

RIDCH 41st Seminar

Higher Brothers and the Aesthetics of Featuring

4 April 2019 (Thu) | 7:00 – 7:40 p.m.
G28, G/F, OUHK Main Campus

Abstract

The Rap of China, a Chinese competition show, has created a sudden surge in the popularity of Chinese rap music. As Chinese hip hop music goes from the underground to the masses, it was met with the so-called “Chinese hip hop ban.” Chinese state censors essentialise hip hop culture to the vulgarity associated with its sub-genre of gangsta rap, and prohibit hip hop artists to be on television.

In this seminar, the speaker argues that Chinese state censorship could be manipulated by Chinese hip hop artists to their advantages. Although the Chinese hip hop ban censors vulgarity, it does not directly ban the theatricality of “badness” in hip hop music. He further contends that Chinese hip hop artists can preserve “badness” by engaging in a competitive collaboration with established non-Chinese hip hop artists. As the speaker illustrates in his case study of Higher Brothers, the Chengdu-based hip hop group enlists established hip hop artists *not* based in China to perform “badness” in vulgar terms. In turn, Higher Brothers compete with their featured artists through a rhetoric of “badness” that meets the patriotic expectations of the state censors. Through what the speaker describes as “the aesthetics of featuring,” Higher Brothers cultivate a unique style that goes beyond a mere imitation of American mainstream hip hop trends.



Source: http://m.sohu.com/a/164619911_757486



Source: <http://www.aiat.tech/article/15d9e4932d2bac1dd5d2a22e.html>

Dr Michael Ka Chi CHEUK

Lecturer, School of Arts and Social Sciences
The Open University of Hong Kong

Dr Cheuk is a Lecturer in Comparative and English Literature at School of Arts and Social Sciences, The Open University of Hong Kong. He is also a contributor for *Time Out Hong Kong*.

Online Registration



Enquiry:

Email: ridch@ouhk.edu.hk
Tel: 2768 5903 (Ms Lam)