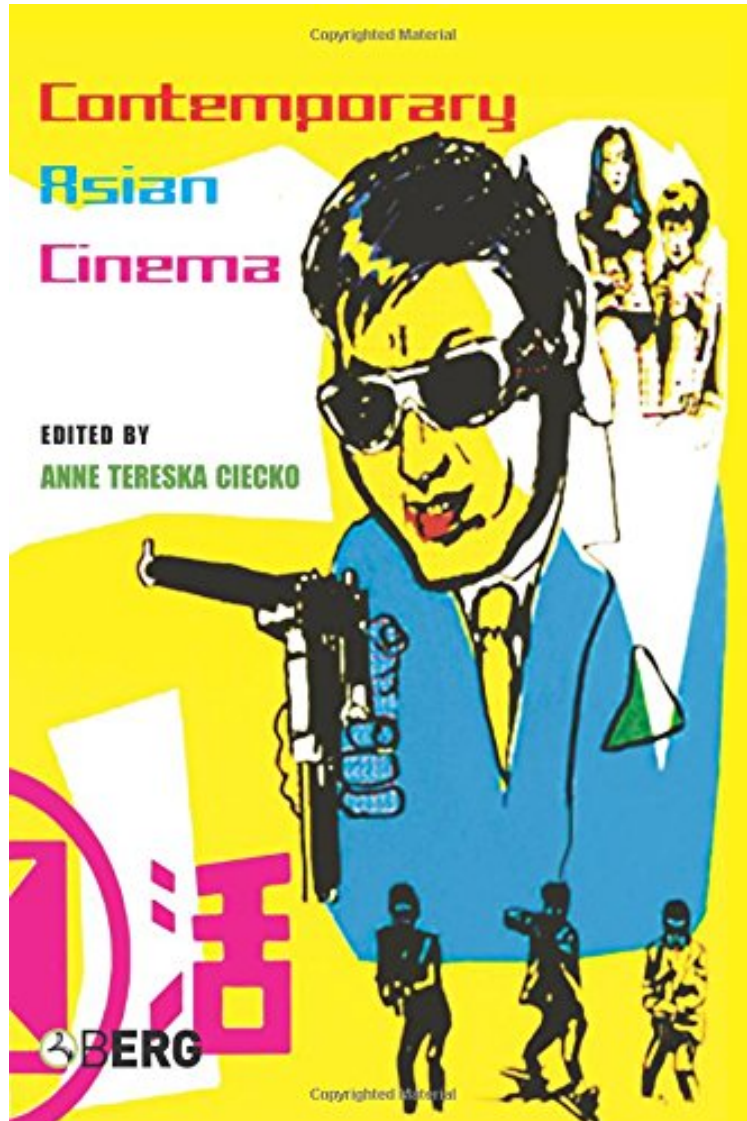


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Contemporary Asian Cinema: Popular Culture in a Global Frame

Anne Tereska Ciecko

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Anne Tereska Ciecko : Contemporary Asian Cinema: Popular Culture in a Global Frame before purchasing it in order to gage whether or not it would be worth my time, and all praised Contemporary Asian Cinema: Popular Culture in a Global Frame:

4 of 6 people found the following review helpful. Probably the Worst of its Kind...By 4-Legged Defender[Contemporary Asian Cinema (Popular Culture in a Global Frame) - edited by Anne Tereska Ciecko - 2006] Personally, I'm getting tired of reading hyper-intellectualized, self-aggrandizing, overinflated flatulence regarding

cinema and its contextual framework by academia involved in a vapid display of a circle-jerk or daisy-chain. These books, their authors and contributors could (and do) suck the life and any possible enjoyment out of the topic and the readers desire to learn something quicker than a succubus or Anne Rice vamp. But this had to be the most tedious, uninspiring, uninformative book on film I've ever read, bar none. First off, there's so little mention of cinema in these pages it's ridiculous. There's more emphasis on political, cultural, economic, sociological, geographical and philosophical elements that the various authors forgot what their principal topic was, and when they did recall, it was only a casual mention of a film here or there in relation to the other factors. Frustrating on all counts. Then there's the idea (according to the title anyway) of 'contemporary' cinema, yet each chapter's author feels compelled to delve into the history of each nation's film industry, leaving little room for the mention of anything contemporary at all. In each country's chapter, only 4 or 5 films and even fewer directors are cited, and their body of work undeclared yet alone explored. You'd think (at least I did) when the book's cover is a direct rip-off of the artwork of the Criterion Collection release of Seijun Suzuki's 'Branded To Kill', that some inclusion of Japanese 60's cinema would be mentioned as well as a few of its auteurs, but no such luck. It's only when you can painstakingly persevere until the final few chapters on Japan, Hong Kong and Korea that a few morsels of significance emerge, but I believe most readers will have abandoned ship long before this, much like the captain of the recently sunken Costa Concordia cruise vessel. Another issue I have problems with (and this is true in three of the five other books on Asian cinema I've read) is the inclusion of ALL countries geographically situated in Asia, as opposed to those nations most recognized for their prodigious and pertinent output. Sri Lanka, Bangladesh, Pakistan, Malaysia - who really cares? There's no real cinematic output from these countries, by the various authors own admissions. And India / Bollywood? It warrants its own book, having precious little to do with cultures typically associated with the East as we've come to think and associate with Asian film. Culturally, they share as much as a Missionary and the Missionary position, IMO. And geographically, I repeat - who cares? Not likely anyone picking up a reading on Asian cinema, I assure you. The writers all suffer from the lifeless, myopic tendencies of pretentious academia, and they're probably unaware of it, so I'm not certain we can directly fault them for this, but it certainly makes for incredibly dull reading. Cinema is alleged to entertain, illuminate and inform, and this book does none of that. It's like drinking salt water; it won't do much for your thirst on this topic. Having seen around 13 to 1500 Asian films, I was hoping to come away with something new and didn't - for the novice, it'll make you avoid Asian flicks like a black cat on Halloween. Pass on this one. 0 of 0 people found the following review helpful. great Asian cinema book By filmscholar A terrific collection of well-written essays by top-notch scholars covering Indonesia, Malaysia, Singapore, Vietnam, Hong Kong, PRC, Japan, Philippines, South Korea, and more. Indispensable resource!

This book presents the most authoritative assessment of contemporary Asian cinema available. Each chapter describes the cultural aspects of popular film production, analyzing key films in the context of the national, the regional and the global. Topics covered include: film theory and Asian cinema, popular film genres, major industry figures, the "art film", connections between the state and commercial interests, cultural policies, representations of national identity, trends in international co-production, and more.

An excellent introduction to Asian cinema. Screening the Past Each chapter is concise, clearly written, and accessible, giving a suitable foundation and introduction. Supplemented by more complex essays on individual films, this book should also be useful for upper level under-graduate and even MA courses. It will surely be popular with teachers and students alike. Chris Berry, Goldsmiths College, Global Media and Communication (Vol. 3, 2007) Contemporary Asian Cinema is, therefore, certainly a welcome book that is not only valuable, but also an excellent introduction to Asian cinema. David Neo, La Trobe University About the Author Anne Tereska Cieccko is Assistant Professor in the Department of Communication at the University of Massachusetts-Amherst.