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## Bookmark File PDF Chinese Films In Focus II

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### OL6RPR - ADRIEL MATTEO

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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 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.

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.

"This is a fascinating book. It will educate you. Schwartzel has done some extraordinary reporting." — The New York Times Book Review "In this highly entertaining but deeply disturbing book, Erich Schwartzel demonstrates the extent of our cultural thrall to China. His depiction of the craven characters, American and Chinese, who have enabled this situation represents a significant feat of investigative journalism. His narrative is about not merely the movie business, but the new world order." —Andrew Solomon, author of *Far from the Tree* and *The Noonday Demon* An eye-opening and deeply reported narrative that details the surprising role of the movie business in the high-stakes contest between the U.S. and China From trade to technology to military might, competition between the United States and China dominates the foreign policy landscape. But this battle for global influence is also playing out in a strange and unexpected arena: the movies. The film industry, Wall Street Journal reporter Erich Schwartzel explains, is the latest battleground in the tense and complex rivalry between these two world powers. In recent decades, as China has grown into a giant of the international economy, it has become a crucial source of revenue for the American film industry. Hollywood studios are now bending over backward to make movies that will appeal to China's citizens—and gain approval from severe Communist Party censors. At the same time, and with America's unwitting help, China has built its own film industry into an essential arm of its plan to export its national agenda to the rest of the world. The competition between these two movie businesses is a Cold War for this century, a clash that determines whether democratic or authoritarian values will be broadcast most powerfully around the world. *Red Carpet* is packed with memorable characters who have—knowingly or otherwise—played key roles in this tangled industry web: not only A-list stars like Matt Damon, Angelina Jolie, and Richard Gere but also eccentric Chinese billionaires, zany expatriate filmmakers, and starlets who disappear from public life without explanation or trace.

Schwartzel combines original reporting, political history, and show-biz intrigue in an exhilarating tour of global entertainment, from propaganda film sets in Beijing to the boardrooms of Hollywood studios to the living rooms in Kenya where families decide whether to watch an American or Chinese movie. Alarming, occasionally absurd, and wildly entertaining, *Red Carpet* will not only alter the way we watch movies but also offer essential new perspective on the power struggle of this century.

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, while taking care to address the consequences of grouping together so many disparate histories under a single banner. Offering both a platform for cross-disciplinary dialogue and a mapping of Chinese cinema as an expanded field, this Handbook presents thirty-three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies. Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity -- all the way from the industry's beginnings in the 1920s up to its current forms in contemporary Hong Kong, Taiwan, and the global diaspora. Chapters in Part II feature studies centered on the field's taxonomical formalities, including such topics as the role of the Chinese opera in technological innovation, the political logic of the "Maoist film," and the psychoanalytic formula of the kung fu action film. Finally, in Part III, focus is given to the structural elements that comprise a work's production, distribution, and reception to reveal the broader cinematic apparatuses within which these works are positioned. Taken together, the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship. Expertly edited to illustrate a representative set of up to date topics and approaches, *The Oxford Handbook of Chinese Cinemas* provides a vital addition to a burgeoning field still in its formative stages.

*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 repre-



ters, 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.

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.

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.

Illustrating the cultural significance of film and its power as a vehicle for social change, this book reveals the intricacies of the cultural movement and explores its connections to other art forms such as photography, drama, and literature.

From Jackie Chan to Ang Lee, from "Supercop" to "Crouching Tiger, Hidden Dragon," Chinese cinema has truly arrived in the U.S. Filled with photos and tidbits, this is the definitive book for anyone who has already fallen in love with Chinese cinema--and all those who are looking to learn more about it. *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.

