

JANUARY 27-28, 2018

International Conference

TOWARDS POST-MEDIA STUDIES IN ASIA

Program

Organized by:

Graduate School of Global Arts, Tokyo University of the Arts

Post Media Research Network (PMRN)

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January 27 (SAT)

9:00-9:20	Opening Remark	Yoshitaka Mori	Towards Post-Media Theories in Asia	Professor/Tokyo University of the Arts
9:20-10:00	Keynote Speech 1	Scott Lash	Western Communications as War: Asian Communications as Coupling	Professor/University of Oxford
10:00-10:10	Break			
10:10-10:50	Keynote Speech 2	Anthony Fung	Technologization of Everyday Life: social media and China	Professor/Chinese University of Hong Kong
10:50-11:00	Break			
	Session 1		Post-Medium Conditions (Chair: Yoshitaka Mori)	
11:10-12:30	Speaker	Takeshi Kadobayashi	Rosalind Krauss' "Post-Medium Condition" Revisited: From the Standpoint of Film and Media Theory	Associate Professor/Kansai University
		Ji-hoon Kim	Contemporary East Asian Postinternet Art of the Moving Image: Postproduction, Circulationism, and the Layers of the Global and the Local	Associate Professor/Chung-ang University
		Stephen Sarrazin	Images in Exile	Lecturer/Paris 8 University
12:30-14:00	Lunch			
	Session 2		Media, Affect and Politics (Chair: Kazunori Mizushima)	
14:00-15:20	Speaker	Yeran Kim	Affective Network in the Popular Movement of Feminism	Professor/Kwangwoon University
		Chung Il-Joon	Candlelight Rallies in South Korea: Entwining and/or Merging of Online/Offline Protests?	Professor/Korea University
		Jong Pairez	Strange Connections: Radio Kosaten as a Collaborative Research Laboratory	Artist/Activist/Postgraduate student, Tokyo University of the Arts
15:20-15:40	Coffee Break			
	Session 3		Popular Culture in the Post-Media Era (Chair: Shinji Oyama)	
15:40-16:40	Speaker	Andreas Lenander <i>Aegdius</i>	The Disappearance of Music Media – Theorizing Post-media Conditions for Control in the East Asian Music Industry.	PhD Student/University of Southern Denmark.
		Park Sungwoo	Mediatization and Cultural Practice in Asia: with a Case in Korea	Assistant Professor/Woosong University
16:40-17:00	Break			
	Session 4		Space and Practices (Chair: Tomoko Shimizu)	
17:00-18:20	Speaker	Lik Sam Chan	Dating potential: The Forming of Desiring Subjects in Dating Apps in Contemporary China	Ph.D. Candidate/University of Southern California
		Jones Gareth	'Readerly Shuttlings': How New Materialism, Borrowed Scenery and a Cross-Cultural Community Walking Practice Contribute to an Attentive Engagement with the City	PhD candidate/University of Dundee
		Hyunjoon Shin	The Roles of Social Media in 'Cut out' Seoul and Mobile Space-making by Young Artists in Seoul, South Korea	Associate Professor/Sunkonghoe University
19:00	Welcome Party			

January 28 (SUN)

9:00-9:40	Keynote Speech 3	Alexander Zahltien	Post-Media Theorization: For a Theory Without Content	Associate Professor/Harvard University
9:40-9:50	Break			
9:50-10:30	Keynote Speech 4	Shin Mizukoshi	An Attempt to Design a Media Community	Preofessor/University of Tokyo
10:30-10:50	Break			
	Session 5		Theorizing New Media (Chair: Mamoru Ito)	
10:50-12:30	Speaker	Satofumi Kawamura	[Im]possibility of "Asian" Media Theory?	Lecturer/Kanto Gakuin University
		Toshiro Mitsuoka	Screen as Method: Reframing Visual Experience in the age of Mobile Media	Associate Professor/Tokyo Keizai University
		Jin-Woo PARK	Politics and <i>Dispositif</i> on the basis of Michel Foucault and Giorgio Agamben	Associate Professor / Konkuk University
		John Wolfgang Roberts	Metafictionality as <i>Ethic</i> : Affecting Change in our Narrative Ecologies	Foreign Teacher/Mie University PhD Student/ University of Birmingham
12:30-13:30	Lunch			
	Session 6		Heterogeneous Voices: East Asian Video Art and Intermedia in the 1970s and 1980s (Chair:Yoshitaka Mori)	
13:30-14:50	Speaker	Nina Horiaki-Christens	Video Communication: Artists Redefining Media Publics in 1970s Japan	Visiting Researcher / Sophia University
		Yu-Chieh Li	Intermedia in Taiwan and Hong Kong in the 1980s	Adjunct Researcher / Tate Research Centre:
		Haeyun Park	Post-Technological Video: Agency of Matter in Korean Video Art in the 1970s	Doctoral candidate/City University of New York
14:50-15:10	Coffee Break			
	Session 7		New Subjectivities/New Identities (Chair: Ryosuke Hidaka)	
15:10-16:30	Speaker	Maria Grajdian	Japan's Paris, or: On Humanity as Extension(s) of Media	Associate Professor/Nagasaki University
		Lisander Martínez	Mexjuku: Mexico City's Harajuku and new Japanese identities	PhD Student / Tsukuba University
		Ai Kano	Re-finding the Concept of the 'Tactical Media' in the Post-media era in the Terranian of Socially Engaged Art	Ph.D candidate / Tokyo University of the Arts
16:30-16:40	Break			
16:40-17:30	Wrap-up Session			

Keynote Speech 1

Scott Lash

University of Oxford

Title

Western Communications as War: Asian Communications as Coupling

In many disciplines - anthropology, sociology, geography - there has been something of an 'ontological turn'. Media theory has no been immune to this ontological turn, in Stiegler, in Kittler, in the many Deleuze influenced media theorists. But what about in Asia? What if Francois Jullien is right, and Asian cultural relations are somehow beyond ontology? For Jullien, Western cultural relations are thus about ontology or 'être' (being) while Pacific-Asia is about 'entre' (in-between). If this is so, what are the implications for communications? Ontology or being (être) presumes an isolated, individual knower in connection with a thing whose epistemological and ontological truth s/he is to know. The entre of Asian cultural relations and communications presumes an original relationality (仁), of a two that comes before the one. The Western frame of communications presumes an agon or agonistic relation between communicating individuals. The Western model of communications (Shannon, Wiener, Turing, Von Neumann) comes from warfare, comes from a military model. The Eastern model may be one instead more of sharing. What Benjamin understood as mitteilen, literally communication as sharing. Are thus Western communications largely on the paradigm of war? While in the East, communications are more or less on a paradigm of coupling, of sharing?

Bio

Scott Lash. Born in Chicago, Lash took a Bsc as an psychology from the University of Michigan and MA in sociology from Northwestern University. He received his PhD from the London School of Economics (1980). Lash began his teaching career at Lancaster University. In 1998 he moved to London to be appointed as Director for the Centre for Cultural Studies and Professor of Sociology at Goldsmiths College, London University. He is (co-)author of *The End of Organized Capitalism*, *Sociology of postmodernism*, *Reflexive Modernization*, *Economies of Signs and Space*, *Another Modernity*, *A Different Rationality and Critique of Information*. His books have been translated into 10 languages.

