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Casey Brienza

Mass Effect-The Poster Collection Various,2015-08-25 Step into the expansive sci-fi universe of Mass Effect with Dark Horse's oversized collection of twenty high-quality art prints from the smash-hit video game series!-Darkhorse.com.

The Art of The Mass Effect Universe Casey Hudson,2012-02-07 The Mass Effect trilogy is a groundbreaking epic that has immersed gamers in one of science fiction's richest universes. Now BioWare and Dark Horse are proud to invite fans deeper than ever into the Mass Effect saga with The Art of the Mass Effect Universe! Featuring concept art and commentary by BioWare on the games' characters, locations, vehicles, weapons, and more (including Mass Effect 3) The Art of the Mass Effect Universe is the most complete companion available to gaming's most compelling series!

Mass Effect: Deception William C. Dietz,2012-01-31 An all-new adventure inspired by the award-winning videogame from BioWare! The universe is under siege. Every fifty thousand years, a race of sentient machines invades our galaxy to harvest all organic life-forms. They are the Reapers. Two people who know the truth are desperately searching for a way to stop the cycle: Navy admiral David Anderson and his partner, Kahlee Sanders. They have uncovered grisly evidence proving that the Reaper threat is real. But in so doing they have exposed the machinations of Cerberus, a secretive paramilitary organization, and its mysterious leader, the Illusive Man—putting David and Kahlee in mortal danger, for Cerberus will stop at nothing to protect its secrets. But along the way, they find an unlikely ally in Gillian Grayson, a young woman with extraordinary powers. Once the subject of horrifying scientific experiments, Gillian is now free—and beginning to master her deadly abilities. But after learning that Cerberus was responsible for the death of her father, Gillian swears vengeance against the group and the Illusive Man—threatening to unravel everything Kahlee and David are fighting for.

Mechademia 6 Frenchy Lunning,2011-11-03 Manga and anime inspire a wide range of creative activities for fans: blogging and contributing to databases, making elaborate cosplay costumes, producing dōjinshi (amateur) manga and scanlations, and engaging in fansubbing and DIY animation. Indeed, fans can no longer be considered passive consumers of popular culture easily duped by corporations and their industrial-capitalist ideologies. They are now more accurately described as users, in whose hands cultural commodities can provide instant gratification but also need to be understood as creative spaces that can be inhabited, modified, and enhanced. User Enhanced, the sixth volume of the Mechademia series, examines the implications of this transformation from consumer to creator. Why do manga characters lend themselves so readily to user enhancement? What are the limitations on fan creativity? Are fans simply adding value to corporate properties with their enhancements? And can the productivity and creativity of user activities be transformed into genuine cultural enrichment and social engagement? Through explorations of the vitality of manga characters, the formal and structural open-endedness of manga, the role of sexuality and desire in manga and anime fandom, the evolution of the Lolita fashion subculture, the contemporary social critique embodied in manga like Helpman! and Ikigami, and gamer behavior within computer games, User Enhanced suggests that commodity enhancement may lead as easily to disengagement and isolation as to interaction, connection, and empowerment. Contributors: Brian Bergstrom; Lisa Blauersouth; Aden Evens, Dartmouth College; Andrea Horbinski; Itô Gô, Tokyo Polytechnic U; Paul Jackson; Yuka Kanno; Shion Kono, Sophia U, Tokyo; Thomas Lamarre, McGill U; Christine L. Marran, U of Minnesota; Miyadai Shinji, Tokyo Metropolitan U; Miyamoto Hirohito, Meiji U; Livia Monnet, U of Montreal; Miri Nakamura, Wesleyan U; Matthew Penney, Concordia U, Montreal; Emily Raine; Brian Ruh; Kumiko Saito, Bowling Green State U; Rio Saitô, College of Visual Arts, St. Paul; Cathy Sell; James Welker, U of British Columbia; Yoshikuni Igarashi, Vanderbilt U.

