



Rogue Flows

Trans-Asian Cultural Traffic

Edited by

Koichi Iwabuchi, Stephen Muecke and Mandy Thomas

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Rogue Flows Transasian Cultural Traffic

**Koichi Iwabuchi, Stephen
Muecke, Nabdt Thomas**



Rogue Flows Transasian Cultural Traffic:

Rogue Flows Koichi Iwabuchi, Stephen Muecke, Nabdt Thomas, 2004-11-01 *Rogue Flows* brings together some of the best and most knowledgeable writers on consumption and cultural theory to chart the under explored field of cultural flows and consumption across different regions in Asia and the importance of these flows in constituting contemporary Asian national identities It offers innovative possibilities for envisioning how the transfer of popular and consumer culture such as TV music film advertising and commodities across Asian countries has produced a new form of cross cultural fertilisation within Asian societies which does not merely copy Western counterparts *Rogue Flows* is unique in its investigation of how Asianness is being exploited by Asian transnational cultural industries and how it is involved in the new power relations of the region It is an important contribution to the literature of Asian cultural studies

Cultural Studies and Cultural Industries in Northeast Asia Chris Berry, Nicola Liscutin, Jonathan D. Mackintosh, 2009-05-01 These timely essays highlight regional cross fertilization in music film new media and popular culture in Northeast Asia including analysis of gender and labor issues amid differing regulatory frameworks and public policy concerning cultural production and piracy

Creativity and Culture in Greater China Chi-Cheung Leung, Sonny Shiu-Hing Lo, 2015-06-01 This publication unveils creative ideas on knowledge transfer from historical references to commercialization of cultural products It adopts multidisciplinary cross cultural and experimental approaches to study the cultural industries including art music popular culture psychology entrepreneurship and economic studies These scholarly thoughts and ideas were presented in the two conferences held at the Hong Kong Institute of Education in the summer of 2013 The chapters critically evaluate the current situation of the cultural industries and review the underlying relationships between the different sectors in the field By assessing the development of the cultural industries the authors hope that market and government intervention can enhance further consolidation and minimize hindrance to the growth of creativity

Creative Industries in China Michael Keane, 2013-05-06 *Creative industries in China* provides a fresh account of China's emerging commercial cultural sector The author shows how developments in Chinese art design and media industries are reflected in policy in market activity and grassroots participation Never has the attraction of being a media producer an artist or a designer in China been so enticing National and regional governments offer financial incentives consumption of cultural goods and services have increased creative workers from Europe North America and Asia are moving to Chinese cities culture is increasingly positioned as a pillar industry But what does this mean for our understanding of Chinese society Can culture be industrialised following the low cost model of China's manufacturing economy Is the national government really committed to social liberalisation This engaging book is a valuable resource for students and scholars interested in social change in China It draws on leading Chinese scholarship together with insights from global media studies economic geography and cultural studies

Gender, Media and Modernity in the Asia-Pacific Catherine Driscoll, Meaghan Morris, 2015-10-14 This collection offers a range of cultural studies perspectives on the ways gender and

modernity intersect in media produced in the Asia Pacific region It spans different ideas about modernity in the region different approaches to cultural analysis and different media forms from Taiwanese lifestyle television to avant garde Indian cinema from the emergence of a Chinese youth culture in online social networks to the alienation of country girls as imagined by Australian soap opera and from the fantastic politics of migrating bodies in Korean cinema to the masculine mimicry of fighting women in South East Asian action movies Together these essays explore the ways that media both records and helps produce images and experiences of modernity and the integral role gender plays in those processes This book was originally published as a special issue of Cultural Studies

