



# MARTIAL ARTS **STUDIES** CONFERENCE

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11 - 12 JULY 2018

INFORMATION & PROGRAMME

## BRUCE LEE'S CULTURAL LEGACIES



# BRUCE LEE'S CULTURAL LEGACIES

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Research Network, Journal and Book Series

The **Martial Arts Studies Conference** is part of a network of projects that connects academics, practitioners and institutions as they contribute to this rapidly expanding field of studies.

MARTIAL  
ARTS **STUDIES**  
JOURNAL

Open access peer-reviewed journal published twice a year to share the latest research and scholarship in the field

[martialartsstudies.org](http://martialartsstudies.org)

MARTIAL  
ARTS **STUDIES**  
RESEARCH NETWORK

Connecting and engaging researchers and practitioners to shape the multidisciplinary field of Martial Arts Studies

[mastudiesrn.org](http://mastudiesrn.org)

MARTIAL  
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A growing series of academic books and monographs from Rowman and Littlefield International  
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MARTIAL  
ARTS **STUDIES**  
CONFERENCE

The Annual International Martial Arts Studies Conferences  
[goo.gl/gRyzf2](http://goo.gl/gRyzf2)

# WELCOME & INTRODUCTION

PAUL BOWMAN  
CONFERENCE ORGANISER

Welcome to the fourth international Martial Arts Studies Conference at Cardiff University. The first conference took place in June 2015, and it sparked and helped to fuel many significant developments in the field of martial arts studies, which has palpably exploded into life and activity since then.

For instance, since then, we have established the Martial Arts Studies Research Network (an initiative initially funded by the Arts and Humanities Research Council (AHRC)). AHRC funded events included 'Martial Arts Studies: Gender Issues in Theory and Practice' (University of Brighton, 5th Feb 2016), 'Kung Fury: Contemporary Debates in Martial Arts Cinema' (Birmingham City University, 1st April 2016), 'Martial Arts Studies: The 2nd International Interdisciplinary Conference' (Cardiff University, 19-21 July 2016), 'The Mindfulness Turn in Martial, Healing and Performing Arts' (University of Huddersfield, 19th November 2016), 'New Research on Japanese Martial Arts' (Bath Royal Literary and Scientific Institution, 3rd May 2017), and 'Martial Arts Studies: The 3rd International Interdisciplinary Conference' (Cardiff University, 11-13 July 2017).

We have established what has become the premier journal of the new field, *Martial Arts Studies* (Cardiff University Press), and a Martial Arts Studies book series with one of the most exciting academic publishers to have emerged in recent years, Rowman & Littlefield International (RLI).

Around and because of these initiatives, new formal and loose connections have sprung up between researchers working in different fields, languages and geographical areas. We are seeing increasing connections and communications between formerly distinct and often isolated researchers, who are now communicating with each other, reading and debating each other's research, and even visiting and working together.

These are just a few of the great ongoing developments in and around martial arts studies. I am confident that this year's conference will further stimulate important connections, collaborations and research developments.

I look forward to two stimulating days sharing research, arguments and ideas about Bruce Lee's cultural legacies with you all! Finally, I would like to thank my co-organiser, Kyle Barrowman, who has been such a great help in so many martial arts studies endeavours over the last few years.



Paul Bowman and Kyle Barrowman would like to thank everyone in attendance at the conference and all at the School of Journalism, Media and Culture (JOMEC) at Cardiff University, who are hosting this international Martial Arts Studies Conference.

# EXPECTATIONS

## THREE GROUND RULES FOR SUCCESS

To help make the conference a success, we need to set some expectations with a few basic ground rules. Based on experience, these must be the following:

### **RULE #1** **STAY ON TIME**

At this year's conference, each presenter will be allotted a 30-minute time slot, ideally for a 20-minute presentation and a 10-minute discussion period. Presenters should do everything in their power to ensure that their presentations do not run longer than 20 minutes. Should you run over your allotted 20-minute presentation time, that will result in less time for discussion. We will be doing everything that we can (while hoping that you will have done everything that you could) to ensure that presentations do not exceed 20 minutes, but, with no exceptions, no presentation and discussion period will exceed 30 minutes. Staying on time is not only a mark of one's professionalism, it is also a mark of the respect that one has for one's peers. Please show your professionalism and your respect by keeping to time.

### **RULE #2** **BE RESPECTFUL**

This applies to all things. Be respectful in keeping to time and thereby enabling other people's time. Be respectful of academic and social protocols and normal polite conventions. When you are presenting or asking a question, remember that your time and your voice is not more important than other people's time and other people's voices. Similarly, in the rooms, in the corridors, during the meals, in the pubs, in the streets, in the halls, and at all times, please be respectful of other people's dignity, rights and expectations. We shouldn't have to say this, and hopefully all of your minds will boggle when we do say this, but there must be no harassment or prejudice of any kind, whether sexual, racial, religious, class, nationalistic, macho, male, female, or anything else. We shouldn't have to say that, but past experience suggests that for some people it does need to be said. And let us be clear, if we do hear of anyone who is not following rule number two by not being respectful, then we reserve the right to withdraw our hospitality. And hospitality is important. Indeed, it is rule number three.

### **RULE #3** **BE HOSPITABLE**

Intellectual hospitality is vital and vitalising in any academic context. So you must be hospitable to other people's ideas, approaches, opinions, and voices. Being open to new ideas, new approaches, and being ready for meeting difference, diversity, eclecticism and even dissensus should not take anyone by surprise here. We are, after all, working across the intersections of multiple academic disciplines and discourses, seeking to immerse ourselves in and advance our knowledge and understanding of myriad aspects of martial arts, even if only for the next two days.

# GENERAL INFORMATION

## FOR PRESENTERS AND GUESTS

### WI-FI

Those of you who work in universities may be able to log into the Eduroam Wi-Fi network. However, for everyone else, please log into the CU Visitor Wi-Fi with the Martial Arts Studies Conference ID of 'MartialArts'.

