CINEMA AT THE CITY'S EDGE

FILM AND URBAN NETWORKS IN EAST ASIA

edited by Yomi Braester
and James Tweedie

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"At first glance, Square Word Calligraphy appears to be nothing more unusual than Chinese characters, but in fact it is a new way of rendering English words in the format of a square so they resemble Chinese characters. Chinese viewers expect to be able to read Square Word Calligraphy but cannot. Western viewers, however are surprised to find they can read it. Delight erupts when meaning is unexpectedly revealed."

— Britta Erickson, *The Art of Xu Bing*

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Introduction: The City's Edge

James Tweedie and Yomi Braester

The city's edge is the place where the urban environment encounters its limits, a site where existing conceptions of the city are challenged and redefined. More than any other regional network of cities, the built environments of East Asia have pushed toward the vanguard of a new urbanism. The pace and scale of the transformation of cities in East Asia beggar even the essential vocabulary inherited from architecture and urban planning, compelling critics to qualify or supplement references to the city with modifiers like "global," "world," or "mega." On the outskirts of these major urban centers or in sparsely populated counties far from the metropolis, in areas formerly occupied by farms or barren land, the boomtowns known as "instant cities" crop up. Over roughly the same period the digital revolution has resulted in an equally profound transformation of media ecologies throughout the region, as film yields to digital technology and hypermedia, forcing filmmakers and critics to envision a future after the decline of celluloid and the particular communal experience of movie theaters. The instant or world city becomes a laboratory for media produced, circulated, and consumed on a global scale and in a trice. Experiments with new media are nowhere more evident than in the city films and other modes of urban culture emanating from East Asia in the current era of globalization. The reimagined city also pushes cinema to its edge. *Cinema at the City's Edge* is a book about the relationship between visual images and urban space, but it begins from the premise that its key terms — "cinema" and the "city" — no longer mean what they did even two decades ago. The essays collected in this volume propose several redefinitions of those concepts, while focusing in particular on the relationship between the media and urban networks under construction throughout East Asia.

In recent city films from mainland China, Hong Kong, Japan, South Korea, and Taiwan, urban space becomes a display for the newfound abundance and consumer culture that accompany the region's "economic miracles," the uneven distribution of that wealth, and the role of image cultures in the production

and cultivation of consumer desires. In these films we also encounter an almost entirely urbanized environment, a world where the once-fundamental dichotomy between urban and rural has been displaced, where the social and economic dramas of the new era are staged across emergent and historical forms of the city. With the rapid outward expansion of urban areas throughout East Asia, the "edge" of the city has become as vague and indistinct as the seemingly endless industrial and residential suburbs sprouting up on the farmland and villages that once marked the passage into a rural ecology. Taken together, the new urban films from East Asia provide a closely observed and precisely catalogued record of urban experience during this transitional moment. Throughout the twentieth century, extravagant and tantalizing representations of the city circulated around the region and world, projecting spectral images of urbanity far beyond the more proximate verges of the city; but new screen and dissemination technologies have increased the speed and extended the reach of those images, establishing virtual links between the city and its outside. As they follow these new developments in the urban cinema of East Asia, the essays collected in this volume undertake a series of related tasks: they document previous conceptions of the city film and observe the emergent image environments that appear in moments of crisis and historical transformation; they rethink the relationship between film or media practices and these new environments; and they trace connections among cities in East Asia, constructing and mapping a region marked by audacious experiments in urbanization and its images.

Pushing the Boundary: Recent Developments in East Asian Urbanism

The cinematic visions of an increasingly urbanized life may take the form of naïve modernist fantasies or alarmist dystopias, yet they also engage with an undeniable demographic reality: the world as a whole, and East Asia in particular, is accelerating toward an unprecedented degree of urbanization. According to the UN's *2007 Revision of World Urbanization Prospects*, "the world population will reach a landmark in 2008: for the first time in history the urban population will equal the rural population of the world and, from then on, the world population will be urban in its majority."[1] The report predicts that by 2050, 6.4 billion of an estimated global population of 9.2 billion will live in cities, and Asia occupies a position of exceptional importance in this narrative of frenetic urban development. The authors write that "most of the population growth expected in urban areas will be concentrated in the cities and towns of the less developed regions. Asia, in particular, is projected to see its urban

population increase by 1.8 billion, Africa by 0.9 billion, and Latin America and the Caribbean by 0.2 billion. Population growth is therefore becoming largely an urban phenomenon concentrated in the developing world" (1). China alone is expected to add 466 million residents to its already crowded cities, crescendoing toward an urban population of approximately one billion by mid-century (8). Earlier developing cities in the region — Tokyo and Seoul, for example — will house an increasing percentage of their nation's citizens and residents, as Japan and South Korea also shift toward a more urbanized and less rural society (though they anticipate an overall decline in total population figures consistent with demographic trends in these relatively wealthy states). And Hong Kong, for many years the model for the development of mainland Chinese cities like Shenzhen, Guangzhou, and Shanghai, now struggles to reinvent itself in a new era when the Pearl River Delta alone hosts at least three major hubs of economic activity and the center of gravity in the Southeast Asian economy has gradually shifted across the border to Guangdong. The urban centers of East Asia's previous eras of explosive economic development are confronted by a world reconstructed in their image, a polycentric network of cities. Taken as a whole, the East Asian region contains about half of the world's largest cities measured by population and density, and five of the ten fastest growing cities.[2] At the same time, many of these cities expand out of their traditional centers and incorporate formerly distinct areas within the nominal boundaries of the city: the urbanized area of Shanghai municipality, to take one prominent example, increased by almost 500 percent between 1985 and 1995.[3] One of the most urgent tasks for architects, artists, politicians, urban planners, and virtually anyone concerned with the state of urban development is to imagine qualitatively new urban forms that match in their radicalism and creativity the quantitative changes that will continue to register in the urban landscape and at the edge of the expanding city.

Edging toward the Global

Over the past several decades, and especially from the 1990s on, the relentless process of urbanization has inspired an outpouring of empirical research and theory-building from scholars in disciplines ranging from urban studies to sociology, from art history and cinema studies to history and political science. But the most insightful of these studies begin by acknowledging the limits of historical analogy when describing recent trends in urbanization, especially in the most dynamic regions in the world, and particularly in the current era of globalization. The result is a series of attempts to think at once about realities in the grounded and circumscribed domain of the city, neighborhood, street,

or home, and the abstract and intangible global forces that eventually manifest themselves at the local level. One of the most perceptive and influential of these scholars, Saskia Sassen, traces a network of "global cities" where corporate command-and-control functions are concentrated, and where financial transactions are initiated, negotiated, and concluded.[4] She also demonstrates that the ethereal exchanges taking place over computer networks require an extensive support infrastructure, resulting in dramatic changes in the concrete reality of these global cities and their work force. But even Sassen's work, which focuses at once on the immaterial and the material, the speculative networks linking cities and their physical effects on the ground, narrows its attention to a handful of major metropolitan areas that house corporations with global reach and ambition, along with the high-level business services they require. Scholarship on the global city therefore describes an exceptional and rarefied environment in the new world system, and it privileges two geographical and political scales — the city and the world — over the various entities that occupy less prominent positions in the contemporary geopolitical imagination. The imperative to move beyond the certainties of immediate experience and instead confront the intellectual and political challenges of globalization — the process that Neil Smith calls "jumping scales" from the intensely local to broader spatial and conceptual categories — must also consider the levels of analysis skirted in this rush toward analysis on the scale of the world.[5] As Ashley Dawson and Brent Hayes Edwards write in their essay on "Global Cities of the South," "The global cities of the developed world are an increasingly anomalous embodiment of the urban realm and public space."[6] They observe the persistence of a North-South divide despite the ubiquitous rhetoric of globalization and propose a research agenda focused on the experience of urbanization in the global South. They also construct a model of urban cultural studies that revises the nationalist framework of much postcolonial theory and rejects the developmentalist logic of late capitalism. They present a vision of the world glimpsed not from office towers and shopping malls, but from the centers of material production that rarely feature in the image economy of globalization.

The next wave of scholarship on cities must also take into account the shift in gravity from the Euro-American city to the urban forms of East Asia, while remembering that the region is more than the fortunate site of capitalism's latest round of so-called "economic miracles."[7] Cities all around East Asia have been engulfed in a "world-city craze" in recent years, and the region's cultural and political capitals have hosted the most prestigious cosmopolitan events, including the recent Beijing Olympics. A handful of cities now find themselves inching ever closer to the center of global economic and cultural life. They have witnessed the meteoric, vertical rise of their central business

districts, the solidification of their status as command centers in the national or regional economy, the global distribution of a carefully composed image of the city centering on well-known architectural landmarks, and the proliferation of "brandscapes," with their familiar icons and slogans locating a particular space within a network of similarly globalized environments.[8] The city occupies an increasingly crucial role in an all-encompassing economic and ideological agenda. Political, business, and cultural leaders assiduously market these new urban forms as the site of a utopian future realized in the present. But at the same time, the condition of these privileged cities remains exceptional, especially in their showcase tourist and financial districts. A regional perspective on the representation of cities opens onto a multiplicity of urban forms and experiences that stretch across the North-South divide, with glitzy hypermodernization accompanied by persistent and extreme poverty, and economic expansion on an unprecedented scale alongside relative stagnation and neglect. Over the past half-century, and especially over the past three decades, East Asia has emerged as the world's principal factory of both economic miracles and uneven development, with these discrepancies apparent not only across national borders or in the gap between urban and rural areas, but also in the erratically globalized topography of cities like Beijing, Shanghai, and Seoul. To examine the urban condition across this region is to confront both the tantalizing allure of global capitalism and its most appalling failures.

Like the work of Dawson and Edwards, *Cinema at the City's Edge* considers tendencies that extend beyond the individual metropolis or the nation, while proposing another geographic entity — the East Asian region — as a grounding in material and historical relations and a ballast against the more dominant and immaterial images of globalization, especially those centered on the ghostly transactions across twenty-first-century communications networks. Filmmakers, programmers, and scholars, including many contributors to this volume, have been exploring this relatively intangible realm with increasing urgency in recent years. Major and emerging film festivals like Hong Kong, Pusan, Tokyo, and Yamagata have long featured Asian productions not only to promote directors from the region, but also to accentuate the connections and commonalities that would otherwise remain implicit. The 18th Hong Kong Kong International Film Festival in 1994 adopted the unusual strategy of pairing off two cities, Hong Kong and Shanghai, with film cultures that were intricately intertwined for decades. This special program, titled "Cinema of Two Cities," highlighted the migration of key figures in each industry, as well as the more elusive but also more enduring aesthetic influences that accompanied these movements of people and films.[9] Many recent attempts to discover an East Asian identity remain elusive and abstract, including the imaginary kinship among purportedly Confucian

civilizations. But regional integration takes material form in the convergence of East Asian screen cultures through the intra-Asian funding of film production, importation of TV series, and reinvention of the cell phone as the key platform for image dissemination.

