

Multiple Modernities

Cinemas and Popular Media in Transcultural East Asia

Edited by **Jason Kuo-Hsin Tsai**



Multiple Modernities Cinema And Popular Media In Transcultural Asia

**Gary D. Rawnsley, Ming-Yeh T.
Rawnsley**



Multiple Modernities Cinema And Popular Media In Transcultural Asia:

Multiple Modernities Jenny Kwok Wah Lau, 2003 *Multiple Modernities* explores the cultural terrain of East Asia Arguing that becoming modern happens differently in different places the contributors examines popular culture most notable cinema and television to see how modernization as both a response to the West and as a process that is unique in its own right in the region operates on a mass level Included in this collection are significant explorations of popular culture in East Asia including Chinese new cinema and rock music Korean cinema Taiwanese television as well as discussions of alternative arts in general While each essay focuses on specific nations or cinemas the collected effect of reading them is to offer a comprehensive in depth picture of how popular culture in East Asia operates to both generate and reflect the immense change this significant region of the world is undergoing Contributors include Jeroen de Kloet Mitsuhiko Yoshimoto Yomoto Inuhiko Frances Gateward Hector Rodriguez Dai Jaihua David Desser August Palmer Lu Szu Ping and the editor **From Tian'anmen to Times Square** Gina Marchetti, 2006 *From Tian anmen to Times Square Transnational China and the Chinese Diaspora on Global Screens* 1989 1997 explores the important interconnections involving questions of race ethnicity gender and sexuality on world screens by examining a range of films videos and digital works associated with global Chinese culture The ways in which the world has imagined China and the images the Chinese have used to depict themselves have changed dramatically since 1989 The media spotlight placed on Beijing during the spring of 1989 created repercussions that continue to affect how China is seen globally how it sees itself and how the Chinese outside the People s Republic see themselves The films and other texts included in this book represent a range of work by media artists working within China Hong Kong Taiwan Singapore and on transnational co productions involving those places The book also features media from other positions within the Chinese diaspora including Chinese America and work produced on China by non Chinese Highlighting questions of the circulation of images people and commodities the book explores the important interconnections involving questions of race ethnicity gender and sexuality on global screens Beginning and ending with Tian anmen and world image culture a portrait emerges of momentous change and persistent challenges facing media artists and filmmakers working within Greater China *medi@sia* T.J.M. Holden, Timothy J. Scrase, 2006-09-27 This new inter disciplinary book is the first comparative case based analysis of media panoply in and out of Asia today Examining what the authors call the media tion equation the contributors demonstrate the multiple links between media society and culture and advance the claim that media is the key means through which Asians experience understand effect and are affected by the worlds containing them Exploring a relatively neglected principle in cultural studies that context counts *medi@sia* highlights how the experiences of those encountering media messages differ depending on social economic political and ideational conditions Balancing social cultural and media theory with empirical research the essays in this collection provide a better understanding of the complex relationship between media and people s practices values and behaviour in contemporary Asia **Global Chinese Cinema**

Gary D. Rawnsley, Ming-Yeh T. Rawnsley, 2011-09-01 The film *Hero* directed by Zhang Yimou and released in 2002 is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics and was both a domestic sensation and an international hit. This book explores the reasons for the film's popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions such as Chinese national unity, the search for cultural identity and role models from China's illustrious pre-communist past and the portrayal of political and aesthetic values and attitudes to gender, sex, love and violence which are relatively new to China. The book demonstrates how the film and China's growing film industry more generally have in fact very strong international connections with Western as well as Chinese financing stars recruited from the East Asian region more widely and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

South Korean Film Hyon Joo Yoo, 2021-01-01 *South Korean Film: Critical and Primary Sources* is an essential three-volume reference collection representing three distinct phases in the development of South Korean national cinema, foregrounding how epochal characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteurship, genre, spectatorship, gender and nation as well as the way in which these themes find expression in distinct visual styles and forms.