#### **How to access Cardiff University Wi-Fi whilst attending your conference.**

To connect your mobile device, simply:

- Click on 'CU-Guest WiFi' from the list of wireless networks available.
- Click 'I am here for a 'Conference/School open day'.
- Select 'I don't have a username and would like to register'.
- You'll be asked to register your name, email address, mobile phone number and conference ID. (The Conference ID is: MartialArts)
- Click 'Register'.

You'll then receive a text message with a username and password to log in to the wireless network. Once you receive the text message, please log in to start using our wireless. If you don't receive a text within a few minutes, try switching your phone off and on again. You can also use these details to access the wireless network from any other wireless devices you own.

### FILMING AND INTERVIEWS

There will be at least two different types of filming taking place over the next three days. The first is the filming of our presentations. This will be done by us (the conference organisers), and the films will eventually make their way onto our Martial Arts Studies YouTube Channel. The second type of filming that you may be aware of is being carried out by a small team from a new web TV channel focusing on martial arts, called DojoTV. DojoTV will be asking people for interviews and filming some of the bustle of the conference. If you do not want to be captured on camera in any way, shape or form, please let our own camera-operators and the people from DojoTV know.

### PRESENTATIONS

#### **Timing**

Each presentation slot will consist of a 20-minute presentation and a 10-minute discussion period. Presentations should not exceed 20 minutes. Presenters will be notified when they have 5 minutes left, 1 minute left, and no time left. Every second/minute over 20 minutes that a presentation runs will be one less second/minute of discussion. Each presentation slot will conclude after 30 minutes without exception.

#### **Computers**

Our room has a networked computer connected to a data projector. There are facilities for connecting USB memory sticks, discs, laptops and macs.

#### **Printing**

We do not have automatic access to printers. Please print before you arrive.

#### **Precautions**

It is a good idea to save your presentation in more than one file format (e.g., PPT and PDF) and on more than one device (e.g., USB memory stick and disc), just in case of technical glitches.

#### **Preparation**

You should load and test your presentation in the room before your presentation begins. Whether that means before the day begins, during a break, during lunch, etc., the room will be unlocked from early in the morning and will remain unlocked throughout each day. Everyone should work to ensure there are no delays caused by trying to load a presentation during the presentation itself.



# PROGRAMME

WEDNESDAY 11 JULY

9.00 - 9.45	Tea and Coffee	
9.45 - 10.00	Paul Bowman	Introduction
10.00 - 10.30	Glen Mimura	Bruce Lee's 'Discrepant Cosmopolitanism': On <i>Way of the Dragon</i> and its Afterlife
10.30 - 11.00	Aaron Magnan-Park	Bruce Lee and Linguistic Racism: Vocal Violations of Bruce Lee's English-language Voice Track
11.00 - 11.30	Break	
11.30 - 12.00	Eric Pellerin	Bruce Lee as Director and the Star as Author
12.00 - 12.30	Lyn Jehu	Bruce Lee or Budo? Is the Mess Really That Classical?
12.30 - 13.00	Vera Kérchy	The Bruce Lee of Drama: Bernard-Marie Koltes
13.00 - 14.00	Buffet Lunch	
14.00 - 14.30	Colin McGuire	It's All About That Rhythm: Timing in Bruce Lee's Writ- ings as Inspiration for a Musical Hearing of Hand Combat
14.30 - 15.00	Caterina McEvoy	Flux and Flow: An Exploration of Sound Art and Martial Arts Related to the Ideology of Bruce Lee
15.00 - 15.30	Break	
15.30 - 16.30	Paul Bowman	Everything You Ever Wanted To Know About Bruce Lee
16.30 - 16.45	Break	
16.45 - 17.45	Matthew Polly	Who was Bruce Lee?
17.45 - 19.00	Drinks	
19.00 onwards	Dinner	

# PROGRAMME

THURSDAY 12 JULY

9.00 - 9.45	Tea and Coffee	
9.45 - 10.00	Paul Bowman	Introduction
10.00 - 11.00	Kyle Barrowman	Dragon Seeks Path: Bruce Lee and the Way of Perfectionism
11.00 - 11.30	Break	
11.30 - 12.00	George Jennings	Bruce Lee and the Invention of Martial Arts: Crises, Creativity and the Pragmatic Body in Motion
12.00 - 12.30	John Twycross	Bruce Lee: A Kinetic Analysis for CGI Reconstruction
12.30 - 13.00	Wayne Wong	Aestheticizing Kung Fu Cinema: Bruce Lee and Martial Ideation
13.00 - 14.00	Buffet Lunch	
14.00 - 14.30	Lindsay Steenberg	Bruce Lee as Gladiator: Celebrity, Stoicism, and Cinema
14.30 - 15.00	David Brown	"Don't think - feel": Bruce Lee's Embodied Charismatic Affect
15.00 - 15.30	Break	
15.30 - 16.00	Sally Chan	Be.Like.Water: Bruce Lee's Influence on Television Advertising
16.00 - 16.30	Luke White	Netflix Ninjas and the Legacy of the Kung Fu Craze: Asiaphilia and Asiaphobia in Marvel's Daredevil
16.30 - 16.45	Break	
16.45 - 18.15	Siu Leung Li with Meaghan Morris	Another Lesson of Bruce Lee: Martial Arts Poetics and Mencius' Dialectic of Heart-Mind/Labor-Body

# BIOGRAPHIES & ABSTRACTS

## A-Z OF SPEAKERS AND CONTRIBUTORS

### Barrowman, Kyle

Dragon Seeks Path: Bruce Lee and the Way of Perfectionism

10.00 - 11.00 Thursday

This presentation explores the philosophical legacy of perfectionism in the writings and the films of Bruce Lee.