Computer monitors and cell phone screens now stand metonymically for a particular, usually corporate model of globalization, a utopia of free and unfettered flows of information and images, a "charismatic" vision unmatched at the moment by any competing conception of internationalism.[10] But by thinking comparatively across the varied terrain of cities and the East Asian region as a whole, we hope to balance the allure of these idealized flows with other modes of image-making, including films that both lose themselves in the gushing stream of digital media and ground themselves in the concrete reality of cities.

The City Made of Cinema

Cinema at the City's Edge also considers the unstable and protean identity of cinema in the contemporary image economy. Film today exists in a state of paradoxical centrality and obsolescence because, while it provides the strategies for visualizing and theorizing the historical realities of the early twenty-first century, celluloid itself is passing through a period of transition and volatility, as an era of late cinema winds down and resolves into a digital age. Many essays in this volume are concerned not only with film per se, but also with experimental documentaries, avant-garde videos, anime, and other emerging media or genres. Contemporary urban space has developed into a pressing concern for filmmakers, though the big-screen film is only one of many formats now mobilized to imagine and disseminate moving images, and the efficient conversion of ideas onto "four screens" (film, television, web, and mobile) has become a driving ambition for artists and media executives. But even as images are designed to be small and portable instead of "larger than life," cinema lingers on in often unrecognized forms, as a template for filmmakers operating primarily in newer media or as a conceptual framework for scholars analyzing an unfamiliar media landscape organized around these plural and proliferating screens. This obligation to think through the implications of an increasingly digitalized media environment is nowhere more pressing than in the recently transformed urban environments of East Asia, where governments and consumers have embraced new media technology with unrivaled enthusiasm and recent waves of urbanization have paralleled the burgeoning of television, the Internet, or mobile video rather than, for example, the rise of the grand downtown theater. Lev Manovich and others have noted the importance of a

cinematic imagination for the digital artists and media corporations who import a superficial appearance and underlying conceptual apparatus borrowed from cinema. Likewise, architecture and urban theory conceived within the orbit of emerging media remain indebted to the revolutionary art forms of the now-distant twentieth century. The metaphor of the image flow persists as one of the dominant conceptual models of our time, with ramifications in various domains of artistic, intellectual, political, and economic life; and cinema maintains a lingering if under-recognized presence in many of these post-cinematic debates. While filmmakers and critics continually revisit Marxist struggles over the "right to the city" or Benjamin's writing on the city of consumption, with the arcades, train stations, and museums that together constitute its "dream houses of the collective,"[11] they also find themselves returning to André Bazin's age-old question: "What is cinema?" To understand either the city or the cinema in its current forms requires that we also grapple with the other half of this historically intertwined pair.

City Films: An Edgy Genre

The city film, as a genre of sorts that involves a reconsideration of both urban environment and cinema, has undergone a stunning revival in the last quarter-century, especially in China, Hong Kong, Japan, Korea, and Taiwan. By way of an example, we may look at the careers of Taiwan's most prominent directors since the 1980s. Edward Yang repeatedly located his films in the urban environments of a modernizing, then globalizing Taiwan, from *Taipei Story* (Qing mei zhu ma, 1985) to *The Terrorizer* (Kongbu fenzi, 1986), *A Confucian Confusion* (Duli shidai, 1994), and *Yi Yi* (2000). Over the same period, the films of Hou Hsiao-hsien — whose career began with a series of nostalgic films set primarily in Taiwan's rural past, before the economic miracle of the 1970s and 1980 — have migrated irreversibly toward the city, especially Taipei. The main characters and environments of Hou's first films — children playing under trees in *Summer at Grandpa's* (Dongdong de jiaqi, 1984), or streetfighting teenagers roaming village streets in *A Time to Live and a Time to Die* (Tongnian wangshi, 1985) — have yielded pride of place to a new generation of youth with few affective links to the countryside. Several of Hou's films narrativize this movement from rural mountaintop or seaside spaces, including the early works *Cheerful Wind* (Feng'er ti ta cai, 1981) and most poignantly *Boys from Fenggui* (Fenggui lai de ren, 1983); yet by the time of *Millennium Mambo* (Qianxi manbo, 2001) and the final segment of *Three Times* (Zui hao de shiguang, 2005) even Hou has settled down among the deracinated youth of Taipei and reinvented himself as a maker of city films. *Café Lumière* (2003) extends this process of dislocation, as the filmmaker fashions

Tokyo as the cinematic and urban imaginary for his increasingly transnational vision of Taiwan.

By contrast, Tsai Ming-liang's films have always displayed an obsession with the physical environment and historical fate of Taipei. Tsai's camera rarely ventures beyond the boundaries of the city, with the notable exception of the sojourn in Paris chronicled in *What Time Is It There?* (Ni neibian ji dian, 2001). Tsai's films contemplate a certain category of anonymous modernist urban architecture just as it begins to show its age; his movies search for the particularity of Taipei within these generic spaces. To continue with the list of Taiwan directors, Chen Kuo-fu repeatedly stresses the formative impact of arriving in Taipei on his sensibility as a filmmaker, and even suggests that "all my films are about Taipei deep down."[12] While the eponymous conceit of *The Personals* (Zhenghun qishi, 1998) allows various character types to converge on a teahouse in search of a date, constructing an account of the city through the personalities and idiosyncrasies of its inhabitants, the supernatural thriller *Double Vision* (Shuang tong, 2002) focuses on the façades of Taipei's sleek office towers and the superstition, fear, and mystification that lie just beneath the surface of glass curtain modernity. Even more recently, a new generation of directors, from Lin Cheng-sheng to Leon Dai, has imagined the city at once as a backdrop for youthful romance and as an object of fascination in its own right, as an engine of the various desires — romantic, careerist, consumer — that drive the narratives. These are only some of the prominent examples amidst the many contemporary films that take Taiwan's cities, most notably Taipei, as an object of fascination, contemplation, and inquiry. A similar process has taken place in other cities in the region, as evidenced by the wave of urban cinema currently displayed on screens in China, Japan, Hong Kong, and South Korea, and by the essays in this volume. Throughout East Asia, urban space and experience have become a motivating concern and organizing pattern for contemporary filmmakers.

Cutting-Edge Scholarship: The State of the Academic Field

At the same time that filmmakers have found themselves drawn to representing contemporary urban environments, film scholars have increasingly paid attention to the relationship between cinema and the city. Recent edited volumes and monographs have noted that for much of its history film has been primarily an urban medium and charted the simultaneous development of cinema and cities since the turn of the twentieth century.[13] Filmmakers recorded the first films in urban environments, and audiences gathered in makeshift theaters to watch actualities and early narrative films. Scholars have examined the urban

movie-going experience in the heyday of the grand movie palaces that allowed audiences to bask momentarily in the glamor of Hollywood and indulge in the fantasies of consumption displayed on screen. The most influential of these studies is arguably Miriam Hansen's work, which over the course of several essays and the book-length *Babel and Babylon: Spectatorship in American Silent Film*, locates the mass art of cinema in the context of other forms of emerging media and consumption practices in the early twentieth century, including photography, radio, popular journalism, and fashion. Cinema developed into a primary mechanism for mediating between residents, many of them recent arrivals from abroad or domestic migrants, and the new urban experience. Film became "the first global vernacular" as its images circulated along an emerging network of modern cities.[14] Recent studies, including the transnational project "The Modern Girl around the World" and the Shanghai-focused research of Zhang Zhen, have examined the particular and variable manifestations of this "vernacular modernism" among women and youth audiences, as well as locations at the margins of the European and American film industries.[15] While films and fashions traveled between Manhattan and Paris, Hollywood and Shanghai, the city was remaking itself in the image of the movies, becoming more "cinematic." But by the late twentieth century the new paradigm for urban planning was not modernity but the "experience," with narrativized environments unfolding according to the constrained trajectory of a plotline and spectacular vistas carefully framed for the beholder or camera. The city is now imagined as cinematic in the earliest conceptual stages, even before it assumes a concrete form. As Christine Boyer argues in *The City of Collective Memory*, "The representational model for this new urbanism of perpetual motion in which fatuous images and marvelous scenes slide along in paradoxical juxtapositions and mesmerizing allusions is the cinema and television, with their traveling shots, jump-cuts, close-ups, and slow motion, their exploited experience of shock and the collisions of their montage effect."[16] While urban planners and architects began to accentuate the narrative and cinematographic potential of cities, the orientation and sensibility of cinema grew increasingly urban. Geoffrey Nowell-Smith suggests that the city film is characterized above all by the "recalcitrance" of the urban space that appears on screen, by "its inability to be subordinated to the demands of narrative."[17] In the most resolutely urban cinema, the city appears as both second nature, the inevitable background for modern stories whose proper domain is urban space — and an uncontainable excess that threatens to overwhelm the stories themselves, an object of attention as fascinating as any narrative. From aggressively marketed downtowns to the dynamic and experimental verges of the city, East Asia is constructing the prototype for a new urbanism. City films from the region are located at the vanguard of this

urban transformation, and they assign the city itself a position of exceptional prominence in their images and stories, as a problem to be contemplated rather than an appropriate setting for more important matters. The chaotic and protean form of urban space, and the power politics and utopian promise of the city, re-emerge as the primary representational and conceptual challenges for artists from the region.

