

## Transcultural Spaces Toward A Poetics Of Chinese Film Book

General History of Chinese Film I China on Film General History of Chinese Film I Encyclopedia of Chinese Film Chinese Film Theory China on Screen General History of Chinese Film General History of Chinese Film Chinese Film in the Twenty-First Century Building a New China in Cinema General History of Chinese Film II From Underground to Independent Transnational Chinese Cinemas Chinese-language Film Chinese Film Festivals A History of Chinese Film Historiography (1978–2019) Chinese Cinema Chinese Cinemas General History of Chinese Film II Historical Dictionary of Chinese Cinema Ding Yaping Paul G. Pickowicz Ding Yaping Zhiwei Xiao Xia Hong Christopher J. Berry Yaping Ding Yaping Ding Corey Schultz Laikwan Pang Ding Yaping Paul G. Pickowicz Sheldon H. Lu Sheldon H. Lu Chris Berry Tan Qiuwen Jeff Kyong-McClain Felicia Chan Yaping Ding Tan Ye

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the early years of the history of chinese film have lately been the subject of resurgent interest and a growing body of scholarship has come to recognise and identify an extraordinarily diverse and complex period this volume explores the development of chinese film from 1896 to 1949 the volume covers the screening of foreign films in shanghai hong kong and other coastal cities in china the technological and industrial development of chinese national cinema key filmmakers and actors of early chinese cinema changing modes of representation and narration as well as the social and cultural contexts within which early chinese films were produced and circulated the relationship between the war of resistance against japan and the chinese civil war and chinese film is also explored the book will be essential reading for scholars and students in film studies chinese studies cultural studies and media studies helping readers develop a comprehensive understanding of chinese film

leading scholar paul g pickowicz traces the dynamic history of chinese filmmaking and discusses its course of development from the early days to the present moving decade by decade he explores such key themes as the ever shifting definitions of modern marriage in 1920s silent features east west cultural conflict in the movies of the 1930s the strong appeal of the powerful melodramatic mode of the 1930s and 1940s the polarizing political controversies surrounding chinese filmmaking under the japanese occupation of shanghai in the 1940s and the critical role of cinema during the bloody civil war of the late 1940s pickowicz then considers the challenging mao years including chapters on legendary screen personalities who tried but failed to adjust to the new socialist order in the 1950s celebrities who made the sort of artistic and political accommodations that would keep them in the spotlight in the post revolutionary era and insider film professionals of the early 1960s who actively resisted the most

extreme forms of maoist cultural production the book concludes with explorations of the highly cathartic films of the early post mao era edgy postsocialist movies that appeared on the eve of the tiananmen demonstrations of 1989 the relevance of the eastern european velvet prison cultural production model and the rise of underground and independent filmmaking beginning in the 1990s throughout its long history of film production china has been embroiled in a seemingly unending series of wars revolutions and jarring social transformations despite daunting censorship obstacles chinese filmmakers have found ingenious ways of taking political stands and weighing in for better or worse on the most explosive social cultural and economic issues of the day exploring the often gut wrenching controversies generated by their work pickowicz offers a unique and perceptive window on chinese culture and society

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the encyclopedia of chinese film one of the first ever encyclopedias in this area provides alphabetically organized entries on directors genres themes and actors and actresses from mainland china hong kong and taiwan as well as 300 film synopses great care has been taken to provide solid cultural and historical context to the facts the alphabetical entries are preceded by a substantial historical section incorporating material on the the main studios and analysing the impact of chinese film abroad as well as at home in recent years this encyclopedia meets the needs equally of the film studies scholar the student of chinese culture the specialist in chinese film the curious viewer wanting to know more additional features include comprehensive cross references and suggestions for further reading a list of relevant websites a chronology of films and a classified contents list three indexes one of film and tv titles with directors names and year of release one of names including actors writers directors and producers and one of studios all with pinyin romanizations a glossary of pinyin romanizations chinese characters and english equivalents to aid the specialist in moving between chinese titles and english translations

this is the first collection of translations of chinese film theory to be published in english by using translations rather than summaries as other works have done chinese film theory provides readers with an introduction to the issues current in china s film circles it includes eighteen chapters written by a broad range of writers from well established scholars to young people at the beginning of their involvement in film in china this collection indicates a trend away from the study of external qualities of film and toward a study of the film itself the volume has been carefully organized so that major issues are interrelated thus the book comprises an ongoing debate of film theory issues progressing from earlier to most recent issues following the debate concerning the relationship of film to literary arts and looking at the debate over the relationship of film to culture the book concludes that for the time being debate has virtually ended because of the political situation in china this book is an important new source to anyone interested in film studies film theory or chinese studies