Popular Culture and the State in East and Southeast Asia Nissim Otmazgin,Eyal Ben-Ari,2013-03-01 This volume examines the relations between popular culture production and export and the state in East and Southeast Asia including the urban centres and middle classes of Taiwan South Korea Japan Singapore Indonesia Malaysia China Thailand and the Philippines It addresses the shift in official thinking toward the role of popular culture in the political life of states brought about by the massive circulation of cultural commodities and the possibilities for attaining soft power In contrast to earlier studies this volume pays particular attention to the role of states and cross state cultural interactions in these processes It is the first major attempt to look at these issues comparatively and to provide an important corrective to the limitations of existing scholarship on popular culture in Asia that have usually neglected its political aspects As part of this move the essays in this volume suggest a widening of disciplinary perspectives Hitherto the preponderance of relevant studies has been in cultural and media fields anthropology or history Here the contributors explicitly draw on other disciplinary perspectives political science and international relations political economy law and policy studies to explore the complex interrelationships between the state politics and economics and popular culture This book will be of interest to students and scholars of Asian culture society and politics the sociology of culture political science and media studies

Routledge Handbook of East Asian Popular Culture Koichi Iwabuchi,Eva Tsai,Chris Berry,2016-12-01 Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese Korean Taiwanese Hong Kong and Chinese products have led to the construction of an East Asian Popular Culture This is both influenced by and in turn influences the national cultures and generates transnational co production and reinvention As East Asian popular culture becomes a global force it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture and in particular its transnational nature In this handbook the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting edge overview of this global phenomenon The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines including Cultural Studies Media Studies Communication Studies Anthropology Sociology and Asian Studies in general

Media Consumption and Everyday Life in Asia Youna

Kim,2008-06-30 This book explores people's everyday experience of the media in Asian countries in confrontation with huge social change and transition and the need to understand this phenomenon as it intersects with the media. It argues for the centrality of the media to Asian transformations in the era of globalization. The profusion of the media today with new imaginations, new choices and contradictions generates a critical condition for reflexivity, engaging everyday people to have a resource for the learning of self, culture and society in a new light. Media culture is creating new connections, new desires and threats, and the identities of people are being reworked at individual, national, regional and global levels. Within historically specific social conditions and contexts of the everyday, the chapters seek to provide a diversity of experiences and understandings of the place of the media in different Asian locations. This book considers the emerging consequences of media consumption in people's everyday life at a time when the political, socio-economic and cultural forces by which the media operate are rapidly globalizing in Asia.

Theatre and Performance in the Asia-Pacific D. Varney, P. Eckersall, C. Hudson, B. Hatley, 2013-07-01 Theatre and Performance in the Asia Pacific is an innovative study of contemporary theatre and performance within the framework of modernity in the Asia Pacific. It is an analysis of the theatrical imaginative as it manifests in theatre and performance in Australia, Indonesia, Japan and Singapore.

Negotiating Values in the Creative Industries Brian Moeran, Jesper Strandgaard Pedersen, 2011-05-19 Fairs, festivals and competitive events play a crucial role in the creative industries, yet their significance has been largely overlooked. This book explores the role of such events through a series of studies that include some of the most iconic fairs and festivals in the world. It brings together a team of distinguished scholars to examine art fairs, biennales, auctions, book fairs, television programming, markets, film festivals, animation, film festivals, country music festivals, fashion weeks, wine classifications and wine tasting events. This diverse set of studies shows that such events serve a variety of purposes, as field-configuring events (FCEs) as a way of ritualising industry practices and as tournaments of values where participants negotiate different cultural values to resolve economic issues. Suitable for academics and practitioners, this book presents a fascinating perspective on the role and importance of fairs, festivals and competitive events in the creative industries.