Keynote Speech 2

Anthony Fung

Chinese University of Hong Kong

Title

Technologization of Everyday Life: social media and China

Today China's citizens' everyday life is connected as well as bounded by the wide use of social media platforms. Just wechat, the Chinese version of combined function of Facebook and WhatsApp, is the most common and performative social media which take in 963 million users worldwide. Explicated in this paper is such socialized network has become a non-detachable web of control in which every citizen voluntarily partakes in, and in Lyotard's terms, citizens justify the technologization of society with the advancement of social medias that emerge every day. Wechat, now extends its networking function to payment, transportation, investment and consumption. However, contrary to the poststructuralist argument which suggests that technologization give rise to performativity and mercantilization of knowledge that are on a par with decentralizing power center, the authorities in China always intervene the boundaries of knowledge by directly or indirectly rewriting the logarithm of control behind the various social medias so as to stabilize the status quo. Social media in China therefore, apart from facilitating the effectiveness of life routines, also function to network among individuals for a more effective centralized social control in the eyes of the state.

Bio

Anthony Y. H. Fung is a Professor at, and Director of, the School of Journalism and Communication, Chinese University of Hong Kong. His current research projects include youth culture and the consumption of popular culture in Hong Kong and China; globalization of TV formats; transnational media corporations in China and Asia; and new media and online communities. He is the author of *Global Capital, Local Culture: Transnational Media Corporations in China* (Peter Lang, 2008) and numerous articles and book chapters.

Keynote Speech 3

Alexander Zahlten

Harvard University

Title

Post-Media Theorization: For a Theory Without Content

The recent reinvigoration of English-language media theory is based on a number of promises.

On the one hand is the promise of attention to the technologies and entanglements that increasingly shape our perceptions, actions, and daily rhythms; it is an attention that claims to revise concepts such as agency, environment, or the human.

On the other hand is the promise, less often made explicit, of a seemingly universally applicable theory of media in general. Often based on technology and its supposedly objective material base, it is understood as theory with a “global” reach that regards locality as incidental. It is a tendency that reinforces existing power relations in knowledge production.

However, if media determine our situation, then “our” situation also determines our media theory. Media theory can be read as a symptom of media situations, and even as co-symptomatic to aesthetic models we find in popular culture.

Proposing the concept of simalternity, this paper will consider the possibilities of relating media theories from different media situations. It will illustrate the different possibilities by looking at popular culture materials and practices as supplying an implicit narration of such media theory relations. If a concept such as post-media has any value, it has to be in not only envisioning more constructive media situations, but also enacting a new set of conditions for media theorization.

Bio

Alexander Zahlten is an associate professor in the Department of East Asian Languages and Civilizations at Harvard University. His work focuses on popular film and media in Japan and East Asia. Recent publications include his co-edited volume *Media Theory in Japan* (Duke University Press, 2017, with Marc Steinberg) and his book *The End of Japanese Cinema* (Duke University Press, 2017).

Keynote Speech 4

Shin Mizukoshi

University of Tokyo

Title

An Attempt to Design a Media Community

In the depressing situation of Japanese media landscape, what is possible for media studies? The presentation first points out problems in Japan's media landscape and discuss the strategies and methods required to deal with them.

The major problems that arise in Japanese media are categorized into three issues: (1) the "1955 regime" in mass media has not run its course, (2) the absence of a communal story, and (3) the universities versus Japan.

In this situation, how should media studies be structured? There is no panacea. But for start, Mizukoshi put three idealistic points: (1) the need for new media literacy, (2) restoring the third position, (3) awakening the "design-oriented mind."

Lastly, he discusses about his pragmatic (design-oriented) and critical (theoretical) media practices with his colleagues such as the publication of a bilingual independent little magazine *5: Designing Media Ecology* and launching its twin practice *Radio 5*. Both of them are attempts to link, record, and view activities of new media studies in the global society from a bird's-eye view and can be situated in a new ideology such as platform cooperativism (Scholz, 2016).

Bio

Shin Mizukoshi is a professor of media studies at the Interfaculty Initiative of Information Studies, the University of Tokyo. He has been working on critical and practical media studies to try to defamiliarize and recombine the relationship between media and people with a design-oriented mind. His most recent Japanese edited publication is *Media Ron (Media Studies)* (Open University Japan, 2018). Mizukoshi is the editor of a bilingual independent little magazine *5: Designing Media Ecology* and one of core members of Platform Cooperativism Japan.

Session 1

Post-Medium Conditions

Chair

Yoshitaka Mōri

Tokyo University of the Arts

Bio

Dr. Yoshitaka Mōri is Professor at Tokyo University of the Arts. His research interests are postmodern culture, media, art, the city and transnationalism. His publications include *Street no Shiso (The Philosophy in the Streets)* NHK Publications, 2009 and *Popyurā Myūjikkū to Shihonshugi (Popular Music and Capitalism)* Serica Shobō, 2005/2012 (in Japanese) and “J-Pop Goes the World: A New Global Fandom in the Age of Digital Media” *Made in Japan: Studies in Popular Music*, T. Mitsui (Ed), Routledge, 2014, and “New Collectivism, Participation and Politics after the East Japan Great Earthquake”, *World Art*, Routledge/Taylor & Francis, 5/2, 2015 (in English).

Speaker 1

Takeshi Kadobayashi

Kansai University

Title

Rosalind Krauss’ “Post-Medium Condition” Revisited: From the Standpoint of Film and Media Theory

In *A Voyage on the North Sea: Art in the Age of Post-Medium Condition* (1999) and other writings, Rosalind Krauss proposed the idea of “post-medium condition” in order to describe a series of artworks after modernism that seek to reinvent a given medium in their own new ways. Scholars of film theory, such as Mary Ann Doane, D.N. Rodowick and Francesco Casetti quickly responded to this notion, reflecting on the post-medium condition of the cinema, subsequent to the decline of the film medium as its technical support. In this regard, it is interesting to note that Krauss herself has elaborated the idea of post-medium by referring to Stanley Cavell’s classic book of film theory: *The World Viewed: Reflections on the Ontology of Film* (1971). Krauss’ theory of post-medium is essentially a critical elaboration of the notorious idea of medium specificity by art critic Clement Greenberg, as her early writings were, and this time Krauss takes up Cavell’s thoughts on Greenberg’s and Michael Fried’s idea of medium specificity, and especially his idea of “automation” as the medium specificity of film. In this paper, I will explore such references back and forth between art criticism and film theory in the elaboration of the idea of post-medium condition and consider what it means to the practice and theory of media today. Especially, I will look at a few examples

from the media practices in Japan after the 3.11 earthquake-tsunami-nuclear disaster, in which this post-medium condition manifests itself most clearly.

Bio

Takeshi Kadobayashi is an Associate Professor at the Department of Film and Media Studies, Faculty of Letters, Kansai University. He wrote a book *Watcha doin, Marshall McLuhan?: An Aesthetics of Media* (In Japanese; NTT Press, 2009) and many articles. He has recently co-edited the special issue "Whereabout of Post-Medium Images" of an academic journal in Japan, *Hyosho: Journal of the Association for Studies of Culture and Representation* (vol. 8, 2014) as a guest editor.

