

Searchmaton

Kathryn Ibata-Arens

Labour, Policy, and Ideology in East Asian Creative Industries Teri J. Silvio, Lily H. Chumley, 2020-06-29 This book addresses some of the questions that have been brought to light by the varied experiences of culture industry workers and consumer publics across East Asia over the past decade. For over twenty years, the creative industries have been seen as the engine driving global economic transformation, as a way out of the dilemmas of de-industrialization, and as key to the projection of national soft power. The chapters in this book cover the former ‘Tiger Economies’ of South Korea, Taiwan, and Singapore, as well as Japan and China, and focus on a number of different industries – cinema, television, graphic design, fashion, and literature. The authors include sociologists, anthropologists, and cultural studies scholars, who approach the topics of creative work, government policy, and entrepreneurial strategy from a variety of perspectives. The chapters examine the varied political, economic, and social structures that influence the development of creative industries within the region and reveal how the careers of creative industry workers in different cities and different industries can vary. They also show how the development of the creative industries can affect many aspects of society, including city planning, policing, democratic politics, and ethnic and national identities. This book was originally published as a special issue of Culture, Theory and Critique.

Pita-ten Koge Donbo,

From the New World, Volume 3 Yusuke Kishi, 2014-03-04 Saki and friends finally learn many of the troubling secrets of their brave new world.

Whether the harsh facts can be altered or not is another matter altogether.

The Tatami Galaxy Tomihiko Morimi, 2015-05-19

Mobile Interface Theory Jason Farman, 2013-06-17 In this updated second edition, Jason Farman offers a ground-breaking look at how location-aware mobile technologies are radically shifting our sense of identity, community, and place-making practices. Mobile Interface Theory is a foundational book in mobile media studies, with the first edition winning the Book of the Year Award from the Association of Internet Researchers. It explores a range of mobile media practices from interface design to maps, AR/VR, mobile games, performances that use mobile devices and mobile storytelling projects. Throughout, Farman provides readers with a rich theoretical framework to understand the ever-transforming landscape of mobile media and how they shape our bodily practices in the spaces we move through. This fully updated second edition features updated examples throughout reflecting the shifts in mobile technology. This is the ideal text for those studying mobile media, social media, digital media, and mobile storytelling.

The Anime Machine Thomas Lamarre, 2013-11-30 Despite the longevity of animation and its significance within the history of cinema, film theorists have focused on live-action motion pictures and largely ignored hand-drawn and computer-generated movies. Thomas Lamarre contends that the history, techniques, and complex visual language of animation, particularly Japanese animation, demands serious and sustained engagement, and in *The Anime Machine* he lays the foundation for a new critical theory for reading Japanese animation, showing how anime fundamentally differs from other visual media. *The Anime Machine* defines the visual characteristics of anime and the meanings generated by those specifically “animetic” effects—the multiplanar image, the distributive field of vision, exploded projection, modulation, and other techniques of character animation—through close analysis of major films and television series, studios, animators, and directors, as well as Japanese theories of animation. Lamarre first addresses the technology of anime: the cells on which the images are drawn, the animation stand at which the animator works, the layers of drawings in a frame, the techniques of drawing and blurring lines, how characters are made to move. He then examines foundational works of anime, including the films and television series of Miyazaki Hayao and Anno Hideaki, the multimedia art of Murakami Takashi, and CLAMP’s manga and anime adaptations, to illuminate the profound connections between animators, characters, spectators, and technology. Working at the intersection of the philosophy of technology and the history of thought, Lamarre explores how anime and its related media entail material orientations and demonstrates concretely how the “animetic machine” encourages a specific approach to thinking about technology and opens new ways for understanding our place in the technologized world around us.

Anime's Media Mix Marc Steinberg, 2012 Untangles the web of commodity, capitalism, and art that is anime

Pervasive Animation Suzanne Buchan, 2013-08-22 This new addition to the AFI Film Readers series brings together original scholarship on animation in contemporary moving image culture, from classic experimental and independent shorts to digital animation and installation. The collection – that is also a philosophy of animation – foregrounds new critical perspectives on animation, connects them to historical and contemporary philosophical and theoretical contexts and production practice, and expands the existing canon. Throughout, contributors offer an interdisciplinary roadmap of new directions in film and animation studies, discussing animation in relationship to aesthetics, ideology, philosophy, historiography, visualization, genealogies, spectatorship, representation, technologies, and material culture.

