

Cinematic Landscapes Observations On The Visual Arts And Cinema Of China And Japan

[#Cinematic Landscapes](#) [#Visual Arts China Japan](#) [#East Asian Cinema](#) [#Chinese Japanese Film](#) [#Asian Film Aesthetics](#)

This insightful piece offers an in-depth look at the profound connection between cinematic landscapes and the visual arts, focusing specifically on the rich cultural heritage of China and Japan. It provides keen observations on how traditional artistic expressions and aesthetic principles have shaped the unique visual language and storytelling found in East Asian cinema. Explore the intricate beauty and cultural depth that define the intersection of film and art in these two fascinating nations.

This collection represents the pinnacle of academic dedication and achievement.

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Cinematic Landscapes

On Chinese and Japanese art and cinema.

The Cinema of Víctor Erice

This anthology examines the aesthetic, historical, and sociological forces at work in Victor Erice's films and includes an extensive interview with the director. This broad array of writings provides insight into not only three unforgettable films but also into 20th-century Spanish society, as well as world cinema. The Cinema of Víctor Erice will serve as an important resource to measure the career of this director who—along with Buñuel, Saura, and Almodóvar—has helped show the world the creative range of Spanish cinema.

The Films of Kore-eda Hirokazu

The Films of Kore-eda Hirokazu: An Elemental Cinema draws readers into the first 13 feature films and 5 of the documentaries of award-winning Japanese film director Kore-eda Hirokazu. With his recent top prize at the Cannes Film Festival for Shoplifters, Kore-eda is arguably Japan's greatest living director with an international viewership. He approaches difficult subjects (child abandonment, suicide, marginality) with a realistic and compassionate eye. The lyrical tone of the writing of Japanese film scholar Linda C. Ehrlich perfectly complements the understated, yet powerful, tone of the films. From An Elemental Cinema, readers will gain a special understanding of Kore-eda's films through a novel connection to the natural elements as reflected in Japanese traditional aesthetics. An Elemental Cinema presents Kore-eda's oeuvre as a connected whole with overarching thematic concerns, despite frequent generic experimentation. It also offers an example of how the poetics of cinema

can be practiced in writing, as well as on the screen, and helps readers understand the films of this contemporary director as works of art that relate to their own lives.

Chinese-German Female-Themed Art Film Culture in the Context of Globalization

In the context of globalization, this book explores female-themed art films from China and Germany, in order to seek and illustrate how the cultural difference between the ways of representing women and narrating women's themes is shown in the films of both countries.

A Comparative Study of Female-Themed Art Films from China and Germany

This book explores female-themed art films from China and Germany and seeks to illustrate how the cultural difference between the ways of representing women and narrating women's themes is shown in both countries' films, by means of analyzing two film elements: mise-en-scène and cinematography. This book analyzes female-themed art films in five topics: Marriage and Love, Birth and Motherhood, Professional Women and Housewives, Death and Despair, and Dreams and Destiny.

Chinese Film in the Twenty-First Century

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.

Landscape and Film

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

Nightmare Japan

Over the last two decades, Japanese filmmakers have produced some of the most important and innovative works of cinematic horror. At once visually arresting, philosophically complex, and politically charged, films by directors like Tsukamoto Shinya (Tetsuo: The Iron Man [1988] and Tetsuo II: Body Hammer [1992]), Sato Hisayasu (Muscle [1988] and Naked Blood [1995]) Kurosawa Kiyoshi (Cure [1997], Séance [2000], and Kairo [2001]), Nakata Hideo (Ringu [1998], Ringu II [1999], and Dark Water [2002]), and Miike Takashi (Audition [1999] and Ichi the Killer [2001]) continually revisit and redefine the horror genre in both its Japanese and global contexts. In the process, these and other directors of contemporary Japanese horror film consistently contribute exciting and important new visions, from postmodern reworkings of traditional avenging spirit narratives to groundbreaking works of cinematic terror that position depictions of radical or 'monstrous' alterity/hybridity as metaphors for larger socio-political concerns, including shifting gender roles, reconsiderations of the importance of the extended family as a social institution, and reconceptualisations of the very notion of cultural and national boundaries.

Literati Lenses

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.