in china on screen chris berry and mary farquhar leaders in the field of chinese film studies explore more than one hundred years of chinese cinema and nation providing new perspectives on key movements themes and filmmakers berry and farquhar analyze the films of a variety of directors and actors including chen kaige zhang yimou hou

hsiao hsien bruce lee jackie chan maggie cheung gong li wong kar wai and ang lee they argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework with this approach they show how movies from china hong kong taiwan and the chinese diaspora construct and contest different ideas of chinese nation as empire republic or ethnicity and complicated by gender class style transnationalism and more among the issues and themes covered are the tension between operatic and realist modes male and female star images transnational production and circulation of chinese films the image of the good foreigner all related to different ways of imagining nation comprehensive and provocative china on screen is a crucial work of film analysis

this volume explores the development of chinese film from 1896 to 1949 and discusses topics such as the screening of foreign films the technological development of chinese national cinema as well as key filmmakers and actors of early chinese cinema

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this book examines chinese film in the twenty first century organized around the themes movements genres and intermedia it reflects on how chinese cinema has changed adapted and evolved over past decades and prognosticates as to its future trajectories it considers how established film genres in china have adapted and transformed themselves and discusses current shifts in documentary filmmaking the ethos and practices of grassroots intellectual independent filmmakers and the adaption of foreign film genres to serve the ideological and political needs of the present it also explores how film is drawing on the socio historical and political contexts of the past to create new cinematic discourses and the ways film is providing a voice to previously marginalised ethnic groups in addition the book analyses the influences of past aesthetic traditions on the creative and artistic expressions of twenty first century films and cinema s relation to other media forms including folktales moving image installations architecture and painting throughout the book assesses how chinese films have been conceptualized examined and communicated domestically and abroad and emphasizes the importance of new directions in chinese film thus highlighting the plurality vitality and hybridity of chinese cinema in the twenty first century chapter 10 of this book is freely available as a downloadable open access pdf at taylorfrancis com under a creative commons attribution non commercial no derivatives cc by nc nd 4 0 license

building a new china in cinema introduces english readers for the first time to one of the most exciting left wing cinema traditions in the world this unique book explores the history ideology and aesthetics of china s left wing cinema movement a quixotic film culture that was as political as commercial as militant as sensationalist originating in the 1930s it marked the first systematic intellectual involvement in chinese cinema in this era of turmoil and idealism the movement s films were characterized by fantasies of heroism intertwined with the inescapable spell of impotency thus exposing the contradictions of the filmmakers underlying ideology as their political and artistic agendas alternately fought against or catered to the taste and viewing habits of a popular audience political cinema became a commercially successful industry resulting in a film culture that has never been replicated drawing on detailed archival research pang demonstrates that this cinema movement was a product of the era s social economic and political discourses the author offers a close analysis of many rarely seen films richly illustrated with over eighty stills collected from the beijing film archive with its original

conceptual approach and rich use of primary sources this book will be of interest not only to scholars and fans of chinese cinema but to those who study the relationship between cinema and modernity

since 1949 chinese film has been greatly influenced by a variety of historical cultural and political events in the history of the people s republic of china this volume explores the development of chinese film from 1949 to 1976 this volume restores chinese film to its original historical form and assesses its complex relationship with society politics culture and art in the maoist period the 17 year films cultural revolution era films the influence of model operas and the documentary newsreels of xinwen jianbao are discussed combining a macro perspective with a micro perspective the author analyzes the special characteristics of chinese film in this period and showcases the inheritance and differences between earlier chinese film and chinese film in the newly founded the people s republic of china the book will be essential reading for scholars and students in film studies chinese studies cultural studies and media studies helping readers develop a comprehensive understanding of chinese film

this groundbreaking book presents a critical introduction to the cultural and political dimensions of contemporary chinese cinema leading western and chinese scholars trace the changing dynamics of chinese film culture since the early 1990s as it moves away from underground and toward independence in the new century yet as the rich case studies illustrate the sheer variety of alternative film culture itself provides sufficient opportunities for different at times contradictory configurations of cinematic products drawing on vigorous interdisciplinary scholarship the book investigates the objects of its study from various methodological perspectives ranging from historical and literary to sociological and ethnographic in addition to offering critical readings of specific texts this book explores alternative film culture through personal interviews on site observations and media interrogations from traditional print media to the visual media of film television and video including the new digital media of the internet the contributors also consider the flourishing independent documentary filmmaking scene highlighting a crucial part of alternative film that has been previously obscured by an almost exclusive attention on the fifth and sixth generation directors of fictional movies with its fresh and knowledgeable analysis of chinese underground and independent filmmaking this book will be essential reading for all those interested in a society caught between socialism and global currents contributions by chris berry jim cheng valerie jaffee matthew david johnson tonglin lu chen mo seio nakajima paul g pickowicz zhiwei xiao and yingjin zhang

