

Blue Film Asia New

Asian Popular Culture: New, Hybrid, and Alternate Media, edited by John A. Lent and Lorna Fitzsimmons, is an interdisciplinary study of popular culture practices in Asia, including regional and national studies of Japan, China, South Korea, and Australia. The contributors explore the evolution and intersection of popular forms (gaming, manga, anime, film, music, fiction, YouTube videos) and explicate the changing cultural meanings of these media in historical and contemporary contexts. At this study's core are the roles popular culture plays in the construction of national and regional identity. Common themes in this text include the impact of new information technology, whether it be on gaming in East Asia, music in 1960s Japan, or candlelight vigils in South Korea; hybridity, of old and new versions of the Chinese game Weiqi, of online and hand-held gaming in South Korea and Japan that developed localized expressions, or of United States culture transplanted to Japan in post-World War II, leading to the current otaku (fan boy) culture; and the roles that nationalism and grassroots and alternative media of expression play in contemporary Asian popular culture. This is an essential study in understanding the role of popular culture in Asia's national and regional identity."

This interdisciplinary study examines the theme of consumption in Asian American literature, connection representations of cooking and eating with ethnic identity formation. Using four discrete modes of identification--historic pride, consumerism, mourning, and fusion--Jennifer Ho examines how Asian American adolescents challenge and revise their cultural legacies and experiment with alternative ethnic affiliations through their relationships to food.

How can we design better experiences? Experience Design brings together leading international scholars to provide a cross-section of critical thinking and professional practice within this emerging field. Contributors writing from theoretical, empirical and applied design perspectives address the meaning of 'experience'; draw on case studies to explore ways in which specific 'experiences' can be designed; examine which methodologies and practices are employed in this process; and consider how experience design interrelates with other academic and professional disciplines. Chapters are grouped into thematic sections addressing positions, objectives and environments, and interactions and performances, with individual case studies addressing a wide range of experiences, including urban spaces, the hospital patient, museum visitors, mobile phone users, and music festival and restaurant goers.

This volume presents a comprehensive collection of state-of-the-art advances in the field of solid state ionic materials and the design, fabrication and performance of devices that use them, such as lithium batteries, gas sensors, fuel cells, supercapacitors and electrochromic displays. These electrochemical devices are becoming pervasive in our technologically driven lifestyles.The book includes research activities being carried out in the new millennium, through special keynote addresses, as well as invited and contributed papers, related to experimental and theoretical modeling in solid state ionics. The excellent coverage of topics arranged in such a fashion helps students and beginners to understand the field with enthusiasm. It also encompasses various experimental techniques often employed in solid state ionics research, such as XRD, XPS, hole-burning spectroscopy, EDAX, EXAFS, SEM, thermal analysis techniques, ac-impedance spectroscopy and other electrochemical techniques such as cyclic voltammetry, galvanostatic and potentiostatic electrochemical techniques. Theoretical and applied aspects of mixed conduction for applications mainly in solid oxide fuel cells occupy a portion of the text. Finally, this volume demonstrates the amount of research activities being carried out in this application-oriented field.Solid State Ionics will be of interest to all in the solid state ionics community, including chemists, physicists, materials scientists and electrochemists, both in industry and in research.