Speaker 2

Jihoon Kim

Chung-ang University

Title

Contemporary East Asian Postinternet Art of the Moving Image: Postproduction, Circulationism, and the Layers of the Global and the Local

This paper discusses two contemporary East Asian artists, Lu Yang (Chinese) and Kim Hee-cheon (Korean), who have produced an array of moving image artworks reflective of the postinternet condition, a situation that the internet and digital technologies are no longer perceived as new but as fundamentally restructuring our subjectivity and world. In doing so, it examines the hybrid aesthetics of software applications employed by both artists, as well as their common expression of the fundamental overlaying of the virtual datascape (derived from the user experiences of VR, video games, cellphones, etc.) with the physical space and the human body, in terms of the two key ideas of postinternet art: first, Nicolas Bourriaud's 'postproduction' which refers to the dominance of recycling, refashioning, and recombining existing media information and forms over the production of a new artwork; and second, Hito Steyerl's 'circulationism' as a concept that refers to the strategies of postinternet art to intervene in the accelerated circulation of the images in the digital environment and their incessant proliferation in our real space, experience, and subjectivity. By opening a platform for intersecting the ideas of postproduction and circulationism with the theories of globalization and transnationalism, which has yet been discussed in the existing study of postinternet art, I argue that a key specificity of the postinternet art of the moving image in contemporary East Asia lies in its attempts to create the spreadable images of multiple political, aesthetic, and cultural layers. This means that the layering of the virtual and the physical spaces, which characterizes the two artists' figuration of postinternet and posthuman sensibilities, should be seen as expressive of the contradictory and unstable coexistence of the global and the local.

Bio

Jihoon Kim is associate professor of cinema and media studies at Chung-ang University, South Korea. He is the author of *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-media Age* (New York: Bloomsbury Academic, 2016). His essays on film theory, experimental film and video, art of the moving image, cinema and contemporary art, digital cinema, and experimental documentary have appeared in *Screen, Film Quarterly, Camera Obscura, Animation: An Interdisciplinary Journal, Millennium Film Journal, Leonardo Electronic Almanac, and the anthologies Global Art Cinema: New Histories and Theories* (Oxford University Press, 2010), and *Taking Place: Location and the Moving Image* (University of Minnesota Press, 2011), among others. Currently He is writing his second book manuscript entitled *Documentary's Expanded Fields: New Media, New Platforms, and the Documentary*.

Speaker 3

Stephen Sarrazin

Paris 8 University

Title

Images in Exile

If Asia is indeed the largest area to consume and produce media, this could perhaps explain why it concedes little time to forging concepts. This is especially the case with cinema, video and media art, notably in Japan, which in spite of venues such as ICC or events like the Yebisu media art festival, practices a form of 'tangible' exile –in an era of digital circulation- that sees much of its moving image art production travel to Europe, with France as its most receptive host. Looking to both Jacques Ranciere's theories of gap and edges (*les ecarts du cinema, les bords de la fiction*) and Nicolas Bourriaud's overpowered relational aesthetics, this talk would examine the case of Japan (with nods to Thailand) and France, and its relationship to production and distribution and how post-media wherein remains grounded in geography.

Bio

Stephen Sarrazin is a film and moving image/media art professor, critic and curator working in Tokyo and Paris. He lectures at Paris 8 University, and at other institutions in Tokyo. He has also guest-lectured at Columbia University, New York University, Yale University, Buffalo University, Ontario College of Design, Yale University, Oxford Brookes, Edinburgh University, ZKM, etc. He has contributed to numerous publications, including *Art Press, Flash Art, Cahiers du Cinema, Parachute, InterCommunication*, etc. He has published books on several artists including Gary Hill and Japanese artist Akino Kondoh. In 2014, he published a collection of essays and interviews on contemporary Japanese cinema (*Reponses du Cinema Japonais, Lettmotif*, 2014). He was co-editor in chief of the film and media art journal, *Mondes du Cinema* (published in France by Lettmotif) and is now editor in chief of the journal *CONSTANCE*

(published by Marest Editeur in Paris). He has curated many installation exhibitions in Europe and Japan (collaborating with artists such as Gary Hill, Eija Liisa Ahtila, Bill Viola, Tony Oursler, Shelly Silver, Shirin Neshat, etc), and programmed video art screenings around the world for more than two decades, working with museums, galleries and independent art spaces. In 2014 he curated shows in Tokyo and Berlin, and spoke at the Grand Palais in Paris in December 2014. He was recently invited by the Bangkok Art Center for a series of lectures and video art screenings, and is currently working on two group exhibitions in Japan, and a solo exhibition of pioneering media artist John Sanborn, in France and Germany. The show traveled to Bangkok's BACC in 2016, then to Bourges, France. He is curator in residence at the Ken Nakahashi Gallery in Tokyo for 2017-2018, and is preparing a show of Japanese media art for Norway scheduled in 2019.

Session 2

Media, Affect and Politics

Chair

Kazunori Mizushima

Osaka Sangyo University

Bio

Kazunori Mizushima is professor of cultural studies at Osaka Sangyo University, Japan. He has translated Hardt and Negri's Empire trilogy and published extensively a number of articles and books on communicative capitalism and media ecology. His current research focuses on the relationship between technology, capitalism and political subjectivities in a post-media era.

Speaker 1

Yeran Kim

Kwangwoon University

Title

Affective Network in the Popular Movement of Feminism

Affect is essentially collective and social. In proposing the term 'affective network', I propose that at a certain historical moment, specific affect is socially formed and practised through collective material and immaterial experiences. A particular issue I would like to raise is concerned with gender politics in Korea. While sexual harassment has recently become seriously aggravated in South Korea, including a killing of a young woman in the busiest street in Seoul (Gangnam tube station) by a homeless schizophrenic man, a popular feminist network has been actively animated across actual and virtual spaces.

The dramatic development of popular feminism is provoking and the steep development of feminism is explained in several respects. One of the main forces comes from the young women's digital empowerment, with which they have become able to express their anger against patriarchal social order and will to change the unjust daily experiences of sexual violence and inequality. However simplistic celebrating of those bright sides is risk of overlooking the vulnerability of women in cyberspace. This is because digital network also reveals the young women's vulnerability and fantasy, as explicitly seen in her strong aspiration for success by creating a self-branded commodity. However, unsurprisingly, most of them hardly overcome the precariousness structured and imposed on the female millennial by post-capitalist forces of competitiveness, consumerism and sexualisation.

Thus the virtual space is a performative space, in which women's contradictory affects of empowerment

and vulnerability, desire and frustration, and (pseudo-)realisation of love and happiness of the self are strenuously negotiated and struggled in the current 'gendered neoliberalism' (Gill, 2017).

Bio

Yeran Kim is Professor in the School of Communications, Kwangwoon University, Seoul, South Korea. She has extensively published a number of papers and books, including 'Idol Republic: Global Emergence of Girl Industries and Commercialization of Girl Bodies', and *Faces of word and Mobile, Girl@Digital Asia (co-authored)*. Her current research focuses on the cultural intersection of affect, communication and society in the contemporary social media ecology.

Speaker 2

Il Joon Chung

Korea University

Title

Candlelight Rallies in South Korea: Entwining and/or Merging of Online/Offline Protests?

In contemporary South Korean history, there have been many candlelight rallies challenging the legitimacy of governing regimes. Recently, from October 2016 to March 2017, there have been nationwide candlelight rallies in S. Korea that ended after firing incumbent president G. H. Park. It is amazing not only in its size and duration but also in the way it was organized seamlessly and performed peacefully.

Many foreign observers got deep impression from South Korean rallies as a form of direct participatory democracy. But the viewpoints from insiders who actually choreographed the rallies and real participants who joined the rallies so long a time period, the key to success lies in the entwining and/or merging of online & offline protest.

