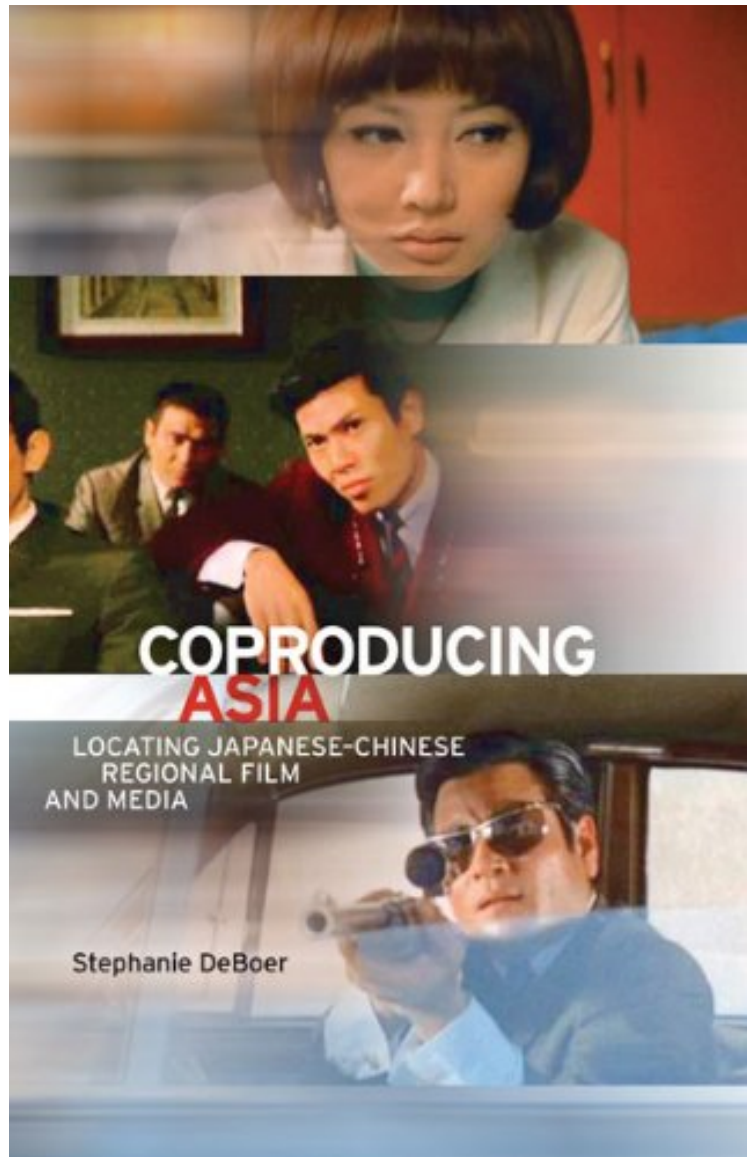


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# Coproducing Asia: Locating JapaneseChinese Regional Film and Media

*Stephanie DeBoer*

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#1937165 in Books 2014-03-01 Original language: English PDF # 1 8.50 x .90 x 5.50l, .80 #File Name: 0816689504256 pages | File size: 74.Mb

**Stephanie DeBoer : Coproducing Asia: Locating JapaneseChinese Regional Film and Media** before purchasing it in order to gage whether or not it would be worth my time, and all praised Coproducing Asia: Locating JapaneseChinese Regional Film and Media:

East Asia largely functions as a single film and media market, but behind it exists a multifaceted world of coproduction crossing linguistic and national borders. In *Coproducing Asia*, Stephanie DeBoer guides readers through a rich genealogy of regional film and media coproduction, all the while introducing innovative methods for their examination across decades, locations, and scales of production in East Asia and beyond. Beginning with the present and moving back in time, *Coproducing Asia* paints a picture of the assemblages of coproduction in East Asia and their negotiation of Cold War geopolitics and imperial legacies along with the emergence of China as a global market. Addressing wide-screen international romances of the early 1960s, technology transfers of Cold War action cinema, SinoJapanese friendship TV collaborations, Asian omnibus film and video, and more recent China-centered blockbusters, DeBoer deftly contextualizes each case study while accounting for the difficulties involved in the cultural, creative, and industry mediations associated with coproduction. Based on rarely seen archival research as well as interviews with producers in Tokyo, Hong Kong, Taipei, and Shanghai, *Coproducing Asia* provides compelling frames for understanding the significance of film and media coproduction in East Asia, making clear that it is not only a site of technological transformation but also an arena for competing senses of regional location and place.

"*Coproducing Asia* is a wonderful book that will have genuine and lasting significance. Stephanie DeBoer has produced a nuanced and practical account of the tensions and difficulties involved not only in the too rarely studied creative and business negotiations enabling a co-production, but also in the asymmetrical cultural investments and historical hauntings at stake in such ventures and active in their differing sites of reception. Its a tour de force." Meaghan Morris, author of *Identity Anecdotes: Translation and Media Culture*