From the Horizon to the Edge

This volume does not seek to offer a grand reconception of urban film theory. Yet certain themes begin to surface and challenge prominent paradigms, especially those that regard the city as a given, an environment that houses the citizen defined primarily as spectator and thereafter recedes into the background. For one, the city emerges not only as a host for cinematic activities but also as a dynamic entity subjected to interventions by policymakers, planners, and investors, as well as to the visions of administrators, residents, and nonofficial organizations — from grassroots activists to underworld triads. The city's edge outlines the limitations of a cinema founded on the dynamics of spectatorship and stresses the challenge posed by new media and new patterns of urban governance. Hansen, writing about early cinema, has contended that cinema provided a "horizon for the experience of modernization and modernity."[18] Filmmakers at the turn of the twenty-first century have looked beyond the horizon of modernity and found out that neither the city nor the cinema is adequate to define their experience. The horizon provided to early filmgoers — an alternative sphere based on the privileged position of the spectator and activated by the "publicness" of the cinematic experience — has at once drawn closer and grown hazy, as flourishing screen technologies support portable and private experiences rather than the collective interactions of the theater. The contemporary media ecology has fragmented the viewing public and opened new possibilities for a less concentrated and geographically located community. These emerging forms of cinema and the city, now filtered through digital media and defined by networks connecting widely dispersed global hubs, therefore question the place of the viewing subject and inherited notions of the public sphere. The challenges and infinite promises glimpsed at this imaginary horizon were domesticated in local reception contexts, materialized by actual subjects operating within specific cultural institutions, and rooted in particular cities and neighborhoods. Now the publicness of media is often experienced in front of the individual television or computer screen, with the possibility of virtual interaction placing this encounter at the border between public and private; the random encounters and physical proximity of bodies that energized a downtown

theater district have been replaced by the carefully orchestrated commercial transactions of the mall and multiplex; and if spectators once viewed this vague horizon of experience while surrounded by the undeniable materiality of the urban environment, if the unsettling dynamism of cinema eventually grounded itself in buildings and streets, then urban subjects now find themselves inhabiting a space where the horizon of images and the substance of the city begin to merge. At once concrete and virtual, this urban space is constructed of the most material of objects and traversed by the most intangible flows of information. The city's edge is not only a geographical location on the outskirts of town; it is also a space where concrete and immaterial realities merge, where urban environments and the media fuse into a historically new formation, where the images and screens migrate out of the theaters and constitute the stuff of cities, and where virtual communities and digital documentaries resist the devastating effects of contemporary municipal planning. In this new urban environment, it is no longer possible to determine where the city ends and cinema begins.

The City and Beyond: Chapter Outline

As evidenced by the essays and by the films they discuss, the city is much like the proverbial elephant that cannot be grasped in its entirety at once. The essays that comprise the intellectual core of this book approach the challenging but fruitful field of East Asian urban cinema from a variety of geographical, philosophical, and methodological orientations. To further capture the fragmented nature of the city, we have added illustrated commentaries that should be read contrapuntally to the essays rather than as extensions of or commentaries on them. These screen shots and brief annotations are also attempts to prioritize the visual register over the rhetorical mode more common to critical writing. Fredric Jameson suggests that globalization is a "communicational concept, which alternately masks and transmits cultural or economic meanings," and he proposes that we examine that concept like a multi-faceted object, rotating it "in such a way that it takes on these distinct kinds of content, its surface now glittering in light and then obscured again by darkness and shadow."[19] Viewed as facets of a much larger whole consisting of interlocking media and urban networks, of films made in various technologies and genres and located in cities throughout East Asia, these brief observations and the longer essays illuminate as many dimensions as possible of this chaotic and fragmented whole.

The book begins by considering whether the city as we have known it has ceased to exist. Both Ackbar Abbas and Dudley Andrew comment on how the city has lost its material attributes. The architectures of information have, so to speak, melted all that is urban into air. It is not, however, that the city has simply

disappeared, but rather that it must be sought in a realm beyond space. Anthony Vidler has already noted that contemporary architecture is characterized by "the postspatial void," where spatial terms such as "virtual space" and "cyberspace" cover up our inability to think of life without space.[20] Abbas, who has famously argued that Hong Kong embodies a "culture of disappearance," comes close to arguing that the city is a form of disappearance. For Abbas, the contemporary Asian city (more specifically, the Chinese coastal metropolis) "can no longer be represented." In learning the language of global architecture, the city is perhaps more typically manifested in the form of absence. In Abbas's description, the city is crossed over, glossed over, overlaid, overwhelmed. The city is over. But at the same time, in this incoherent and fragmented space, there are edges everywhere, and in that space between lie the threat of continued disintegration and the opportunity for reimagined identities and images unencumbered by the inevitable accumulation of clichés. And as Dudley Andrew notes, there is an afterlife that endures beyond the end of twentieth-century urbanization. Once the center of gravity has shifted and "the identity of cities has evaporated" in the face of the uniform vision of the generic city, filmmakers are trying to capture the image of the ghostly remains. The recent spate of horror films across East Asia attempts to redeem the city's liminal spaces and the invisible at the heart of urban existence.

In "A Regional Network of Cities," the second section in this volume, two essays examine the circulation of people and images as they trace eccentric cinematic maps across East Asia. These essays occupy an intriguing and understudied space between the familiar domain of the local and the ethereal realm that beckons whenever we speak of the globe. Yiman Wang's study of the paradigmatic Taiyōzoku film *Crazed Fruit* (Kurutta kajitsu; Ko Nakahira, 1956) and its Hong Kong remake develops a model for dealing with the vexed relationship between the original and the copy, while resisting the temptation to see the former as the creation of an organic local environment and the latter as an inevitable manifestation of a more generic and secondary global modernity. Instead, she argues that the "Generic City" described by Koolhaas and the related category of the remake, which is usually founded on the premise that the original can be distilled down to a generic form and replicated elsewhere, are produced through particular strategies and technologies. Rather than assuming that the generic is the end result of a preordained process of globalization and modernization, she examines the mechanisms that allow filmmakers to manufacture this "genericity" as they travel between Japan and Hong Kong and construct a standardized space on the studio lot. Emilie Yueh-yu Yeh charts the movement between Tokyo and Taipei in a series of films by Miike Takashi, and argues that Taiwan has become a privileged site for the representation of

a *mukokuseki* aesthetic that foregrounds hybridity and a cosmopolitan ideal rather than deeply rooted traditions. She identifies precursors to this *mukokuseki* approach to cinema in the 1950s and suggests that the continued presence and increasing prominence of this mode of filmmaking allows us to examine the globalization of the aesthetic and cultural sphere in East Asia over half a century, and especially in the past two decades. Yet she suggests that "Taiwan is mukokuseki's perfect terrain," in large part because of its specific historical experience under colonial occupation and in the contemporary global economy. Taipei becomes the terrain for Japanese crime stories not because it is one city among many, a generic and eminently replaceable site akin to a studio set, but because it is Taipei, a location with a history of transnational conflicts and exchanges that precede the border-crossing image flows of today. The essays by both Wang and Yeh open onto the process of globalization by first following the itinerary of artists, objects, and images along precise routes in East Asia. Rather than launch immediately toward the global horizon, they first examine the regional circulation that has for more than a century shaped the identity of cities like Hong Kong, Tokyo, and Taipei. Retracing those material networks is a necessary step in any grounded study of globalization.

In Part III, "The City of Media Networks," the authors examine the crucial role of media technology, and especially digital media, in the representation of contemporary East Asian cities, suggesting that the twin academic and artistic fascinations with the city and new communicative media arise in tandem and remain tightly interlaced. Focusing on contemporary mainland Chinese DV documentaries and avant-garde video art, Zhang Zhen observes that these alternative cinematic modes return repeatedly to images of the expanding Chinese megacities. She writes that portable cameras, indistinguishable in many cases from the devices carried by the average tourist, allow filmmakers to capture the reality of the contemporary city while evading many of the restrictions that impede large-scale productions. Under these conditions, she writes, "almost the entire city is a ready-at-hand inexhaustible set that experimental photographers and filmmakers discover and claim as their borderless studio or backlot." But at the same time these digital images are easily manipulated and transformed, opening onto possibilities for fanciful and utopian image-making that the city itself forecloses in the present political and economic situation. These documentaries and avant-garde videos occupy the unstable border between reality and the surreal that the Situationist International once explored, and Zhang locates their transformative potential in their status between the century-old traditions of realist and almost magical cinema: these films manage to capture the material and corporeal life of contemporary Chinese cities, while also envisioning a utopian sphere possible under current conditions only in the

aesthetic dimension. For Darrell William Davis the entirely digital spaces in Japanese cinema begin to question the category of the city itself, as they venture far afield from the Beijing or Shanghai depicted in the documentaries and "on-the-spot" films discussed by Zhang. Davis considers anime that, instead of rooting themselves in readily recognizable locations, depict cyborg spaces and completely constructed worlds, massive computer-generated cities without any concrete or steel. But he also observes that the animated city contains real-world referents, including a remarkable number of Chinatowns that surface in otherwise imaginary worlds. He suggests that these ubiquitous Chinatowns are at once the crystallization of age-old notions of ethnicity — especially when they embody the so-called "yellow peril" — and the epitome of the digital itself. Because of the proximity of the premodern and contemporary technology, these films allow us to see how ethnicity is often "remediated" and reproduced through technology, how it endures as a product of the present rather than a relic of the past. The oldest tropes of ethnicity are given a new shell, just as cities are rendered in digital form and anime figures bestow voice and movement on bodies modeled after traditional Japanese dolls, or *karakuri*. Davis suggests that within the narrow lanes and vital bodies of Chinatown, Japanese anime and other science fiction genres condense both the fears that thwart the movements of globalization and the "'pull' of a technologized East Asia." If, as Davis maintains, a dystopic techno-noir has become one of the primary stages for these digital Chinatowns, film noir also resurfaces in the slick, glossy action films discussed by Susie Jie Young Kim. Kim situates these contemporary Korean films within the context of historical studies of the film noir city, but she argues that Seoul's constantly changing architecture and infrastructure interfere with a clear, black-and-white mapping of the city's terrain. She suggests that these films often rely on cinematographic flair and the distinctive personal style of their protagonists to achieve the "flash of transgression," though the transgressive potential of style has been radically diminished in a city where consumption has become the dominant form of self-expression and historical traumas have been paved over or relegated to the outskirts of the city. Despite the stunning cinematography and shimmering surfaces that have contributed to the vibrancy of recent Korean cinema, the possibilities for rebellion are radically diminished when film advertises itself as a mode of self-fashioning that, like the city itself and the images on screen, emerges and disappears in a flash.

The city's edge alludes also to a paradox at the heart of the overstretched metropolis and ever-expanding media: the city is never enough, yet it is a sign of excess. The tension is captured in the two essays concluding the book, by Chris Berry and Akira Mizuta Lippit. Berry juxtaposes Koolhaas's dream of the Generic City, operating within and sustaining the logic of globalization, and *San*

Yuan Li, a cinematic gesture of resistance that gives the lie to the utopian vision of global flows. The urban village of Sanyuanli, and the documentary film *San Yuan Li*, stand for all that Koolhaas has sought to render abject — history, local specificity, and a celebration of the cluttered public realm. Lippit too focuses on the turn to specificity in recent Japanese cinema. Yet Lippit sees in the details of the locale a jumping board for fantastic projections and subjective memories that transform the city into a placeless spaces — an atopia. The city is in the world, but the city also contains entire worlds that escape geographical and historical parameters. Lippit is both exuberant and cautionary: the city's edge is a precarious place.

