

Readings In Contemporary Chinese Cinema A Textbook Of Advanced Modern Chinese The Princeton Language Program Modern Chinese

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[Sinascap](#) - Gary G. Xu 2007

Sinascap: Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese-language films at the turn of the millennium. Gary Xu combines a close reading of contemporary movies from China, Taiwan, and Hong Kong with an intimate look into the transnational Chinese film industry, based on his working relationship with filmmakers. He coins the word sinascap to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. Sinascap describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash, new identities emerge (through both border crossings and resistance to globalization), and visual innovations and progressive visions become possible. General readers, film enthusiasts, and critics alike will benefit from Xu's discussion of popular film, which leads to a broader conversation about China's economic transformations, global politics, and cultural production. Including discussion of films like Hero, House of Flying Daggers, Kung Fu Hustle, Devils on the Doorstep, Suzhou River, Beijing Bicycle, Millennium Mambo, Goodbye Dragon Inn, and Hollywood Hong Kong, the book emphasizes the transnational nature of contemporary Chinese cinema.

Primitive Passions - Rey Chow 1995

On Chinese cinema

Encyclopedia of Contemporary Chinese Culture - Edward L. Davis 2004-08-02

This is the first reference book to digest this vast cultural output and make it accessible to the English-speaking world. It contains nearly 1,200 entries written by an international team of specialists, to enable readers to explore a range of diverse and fascinating cultural subjects from prisons to rock groups, underground Christian churches to TV talk shows and radio hotlines. Experimental artists with names such as 'Big-Tailed Elephants' and 'The North-Pole Group' nestle between the covers alongside entries on lotteries, gay cinema, political jokes, sex shops, theme parks, 'New Authoritarians' and 'Little Emperors'. While the focus of the Encyclopedia of Contemporary Chinese Culture is on mainland China since 1980, it also includes longer, specially commissioned entries on various aspects of contemporary culture in Hong Kong and Taiwan. Including full and up-to-date references for further reading, this is an indispensable reference tool for all teachers and students of contemporary Chinese culture. It will also be warmly embraced as an invaluable source of cultural context by tourists, journalists, business people and others who visit China.

1968 and Global Cinema - Christina Gerhardt 2018-10-17

Examines the political cinema of 1968 in relation to global events.

Chinese Modernism in the Era of Reforms - Hsü-tung Chang 1997

Book on Chinese cinema and literature

[Sentimental Fabulations, Contemporary Chinese Films](#) - Rey Chow 2007

What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

[General History of Chinese Film III](#) - Ding Yaping 2021

The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution, and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be an essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers to develop a comprehensive understanding of Chinese film.

Transnational Chinese Cinemas - Sheldon H. Lu 1997-10-01

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.

[China's Peril and Promise](#) - Chih-p'ing Chou 1996-04-15

China's Peril and Promise is an advanced Chinese reader in two volumes, prepared for students who would like to enhance their understanding of modern China in general and modern Chinese literature and intellectuals in particular, through reading authentic materials. The selections--which span the twentieth century and include essays, short stories, biographies, and criticism--expose the students not only to a variety of modern Chinese literary genres but also to some of the major substantive issues that modern Chinese intellectuals have faced. Audio and video materials are available for use with this text. For further information, contact the Chinese

Linguistics Project, 231 Palmer Hall, Princeton University, Princeton, N.J. 08544. (609-258-4269).

Fiery Cinema - Weihong Bao 2015-03-15

What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao's term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In *Fiery Cinema*, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China's experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China's varied participation in modernity. *Fiery Cinema* advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.

Screening China - Yingjin Zhang 2002

Yingjin Zhang guides the reader through the development of Chinese film criticism, pointing out that Western critics have studied a comparatively small number of films from a much larger body of work, often with a unidirectional Eurocentric bias. The result has been that the few have influenced the many, perpetuating a cycle of production of films from China that bow to the Western notion of "Chineseness." As a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional model of film studies, one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice. Yingjin Zhang is Professor of Chinese Literature and Film, Comparative Literature, and Cultural Studies at University of California, San Diego.

Chinese Film Stars - Mary Farquhar 2010-04-27

This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary, comparative examination of ethnic Chinese film stars from the silent period to the era of globalization. Whereas studies of stars and stardom have developed considerably in the West over the past two decades, there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture. *Chinese Film Stars* offers exemplary readings of historically, geographically and aesthetically multifaceted star phenomena. An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US, explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions, and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies. The essays explore a wide range of topics such as star performance, character type, media construction, political propaganda, online discourses, autobiographic narration, as well as issues of gender, genre, memory and identity. Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout, this book is an essential read for students of Chinese film, media and cultural studies.