*Kyle Barrowman is an editorial assistant of Martial Arts Studies. He is a PhD student in the School of Journalism, Media, and Culture at Cardiff University. In addition to his work on the philosophy of Ayn Rand and the possibilities of an Objectivist aesthetics of cinema, his research focuses on issues of realism, aesthetics, and philosophy in action and martial arts cinema.*

### Bowman, Paul

Everything You Ever Wanted to Know About Bruce Lee

15.30 - 16.30 Wednesday

This paper reflects on five key questions that are regularly posed about Bruce Lee.

*Paul Bowman is Professor of Cultural Studies at Cardiff University. At the start of his career he worked broadly on the political relations between cultural theory and popular culture, and published several books in diverse areas. However, since 2013 he has worked increasingly to develop the field of martial arts studies - by establishing a research network, book series, journal, annual conferences, and writing and editing several books in the emergent field. Recent publications include Martial Arts Studies (2015) and Mythologies of Martial Arts (2017). Forthcoming books include The Martial Arts Studies Reader (2018) and Deconstructing Martial Arts (2019).*

## Brown, David

‘Don’t think - feel’:

Bruce Lee’s Embodied Charismatic Affect

14.30 - 15.00 Thursday

Bruce Lee embodied charisma, but what is the cultural significance of this? This paper revisits several characteristics of Weber’s sociology of charisma that strongly imply embodiment and reinterprets these with perspectives developed by Shilling (2003) of the body as source of, location and means for society and theories of affect (in particular, Massumi, 2002; Blackman, 2010; Wetherell 2015). In developing this argument, the paper draws on illustrations taken from the life and legacy of Bruce Lee (1940–1973).

The analysis makes it clearer how Lee’s body is a source of his charisma due to how his initial lack of physical stature and liminal ethnic status were overcome. This starting point magnified his physical achievements as he made his body a celebrated location for martial physical prowess developed around the amalgamation of martial techniques spanning both Eastern and Western combat cultures. This physical transformation allowed Lee to use his body as a means to contest his Othered Asian-Caucasian status and in so doing inspire so many others in sub-altern positions to do the same. Lee’s embodied charisma was a form of *affective practice* (Wetherell, 2015) which enlivened a collective *affect* in his followers, producing a social synaesthesia (Freund 2010) and bio-agency through a focus on what Massumi’s (2002: 1) terms “body - (movement / sensation) - change”. As such, one of the transformative legacies of Lee’s embodied charisma is a sacralised sensual solidarity (Mellor & Shilling 1997) around his mantra of “don’t think - feel”.

*David’s research interests concern the development of interpretive sociological understandings of the body-self-society relationship in the fields of sport and physical culture. Currently, his research foci are around Eastern movement forms as body-self transforming practice and the changing relationships between sport, physical cultures and environmental sustainability.*

## Chan, Sally

Be.Like.Water: Bruce Lee’s Influence  
on Television Advertising

15.30 - 16.00 Thursday

The presentation will investigate Bruce Lee’s influence in Kung fu feature films and its subsequent impact on television advertising. There is a need for the creative industries to address the issue of diversity, not only in the workplace, but also in the way the profession utilise appropriate imageries when depicting minority communities.

Lee’s role in popularising Kung fu to western film goes during the 1970s and his legacy in racial politics and entertainment will be discussed. The author will highlight the extent advertising practitioners adopt kung fu as a creative theme using examples from a diverse range of products and services. The presentation will conclude with Bruce Lee’s unique contribution towards the debate surrounding ethical visual representations in advertising.

*Sally has over 25 years’ experience as university lecturer where she specialises in advertising. Sally has extensive marketing consultancy experience working with a broad range of clients including KM Furniture Ltd, Asda Stores Ltd and Unimeta BV. During her time as Marketing Director for KAN-GAR-ROO Ltd, Sally developed an UserRich research approach for use by product designers as part of their evaluation process. Sally currently works as a Senior Teaching Fellow at the University of Leeds where she won a student education enhancement award for contributions to MA Advertising and MSc International Marketing programmes. Her research interests are diverse and includes cultural identity and ethical advertising. Sally is also a practicing martial artist with experiences of Tae Kwon Do, Shotokan Karate and Shito-Ryu Shukokai Karate.*

## Jehu, Lyn

### Bruce Lee or Budo? Is the Mess Really That Classical?

12.00 - 12.30 Wednesday

This paper aims to examine the influence of Bruce Lee in terms of cultural practices within arts where participants self-identify as either traditional or non-traditional. This paper suggests that it is possible to classify contemporary martial arts practitioners within two distinct categories; those who self-identify as traditional and those who in direct contrast follow the teachings and philosophy of non-conformism as outlined by Bruce Lee.

The aim of this paper is therefore to critically examine the factors that each of the factions identify as important to them with the philosophy of Bruce Lee used as point of reference. Discussion will focus on issues such as; the practice environment, uniforms, grading structure and pedagogical approaches. This will be realised through the presentation of themes derived from contemporary case studies.

*Lyn has studied a variety of martial arts for almost 40 years. This included a 5-year period living and training in Japan focusing on Japanese and Okinawan karate. In addition, Lyn was also able to study Niten ichi Ryu kenjutsu. Lyn is a lecturer in Community Football Development at the University of South Wales. His research interests in terms of martial arts include; participants perceptions of mental toughness attributes, the motivation behind non-Japanese budoka training in Japan and pedagogical methods in martial arts.*

## Jennings, George

### Bruce Lee and the Invention of Martial Arts: Crises, Creativity and the Pragmatic Body in Motion

11.30 - 12.00 Thursday

The late Bruce Lee was an example of a visionary martial arts founder and pioneer. His art and philosophy of *Jeet Kune Do* was one of several martial arts developed in the twentieth century. The Victorian-Edwardian system of Bartitsu emerged at the dawn of the century, and the Mexican martial art of Xilam was created in the 1990s. All three of these arts were founded by martial artists that took personal and social issues as stimulant for creativity. Lee's own geographical distance from his *Wing Chun Kung Fu* school, his dissatisfaction with his physical condition following a now (in)famous duel and his later, almost-permanent back injury, allowed for the technical, supplementary and philosophical basis for his personal way towards combative excellence and overall human development. These moments of crises, continuity, creativity and change are the major themes in the tradition of pragmatism, which examines the links between objective and subjective realities. In this paper, I will offer a comparative analysis of Bruce Lee's martial artistry in light of similar developments in *Bartitsu* and *Xilam*: examining how a human in movement (both physically and socially) can lead to the vision and dissemination of an art.

