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the title states, as a field guide, introducing a broad range of films from a broad range of Asian countries. If you already have a background in Asian Cinema, some of the sections may not be of great use, as you're likely to already be familiar with Yimou,

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Kurosawa, Kaige, Ozu, Kar-Wai,
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Asian but are included to expand on a director's career (e.g. Jackie Chan, Tsui Hark) Part One: The Old Guard China: Tradition and Resistance (#1-76) Japan: Cinema of Extremes (77-266)

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Tom Vick. Asian Cinema is a book
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cinema in various regions in Asia throughout the years. This is an (arguably) complete list of the films mentioned in the book for easy identification purposes. Part One: The Old Guard.

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The First Complete Guide to Asian Film Asian cinema has never been more popular than it is today. In recent years, films such as

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Spirited Away, Hero, Kung Fu Hustle, and Crouching Tiger, Hidden Dragon have made surprising inroads into the American box office. Directors such as Jim Jarmusch, with Ghost Dog, and Quentin Tarantino, with Kill Bill Vols. I and II, have paid

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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

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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

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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

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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.

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This book explores the range and dynamism of contemporary Asian cinemas, covering East Asia (China, Japan, South Korea, Hong Kong, Taiwan), Southeast Asia (Thailand, Singapore, Malaysia), South Asia (Bollywood), and West

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Asia (Iran), in order to discover what is common about them and to engender a theory or concept of "Asian Cinema". It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that

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Asian Cinema constitutes a separate pedagogical subject, and putting forward an alternative cinematic paradigm. The book covers "styles", including the works of classical Asian Cinema masters, and specific genres such as horror films, and Bollywood

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and Anime, two very popular modes of Asian Cinema; "spaces", including artistic use of space and perspective in Chinese cinema, geographic and personal space in Iranian cinema, the private "erotic space" of films from South Korea and Thailand, and the persistence

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of the family unit in the urban spaces of Asian big cities in many Asian films; and "concepts" such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest, both

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inside and outside Asia, of Asian culture, of which film is increasingly an indispensable component – this book provides a rich, insightful overview of what exactly constitutes Asian Cinema.

Japanese film director Seijun

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Suzuki began his career making increasingly outrageous B movies for Nikkatsu Studios in the 1950s and 1960s (he was eventually fired for his stylistic excesses). More than ten years later, he reinvented himself as an independent filmmaker with a

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uniquely eccentric vision. He remains a cult figure outside of Japan and his influence can be seen in the work of directors as diverse as Jim Jarmusch, Baz Luhrmann, and Quentin Tarantino. Time and Place Are Nonsense, the first book-length

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study of his work in English, aims to enhance the appreciation of his films by analyzing them in light of the cultural and political turmoil of post-World War II Japan and the aesthetic traditions that inform them.

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the first installment of Directory of World Cinema: Japan, this volume continues the exploration of the enduring classics, cult favorites, and contemporary blockbusters of Japanese cinema with new contributions from leading critics and film scholars.

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Among the additions to this volume are in-depth treatments of two previously unexplored genres--youth cinema and films depicting lower-class settings--considered alongside discussions of popular narrative forms, including J-Horror, samurai

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cinema, anime, and the Japanese New Wave. Accompanying the critical essays in this volume are more than 150 new film reviews, complemented by full-color film stills, and significantly expanded references for further study. From the Golden Age to the film festival

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favorites of today, Directory of World Cinema: Japan 2 completes this comprehensive treatment of a consistently fascinating national cinema.

This collection offers new approaches to theorizing Asian

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film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to

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the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the “belt and road” of a rising China to historical ruminations on the legacy of colonialism across the

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continent, the authors argue that the category of "Asian cinema" from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those

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interested in the past, present, and possible future of Asian cinema in the 21st century.

The East and Southeast Asia region constitutes the world's most compelling theatre of accelerated globalization and

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industrial restructuring. Following a spectacular realization of the 'industrialization paradigm' and a period of services-led growth, the early twenty-first century economic landscape among leading Asian states now comprises a burgeoning 'New

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Economy' spectrum of the most advanced industrial trajectories, including finance, the knowledge economy and the 'new cultural economy'. In an agenda-setting volume, *New Economic Spaces in Asian Cities* draws on stimulating research conducted by a new

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generation of urban scholars to generate critical analysis and theoretical insights on the New Economy phenomenon within Asia. New industry formation and the transformation of older economic practices constitute instruments of development, as

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well as signifiers of larger processes of change, expressed in the reproduction of space in the city. Asia's major cities become the key staging areas for the New Economy, driven by the growing wealth of an urban middle and professional class,

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higher education institutions, city-based inter-regional movements and urban mega-projects. New Economic Spaces in Asian Cites animates this New Economy discourse by means of vibrant storylines of instructive cities and sites, including cases studies

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situated in cities such as Tokyo, Seoul, Shanghai, Beijing, Shenzhen, and Singapore.

Theoretical and normative issues associated with the emergence of the new cultural economy are the subject of the book's context-setting chapters, and each case

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study presents an evocative narrative of development interdependencies and exemplary outcomes on the ground. New Economic Spaces in Asian Cities offers a vivid contribution to our understanding of the ongoing transformation of Asia's urban

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system, including the critical intersections of global and local-regional dynamics in processes of new industry formation and the relayering of space in the Asian metropolis. The synthesis of empirical profiles, normative insights, and theoretical reference

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points enhances the book's interest for scholars and students in fields of Asian studies, urban and cultural studies, and urban and economic geography, as well as for policy specialists and urban/community planners.

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Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern

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researcher. The second book in a remarkable three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of

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Taiwanese film scholars from the 1950s to 2013. Paired with An Annotated Bibliography for Chinese Film Studies (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of

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Chinese film scholarship, charting its unique intellectual arc.

Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves

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through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary

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studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of

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