

Abstract:

The study aims to explore the spatial history and colonialism of cinema, process as cinema of architecture, design and urban evolvement in colonial Shanghai.

Prior to embarking on the textual analysis, a concise literature review has been made to instill a rudimentary conception on the significance and origin of post-colonialism, which is then used to discern some of the crucial concepts of post-colonial theories: Orientals, mimicry, mestizo. Drawing from post-colonialism, these critical viewpoints are adopted to facilitate the attempt of this study and to examine the issues of colonial and post-colonial phenomena in Shanghai. What follows is, through globalization theories, to map out a global and local thinking on Shanghai as a post-colonial city. In order to conclude the theoretical examination and conceptual ascertaining, this study sorts out the serial subjects of “Colonialism vs. globalization”, “Post-colonialism vs. nationalism”, and “Post-colonialism vs. imperialism” as a comprehensive understanding.

This paper reviews the paradigmatic relation between the city and the colonial cinema of Shanghai from late 19th to 20th century. Then, after the colonization, a comprehensive discerning of Shanghai cinemas and the city as a whole under the control of Chinese socialism is examined. Lastly, based on the understanding of Shanghai cinema and the city history, a further attempt is to figure out if there's catalytic change of significance of the Shanghai City and its cinemas on (post) colonial culture from the West's and China's viewpoint and intervention.

The study findings reveal that in the 90's, there are two imagined forces: “looking forward” and “looking backward” that exist in Shanghai and the two forces have influenced the development of Shanghai cinemas and the city. The “looking forward” imagined force had spurred the mushrooming of cinemas, which are advocated by cross-nationally joint venture under the framework of globalization, and that became the dynamic for eliminating the old cinemas. Meanwhile, with dramatic changes in Shanghai, the Chinese regime intends to bring in Hong Kong industry as a third

counterforce to withstand the dynamic of Western multinational capital in Shanghai city's cinema development. On the other hand, the "looking backward" imagined force can be seen in the post-colonial context of China. In order to demonstrate a new historical space, the government of China invested quite a lot to reconstruct cinemas via simulating but refining the original colonial architecture style. Thus, it can be distinguished from the present Shanghai cinemas to the past: the present colonial cinemas in Shanghai are the new mestizo by the efforts of China government, and they have built a modern mimicry of old Shanghai cinemas in the 1930s. The process of transferring has made a difference in the textual meaning from old Shanghai cinemas to the new ones. As the cultural and entertaining space in Shanghai, the newly constructed cinemas has not only become the popular area for consumption, but also turned on the possibility of re-read and re-interpretation under the trend of nostalgia. As a result, when the Western imperialism continues to acknowledge its stereotype and takes a materialistic stance toward Shanghai to maintain the stability of a colonial doctrine, those old features are new-minted different meanings by various kinds of nostalgic creature, so that a new historical depth is fabricated at the same time.

Keywords:

Shanghai	cinema	post-colonialism	orientalism
mimicry	mestizo	globalization	nostalgia