Postindustrial East Asian Cities

Exploring Transnational Connections on Film

The Education of the Filmmaker in Europe, Australia, and Asia

Consumption and Identity in Asian American Coming-of-Age Novels

In the Penumbra of the Global

Everyday Life in South Asia

Ecocriticism and Asian American Literature: Gold Mountains, Weedflowers, and Murky Globes offers an ecocritical reinterpretation of Asian American literature. The book considers more than a century of Asian American writing, from Eaton ' s Mrs. Spring Fragrance (1912) to Ozeki's A Tale for the Time Being (2013), through an ecocritical lens. The volume explores the most relevant landmarks in Asian American literature: the first-contact narratives written by Bulosan, Kingston, Mukherjee, and Jen; the controversial texts published by Sui Sin Far (Edith Eaton) at the time of the Yellow Peril; the rise of cultural nationalism in the 1970s and 1980s, illustrated by Wong ' s Homepage and Kingston ' s China Men; old and recent examples of " internment literature " dealing with the incarceration of Japanese Americans during WWII (Sone, Houston, Miyake, Kadohata); and the new trends in Asian American literature since the 1990s, exemplified by Yamashita ' s and Ozeki ' s novels, which explore the challenges of our transnational, transnatural era. Begoña Simal-González ' s ecocritical readings of these texts provide crucial interdisciplinary insights, addressing and analyzing important narratives within Asian American culture and literature.

Practice-based film education is a crucial element in the institutional landscape of film. This book fills the gap in understanding practice-based film scholarship, focusing on Europe, Asia, and Australia.

Asian Americans have long been the subject and object of popular culture in the U.S. The rapid circulation of cultural flashpoints—such as the American obsession with K-pop sensations, Bollywood dance moves, and sriracha hot sauce—have opened up new ways of understanding how the categories of " Asian " and " Asian American " are counterbalanced within global popular culture. Located at the crossroads of these global and national expressions, Global Asian American Popular Cultures highlights new approaches to modern culture, with essays that explore everything from music, film, and television to comics, fashion, food, and sports. As new digital technologies and cross-media convergence have expanded exchanges of transnational culture, Asian American popular culture emerges as a crucial site for understanding how communities share information and how the meanings of mainstream culture shift with technologies and newly mobile sensibilities. Asian American popular culture is also at the crux of global and national trends in media studies, collapsing boundaries and acting as a lens to view the ebbs and flows of transnational influences on global and American cultures. Offering new and critical analyses of popular cultures that account for emerging textual fields, global producers, technologies of distribution, and trans-medial circulation, this ground-breaking collectionexplores the mainstream and the margins of popular culture.

Black women filmmakers not only deserve an audience, Gwendolyn Audrey Foster asserts, but it is also imperative that their voices be heard as they struggle against Hollywood ' s constructions of spectatorship, ownership, and the creative and distribution aspects of filmmaking. Foster provides a voice for Black and Asian women in the first detailed examination of the works of six contemporary Black and Asian women filmmakers. She also includes a detailed introduction and a chapter entitled "Other Voices," documenting the work of other Black and Asian filmmakers. Foster analyzes the key films of Zeinabu irene Davis, "one of a growing number of independent Black women filmmakers who are actively constructing [in the words of bell hooks] ' an oppositional gaze ' "; British filmmaker Ngozi Onwurah and Julie Dash, two filmmakers working with time and space; Pratibha Parmar, a Kenyan/Indian-born British Black filmmaker concerned with issues of representation, identity; cultural displacement, lesbianism, and racial identity; Trinh T. Minh-ha, a Vietnamese-born artist who revolutionized documentary filmmaking by displacing the "voyeuristic gaze of the ethnographic documentary filmmaker"; and Mira Nair, a Black Indian woman who concentrates on interracial identity.

International Business: The New Realities

Cultural Intermediaries in East Asian Film Industries

Global Theories and Implications

New Approaches

Transnational Imagination in Action Cinema

Images of the Modern Woman in Asia

This is a synthesis and interpretation of Buddhism in Southeast Asia. No other book matches its depth and breadth or its balance of scholarly interpretation and readable personal portrayal.

Is Iraq becoming another Vietnam? Author Kenneth Campbell received a Purple Heart after serving 13 months in Vietnam. He then spent years campaigning to get the US out of the war. Here, Campbell lays out the political similarities of both wars. He traces the chief lessons of Vietnam, which helped America successfully avoid quagmires for thirty years, and explains how neoconservatives within the Bush administration cynically used the tragedy of 9/11 to override the "Vietnam syndrome" and drag America into a new quagmire in Iraq. In view of where the U.S. finds itself today -- unable to stay but unable to leave -- Campbell recommends that America re-dedicate itself to the essential lessons of Vietnam: the danger of imperial arrogance, the limits of military force, the importance of international and constitutional law, and the power of morality.