The Oxford Handbook of Japanese Cinema Daisuke Miyao, 2014 The reality of transnational innovation and dissemination of new technologies, including digital media, has yet to make a dent in the deep-seated culturalism that insists on reinscribing a divide between the West and Japan. *The Oxford Handbook of Japanese Cinema* aims to counter this trend toward dichotomizing the West and Japan and to challenge the pervasive culturalism of today's film and media studies. Featuring twenty essays each authored by a leading researcher in the field, this volume addresses productive debates about where Japanese cinema is and where Japanese cinema is going at the period of crisis of national boundary under globalization. It reevaluates the position of Japanese cinema within the discipline of cinema and media studies and beyond and situates Japanese cinema within the broader fields of transnational film history. Likewise, it examines the materiality of Japanese cinema, scrutinizes cinema's relationship to other media and identifies the specific practices of film production and reception. As a whole, the volume fosters a dialogue between Japanese scholars of Japanese cinema, film scholars of Japanese cinema based in Anglo-American and European countries, film scholars of non-Japanese cinema, film archivists, film critics and filmmakers familiar with film scholarship. A comprehensive volume that grasps Japanese cinema under the rubric of the global and also fills the gap between Japanese and non-Japanese film studies and between theories and practices, *The Oxford Handbook of Japanese Cinema* challenges and responds to the major developments underfoot in this rapidly changing field.

Art and Sovereignty in Global Politics Douglas Howland, Elizabeth Lillehoj, Maximilian Mayer, 2016-12-01 This volume aims to question, challenge

supplement and revise current understandings of the relationship between aesthetic and political operations. The authors transcend disciplinary boundaries and nurture a wide ranging sensibility about art and sovereignty two highly complex and interwoven dimensions of human experience that have rarely been explored by scholars in one conceptual space. Several chapters consider the intertwining of modern philosophical currents and modernist artistic forms in particular those revealing formal abstraction stylistic experimentation self conscious expression and resistance to traditional definitions of Art. Other chapters deal with currents that emerged as facets of art became increasingly commercialized merging with industrial design and popular entertainment industries. Some contributors address Post Modernist art and theory highlighting power relations and providing sceptical critical commentary on repercussions of colonialism and notions of universal truths rooted in Western ideals. By interfering with established dichotomies and unsettling stable debates related to art and sovereignty all contributors frame new perspectives on the co constitution of artworks and practices of sovereignty. **The Routledge**

Companion to World Cinema Rob Stone, Paul Cooke, Stephanie Dennison, Alex Marlow-Mann, 2017-09-27. The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers their movements and audiences comparing their cultural technological and political dynamics identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic explaining why the issue or area is important and critically discussing the leading views in the area. Designed as a dynamic forum for forty three world leading scholars this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide often challenging long standing categories and weighted often politically motivated value judgements thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking. Seoul Searching Frances Gateward, 2012-02-01. Seoul

Searching is a collection of fourteen provocative essays about contemporary South Korean cinema the most productive and dynamic cinema in Asia. Examining the three dominant genres that have led Korean film to international acclaim melodramas big budget action blockbusters and youth films the contributors look at Korean cinema as industry art form and cultural product and engage cinema's role in the formation of Korean identities. Committed to approaching Korean cinema within its cultural contexts the contributors analyze feature length films and documentaries as well as industry structures and governmental policies in relation to transnational reception marketing modes of production aesthetics and other forms of popular culture. An interdisciplinary text Seoul Searching provides an original contribution to film studies and expands the developing area of Korean studies. *The Formation of Chinese Art Cinema* Li Yang, 2018-10-31. The Formation of Chinese Art Cinema 1990-2003 examines the development of Chinese art film in the People's Republic of China from 1990 when the first Sixth Generation film *Mama* was released to 2003 when authorities acknowledged the legitimacy of underground

filmmakers Through an exploration of the production and consecration mechanisms of the new art wave and its representative styles this book argues that the art wave of the 1990s fundamentally defined Chinese art cinema In particular this vital art wave was not enabled by democratic liberalism but by the specific industrial development in which the film system transitioned from Socialist propaganda into a commercialized entity Allowing Chinese art film to grow but at the same time denying its legitimacy this paradoxical transition process shaped Chinese art film s institutional and aesthetical alternative positioning which eventually helped consolidate the art wave into art cinema Ultimately this book is a history of the Chinese portion of global art cinema which also reveals the complex Chinese cultural experiences during the Reform Era