This paper is based on interviewing several key organizers behind the scenes and nationwide opinion polls over ordinary people conducted between March to August of 2017 by myself sponsored by Korean Democracy Foundation. This research focuses on the impact of media in this protest movement and the way online/offline communication construct the whole social movement field.

My tentative conclusion is this: South Koreans connected by internet virtually all the time, there is no distinction between online/offline. Producers and consumers of media spectacles are the same. Media not only mediates between human subjects but also between subjects and objects. Through media subjects and objects melt into *Overman*.

Bio

Chung, Il Joon (鄭一峻) is a Professor of Department of Sociology in Korea University since 2007. Dr. Chung majors in Comparative Historical Sociology, Global Sociology, Public Sociology, and Social Theory. He got Ph. D. in Sociology from Seoul National University in 2000. He is the President of the Korean Social History Association from January 2017 until the end of this year. He also has been the President of the Korean Association for Public Society from January 2016 until December 2017. He has been the Chief Editor of *Economy & Society* (2016. 1. – 2017. 12) and *The Journal of Asiatic Studies* (2012. 3. – 2015. 2). Prof. Chung has been the Visiting Researcher & Lecturer of Graduate School of International Studies, Kobe University, Japan (2015. 1. – 2015. 2), the Visiting Scholar of Sociology Institute, Academia Sinica, Taiwan (2013. 11.- 2014. 6), the Visiting Scholar and the Lecturer of Jackson School of International Studies, University of Washington, U. S. A (2000. 9. – 2003. 2) and the Visiting Fellow of Harvard-Yenching Institute, U. S. A (1995. 9. – 1998. 2). He has published many books including *The June Democratic Struggle* (Co-authored, 2017), *Social History/Historical Sociology* (Co-authored, 2016), *Contemporary Masters in Social Theory* (Co-authored, 2015), *Democracy in South Korea & ROK- U. S. A. Relationship* (Co-authored, 2014), and *Contemporary Political History of South Korea* (2013). He has published many articles such as “The Genealogy of ‘Nuclear Crisis’ over Korean Peninsula,” *Economy & Society*, Vol. 115, Fall 2017; “Choe Mun-Whan and the Problematic of Korean Sociology: Beyond Nationalism and Capitalism,” *Korean Journal of Sociology*, Vol. 51, No. 1, 2017; “A Comparative Study of the History of Nationalism in South and North Korea,” *Journal of Public Society*, Vol. 6, No. 1, February 2016; “Diêm Regime & U. S. A. Alliance: Different Vision of Nation Building and Limited Partnership 1954-1963,” *Society and History*, Vol. 108, Winter 2015; “Rethinking and Recasting Korean Social History: Envisioning a Third-Wave Korean Social History Problematic,” *JOURNAL OF CONTEMPORARY KOREAN STUDIES*, Vol. 1, No. 1, December 2014; “A Comparative Study of the Transformation to Developmental State in ROC & ROK: Focusing on the Cold War Strategies of the U. S. A. over Asia,” *Society and History*, Vol. 100, Winter 2013. He has edited and translated many English books into Korean regarding Zygmunt Bauman, Ulrich Beck, Pierre Bourdieu, and Michel Foucault.

Speaker 3

Jong Pairez

Tokyo University of the Arts

Title

Strange Connections: Radio Kosaten as a Collaborative Research Laboratory

Radio Kosaten is a migrant and precariat-run collaborative research radio project that started last year in Tokyo. The project rethinks radio as a media technology or an artistic medium and recreates it rather as a shared laboratory space of encounter. As a laboratory space shared by incompatible subjectivities and their self-interests, this radio project however aims to enable a collaborative articulation of precariousness as a shared condition in life. Using the paracuratorial as a framework, this paper examines the collaborative research of the radio project by looking at its volatile structure and processes. Moreover, by touching upon the anti-social turn in queer theory this paper will interrogate artistic and social practice implied in the radio project. However, by rethinking social practice from the negativity of anti-social turn in queer theory this paper hope to propose a different contribution in the artistic and curatorial field respectively.

Bio

Jong PAIREZ (b. 1978) was born in Leyte and currently lives and works in Tokyo as an unskilled foreign migrant worker. His first positions in Japan were as a love hotel janitor, more recently as a supermarket errand person. Jong has always dreamt of becoming an artist, but he eventually abandoned the idea after realising that art requires privilege and the kind of virtuosity as defined by Italian semiologist Paolo Virno. His estrangement from art and work allow him to develop a different creative practice that withdraws away from the culture of making and the aesthetics of productive anxiety. Pairez is currently working on his postgraduate thesis on the aesthetics of failure and politics of the anti-social at the Graduate School of Global Arts in Tokyo University of the Arts.

Session 3

Popular Culture in the Post-Media Era

Chair

Shinji Oyama

Ritsumeikan University

Bio

Dr. Shinji Oyama is an associate professor of Cultural Studies in the College of International Relations at Ritsumeikan University in Kyoto. He has written and spoken widely and internationally on brand and branding, Japanese cultural and creative industries and cultural globalization.

Speaker 1

Andreas Lenander Aegidius

University of Southern Denmark

Title

The Disappearance of Music Media – Theorizing Post-media Conditions for Control in the East Asian Music Industry.

This paper focuses on the distinct technologies that operate behind, beyond, and below the concept of media. I theorize that the intricate complex of platforms, channels and formats for the consumption of cultural content is better understood through the lens of format theory (Aegidius, 2017; Sterne, 2012). A theory of formats does not require us to forget what we have learned from media theory. Format theory proposes a different scaling of analysis. It does so by drawing on STS, cultural studies and software studies. The format '...denotes a whole range of decisions that affect the look, feel, experience, and workings of a medium. It also names a set of rules according to which a technology can operate' (Sterne, 2012, 7).

Music consumption in the East Asian countries and especially Japan provides a remarkable and unique case for the continued and global disappearance of music media. But formats persist and govern the music experience. Here I focus on the ways in which traditional and physical music formats (CD) intersect with new media formats, e.g. the micromaterial music file and the music stream, here conceptualized as the internet protocols plus music file (Aegidius, 2017). I suggest that the commodification of the stream entails a technical and perceptual disappearance of (music) media technologies into the software. What is left is an assumed easier and more immediate experience of music in it self. To better understand the negotiations of control in the emerging digital music ecologies, I propose we elaborate on the post-- - media conditions of the music industry through the use of format theory.

References:

Aegidius, A. L. (2017). *The Use of Music Files at the Intersection between Downloading and Streaming Practices*.

(PhD-dissertation (in Danish)), University of Southern Denmark, Odense.

Sterne, J. (2012). *MP3: the Meaning of a Format*. Durham og London: Duke University Press.

Bio

Andreas Lenander Aegidius, PhD in Media Studies at the Dept. for the Study of Culture, University of Southern Denmark. His PhD-- - dissertation is applied format theory and a qualitative analysis of *The Use of Music Files at the Intersection between Downloading and Streaming Practices: A study of everyday digital music use and the remediation of music formats* (2017). Research interests: digital music formats, digital music business, cultural intermediaries, medium theory, format theory, cultural studies, software studies, sound studies.

