

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

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Literati Lenses Jan 13 2021 Chinese cinema has a long history of engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. Literati Lenses explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—Li Shizhen (1956), Stage Sisters (1964), Early Spring in February (1963), and Legend of Tianyun Mountain (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

The Chinese Cinema Book Mar 27 2022 The Chinese Cinema Book provides an essential guide to the cinemas of the People's Republic of China, Hong Kong, Taiwan and the Chinese diaspora, from early cinema to the present day. With contributions from leading international scholars, the book is structured around five thematic sections: Territories, Trajectories, Historiographies; Early Cinema to 1949; The Forgotten Period: 1949–80; The New Waves; and Stars, Auteurs and Genres. This important collection addresses issues of film production and exhibition and places Chinese cinema in its national and transnational contexts. Individual chapters examine major film movements such as the Shanghai cinema of the 1930s, Fifth Generation film-makers and the Hong Kong New Wave, as well as key issues such as stars and auteurs. The book will be an invaluable resource for students and scholars, as well as for anyone wanting to deepen their understanding of the cinemas of Greater China.

A Companion to Hong Kong Cinema Nov 30 2019 A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender, the body, and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism, postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the

concepts of diaspora, nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars

Melancholy Drift Aug 20 2021 Ma offers an innovative study of three provocative Chinese directors: Wong Kar-wai, Hou Hsiao-hsien, and Tsai Ming-liang. Focusing on the highly stylized and nonlinear configurations of time in each director's films, she argues that these directors have brought new global respect for Chinese cinema in amplifying motifs of loss, nostalgia, haunting, absence and ephemeral poetics. Hou, Tsai, and Wong all insist on the significance of being out of time, not merely out of place, as a condition of global modernity. Ma argues that their films collectively foreground the central place of contemporary Chinese films in a transnational culture of memory, characterized by a distinctive melancholy that highlights the difficulty of binding together past and present into a meaningful narrative. Jean Ma is assistant professor in the Department of Art and Art History at Stanford University. **Melancholy Drift** rides the films of three Chinese auteurs right into the heart of its subject, the mismatch between private feeling and collective history. These crucial films, set carefully beside one another, begin to pulse anew under the deft touch of Jean Ma's analyses. Drawing on a deep reservoir of historical and critical knowledge, she helps us hear these films speak of our times, then speak of time itself and of its dislocations---Dudley Andrew, Yale University. Theoretically sophisticated and elegantly written, **Melancholy Drift** elucidates the subject of cinematic time in its various configurations: as a response to historical ruptures and political upheavals as representational politics, and as a reinvention of the art cinema. This book is a timely demonstration of the key roles played by Chinese auteurs in shaping the new face of world cinema today and an important contribution to scholarship both within and beyond the field of transnational Chinese cinemas---Song Hwee Lim, University of Exeter

The Poetics of Chinese Cinema Oct 22 2021 This book examines the aesthetic qualities of particular Chinese-language films and the rich artistic traditions from which they spring. It brings together leading experts in the field, and encompasses detailed and wide-ranging case studies of films such as *Hero*, *House of Flying Daggers*, *Spring in a Small Town*, *24 City*, and *The Grandmaster*, and filmmakers including Hou Hsiao-hsien, Jia Zhangke, Chen Kaige, Fei Mu, Zhang Yimou, Johnnie To, and Wong Kar-wai. By illuminating the form and style of Chinese films from across cinema history, **The Poetics of Chinese Cinema** testifies to the artistic value and uniqueness of Chinese-language filmmaking.

Painting the City Red Jun 25 2019 **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.

Transnational Chinese Cinemas Feb 23 2022 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.