Over the Edge: Proceed with Caution

The emphasis in this volume on the city and cinema at a point of transition might turn the films into celebrations of the coming new urban vision — or into cautionary tales. It is easy to wax futuristic over the East Asian urban metamorphosis and to become lightheaded at the sight of an architectural feat such as Koolhaas's CCTV Tower, which transformed Beijing's skyline toward the 2008 Olympics. It is also hard to miss the symbolism in the fact that a large part of the CCTV Tower compound was scorched in a spectacular fire on February 9, 2009, on the last day of the Chinese New Year's celebrations. Yet recent works suggest the demise of the city as a filmic fantasy, shaped to comport with a cinematic imagination.

An example of the city that defies both utopian and dystopic scenarios for the future, as well as accepted definitions of cinema, may be found in RMB City, featured on the cover of this volume. An entirely virtual creation, RMB City was "constructed" for the Internet-based space known as Second Life. RMB City, designed by the artist Cao Fei, heaps together Chinese urban landmarks: Tiananmen Gate, which serves as a sluice gate for the Three Gorges Dam; Shanghai's Pearl of the Orient tower, turned into a totem; Koolhaas's CCTV tower, balanced in mid-air against the People's Love Palace (the latter housed in a panda-like structure); and the "Bird's Nest" Olympic stadium, half-submerged in water and already rusting. This "condensed incarnation of contemporary Chinese cities" liberates the visitor from the limitations of urban space as we know it. As Cao Fei notes, without the usual obstructions that hinder the design process — environmental issues, budgetary limits, even gravity — Second Life is an architect's ideal fantasyland. Like the upside-down CCTV Tower, RMB City seems to be hanging by a thread — does it spoof the Disneyfied city? Like the rest of Second Life, RMB City exposes the virtual city as advertising space — is it the continuation of the consumerist construction boom through other

means? Teetering on the brink of accepted notions of space, RMB City confronts us with the unsteady and uncertain condition of the contemporary East Asian city, and forces us to rethink the meaning of urban experience and its visual representation.

Cao Fei's virtual (but very cinematic) visualization, recording a non-material (but highly architectural) metaverse, puts to an extreme test the Kantian space-time continuum. With its most prominent structures suspended in air, sinking under water, or hovering in defiance of the laws of physics, RMB City is a floating mirage that nevertheless highlights the very concrete challenges facing the contemporary urban experiments of East Asia. Cao Fei's work pushes to the extreme the questions posed by many city films and urban theorists from the past half century. The challenge presented by RMB City is more easily understood, given that its foundations are rooted in the hyperurbanized environment of East Asia, with its new forms of global and regional networks, where the horizons of modernity and the adequacy of the cinematic imagination are challenged. How can a city be grounded when its fate tracks the vicissitudes of economic boom and bust cycles, and when even its name derives from a fluctuating (if highly regulated) currency? Is this virtual city merely a new media environment without real-world origins and ends, or does the history of cinema help frame and locate these excursions into cyberspace? How does the viewer navigate through a city perched precariously on the edge of new conceptions of media and space? This book explores the uncharted outskirts of film and the city.

Fig. 1.1 *RMB City* (Cao Fei, 2008)

INTERLUDE *1*

Arriving in the City

Yomi Braester

The film camera is a stranger to the city; to belong, it looks for a surrogate carrier. Much depends on the identity of that carrier, through whose eyes we will see the city. Is she a passerby or a local dweller? A stranger or a returning exile? A vagabond or a savvy traveler? An architect who sticks to blueprints or a jack of all trades who spontaneously creates her own spaces?

Many films begin with a point-of-view shot that tells us as much about the observer as about the city. The city is revealed, often at a distance, from an airplane or a train, before we delve into its streets. The opening sequence of the blockbuster comedy *Crazy Stone* (2006; dir. Ning Hao) shows Chongqing as seen from the cable car that connects the two parts of the world's largest metropolis (32 million inhabitants). The camera hangs by a thread, ready to crash into the city.

Fig. i.1 *Crazy Stone* (Ning Hao, 2006)

The camera can turn into a time bomb, plunging into the urban mass and tearing it to pieces. Caught in the lens, concrete is rendered brittle. Many urban films visualize the downfall of utopia through images of the crumbling city. But if the city is a doomed shrine to modern technology, the cinema is a favorite tool for bringing down the walls made of pure lines of vision.

The opening sequence of *9 Souls* (2003; dir. Toyoda Toshiaki) descends upon Tokyo with visual violence. One by one, the buildings are erased from the natural topography, until only Tokyo Tower remains in place. The city as we know it recedes before the camera. Those landmarks that remain are monuments to destruction. In the post-A-bomb era, we cannot enter the city unharmed.

Fig. i.2 *9 Souls* (Toyoda Toshiaki, 2003)

The camera can accommodate our wish never to touch down but always to observe the city from a distance. Borne on wings woven of memories and dreams, the cinematic gaze is free to reinvent urban existence. The final image in *Tropical Fish* (1995; dir. Yu-Hsun Chen) shows a fish swimming across Taipei's skyline. The wide boulevard and glistening high-rises are rendered as parts of an aquarium habitat.

Fig. i.3 *Tropical Fish* (Yu-Hsun Chen, 1995)

Touring the City

Moving through the urban environment is an exploitative act — stretching the topography, social structure, and individual identity to the limits. The many forms of ambulation — romantic bike rides, car chases, parades, and lonely walks alike — challenge the city to reciprocate by presenting its own spectacle, showing its true face, and subjecting itself to the camera.

Fig. i.4 *Naked Youth* (Oshima Nagisa, 1960)

The two youngsters at the center of *Naked Youth* (1960; dir. Oshima Nagisa) never stop moving around Tokyo. The film starts as Mako catches a ride; when the driver assaults her, she is saved by Kiyoshi. Later, they make their living by repeating the situation — Mako lures those who give her a ride, while Kiyoshi rides a motorbike behind, ready to extort the drivers. Left-wing student demonstrations occupy the city, but Kiyoshi and Mako take to the streets for their private youthful rebellion. At first it seems that they are hurtling toward self-destruction; yet it is when they slow down that the city catches up with them and drags them down.

Fig. i.5 *Naked Youth* (Oshima Nagisa, 1960)

Moving through the urban environment is an exploitative act — first and foremost testing the elasticity of personal boundaries. Space rigidifies around Kiyoshi and Mako, slowing them down to the point of dead immobility. The camera, which has constantly tried to pin down the couple in close-ups, now moves even faster than the characters. Just as looking into a black hole increases its mass, so does the cinematic gaze add to the city's gravitational force and precipitate the couple's demise.

Fig. i.6 *Naked Youth* (Oshima Nagisa, 1960)

Watching the City

The city always provides frames through which to watch it. Every structure is a window that reveals views, blocks others, and situates those who watch as the objects of others' gazes.

The city is the perfect location for intrigue and suspense because it is a maze of intersecting lines and plotlines that corner and frame the protagonists. Every view is a Hitchcockian rear window. The ubiquitous borders outlined by urban architecture add a sense of mystery even when there is little to begin with, whether it is the Seoul overpass in the anti-whodunnit *The City of Violence* (2006; dir. Ryoo Seung-wan), shown here, or the Tokyo train tracks in the slow-paced *Café Lumière* (2003; dir. Hou Hsiao-hsien).

Fig. i.7 *The City of Violence* (Ryoo Seung-wan, 2006)

Some films turn the camera itself into part of the framing urban architecture. In the concluding sequence of *Good Morning, Beijing* (2003; dir. Pan Jianlin), a woman who had been locked up and forced into prostitution tears away the black cardboard off the window in the room that was her prison. The woman watches, from atop a high-rise, Beijing at dawn. A slow zoom-in overlaps the film frame with the window. The sharp slivers protruding from the round-edged cardboard are reminiscent of an open shutter,

placing the woman within a camera obscura through which she watches the city exposed to the morning light. At the same time, the grid of supporting beams functions as a visual barrier between the woman and the city. Being able to look out does not intimate the possibility of going out and solving the crime.

Fig. i.8 *Good Morning, Beijing* (Pan Jianlin, 2003)

The city, with its combination of close quarters and anonymity, encourages peeping toms. The woman in the dark comedy *Barking Dogs Never Bite* (2000; dir. Bong Joon-ho), a self-appointed detective after a pet-dog kidnapping conspiracy, finds out that whatever can happen will happen, in front of her eyes. She stalks a man in her residential Seoul suburb and witnesses him throwing a dog out from a rooftop. In shock, she drops her friend's binoculars from an equally damaging height and rushes to pursue the man. The detective plot advances at the immediate expense of the gaze.

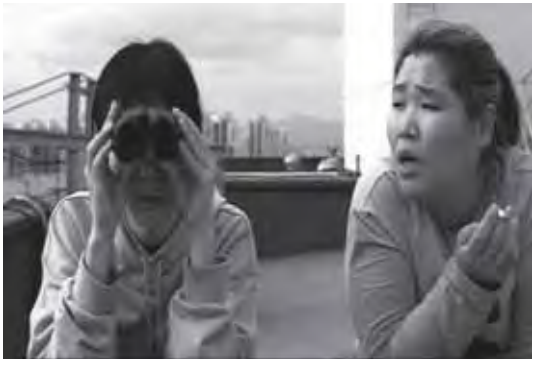

Fig. i.9 *Barking Dogs Never Bite* (Bong Joon-ho, 2000)

Notes

Introduction

1. The report is available online at http://www.un.org/esa/population/publications/wup2007/2007WUP_Highlights_web.pdf, p. 1 (accessed February 28, 2009).
2. Peter G. Rowe, *East Asia Modern: Shaping the Contemporary City* (London: Reaktion Books, 2005), 7.
3. Zhang Tingwei, "Land Market Forces and Government's Role in Sprawl: The Case of China," *Cities* 17.2 (April 2000): 128.
4. See Saskia Sassen, *The Global City: New York, London, Tokyo* (Princeton: Princeton University Press, 2001).
5. Neil Smith, "Contours of a Spatialized Politics: Homeless Vehicles and the Production of Geographic Scale," *Social Text* 33 (1992): 66.
6. Ashley Dawson and Brent Hayes Edwards, "Introduction: Global Cities of the South," *Social Text* 22.4 (#81) (Winter 2004): 1.
7. One of the key texts analyzing the particular image environment that develops in these eras of accelerated economic development is Angelo Restivo's *The Cinema of Economic Miracles: Visuality and Modernity in the Italian Art Film* (Durham, NC: Duke University Press, 2002).
8. See Anna Klingmann, *Brandscapes: Architecture in the Experience Economy* (Cambridge, MA: MIT Press, 2007).
9. See program of The 18th Hong Kong International Film Festival, *Cinema of Two Cities: Hong Kong and Shanghai* (Hong Kong: Shi Zhenju, 1994).
10. Anna Tsing discusses the charismatic force of globalization rhetoric, the successor in many ways to the equally "seductive" and related rhetoric of modernization in "The Global Situation," *Cultural Anthropology* 15.3 (August 2000): 330.
11. Walter Benjamin, *The Arcades Project*, ed. Roy Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press), 405.
12. From an interview with Chen Kuo-Fu at "Double Vision: Taiwan Cinema Here and There," an international conference at Yale University in 2003 and quoted in Dudley Andrew's essay in this volume.
13. These volumes include the following: Mark Shiel and Tony Fitzmaurice, eds., *Cinema and the City: Film and Urban Societies in a Global Context* (Oxford: Blackwell Publishers, 2001); Shiel and Fitzmaurice, eds., *Screening the City* (London: Verso, 2003); Linda Krause and Patrice Petro, eds., *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age* (Piscataway, NJ: Rutgers University Press, 2002); Stephen Barber, *Projected Cities: Cinema and Urban Space* (London: Reaktion Books, 2002); and David B. Clarke, *The Cinematic City* (London: Routledge, 1997).