Mass Effect: Retribution Drew Karpyschyn,2010-08-19 Humanity has reached the stars, joining the vast galactic community of alien species. But beyond the fringes of explored space lurk the Reapers, a race of sentient starships bent on 'harvesting' the galaxy's organic species for their own dark purpose. The Illusive Man, leader of the pro-human black ops group Cerberus, is one of the few who know the truth about the Reapers. To ensure humanity's survival, he launches a desperate plan to uncover the enemy's strengths - and weaknesses - by studying someone implanted with modified Reaper technology. He knows the perfect subject for his horrific experiments: former Cerberus operative Paul Grayson, who wrested his daughter from the cabal's control with the help of Ascension project director Kahlee Sanders. But when Kahlee learns that Grayson is missing, she turns to the only person she can trust: Alliance war hero Captain David Anderson. Together they set out to find the secret Cerberus facility where Grayson is being held. But they aren't the only ones after him. And time is running out.

Mass Effect: Ascension Drew Karpyschyn,2010-08-05 Location: Our galaxy, at a time set far in our future ... Every 50,000 years, a race of machines returns to harvest the galaxy's organic life forms. In the first MASS EFFECT game, it is the year 2183, and the machines are about to return once again. This book will be a bridging novel set between the first and second MASS EFFECT games.

Introducing Japanese Popular Culture Alisa Freedman,Toby Slade,2018-01-02 Specifically designed for use on a range of undergraduate and graduate courses, Introducing Japanese Popular Culture is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as, politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general.

Guinness World Records 2015 Gamer's Edition Guinness World Records,2014-11-11 Now in its eighth edition, Guinness World Records Gamer's Edition is the ultimate guide to videogames. With all-new design and photography, the fresh-looking 2015 edition is packed full of news and views about the most up-to-date achievements and developments in gaming. It offers the most dazzling images from this year's top titles, along with fascinating facts, figures and features on the games and characters you love - from Minecraft to the world-beating Grand Theft Auto V, from thrilling new games to all-time classics. The latest edition includes gameplay tips and hints, interviews and features exploring gaming from different perspectives, and quotes from leading figures in the industry. Find out about the biggest-selling games, the highest scores, and the world's most amazing gamers. Read about the latest hardware developments in the battle of the eight-generation consoles, and explore the most exciting news stories across all the major gaming genres.

Global Manga Casey Brienza,2016-03-09 Outside Japan, the term 'manga' usually refers to comics originally published in Japan. Yet nowadays many publications labelled 'manga' are not translations of Japanese works but rather have been wholly conceived and created elsewhere. These comics, although often derided and dismissed as 'fake manga', represent an important but understudied global cultural phenomenon which, controversially, may even point to a future of 'Japanese' comics without Japan. This book takes seriously the political economy and cultural production of this so-called 'global manga' produced throughout the Americas, Europe, and Asia and explores the conditions under which it arises and flourishes; what counts as 'manga' and who gets to decide; the implications of global manga for contemporary economies of cultural and creative labour; the ways in which it is shaped by or mixes with local cultural forms and contexts; and, ultimately, what it means for manga to be 'authentically' Japanese in the first place. Presenting new empirical research on the production of global manga culture from scholars across the humanities and social sciences, as well as first person pieces and historical overviews written by global manga artists and industry insiders, Global Manga will appeal to scholars of cultural and media studies, Japanese studies, and popular and visual culture.

The Aesthetics and Affects of Cuteness Joshua Paul Dale,Joyce Goggin,Julia Leyda,Anthony P. McIntyre,Diane Negra,2016-12-08 Cuteness is one of the most culturally pervasive aesthetics of the new millennium and its rapid social proliferation suggests that the affective responses it provokes find particular purchase in a contemporary era marked by intensive media saturation and spreading economic precarity. Rejecting

superficial assessments that would deem the ever-expanding plethora of cute texts trivial, *The Aesthetics and Affects of Cuteness* directs serious scholarly attention from a variety of academic disciplines to this ubiquitous phenomenon. The sheer plasticity of this minor aesthetic is vividly on display in this collection which draws together analyses from around the world examining cuteness's fundamental role in cultural expressions stemming from such diverse sources as military cultures, high-end contemporary art worlds, and animal shelters. Pushing beyond prevailing understandings that associate cuteness solely with childhood or which posit an interpolated parental bond as its primary affective attachment, the essays in this collection variously draw connections between cuteness and the social, political, economic, and technological conditions of the early twenty-first century and in doing so generate fresh understandings of the central role cuteness plays in the recalibration of contemporary subjectivities.