This book offers an interdisciplinary, historically grounded study of Asian cinemas' complex responses to the Cold War conflict. It situates the global ideological rivalry within regional and local political, social, and cultural processes, while offering a transnational and cross-regional focus. This volume makes a major contribution to constructing a cultural and popular cinema history of the global Cold War. Its geographical focus is set on East Asia, Southeast Asia, and South Asia. In adopting such an inclusive approach, it draws attention to the different manifestations and meanings of the connections between the Cold War and cinema across Asian borders. Many essays in the volume have a transnational and cross-regional focus, one that sheds light on Cold War-influenced networks (such as the circulation of socialist films across communist countries) and on the efforts of American agencies (such as the United States Information Service and the Asia Foundation) to establish a transregional infrastructure of "free cinema" to contain the communist influences in Asia. With its interdisciplinary orientation and broad geographical focus, the book will appeal to scholars and students from a wide variety of fields, including film studies, history (especially the burgeoning field of cultural Cold War studies), Asian studies, and US-Asian cultural relations.

For lovers of Asian cinema and for those simply curious to know its trends and moods, experiments and innovations since it strode the world stage with assurance in the mid- 80s, Asian Film Journeys is a feast. It presents a selection of articles that appeared in the pages of Cinemaya, The Asian Film Quarterly between 1988 and 2004, articles that closely tracked the bold new film narrative of both the well-known and the lesser-known cinemas as it unfolded. The Quarterly remained, for fifteen years, the one and only serious yet lively platform for writing on the cinemas of Asian countries. Given that the writers were mostly Asian-apart from some keen and long-standing followers of Asian cinema from the West-the magazine offered, for the first time, a truly authentic point of view, a look at films from within their cultures. The book gives a bird's eye view of the style and substance, art and craft of these cinemas and captures some of the Asian air it let in!

Envisioning Asia

Ecocriticism and Asian American Literature

New York Magazine

The Buddhist World of Southeast Asia

Women Filmmakers of the African & Asian Diaspora

Trends in the New Millennium : Langkawi, Malaysia, 15-19 December 2002

In South Asia massive anticolonial movements in the twentieth century created nation-states and reset national borders, forming the basis for emerging film cultures. Following the upheaval of the partition of India and Pakistan in 1947 and the Bangladesh Liberation War of 1971, new national cinemas promoted and reinforced prevailing hierarches of identity and belonging. At the same time, industrial and independent cinemas contributed to remarkably porous and hybrid film cultures, reflecting the intertwining of South Asian histories and their reciprocal cultural influences. This cross-fertilization within South Asian cultural production continues today. South Asian Filmscapes excavates these complex politics and poetics of bordered identity and crossings through selected histories of cinema in South Asia. Several essays reveal ways in which fixed notions of national identity have been destabilized by the cross-border mobility of filmed arts and practitioners, while others interrogate how filmic politics intersects with discourses of nationalism, sexuality and gender, religion, and language. Together, they offer a fluid approach to the multiple histories and encounters that conjure “South Asia” as a geographic and political entity in the region and globally through a cinematic imagination.

In examining the links between gender and the media, this volume asks questions involving the relationship between global media flows, gender and modernity in the region.

