay pursues to achieve two goals: first, expanding the literature of Michelle Yeoh that is dominated by efforts of exploring her Hong Kong or transnational image in the rhetorics of globalization and the Asia-global polemics; second, shedding new light of crisscrosses of celebrity culture and inter-Asia critique in today’s cultural and technological junctures.

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❖ **“Photography, Poetry, and Polyphony: Postmemory of the Gwangju massacre in Han Kang’s ‘Human Acts’”**

- South Korean writer Han Kang’s novel *Human Acts*, a provocative testimony of the Gwangju massacre and simultaneously a lyrical rumination on how to narrate the event, is much different from her former one *The Vegetarian*, which brought her a global reputation. This study seeks to read *Human Acts* as a literary product of the postmemory generation based on the author’s confession of the encounters with the two photographs, which in this essay will be interpreted as moments of transmission of trauma. It argues that the novel’s aesthetic characteristics of intermediality and intertextuality should be taken into consideration in order to grasp the various types of trauma transmission in the novel. Having started her literary career as a poet, Han has interwoven her textual practices encompassing poetry, novels, and video art. Given the extensive scope of her artistic practices, I will take up Han’s endeavor to articulate the traumatic event with diverse ways of utterance, and how she achieves her goal through the novel’s aesthetic forms based on rich intertextuality. Regarding her series of poems *Winter beyond the Mirror* as the indivisible complements to the novel, this study traces a translanguistic procedure of intertextuality constituted by photography, poetry, and a polyphonic novel in Han’s project as well as the intertextuality of post-traumatic spacetime and post-traumatic subjectivity. According to Marianne Hirsch, postmemory experienced as a belated encounter with the trauma of the past is constructed ‘by means of the stories, images, and behavior among which they grew up.’ Thus, this paper will dwell on the various media of intergenerational transmission of trauma including the photographs, the videos, hearsay, and fragments of overheard dialogue. I will conclude by discussing the author’s aesthetic strategy of polyphony in terms of imagining communality among the multiple voices of Gwangju. By adopting a narrative strategy using polyphony of voices, each of which embodies, disembodies, and unearths the (im)possibility of a statement of traumatic violence, the novel thereby creates a space of text charged with a sense of textual communality while depicting the birth and violent demise of the Gwangju Commune.

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❖ **“Inter-Media Memories of Hong Kong Films in Thailand: An Observation on Cultural Mediators and Generational Changes”**

- Paying attention to cultural memory created through different forms of media practices, this paper explores a number of sites and mediators which generated memories of Hong Kong films in Thailand. The paper draws attention to different personal encounters to reflect on the shifting landscapes, technologies and socio-cultural contexts that shaped the connections between Thailand and Hong Kong over time. The threads across different platforms are discussed based on the shared question on what ‘Inter-Asian media convergence’ these media interactions create. Proposed sites to explore are: 1) The memory of Hong Kong films circulated as Thai dubbed versions: a distinctive tradition of dubbing started in the pre-home-video era when Sino-Thai identities were still marginalized in the Thai media, the dubbed Cantonese films were often stripped of its original cultural nuances with added jokes that reveal local situations and politically-incorrect racial remarks. Widely recognized as lowbrow comedy available at video rental stores across Thailand and now recirculated on YouTube, the dubbed versions reveal the cultural context of its time when inter-Asian connections were homogenized into national culture or marginalized as otherness. 2) The performative site-specific memory of Bruce Lee’s *The Big Boss* (1971): another segment of memory are the pilgrimage of international fans (mostly Anglo-European) who travelled to Pak Chong (100 miles north of Bangkok) – the town once used as the set for their favourite Hong Kong films. Instead of the national or regional preoccupation, the videos and writings shared online are framed through the global memory of Bruce Lee’s stardom and their own personal life stories. 3) The Cantonese connections of Thai cinephiles. This type of memory differs from the previous two as contributors sought to contextualize Hong Kong films within the diasporic and pan-regional memory of Hong Kong’s multimedia industry and star system. Amongst the writers who contributed to a special-issued magazine, an edited collection and Facebook communities is Krabi Kao Diew Dai (กระป๋องแก้วเดียวดาย) who have been sharing archival finds and fond memories of the Hong Kong media world that spread to Thailand in the 1980s and 1990s until the era of Wong Kar-wai. The paper concludes with more recent memories of Hong Kong shaped by the shared repressive situations. These include projects such as *Ten Years Thailand* (2018) – modelled after the success of Hong Kong’s dystopian omnibus *Ten Years* (2015), the gathering for a talk on *Joshua : Teenager vs Superpower* (2018) by Amnesty International Thailand despite the suspension of the film screening and other participatory movements. These shifting platforms and audiences seem to suggest a transition from the nationalistic and globalized relations towards more regionally shared sentiments.