



Postmodern City Films & Global Flows

When Yesterday Comes

昨日的記憶

OUTLINE

- Flows & Global Scapes
- Introduction
 - When Yesterday Comes
- Discussion Questions

FLOWS & SCAPES: DIFFERENT KINDS

- Already Discussed:
 1. flows vs. place, memory and identity;
 2. Flows: of knowledge/data, people, finance, goods & services
 3. People w/ different mobility
 4. What flows can bring; Influences.
 5. e.g. Car flows in “enTAIPEItrance”
 6. Textbook 2-1
- Today: **Structure** of Flows & its influence on our concept of time, space and human relations
 - “Healing” or “The Clock”

DICTIONARY DEFINITION

- A name for movements between relatively fixed nodes in networks, **flows can be of commodities, money, people, energy or even ideas.**
- Marxist analysis of economic processes – re-define **territory, power, space and landscape.**
- Changing concepts of **proximity and distance**

TEXTBOOK 2-1

- **Sam Lucas maquila factory** (加工工廠) in Guatemala: flows of capital (flexible accumulation) and finance (labor rights & employment age)
- **Turkish migrants in Germany** (since end of WWII) –conflict and convergence
- **McDonald's in Moscow** –space for political demonstration as well as cultural standardization
→ convergence and divergence of flows

STRUCTURE (1): MANUAL CASTELLS: SPACE OF FLOWS

- *Flows: “purposeful, repetitive, programmable sequences of exchange and interaction between physically disjoined positions held by social actors in the economic, political and symbolic structures of society” (Castells 1996: 412)*
- *e.g. information, goods, people--whatever travel in information systems, telecommunications, and transportation lines*

CASTELLS: SPACE OF FLOWS (2)

- Manual Castells: Network Society and Space of Flows
- 3 levels of flows:
 1. **The flows of information** (electronic communication)
 2. **The network of nodes** (節點; e.g. mega-cities like Taipei) and hubs (中繼站; e.g. station, airport, port and telecommunication system)
 3. **Transnational Elite groups** (decision makers, entrepreneurs and technicians)

STRUCTURE (2): CULTURAL FLOWS IN "SCAPES" *

Textbook 2-2

- Techno-scapes --e. g. internet, database
- Media-scapes - social media, distance-learning (e. g. MOOC) global corporatism of open education
- Ideo-scapes - education: free; research globally relevant
- Finance-scapes - commercial structure

Modernity at Large
(Arjun Appadurai)

Different types of boundaries & hierarchy*2

- With conjunctions and disjunctions in and among them,
- Spaces constantly de-territorialized and re-Territorialized

TODAY'S SPACES OF FLOWS

- With instantaneous communication network, the spaces of flows are **more wide-spread**;
- Social movements can be made in them.
- No long far and near, but “**here and not here**” (Felix Stalder 153)
- Fragmentation of physical spaces—organized into “**functional units**” (e.g. MRT)

TIME: REAL TIME VS. CLOCK TIME

- “Real Time” communication of people from multiple time zones; **now and “not now”**
- dysfunction of “**clock time**” (which, like calendar, used to produced a sense of simultaneity, **a component of modern nation**)
- In Lewis Mumford’s classic formulation, “the clock is not merely a means of keeping track of the hours, but of synchronizing the actions of men.” (qtd in Stadler 155)

WHEN YESTERDAY COMES



1 《迷路》 Healing



2 《阿霞的掛鐘》 The Clock



3 《我愛恰恰》 Wake Up In A Strange Bed



4 《通電》 Power On

God Man Dog

Pinoy Sunday

- 1 & 4 : From (grand)children's perspective

- 2 & 3 : From spouse's perspectives

DIRECTORS

1. Chiang Xiou-chiong 姜秀瓊

- assistant director of Edward Yang and Hsiao-shien Hou
- Best supporting actress in Abrighter Summer Day (牯嶺街小年級生事件 1991) ([ref](#))



Singing Chen 陳芯宜

- Director of GodManDog, and several others
- Supported protests against urban regeneration of Yongchen Apartment (永春) ([ref](#))

DIRECTORS (2)

3. Wi Ding Ho 何蔚庭

- Golden Horse Best New Director, *Pinoy Sunday*
- Use of “I Love Chia Chia” in 《曼波女郎》, starring 葛蘭 (Grace Chang)

