

Multiple Modernities

Cinemas and
Popular Media in
Transcultural
East Asia

Edited by Jenny Kwok Wah Lau



Multiple Modernities Cinemas Popular Media In Transcultural East Asia

Lisa Bernstein, Chu-chueh Cheng



Multiple Modernities Cinemas Popular Media In Transcultural East 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 examine popular culture, most notably cinema and television, to see how modernization is both a response to the West and as a process that is unique in its own right in the region. 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, Mitsuhiro Yoshimoto, Yomota Inuhiko, Frances Gateward, Hector Rodriguez, Dai Jiahua, David Desser, August Palmer, Lu Szu Ping, and the editor.

Contemporary Asian Modernities Eva Kit-Wah Man, 2010 This book is a collection of selected essays presented at the International Symposium on Contemporary Asian Modernities, Transnationality, Interculturality, and Hybridity, hosted by the Humanities Programme of Hong Kong Baptist University in September 2006. As modernity has been used to describe the cultural, economic, and socio-political conditions in the Western world, the time in which we now live, and the Asian countries where capitalistic transformation is extensively carried out, are already articulating their own descriptions. The essays collected here discuss the notions of contemporary Asia and modernities as they relate to the global trend of adopting capitalism. They probe into questions related to modernity as well as global modernity, ranging from China in particular to Asia in general. As reflected in the pluriversal meanings in the title, the book endeavours to make critical inquiries into the concept of modernity/modernities from different perspectives.

The Two Koreas and their Global Engagements

Andrew David Jackson, 2022-02-22 This book departs from existing studies by focusing on the impact of international influences on the society, culture, and language of both North and South Korea. Since President Kim Young Sam's *seggyehwa* drive of the mid-1990s, South Korea has become a model for successful globalization. In contrast, North Korea is commonly considered one of the least internationally integrated countries. This characterization fails to account for the reality of the two Koreas and their global engagements. The opening essay situates the chapters by highlighting some significant contrasts and commonalities between the experiences of North and South Korea's history of engagement with the world beyond the Peninsula. The chapters explore both the longer-term historical influence of Korea's international contacts as well as specific Korean cultural, linguistic, and social developments that have occurred since the 1990s demise of the global Cold War and greater international integration.

Revealing/Reveiling Shanghai Lisa Bernstein, Chu-chueh Cheng, 2020-07-01 Examines Shanghai both as a real city and an imaginary locale from diverse cultural and disciplinary perspectives.

Cinema, Space, and Polylocality in a Globalizing China Yingjin Zhang, 2009-10-09 In this milestone work, prominent China film scholar

Yingjin Zhang proposes polylocality as a new conceptual framework for investigating the shifting spaces of contemporary Chinese cinema in the age of globalization. Questioning the national cinema paradigm, Zhang calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism. The book begins by addressing theories and practices related to space, place, and polylocality in contemporary China, before focusing on the space of scholarship and urging scholars to move beyond the current paradigm and explore transnational and comparative film studies. This is followed by a chapter that concentrates on the space of production and surveys the changing landscape of postsocialist filmmaking and the transformation of China's urban generation of directors. Next is an examination of the space of polylocality and the cinematic mappings of Beijing and a persistent reel contact with polylocality in hinterland China. In the fifth chapter, Zhang explores the space of subjectivity in independent film and video and contextualizes experiments by young directors with various documentary styles. Chapter 6 calls attention to the space of performance and addresses issues of media and mediation by way of two kinds of playing: the first with documentary as troubling information, the second with piracy as creative intervention. The concluding chapter offers an overview of Chinese cinema in the new century and provides production and reception statistics. Combining inspired critical insights, original observations, and new information, *Cinema Space and Polylocality in a Globalizing China* is a significant work on current Chinese film and a must read for film scholars and anyone seriously interested in cinema more generally or contemporary Chinese culture. **Architecture and the Landscape of**

Modernity in China before 1949 Edward Denison, 2017-02-17. This book explores China's encounter with architecture and modernity in the tumultuous epoch before Communism, an encounter that was mediated not by a singular notion of modernism emanating from the west, but that was uniquely multifarious, deriving from a variety of sources both from the west and importantly from the east. The heterogeneous origins of modernity in China are what make its experience distinctive, and its architectural encounters exceptional. These experiences are investigated through a re-evaluation of established knowledge of the subject within the wider landscape of modern art practices in China. The study draws on original archival and photographic material from different artistic genres and architecturally concentrates on China's engagement with the west through the treaty ports and leased territories, the emergence of architecture as a profession in China, and Japan's omnipresence, not least in Manchuria, which reached its apogee in the puppet state of Manchukuo. The study's geographically, temporally, and architecturally inclusive approach, framed by the concept of multiple modernities, questions the application of conventional theories of modernity or post-colonialism to the Chinese situation. By challenging conventional modernist historiography that has marginalised the experiences of the west's other for much of the last century, this book proposes different ways of grappling with and comprehending the distinction and complexity of China's experiences and its encounter with architectural modernity. Popular Culture in Asia Lorna Fitzsimmons, John A. Lent, 2013-05-07. Popular Culture in Asia consists of studies of film, music, architecture, television, and computer-mediated communication in China, Japan, South Korea,

Taiwan the Philippines Malaysia and Singapore addressing three topics urban modernities modernity celebrity and fan culture and memory and modernity *The Oxford Handbook of Religious Diversity* Chad V. Meister, 2011 This substantial volume of thirty three original chapters covers the full range of issues in religious diversity An indispensable guide for scholars and students its essays make novel contributions and are crafted by recognized experts who represent a wide variety of religious and philosophical perspectives and backgrounds *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 **Contemporary Sino-Japanese Relations on Screen** Griseldis Kirsch, 2015-05-28 Japan and China look back on a history of friendship as well as friction particularly in recent decades As the People's Republic of China's economy began to grow in the 1990s so did its political weight within Asia and its economical relevance for Japan Covering the years from 1989 to 2005 this book looks at Sino Japanese relations through film and television drama in the crucial time of China's ascent to an economic superpower in opposition to Japan's own ailing economy It provides an overview of how Japan views China through its visual media offers explanations as to how oppositions between the two countries came to exist and how and why certain myths about China have been conveyed Griseldis Kirsch argues that the influence of visual media within society cannot be underestimated nor should their value be lessened by them being perceived as part of popular culture Drawing on examples from a crucial 16 years in the history of post war Japan and China she explores to what extent these media were influenced by the political discourse of their time In doing so she adds another layer to the on going debate on Sino Japanese relations bringing together disciplines such as media studies history and area studies and thus filling a gap in existing research

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