Citing China Gina Marchetti, 2018-03-31 Citing China explores the role film plays in creating a common ground for the exchange of political and aesthetic ideas between China and the rest of the world It does so by examining the depiction of China in contemporary film looking at how global filmmakers cite China on screen Author Gina Marchetti s aim is not to point to how China continues to function as a metaphor or allusion that has little to do with the geopolitical actualities of contemporary China Rather she highlights China s position within global film culture examining how cinematic quotations link current films to past political movements and unresolved social issues in a continuing multidirectional conversation Marchetti covers a wide range of cinematic encounters across the China West divide She looks closely at specific movements in world film history and at key films that have influenced the way China is depicted in global cinema today from popular entertainment to international art cinema the DV revolution video activism and the emergence of festival films Marchetti first considers contemporary Chinese language cinema Edward Yang Hou Hsiao Hsien she then turns to Italian Neorealism and its importance to the Chinese Sixth Generation Jia Zhangke and the French New Wave s ripple effect on filmmakers associated with the Hong Kong New Wave and Taiwan New Cinema Ann Hui Evans Chan As the People s Republic of China has gained increased global economic clout filmmakers draw on Euro American formulae Bruce Lee Clara Law to attract new viewers and define cinematic pleasures for new audiences on the other side of the earth The book concludes with a consideration of the role film festivals women filmmakers and emerging audiences play in the new world of global cinema Citing China offers a framework for examining cinematic influence as a dynamic and multidirectional process It is carefully researched theoretically sophisticated and animated by detailed and historically nuanced studies of individual films making clear just how much a part of global film culture today s China is The book makes important contributions to debates in transnational film studies postmodern versus modernist aesthetics and politics and Asian as well as European art cinema **Sinascape** Gary G. Xu, 2007 Sinascape Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese language films at the turn of the millennium Gary Xu combines a close reading of contemporary movies from China Taiwan and Hong Kong with an intimate look into the transnational Chinese film industry based on his working relationship with filmmakers He coins the word sinascape to reflect on the intersection between Chinese cinema and global cultural

production referring to cinematic representations of ethnic Chinese people around the globe Sinascape describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash new identities emerge through both border crossings and resistance to globalization and visual innovations and progressive visions become possible General readers film enthusiasts and critics alike will benefit from Xu s discussion of popular film which leads to a broader conversation about China s economic transformations global politics and cultural production Including discussion of films like Hero House of Flying Daggers Kung Fu Hustle Devils on the Doorstep Suzhou River Beijing Bicycle Millennium Mambo Goodbye Dragon Inn and Hollywood Hong Kong the book emphasizes the transnational nature of contemporary Chinese cinema

The Modernist World Allana Lindgren, Stephen Ross, 2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

Historical Dictionary of Japanese Cinema Jasper Sharp, 2011-10-13 The cinema of Japan predates that of Russia China and India and it has been able to sustain itself without outside assistance for over a century Japanese cinema s long history of production and considerable output has seen films made in a variety of genres including melodramas romances gangster movies samurai movies musicals horror films and monster films It has also produced some of the most famous names in the history of cinema Akira Kurosawa Hayao Miyazaki Beat Takeshi Toshir Mifune Godzilla The Ring Akira Rashomon and Seven Samurai The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema It aims to provide an entry point for those with little or no familiarity with the subject while it is organized so that scholars in the field will also be able to use it to find specific information This is done through a detailed chronology an introductory essay and appendixes of films film studios directors and performers The cross referenced dictionary entries cover key films genres studios directors performers and other individuals This book is an excellent access point for students researchers and anyone wanting to know more about Japanese cinema

Tradition, Culture and Aesthetics in Contemporary Asian Cinema Peter C. Pugsley, 2016-02-24 From the critically acclaimed Malaysian film Sepet to the on going box office successes of the films created by Hong Kong director Wong Kar Wai cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries Tradition Culture and Aesthetics in Contemporary Asian Cinema explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as Asian cinema

Incorporating examples of contemporary films from China Japan Hong Kong Korea Singapore Malaysia and India Peter C Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media The book s chapters focus on the aesthetic features of national cinemas and the intersections of local global encountered in the production distribution and consumption of contemporary Asian films By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West As distribution and technological advances make Asian films more readily available an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia **Paradoxical**