Speaker 2

Park Sungwoo

Woosong University

Title

Mediatization and Cultural Practice: with a Case in Korea

This paper proposes to understand media not as an independent object, tool, method or mediator in traditional perspectives. Instead, the concept of media should be always situated in that of ‘mediatization (Couldry 2004)’ as a form of social systems. Thus, the consideration of media should be displaced by that of mediatization. Philosophically, mediatization as a holistic, practical network has two opposite situations: the liberation from the old notions like anthropocentrism and technocentrism; at the same time, the obsolescence of both human beings and technologies accelerated by the progress of media environments and conditions like smartification and digitalization. In this regard, this paper first, enters into dialogues of mediatization brought up by a Nick Couldry with a perspective of ‘pharmakon’ introduced by a philosopher of technology, Bernard Stiegler (2011), through which ontological matters of human beings and media objects in the mediatization are to be elaborated. Through this, it argues that mediatization shouldn’t be taken merely as a new theoretical conceptuality, but rather a critical moment to reflect on the relation between people, media and environment. Second, with the case of South Korean popular culture syndrome, Hallyu, this paper attempts to reconsider mediatization in Asia in terms of media-exchange practices in a current age called ‘the 4th industrial revolution period’ characterized by smartification and automation of object and environment.

Bio

Park Sungwoo is assistant professor and the department chair of the Global Media & Communication Arts Department at Woosong University, South Korea. Park finished his Ph.D. at the Centre for Cultural Studies, Goldsmiths College, University of London. His thesis was 'The Korean Wave and Media Exchange in Global Culture Industry.' He has published books and journal articles in the area of non-representational cultural studies, philosophy of technology, and the media industry. Contact: licjpsw@gmail.com

Session 4

Space and Practices

Chair

Tomoko Shimizu

University of Tsukuba

Bio

Dr. Tomoko Shimizu is an Associate Professor, Graduate School of Humanities and Social Science, University of Tsukuba. She received MA in Sociology and Cultural Studies at Birmingham University, and PhD from the Graduate School of Literature and Language Studies, University of Tsukuba. She is an author of *Culture and Violence: The Unravelling Union Jack* (Getsuyo-sha, 2013) and a co-author of *Regional Art: Aesthetics, Institutions and Japan* (Horinouchi-Shuppan, 2016). The publications she translated include: Judith Butler's *The Psychic Life of Power: Theories in Subjection* (Getsuyo-sha, 2012); *Declaration* (NHK Books, 2013) by Antonio Negri and Michael Hardt, amongst many others.

Speaker 1

Lik Sam Chan

University of Southern California

Title

Dating potential: The Forming of Desiring Subjects in Dating Apps in Contemporary China

This paper concerns desire in neoliberal China in the context of mobile dating apps. I argue that the increasing popularity of dating apps in China is due to their inherent privilege of multiplicities of relational potentials: on dating apps, users do not fixate a singular relational goal. The multiplicities of relational potentials fuel into the formation of, what cultural anthropologist Lisa Rofel calls, the “desiring” subject in neoliberal China. Rofel argues that this new desiring subject is forming in post-Mao China because the neoliberal economic reform has given people a sense of new possibilities—the possibilities to imagine and practice their various desires. My understanding of desire is in line with Gilles Deleuze and Félix Guattari’s. They see desire not as a lack but as a productive drive, thus the term “desiring-machine.” Desiring-machines connect, disconnect, and reconnect to other machines to generate possibilities and multiplicities. According to them, desire produces the subject; that is, the flows of desire intersect to produce the subject. Dating apps are a relationship-forging machine to which the desiring-machines are connected. As such, the desiring subject is formed by and through these flows of desires, which partly reside in the body and partly in these apps. This paper contributes to the symposium by highlighting the logic of desire in an era where humans are so much connected to “apps.” I also stress the importance of empirical research in constructing

cultural and media theory; this paper is based on my dissertation research's fieldwork.

Bio

Lik Sam Chan (liksamch@usc.edu) is a Ph.D. candidate at the Annenberg School for Communication and Journalism, University of Southern California. His current research addresses dating app culture in urban China. He is interested in cultural and media theory. His work on ambivalence in networked intimacy among gay men was published in *New Media and Society*. He received a BSSc in communication from the Chinese University of Hong Kong and his MA in cultural studies from Goldsmiths, University of London.

Speaker 2

Gareth Morris Jones

University of Dundee

Title

'Readerly Shuttlings': How New Materialism, Borrowed Scenery and a Cross-Cultural Community Walking Practice Contribute to an Attentive Engagement with the City

This paper discusses how new materialist method and the Chinese design principle of *borrowed scenery* contribute to an attentive engagement with the city. The discussion focuses on *Widdershins Osaka*, my annual community-walking project entangling the material and cultural narratives of Osaka, Japan and Leeds, England. New materialist Jane Bennett advocates a return to 'discredited philosophies of nature'¹ as a means by which to counter humanist theories of agency and causality, while walking artist Phil Smith proposes a 'radical nostalgia'² with regards to our everyday encounters with place. With these ideas in mind, my own place-based praxis mobilises *Yuanye*, *Borrowed Scenery*, the final chapter of *Jie Jing*, the 17th century treatise on garden design. Conventional western readings of this chapter have come to be seen as overly-dualistic with scholars such as Stanislaus Fung preferring instead to align *Yuanye* with phenomenological theories of place such as those of Heidegger, Watsuji, and Berque³. It is my assertion that Fung's digressive approach to reading *Yuanye*, what he terms 'a readerly shuttling'⁴, can be applied to our encounters with the city, contributing to individual, collective, and environmental well-being. This paper first outlines Jane Bennett's ideas in the context of new materialism before giving an overview of contemporary, creative walking practices. It will then discuss *Jie Jing* and *borrowed scenery* paying particular attention to Fung's essay *Here and There in Yuanye* (2003). Finally, discussion moves to the ways in which Fung's readerly shuttlings disrupt habituated encounters with the city when deployed within my annual community-walk, *Widdershins Osaka*.

References:

- ¹ Jane Bennett, *Vibrant Matter*, (Durham: Duke University Press, 2010), 17-18.
- ² Phil Smith, Crab Walking and Mythogeography, *Walking, Writing and Performance*, ed. Roberta Mock (Bristol: Intellect, 2009), 82.
- ³ Stanislaus Fung, Here and There in Yuan Ye, *Design Philosophy Papers*, 1:6, (2003), 309.
- ⁴ Fung, *Here and There*, 306.

Bio

Gareth is a British artist, researcher and educator living in Osaka, Japan. His practice-based research is an enquiry into place and subjectivity. Aimed at promoting personal, cultural and environmental wellbeing, this interdisciplinary practice entangles creative walking, drawing and theoretical analysis. Gareth presents his research in a number of international contexts and is a member of the steering committee for the International Visual Methods Conference. He is currently a PhD candidate with the School of Humanities, University of Dundee, Scotland, UK.

Speaker 3

Hyunjoon Shin

Sunkonghoe University

Title

The Roles of Social Media in 'Cut out' Seoul and Mobile Space-making by Young Artists in Seoul, South Korea

This paper investigates how young and independent Korean artists and creative underclass use the social media for their space-making. After the gentrification issue is wildly discussed in Seoul since the late 2000s, the complicated roles of the artists in the process of gentrification and anti-gentrification struggles have not been sufficiently examined. Paying attention to the younger generation of artists and their practices of space-making, this paper investigates the physical locations (“dislocation”), aesthetic codes (“image damage”), and making (sometimes inter-Asia) connections by newly emerging independent art spaces. In the process, the contradictory role of social media is investigated. While it connects the spaces hidden in the city, it also impedes wider communication with broader societies. Thus this research pays attention to the practice of archiving in the neoliberal milieu where everything becomes volatile. Is it the starting point of constructing ‘the common’?

