

Transcultural Spaces Toward A Poetics Of Chinese Film Book

General History of Chinese Film I China on Film General History of Chinese Film I Chinese Film Theory Encyclopedia of Chinese Film China on Screen General History of Chinese Film Chinese Films Abroad Historical Dictionary of Chinese Cinema General History of Chinese Film II Chinese Cinema Chinese Film Building a New China in Cinema Playing to the World's Biggest Audience Chinese Film Festivals Projecting A Nation Chinese Film in the Twenty-First Century China Into Film From Underground to Independent Chinese Film Classics, 1922-1949 Ding Yaping Paul G. Pickowicz Ding Yaping Xia Hong Zhiwei Xiao Christopher J. Berry Yaping Ding Yves Gambier Dan Luo Ding Yaping Jeff Kyong-McClain Ding Yaping Laikwan Pang Michael Curtin Chris Berry Jubin Hu Corey Schultz Jerome Silbergeld Paul G. Pickowicz Christopher G. Rea

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

leading scholar paul g pickowicz traces the dynamic history of chinese filmmaking and discusses its course of development from the early days to the present moving decade by decade he explores such key themes as the ever shifting definitions of modern marriage in 1920s silent features east west cultural conflict in the movies of the 1930s the strong appeal of the powerful melodramatic mode of the 1930s and 1940s the polarizing political controversies surrounding chinese filmmaking under the japanese occupation of shanghai in the 1940s and the critical role of cinema during the bloody civil war of the late 1940s pickowicz then

considers the challenging mao years including chapters on legendary screen personalities who tried but failed to adjust to the new socialist order in the 1950s celebrities who made the sort of artistic and political accommodations that would keep them in the spotlight in the post revolutionary era and insider film professionals of the early 1960s who actively resisted the most extreme forms of maoist cultural production the book concludes with explorations of the highly cathartic films of the early post mao era edgy postsocialist movies that appeared on the eve of the tiananmen demonstrations of 1989 the relevance of the eastern european velvet prison cultural production model and the rise of underground and independent filmmaking beginning in the 1990s throughout its long history of film production china has been embroiled in a seemingly unending series of wars revolutions and jarring social transformations despite daunting censorship obstacles chinese filmmakers have found ingenious ways of taking political stands and weighing in for better or worse on the most explosive social cultural and economic issues of the day exploring the often gut wrenching controversies generated by their work pickowicz offers a unique and perceptive window on chinese culture and society

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

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

in china on screen chris berry and mary farquhar leaders in the field of chinese film studies explore more than one hundred years of chinese cinema and nation providing new perspectives on key movements themes and filmmakers berry and farquhar analyze the films of a variety of directors and actors including chen kaige zhang yimou hou hsiao hsien bruce lee jackie chan maggie cheung gong li wong kar wai and ang lee they argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework with this approach they show how movies from china hong kong taiwan and the chinese diaspora construct and contest different ideas of chinese nation as empire republic or ethnicity and complicated by gender class style transnationalism and more among the issues and themes covered are the tension between operatic and realist modes male and female star images transnational production and circulation of chinese films the image of the good foreigner all related to different ways of imagining nation comprehensive and provocative china on screen is a crucial work of film analysis

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this book examines chinese films made and shown abroad roughly between the 1920s and the 2020s from the beginning of the international exchange of the chinese national film industry to the emergence of the concept of soft power the periodisation of chinese cinema s does not necessarily match the political periods on the one hand the technical development of the film industry and the organisation of translation in china and on the other hand official relations with china and translation policies abroad impose different constraints on the circulation of chinese films this volume deals with the distribution and translation of films from mainland china taiwan hong kong and the chinese diaspora to this end the contributors address various issues related to the circulation and distribution of chinese films including co productions agents of exchange and modes of translation the approach is a mixture of socio cultural and translational methods the data collected provides for the first time a quantitative overview of the circulation of chinese films in a dozen foreign countries the book will greatly interest scholars and students of chinese cinema translation studies and china studies