*George Jennings is with the Sociology and Philosophy Research Group, Cardiff Metropolitan University, where he also teaches social theory and research methods. He has been researching martial arts cultures, pedagogies and philosophies for over twelve years; his projects involving the analysis of themes such as ageing, lineage, nationalism and religion – mainly centred around the body and embodiment. Bruce Lee was a major inspiration to begin, stay and take part in the ever-evolving art of Wing Chun. George's most recent study examined the creativity in the Mexican fighting and human development system of Xilam.*

## Kérchy, Vera

### The Bruce Lee of Drama: Bernard-Marie Koltes

12.30 - 13.00 Wednesday

This paper analyses the influence of Bruce Lee on the dramatic work of Bernard-Marie Koltes (1948-1989). We know from interviews and the essay 'Out' that Koltes was a great fan of the filmic icon. By a comparative analysis, the paper investigates whether there is a closer relationship between Koltes's rebellious dramas (engaged in the topics of colonialism and criminality) and the aesthetics of Lee's martial arts films. It proposes that the violent themes and the effects of suspense and attraction (connected to the fighting scenes) in both cases can be treated as allegories of the linguistic battle, the tension between representation and performativity (the mutually exclusive elements of rhetorics). The words become weapons in Koltes's hands (as Jeffrey Wainwright puts it), just as Bruce Lee's body becomes a performative text in the action scenes disrupting the film's narrative continuity (as Tom Gunning describes the attractional effects of cinema). By comparing the dramas, *Solitude of the Cotton Fields* and *Roberto Zucco* with the films, *Enter the Dragon* and *The Way of the Dragon* I would like to show how a punch in the face by Koltes's words or Lee's fist can equally demonstrate the parallel between martial arts and rhetorics.

*Vera Kérchy is a senior lecturer in the Department of Comparative Literature, University of Szeged, Hungary. Her main research topics are contemporary theatre theory, intermediality (theatre and film), and theories of performance and performativity. She defended her PhD thesis in 2012. In her dissertation she analysed the differences between postmodern self-reflexive irony and deconstructive 'permanent parabasis' (Paul de Man's deconstructive notion of irony). It was published as a book in 2014. She has been teaching core courses on theatricality, performativity, contemporary theatre and postmodernism at the Faculty of Arts of the University of Szeged since 2006. She has practised yang style tai chi chuan since 2009.*

## Li, Siu Leung

### Another Lesson of Bruce Lee: Martial Arts Poetics and Mencius' Dialectic of Heart-Mind/Labor-Body

16.45 - 18.15 Thursday

'No more empty cups!' complains Jason Tripitikas the American teen in the Jet Lee-Jackie Chan 2008 kung fu flick *The Forbidden Kingdom*. But, the cup was never empty and it must never be empty. For one needs 'emotional content' to fill the 'empty cup' in practicing martial arts, so that one does not 'look at the finger pointing away to the moon' and 'miss all the heavenly glory'. If we take 'emotional content' as a key element in Bruce Lee's theorization of martial arts, we shall be reading a conceptualization reminiscent of the originative Chinese poetics of lyricism and that of the expressive theory in both Chinese and Western aesthetics – and I would like to suggest comparing 'emotional content' with *qing* [情]. Reading Bruce Lee as a performing (martial) artist discoursing in a language of (literary) poetics helps in grasping Lee's practice and/of knowledge in the form of martial art. As much as Bruce Lee's foregrounding of 'ultimately martial art means honestly expressing yourself and the need of 'emotional content . . . with meaning', a major difference between Lee's conceptualization and the classical Chinese poetics of *qing* is that while *qing* is essentially prior to the existence of the subject, Bruce Lee's emotional content is an embedding 'affective atmosphere' around the formation of subjectivity through form. That is, the (martial art) subject stands inside practice, embedding theory/knowledge and governs practice from within. The unity of practice and knowledge recreates the subject that expresses itself in holistic performances. To me, the ultimate 'Bruce Lee in knowledge' is epitomized in the photograph showing him reading Chan Wing-tsit's *A Sourcebook in Chinese Philosophy* (Princeton, 1963). Bruce Lee's 'Don't think' actually means 'Think'. Mencius' often controversial and misread saying of 'those who exercise their heart-mind rule and those who exercise their labor-body are ruled' can be instructively reread in light of Bruce Lee in practice and/of knowledge that brings freedom, creativity, and style: 'Art lives where absolute freedom is. Because when it is not, there can be no creativity' and 'When you freely express you are in total style'. Another lesson of Bruce Lee, to me, is think hard, feel fast, read often.

*Professor of Cultural Studies, Lingnan University, Hong Kong.*



### McEvoy, Caterina

#### Flux and Flow – An Exploration of Sound Art and Martial Arts Related to the Ideology of Bruce Lee

14.30 - 15.00 Wednesday

We return to the void, 'Outside — empty, inside — empty, inside and outside — empty.' 'All things flow.' - Heraclitus.