Bio

Hyunjoon Shin is research professor in the Institute for East Asian Studies (IEAS) at Sunkonghoe University. Having received his PhD from the Economics Department of Seoul National University with a thesis on the transformation of the Korean music industry in the age of globalization (or: in a globalized age), he has carried out research into popular culture, international migration and urban space. He was also research fellow at ARI (Asia Research Institute) at the National University of Singapore in 2007, taught at Leiden University in the Netherlands as visiting professor in 2008, and invited to Duke University as a visiting lecturer in 2015.

Session 5

Theorizing New Media

Chair

Mamoru Ito

Waseda University

Bio

ITO MAMORU

Professor of Faculty of Education & Integrated Arts and Sciences, Waseda University

Specialty: Media Studies, Sociology

He is the author of *The Affective Power*, Serica-Shobo, 2013, *Sociology of Affect*, Seido-sha, 2017.

Speaker 1

Satofumi Kawamura

Kanto Gakuin University

Title

[Im]possibility of "Asian" Media Theory?

Is it possible to envisage an “Asian” media theory? Almost all media studies in Japan are fundamentally underpinned by concepts and theories that were developed in or oriented toward the West (such as Deleuze-Guattari, Foucault, Derrida, Simondon, etc.). Meanwhile, the necessity of Asian or Non-western ideas or approaches in cultural and media studies has been often discussed.

However, we have seen difficulties in this attempt. Needless to say, researchers in postcolonial studies have dedicated substantial efforts to the exploration of non-western alternatives. These inquiries have been aimed at finding elements that emerged in the non-West, or may have imitated the West, but critically tried to overcome Western modernity and capitalism. In this sense, there has been a common understanding that the non-West or Asia were also fundamentally modernized, but insofar as the non-West may be subject to a colonial condition, they could not find elements beyond the West. However, what would we call such elements? Asian-ness, Japanese-ness, Chinese-ness, Korean-ness, Indian-ness, or . . . ?

How might we find critical elements immanent in the non-West, and theorize them avoiding reactionary tendencies such as cultural nationalism or essentialism? In order to pursue this possibility, I shall look at the work of Orikuchi Shinobu, a prominent folklorist in modern Japan. In particular, I will examine his analysis of the relationship between “affect” and language, and try to clarify the possibility and impossibility of a theory of affect in modern Japan.

Bio

Satofumi Kawamura is Junior Associate Professor of Department of Communication at Kanto Gakuin University. He received M.A. from Goldsmiths University of London, and Ph.D. from the Australian National University. His major interests are Political and Cultural Theory, Cultural Studies, Japanese Intellectual History. His recent publications include "Yanagida Kenjuro: A Religious Seeker of Marxism", *Confronting Capital and Empire: Rethinking Kyoto School Philosophy*, eds. Viren Murthy, Fabian Schaefer, and Max Ward, (Leiden: Brill, May 2017).

Speaker 2

Toshiro Mitsuoka

Tokyo Keizai University

Title

Screen as Method: Reframing Visual Experience in the age of Mobile Media

The aim of this paper is to suggest a new theoretical way of thinking ('Houhou' in Japanese) on media in the age of mobile lives (Elliott and Urry 2010).

As widely known, the arguments in cultural studies since the mid-1980's had been illuminating our everyday media consumption mainly based on the ethnographic approach. However, their emphasis on audience interpreting media messages inevitably led to set the limitation that everything could be decoded as sign.

Thus, over the last two decades, media studies have been faced with a common theoretical challenge of how our media practices could be understood beyond semiotics. Two theoretical viewpoints emerged to overcome this issue; 'space' and 'affect'. Regarding 'space,' in *Ambient Television* (McCarthy 2001), Anna McCarthy demonstrated the 'site-specificity' of media in public spaces by critically extending the achievements in cultural studies. On the other hand, Ito thoroughly delineated how the pre-signed affection worked behind our media practice after the prevalence of internet in *Sociology of Affect* (Ito 2017 in Japanese). Although their arguments seem to shed light on different sides of current media environment, they are intricately connected to each other on the interface called '(mobile) screen'

Based on the argument above, I would like to consider the possibility in envisioning a theoretical framework from the material aspect of media, by also drawing on another important discussion in this century, 'media archaeology' (e.g. Huhtamo 2011; Parikka 2012) Through this process, the concept of 'theory (Riron) and method (Houhou)' will be also considered in Japanese context.

Bio

Toshiro Mitsuoka is Associate Professor of Faculty of Communication Studies at Tokyo Keizai University. He is the author of *Museum Communication in Transition: Visitors, Exhibition Spaces and Media Technologies* (2017, in Japanese). His current research interest is how to understand our media experience in the age of omnipresent screens. He is a co-editor of *Screen Studies: Viewing / Media Experience in the Digital Age* (forthcoming, in Japanese).

Speaker 3

Jin-Woo PARK

Konkuk University

Title

Politics and *Dispositif* on the basis of Michel Foucault and Giorgio Agamben

This study examines the ways in which digital media operate in terms of '*dispositif*'(apparatus). Based on the pioneering work of Michel Foucault and recent advocacy by Giorgio Agamben, this study examines the political dimension of digital technology through *dispositif* theory. To this end, firstly, this study examines the most representative one of *dispositif* in Western modernity, *Oikonomia*, in Giorgio Agamben's *Homo Sacer* series, and from this, how this concept is related with governmentality and biopolitics. Then, in the recent discussion on digital media technology, we examine various theoretical points of connection with *dispositif* theory. On this basis, we will expand the horizon of digital media technology that is actively developing in East Asia as well as in Korea through problem setting of dispositive theory.

Bio

2013~ : Associate Professor, Dep. of Mass Communication, Konkuk University, Seoul

2010~13 : Research Fellow, Korea Press Foundation

2009~10 : Reserch Professor, Yeonsei University, Seoul.

2009 : Ph. D. Sociology, Faculté des Sciences Sociales, Université Paris 5

(Sociology, Cultural Studies, Journalism Studies)

Translation in Korean : *Homo Sacer* (Giorgio Agamben, 2008), *Arcade Project* (Walter Benjamin, with another 1 translator, 2005)

Recent Works : Studies on Agamben and Benjamin, Studies on digital technologies, Studies on the transformation of journalistic field in Korea

Speaker 4

John Wolfgang Roberts

University of Birmingham

Title

Metafictionality as *Ethic*: Affecting Change in our Narrative Ecologies

This short paper argues for metafictionality as a method for re-thinking and engaging the processual entanglements and emergence of our *material* experiences. Materiality is understood here to be any living or nonliving, physical or metaphysical, human or nonhuman entity which *is* something in the world that *does* something in the world. These *phenomenal* materials are constantly entangled/ling with other objects, and as such, we should understand materiality as actively reconfiguring *object-systems* that characteristically (de/re)construct with other object-systems. In other words, identity and re-identification constitute a differential process of emerging narratives of subversion and iteration.

