
Chinese Films In Focus II

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Metacinema in Contemporary Chinese Film Edinburgh University Press

Based on extensive original research, including in studio archives, industrial surveys, official records, trade journals, and English and Chinese newspapers, this book explores the role of the American film industry in the development of cinema in China. It examines the Chinese industry's response to the American industry and the consequences of this response. It also considers the attitudes of Chinese film practitioners towards Hollywood and the contribution of those figures who acted as intermediaries between the two industries. Overall, the book casts much new light on the early development of the film industry in China and demonstrates the huge influence Hollywood had on it.

Chinese Films in Focus II Routledge

The New Chinese Documentary Film Movement is a groundbreaking project unveiling recent documentary film work that has transformed visual culture in China, and brought new immediacy along with a broader base of participation to Chinese media. As a foundational text, this volume provides a much-needed introduction to the topic of Chinese documentary film, the signature mode of contemporary Chinese visual culture. These essays examine how documentary filmmakers have opened up a unique new space of social commentary and critique in an era of rapid social changes amid globalization and marketization. The essays cover topics ranging from cruelty in documentary to the representation of Beijing; gay, lesbian and queer documentary; sound in documentary; the exhibition context in China; authorial intervention and subjectivity; and the

distinctive "on the spot" aesthetics of contemporary Chinese documentary. This volume will be critical reading for scholars in disciplines ranging from film and media studies to Chinese studies and Asian studies.

Screening Post-1989 China Springer

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.

Contemporary Chinese Films and Celebrity Directors Routledge

This book examines historical events related to the Chinese Cultural Revolution between 1966 and 1976, focusing mainly on the work of the so-called Fifth Generation filmmakers who experienced the Cultural revolution first hand and produced movies about it, though attention is also given to films from Third, Fourth, and Sixth Generation directors. Assuming that fictional films can be seen as an agent enhancing our historical understanding, this study, employing an interdisciplinary approach involving history, philosophy, literature, and ideology, and using the Chinese Cultural Revolution as an example, attempts to examine how such a theory of film might fit into a philosophy of history, while also aiming to find places where film and history intersect.

Sentimental Fabulations, Contemporary Chinese Films University of Michigan Press

China's commercial film industry can be used as a map to understand how class is interwoven into the imaginations that inform and influence

social change in Chinese society. Film consumption is important in this process, particularly for young adult urbanites that are China's primary commercial cinema patrons. This book investigates the web between the representation of class themes in Chinese film narratives, local audience reception to these films, and the socialisation of China's contemporary class society. Bringing together textual analyses of narratives from five commercially exhibited films: *Let the Bullets Fly* (Jiang: 2010), *Lost on Journey* (Yip: 2011), *Go Lala Go!* (Xu: 2011), *House Mania* (Sun: 2011) and *The Piano in the Factory* (Zheng: 2011); and the reception of 179 Chinese audiences from varying class positions, it investigates the extent to which fictional narratives inform and reflect current class identities in present-day China. Through group discussions in Beijing, Hangzhou, Nanjing, Lanzhou and Taiyuan, the author searches for audiences beyond major cities that are typically the focus of film consumption studies in China. As such, the book reveals not only how deeply and widespread the socialisation of China's class society has become in the imaginations of Chinese audiences, but also what appears to be a preference of both audiences and filmmakers for the continuation of China's new class society. Revealing the extent to which cinema continues to play a key role in the socialisation of class structures in contemporary Chinese society, this book will be important for students and scholars of Chinese Studies, Film Studies, Communication Studies, as well as observers of China's film industry.

Chinese Films in Focus Hong Kong University Press

Starting with the first "Western shadow plays" shown in the late 1890s, motion pictures have played a significant role in China's cultural existence for more than a century. Initially centered in Shanghai, Chinese cinema boomed in Hong Kong in the 1930s, aided by the advent of talkies and the influx of talent and investment from mainland China, Southeast Asia, and America. From the late 1940s, the territory supplanted Shanghai as the "Hollywood of China." In *Hong Kong Cinema: A Cross-Cultural View*, authors Law Kar and Frank Bren follow the story from Hong Kong's early silent, *Chuang Tsi Tests His Wife*, through the martial arts craze of the 1970s, to the medium's continued appeal to contemporary international audiences. Rather than provide a sweeping history, the authors focus on the impact of individual personalities, particularly local filmmakers and movie stars. They also consider Eastern and Western influences and examine major developments, including the changing role of women. By profiling key figures and events of the 20th century, this overview is the perfect introduction for anyone interested in Hong Kong's contribution to world cinema. Illustrated with photos.

