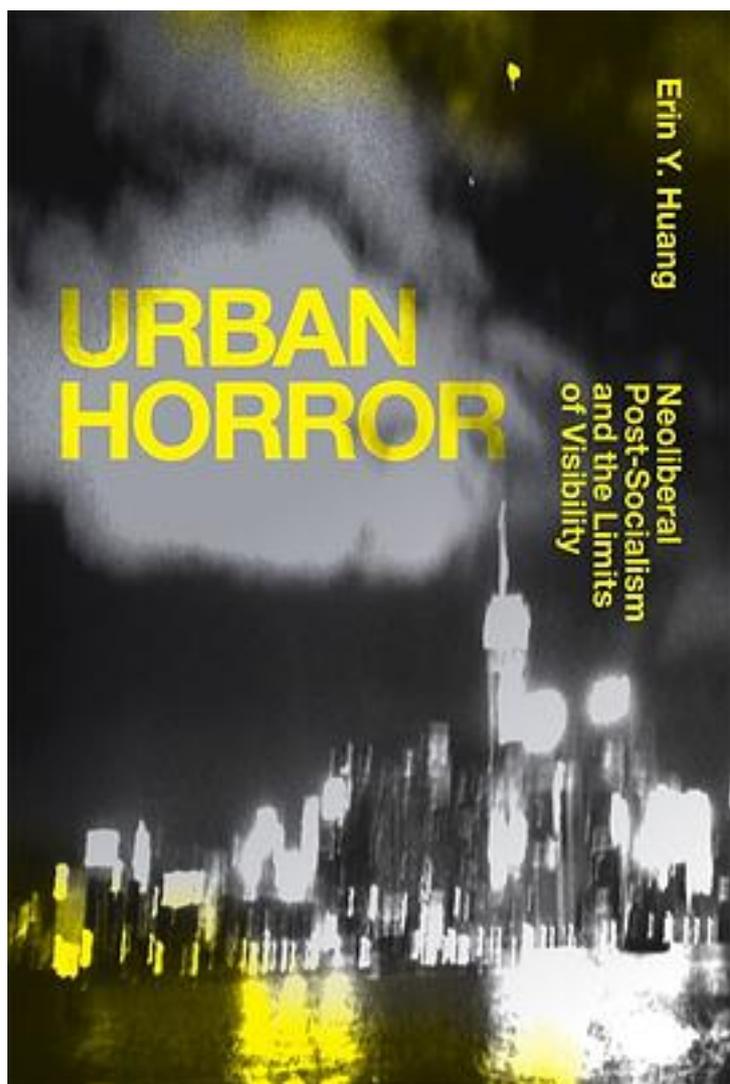


# Urban Horror



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著者:Erin Y. Huang

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In *Urban Horror* Erin Y. Huang theorizes the economic, cultural, and political conditions of neoliberal post-socialist China. Drawing on Marxist phenomenology, geography, and aesthetics from Engels and Merleau-Ponty to Lefebvre and Rancière, Huang traces the emergence and mediation of what she calls urban horror—a sociopolitical public affect that exceeds comprehension and provides the grounds for possible future revolutionary dissent. She shows how documentaries, blockbuster feature films, and video art from China, Hong Kong, and Taiwan made between the 1990s and the present rehearse and communicate urban horror. In these films urban horror circulates through myriad urban spaces characterized by the creation of speculative crises, shifting temporalities, and dystopic environments inhospitable to the human body. The cinematic image and the aesthetics of urban horror in neoliberal post-socialist China lay the groundwork for the future to such an extent, Huang contends, that the seeds of dissent at the heart of urban horror make it possible to imagine new forms of resistance.

### 作者介绍:

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## 标签

中国电影研究

## 评论

可以看到Abbas对作者的影响, deterritorialize并且把South East Asian  
纳入叙述, 重建空间和post-socialism  
visuality的方法很新颖……对于带过我的老师不敢妄议quq

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用的spatial理论都是比较canonical的 (Foucault Lefebvre Auge这些  
老到让人怀疑是不是field本身有blockage hhh) 但是结合的sociopoliticohistorical  
context很有现世感 对于sinophone的讨论有地域文化specificity而不close down,  
delimit而不limit, 最后是在opening up urban horror as a phenomenon of global  
industrial modernity 和 systematic productions and management of precarity

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书评

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