Metafictional artifacts can be regarded as technologies that not only reflect this differential process, but which actively participate in its *iteration-subversion*—they are *diffractive*. Metafictions embrace an ethos of accepting differences within their sustaining narrative ecology, allowing themselves to be re-written in the world and thus participate in re-writing the world. The implication is that our material experiences can be understood as metafictional, and metafictions offer ways for understanding and participating in our constructed realities without falling for representational assumptions of fixed identities. Furthermore, metafictions teach us how to be present with the other object-systems of our narrative ecologies, which includes people, societies, and the artifacts (technological and otherwise) that populate them—encouraging ethical engagements with/in this phenomenal material fabric. My objective is to offer a different paradigmatic and methodological approach for understanding the entanglements and emergence of people, societies, and technologies through metafictionality.

Bio

John Wolfgang Roberts is from L.A., and teaches English language and literature at Mie University. He is a PhD student at the University of Birmingham, completing his thesis on metafictions as heuristics for engaging our narrative ecologies of people, societies, and technologies with diffractive and autopoietic awareness. As such, his interests include exploring the interstices of experimental literatures, second-order cybernetics, new materialism, and other performative approaches to posthumanism that embrace an ethos towards actively re-writing cultural paradigms into the world.

Session 6

Panel

Heterogeneous Voices: East Asian Video Art and Intermedia in the 1970s and 1980s

The narrative of post-media within art history has primarily focused on the emergence of digital art that took off with the Internet in the early 1990s, marked by re-appropriation of found images from the web and interactive designs that call for viewer participation. The history of video art, on the other hand, has privileged Western Europe and North America as the primary sites of technological innovation and artistic experimentation. The papers in this panel, however, propose that intermedia art practices in East Asia in the 1970s and 1980s can be understood as a post-media phenomena *avant la lettre*, by demonstrating how artists in Japan, Korea, Taiwan and Hong Kong used video and performance to create an alternate channel of communication against the centralized flow of information in mass media and to critique technological determinism built within the western model of modernization. Rather than applying the discourse of post-media to an Asian context, the authors of this panel seek to situate artistic experimentations at the intersection of local and international political developments of the Cold War that led to distrust in mass media as reliable sources of information and a desire to create a collective that provided an outlet for heterogeneous voices. The objective of this panel is to use these case studies to envision a global media history framed along Deleuze and Guattari's rhizomatic model, in which experiments with different media are interconnected like nodes in a network, each reinterpreting a set of core ideas exchanged with each other, in contrast to the current tree-like structure of a Euro-centric history of post-media.

Chair

Yoshitaka Mori

Tokyo University of the Arts

Speaker 1

Nina Horisaki-Christens

Sophia University

Title

Video Communication: Artists Redefining Media Publics in 1970s Japan

The origins of the term “video” in Japanese language artistic discourse were already oriented toward a post-media situation as early as the 1970s. By tracing the activities of the collective Video Hiroba (1972-75), I will show how they questioned the proper sites of media and art and redefined the role of the audience, demonstrating a critical stance toward the centralization of mass media and a desire to find non-hierarchical modes of interaction through video. Specifically, I will examine collective projects including “Friends of Minamata Victims: Video Diary” (1972), the “Contemporary Media Theory” symposium (1972), “Methods of Using Video as a Means of Community Urban Renewal” (1973) and “Old People’s Wisdom” (1973), and the ways these were framed within exhibitions and publications. Through this lens, I hope to address the potential of Japanese video as a post-media paradigm not as rooted in a fundamentally different “Asian” media culture, but rather as a result of specific historical circumstances and events. These include Japanese video’s marginality in relation to an imagined “center” defined as Euro-American artistic and philosophical/media theory discourses, the nature of venues available to contemporary art in 1970s Japan, as well as the ethical crisis instigated by Expo 70, and the rapid expansion of mass media in 1960s Japan. I will argue that processes of translation are key to the image of video developed by these artists, but that these processes also reveal the problematic post-humanist potentials and institutional reliance that underlay attempts to realize a decentralized media structure through video.

Bio

Nina Horisaki-Christens is a 2017-18 Fulbright Graduate Research Fellow, Visiting Researcher at Sophia University, and a PhD Candidate in Art History at Columbia University. She was a 2012-13 Helena Rubinstein Curatorial Fellow in the Whitney Museum's ISP, Research Assistant for “Gutai: Splendid Playground” at the Guggenheim Museum, Assistant Curator at Art in General (2008-10), and has also curated exhibitions independently. She has contributed to publications produced by The Whitney Museum, The Mori Art Museum, Hyperallergic, Art21.com, Phaidon, and Art-Phil.

Speaker 2

Yu-Chieh Li

Tate Research Centre

Title

Intermedia in Taiwan and Hong Kong in the 1980s

In examining two intermedia moments in Taiwan and Hong Kong in the 1980s, I argue that media-based practices in these places have not followed a linear development from film to video, or from theater to performance. Instead, different media/mediums are interconnected and grow in proximity with one another. The two media-conscious moments examined started with anti-media sentiment, with a critique of the power structures of the East Asian Cold War and with reflections on micropolitics. First, I will talk about exhibitions by the collective Living Clay in Taiwan in 1986 and 1988, in which issues of censorship and capitalist power were addressed through interactive new media installations, which aimed at decentering hegemonic information; second, I will address the performative work “Object-act-ivities” by Yan Chi Choi in Hong Kong in 1989, which involved spontaneous actions by professional performers and audiences in response to the 1989 Tiananmen protest. A close examination of the performance shows that it combined different media/mediums to represent segments of psychic states within a developing subjectivity. These two examples turned informal encounters into an interactive, immersive experience, and can be seen as a transition to a more heterogeneous postmedia approach to these media after 1989. These case studies will be contextualized within the local media environments and struggles with political and artistic subjectivity, which shed light on how postmedia can be used as a framework to explore global media history.

Bio

Yu-Chieh Li is Adjunct Researcher at Tate Research Centre: Asia. Her research project for TRC Asia concerns performativity and artistic networks in Taiwan, Hong Kong, and Mainland China from the 1970s to the 1980s. Li’s other research interests include Dada, conceptualism, time-based media art, and transcultural issues in modern and contemporary art. A Ph.D. candidate at Universität Heidelberg, Germany, Li is completing her Ph.D. Dissertation on issues of audience participation, appropriation, and performativity during the ’85 New Wave in Mainland China.

Speaker 3

Haeyun Park

City University of New York

Title

Post-Technological Video: Agency of Matter in Korean Video Art in the 1970s

The development of Korean video art in the late 1970s serves as a counter-example to the technological determinism built within the Euro-American narrative of post-media, which has advanced the notion that technological innovations in media can lead to radical changes in the configuration of the social. I argue that limited access to electronic equipment and a collective anxiety towards the domination of technology at the expense of pre-modern forms of knowledge brought on by the rapid pace of industrialization and urbanization provided the conditions for Korean video artists to foreground the agency of matter in video art as holding equivalent importance to mechanisms of video technology, such as feedback. My argument is centered on the fourth Daegu Contemporary Art Festival in 1978, the first exhibition that presented the work of Korean video artists, such as Park Hyunki's *TV Stone Tower* (1978), which consists of a monitor that shows a close-up image of a stone squeezed between a pile of real stones, and Lee Kangso's *Untitled* (1978), in which the viewer's gaze toward the monitor is obstructed by swathes of paint that cover the entire surface. Demonstrating the ways in which Korean artists used technology to destabilize the arbitrary distinctions between nature and culture, human and non-human, the organic and the technological, this paper proposes 1970s Korean art as a moment that had already engaged with the issues raised in the recent discourse of new materialism in North America.