Divining a Digital Future Paul Dourish, Genevieve Bell, 2014-01-10 A sociotechnical investigation of ubiquitous computing as a research enterprise and as a lived reality. Ubiquitous computing (or ubicomp) is the label for a “third wave” of computing technologies. Following the eras of the mainframe computer and the desktop PC, ubicomp is characterized by small and powerful computing devices that are worn, carried, or embedded in the world around us. The ubicomp research agenda originated at Xerox PARC in the late 1980s; these days, some form of that vision is a reality for the millions of

users of Internet-enabled phones, GPS devices, wireless networks, and smart domestic appliances. In *Divining a Digital Future*, computer scientist Paul Dourish and cultural anthropologist Genevieve Bell explore the vision that has driven the ubiquitous computing research program and the contemporary practices that have emerged—both the motivating mythology and the everyday messiness of lived experience. Reflecting the interdisciplinary nature of the authors' collaboration, the book takes seriously the need to understand ubicomp not only technically but also culturally, socially, politically, and economically. Dourish and Bell map the terrain of contemporary ubiquitous computing, in the research community and in daily life; explore dominant narratives in ubicomp around such topics as infrastructure, mobility, privacy, and domesticity; and suggest directions for future investigation, particularly with respect to methodology and conceptual foundations.

Chromatic Algorithms Carolyn L. Kane, 2014-08-13 These days, we take for granted that our computer screens—and even our phones—will show us images in vibrant full color. Digital color is a fundamental part of how we use our devices, but we never give a thought to how it is produced or how it came about. *Chromatic Algorithms* reveals the fascinating history behind digital color, tracing it from the work of a few brilliant computer scientists and experimentally minded artists in the late 1960s and early '70s through to its appearance in commercial software in the early 1990s. Mixing philosophy of technology, aesthetics, and media analysis, Carolyn Kane shows how revolutionary the earliest computer-generated colors were—built with the massive postwar number-crunching machines, these first examples of “computer art” were so fantastic that artists and computer scientists regarded them as psychedelic, even revolutionary, harbingers of a better future for humans and machines. But, Kane shows, the explosive growth of personal computing and its accompanying need for off-the-shelf software led to standardization and the gradual closing of the experimental field in which computer artists had thrived. Even so, the gap between the bright, bold presence of color onscreen and the increasing abstraction of its underlying code continues to lure artists and designers from a wide range of fields, and Kane draws on their work to pose fascinating questions about the relationships among art, code, science, and media in the twenty-first century.

Recentering Globalization Koichi Iwabuchi, 2002-11-08 Globalization is usually thought of as the worldwide spread of Western—particularly American—popular culture. Yet if one nation stands out in the dissemination of pop culture in East and Southeast Asia, it is Japan. Pokémon, anime, pop music, television dramas such as *Tokyo Love Story* and *Long Vacation*—the export of Japanese media and culture is big business. In *Recentering Globalization*, Koichi Iwabuchi explores how Japanese popular culture circulates in Asia. He situates the rise of Japan's cultural power in light of decentering globalization processes and demonstrates how Japan's extensive cultural interactions with the other parts of Asia complicate its sense of being in but above or similar but superior to the region. Iwabuchi has conducted extensive interviews with producers, promoters, and consumers of popular culture in Japan and East Asia. Drawing upon this research, he analyzes Japan's localizing strategy of repackaging Western pop culture for Asian consumption and the ways Japanese popular culture arouses regional cultural resonances. He considers how transnational cultural flows are experienced differently in various geographic areas by looking at bilateral cultural flows in East Asia. He shows how Japanese popular music and television dramas are promoted and understood in Taiwan, Hong Kong, and Singapore, and how Asian popular culture (especially Hong Kong's) is received in Japan. Rich in empirical detail and theoretical insight, *Recentering Globalization* is a significant contribution to thinking about cultural globalization and transnationalism, particularly in the context of East Asian cultural studies.

Animated 'Worlds' Suzanne Buchan, 2007-02-20 What do we mean by the term animation when we are discussing film? Is it a technique? A style? A way of seeing or experiencing a world that has little relation to our own lived experience of the world? In *Animated Worlds*, contributors reveal the astonishing variety of worlds animation confronts us with. Essays range from close film analyses to phenomenological and cognitive approaches, spectatorship, performance, literary theory, and digital aesthetics. Authors include Vivian Sobchack, Richard Weihe, Thomas Lamarre, Paul Wells, and Karin Wehn.

