Hou Hsiao-hsien revolutionized Taiwanese cinema in part by transfiguring the way time is shown on the screen. His portrayal of temporality concentrates not merely on the passage of quotidian life but on the deeper issues of human progress in the postwar era. This presentation employs Hou’s Dust in the Wind (1986) as way to explain how the auteur director projects stasis within motion and in the process raises questions about the ethics and ultimate effectiveness of human action in an era in which the machine has taken precedence over our lives.

Christopher Lupke (Ph. D., Cornell) is Professor of Chinese Cultural Studies at the University of Alberta where he chairs the Department of East Asian Studies. His most recent book is The Sinophone Cinema of Hou Hsiao-hsien: Culture, Style, Voice, and Motion (Cambria, 2016). Lupke is most attracted to densely constructed literary and cinematic works that require intricate analysis, and his publications have appeared in Journal of Asian Studies, Comparative Literature Studies, boundary 2, positions: east asia critique, MCLC, JMLC, Asian Cinema, and elsewhere. Currently, he is engaged in an extensive study of the notion of filiality in modern Chinese literature and film. He also translates and is working on producing a collection of contemporary poet Xiao Kaiyu’s work in translation.

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