The Urban Generation - Zhen Zhang 2007-03-28

DIVAn anthology that explores film works by the "urban generation,"--filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

Chinese Women's Cinema - Lingzhen Wang 2011-08-30

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. *Chinese Women's Cinema* is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

Adapted for the Screen - Hsiu-Chuang Deppman 2010-04-30

Hsiu-Chang Deppman puts landmark contemporary Chinese films in the context of their literary origins & explores how the best Chinese directors adapt fictional narratives & styles for film.

A Reflection of Reality - Chih-p'ing Chou 2014-08-24

A Reflection of Reality is an anthology of modern Chinese short stories designed as an advanced-level textbook for students who have completed at least three years of college-level Chinese. While many advanced-level Chinese language textbooks stress only practical communication, this textbook uses stories from well-known Chinese authors not only to enhance students' language proficiency, but also to expose students to the literature, history, and evolution of modern Chinese society. The twelve stories selected for this textbook are written by such contemporary authors as Yu Hua, Wang Anyi, and Gao Xingjian, and have appeared in various newspapers and magazines in China. Each story is filled with useful sentence structures, vocabulary, and cultural information, and is followed by an extensive vocabulary list, numerous sentence structure examples, grammar exercises, and discussion questions. The textbook also includes a comprehensive pinyin index. *A Reflection of Reality* will effectively improve students' Chinese language skills and their understanding of today's China. Advanced-level Chinese language textbook Selected short stories reflect contemporary Chinese society and culture Extensive vocabulary lists, sentence structure examples, grammar exercises, and discussion questions Comprehensive pinyin index

Readings in Contemporary Chinese Cinema - Chih-p'ing Chou 2013-07-10

Most Chinese-language textbooks today cater to beginners and intermediate-level students, but virtually none address the unique needs of advanced students seeking to expand or reinforce their language skills in one semester. *Readings in Contemporary Chinese Cinema* fills this gap through the use of critically acclaimed Chinese films to teach students Chinese while also broadening their knowledge about China. The authors have carefully chosen ten movies produced in recent decades by filmmakers from mainland China, Taiwan, and Hong Kong. Set broadly within the twentieth century, these classic films are representative of both urban and rural life, and vividly depict the diversity of perspectives that comprise contemporary Chinese society. The authors provide an informative synopsis and critique of each movie, and include selections of movie dialogue that allow students to practice and build proficiency. The comprehensive lessons are supplemented with exercises, sentence-pattern examples, English-language glossaries, and extensive vocabulary lists. There are also discussion questions that can be used in conjunction with screenings of the films. *Readings in Contemporary Chinese Cinema* is designed for students with three or more years of college-level instruction in modern Chinese,

and can be used alone or as a sequel to *Anything Goes: An Advanced Reader of Modern Chinese*. It has been proven effective at Princeton University and in the Princeton in Beijing program, and is ideal for those returning from study abroad in China.

[Sentimental Fabulations, Contemporary Chinese Films](#) - Rey Chow 2007

What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

A Companion to Chinese Cinema - Yingjin Zhang 2012-04-23

A Companion to Chinese Cinema is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media Features several chapters that explore China's new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

Screening China - Yingjin Zhang 2002

"Yingjin Zhang guides the reader through the development of Chinese film criticism, pointing out that Western critics have studied a comparatively small number of films from a much larger body of work, often with a unidirectional Eurocentric bias. The result has been that the few have influenced the many, perpetuating a cycle of production of films from China that bow to the Western notion of "Chineseness." As a corrective, the author introduces readers to a much larger canon of film and proposes a multidirectional model of film studies, one that allows for a Western reading of Chinese film yet also recognizes Chinese cinema's own voice."--Publisher's description.

[Chinese Film Classics, 1922-1949](#) - Christopher G. Rea 2021-06-01

Chinese Film Classics, 1922-1949 is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries. Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* (1922), Ruan Lingyu's star turn in *Goddess* (1934), Zhou Xuan's mesmerizing performance in *Street Angels* (1937), Eileen Chang's urbane comedy of manners *Long Live the Missus!* (1947), the wartime epic *Spring River Flows East* (1947), and Fei Mu's acclaimed work of cinematic lyricism, *Spring in a Small Town* (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics, 1922-1949* offers an accessible tour of China's early contributions to the cinematic arts.