The Cinema of Jia Zhangke Nov 10 2020 Shortlisted for the BAFTA 2020 Award for Best Monograph Despite his films being subjected to censorship and denigration in his native China, Jia Zhangke has become the country's leading independent film director internationally. Seen as one of world cinema's foremost auteurs, he has played a crucial role in documenting and reflecting upon China's era of intense transformations since the 1990s. Cecilia Mello provides in-depth analysis of Jia's unique body of work, from his early films *Xiao Wu* and *Platform*, to experimental quasi-documentary *24 City* and the audacious *Mountains May Depart*. Mello suggests that Jia's particular expression of the realist mode is shaped by the aesthetics of other Chinese artistic traditions, allowing Jia to unearth memories both personal and collective, still lingering within the ever-changing landscapes of contemporary China. Mello's groundbreaking study opens a door into Chinese cinema and culture, addressing the nature of the so-called 'impure' cinematographic art and the complex representation of China through the ages. Foreword by Walter Salles

One Hundred Years of Chinese Cinema Sep 08 2020 Arguably the first book to take a generational approach to the Chinese cinema, this book offers a broad picture of the evolution of Chinese cinema in its historical context, as well as thorough and insightful analyses of representative films from different generations.

Chinese Cinema During the Era of Reform May 29 2022 Offers an insider's account of the rise and fall of Chinese cinema's art and entertainment industry, including its transition to commercialization.

General History of Chinese Film Mar 03 2020 This volume focuses on the history of Chinese film since the Reform and the Opening-up. The Chinese film industry has grown exponentially since 1976 and developed a new zeitgeist. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film has become an important issue.

New Hong Kong Cinema May 05 2020 The trajectory of Hong Kong films had been drastically affected long before the city's official sovereignty transfer from the British to the Chinese in 1997. The change in course has become more visible in recent years as China has aggressively developed its national film industry and assumed the role of powerhouse in East Asia's cinematic landscape. The author introduces the "Cinema of Transitions" to study the New Hong Kong Cinema and on- and off-screen life against this background. Using examples from the 1980s to the present, this book offers a fresh perspective on how Hong Kong-related Chinese-language films, filmmakers, audiences, and the workings of film business in East Asia have become major platforms on which "transitions" are negotiated.

Primitive Passions Dec 12 2020 On Chinese cinema

Chinese Films in Focus II Oct 02 2022 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.

New Chinese Cinema Sep 01 2022 *New Chinese Cinema: Challenging Representations* examines the 'search for roots' films that emerged from China in the aftermath of the Cultural Revolution. The authors contextualise the films of the so-called Fifth Generation directors who came to prominence in the 1980s and 1990s such as Chen Kaige, Zhang Yimou and Tian Zhuangzhuang. Including close analysis of such pivotal films as *Farewell My Concubine*, *Raise the Red Lantern* and *The Blue Kite*, the book also examines the rise of contemporary Sixth Generation underground directors whose themes embrace the disaffection of urban youth.

Chinese Identities on Screen Jun 05 2020 Since 1978, the changes brought on by China's reforms have had an inevitable and significant impact on the development of literature, the arts, and the whole spectrum of culture. As well, contemporary Chinese films have reflected this transition towards commercialization and internationalization, which has included constant changes in cultural policies and the economic conditions for film production. The articles in this collection argue that contemporary Chinese films display a profound shift in identity construction. They explore Chinese identities related to class, nation, and gender, and they highlight aspects of individual identity. All of these are marked by contradiction, tension, multiple versions, changes over time, and other evidence of contingency and construction. The book draws attention to uncertain and unpredictable qualities of "Chineseness" which are often torn between past and present, but are also increasingly comprised of local, national, and global elements. (Series: Chinese History and Society / Berliner China-Hefte - Vol. 40)

Directory of World Cinema: China Oct 10 2020 Commended for their social relevance and artistic value, Chinese films remain at the forefront of international cinema, bolstered in recent years by a new generation of talented young filmmakers. *Directory of World Cinema: China* presents an accessible overview of the definitive films of Hong Kong and mainland China, with particular attention to the achievements of prolific industry figures, the burgeoning independent sector and the embrace of avant-garde practices of art cinema. Spanning a variety of characteristic genres, including horror, heroic bloodshed, romantic comedy and kung-fu, reviews cover individual titles in considerable depth and are accompanied by a selection of full-colour film stills. A comprehensive filmography and a bibliography of recommended reading complete this essential companion to Chinese cinema.