Japaneseness Andrew Dorman,2016-11-22 This book offers insightful analysis of cultural representation in Japanese cinema of the early 21st century The impact of transnational production practices on films such as Dolls 2002 Sukiyaki Western Django 2007 Tetsuo The Bullet Man 2009 and 13 Assassins 2010 is considered through textual and empirical analysis The author discusses contradictory forms of cultural representation cultural concealment and cultural performance and their relationship to both changing practices in the Japanese film industry and the global film market Case studies take into account popular genres such as J Horror and jidaigeki period films as well as the work of renowned filmmakers Takeshi Kitano Takashi Miike Shinya Tsukamoto and Kiyoshi Kurosawa *The Cinema of Japan & Korea* Justin Bowyer,2004 The Cinema of Japan and Korea is the fourth volume in the new 24 Frames series of studies of national and regional cinema and focuses on the continuing vibrancy of Japanese and Korean film The 24 concise and informative essays each approach an individual film or documentary together offering a unique introduction to the cinematic output of the two countries With a range that spans from silent cinema to the present day from films that have achieved classic status to underground masterpieces the book provides an insight into the breadth of the Japanese and Korean cinematic landscapes Among the directors covered are Akira Kurosawa Takeshi Kitano Kim Ki duk Kenji Mizoguchi Kinji Fukusaku Kim Ki young Nagisa Oshima and Takashi Miike Included are in depth studies of films such as Battle Royale Killer Butterfly Audition Violent Cop In the Realm of the Senses Tetsuo 2 Body Hammer Teenage Hooker Becomes a Killing Machine Stray Dog A Page of Madness and Godzilla **Realisms in East Asian Performance** Jessica Nakamura,Katherine Saltzman-Li,2023-10-04 Existing

scholarly discussions of theatrical realism have been predominantly limited to 19th century European and Russian theater with little attention paid to wider explorations and alternative definitions of the practice Examining theater forms and artists from China Japan and Korea Realisms in East Asian Performance brings together a group of theater historians to reconsider realism through the performing arts of East Asia The book s contributors emphasize trans regional conversations and activate inter Asian dialogues on theatrical production Tracing historical trajectories starting from premodern periods through today the book seeks to understand realisms multiple origins forms and cultural significances and examines their continuities disruptions and divergences In its diversity of topics geographic locations and time periods Realisms in East

Asian Performance aims to globalize and de center the dominant narratives surrounding realism in theater and revise assumptions about the spectacular and theatrical forms of Asian performance Understanding realism as a powerful representational style chapters collectively reevaluate acts of representation on stage not just for East Asia but for theater and performance studies more broadly *World Directors and Their Films* Bert Cardullo, 2012-08-09 In *World Directors and Their Films* Bert Cardullo offers readable analyses of some of the most important films and the artists who produced them Beyond simple biographical capsules and plot summaries these readings demonstrate with clarity and elegance how international moviemakers use the resources of the medium to pursue complex significant human goals Including essays on filmmakers from China Japan India Argentina Brazil Mexico Iran Senegal and Chad this book is an engaging collection of enlightening and helpful essays that will appeal as much to the general reader as it will to scholars of international cinema

Martial Arts Cinema and Hong Kong Modernity Man-Fung Yip, 2017-09-05 At the core of *Martial Arts Cinema and Hong Kong Modernity* Aesthetics Representation Circulation is a fascinating paradox the martial arts film long regarded as a vehicle of Chinese cultural nationalism can also be understood as a mass cultural expression of Hong Kong's modern urban industrial society This important and popular genre Man Fung Yip argues articulates the experiential qualities the competing social subjectivities and gender discourses as well as the heightened circulation of capital people goods information and technologies in Hong Kong of the 1960s and 1970s In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural aesthetic form this book offers perceptive analyses of individual films including not only the canonical works of King Hu Chang Cheh and Bruce Lee but also many lesser known ones by Lau Kar leung and Chor Yuen among others that have not been adequately discussed before Thoroughly researched and lucidly written Yip's stimulating study will ignite debates in new directions for both scholars and fans of Chinese language martial arts cinema Yip subjects critical clichés to rigorous examination moving beyond generalized notions of martial arts cinema's appeal and offering up informed scrutiny of every facet of the genre He has the ability to encapsulate these films particularities with cogent examples and at the same time demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose David Desser professor emeritus University of Illinois at Urbana Champaign Eschewing a reductive chronology Yip offers a persuasive detailed and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s An exemplar of critical genre study this book represents a significant contribution to the discipline Yvonne Tasker professor of film studies and dean of the Faculty of Arts and Humanities University of East Anglia

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