Bio

Haeyun Park is a doctoral candidate in Art History at The Graduate Center, City University of New York. Her dissertation examines the trans-Pacific development of video art through a network of artistic exchange and collaboration among Korean, Japanese, and Asian-American artists in the 1970s and 1980s. She is a recipient of Asian Cultural Council Dissertation Grant, the Early Research Initiative Pre-Dissertation Fellowship, and her work has been published in the *Journal of Chinese Contemporary Art* and the *Museum as Hub Paper*.

Session 7

New Subjectivities/New Identities

Chair

Ryosuke Hidaka

Tokyo Metropolitan University

Bio

Assistant Professor in the Division of Industrial Art at Tokyo Metropolitan University's Faculty of System Design. He specializes in the research of media culture and popular music. His interests lie in the cultural changes brought about by digital media technologies and the ways they are utilized, and his work primarily examines the online distribution of music.

Speaker 1

Maria Grajdian

Nagasaki University

Title

Japan's Paris, or: On Humanity as Extension(s) of Media

This presentation focuses on Takarazuka Revue Company's symbolical celebration in 2017 of the 90th anniversary of its own performance *Mon Paris* from 1927, by director Kishida Tatsuya (1892-1944). (Takarazuka Revue is a Japanese popular all-female musical theatre company located north-western of Osaka since 1913.) *Mon Paris* was Japan's first revue patterned upon Western models and more specifically emulating the Moulin Rouge-type of musical-theatrical mass entertainment. A typical "traveller's tale", *Mon Paris* included a vast diversity of themes, from the orientalist worldview accompanying the political preoccupation with military expansion and economic empowerment until the slightly sexualized freedom of Japan's roaring 1920s (the so-called "Shōwa modernism") and their *ero-guro-nansensu* movement. *Mon Paris* has continuously provided nostalgic undertones and ideologic orientation since its world-premiere, in spite of never being re-staged after Japan's surrender in August 1945.

In 2017, three out of nine original performances staged yearly at the Grand Theater in Takarazuka city belonged to the *parimono* subgenre initiated by *Mon Paris*, with plots located in Paris: *Le Chateau de la Reine*, *All For One* and *Robespierre – On the Road Full of Light*. Backed by extensive fieldwork and meticulous archive research, this presentation analyses the inner-dialectics of the theatrical medium "Takarazuka Revue" as an instrument of reflecting, promoting, propagating, implementing, and thus providing alternative role-models and existential paradigms within the neo-liberal undercurrents crisscrossing Japan's public discourse in 2017. Regardless if it tackles the experiences of a group of

Japanese tourists in Paris, the adventures of the three musketeers and of d'Artagnan in their unconditional loyalty for France and Louis 14th, the Sun-King, or Robespierre's efforts to bring up order in the aftermath of the French Revolution, Takarazuka Revue's re-creation of "Paris" as the intellectual center of Western modernity based on Japanese artifacts turns into a political statement, clashing with, and possibly overriding, the economic project of the entertainment industry.

Bio

Maria Grajdian is Associate Professor of Media Studies & Anthropology of Media at Nagasaki University, School of Global Humanities and Social Sciences. She holds a Ph.D. in musicology from Hannover University of Music and Drama, Germany. Her research focuses on Japanese contemporary culture (Takarazuka Revue, anime, popular music), the history of knowledge (Japanese encyclopedias) and the dynamics of identity in late modernity. Recent publications include a number of research articles in academic journals as well as books on contemporary Japanese culture such as *Liquid Identity: The postmodern love, Takarazuka Revue and the quest for a new Enlightenment* (2009) and *Takahata Isao* (in German, 2010).

Currently, she is preparing two books: *The Archaeology of Desire: How Takarazuka Revue Has Impacted the World* and *Beautiful New World: The Poetics and Pragmatics of the Japanese Cultural Imperialism*.

Speaker 2

Lisander Martínez Oliver

Tsukuba University

Title

Mexijuku: Mexico City's Harajuku and new Japanese identities

The history-long negotiation of othering and exoticizing national identity between the "West" and "Orient" has had an impact on today's portraiture of Japan as cool. However, Cool Japan nowadays is a global phenomenon, and reaches beyond the boundaries of the countries entangled in the East-versus-West dual narrative. The internet has potentiated the expansion of Japan exotic coolness, its re-contextualization and re-interpretation. The present research tackles the issue of the reception of othering images of Japan in a country that has also been on the receiving end of othering.

We take the case study of Mexico, as a window to Latin America; and the Harajuku fashion community it houses, as an example of an online circuit of innovators that adopt, mold, and diffuse discourses of Japanese identity. We analyze the image of Japan that members of this community have built and diffused online and offline, as well as the way they selectively construct their identities adopting a foreign culture, i.e. Japan, while contrasting it with the local one. We conducted interviews with opinion leaders of the community and revealed that their processes to construct their identities as individuals and as a community

have become battlegrounds for defining not only images of Japan but also of Japan in Mexico. Our objective with this study is to shed light on the identity creation processes that take place in territories where discourses about Japanese exotic coolness can take different shapes, and therefore propose different modes of relating to Japanese images and adopting foreign identities through online interaction.

Bio

Lisander Martínez Oliver. Mexican Art Historian. Master in Japanese Studies by El Colegio de México, currently enrolled in the Doctoral Program of International and Advanced Japanese Studies at the University of Tsukuba.

Speaker 3

Ai Kano

Tokyo University of the Arts

Title

Re-finding the Concept of the 'Tactical Media' in the Post-media era in the Terrain of Socially Engaged Art

This paper explores transformation of 'Tactical Media' between the 1990s and the 2010s to examine bifurcated contexts to analyze Critical Art Ensemble. 'Tactical Media' emerged as a practical concept of internet technology and art activism coined by David Garcia and Geert Lovink in 1997 during the Next 5 minutes in Amsterdam. This concept clearly proclaimed transcending the old ideology of leftists as well as subversion of dominant structures of media politics by using DIY cheap media which is open for everyone in everyday life to invigorate counter culture movement of new digital technology to produce own discourses. It became a movement at the dawn of Internet, though the website of "Tactical Media File" was launched in 2008 to be converged in a living archive.

Subsequently, 'Socially Engaged Art(=SEA)' upsurged as an art genre of direct engagement with audiences which aims at social change; such as community building, gender, poverty, censorship, gentrification and immigration entangled in political economy of the neoliberal/ neoconservative state. There are similar kind of terminologies and definitions with SEA supposed by art historians, artists, critics, philosophers and so on. Each context has different background; based on histories of community art, public art, performance art, art education, thus it is possible that SEA's discourse has convivial relationship with public institutions. However, interestingly, Gregory Sholette and Nato Thompson conceive 'tactical media' within the stream of SEA which emphasizes activists' perspective. This paper argues that re-positioning 'tactical media' in a part of SEA as a central column of anti-authoritative art activism.

Bio

Kano Ai is a Ph.D candidate at Tokyo University of the Arts. She researches the relationships between art, politics and participation between 1990 to 2010 in the intersecting fields of media art/activism, art activism and socially engaged art. She has co-translated Ashley Mears' "Pricing Beauty: The Making of a Fashion Model" (2011) in *Doing Sociology through Fashion* (Yuuhihaku, 2017) and Matthew Fuller's "Underspecified Dreams of Parts and Wholes" (2015) in *5: Designing Media Ecology*, vol.4 ("5" editorial office, 2015).]

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