The contributors to this volume theorize Asian video cultures in the context of social movements, market economies, and local popular cultures to complicate notions of the Asian experience of global media. Whether discussing video platforms in Japan and Indonesia, K-pop reception videos, amateur music videos circulated via microSD cards in India, or the censorship of Bollywood films in Nigeria, the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices. While many influential commentators overlook, denounce, and trivialize Asian video, the contributors here show how it belongs to the shifting core of contemporary global media, thereby moving conversations about Asian media beyond static East-West imaginaries, residual Cold War mentalities, triumphalist declarations about resurgent Asias, and budding jingoisms. In so doing, they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media. Contributors. Conerly Casey, Jenny Chio, Michelle Cho, Kay Dickinson, Bishnupriya Ghosh, Feng-Mei Heberer, Tzu-hui Celina Hung, Rahul Mukherjee, Joshua Neves, Bhaskar Sarkar, Nishant Shah, Abhigyan Singh, SV Srinivas, Marc Steinberg, Chia-chi Wu, Patricia Zimmerman
New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The Asian Influence on Hollywood Action Films

The Asian Messenger

Innovation for Growth

Gender, Culture, and the Public Sphere

Selections from Cinemaya

Screening Asian Americans

With chapters on under-explored cinemas as well as traditional centres, Independent Filmmaking around the Globe explores how contemporary independent filmmaking increasingly defines the global cinema of our time.

This book provides coverage of the diversity of Australian film and television production between 2000 and 2015. In this period, Australian film and television have been transformed by new international engagements, the emergence of major new talents and a movement away with earlier films' preoccupation with what it means to be Australian. With original contributions from leading scholars in the field, the collection contains chapters on particular genres (horror, blockbusters and comedy), Indigenous Australian film and television, women's filmmaking, queer cinema, representations of history, Australian characters in non-Australian films and films about Australians in Asia, as well as chapters on sound in Australian cinema and the distribution of screen content. The book is both scholarly and accessible to the general reader. It will be of particular relevance to students and scholars of Anglophone film and television, as well as to anyone with an interest in Australian culture and creativity.

From fiddle tunes to folk ballads, from banjos to blues, traditional music thrives in the remote mountains and hollows of West Virginia. For a quarter century, Goldenseal magazine has given its readers intimate access to the lives and music of folk artists from across this pivotal state. Now the best of Goldenseal is gathered for the first time in this richly illustrated volume. Some of the country's finest folklorists take us through the backwoods and into the homes of such artists as fiddlers Clark Kessinger and U.S. Senator Robert Byrd, recording stars Lynn Davis and Molly O'Day, dulcimer master Russell Fluharty, National Heritage Fellowship recipient Melvin Wine, bluesman Nat Reese, and banjoist Sylvia O'Brien. The most complete survey to date of the vibrant strands of this music and its colorful practitioners, Mountains of Music delineates a unique culture where music and music making are part of an ancient and treasured heritage. The sly humor, strong faith, clear regional identity, and musical convictions of these performers draw the reader into families and communities bound by music from one generation to another. For devotees as well as newcomers to this infectiously joyous and heartfelt music, Mountains of Music captures the strength of tradition and the spontaneous power of living artistry.

Cinemas from East Asia are among the most exciting and influential in the world. They are attracting popular and critical attention on a global scale, with films from the region circulating as art house, cult, blockbuster and 'extreme' cinema, or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema, from Chinese martial arts, through Japanese horror, to the burgeoning new Korean cinema, with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the 'Asianisation' of western cinema. It explores the dialogue not only between 'East' and 'West', but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of Park Chan-wook, 'Infernal Affairs', 'Seven Samurai', and 'Princess Mononoke'.

Global Asian American Popular Cultures

A Publication of the Asian Cinema Studies Society

Asian News Digest

Asian Popular Culture

Transnational Asia Pacific

Proceedings of the 8th Asian Conference on Solid State Ionics

Film provides a window into American culture and its attitudes toward Asia of the first half of the 20th century