Speaking in Images - Michael Berry 2005

Interviews with Ang Lee (*Crouching Tiger, Hidden Dragon*) and other Chinese directors about their work & the ways it has impacted both on the film industry in China as well as on the world scene.

[Information Fantasies](#) - Xiao Liu 2019-02-19

A groundbreaking, alternate history of information technology and information discourses Although the scale of the information economy and the impact of digital media on social life in

China today could pale that of any other country, the story of their emergence in the post-Mao sociopolitical environment remains untold. *Information Fantasies* offers a revisionist account of the emergence of the "information society," arguing that it was not determined by the technology of digitization alone but developed out of a set of techno-cultural imaginations and practices that arrived alongside postsocialism. Anticipating discussions on information surveillance, data collection, and precarious labor conditions today, Xiao Liu goes far beyond the current scholarship on internet and digital culture in China, questioning the limits of current new-media theory and history, while also salvaging postsocialism from the persistent Cold War structure of knowledge production. Ranging over forgotten science fiction, unjustly neglected films, corporeal practices such as qigong, scientific journals, advertising, and cybernetic theories, *Information Fantasies* constructs an alternate genealogy of digital and information imaginaries—one that will change how we look at the development of the postsocialist world and the emergence of digital technologies.

Economy, Emotion, and Ethics in Chinese Cinema - David Leiwei Li 2016-02-05

The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative of economic development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture" anthropologically, as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. *Economy, Emotion, and Ethics in Chinese Cinema* will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

Chinese National Cinema - Yingjin Zhang 2004-08-02

Chinese National Cinema, written for students by a leading scholar traces the formation, negotiation and problematization of the national on the Chinese screen over ninety years.

From Underground to Independent - Paul G. Pickowicz 2006-08-11

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.

Close-ups and Long Shots in Modern Chinese Cinemas - Hsiu-Chuang Deppman 2020-10-31

Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer's power to see, feel, and conceive. To understand why a director prefers one type of shot over the other then is to explore more than aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. *Close-ups and Long Shots in Modern Chinese Cinemas* is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980s marked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen as not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency. Each of the films discussed—Zhang Yimou's *Red Sorghum*, Ang Lee's *Lust, Caution*, Hou Hsiao-hsien's *The Assassin*, Jia Zhangke's *I Wish I Knew*, and Wei Desheng's *Cape No. 7*—represents a watershed in Chinese cinemas that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

Celluloid Comrades - Song Hwee Lim 2006-08-31

"Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision." —Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University "Celluloid Comrades is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book." —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis *Celluloid Comrades* offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both 'Chineseness' and 'homosexuality.' Given the artistic achievement and popularity of the films discussed here, the position of 'celluloid comrades' can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audiences. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper

understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.

Backward Glances - Fran Martin 2010-03-29

Backward Glances reveals that the passionate love one woman feels for another occupies a position of unsuspected centrality in contemporary Chinese mass cultures. By examining representations of erotic and romantic love between women in popular films, elite and pulp fiction, and television dramas, Fran Martin shows how youthful same-sex love is often framed as a universal, even ennobling, feminine experience. She argues that a temporal logic dominates depictions of female homoeroticism, and she traces that logic across texts produced and consumed in mainland China, Hong Kong, and Taiwan during the twentieth century and the early twenty-first. Attentive to both transnational cultural flows and local particularities, Martin shows how loving relations between women in mass culture are usually represented as past experiences. Adult protagonists revel in the repeated, mournful narration of their memories. Yet these portrayals do not simply or finally consign the same-sex loving woman to the past—they also cause her to reappear ceaselessly in the present. As Martin explains, memorial schoolgirl love stories are popular throughout contemporary Chinese cultures. The same-sex attracted young woman appears in both openly homophobic and proudly queer-affirmative narratives, as well as in stories whose ideological valence is less immediately clear. Martin demonstrates that the stories, television programs, and films she analyzes are not idiosyncratic depictions of marginal figures, but manifestations of a broader, mainstream cultural preoccupation. Her investigation of representations of same-sex love between women sheds new light on contemporary Chinese understandings of sex, love, gender, marriage, and the cultural ordering of human life.