'I feel I have this great creative and spiritual force within me that is greater than faith, greater than ambition, greater than confidence, greater than determination, greater than vision. It is all these combined. My brain becomes magnetized with this domination force which I hold in my hand' - Lee 1962 (cited in Little: 1996)

Through analysis and discussion of philosophical and related sound art and martial arts texts this paper develops a rationale and thought process of sound art and martial arts as continued flux and flow, with reference to the ideology of Bruce Lee. Lee's written words and associated training/ fighting ideas with extant philosophical, theoretical, musicological/temporal concepts and ideas are explored. Tracing history from Lao Tzu (5th Century B.C.) and Bergson (19th-20th Century), and Chinese Philosophy in the 1920s this paper compares concepts such as Bergson's work on *élan vital* (vital impulse) in his book *Creative Evolution* (1907) that is the flow and duration and impulse of life related to Bruce Lee's ideology of intuition in ways including body feel, the root that forms some of the core principles in martial arts and our creative tide. Can we get to grips with something that's in a state of constant flux? Bergson writes about the flow of experience as the mind taking snapshots of reality, which enables it to orient itself amidst the constant flux. Flux is a maelstrom of material: Flow is the state where comprehension of flux is manageable. Sound art can be considered as in state of constant sonic flux and Christopher Cox investigates sound's behaviour outside of the object, its constant dynamical flux, is itself creative, and that it 'presents a play of sonic forces and intensities' (Cox 2011: 153). Sound is an 'assignifying material flux': a force, a flow, an energy. As in the opening quote did Bruce Lee know the will to steer the Heraclitean flux?

*Caterina McEvoy is a Senior Lecturer at Leeds College of Music. She works as a freelance composer, and sound artist, based in Yorkshire. Her work explores the ontology and philosophy of sound art. Transition and flux are of interest to her both as a sound artist and martial artist. Energy and oscillatory phenomenon are prevalent to both martial arts and electroacoustic music and inspiration is taken from sources including Chinese Philosophy and Martial Arts having practiced different styles including Shotokan Karate, Chinese Boxing and Wing Tsun.*

International Interdisciplinary Conference

### Magnan-Park, Aaron

#### Bruce Lee and Linguistic Racism: Vocal Violations of Bruce Lee's English-language Voice Track

10.30 - 11.00 Wednesday

Bruce Lee was a bilingual speaker of both Cantonese Chinese, the language of his youth in Hong Kong, and English, the language of his birthplace and adulthood in the United States. Across the four and a half kung fu films that propelled him to global superstardom, we can only hear his English speaking voice in just one film: *Enter the Dragon*. This is the case since his first three films were produced primarily for a Mandarin speaking Chinese global market without any intention for export to Anglophone countries such as the United States. This opportunity first availed itself with *Enter the Dragon*, the first film co-production between Hong Kong and United States designed from the beginning to capitalize on the global kung fu craze with the United States its intended first market before the film would circulate internationally with the help of Warner Brothers.

Despite Bruce Lee's elevated status as a skyrocketing kung fu film star of global magnitude, he was treated disrespectfully during the filming of *Enter the Dragon*. Artistic differences arose between Lee and the film's American producer, director, and scriptwriter. Under this hostile environment the director and scriptwriter conspired to have Lee lose face by intentionally rewriting the script to include as many words as possible containing the letter "R" with "Braithwaite" standing as the most damaging. This is because for Asian speakers of English, the "R" is often mispronounced as an "L" or sometimes as a "W." Preying on this accent issue, Lee experienced a case of intentional linguistic racism. This along with the issue of Anglophone ears that discriminate against Asian accented English will be addressed. For Lee's remaining oeuvre, it is the British voice actor, Ted Thomas who dubbed in postproduction, Lee's English-language dialogue. So for Bruce Lee, it was not just getting Hollywood to accept the possibility of an Asian lead actor as box office gold, but also getting Hollywood to accept the possibility of an Asian lead actor speaking an Asian accented English as not an automatic killer of box office gold.

*Aaron Han Joon Magnan-Park is Assistant Professor in the Department of Comparative Literature at the University of Hong Kong. He received his Ph.D. in Film Studies from the University of Iowa. He specializes in pan-Asian cinema with a focus on Hong Kong action and contemporary South Korean cinema. He engages with film aesthetics, culture, theory, history, and sound from an Asian-centric perspective.*

### McGuire, Colin

#### It's All About That Rhythm: Timing in Bruce Lee's Writings as Inspiration for a Musical Hearing of Hand Combat

14.00 - 14.30 Wednesday

Timing is how we know when to do something in order to achieve our aim and it is essential to all manner of human endeavour. In his posthumous international bestseller *Tao of Jeet Kune Do* (1975), Bruce Lee discussed timing as a quality of martial arts. Not surprisingly, his choice of vocabulary was eclectic, drawing from music, fencing, chess, and the military. Lee's concept of broken rhythm has probably had the most impact on martial artists, but the idea of timing remains poorly expressed in hand combat discourse. That is not to say that martial artists have poor timing, but rather that most martial artists are not very good at explaining how exactly they time their actions. This paper takes up the question of timing in two ways. First, I re-interpret Bruce Lee's ideas about the rhythm of combat using music theory, which provides precise, self-consistent vocabulary for the task. Second, I explore the meanings that a musical hearing of hand combat reveals at the intersection of sound and movement. Based on extensive fieldwork at a Chinese Canadian kung fu club, I ask how timing embodies strategic approaches indicative of cultural, stylistic, and personal paths to martial being-in-the-world.