A Choice Outstanding Academic Title "Cover to cover, Screening Asian Americans, a collection of 15 essays, is fabulous."--AsianWeek.com "This scholarly book uses 15 contributors to explore the various images of Asians, many of which have been negative."-Burlington County Times This innovative essay collection explores Asian American cinematic representations historically and socially, on and off screen, as they contribute to the definition of American character. The history of Asian Americans on movie screens, as outlined in Peter X Feng's introduction, provides a context for the individual readings that follow. Asian American cinema is charted in its diversity, ranging across activist, documentary, experimental, and fictional modes, and encompassing a wide range of ethnicities (Filipino, Vietnamese, Indian, Japanese, Korean, Chinese, and Taiwanese). Covered in the discussion are filmmakers--Theresa Hak Kyung Cha, Ang Lee, Trinh T. Minh-ha, and Wayne Wang--and films such as The Wedding Banquet, Surname Viet Given Name Nam, and Chan is Missing. Throughout the volume, as Feng explains, the term screening has a twofold meaning-

referring to the projection of Asian Americans as cinematic bodies and the screening out of elements connected with these images. In this doubling, film representation can function to define what is American and what is foreign. Asian American filmmaking is one of the fastest growing areas of independent and studio production. This volume is key to understanding the vitality of this new cinema. A volume in the Depth of Field Series, edited by Charles Affron, Mirella Jona Affron, and Robert Lyons Peter X Feng teaches English and women's studies at the University of Delaware.

Remarkable change is the new reality of International Business. The accelerating cross-border flow of products, services, capital, ideas, technology and people are driving businesses--large and small--to internationalise. International Business 1st Australasian edition: the New Realities is a rigorous resource which motivates and prepares future managers to operate in multi-national settings, by delivering a teaching system that works. Based on the authors' collective teaching and working experience--as well as discussions with practitioners, students, and faculty staff--this is a complete teaching and learning system where cases, exercises and management skill builders are seamlessly integrated and matched to the topics in each chapter. Case studies from a wide variety of markets relevant to Australasian businesses, including ASEAN countries (e.g. Singapore, Malaysia, Indonesia) as well as China, India, Japan, South Korea, Pakistan, Europe and the Middle East, provide a real-world perspective to theories and examine the latest trends in international business. For undergraduate students majoring in international business or post-graduate courses in international business.

Since the 1960s, Hong Kong cinema has helped to shape one of the world's most popular cultural genres: action cinema. Hong Kong action films have proved popular over the decades with audiences worldwide, and they have seized the imaginations of filmmakers working in many different cultural traditions and styles. How do we account for this appeal, which changes as it crosses national borders? Hong Kong Connections brings leading film scholars together to explore the uptake of Hong Kong cinema in Japan, Korea, India, Australia, France and the US as well as its links with Taiwan, Singapore and the Chinese mainland. In the process, this collective study examines diverse cultural contexts for action cinema's popularity, and the problems involved in the transnational study of globally popular forms suggesting that in order to grasp the history of Hong Kong action cinema's influence we need to bring out the differences as well as the links that constitute popularity.

South Asian Filmscapes

East Asian Cinemas

Vol. I: Industrial Dynamics and Cultural Adaptation Vol. II: Market Dynamics and Social Transactions

Global Media, Local Meanings

Subjectivity in Asian Children's Literature and Film

Tale of Two Quagmires

This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen interviews and profiles of leading directors and producers. Interpretive essays provide an overview of some of the key issues and themes of the decade, and provide background and context for the treatment of individual films and artists. In Mark Schilling's view, Japanese film is presently in a period of creative ferment, with a lively independent sector challenging the conventions of the industry mainstream. Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases, reaching out to new influences from other media--television, comics, music videos, and even computer games--and from both the West and other Asian cultures. In the process they are creating fresh and exciting films that range from the meditative to the manic, offering hope that Japanese film will not only survive but thrive as it enters the new millennium.

Drawing on a wide range of literature and on interviews with firms, this book explores issues of economic growth with a focus on six East Asian cities: Bangkok, Beijing, Seoul, Shanghai, Singapore, and Tokyo. It suggests how policies and institutions can induce and furnish an urban environment that supports innovative activities. A valuable resource for researchers, urban planners, urban geographers, and policy makers interested in East Asia.