4. Ko-shang Shen 沈可尚

- Observed and interviewed Alzheimer’s patients and their family
- Once juggled between postproduction work (of 《茱麗葉》) and care of the mother
- One Leading actress’s own experience with her grandma: 李烈

WHAT IS ALZHEIMER'S? (source: [Alzheimer's Association](#))

- **Alzheimer's**, a type of **dementia** (types); not necessarily associated with aging
- **Early signs**: loss of memory of recent events and newly learned information → disorientation, (10 warning signs)
- **Middle stage**: mood and behavior changes; deepening confusion about events, time and place; unfounded suspicions about family, friends and professional caregivers;
- **Last stage**: more serious memory loss and behavior changes; and difficulty speaking, swallowing and walking, vulnerability to infection. (stages)

RECURRING MOTIFS IN THE FILM

Motifs

- Messy home; Use of notes, name tags
- Disorientation, malfunction in daily life
- living in the past
- Difficulties in Communication
- Children Overloaded

Responses

- 1, 2. *Healing & The Clock*: Missing and Displaced (in space or in time)
3. *Chia Chia*: Happy
4. *Power On*: Speechless and disconnected

SINGING CHEN, URBAN DEVELOPMENT & FORCED EVICTION

- 回到永春都市更新抗爭現場，捷運共構大樓對面，殘留著被營建利益摧毀、幾近人去樓空的牌樓，老樹依舊在矮樓之間不止息地提供庇蔭，緊鄰的晚市正人聲鼎沸，而抗議都更的白布條也不屈不撓地被風扯動。這個台北爭議最久的都市更新案，早早就提醒了台北人關於建設、關於發展，以及「現代都市」背後潛藏開發利益的雙面刃噩夢。

([source](#))

Discussion Questions: When Yesterday Comes

- 0. G 6 Relevance of Flows & Scapes to the Short Films and the Films to you



1. Healing (迷路)



2. The Clock (阿霞的時鐘)



3 · I Wake Up in a stranger's Bed (我愛恰恰)



4. Power On (通電)

- 1: G 4 Who is healed? How to empathize? Urban dwellers
- 4. G 7 What does filial piety mean? How do we continue to express our love?

- 2: G5 Who/what is forgotten in urban development?
- 3. G1 How is Alzheimer patient's dignity maintained?

- G2 Concepts of Time in 2, 3
- G3 Different Choices:
 1. 「是幸好我有爺爺。」
 3. 「因為我記得他。」

MORE DISCUSSION QUESTIONS

Healing

1. How do the protagonist Zhen & Iris view **memories (& diary and letter)**?
2. Why is his grandfather both a burden and an important part of his life?
3. What roles does the child and Iris play?
4. **How are urban spaces (of flows or place) presented in this film?**

The Clock

1. What do “time” (the clock) and space mean in this film?
2. How do the characters (Xia, Chuang) “remember” or keep the past?
3. **How are urban spaces (of flows or place—old house, new apartment and street) presented in this film?**

MORE DISCUSSION QUESTIONS (2)

Chia Chia

1. How is the husband taken care of?
2. How does his wife help him “remember”?
3. What do you think about the dance floor? Is it realistically presented?
4. How does the film end?

Power On

1. What do “time” (the clock) and space mean in this film?
2. How do the characters (Xia, Chuang) “remember” or keep the past?
3. How are urban spaces (of flows or place—old house, new apartment and street) presented in this film?

TWO EXAMPLES OF RELATIVITY OF TIME:

1) A ROSE FOR EMILY"

...as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottleneck of the most recent decade of years.

QUENTIN IN *THE SOUND & THE FURY*

- Passing a jewelry store with lots of clocks in the window, he pauses and asks if any of the clocks are correct.
- The owner said none. (source)

REFERENCE

- Interview of Singing Chen (Chinese: 如果作品是煙，火如何升起？ 陳芯宜的藝術與社運影像實踐)
- 華光社區反迫遷
- Interview of Chiang Hsiu-Chiung (Chinese: 【光影中的風景】 姜秀瓊)
- 媽！我不是不愛您—沈可尚導演與《通電》