Remaking Chinese Cinema Aug 27 2019 Among the book's highlights are a rereading of *The Goddess* - one of the best-known silent Chinese films in the West - from the perspective of its wartime Mandarin-Cantonese remake; the excavation of a hybrid genre (the Western costume Cantonese opera film) inspired by Hollywood's fantasy films of the 1930s and produced in Hong Kong well into the mid-twentieth century; and a rumination on Hollywood's remake of Hong Kong's *Infernal Affairs* and the wholesale incorporation of "Chinese elements" in *Kung Fu Panda 2*. Positing a structural analogy between the utopic vision, the national cinema, and the location-specific collective subject position, the author traces their shared urge to infinitesimally approach, but never fully and finitely reach a projected goal. This energy precipitates the ongoing processes of cross-Pacific film remaking, which constitute a crucial site for imagining and enacting (without absolving) issues of national and regional border politics.

Chinese Cinemas Nov 22 2021 *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."

Contemporary Chinese Cinema and Visual Culture Dec 24 2021 Sheldon Lu's wide-ranging new book investigates how filmmakers and visual artists from mainland China, Hong Kong and Taiwan have envisioned China as it transitions from a socialist to a globalized capitalist state. It examines how the modern nation has been refashioned and re-imagined in order to keep pace with globalization and transnationalism. At the heart of Lu's analysis is a double movement in the relationship between nation and transnationalism in the Chinese post-socialist state. He considers the complexity of how the Chinese economy is integrated in the global capitalist system while also remaining a repressive body politic with mechanisms of control and surveillance. He explores the interrelations of the local, the national, the subnational, and the global as China repositions itself in the world. Lu considers examples from feature and documentary film, mainstream and marginal cinema, and a variety of visual arts: photography, painting, digital video, architecture, and installation. His close case studies include representations of class, masculinity and sexuality in contemporary Taiwanese and Chinese cinema; the figure of the sex worker as a symbol of modernity and mobility; and artists' representations of Beijing at the time of the 2008 Olympics.

General History of Chinese Film Jan 01 2020 This three-volume set charting the general history of Chinese film organizes, analyses, and explains the different stages of development of Chinese film from 1896 to the present day. It includes analysis of films, filmmakers, historical elements of film style, as well as a review and elaboration of major events, while examining the intersection between film ecology and cultural ecology in every historical period, deploying the results of contemporary research from both China and abroad. Beginning with the film as text, it proceeds through formal analysis and comparison, makes connections with the social background of the work and the filmmakers, and narrates a continuous history of Chinese films and filmmakers and their world. The purpose is to deduce the historical basis for the evolution of film as art, political, philosophical, and literary trends, and to understand and explain how the current tradition of Chinese film has been gradually constructed from the past. This set will be an essential reading for scholars and students in film studies, Chinese studies, cultural studies, and media studies.

Imagined China Oct 29 2019 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.

A Companion to Chinese Cinema Nov 03 2022 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

Once Upon a Time in China Jun 29 2022 Looks at the cinematic art of mainland China, Hong Kong, and Taiwan discussing the creativity of Chinese film, and exploring the intertwined traditions of the three regions and their influence on movies.

Global Chinese Cinema Sep 20 2021 The film *Hero*, directed by Zhang Yimou and released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster. A big expensive film with multiple stars, spectacular scenery, and astonishing action sequences, it touched on key questions of Chinese culture, nation and politics, and was both a domestic sensation and an international hit. This book explores the reasons for the film's popularity with its audiences, discussing the factors which so resonated with those who watched the film. It examines questions such as Chinese national unity, the search for cultural identity and role models from China's illustrious pre-communist past, and the portrayal of political and aesthetic values, and attitudes to gender, sex, love, and violence which are relatively new to China. The book demonstrates how the film, and China's growing film industry more generally, have in fact very strong international connections, with Western as well as Chinese financing, stars recruited from the East Asian region more widely, and extensive interactions between Hollywood and Asian artists and technicians. Overall, the book provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

The Oxford Handbook of Chinese Cinemas Mar 15 2021 What does it mean for a cinematic work to be "Chinese"? Does it

refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like "Chinese cinema" difficult at best. Accordingly, The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases, genres, and distinct national configurations.