The inside story of the U.S.-Chinese superpower conflict playing out behind the scenes of today's movie industry, from the leading media scholar China surpassed North America to become the world

's largest movie market in 2020. Formerly the focus of exotic fascination in the golden age of Hollywood, today the Chinese are a make-or-break audience for Hollywood's biggest blockbusters. And movies are now an essential part of China's global "soft power" strategy: a Chinese real estate tycoon, who until recently was the major shareholder of the AMC theater chain, built the world's largest film production facility. Behind the curtains, as this brilliant new book reveals, movies have become one of the biggest areas of competition between the world's two remaining superpowers. Will Hollywood be eclipsed by its Chinese counterpart? No author is better positioned to untangle this riddle than Ying Zhu, a leading expert on Chinese film and media. In fascinating vignettes, Hollywood in China unravels the century-long relationship between Hollywood and China for the first time. Blending cultural history, business, and international relations, *Hollywood in China* charts multiple power dynamics and teases out how competing political and economic interests as well as cultural values are manifested in the art and artifice of filmmaking on a global scale, and with global ramifications. The book is an inside look at the intense business and political maneuvering that is shaping the movies and the U.S.-China relationship itself—revealing a headlines-grabbing conflict that is playing out not only on the high seas, but on the silver screen.

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.

*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.

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 al-

so 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.

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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.

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.

This book examines how the Indonesian Chinese who were born after 1966 negotiate meanings about their culture and identity through their collective memory of growing up in a restrictive media

environment that specifically curtailed Chinese language and culture. The restrictive media environment was the result of a series of policies administered during the Suharto era (1965-1998). According to the regulations, the Indonesian government closed all Chinese-language schools and prohibited the use of Chinese characters in public places, the import of Chinese-language publications, and all public forms and expressions of Chinese culture. In the past century, and particularly in the past decade, much attention has been given to China and its rising status as a world economic power. Scholarship on overseas Chinese has also shed light on their relationship with their 'mythic homeland', China. In their work, scholars discovered that the Chinese of Southeast Asia have created a prominent economic, political, and cultural presence in countries such as Indonesia, Malaysia, and Singapore. In the 1960s, scholars such as George Kahin, Ruth McVey, and Benedict Anderson were drawn to the political upheavals in Indonesia and the various roles that the Chinese of Indonesia have played in the economic, political, and cultural arenas of their country. In later years, Charles Coppel and Leo Suryadinata have published extensively on various aspects of the Chinese in Indonesia, such as their religious affiliations and education. Despite the considerable attention given to the Chinese of Indonesia, scholars have not specifically studied, through the lens of the media, how a certain group of Chinese Indonesians grew up in a restrictive media and cultural environment during the 33 years when Indonesia was ruled by Suharto. This book takes the first step in examining this generation's collective memory of growing up in a state-controlled environment that has had a significant impact on their identity formation, maintenance, and the (re)negotiation of 'Chineseness' in their everyday lives. This book will appeal especially to media, cultural studies, and Southeast Asian studies scholars, researchers, and students.

*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.

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.

*In China on Screen*, Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar analyze the films of a variety of directors and actors, including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar-wai, and Ang Lee. They argue for the abandonment of "national cinema" as an analytic tool and propose "cinema and the national" as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation -- as empire, republic, or ethnicity, and complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner -- all related to different ways of imagining nation. Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

This 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.

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.

*New Chinese Cinema: Challenging Representations* examines the 'search for roots' films that emerged from China in the aftermath of the Cultural Revolution. The authors contextualize 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*, this book also examines the rise of contemporary Sixth Generation underground directors whose themes embrace the disaffection of urban youth.

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.

*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.

"With the burgeoning interest in Chinese film, this interdisciplinary collection investigates how new

technologies, changing production constraints and shifting viewing practices have shaped perceptions of Chinese screen cultures. *Futures of Chinese Cinema* contains essays by international scholars considering new directions in Chinese cinema. After the devastation of the economic crisis, the uncertainty of the Hong Kong handover and the events at Tiananmen Square in 1989, the late twentieth century and beyond has seen the emergence of a number of fresh new works from the region's film-makers. For the first time, scholars from film studies, media studies, history and sociology have been brought together in their focus on the concepts of technology and temporality in these films."--P. [4] of cover.

*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.

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,

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