The Dekalog series is a new list of bi-annual publications dedicated to presenting insightful criticism on a wide range of subjects across the full spectrum of contemporary global cinema. Each issue is a guest-edited specially-themed volume including the writings of a diverse collection of authors, from academic scholars and cultural theorists, film and media critics, and filmmakers and producers, to various personalities involved in all kinds of institutionalised cinephilia such as film festival directors, cinema programmers and film museum curators. These multiple voices provide informed and complementary commentary on all things cinematic, making the Dekalog series the new home for serious film criticism.

Genre in Asian Film and Television takes a dynamic approach to the study of Asian screen media previously under-represented in academic writing. It combines historical overviews of developments within national contexts with detailed case studies on the use of generic conventions and genre hybridity in contemporary films and television programmes.

Contemporary Japanese Film

The Asian Film Industry

The Chinese Cinema Book

Iraq, Vietnam, and the Hard Lessons of War

Australian Screen in the 2000s

Independent Filmmaking Around the Globe

This book addresses some of the questions that have been brought to light by the varied experiences of culture industry workers and consumer publics across East Asia over the past decade. For over twenty years, the creative industries have been seen as the engine driving global economic transformation, as a way out of the dilemmas of de-industrialization, and as key to the projection of national soft power. The chapters in this book cover the former 'Tiger Economies' of South Korea, Taiwan, and Singapore, as well as Japan and China, and focus on a number of different industries - cinema, television, graphic design, fashion, and literature. The authors include sociologists, anthropologists, and cultural studies scholars, who approach the topics of creative work, government policy, and entrepreneurial strategy from a variety of perspectives. The chapters examine the varied political, economic, and social structures that influence the development of creative industries within the region and reveal how the careers of creative industry workers in different cities and different industries can vary. They also show how the development of the creative industries can affect many aspects of society, including city planning, policing, democratic politics, and ethnic and national identities. This book was originally published as a special issue of Culture, Theory and Critique.

The twenty-first century has witnessed the rise of India as a major media producer and consumer market increasingly engaged with the global economy. Aided by rising incomes, technological remediation, regulatory strategies, and a shifting political terrain, the business of media has been given official recognition as a substantive component of India's economy and as a prominent feature of its economic thinking. In light of these developments, these two pioneering volumes investigate the dynamics of an increasingly integrated media economy encompassing television, film, music, sport, and telecoms. Volume 1: Industrial Dynamics and Cultural Adaptation illustrates the distinctive industrial dynamics of India's media economy, tracking the deeply embedded cultural, political, and economic forces that determine its everyday operation. The selection of essays serves to demonstrate the unique patterns of development and the complex field of exchanges that have constituted India's media economy. As a whole, this volume posits a comprehensive approach to understanding the nature of media resources, the negotiation of industrial norms and the cultural context of a media economy firmly situated in the realities of India's distinct regions, cultures, and human networks. Volume 2: Market Dynamics and Social Transactions provides a comprehensive analysis of the interlocking markets that constitute the media economy, focusing upon its particular commodity forms, labour conditions, and spaces of consumption. Taking account of a rich set of case studies, this volume argues for the necessary consideration of multiple and interdependent markets in explicating our everyday encounters with media. By foregrounding the social transactions that encapsulate market exchanges, it begins to illustrate some of the novel aspirations, meanings, and relationships arising with India's media economy.