14. "Mass Production of the Senses," *Modernism/Modernity* 6.1 (1999): 68.
15. Alys Eve Weinbaum et al., eds., *The Modern Girl around the World: Consumption, Modernity, and Globalization* (Durham, NC: Duke University Press, 2008); Zhang Zhen, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896–1937* (Chicago: University of Chicago Press, 2006).
16. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge, MA: MIT Press, 1996), 47.
17. Geoffrey Nowell-Smith, "Cities: Real and Imagined," in Shiel and Fitzmaurice, eds., *Cinema and the City*, 104.
18. Miriam Bratu Hansen, "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism," *Film Quarterly* 54.1 (Fall 2000): 10–22, see 10.
19. Fredric Jameson, "Notes on Globalization as a Philosophical Issue," in Fredric Jameson and Masao Miyoshi, eds., *The Cultures of Globalization* (Durham, NC: Duke University Press, 1999), 55, 57.
20. Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT, 2003), 234.

Chapter 2

1. Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press, 1992); Ackbar Abbas, *Hong Kong*: *Culture and the Politics of Disappearance* (University of Minnesota Press and Hong Kong University Press, 1998).
2. Fredric Jameson, "*Diva* and French Socialism," in *Signatures of the Visible* (New York: Routledge, 1990).
3. Dudley Andrew and Steven Ungar, *Popular Front Paris and the Poetics of Culture* (Cambridge: Harvard University Press, 2005), 347–50.
4. Margaret Cohen, *Profane Illuminations: Walter Benjamin and the Paris of Surrealist Revolution* (University of California Press, 1993), 90.
5. Cited in ibid.
6. In 1983 Assayas visited the Hong Kong film festival and began to champion Asian cinema, reporting on this for *Cahiers du Cinéma* (special issue, September 1984). As a filmmaker he has returned again and again to Asia, often with Maggie Cheung whom he married in 1991.
7. Hou Hsiao-hsien, "In Search of New Genres and Directions for Asian Cinema," *Rouge* 1 (2003).
8. Ibid.
9. Chen Kuo-fu, remarks after screening *Double Vision* at Yale University, October 31, 2003.
10. Kyung Hyun Kim, *Remasculinization of Korean Cinema* (Duke University Press, 2004).
11. Ackbar Abbas, in Linda Krause and Patrice Petro, eds., *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age* (New Brunswick, NJ: Rutgers University Press, 2003).
12. Garrett Stewart, *Framed Time* (University of Chicago Press, 2008). Stewart deals exclusively with American and European films, leaving open speculations about Asian representations.

Interlude 2

1. For information about the locations used in the film, see the August–October, 2002 issue of "Hong Kong on Location: The Film Services Office Quarterly Newsletter," no. 8, pp. 3–4. The newsletter is available online at http://www.fso-tela.gov.hk/accessibility/common/newsletter/NewsletterE08.PDF.

Chapter 3

1. Darrell William Davis, "Japanese Popular Cinema: Cause for Cautious Optimism," in Anne Ciecko, ed., *Contemporary Asian Cinema: Popular Culture in a Global Frame* (London Berg Publications, 2006), 193–206.
2. Aaron Gerow, "The Sadness of the Impossible Dream: Lack and Excess in the Transnational Cinema of Miike Takashi," http://www.asianfilms.org/japan/gerow3.html (accessed December 15, 2005).
3. Darrell William Davis, "Re-igniting Japanese Tradition with *Hana-Bi*," *Cinema Journal* Vol. 40.4 (Summer 2001): 55–80.
4. Mark Schilling, *The Yakuza Movie Book: A Guide to Japanese Gangster Films* (Berkeley, CA: Stone Bridge Press, 2003), 80.
5. Kanazawa Makoto, "Miike Takashi," in Muto Kiichi et al., eds., "*Nihonsei eiga*" *no yomikata 1980–1999* (Tokyo: Film Atosha, 1999), 127.
6. Iwabuchi Koichi, *Recentering Globalization: Popular Culture and Japanese Transnationalism* (Durham, NC: Duke University Press, 2002), 28.
7. Michael Raine, "Ishihara Yujiro: Youth, Celebrity and the Male Body in Late 1950s Japan," in Dennis Washburn and Carole Cavanaugh, eds., *Word and Image in Japanese Cinema* (New York: Cambridge University Press, 2001), 202–25.
8. In addition to Ishihara, there were many other stars in the world of Nikkatsu action who were more or less modeled after American youth idols such as James Dean, Elvis Presley, Marlon Brando, Liz Taylor, and Natalie Wood: Kobayashi Akira ("Mr. Dynamite"), Akagi "Tony" Keiichiro ("the Japanese James Dean"), Shishido Jo, and female stars like Asaoka Ruriko, Matsubara Chieko, and Mari Annu. Titles were invariably sensational: *Pistol Rap Sheet: Quick Draw Ryu* (dir. Noguchi Hiroshi, 1960), *Roughnecks from Shimizu* (dir. Matsuo Akinori, 1959), *Pistol #0* (dir. Yamazaki Tokujiro, 1959), *Storming Brotherhood* (dir. Inoue Umetsugu, 1959). More familiar today are the experimental genre films by Suzuki Seijun: *Branded to Kill*, *Tokyo Drifter*, *Elegy to Violence*, *Youth of the Beast.* For a comprehensive coverage on the stars of Nikkatsu action films, see online source: "Nikkatsu Action Lounge," http://shishido0.tripod.com. See also Mark Schilling's *The Yakuza Movie Book: A Guide to Japanese Gangster Films* (Berkeley, CA: Stone Bridge Press, 2003), 31. For an introduction to Suzuki Seijun and his Nikkatsu films, see Simon Field and Tony Raynes, eds., *Branded to Thrill: The Delirious Cinema of Suzuki Seijuned* (London: Institute of Contemporary Arts and Japan Foundation, 1994).
9. Yomota Inuhito, "Miike Takashi DOA," Miike Takashi Retrospective, Torino International Film Festival, 2006.
10. Mika Ko, "The Break-up of the National Body: Cosmetic Multiculturalism and Films of Miike Takashi," *New Cinemas* 2.1 (2004): 29–39.

11. Tom Mes, *Agitator: The Cinema of Miike Takashi*, 2nd edition (New York: FAB Press, 2004), 114.
12. "Miike Takashi Interview," Special Features, DVD of *Rainy Dog* (London: Tartan Video, 2001).
13. Gerow, "The Sadness of the Impossible Dream." See note 2.
14. For tunnel-vision composition, see Emilie Yueh-yu Yeh and Darrell William Davis, "Navigating the House of Yang," in *Taiwan Film Directors: A Treasure Island* (New York: Columbia University Press, 2005), 104–18.
15. See the section on "Style," in Markus Abe-Nornes and Yueh-yu Yeh's website, *City of Sadness, Narrating National Sadness* (Berkeley, CA: Film Studies Program, University of California, Berkeley, 1998), http://cinemaspace.berkeley.edu/Papers/CityOfSadness/table.html.
16. For Hou Hsiao-hsien's critical reception in Japan, see Emilie Yueh-yu Yeh, "Poetics and Politics of Hou Hsiao-hsien's Films," in Sheldon Lu and Emilie Yueh-yu Yeh, eds., *Chinese-Language Film: Historiography, Poetics, Politics* (Honolulu: Hawai'i University Press, 2005), 169–72.
17. Yomota Inuhiko, *Nihon eiga no radikaru na ishi* (Radical will of Japanese cinema) (Tokyo: Iwanami Shoten, 1999), 145–228.
18. For the exuberant reception of East Asian cinema, see Yomota Inuhiko's *Eiga fuu'un* (Cinema turbulence) (Tokyo: Baishui sha, 1993).
19. Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Spaces* (Cambridge: Blackwell, 1996), 61.

Chapter 4

1. See Anthony Sutcliffe, "The Metropolis in the Cineman," in Anthony Sutcliffe, ed., *Metropolis: 1890–1940* (Chicago: University of Chicago Press, 1984), 160.
2. Sutcliffe, "The Metropolis in the Cineman," 160–61.
3. The figures of "Teddy Boy" (feizai) and "Teddy Girl" (feinu) frequently appeared in the 1960s Hong Kong cinema and popular culture. A definitive film example is *The Teddy Girl* (Feinu zhengzhuan) (dir. Lung Gang 1969). The emergence of these youth figures signaled the enunciation of Hong Kong youth culture in connection with the global postwar youth cultural craze.
4. See Georg Simmel, "The Metropolis and Mental Life" and "The Berlin Trade Exhibition," quoted in Iain Borden, "Space Beyond: Spatiality and the City in the Writings of Georg Simmel," *The Journal of Architecture* 2 (Winter 1997): 313–35, see 325.
5. See Borden, "Space Beyond," 329, emphases mine.
6. Among these directors, only Inoue Umetsugu kept his original name in the film credits, all others adopted a very Chinese-looking name, and were credited and billed under that name. Nakahira Ko, who directed the two films under study here, for instance, was renamed "Yang Shuxi."
7. "Transnational Collaborations and Activities of Shaw Brothers and Golden Harvest: An Interview with Chua Lam," conducted by Law Kar, Kinnia Yau Shuk-ting, and June Lam Pui-wah, compiled by June Lam, in Law Kar, ed., *Border Crossings in Hong Kong Cinema* (Hong Kong: Leisure and Cultural Services Department, 2000), 138–43, see 139.