*Colin McGuire holds a PhD in Ethnomusicology from York University and is a Postdoctoral Fellow at University College Cork. His research looks at music and martial arts, focusing on Chinese kung fu. Through investigations of intertextual meanings, transnational identity construction, and resistance to oppression, McGuire contributes to broader discussions of embodiment and diaspora. He is also interested in how connections between sound and movement can explain not only idealized social values, but also the rhythm of combat. McGuire has published articles in MUSICultures and the International Journal of Sport and Society; he is working on a book titled Martial Sound.*

### Mimura, Glen

#### Bruce Lee's 'Discrepant Cosmopolitanism': On *Way of the Dragon* and its Afterlife

10.00 - 10.30 Wednesday

Bruce Lee has left multiple legacies—across the cultures, most visibly, of martial arts and world cinemas—yet these legacies are as contested as they are given. Invariably, these legacies are viewed through the long shadows cast by Lee's hagiography and ever-growing legend. In this respect, Lee's cultural legacies may be most productively grasped as an 'unfinished project': incomplete, open-ended, to be disentangled and argued and fought for. My current research contributes to this collaborative effort by chronicling and arguing for Lee's 'discrepant cosmopolitanism': the inscription and traces in his persona and films of his diasporic, subaltern life experiences, between Hong Kong's rapid modernization in the 1950s and early 1970s and the nascent postmodernism, counter-culture, and civil rights movements of the 1960s United States West Coast.

This paper examines the intimate work and play of some of these historical forces through an analysis of *Way of the Dragon* (Hong Kong, 1972) and its discursive afterlife. *WOTD* arguably remains Lee's most significant and important film, not least and not merely because he wrote, directed, choreographed, and co-produced it. *WOTD* remains most celebrated for its depiction of Lee's monumental and symbolic defeat of the White Man—America's greatest fighter Colt, gamely portrayed by Chuck Norris. Less noted yet most surprising for contemporary audiences is its cosmopolitan humor: its campy, parodic narrative and playfully wry music and soundtrack, as well as Lee's ironic, effacing self-portrayal as country bumpkin Tang Lung. Hence, this paper seeks to illuminate *WOTD*'s campy humor and its racialized legacies.

*Glen Mimura is an associate professor of film and media studies at the University of California, Irvine. His research and teaching focus on the interrelations of film, social movements, and popular culture. His book, Ghostlife of Third Cinema (U. Minnesota Press, 2009), examines Asian American independent film and video in the contexts of the internationalist Third Cinema movement and post-Cold War critical theory.*



### Morris, Meaghan

#### Another Lesson of Bruce Lee: Martial Arts Poetics and Mencius' Dialectic of Heart-Mind/Labor-Body

16.45 - 18.15 Thursday

See Li, Siu Leung above.

*Meaghan Morris is Professor of Gender and Cultural Studies at the University of Sydney and a Fellow of both the Australian Academy of the Humanities and the Hong Kong Academy of the Humanities. Formerly Professor of Cultural Studies in Lingnan University, she is also currently a Visiting Professor in the School of Journalism, Media and Culture at Cardiff University. In 2016 she received the inaugural ACS Stuart Hall Award for Lifetime Achievement in Cultural Studies.*

### Pellerin, Eric

#### Bruce Lee as Director and the Star as Author

11.30 - 12.00 Wednesday

This paper examines Bruce Lee's films as a director, and also considers his influence on the films where he was the star. I look at Lee's quick rise from an actor for Golden Harvest Studios to director in under two years. I examine Golden Harvest's system of production, modeled on the New Hollywood of the late 1960s, and how this method of production enabled Bruce Lee to become a director based on his tremendous star power, something that the rival Shaw Bros. Studio would not have considered at the time.

Lee's fight scenes as a director are analyzed in contrast to the films where he was just the star, how they differ, and in some cases are more similar than critics have realized. Lee set out to become a director so he could have complete control over his films, and he learned to be a director the same way he learned about other forms of martial arts, by reading every book he could get on the subject. Lee's personal star power marks all of his films, and is so overpowering that even in the films where he is not the director, he can be considered the author of the film.

*Assistant Professor Eric Pellerin is the Serials Management/Reference Librarian at Medgar Evers College, City University of New York. His research interests include genre theory, authorship in film, and Hong Kong cinema. He is the author of "The Simpsons and Television Self Reflexivity as Critique" from The Simpsons Did It! Postmodernity in Yellow, edited by Martin Tschiggerl and Thomas Walach. He is also the author of the forthcoming "Grind House Distribution of Kung Fu Films and Their Influence on Breaking's Development" from The Oxford Handbook of Hip Hop Dance Studies, Oxford University Press, edited by Mary Fogarty and Imani Kai Johnson.*

**Polly, Matthew**  
Who was Bruce Lee?

16.45 - 17.45 Wednesday

After many years of research culminating in the recent publication of the biography, *Bruce Lee: A Life*, Matthew Polly will discuss the person and personality of Bruce Lee.

*Matthew Polly is the national bestselling author of American Shaolin and Tapped Out. A Princeton University graduate and Rhodes Scholar, he spent two years studying kung fu at the Shaolin Temple in Henan, China. His writing has appeared in The Washington Post, Esquire, Slate, Playboy, and The Nation. He is a fellow at Yale University and lives in New Haven, Connecticut. His most recent book is Bruce Lee: A Life (2018).*

**Steenberg, Lindsay**  
Bruce Lee as Gladiator:  
Celebrity, Stoicism, and Cinema

14.00 - 14.30 Thursday

This paper situates Bruce's films and star persona in the context of wider patterns in global action cinema of the 1960s and 1970s. I argue for a connection between the American reception of Lee's films and those of the mid-century Italian sword and sandal films. These varied films are largely remembered through their central performers: Bruce Lee and, in the latter example, Herculean body builders such as Steve Reeves and Kirk Morris. This connection lies in the performers' embodiment of a gladiatorial stoicism, which allowed permitted their use of violence as righteous and necessary.

I argue that Lee represents a potent fusion of Western classicist stoicism and Asian martial masculinity filtered through an orientalism of his American celebrity. In order to map the threads of influence forming Bruce Lee's celebrity, and its continuing impact on popular culture (from genre filmmaking to the practice of Jeet Kune Do), this analysis zeroes in on Lee's most famous film, *Enter the Dragon* (Clouse 1973) and proposes that it can be usefully considered as a gladiator film. *Enter the Dragon* is a key moment in the history of the gladiator genre and Lee's careful cultivation of martial authenticity shifted the way the gladiatorial archetype functioned for American audiences.