Haunted Media Jeffrey Sconce, 2000 Examines the repeated association of new electronic media with spiritual phenomena from the telegraph in the late 19th century to television.

Beyond Japan Peter J. Katzenstein, Takashi Shiraishi, 2018-07-05 Have Japan's relative economic decline and China's rapid ascent altered the dynamics of Asian regionalism? Peter Katzenstein and Takashi Shiraishi, the editors of *Network Power*, one of the most comprehensive volumes on East Asian regionalism in the 1990s, present here an impressive new collection that brings the reader up to date. This book argues that East Asia's regional dynamics are no longer the result of a simple extension of any one national model. While Japanese institutional structures and political practices remain critically important, the new East Asia now under construction is more than, and different from, the sum of its various national parts. At the outset of a new century, the interplay of Japanese factors with Chinese, American, and other national influences is producing a distinctively new East Asian region.

New Media, Old Media Wendy Hui Kyong Chun, Thomas Keenan, 2006 In this history of new media technologies, leading media and cultural theorists examine new media against the background of traditional media such as film, photography, and print in order to evaluate the multiple claims made about

the benefits and freedom of digital media.

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.

Ambient Media Paul Roquet, 2016-02-01 Ambient Media examines music, video art, film, and literature as tools of atmospheric design in contemporary Japan, and what it means to use media as a resource for personal mood regulation. Paul Roquet traces the emergence of ambient styles from the environmental music and Erik Satie boom of the 1960s and 1970s to the more recent therapeutic emphasis on healing and relaxation. Focusing on how an atmosphere works to reshape those dwelling within it, Roquet shows how ambient aesthetics can provide affordances for reflective drift, rhythmic attunement, embodied security, and urban coexistence. Musicians, video artists, filmmakers, and novelists in Japan have expanded on Brian Eno's notion of the ambient as a style generating "calm, and a space to think," exploring what it means to cultivate an ambivalent tranquility set against the uncertain horizons of an ever-shifting social landscape. Offering a new way of understanding the emphasis on "reading the air" in Japanese culture, Ambient Media documents both the adaptive and the alarming sides of the increasing deployment of mediated moods. Arguing against critiques of mood regulation that see it primarily as a form of social pacification, Roquet makes a case for understanding ambient media as a neoliberal response to older modes of collective attunement—one that enables the indirect shaping of social behavior while also allowing individuals to feel like they are the ones ultimately in control.

Breakthrough Mark Stefik, Barbara Stefik, 2004 The authors explore strategies for fostering powerful cultures of innovation and creating breakthroughs. The text includes several profiles of MIT innovators.

The New Politics of Surveillance and Visibility Richard V. Ericson, Kevin D. Haggerty, 2006-01-01 Since the terrorist attacks of September 2001, surveillance has been put forward as the essential tool for the "war on terror," with new technologies and policies offering police and military operatives enhanced opportunities for monitoring suspect populations. The last few years have also seen the public's consumer tastes become increasingly codified, with "data mines" of demographic information such as postal codes and purchasing records. Additionally, surveillance has become a form of entertainment, with "reality" shows becoming the dominant genre on network and cable television. In *The New Politics of Surveillance and Visibility*, editors Kevin D. Haggerty and Richard V. Ericson bring together leading experts to analyse how society is organized through surveillance systems, technologies, and practices. They demonstrate how the new political uses of surveillance make visible that which was previously unknown, blur the boundaries between public and private, rewrite the norms of privacy, create new forms of inclusion and exclusion, and alter processes of democratic accountability. This collection challenges conventional wisdom and advances new theoretical approaches through a series of studies of surveillance in policing, the military, commercial enterprises, mass media, and health sciences.

Innovation and Entrepreneurship in Japan Kathryn Iwata-Arens, 2009-12-17 Japan's innovators and entrepreneurs have survived recession in the 1990s to prosper in today's competitive business environment. This volume explores the struggles of entrepreneurs and civic-minded local leaders in fostering innovative activity, and identifies key business lessons for an economy in need of dynamic change. Iwata-Arens offers in-depth analysis of strategy in firms, communities and in local government. The book examines detailed case studies of high-technology manufacturers in Kyoto, Osaka and Tokyo, as well as bio-tech clusters in America—demonstrating far-reaching innovation and competition effects in national institutions

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