Re-Orientalism and South Asian Identity Politics Lisa Lau, Ana Cristina Mendes, 2012-05-23 Orientalism refers to the imitation of aspects of Eastern cultures in the West and was devised in order to have authority over the Orient. The concept of Re-Orientalism maintains the divide between the Orient and the West. However, where Orientalism is based on how the West constructs the East, Re-Orientalism is grounded on how the cultural East comes to terms with an orientalised East. This book explores various new forms, objects and modes of circulation that sustain this renovated form of Orientalism in South Asian culture. The contributors identify and engage with recent debates about postcolonial South Asian identity politics, discussing a range of different texts and films such as *The White Tiger*, *Bride Prejudice* and *Kama Sutra: A Tale of Love*. Providing new theoretical insights from the areas of literature, film studies and cultural and discourse analysis, this book is an stimulating read for students and scholars interested in South

Asian culture postcolonial studies and identity politics *Asia-Pacific Film Co-productions* Dal Yong Jin, Wendy Su, 2019-11-20 This book examines cross regional film collaboration within the Asia Pacific region Through a mixed methods approach of political economy industry and market as well as textual analysis the book contributes to the understanding of the global fusion of cultural products and the reconfiguration of geographic political economic and cultural relations Issues covered include cultural globalization and Asian regionalization identity regionalism and industry practices and inter Asian and transpacific co production practices among the U S A China South Korea Japan India Hong Kong Taiwan Argentina Australia and New Zealand **Japanese and Hong Kong Film Industries** Shuk-ting, Kinnia Yau, 2009-09-11 Drawing on first hand materials collected from the Chinese and Japanese literature as well as interviews with more than twenty filmmakers and scholars Kinnia Shuk ting Yau provides a solid historical account of the complex interactions between Japanese and Hong Kong film industries from the 1930s to 1970s The author describes in detail how Japan s efforts during the 1930s and 1940s to produce a Greater East Asian cinema led to many different kinds of collaborations between the filmmakers from China Hong Kong and Japan and how such development had laid the foundation for more exchanges between the cinemas in the post war period The period covered by the book is the least understood period of the East Asian film history Filling the gaps surrounding one of the most important but least understood periods of Asian film history this books discusses facts and resources once obscured by controversial issues related to wartime affairs with new insights and perspectives This book is an invaluable source of information for understanding how the current East Asian film networks came into existence by looking beyond conventional single case studies and adopting a transnational perspective in tracing the connections between different film industries Mechademia 7 Frenchy Lunning, 2012-10-30 Lines of Sight the seventh volume in the Mechademia series an annual forum devoted to Japanese anime and manga explores the various ways in which anime manga digital media fan culture and Japanese art from scroll paintings to superflat challenge undermine or disregard the concept of Cartesian or one point perspective the dominant mode of visual culture in the West since the seventeenth century More than just a visual mode or geometric system Cartesianism has shaped nearly every aspect of modern rational thought from mathematics and science to philosophy and history Framed by Thomas Lamarre s introduction Radical Perspectivalism the essays here approach Japanese popular culture as a visual mode that employs non Cartesian formations which by extension make possible new configurations of perception and knowledge Whether by shattering the illusion of visual or narrative seamlessness through the use of multiple layers or irregular layouts blurring the divide between viewer and creator providing diverse perspectives within a single work of art or rejecting dualism causality and other hallmarks of Cartesianism anime and manga offer in their radicalization of perspective the potential for aesthetic and even political transformation Contributors David Beynon Deakin U Fujimoto Yukari Meiji U Yuriko Furuhashi McGill U Craig Jackson Ohio Wesleyan U Reginald Jackson U of Chicago Thomas Lamarre McGill U Jinying Li Waiyee Loh Livia Monnet U of Montreal