8. Yueh-yu Yeh and D. W. Davis, "The Well of Youth: The Shaw Films of Inoue Umetsugu," in Wong Ai-ling, ed., *The Shaw Screen* (Shaoshi dianying chutan) (Hong Kong: Hong Kong Film Archive, 2003), 255–71, see 270.
9. See Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (New York: Routledge, 1995), 25. "Foreignizing translation," according to Venuti, hinges upon "a violent rewriting of the foreign text [or source text], a strategic intervention into the target-language culture, at once dependent on and abusive of domestic values."
10. Jeremy G. Butler, *Toward a Theory of Cinematic Style: The Remake* (Ph.D. dissertation, Northwestern University, 1982), 187.
11. "Fang Hu Yan'ni tan zai riben pai 'Kuang lian shi'" (Interview with Jenny Hu on shooting *Money, Sex and Love* in Japan), in *Nanguo dianying* (Southern screen) (August 1968), No. 126: 30–33. Hu did mention that some exterior shots were completed in Hong Kong after they returned from Japan. The English title for *Summer Heat* was initially *Money, Sex and Love*.
12. For a historical analysis of how the train technology and the correlated industrialization around the mid-ninteenth-century Europe reshaped the space-time and the ways the population related to their surroundings, see Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the 19th Century* (Berkeley, CA: University of California, 1986).
13. Charles H. Harpole, "Ideological and Technological Determinism in Deep-Space Cinema Images: Issues in Ideology, Technological History, and Aesthetics," *Film Quarterly* 33.3 (Spring 1980): 11–22, see 14.
14. Jean-Louis Comolli, "Technique and Ideology: Camera, Perspective, Depth of Field [Parts 3 and 4]," in Philip Rosen, ed., *Narrative, Apparatus, Ideology: A Film Reader* (New York: Columbia University Press, 1986), 421–43.
15. Comolli, "Technique and Ideology," 424.
16. Ibid., 430, emphasis original.
17. Ibid., 438.
18. Ibid., 435, emphasis mine.
19. This refers to Japan's Benshi tradition during the silent era, when the screening of a foreign silent film was accompanied by a Benshi who stood next to the screen and narrated (oftentimes made up) what was going on in the film. By comparing the professor's capitalist discourse to this outmoded tradition, the iconoclastic Taiyōzoku characters satirize the adults' self-delusion and helplessness.
20. Note the irony that the iconoclasts often wear spotless Western suits over their Hawaiian shirts, and that their outdoors activities, such as water skiing, yachting, night-clubbing, and cruising, all presume prestigious economic status rarely seen in postwar Japan.
21. Nakahira's and Inoue Umetsugu's films made for the Shaw Bros. came with English subtitles as well as Eastman Color and Shawscope, which amply demonstrates that one important reason for contracting Japanese directors was to tap into the non-Chinese-speaking Japanese and Euro-American market. For original Hong Kong posters of *Summer Heat* and Inoue's *Hong Kong Nocturne*, see the color plates in Wong Ai-ling, ed., *The Shaw Screen*, n.p. It is noteworthy that Nakahira was credited and billed as Yang Shuxi, a Chinese-sounding name, whereas Inoue Umetsugu,

who insisted on using his Japanese name, was credited in the film as himself, but completely removed from the poster for *Hong Kong Nocturne*.

22. Rem Koolhaas, *S, M, L, XL*, quoted in Ackbar Abbas, "Cinema, the City, and the Cinematic," in Linda Krause and Patrice Petro, eds., *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age* (New Brunswick, NJ: Rutgers University Press, 2003), 142–56, 146, 147.
23. Abbas, "Cinema, the City, and the Cinematic," 149.
24. Shen Jianzhi, "Siqian xianghou hua dangnian" (Remembering the olden days), in Wong Ai-ling, ed., *An Age of Idealism: Great Wall and Feng Huang Days* (Lixiang niandai: Changcheng, Fenghuang de rizi) (Hong Kong: Hong Kong Film Archive, 2001), 282. Quoted in Lo Wai-lok, "Qishi niandai chu zuopai shehui xieshi dianying de shequn kuangjia" (The community frame of the leftist social realist cinema from the early 1970s Hong Kong), in Lo Kwai-cheung and Evan Man Kit-wah, eds., *Age of Hybridity: Cultural Identity, Gender, Everyday Life Practice and Hong Kong Cinema of the 1970s* (Zamai shidai: wenhua shengfen, xingbie, richang shenghuo shijian yu Xianggang dianying 1970s) (Hong Kong: Oxford University Press [China], 2005), 181–91, 183. The earliest film that directly reflects radical movements and social unrests in Hong Kong is perhaps *Yesterday, Today, Tomorrow* (Zuotian, jintian, mingtian), shot by a small leftist studio, Rong Hua, in 1968, with documentary footages of the 1967 anti-Britain activities. This film was not released until 1970, after heavy self-censorship and cutting. The promotion activities made no mention of the content or the background of film. See *Xianggang dianying yu shehui bianqian* (Hong Kong film and social change) (Hong Kong, 1988), 41; Shen Jianzhi in Wong Ai-ling, ed., *An Age of Idealism*, 280–81.
25. Lo, "Qishi niandai chu zuopai shehui xieshi dianying de shequn kuangjia."
26. Ibid.
27. Jean-François Lyotard, "Acinema," in Philip Rosen, ed., *Narrative, Apparatus, Ideology*, 348–59, see 355, emphases mine.

Chapter 5

1. For a discussion on the artistic representation and intellectual debate on the "post-material" condition in China, see Sheldon Lu, "Tear Down the City: Reconstructing Urban Space in Contemporary Chinese Popular Cinema and Avant-Garde Art," in Zhang Zhen, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century* (Durham and London: Duke University Press), 137–60.
2. Ackbar Abbas, "Cinema, the City, and the Cinematic," in Linda Krause and Patrice Petro, eds., *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age* (New Brunswick, NJ: Rutgers University Press, 2003), 142–56.
3. Abbas, "Cinema, the City, and the Cinematic," 150–52.
4. As quoted in Margot Lovejoy, *Postmodern Currents: Art and Artists in the Age of Electronic Media* (Upper Saddle River, NJ: Prentice Hall, 1997), 247.
5. It was a "garage show" of Zhang Peili's famous "Hygiene No. 3" (featuring the artist soaping and washing a chicken over and over again) on Hengshan Road in Shanghai. Charles Merewether, "The Long Striptease: Desiring Emancipation," *Parachutte: art contemporain*, no. 114 (2004): 43.

6. They are "The First Guangzhou Triennial, Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)," opened in Guangzhou, China, November, 2002, and "Between Past and Future: New Photography and Video from China," opened at International Center of Photography and Asia Society in New York, June, 2004. The latter is an international touring show. The photo and video art works examined in this chapter, except for those indicated otherwise, are drawn from these two exhibitions and their catalogues.
7. See Arif Dirlik and Xudong Zhang, eds., Introduction, *Postmodernism and China* (Durham and London: Duke Univerity Press, 2000).
8. See, for instance, Paul Pickowicz, "Huang Jianxin's and the Notion of Postsocialism," in Nick Browne et al., eds., *New Chinese Cinemas: Forms, Identities, Politics* (New York: Cambridge University Press, 1994).
9. For an outline of the debate, see Zhang Yingjin, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor, MI: University of Michigan Press, 2002), 340–43. See also Chris Berry's overview and evaluation in the introduction for his book, *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution* (New York and London: Routledge, 2004).
10. Berry, *Postsocialist Cinema in Post-Mao China*, 5.
11. Leo Ou-fan Lee, "The Tradition of Modern Chinese Cinema: Some Preliminary Explorations and Hypotheses," in Chris Berry, ed., *Perspectives on Chinese Cinema* (London: BFI, 1991).
12. For a useful study on the impact of piracy on contemporary film culture in the region, see Wang Shujen, *Framing Piracy: Globalization and Film Distribution in Greater China* (Lanham, MD: Rowman & Littlefield, 2003).
13. Robert Stam, *Film Theory: An Introduction* (Malden, MA: Blackwell, 2000), 315.
14. See my introduction, "Bearing Witness: Chinese Urban Cinema in the Era of 'Transformation' (*Zhuangxing*)," in Zhang Zhen, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*.
15. Karen Smith, "Zero to Infinity: The Nascence of Photography in Contemporary Chinese Art of the 1990s," in Wu Hung et al., eds., *The First Guangzhou Triennial/ Reinterpretation: A Decade of Experimental Chinese Art (1990–2000)* (Guangzhou, China: Guangdong Museum of Art, 2002), 41.
16. Philip Rosen, *Change Mummified: Cinema, Historiography, Theory* (Minneapolis: Minnesota University Press, 2001).
17. Stam, *Film Theory: An Introduction*, 319.
18. Rosen, *Change Mummified*, 307–9.
19. Ibid., 348.
20. It refers to a form of "historiography that knowledgeably confronts the instabilities of the relationships that modern historicity established between past and present." "It abandons neither sequenciation, nor the necessity of assuming a positionality (however complex) in the present. But this sequenciation and this positionality are, among other things, themselves understood as being temporalized, as being 'in history'" (ibid., 354).
21. Charles Merewether, "The Long Striptease: Desiring Emancipation," 47.