Animation in China - Sean Macdonald 2015-11-06

By the turn of the 21st century, animation production has grown to thousands of hours a year in the People's Republic of China (PRC). Despite this, and unlike American blockbuster productions and the diverse genres of Japanese anime, much animation from the PRC remains relatively unknown. This book is an historical and theoretical study of animation in the PRC. Although the Wan Brothers produced the first feature length animated film in 1941, the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio (SAFS), which remained the sole animation studio until the 1980s. Considering animation in China as a convergence of the institutions of education, fine arts, literature, popular culture, and film, the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation, Pop Art, and mass media theory. Through readings of classic films such as *Princess Iron Fan*, *Uproar in Heaven*, *Princess Peacock*, and *Nezha Conquers the Dragon King*, this study represents a revisionist history of animation in the PRC as a form of "postmodernism with Chinese characteristics." As a theoretical exploration of animation in the People's Republic of China, this book will appeal greatly to students and scholars of animation, film studies, Chinese studies, cultural studies, political and cultural theory.

General History of Chinese Film III - Ding Yaping 2021-11-29

The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country, but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. 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.
Woman and Chinese Modernity - Rey Chow 2003

Visual Culture in Contemporary China - Xiaobing Tang 2015-01-08

Exploring a wealth of images ranging from woodblock prints to oil paintings, this beautifully illustrated full-color study takes up key elements of the visual culture produced in the People's Republic of China from its founding in 1949 to the present day. In a challenge to prevailing perceptions, Xiaobing Tang argues that contemporary Chinese visual culture is too complex to be understood in terms of a simple binary of government propaganda and dissident art, and that new ways must be sought to explain as well as appreciate its multiple sources and enduring visions. Drawing on rich artistic, literary, and sociopolitical backgrounds, Tang presents a series of insightful readings of paradigmatic works in contemporary Chinese visual arts and cinema. Lucidly written and organized to address provocative questions, this compelling study underscores the global and historical context of Chinese visual culture and offers a timely new perspective on our understanding of China today.

Family Revolution - Hui Faye Xiao 2014-03-02

As state control of private life in China has loosened since 1980, citizens have experienced an unprecedented family revolution—an overhaul of family structure, marital practices, and gender relationships. While the nuclear family has become a privileged realm of romance and individualism symbolizing the post-revolutionary “freedoms” of economic and affective autonomy, women’s roles in particular have been transformed, with the ideal “iron girl” of socialism replaced by the feminine, family-oriented “good wife and wise mother.” Problems and contradictions in this new domestic culture have been exposed by China's soaring divorce rate. Reading popular “divorce narratives” in fiction, film, and TV drama, Hui Faye Xiao shows that the representation of marital discord has become a cultural battleground for competing ideologies within post-revolutionary China. While these narratives present women’s cultivation of wifely and maternal qualities as the cure for family disintegration and social unrest, Xiao shows that they in fact reflect a problematic resurgence of traditional gender roles and a powerful mode of control over supposedly autonomous private life.

A Kaleidoscope of China - Chih-p'ing Chou 2010-05-17

A Kaleidoscope of China is an advanced Chinese-language textbook that gives students a greater command of Chinese while deepening their understanding of the social and cultural issues facing China today. Geared to the unique needs of students with two or more years of instruction in modern Chinese, this book features a stimulating selection of articles and essays from major newspapers and periodicals in China, offering a revealing look at contemporary Chinese society. Topics include: buying a home versus having a child; consumer exports to America; depression; online dating; cell phones; empty-nest syndrome; fast food; the Virginia Tech massacre; medicine; the 2008 Sichuan earthquake; and global warming. Every selection is accompanied by a vocabulary list, exercises, and grammar notes. No other Chinese-language textbook so effectively helps advanced students expand their language skills while immersing them in what is truly a kaleidoscope of today's China. Teaches advanced Chinese while providing a window into contemporary China Features selections from actual Chinese newspapers and periodicals Includes vocabulary lists, exercises, and grammar notes Ideal for students with two or more years of instruction in modern Chinese

Painting the City Red - Yomi Braester 2010-03-17

Painting the City Red illuminates the dynamic relationship between the visual media, particularly film and theater, and the planning and development of cities in China and Taiwan, from the emergence of the People’s Republic in 1949 to the staging of the Beijing Olympics in 2008. Yomi Braester argues that the transformation of Chinese cities in recent decades is a result not only of China’s abandonment of Maoist economic planning in favor of capitalist globalization but also of a shift in visual practices. Rather than simply reflect urban culture, movies and stage dramas

have facilitated the development of new perceptions of space and time, representing the future city variously as an ideal socialist city, a metropolis integrated into the global economy, and a site for preserving cultural heritage. Drawing on extensive archival research, interviews with leading filmmakers and urban planners, and close readings of scripts and images, Braester describes how films and stage plays have promoted and opposed official urban plans and policies as they have addressed issues such as demolition-and-relocation plans, the preservation of vernacular architecture, and the global real estate market. He shows how the cinematic rewriting of historical narratives has accompanied the spatial reorganization of specific urban sites, including Nanjing Road in Shanghai; veterans’ villages in Taipei; and Tiananmen Square, centuries-old courtyards, and postmodern architectural landmarks in Beijing. In *Painting the City Red*, Braester reveals the role that film and theater have played in mediating state power, cultural norms, and the struggle for civil society in Chinese cities.

