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**Bruce Lee, Differently**

Rey Chow has argued persuasively that “‘modern China’ is, whether we know it or not, the foundation of contemporary cultural studies’ (Chow 1993: 18). This paper will argue that, *therefore*, Bruce Lee can be shown to be the exemplary object of cultural analysis *per se*. But, of course, this is not a difficult position to argue: Bruce Lee’s exemplarity can be demonstrated simply by scratching the surface of established paradigms of visual and cultural analysis, such as the vast body of work in multiculturalism, postmodernism, psychoanalysis, postcolonialism and theories of orientalism. So, rather than proceeding down these a well-worn routes, this paper will instead demonstrate the unacknowledged exemplarity of “Bruce Lee” as *the* object of cultural studies and beyond by approaching him deliberately *differently*: by using the rather less standard thoroughfares of the paradigms of such (non-/anti-cultural-studies) thinkers as Alain Badiou, Ernesto Laclau, Chantal Mouffe, Jacques Rancière and Slavoj Žižek.