22. See Yang Xiaoyan's perceptive analysis of this work and other experimental photo work with a focus on woman's body in her article, "Jingtou yu nüxing: kan yu beikan de mingyun" (Lens and women: the fate of looking and being looked at), *Dushu* 2002.
23. See a perceptive deployment of the concept in Kevin Hetherington, *The Badlands of Modernity: Heterotopia and Social Ordering* (London and New York: Routledge, 1997).
24. Pierre Bourdieu, *Photography: A Middle-Brow Art* (Stanford University Press, 1990 [1965]).
25. Wu Hung et al., *The First Guangzhou Triennial/Reinterpretation*, 274.
26. A similar installation/performance work, *One-Hour Game* (1996), by another Guangzhou's "Big Tail Elephant" group member Liang Juhui features the artist-cum-worker playing a game in a construction elevator for an entire hour. The action creates a personal space as well as alternative time in contrast to the overdeveloped surrounding. Wu Hung et al., *The First Guangzhou Triennial/Reinterpretation*, 276–77.
27. Peter Wollen, "The Situationist International: On the Passage of a Few People through a Rather Brief Period of Time," in his *Raiding the Icebox: Reflections on Twentieth-Century Culture* (Indiana University Press, 1993), 120–21.
28. Ibid., 122.
29. Xu Zhen's video *Scream* (1999) works in a similar but simpler manner. Xu utters a series of loud screams in a busy street in Shanghai. When people turn around he shoots their reactions. The video is thus marked these "fits and starts," breaking down the continuum or numbness of consumerism.
30. Tom Gunning, "'Now You See It, Now You Don't': The Temporality of the Cinema of Attractions," in Richard Abel, ed., *Silent Film* (New Brunswick, NJ: Rutgers University Press, 1996), 71–84.
31. For a critical overview of the emergence of the new documentary see Chris Berry, "Facing Reality: Chinese Documentary, Chinese Postsocialism," in Wu Hung et al., eds., *The First Guangzhou Triennial/Reinterpretation*, 121–31. Also Berenice Reynaud, "New Visions/New Chinas: Video Art, Documentation, and the Chinese Modernity in Question," in Michael Renov and Erika Suderburg, eds., *Resolutions: Contemporary Video Practices* (Minneapolis: University of Minnesota Press, 1996), 229–57.
32. Wu Wenguang, "He jilu fangshi youguande shu" (A book that has something to do with documenting), in Wu Wenguang, ed., *Xianchang* (Document) (Tianjing: Tianjing shehui kexueyuan chubanshe, 2000), 274–75.
33. Charles Leary, "Performing the Documentary, or Making It to the Other Bank," http://www.senses of cinema.com/contents/03/27/performing documentary.html.
34. Personal communication with Wen Hui.
35. Yin Yangzi, "Yanchu baogao: yu mingong yiqi wudao" (Report on a performance: Dance with farm workers), *Xinchao* (Next wave) (October 2001): 9.
36. See Yomi Braester, "Chinese Cinema in the Age of Advertisement: The Filmmaker as a Cultural Broker," *The China Quarterly* (2005): 549–64. Braester puts the Wu-Wen project in the same phenomenon of the emergence of the "filmmaker as a cultural broker" linking or mediating different interest groups.

37. Marcos Novak, "Transmitting Architecture," in Arthur and Marilouise Kroker, eds., *Digital Delirium* (New York: St. Martin's Press, 1997), 262.
38. Barbara Pollack, "Mainland Dreams on Tape," *Arts in America* (June/July 2004): 133.
39. Brian Winston, *Claiming the Real: The Griersonian Documentary and Its Legitimations* (London: BFI, 1995), 251–58.
40. Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995).
41. Berry, "Facing Reality," 122.
42. For an extended discussion on the nature of this form of urban modernity see my book, *An Amorous History of the Silver Screen, Shanghai Cinema, 1896–1937* (University of Chicago Press, 2005), especially Chapter 2.
43. Mayfair Yang, "Mass Media and Transnational Subjectivity: Notes on (Re) Cosmopolitanism in a Chinese Metropolis," in Aihwa Ong and Donald M. Nonini, eds., *Ungrounded Empire: The Cultural Politics of Modern Chinese Transnationalism* (New York and London: Routledge, 1997), 287–319.
44. Jane Perlez, "Casting a Fresh Eye on China with Computer, Not Ink Brush," *New York Times* (December 3, 2003), E5.
45. "Testing Ground," *Shanghai Star* (January 30, 2003), http://www.shanghaiart.com/texts/yfd04.htm.
46. Yang Fudong, "Yang Fudong Talks about the Seven Intellectuals," *Artforum* 42.1 (September 2003): 183.
47. Ibid., 183.
48. Cui Zi'en, *Diyi guanzhong* (The first spectator) (Beijing: Xiandai, 2003), 104–8.
49. In fact, I first heard about Chen's film through Wu in summer 2001. As the godfather of the independent documentary, he regularly receives requests for advice and was asked to council on the project.
50. Wang Yiman, "The Amateur's Lightning Rod: DV Documentary in Postsocialist China," *Film Quarterly* 58:4 (Summer 2005): 16–26.
51. Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 13.
52. http://www.netloungedv.de/2002/ e/DV-Filme/Andrew_Cheng_Yusu/.
53. http://www.netloungedv.de/2002/ e/DV-Filme/Andrew_Cheng_Yusu/.
54. Rosen, *Change Mummified*, 309.
55. Their commercial distribution is, however, within the purview of state censorship.
56. Stephen Wright, "Shanghai/Shanghai: Spaces without Qualities/Spaces of Promise," *Parachutte: art contemporain* 114 (2004): 31.
57. Paul Virilio, *The Lost Dimension*, trans. Harry Zone (New York: Semio-text(e), 1991), 11.
58. Ni Ching-ching, "Movies: A Drought in Shanghai," *Los Angeles Times*, May 19, 2002, F8.

Chapter 6

1. See Ackbar Abbas's discussion of Rem Koolhaas's Generic City, "Cinema, the City, and the Cinematic," in Linda Krause and Patrice Petro, eds., *Global Cities: Cinema,*

Architecture and Urbanism in a Digital Age (New York: Rutgers University Press, 2003), 147.

2. Maurice Blanchot, *The Writing of the Disaster*, trans. Ann Smock (University of Nebraska Press, 1985), 3.
3. Cathy Caruth, "Introduction," in *Trauma: Explorations in Memory* (The Johns Hopkins University Press, 1996), 4.
4. For a discussion of Maurice Blanchot's notion of disaster vis-à-vis trauma as well as trauma and history, see Oliver Harris, "Film Noir Fascination: Outside History, but Historically So," *Cinema Journal* 43:1 (2003).
5. Blanchot, *The Writing of the Disaster*, 6.
6. Jinsoo An, "*The Killer*: Cult Film and Transcultural (Mis)Reading," in Esther Yau, ed., *At Full Speed: Hong Kong Cinema in a Borderless World* (Minneapolis: University of Minnesota Press, 2001), 106–7.
7. Mun Sŏk, "Interview with the Director," *Cine 21*, no. 454 (March 22, 2005), http://www.cine21.com/Magazine/mag_pub_view.php?mm=005001001&mag_id=29198.
8. James Naremore, *More Than Night: Film Noir in Its Contexts* (Berkeley: University of California Press, 1998), 2.
9. Ibid., 6.
10. Ibid., 22.
11. While such displays of material prosperity have been ubiquitous in television dramas, there has been a tendency in Korean cinema to diffuse the focus to deal with other urbanization issues or more recently, to converge on issues of remembering.
12. Edward Dimendberg, *Film Noir and the Spaces of Modernity* (Cambridge: Harvard University Press, 2004), 168.
13. Ibid.
14. Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Randall (Berkeley: University of California Press, 1984), 93.
15. The term "automobility" is coined by Dimendberg, *Film Noir and the Spaces of Modernity*, 101.
16. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 8.
17. Maureen Turim, *Flashbacks in Film: Memory and History* (New York: Routledge, 1989), 70.
18. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota, 1997), 78.
19. Dimendberg, *Film Noir and the Spaces of Modernity*, 93.
20. Ibid., 92.
21. Ibid., 36.
22. Michel Foucault, "A Preface to Transgression," in Donald Bouchard, ed. and trans., *Language, Counter-memory, Practice: Selected Essays and Interviews by Michel Foucault* (Ithaca: Cornell University Press, 1977), 34.
23. Caruth, "Introduction," 8.
24. Niklas Luhmann, *Love as Passion: The Codification of Intimacy* (Stanford University Press, 1998), 25.
25. Blanchot, *The Writing of the Disaster*, 8.

Chapter 7

1. Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001), 63.
2. Sergei Eisenstein, "The Unexpected" (1928) and "The Cinematographic Principle and the Ideogram" (1929), in *Film Form* (New York: Harcourt Brace), 28–44. These essays are indebted to Japanese art and theater, but in the mid-1930s Eisenstein encountered Mei Lan-fang, virtuoso of Beijing opera, together with Brecht. Brecht's theory of the epic theater, rejecting empathy, psychologism, and interiority of performance, was inspired by Chinese opera's symbolic conventionalism. *Brecht on Theatre*, trans. J. Willet (New York: Hill and Wang, 1964), 91–99. See also Renata Berg-Pan, "Mixing Old and New Wisdom: The 'Chinese' Sources of Brecht's Kaukasischer Kreidekreis and Other Works," *German Quarterly* 48.2 (March 1975): 204–28. For Barthes, see note 27 below.
3. Brian Ruh notes that Kusanagi's diplomat victim is also a cyborg, as we see cables and cords explode from his body alongside blood and organs. The office fish tanks are similarly revealed to be holographic illusions that simply go out, and do not flood the room in water. Brian Ruh, *Stray Dog of Anime* (Palgrave Macmillan, 2004), 130–31.
4. Jay Leyda, trans. and ed., *Eisenstein on Disney* (London: Methuen, 1988). Livia Monnet quotes from this work: "ecstasy is an … experiencing of the primal omnipotence — the element of coming into being — the plasmaticness of existence, from which everything can arise. And it is beyond any image, without any image, beyond tangibility — like a pure sensation" (46). "Towards the Feminine Sublime …" *Japan Forum* 14.2 (2002): 225–68.
5. Murakami Hiroki and Azuma Hiroki, *Superflat* (Tokyo: Madra, 2000).
6. Thomas Looser, "From Edogawa to Miyazaki: Cinematic and Anime-ic Architectures of Early and Late Twentieth Century Japan," *Japan Forum* 14.2 (2002): 309.
7. Peter Carey, *Wrong about Japan* (London: Faber and Faber, 2005), 53.
8. Susan J. Napier, *Anime from Akira to Princess Mononoke: Experiencing Japanese Animation* (New York: Palgrave, 2000), 272.
9. I owe this point to James Tweedie.
10. Stephen Mulhall, "Kane's Son, Cain's Daughter: Ridley Scott's *Alien*," in *On Film* (London: Routledge), 51.
11. Ruh, *Stray Dog of Anime*, 133–34; Napier, *Anime from Akira to Princess Mononoke*; Carl Silvio, "Reconfiguring the Radical Cyborg in *Ghost in the Shell*," *Science Fiction Studies* 26.77 (March 1999): 54–72.
12. Oshii toned down the fetishized sexuality of Kusanagi from how Shirow represents it in *Kokaku Kidotai*.
13. Chris Hables Gray, *Cyborg Citizen: Politics in the Posthuman Age* (Routledge, 2001).
14. Gray, *Cyborg Citizen*, 158, quoting Lisa Moore and Monica Clark.
15. On the importance of feedback loop as narrative principle, see Manovich, *Language of New Media*, 314–22.
16. Thomas Foster, in a discussion of *Snow Crash* called "Franchise Nationalisms," in *The Souls of Cyberfolk: Posthumanism as Vernacular Theory* (Minneapolis: University of Minnesota Press, 2005), 207. The novel takes place in a future "organized around an informational logic of reproducibility that allows [burbclaves] to mediate between the local and the global, to thrive in one place as well as another" (205).