*Lindsay Steenberg is Senior Lecturer in Film Studies at Oxford Brookes University where she co-ordinates their graduate programme in Popular Cinema. Her research focuses on violence and gender in postmodern and postfeminist media culture. She has published numerous articles and chapters on the crime and action genres. She is the author of Forensic Science in Contemporary American Popular Culture: Gender, Crime, and Science and is currently working on a monograph entitled, Breaking the First Rule of Fight Club: Tracing the Gladiatorial Impulse in Visual Culture for which she has been awarded a Research Excellence Fellowship from Oxford Brookes.*

## Twycross, John

### Bruce Lee: A Kinetic Analysis for CGI Reconstruction

12.00 - 12.30 Thursday

This investigation focuses on a kinetic analysis of Bruce Lee's cinematic performances. Current media practice embraces technology such as motion capture and computer vision to enable retargeting of a performer's actions onto computer generated models. Using only theatrically released film footage of Bruce Lee how convincingly can we reconstruct his motions and performances? Analysis targets two aspects; body motion (motion capture) and facial expressions (performance capture).

The challenge of obtaining accurate motion capture data from two dimensional footage is overcome by an combining cinematic analysis with research into Jeet Kune Do practice. Facial analysis can be extracted from two-dimensional footage, and is contextualised in using MPEG-4 FAPs (facial animation parameters). This is used to provide both an empirical and subjective kinetic taxonomy. Through this process we explore what can be learnt about the relationship between cinematic performance and martial arts practice. The act of retargeting the motions of Bruce Lee onto digital characters allows us to interact with a virtual clone in a number of ways. This presentation will present the journey towards the creation of a computer application called "Boss Fighter" where it is possible to fight as or fight against a Bruce Lee clone.

*John Twycross has lectured in Digital Media Production at Oxford Brookes University since 2009. Prior to this he worked extensively within the UK Media and Entertainment sector. Interactive, animation and motion graphics credits include work on game titles such as Terminator Salvation (Warner Bros Interactive) and interactive television production for Sky Active and BBC Interactive. Broadcast television credits include post-production, camera and directing roles for the BBC, Sky, Channel 4 and ITV. His current academic research embraces practice based methodologies and is investigating innovative uses of animation and game technology in the context of aesthetics, interactive art and immersive media.*

## White, Luke

### Netflix Ninjas and the Legacy of the Kung Fu Craze: Asiaphilia and Asiaphobia in Marvel's *Daredevil*

16.00 - 16.30 Thursday

The 1970s "kung fu craze" (and, iconically, the Bruce Lee phenomenon) saw American fans take up complex identifications with an Asian 'other'. For some (e.g. Kato 2007) this pivotal moment in the meeting of East and West entailed the remaking of countercultural identities. For others (Chong 2011) it was a site where the violence of the 'oriental obscene' was appropriated to repair American masculinity after the trauma of the Vietnam war. Since then, Hong-Kong-style action, often incorporating martial arts performance, has become a familiar element of American cinema and television. Martial arts have become especially prominent in the action aesthetics of the recent wave of superhero adaptations. *Daredevil*, a TV series aired on Netflix in 2015/16, evidences a particularly visible investment in martial arts action scenes.

This paper examines representations of the martial arts within this series – in particular through the figure of the Ninja, who serves as an uncanny double for the hero himself. How does the legacy of the kung fu craze and the 'encounter with Asia' play out within this contemporary context? What forms of identification are involved? What does it tell us about the way the martial arts are imagined in the West today?.

*Luke White is Senior Lecturer in Visual Culture at Middlesex University. His work on martial arts cinema has been published in Asian Cinema and JOMEC Journal. He is on the editorial review board of Rowman and Littlefield's Martial Arts Studies book series. He is currently working on a book on the kung fu comedy film.*

## Wong, Wayne

### Aestheticizing Kung Fu Cinema: Bruce Lee and Martial Ideation

12.30 - 13.00 Thursday

Since the early 1970s, Bruce Lee's kung fu films have been labeled as "chopsocky," offering only transient visual and visceral pleasures. While previous studies have an elaborate discussion about the cultural significance and political connotation of Lee's films, not much attention has been paid to their aesthetic composition — in particular how cinematic kung fu manifests Chinese aesthetics and philosophy in the *mise-en-scène* (choreography, cinematography, and narrative).

This paper argues that Lee revolutionizes kung fu cinema not only by increasing its authenticity and combativity, but also revealing its inherent connection to *yi* 意 (ideation), a concept representing the highest aesthetic experience in the Chinese aesthetics. A new framework — *wuyi* 武意 (martial ideation) — accounts for the aesthetic core of kung fu cinema. It is a specific negotiation of action and stasis that contains powerful overflow of emotion in tranquillity. In Lee's films, such tranquility is embodied in the Daoist notion of *wu* 無 (emptiness), a metaphysical void that is invisible, nameless, and formless. I will examine closely how Lee's sketching of martial ideation sheds light on the complex relationship among the cinematic (action and stasis), the martial (Jeet Kune Do), the aesthetic (ideation), and the philosophical (Daoism). In so doing, Lee is a pioneer in kung fu cinema who treats martial arts performance not so much as a spectacle, but an embodied knowledge that connects kung fu practice with Chinese aesthetics and philosophy.

*Wayne Wong is a joint Ph.D. candidate at The University of Hong Kong (Comparative Literature) and King's College London (Film Studies). He has published in Martial Arts Studies and his research focuses on kung fu cinema's relationship with real kung fu practices, Chinese aesthetics, and philosophy.*

# MARTIAL ARTS STUDIES RESEARCH NETWORK

The Martial Arts Studies Research Network is an AHRC-Funded research network directed by Professor Paul Bowman in the School of Journalism, Media and Culture (JOMEC) at Cardiff University, UK.

