

Notes on Contributors

Paul Bowman is Senior Lecturer in Cultural Studies at Roehampton University, London. He is the author of *Post-Marxism versus Cultural Studies: Theory, Politics and Intervention* (Edinburgh University Press, 2007), editor of the interview book *Interrogating Cultural Studies: Theory, Politics and Practice* (Pluto Press, 2003) and co-editor of *The Truth of Žižek* (Continuum, 2007). He has been an editor of the journal *Parallax* and has also been “Marxist and post-Marxist” Scholarship Reviewer for *The Year’s Work in Critical and Cultural Theory* (Oxford University Press). He has written for such journals as *Parallax*, *Culture Machine*, *Strategies*, *Contemporary Politics*, and contributed chapters to *The Edinburgh Encyclopaedia of Modern Criticism and Theory* (Edinburgh University Press), *Cultural Studies and Interdisciplinarity* (Rodopi), *New Cultural Studies: Adventures in Theory* (Edinburgh University Press), and *Modern British and Irish Criticism and Theory* (Edinburgh University Press). He has also written for the Signs of The Times group and *The Times Higher Educational Supplement*. He is currently writing a book entitled *Deconstructing Popular Culture* (Palgrave, 2008) and working on a book on martial arts and culture.

Dean Chan is a Postdoctoral Research Fellow at the School of Communications and Contemporary Arts, Edith Cowan University in Perth, Western Australia. He is also the national cluster convenor of visual arts and new media in the Asian Australian Studies Research Network. He has published widely on Asian Australian cultural production, contemporary Asian art, cultural theory, and critical pedagogy. Dean’s current research focuses on East Asian console and multiplayer online games, diasporic Asian gamers, racialised representational politics in videogames, and digital game art. He has recently published on digital games in *International Review of Information Ethics*, *Fibreculture Journal*, and *Meanjin*. He has book chapters forthcoming in *Games Without Frontiers*, *War Without Tears: Computer Games as a Sociocultural Phenomenon*, *Rethinking the Past: Experimental Histories in the Arts*, and *Space Time Play: Games, Architecture and Urbanism*.

Felicia Chan is a Research Associate (Comparative Film Studies) at the Centre for Media Research, University of Ulster. Her research interests lie mainly in the cultural translatability and comparative paradigms of transnational cinema. She has published *A Primer in Film Cultures and Narratives* (Critical, Cultural and Communications Press, 2005), as well as articles in *Chinese Films in Focus: 25 New Takes* (ed. Chris Berry, British Film Institute, 2003), *Scope: An Online Journal of Film Studies*, and *Refractory: Journal of Entertainment Media*. Two other articles on Buddhism in film and the TV series *Northern Exposure* are forthcoming. She is currently also working on film festival cultures.

Sinkwan Cheng is the editor of *Law, Justice, and Power: Between Reason and Will* (Stanford University Press, 2004). Contributors to this volume include Julia Kristeva, Slavoj Žižek, J. Hillis Miller, Alain Badiou, Nancy Fraser, and Ernesto Laclau. Currently an Associate Professor at John Jay College, CUNY, she has also taught in Berlin. She has

given lectures and faculty seminars in the United States, Germany, England and Hong Kong. In addition to her Stanford volume, Sinkwan Cheng has published in *Cardozo Law Review*, *Literature and Psychology*, and *American Journal of Semiotics*. Along with Fredric Jameson, Russell Grigg, and Parveen Adams, she served on the Advisory Board of American-Lacanian-Link. She was also a member of the Editorial Board of *Umbr(a) West*. Currently, she serves on the Advisory Board of *(a): the journal of culture and the unconscious*, a Lacanian journal edited by Juliet Flower MacCannell and Dean MacCannell.

Leon Hunt is a Senior Lecturer in Film and TV Studies at Brunel University. He is the author of *British Low Culture: From Safari Suits to Sexploitation* (Routledge, 1998) and *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger* (Wallflower, 2003); the latter has been commissioned for translation by Beijing University Press. He has published widely on Martial Arts cinema, and contributed to *Framework, New Cinemas: Journal of Contemporary Film*, *British Crime Cinema* (Routledge, 1999), *British Horror Cinema* (Routledge, 2002), *Action TV* (Routledge, 2002), *Screenplay: Cinema/ Videogames/ Interfaces* (Routledge, 2002), and *Defining Cult Movies* (Manchester University Press, 2003), amongst others. He is currently co-editing an anthology on transnational East Asian cinema and writing a book on the cult comedy *The League of Gentlemen* for the BFI's TV Classics series.

Gina Marchetti teaches in the Department of Comparative Literature, School of Humanities, at the University of Hong Kong. She has also taught at Ithaca College, Nanyang Technological University in Singapore, and the University of Maryland, College Park. In 1995, her book, *Romance and the "Yellow Peril": Race, Sex and Discursive Strategies in Hollywood Fiction* (University of California Press, 1993), won the award for best book in the area of cultural studies from the Association of Asian American Studies. She serves on the editorial board of *Jump Cut* and the New Hong Kong Cinema series, Hong Kong University Press. Her current book, *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens*, was published by Temple University Press in 2006.

Lindsay Steenberg is a doctoral candidate at the University of East Anglia, under the supervision of Professor Yvonne Tasker. Her thesis is concerned with the representation of female investigators and forensic science in contemporary crime thrillers on film and television. She received her BA from Queen's University at Kingston and her MA from the University of British Columbia. Her research interests focus on gender and violence within the contexts of postfeminist and postmodern media culture.

Sabrina Qiong Yu is currently a PhD candidate in the Institute of Film and TV Studies at the University of Nottingham. Her thesis on *wuxia* star Jet Li and his audience(s) examines how Chinese masculinity is constituted and transformed in transnational contexts. She received an MPhil in Cultural Studies from the University of Birmingham, and an MA in Journalism and Mass Communication from Beijing Normal University, China.