zhang yimou s first film red sorghum took the golden bear award in 1988 at the berlin international film festival since then chinese films have continued to arrest worldwide attention and capture major film awards winning an international following that continues to grow transnational chinese cinemas spans nearly the entire length of twentieth century chinese film history the volume traces the evolution of chinese national cinema and demonstrates that gender identity has been central to its formation femininity masculinity and sexuality have been an integral part of the filmic discourses of modernity nationhood and history this volume represents the most comprehensive wide ranging and up to date study of china s major cinematic traditions it is an indispensable source book for modern chinese and asian history politics literature and culture

a comprehensive work on chinese film this text explores the manifold dimensions of the subject and highlights areas overlooked in previous studies leading scholars take up issues and topics covering the entire range of chinese cinema

this book is the first anthology of research devoted to the booming world of chinese film festivals covering both mainstream and independent films it also explores festivals in the chinese speaking world and festivals of chinese films in the rest of the world the book asks how chinese film festivals function as sites of translation translating chinese culture to the world and world culture to chinese speaking audiences and also how the international film festival model is being transformed as it is translated into

the chinese speaking world

this is the first academic research about the historiography of china film history the author spent several years in depth reading of relevant documents in order to reveal the reasons through the complicated phenomena readers in the field of film study whether beginners or senior researchers can learn about the development of china film history in the past forty years the writing method of the book is unique different from the linear mode of general academic history writing it observes the historiography of china film history from different aspects such as the historical concept the research paradigms the writing methods and the oral history of film

in chinese cinema identity power and globalization a variety of scholars explore the history aesthetics and politics of chinese cinema as the chinese film industry grapples with its place as the second largest film industry in the world exploring the various ways that chinese cinema engages with global politics market forces and film cultures this edited volume places chinese cinema against an array of contexts informing the contours of chinese cinema today the book also demonstrates that chinese cinema in the global context is informed by the intersections and tensions found in chinese and world politics national and international co productions the local and global in representing chineseness and the lived experiences of social and political movements versus screened politics in chinese film culture this work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies this edited volume offers a much needed account of alternative ways of envisioning chinese cinema in the special context of china and the world its vigorous theoretical framework which puts emphasis on interactions in the context of china and the world will complement and update publications in related areas yiu wai chu the university of hong kong author of main melody films hong kong directors in mainland china chinese cinema identity power and globalization offers a collection of studies of modern chinese films and their global connections with a contemporary emphasis its authors insightful analyses of films famous obscure and new to the twenty first century screen elucidate numerous contextual factors relevant for understanding the history and aesthetics of chinese cinemas christopher rea the university of british columbia author of chinese film classics 1922 1949

chinese cinemas international perspectives examines the impact the rapid expansion of chinese filmmaking in mainland china has had on independent and popular chinese cinemas both in and outside of china while the large chinese markets are coveted by hollywood the commercial film industry within the people s republic of china has undergone rapid expansion since the 1990s its own production distribution and exhibition capacities have increased exponentially in the past 20 years producing box office success both domestically and abroad this volume gathers the work of a range of established scholars and newer voices on chinese cinemas to address questions that interrogate both chinese films and the place and space of chinese cinemas within the contemporary global film industries including the impact on independent filmmaking both within and outside of china the place of chinese cinemas produced outside of china and the significance of new internal and external distribution and exhibition patterns on recent conceptions of chinese cinemas this is an ideal book for students and researchers interested in chinese and asian cinema as well as for students studying topics such as world cinema and asian studies

this volume explores the development of chinese film from 1949 to 1976 the author exhibits the complex relations of film with society politics culture and art in the maoist period and showcases the inheritance and differences between earlier chinese film and chinese film in the newly founded people s republic of china

motion pictures were first introduced to china in 1896 and today china has become a major player in the film industry however the story of how chinese cinema became what it is today is an exceptionally turbulent one it encompasses incursions by foreign powers warfare among contending rulers the collapse of the chinese empire and the

massive setback of the cultural revolution the historical dictionary of chinese cinema covers the history of chinese cinema from its very beginning in 1896 to the present this is done through a chronology an introductory essay appendixes and an extensive bibliography the dictionary section contains several hundred cross referenced dictionary entries on films directors and historical figures this book is an excellent access point for anyone interested in chinese cinema and for scholars interested in investigating ideas for future research

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