



Race, Ideology, and the Logistics of Perception: Cold War Optics in Asia

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The focus of this paper is the codification of ideological difference in cinema and other visual media in the early stages of the cold war in Asia. The paper traces the emergence of the communist other in a multiplicity of images and screens that constituted the visual field: foreign newsreels and documentaries; domestic "cultural," "scientific," and "public information" films; commercial "neorealist" and "enlightenment" narrative films. It highlights within this body of work a double move to strip the other of its deceptions and to represent the self as natural. The ethnically same communist other therein surfaces as a different race from whom free and democratic society must be defended. These logistics of racial and ideological perception, critical components of cold war optics in Asia, are the central objects of this paper's research.



Steven Chung is Assistant Professor in the East Asian Studies department at Princeton University. He focuses his research on Korean cinema, and is drawn especially to the relationship between politics and aesthetics in the film cultures of the late colonial through the early postwar periods. He has published articles in edited volumes – *North Korea: Toward a Better Understanding* (2009) and *Democracy and Cinema* (Korea) – and in the *Journal of Korean Studies and Memory and Vision* (Korea). Chung is finishing his first manuscript, *The Split Screen: Sin Sang-ok and Postwar Korean Film Cultures* and also beginning work on his next book, *Cold War Optics: Asia*.