Projecting a Nation Jul 19 2021 This is the first major work on pre-1949 Chinese cinema in English. As such, it represents a major contribution to existing discussions of both Chinese cinema and national cinema, and is an indispensable basic resource for scholars interested in Chinese film history. The book analyses the wide variety of conceptions of "Chinese national cinema" between the early years of the 20th century and 1949, and contrasts these to conceptions of national cinema in Europe and China. After years of exhausting primary historical research, the author has been able to bring to light sources hitherto not widely available. The author argues that questions and debates about the status and meaning of the "national" in "Chinese national cinema" are central to any consideration of cinema during this period, and addresses the issue of Chinese nationalism as part of a complex history of cinema within the early modern Chinese nation.

Sinascape Jul 27 2019 *Sinascape: 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 'sinascape' to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people around the globe. *Sinascape* 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.

Screening China Feb 11 2021 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 Revolutionary Cinema Aug 08 2020 Engaging with fiction films devoted to heroic tales from the decade and a half between 1949 and 1966, this book reconceives state propaganda as aesthetic experiments that not only radically transformed acting, cinematography and screenwriting in socialist China, but also articulated a new socialist film theory and criticism. Rooted in the interwar avant-garde and commercial cinema, Chinese revolutionary cinema, as a state cinema for the newly established People's Republic, adapted Chinese literature for the screen, incorporated Hollywood narration, appropriated Soviet montage theory and orchestrated a new, glamorous, socialist star culture. In the wake of decolonisation, Chinese film journals were quick to project and disseminate the country's redefined self-image to Asia, Africa and Latin America as they helped to create an alternative vision of modernity and internationalism. Revealing the historical contingency of the term 'propaganda', Chan uncovers the visual, aural, kinaesthetic, sexual and ideological dynamics that gave rise to a new aesthetic of revolutionary heroism in world cinema. Based on extensive archival research, this book's focus on the distinctive rhetoric of post-war socialist China will be of value to East Asian Cinema scholars, Chinese Studies academics and those interested in the history of twentieth-century socialist culture.

Encyclopedia of Chinese Film Jun 17 2021 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.

Young Rebels in Contemporary Chinese Cinema Jan 25 2022 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.

From Underground to Independent Apr 15 2021 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.

Chinese Film Classics, 1922-1949 Jan 31 2020 Chinese Film Classics, 1922-1949 is an essential guide to the first golden age of Chinese cinema. Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to talkies and musicals of the 1930s and 1940s.

Postsocialist Modernity Apr 03 2020 This book examines Chinese culture under the condition of postsocialist modernity, in which market reforms have fundamentally altered the fields of film, literature, and cultural debate.

New Chinese Cinemas Jul 07 2020 Analyses the changing forms and significance of filmmaking in the People's Republic of China, Taiwan, and Hong Kong since the end of the Cultural Revolution.

Chinese National Cinema Jul 31 2022 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.

Chinese Film May 17 2021 A tour de force chronicling the development of realism in Chinese cinema The history of Chinese cinema is as long and complicated as the tumultuous history of China itself. Be it the silent, the Communist, or the contemporary, each Chinese cinematic era has necessitated its own form in conversation with broader trends in politics and culture. In Chinese Film, Jason McGrath tells this fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers, officials, critics, and scholars. Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic conventions of the day, he analyzes it across six different types of claims: ontological, perceptual, fictional, social, prescriptive, and apophatic. Through this method, McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever-evolving real. He comes to envision it as more than just a cinematic question, showing how the struggle for realism is central to the Chinese struggle for modernity itself.

China on Film Apr 27 2022 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.

A Companion to Chinese Cinema Sep 28 2019 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