The Dragon and the Dazzle Marco Pellitteri, Jean-Marie Bouissou, Gianluca Di Fratta, Cristiano Martorella, Bounthavy Suvilay, 2010 In the worldwide circulation of the products of cultural industries, an important role is played by Japanese popular culture in European contexts. Marco Pellitteri shows that the contact between Japanese pop culture and European youth publics occurred during two phases. By use of metaphor, the author calls them the Dragon and the Dazzle. The first took place between 1975 and 1995, the second from 1996 to today. They can be distinguished by the modalities of circulation and consumption/re-elaboration of Japanese themes and products in the most receptive countries: Italy, France, Spain, Germany and, across the ocean, the United States. During these two phases, several themes have been perceived, in Europe, as rising from Japan's social and mediatic systems. Among them, this book examines the most apparent from a European point of view: the author names them machine, infant, and mutation, visible mostly through manga, anime, videogames, and toys. Together with France, Italy is the European country that in this respect has had the most central role. There, Japanese imagination has been acknowledged not only by young people, but also by politicians, television programmers, the general public, educators, comics and cartoons authors. The growing influence of Japanese pop culture, connected to the appreciation of its manga, anime, toys, and videogames, also urges political and mediologic questions linked to the identity/ies of Japan as they are understood--wrongly or rightly--in Europe and the West, and to the increasingly important role of Japan in international relations.--Back cover

Women's Manga in Asia and Beyond Fusami Ogi, Rebecca Suter, Kazumi Nagaïke, John A. Lent, 2019-03-14 *Women's Manga in Asia and Beyond* offers a variety of perspectives on women's manga and the nature, scope, and significance of the relationship between women and comics/manga, both globally as well as locally. Based on the activities since 2009 of the Women's MANGA Research Project in Asia (WMRPA), the edited volume elucidates social and historical aspects of the Asian wave of manga from ever-broader perspectives of transnationalization and glocalization. With a specific focus on women's direct roles in manga creation, it illustrates how the globalization of manga has united different cultures and identities, focusing on networks of women creators and readerships. Taking an Asian regional approach combined with investigations of non-Asian cultures which have felt manga's impact, the book details manga's shift to a global medium, developing, uniting, and involving increasing numbers of participants worldwide. Unveiling diverse Asian identities and showing ways to unite them, the contributors to this volume recognize the overlaps and unique trends that emerge as a result.

God of Comics Natsu Onoda Power, 2009-01-01 Cartoonist Osamu Tezuka (1928?1989) is the single most important figure in Japanese post-World War II comics. During his four-decade career, Tezuka published more than 150,000 pages of comics, produced animation films, wrote essays and short fiction, and earned a Ph.D. in medicine. Along with creating the character Astro Boy (Mighty Atom in Japan), he is best known for establishing story comics as the mainstream genre in the Japanese comic book industry, creating narratives with cinematic flow and complex characters. This style influenced all subsequent Japanese output. *God of Comics* chronicles Tezuka's life and works, placing his creations both in the cultural climate and in the history of Japanese comics. The book emphasizes Tezuka's use of intertextuality. His works are filled with quotations from other texts and cultural products, such as film, theater, opera, and literature. Often, these quoted texts and images bring with them a world of meanings, enriching the narrative. Tezuka also used stock characters and recurrent visual jokes as a way of creating a coherent world that encompasses all of his works. *God of Comics* includes close analysis of Tezuka's lesser-known works, many of which have never been translated into English. It offers one of the first in-depth studies of Tezuka's oeuvre to be published in English.