## AIMS

The primary objective of the Martial Arts Studies Research Network is to connect up disconnected disciplinary and cultural discourses on martial arts by fostering dialogue through cross-disciplinary events. In connecting and engaging diverse researchers, the network will develop knowledge of the significance and impact of martial arts in the contemporary world and set the agenda for future research in the interlocking multidisciplinary fields around them.

## EVENTS

The first event was the 2015 Martial Arts Studies Conference which took place from 10th to 12th June at Cardiff University. A diverse range of events is now taking place at various locations across the UK.

The International Martial Arts Studies Conference now takes place annually.

## OUTPUTS

The Martial Arts Studies Research Network is closely connected with two main publication outlets.

The first is the academic journal, *Martial Arts Studies*, which is a fully peer reviewed, online, open access imprint of Cardiff University Press.

The second is the *Martial Arts Studies* monograph series, published by Rowman & Littlefield International.

## CONTACT

Professor Paul Bowman  
[BowmanP@cardiff.ac.uk](mailto:BowmanP@cardiff.ac.uk)

## INFORMATION

Martial Arts Studies Research Network:  
[mastudiesrn.org](http://mastudiesrn.org)

Martial Arts Studies Journal:  
[martialartsstudies.org](http://martialartsstudies.org)

Martial Arts Studies Book Series  
[rowmaninternational.com/series/martial-arts-studies](http://rowmaninternational.com/series/martial-arts-studies)

# MARTIAL ARTS STUDIES JOURNAL

The *Martial Arts Studies* journal is published twice a year by Cardiff University Press. To discuss publication or to submit a paper please contact [martial.arts.studies@gmail.com](mailto:martial.arts.studies@gmail.com). Guidelines and further information is available on the journal website [martialartsstudies.org](http://martialartsstudies.org)

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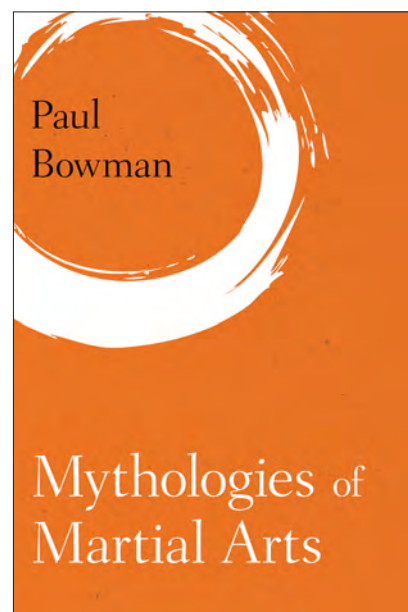
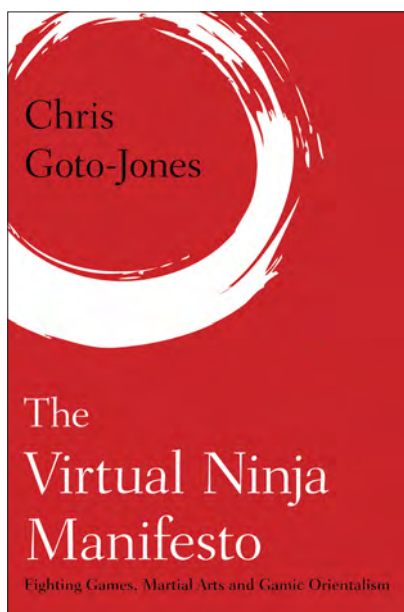
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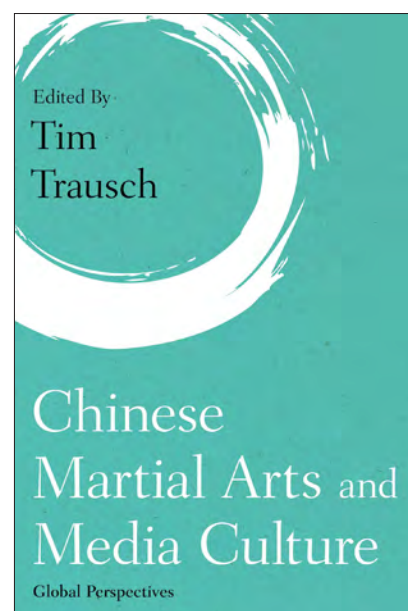
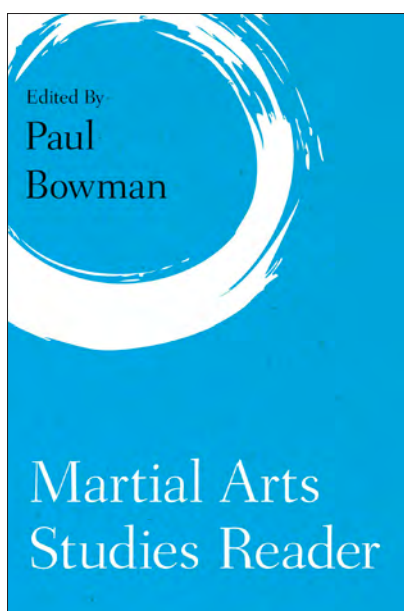


# MARTIAL ARTS STUDIES BOOK SERIES

A key strand of the Martial Arts Studies network of events, publications and projects is a book series with Rowman & Littlefield International. *Martial Arts Studies* by Paul Bowman was published in 2015, and since then several new titles in the series have been published: *The Virtual Ninja Manifesto* by Chris Goto-Jones (2016) and *Mythologies of Martial Arts* by Paul Bowman (2017). *The Martial Arts Studies Reader* and *Chinese Martial Arts and Media Culture* will be published in 2018.



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