motion pictures were introduced to china in 1896 and today china is a major player in the global film industry however the story of how chinese cinema became

what it is today is exceptionally turbulent encompassing incursions by foreign powers warfare among contending rulers the collapse of the chinese empire and the massive setback of the cultural revolution this book covers the cinematic history of mainland china spanning across over one hundred and twenty years since its inception historical dictionary of chinese cinema second edition contains a chronology an introduction and an extensive bibliography the dictionary section has more than 200 cross referenced entries on the major filmmakers actors and historical figures representative cinematic productions genre evolution significant events and institutions and market changes this book is an excellent resource for students researchers and anyone wanting to know more about chinese cinema

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

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

perhaps no art form in china has engendered as much controversy or has had such a checkered past as film from the horrors of war to the red carpet at cannes the history of chinese film has illustrated the extremes of politics and art in a delicate dance that has captivated the attention of art and film historians for decades ding yaping's authoritative accessible and concise history of chinese cinema comprehensively covers the early years of pro china propaganda films

through the first decade of the twenty first century where chinese film now represents a cinematic movement of the highest order ding traces the development of chinese film as a source of high culture from the 1990s to the present day

building a new china in cinema introduces english readers for the first time to one of the most exciting left wing cinema traditions in the world this unique book explores the history ideology and aesthetics of china s left wing cinema movement a quixotic film culture that was as political as commercial as militant as sensationalist originating in the 1930s it marked the first systematic intellectual involvement in chinese cinema in this era of turmoil and idealism the movement s films were characterized by fantasies of heroism intertwined with the inescapable spell of impotency thus exposing the contradictions of the filmmakers underlying ideology as their political and artistic agendas alternately fought against or catered to the taste and viewing habits of a popular audience political cinema became a commercially successful industry resulting in a film culture that has never been replicated drawing on detailed archival research pang demonstrates that this cinema movement was a product of the era s social economic and political discourses the author offers a close analysis of many rarely seen films richly illustrated with over eighty stills collected from the beijing film archive with its original conceptual approach and rich use of primary sources this book will be of interest not only to scholars and fans of chinese cinema but to those who study the relationship between cinema and modernity

in this provocative analysis of screen industries in china hong kong taiwan and singapore michael curtin delineates the globalizing pressures and opportunities that since the 1980s have dramatically transformed the terrain of chinese film and television including the end of the cold war the rise of the world trade organization the escalation of democracy movements and the emergence of an east asian youth culture reaching beyond national frameworks curtin examines the prospect of a global chinese audience that will include more viewers than in the united states and europe combined he draws on in depth interviews with a diverse array of media executives plus a wealth of historical material to argue that this vast and increasingly wealthy market is likely to shake the very foundations of hollywood s century long hegemony playing to the world s biggest audience profiles the leading chinese commercial studios and telecasters and delves into the operations of western conglomerates extending their reach into asia advancing a dynamic and integrative theory of media capital this innovative book explains the histories and strategies of screen enterprises that aim to become central players in the global china market and offers an alternative perspective to recent debates about cultural globalization

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

this is the first 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

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

since 1984 chinese cinema has been the most dramatic entry onto the international film scene china into film is the first book to look at contemporary chinese cinema as a visual art and to illustrate the ways in which it has been shaped by centuries of chinese tradition jerome silbergeld looks at the significance of gender roles the strategies of film makers in coping with state censorship the translation of novels into films the continuing attachment of film makers to melodrama and cinematic critiques of maoism and post maoist culture abundantly illustrated with chinese paintings as well as scenes from such internationally acclaimed films as yellow earth red sorghum raise the red lantern and farewell my concubine china into film reveals a cinematic form at once excitingly new and deeply imbedded in traditional chinese visual culture

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

winner 2023 choice outstanding academic title 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

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