The Cute and the Cool Gary Cross, 2004-04-01 The twentieth century was, by any reckoning, the age of the child in America. Today, we pay homage at the altar of childhood, heaping endless goods on the young, reveling in memories of a more innocent time, and finding solace in the softly backlit memories of our earliest years. We are, the proclamation goes, just big kids at heart. And, accordingly, we delight in prolonging and inflating the childhood experiences of our offspring. In images of the naughty but nice Buster Brown and the coquettish but sweet Shirley Temple, Americans at mid-century offered up a fantastic world of treats, toys, and stories, creating a new image of the child as cute. Holidays such as Christmas and Halloween became blockbuster affairs, vehicles to fuel the bedazzled and wondrous innocence of the adorable child. All this, Gary Cross illustrates, reflected the preoccupations of a more gentle and affluent culture, but it also served to liberate adults from their rational and often tedious worlds of work and responsibility. But trouble soon entered paradise. The cute turned into cool as children, following their parental example, embraced the gift of fantasy and unrestrained desire to rebel against the saccharine excesses of wondrous innocence in deliberate pursuit of the anti-cute. Movies, comic books, and video games beckoned to children with the allures of an often violent, sexualized, and increasingly harsh worldview. Unwitting and resistant accomplices to this commercial transformation of childhood, adults sought-over and over again, in repeated and predictable cycles-to rein in these threats in a largely futile jeremiad to preserve the old order. Thus, the cute child-deliberately manufactured and cultivated--has ironically fostered a profoundly troubled ambivalence toward youth and child rearing today. Expertly weaving his way through the cultural artifacts, commercial currents, and parenting anxieties of the previous century, Gary Cross offers a vibrant and entirely fresh portrait of the forces that have defined American childhood.

Before and After Superflat Adrian Favell, 2011 This is a history of the Japanese art world from 1990 up to the tsunami of March 2011, and its struggle to find a voice amidst Japan's economic decline and China's economic ascent. It looks at how the pop-culture fantasies of Takashi Murakami, Yoshitomo Nara and the other artists of the Superflat movement came to dominate the art of Japan today. It also delves into what lies behind their imagery of a childish and decadent society unable to face reality.

Japan After Japan Tomiko Yoda, Harry Harootunian, 2006-10-04 Scholars of history, anthropology, literature, and film explore the transformations in Japanese politics, culture, and society since Japan's recession of the early 1990s.

The Retro-Futurism of Cuteness Jen Boyle, Wan-Chuan Kao, 2017-11-03 Is it possible to conceive of a Hello Kitty Middle Ages or a Tickle Me Elmo Renaissance? The Oxford English Dictionary dates the first reference to cute in the sense of attractive, pretty, charming to 1834. More recently, Sianne Ngai has offered a critical overview of the cuteness of the twentieth-century avant-garde within the context of consumer culture. But if cuteness can get under the skin, what kinds of surfaces does it best infiltrate, particularly in the framework of historical forms, events, and objects that traditionally have been read as emergences around big aesthetics of formal symmetries, high affects, and resemblances? The Retrofuturism of Cuteness seeks to undo the temporal strictures surrounding aesthetic and affective categories, to displace a strict focus on commodification and cuteness, and to interrogate how cuteness as a minor aesthetics can refocus our perceptions and readings of both premodern and modern media, literature, and culture. Taking seriously the retro and the futuristic temporalities of cuteness, this volume puts in conversation projects that have unearthed remnants of a cult of cute-positioned historically and critically in between transitions into secularization, capitalist frameworks of commodification, and the enchantment of objects--and those that have investigated the uncanny haunting of earlier aesthetics in future-oriented modes of cuteness. The Latin *acutus*, the etymological root of cute, embraces the sharpened, the pointed, the nimble, the discriminating, and the piercing. But as Michael O'Rourke notes, cuteness evokes a proximity that is at once potentially invasive and contaminating and yet softening and transfiguring. Deploying cuteness as a mode of inquiry across time, this volume opens up unexpected lines of inquiry and unusual critical and creative aporias, from Christian asceticism, medieval cycle drama, and Shakespeare to manga, Bollywood, and Second Life. The projects collected here point to a spectrum of aesthetic-affective assemblages related to racial, ethnic, gender, sexual, and class dimensions that exceed or trouble