Sharalyn Orbaugh U of British Columbia Stefan Riekeles Atsuko Sakaki U of Toronto Miryam Sas U of California Berkeley Timon Screech U of London Emily Somers Marc Steinberg Concordia U *The End of Fashion* Adam Geczy, Vicki Karaminas, 2018-11-01 Attitudes to fashion have changed radically in the twenty first century Dress is increasingly approached as a means of self expression rather than as a signifier of status or profession and designers are increasingly treated as artists as fashion moves towards art and enters the gallery museum and retail space This book is the first to fully explore the causes and implications of this shift examining the impact of technological innovation globalization and the growth of the internet The End of Fashion focuses on the ways in which our understanding of fashion and the fashion system have transformed as mass mediation and digitization continue to broaden the way that contemporary fashion is perceived and consumed Exploring everything from the rise of online shopping to the emergence of bloggers as power elites who have revolutionized the terrain of traditional fashion reportage this volume anatomizes a world in which runway shows now compete with live streaming digital fashion films Instagram and Pinterest Bringing together original cutting edge contributions from leading international scholars this book is essential reading for students and scholars of fashion and cultural studies as well as anyone interested in exploring the dramatic shifts that have shaken the fashion world this century and what they might say about larger changes within an increasingly global and digital society **Asian Cinemas** Dimitris Eleftheriotis, Gary Needham, 2006-03-31 The West s current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars students viewers and Asian films This book examines a number of detailed case studies such as the films of Ozu Bruce Lee Hong Kong and Turkish cinema Hindi melodramas Godzilla films Taiwanese directors and Fifth Generation Chinese cinema and uses them to investigate the limitations of Anglo U S theoretical models and critical paradigms By engaging readers with familiar areas of critical discourse such as postcolonial criticism national cinema genre authorship and stardom the book aims to introduce within such contexts the unfamiliar case studies that will be explored in depth and detail **East Asian Pop Culture** Beng Huat Chua, Koichi Iwabuchi, 2008-02-01 The contributors analyse the subject of Asian pop culture arranged under three headings Television Industry in East Asia Transnational Crosscultural Receptions of TV Dramas and Nationalistic reactions **Aussie Fans** Celia Lam, Jackie Raphael, 2019-10-01 Australia holds a unique place in the global scheme of fandom Much of the media consumed by Australian audiences originates from either the United States or the United Kingdom yet several Australian productions have also attracted international fans in their own right This first ever academic study of Australian fandom explores the national popular culture scene through themes of localization and globalization The essays within reveal how Australian audiences often seek authentic imports and eagerly embrace different cultures examining both Hollywood s influence on Australian fandom and Australian fan reactions to non Western content By shining a spotlight on Australian fandom this book not only provides an important case study for fan studies scholars it also helps add nuance to a field whose current literature

is predominantly U S and U K focused Contributors Kate Ames Ahmet Atay Jessica Carniel Toija Cinque Ian Dixon Leigh Edmonds Sharon Elkind Jacqui Ewart Lincoln Geraghty Sarah Keith Emerald L King Renee Middlemost *Introduction to Japanese Horror Film* Colette Balmain, 2008-10-14 This book is a major historical and cultural overview of an increasingly popular genre Starting with the cultural phenomenon of Godzilla it explores the evolution of Japanese horror from the 1950s through to contemporary classics of Japanese horror cinema such as Ringu and Ju On The Grudge Divided thematically the book explores key motifs such as the vengeful virgin the demonic child the doomed lovers and the supernatural serial killer situating them within traditional Japanese mythology and folk tales The book also considers the aesthetics of the Japanese horror film and the mechanisms through which horror is expressed at a visceral level through the use of setting lighting music and mise en scene It concludes by considering the impact of Japanese horror on contemporary American cinema by examining the remakes of Ringu Dark Water and Ju On The Grudge The emphasis is on accessibility and whilst the book is primarily marketed towards film and media students it will also be of interest to anyone interested in Japanese horror film cultural mythology and folk tales cinematic aesthetics and film theory Structure, Audience and Soft Power in East Asian Pop Culture Beng Huat Chua, 2012-03-01 East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora Taking Singapore as a locus of pan Asian Chineseness Chua Beng Huat provides detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences formation and exercise of consumer power and engagement with national politics In an era where exercise of military power is increasingly restrained pop culture has become an important component of soft power diplomacy and transcultural collaborations in a region that is still haunted by colonization and violence The author notes that the aspirations behind national governments efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products by the danger of backlash from other members of the importing country s population that do not consume the popular culture products in question and by the efforts of the primary consuming country the People s Republic of China to shape products through co production strategies and other indirect modes of intervention

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