Winner of the Children's Literature Association Honor Book Award This volume establishes a dialogue between East and West in children's literature scholarship. In all cultures, children's literature shows a concern to depict identity and individual development, so that character and theme pivot on questions of agency and the circumstances that frame an individual's decisions and capacities to make choices and act upon them. Such issues of selfhood fall under the heading subjectivity. Attention to the representation of subjectivity in literature enables us to consider how values are formed and changed, how emotions are cultivated, and how maturation is experienced. Because subjectivities emerge in social contexts, they vary from place to place. This book brings together essays by scholars from several Asian countries -- Japan, India, Pakistan, Korea, Vietnam, Taiwan, Australia, Thailand, and The Philippines -- to address subjectivities in fiction and film within frameworks that include social change, multiculturalism, post-colonialism, globalization, and glocalization. Few scholars of western children's literature have a ready understanding of what subjectivity entails in children's literature and film from Asian countries, especially where Buddhist or Confucian thought remains influential. This volume will impact scholarship and pedagogy both within the countries represented and in countries with established traditions in teaching and research, offering a major contribution to the flow of ideas between different academic and educational cultures.

This book explores the roles cultural intermediaries play in East Asian cinema. Based on extensive original research, and viewing cinema from the social science perspective which emphasizes the social processes entailed in the cultural production, circulation, and consumption of films and the social relations they involve, rather than studying films as texts, the book examines issues such as the differences between individual and collective intermediaries, the diverse resources and services that they mediate, their social background and targeted audiences, and the political implications of their work. One important conclusion is that cultural intermediaries have been central to creating the whole "idea" of East Asian cinema.

New, Hybrid, and Alternate Media

Labour, Policy, and Ideology in East Asian Creative Industries

Asian Video Cultures

Transregional Encounters

Hong Kong Connections

On Location, Travel, and the Cinematic Geography of U.S. Orientalism

Filmmakers of the Pacific Rim have been delivering punches and flying kicks to the Hollywood movie industry for years. This book explores the ways in which the storytelling and cinematic techniques of Asian popular culture have migrated from grainy, low-budget martial arts movies to box-office blockbusters such as The Magnificent Seven, Star Wars, The Matrix and Transformers. While special effects gained prominence, the raw and gritty power of live combat emerged as an audience favorite, spawning Asian stars Bruce Lee and Jackie Chan and martial arts-trained stars Chuck Norris and Steven Seagal. As well as capturing the sheer onscreen adrenaline rush that characterizes the films discussed, this work explores the impact of violent cinematic entertainment and why it is often misunderstood.

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to disaporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Social theorists focus on the everyday lives and experiences of people living in South Asia in this book composed of papers that clearly convey important facets of the history, diversity, and richness of the region's social-cultural life, as well as speak to theoretical questions and concerns viewed as vital by a range of contemporary scholars. This edition contains many updated versions of those from the original book, as well as new papers from scholars whose work focuses on the kinds of critical contemporary issues that have impacted the region and grabbed the media over recent years: young, middle-class workers in call centers, the impact on local gender systems of the massive out-migration of Sri Lankan housemaids to oil-producing Middle East, the force and flavor of new Hindu nationalisms, contemporary terrain of homosexualities and local "global gay" movements, "brain-drain in reverse" of professionals to India, and the emergence of new middle-class lifeways amidst far reaching processes of cultural economic liberalization and globalization.

Queering Contemporary Asian American Art takes Asian American differences as its point of departure, and brings together artists and scholars to challenge normative assumptions, essentialisms, and methodologies within Asian American art and visual culture. Taken together, these nine original artist interviews, cutting-edge visual artworks, and seven critical essays explore contemporary currents and experiences within Asian American art, including the multiple axes of race and identity; queer bodies and forms; kinship and affect; and digital identities and performances. Using the verb and critical lens of queering to capture transgressive cultural, social, and political engagement and practice, the contributors to this volume explore the connection points in Asian American experience and cultural production of surveillance states, decolonization and diaspora, transnational adoption, and transgender bodies and forms, as well as heteronormative respectability, the military, and war. The interdisciplinary and theoretically informed frameworks in the volume engage readers to understand global and historical processes through contemporary Asian American artistic production.

Gold Mountains, Weedflowers and Murky Globes

Experience Design

Queering Contemporary Asian American Art

Asian Film Journeys

Asian Cinema

Concepts and Case Studies