our contemporary perceptions of such registers within object-subject and subject-object entanglements. TABLE OF CONTENTS // Wan-Chuan Kao and Jen Boyle, Introduction: The Time of the ChildAndrea Denny-Brown, Torturer-CuteElizabeth Howie, Indulgence and Refusal: Cuteness, Asceticism, and the Aestheticization of DesireClaire Maria Chambers, From Awe to Awww: Cuteness and the Idea of the Holy in Christian Commodity CultureJustin Mullis, All The Pretty Little Ponies: Bronies, Desire, and CutenessMarlis Schweitzer, Consuming Celebrity: Commodities and Cuteness in the Circulation of Master William Henry West BettyMariah Junglan Min, Embracing the Gremlin: Judas Iscariot and the (Anti-)Cuteness of DespairAlicia Corts, Cute, Charming, Dangerous: Child Avatars in Second LifeJames M. Cochran, What's Cute Got to Do with It?: Early Modern Proto-Cuteness in King LearKara Watts, Hamlet, Hesperides, and the Discursivity of CutenessTriphthi Pillai, Cute Lacerations in Doctor Faustus and OmkaraKelly Lloyd, Katie Sokoler, Your Construction Paper Tears Can't Hide Your Yayoi Kusama-Neurotic Underbelly

Abjection and Representation R. Arya,2014-09-11 Abjection and Representation is a theoretical investigation of the concept of abjection as expounded by Julia Kristeva in Powers of Horror (1982) and its application in various fields including the visual arts, film and literature. It examines the complexity of the concept and its significance as a cultural category.

International Perspectives on Shojo and Shojo Manga Masami Toku,2015-06-05 This collaborative book explores the artistic and aesthetic development of shojo, or girl, manga and discusses the significance of both shojo manga and the concept of shojo, or girl culture. It features contributions from manga critics, educators, and researchers from both manga’s home country of Japan and abroad, looking at shojo and shojo manga’s influence both locally and globally. Finally, it presents original interviews of shojo manga-ka, or artists, who discuss their work and their views on this distinct type of popular visual culture.

Passionate Friendship Deborah M. Shamoan,2012-03-13 Shojo manga are romance comics for teenage girls. Characterized by a very dense visual style, featuring flowery backgrounds and big-eyed, androgynous boys and girls, it is an extremely popular and prominent genre in Japan. Why is this genre so appealing? Where did it come from? Why do so many of the stories feature androgynous characters and homosexual romance? Passionate Friendship answers these questions by reviewing Japanese girls’ print culture from its origins in 1920s and 1930s girls’ literary magazines to the 1970s “revolution” shojo manga, when young women artists took over the genre. It looks at the narrative and aesthetic features of girls’ literature and illustration across the twentieth century, both pre- and postwar, and discusses how these texts addressed and formed a reading community of girls, even as they were informed by competing political and social ideologies. The author traces the development of girls’ culture in pre-World War II magazines and links it to postwar teenage girls’ comics and popular culture. Within this culture, as private and cloistered as the schools most readers attended, a discourse of girlhood arose that avoided heterosexual romance in favor of “S relationships,” passionate friendships between girls. This preference for homogeneity is echoed in the postwar genre of boys’ love manga written for girls. Both prewar S relationships and postwar boys’ love stories gave girls a protected space to develop and explore their identities and sexuality apart from the pressures of a patriarchal society. Shojo manga offered to a reading community of girls a place to share the difficulties of adolescence as well as an alternative to the image of girls purveyed by the media to boys and men. Passionate Friendship’s close literary and visual analysis of modern Japanese girls’ culture will appeal to a wide range of readers, including scholars and students of Japanese studies, gender studies, and popular culture.

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