17. Manuel Castells, *The Urban Question* (London: Edward Arnold, 1977). Quoted in Edward W. Soja, *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* (London: Verso, 1989), 83.
18. Ruh, *Stray Dog of Anime*, 121.
19. *Inside Man* also has an example of Hansen-Bordwell hypothesis: the white hero inspects a black kid's ultraviolent Gameboy, blown up to theatrical screen size, in which an enemy player is beaten up, shot, and has his mouth stuffed with a hand grenade that is promptly detonated. Inside Man, visibly shocked, says (something like) "Your parents let you play this?"
20. Mark Schilling, review, *Screen International* (April 9, 2004): 17.
21. "Sexy SIMS, Racy SIMMS," in Beth Kolko, Lisa Nakamura, and Gilbert Rodman, eds., *Race in Cyberspace* (New York: Routledge, 2000), 71.
22. Gray, *Cyborg Citizen*, 4.
23. Quoted from brochure, "Takayama Yatai Kaikan" (Processional float hall), Hida Takayama, Gifu ken, Japan.
24. Christopher A. Bolton "From Wooden Cyborgs to Celluloid Souls: Mechanical Bodies in Anime and Japanese Puppet Theater," *Positions: East Asia Cultures Critique* 10.3 (2002): 740.
25. Ibid., 729–71.
26. Ibid., 738.
27. See Barthes's account of the puppets in *Empire of Signs*, trans. R. Howard (New York: Hill and Wang), 1982.
28. Bolton, "From Wooden Cyborgs to Celluloid Souls," 740.
29. Ibid., 752.
30. Donald Richie, *The Japan Journals* (Berkeley: Stone Bridge Press, 2004), 166.

Chapter 8

1. Koolhaas and his partners' firm is The Office for Metropolitan Architecture (OMA). Its website address is http://www.oma.nl/.
2. U-thèque's website address is www.u-theque.org.cn/ (accessed September 22, 2009). The websites of Ou Ning and Cao Fei are www.alternativearchive.com and www.caofei.com/, respectively (accessed September 22, 2009).
3. Rem Koolhaas, "The Generic City," in Rem Koolhaas, Bruce Mau, Jennifer Sigler, and Hans Werlemann, eds., *S, M, L, XL* (New York: Monacelli, 1995), 1248–994.
4. "Learning from China," *ArchiNed Nieuws*, December 5, 1996, http://www.classic.archined.nl/news/9612/rem_marina.htm (accessed May 20, 2006). The title of this interview is, of course, itself a kind of answer to Robert Venturi's famous architectural manifesto, *Learning from Las Vegas* (Cambridge: MIT Press, 1972).
5. The opening title reads "Participating in Z.O.U., the 50th Venice Biennale." The fiftieth biennale was held in 2003, and according to David Barrett "Z.O.U." stands for "Zone of Urgency." David Barrett, "Flown In, Zoned Out," *Art Monthly* No. 268 (2003), http://www.royaljellyfactory.com/davidbarrett/articles/artmonthly/am-venice03.htm (accessed April 14, 2006).
6. Chihua Judy Chung, Jeffrey Inaba, Rem Koolhaas, and Sze Tsung Leong, *Harvard Design School Project on the City: Great Leap Forward* (Köln: Taschen, 2001). A taster of

Koolhaas's work on the "great leap forward" has been translated and published in Chinese in Jiang Yuanlun and Shi Jian, eds., *Yichu de dushi* (Brimming city) (Guilin: Guangxi Shifan Daxue Chubanshe, 2004), 31–45.

7. Ou Ning and Cao Fei, in association with U-thèque members, eds., *The San Yuan Li Project* (Guangzhou: U-thèque Organization, 2003).
8. Ou Ning, "Shadows of Times," in Ou et al., eds., *The San Yuan Li Project*, 38.
9. This version is given, for example, in the 1959 film, *Lin Zexu and the Opium War*. For more discussion of this and other film versions of the Opium War story, see Chris Berry and Mary Farquhar, *China on Screen: Cinema and Nation* (New York: Columbia University Press, 2006), 23–29.
10. Ou, "Shadows of Times," 37.
11. Hou Hanru, "Introduction," in Ou et al., eds., *The San Yuan Li Project*, 26.
12. Ou, "Shadows of Times," 39.
13. Saskia Sassen, *The Global City: New York, London, Tokyo* (Princeton: Princeton University Press, 1991), 5.
14. Koolhaas, "The Generic City," 1248.
15. Chung et al., *Harvard Design School Project on the City*, 625–701.
16. Koolhaas, "The Generic City," 1261. It has been pointed out to me that the idea that generic cities all look the same resonates with the Euro-American racist claim that all Asians look the same. I think this is not without relevance, but it should not be made too much of.
17. Ibid., 1260.
18. Ibid., 1250.
19. Ibid., 1251.
20. Ibid., 1248.
21. Ibid., 1250.
22. Francis Fukuyama, "The End of History?" *Quadrant* 33.8 (1989): 15–25. Originally published in *The National Interest* (Summer 1989). Available online at http://www.wesjones.com/eoh.htm (accessed September 7, 2006).
23. Karl Marx and Friedrich Engels, *The Communist Manifesto* (London: Penguin, 1985), 83.
24. Ou, "Shadows of Times," 38.
25. A translation has recently appeared of Liu's most famous writings: Liu Binyan, *Two Kinds of Truth: Stories and Reportage from China*, ed. Perry Link (Bloomington: Indiana University Press, 2006).
26. For further details, see Chris Berry, "Getting Real: Chinese Documentaries, Chinese Postsocialism," in Ping Jie, ed., *A New Look at Chinese Contemporary Documentary* (Lingyan Xiangkan: Haiwai Xuezhe Ping Dangdai Zhongguo Jilupian) (Shanghai: Wenhui Press, 2006), 69–83, and in Zhang Zhen, ed., *China's Urban Generation* (Duke University Press, 2006), 115–34.
27. Cao Fei, "A Wild Side of Guangzhou," in Ou et al., eds., *The San Yuan Li Project*, 49–50.
28. Ou, "Shadows of Times," 43.
29. "*Shidai Weekly* Interviews the Makers of *San Yuan Li*," in Ou et al., eds., *The San Yuan Li Project*, 314.
30. Ou, "Shadows of Times," 40.

31. Ibid.
32. This includes an interesting shot of the monument from below, appearing so tall that its top is out of frame. High in the sky, a plane approaches it, making it look like the Twin Towers on 9/11. But unlike 9/11, the plane disappears behind the monument and then reappears on the other side. One could read this as suggesting the anti-imperialist monument endures whereas the monument to capitalism did not.
33. At the end of the anti-imperialist monument montage, kids on a school visit are shown raising their fists to swear allegiance and then bowing to the monument. In the next shots, older people are shown lighting incense and bowing at a temple. In contrast to the shot discussed in the previous endnote, this might be read as comparing anti-imperialism and the rhetoric surrounding it to religious superstition.
34. While I do want to insist on these general tendencies in literal perspective, I am not claiming that *Great Leap Forward* contains no photographs taken on ground level, or that *San Yuan Li* does not include shots taken from high up — on the rooftop gardens, for example — looking down into the alleyways.
35. Koolhaas, "The Generic City," 1261.
36. Ibid., 1251.
37. Ibid., 1252.
38. Ibid., 1253.
39. Ibid.
40. Ibid., 1256.
41. Chung et al., *Harvard Design School Project on the City*, 179.
42. Ibid., 216–25.
43. Ibid., 245–46.
44. Ibid., 27–28.
45. Ibid., 32–43.
46. Ibid., 44–155.
47. Ibid., 83.
48. Mao Tse-tung, *The Chinese Revolution and the Chinese Communist Party* (Peking: Foreign Languages Press, 1960).
49. Chung et al., *Harvard Design School Project on the City*, 90–110.
50. Ibid., 117.
51. Ibid., 111.
52. Ibid., 47–61.
53. David B. Clarke, "Introduction: Previewing the Cinematic City," in *The Cinematic City* (London: Routledge, 1997), 4–5.
54. Clarke, "Introduction," 7–9.
55. Ou, "Shadows of Times," 42.
56. Cao, "A Wild Side of Guangzhou," 55.
57. Ou, "Shadows of Times," 41.

Chapter 9

1. At the time of this writing, Derrida's 2002–03 lectures have not been published. J. Hillis Miller quotes one passage from the unpublished manuscript in the original

French and in English translation. It appears in J. Hillis Miller, "Derrida Enisled," in W. J. T. Mitchell and Arnold I. Davidson, eds., *The Late Derrida* (Chicago: The University of Chicago Press, 2007), 30–58.

2. Cited in Miller, "Derrida Enisled," 48. "Il n'y a pas de monde, il n'y a que des îles."
3. Ibid., 47.
4. Ibid., 47.
5. Jean-Luc Nancy, *The Sense of the World*, trans. Jeffrey S. Librett (Minneapolis: University of Minnesota Press, 1997), 4.
6. Ibid., 4.
7. Ibid., 8.
8. Yukisada Isao served as assistant director for Iwai Shunji's *Love Letter* (1995), *Swallowtail* (1996), and *April Story* (Shigatsu monogatari, 1998) — three films acutely attuned to the fluctuation of worlds — and previously directed *Go* (2001), about a young Korean-Japanese torn between two selves, two communities, and two worlds.
9. The film's title in Japanese and in the English translation contains a poetic comma that serves no true grammatical or syntactical purpose; it creates a slight break, an interstice or afterthought that allows the phrase "in the center of the world" (sekai no chûshin de) to stand alone. In the English title, the order of the two clauses has been reversed.
10. According to the Sony website, the first Walkman, originally called Soundabout, was launched on June 22, 1979. The first model went on sale on July 1 of that year.
11. Ritsuko's limp, visible throughout the film, is never explained until the end. On the way to her last delivery of the tape that will remain suspended in transit, Ritsuko is struck by a car. The accident leaves her with a limp and prevents her from completing her task. Aki dies and the undelivered tape remains sealed in Ritsuko's sweater (itself a relic of her past, of this moment, of her trauma) until she uncovers it seventeen years later. Ritsuko bears her limp like Oedipus, always behind herself, always late to the place where she is destined.

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