Art, Politics, and Commerce in Chinese Cinema - Ying Zhu 2010-06-01

"Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and *A History of Pain* "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

Metacinema in Contemporary Chinese Film - G. Andrew Stuckey 2018-08-17

Depictions within a movie of either filmmaking or film watching are hardly novel, but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable. To G. Andrew Stuckey, the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves. Such a discourse, in

turn, outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice. Metacinema also draws our attention to the presence of the audience, people actively responding to a film. In elucidating the affective responses elicited by the metacinematic mode in the viewers, Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves. The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters to low-budget productions, and documentary-style social realist exposé projects to studio assembly-line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole. “Stuckey surveys a broad swath of contemporary Chinese cinema, from popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today.” —Jason McGrath, University of Minnesota “Stuckey’s brilliant work, *Metacinema in Contemporary Chinese Film*, offers insightful close analyses of films by key directors from the PRC (Jiang Wen, Lou Ye, Jia Zhangke, and Li Yu), Hong Kong (Peter Chan), and Taiwan (Tsai Ming-liang). This clearly written book is essential reading for scholars and students of Chinese cinemas. Stuckey’s study of genre and metacinema makes it a must-read for anyone interested in cinema.” —Michelle Bloom, University of California, Riverside

Chinese Films in Focus II - Chris Berry 2019-07-25

Chinese cinema continues to go from strength to strength. After art-house hits like Chen Kaige's *Yellow Earth* (1984) and Wong Kar-wai's *In the Mood for Love* (2000), the Oscar-winning success of Ang Lee's *Crouching Tiger Hidden Dragon* (2000) disproved the old myth that subtitled films could not succeed at the multiplex. *Chinese Films in Focus II* updates and expands the original *Chinese Films in Focus: 25 New Takes* with fourteen brand new essays, to offer thirty-four fresh and insightful readings of key individual films. The new edition addresses films from mainland China, Taiwan, Hong Kong and other parts of the Chinese diaspora and the historical coverage

ranges from the 1930s to the present. The essays, by leading authorities on Chinese cinema as well as up-and-coming scholars, are concise, accessible, rich, and on the cutting edge of current research. Each contributor outlines existing writing and presents an original perspective on the film, making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema. Contributors: Annette Aw, Chris Berry, Yomi Braester, Felicia Chan, Esther Cheung, Robert Chi, Rey Chow, Mary Farquhar, Carolyn FitzGerald, Ping Fu, Kristine Harris, Margaret Hillenbrand, Brian Hu, Tan See Kam, Haiyan Lee, Vivian Lee, Helen Hok-Sze Leung, David Leiwei Li, Song Hwee Lim, Kam Louie, Fran Martin, Jason McGrath, Corrado Neri, Jonathan Noble, Beremoce Reynaud, Cui Shuqin, Julian Stringer, Janice Tong, Yiman Wang, Faye Hui Xiao, Gang Gary Xu, Audrey Yue, Yingjin Zhang, John Zou The Editor: Chris Berry is Professor of Film and Television at Goldsmiths, University of London.

[A New China](#) - Chih-p'ing Chou 2011-08-22

Originally published in 1999, *A New China* has become a standard textbook for intermediate Chinese language learning. This completely revised edition reflects China's dramatic developments in the last decade and consolidates the previous two-volume set into one volume for easy student use. Written from the perspective of a foreign student who has just arrived in China, the textbook provides the most up-to-date lessons and learning materials about the changing face of China. The first half of the book follows the life of an exchange student experiencing Beijing for the first time. Chinese language students are guided step-by-step through the stages of arriving at the airport, going through customs, and adjusting to Chinese university dormitories. The revised edition includes new lessons on daily life, such as doing laundry and getting a haircut, as well as visiting the zoo, night markets, and the Great Wall. Later lessons discuss recent social and political issues in China, including divorce, Beijing traffic, and the college entrance examination. *A New China* provides detailed grammar explanations, extensive vocabulary lists, and homework exercises. Single-volume, user-friendly format New lessons and vocabulary reflecting daily living in China Includes China's recent social and political issues Detailed grammar explanations, vocabulary lists, and homework exercises Uses both traditional and simplified characters