China's Cinema of Class Taylor & Francis

This book argues that the fundamental shift in Chinese Cinema away from Socialism and towards Post-Socialism can be located earlier than the emergence of the "Fifth Generation" in the mid-eighties when it is usually assumed to have occurred. By close analysis of films from the 1949-1976 Maoist era in comparison with 1976-81 films representing the Cultural Revolution, it demonstrates that the latter already breaks

away from Socialism.

Building a New China in Cinema Springer

This volume features new work on cinema in early twentieth-century Hong Kong, Taiwan, and Republican China. Looking beyond relatively well-studied cities like Shanghai, these essays foreground cinema's relationship with imperialism and colonialism and emphasize the rapid development of cinema as a sociocultural institution. These essays examine where films were screened; how cinema-going as a social activity adapted from and integrated with existing social norms and practices; the extent to which Cantonese opera and other regional performance traditions were models for the development of cinematic conventions; the role foreign films played in the development of cinema as an industry in the Republican era; and much more.

General History of Chinese Film II Routledge

This book explores how Chinese films constructed an image of China in the 1980s through analyzing the characters, composition of space, and conflict patterns of the films. It also examines the relationship between the representations in Chinese cinema and the realities of Chinese society. The study analyzes the imagery, metaphors, and cultural values of Chinese films in the 1980s to discover the common creative focus of Chinese film directors at the time. It also examines the specific creative elements and cultural significance of Chinese cinema in the 1980s. This book is neither a "period history" of Chinese cinema in the 80s, nor a thematic study of the "fifth generation". Rather, it is an analysis of films as narrative texts that reflected on history. It uses the perspectives revealed by characters, narrative patterns, and conflicts in films of the 1980s to examine how the era was perceived at that time as well as how China's national future and individuals' personal futures were being conceptualized. This title will be a valuable resource for scholars and students of Chinese Studies, Contemporary China Studies, Film Studies, and those who are interested in Chinese culture and society in general. *General History of Chinese Film II* Cambridge University Press

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.

Postsocialist Cinema in Post-Mao China Springer

Taking as its point of departure the three recurrent themes of nostalgia, memory and local histories, this book is an attempt to map out a new poetics - the 'post-nostalgic imagination' - in Hong Kong cinema in the first decade of Chinese rule.

The Oxford Handbook of Chinese Cinemas Columbia University Press

No Marketing Blurbs

China on Film Routledge

Memory, Subjectivity and Independent Chinese Cinema provides a historically informed examination of independent moving image works

made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

Hong Kong Cinema Bloomsbury Publishing

This new text examines recent popular Chinese films and derivative cultural phenomena, with a focus on films directed by celebrity directors such as Han Han, Guo Jingming, Xu Jinglei and Zhao Wei. In opposition to Fifth and Sixth Generation Chinese filmmakers who explored the grand-narratives of history, the oppression of the pre-socialist and socialist eras, and those marginalized by socio-economic changes, the celebrity directors at the heart of this book center on the new trends of living and emotional challenges faced by contemporary Chinese people, in particular the younger generations. This book sheds light on newly emerging social and cultural fashions in contemporary China, such as the social stigma of being 'left-over' (reflected in Xu Jinglei's films), the issue of wealth 'flaunting' (represented in Guo Jingming's films) or nostalgia for the long lost innocence of adolescence (demonstrated in Zhao Wei's film). Considering present-day consumer capitalism through the lens of cinema, this text analyses in detail the significance of films chosen for their relevance, providing a reflection of social reality and cultural changes in 21st century China.

Transnational Chinese Cinemas Scarecrow Press

In the 1980s, a new type of central character emerged in contemporary Chinese films - angry and alienated youth. Filmmakers treated youth as a separate category and showed them in urban situations behaving in unconventional and socially rebellious ways. *Young Rebels in Contemporary Chinese Cinema* looks for evidence in films that exemplify this trend.

Chinese Films in Focus II Columbia University Press

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. *The Early Transnational Chinese Cinema Industry* Oxford University Press

This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

Chinese Cinemas in Translation and Dissemination Duke University Press

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Chinese National Cinema Columbia University Press

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, Beremoece 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.

Projecting A Nation Springer

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.