Envisioning Landscapes, Making Worlds

The past decade has witnessed a remarkable resurgence in the intellectual interplay between geography and the humanities in both academic and public circles. The metaphors and concepts of geography now permeate literature, philosophy and the arts. Concepts such as space, place, landscape, mapping and territory have become pervasive as conceptual frameworks and core metaphors in recent publications by humanities scholars and well-known writers. *Envisioning Landscapes, Making Worlds* contains over twenty-five contributions from leading scholars who have engaged this vital intellectual project from various perspectives, both inside and outside of the field of geography. The book is divided into four sections representing different modes of examining the depth and complexity of human meaning invested in maps, attached to landscapes, and embedded in the spaces and places of modern life. The topics covered range widely and include interpretations of space, place, and landscape in literature and the visual arts, philosophical reflections on geographical knowledge, cultural imagination in scientific exploration and travel accounts, and expanded geographical understanding through digital and participatory methodologies. The clashing and blending of cultures caused by globalization and the new technologies that profoundly alter human environmental experience suggest new geographical narratives and representations that are explored here by a multidisciplinary group of authors. This book is essential reading for students, scholars, and interested general readers seeking to understand the new synergies and creative interplay emerging from this broad intellectual engagement with meaning and geographic experience.

China Into Film

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.

Chinese Ecocinema

This anthology is a book-length study of China's ecosystem through the lens of cinema. Proposing 'ecocinema' as a new critical framework, the volume collectively investigates a wide range of urgent topics in today's world.

A Companion to Japanese Cinema

Go beyond Kurosawa and discover an up-to-date and rigorous examination of historical and modern Japanese cinema. In *A Companion to Japanese Cinema*, distinguished cinematic researcher David Desser delivers insightful new material on a fascinating subject, ranging from the introduction and exploration of under-appreciated directors, like Uchida Tomu and Yoshimura Kozaburo, to an appreciation of the Golden Age of Japanese cinema from the point of view of little-known stars and genres of the 1950s. This Companion includes new resources that deal in-depth with the issue of gender in Japanese cinema, including a sustained analysis of Kawase Naomi, arguably the most important female director in Japanese film history. Readers will appreciate the astute material on the connections and relationships that tie together Japanese television and cinema, with implications for understanding the modern state of Japanese film. The Companion concludes with a discussion of the Japanese media's response to the 3/11 earthquake and tsunami that devastated the nation. The book also

includes: A thorough introduction to the History, Ideology, and Aesthetics of Japanese cinema, including discussions of Kyoto as the cinematic center of Japan and the Pure Film Movement and modern Japanese film style An exploration of the background to the famous story of Taki no Shiraito and the significant and underappreciated contributions of directors Uchida Tomu, as well as Yoshimura Kozaburo A rigorous comparison of old and new Japanese cinema, including treatments of Ainu in documentary films and modernity in film exhibition Practical discussions of intermediality, including treatments of scriptwriting in the 1930s and the influence of film on Japanese television Perfect for upper-level undergraduate and graduate students studying Japanese and Asian cinema, *A Companion to Japanese Cinema* is a must-read reference for anyone seeking an insightful and contemporary discussion of modern scholarship in Japanese cinema in the 20th and 21st centuries.

No Man an Island

Taiwan is a peculiar place resulting in a peculiar cinema, with Hou Hsiao-hsien being its most remarkable product. Hou's signature long and static shots almost invite critics to give auteurist readings of his films, often privileging the analysis of cinematic techniques at the expense of the context from which Hou emerges. In this pioneering study, James Udden argues instead that the Taiwanese experience is the key to understanding Hou's art. The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant. Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity—above all national identity—is. Hou translates this larger state of affairs in such masterpieces as *City of Sadness*, *The Puppetmaster*, and *Flowers of Shanghai*, which capture and perhaps even embody the elusive, slippery contours of the collective experience of the islanders. Making extensive uses of Chinese sources from Taiwan, the author shows how important the local matters for this globally recognized director. In this new edition of *No Man an Island*, James Udden charts a new chapter in the evolving art of Hou Hsiao-hsien, whose latest film, *The Assassin*, earned him the Best Director Award at the Cannes Film Festival in 2015. Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history. The unconventional approach to conventions is quintessential Hou Hsiao-hsien. "An excellent and groundbreaking volume. This book's very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English." —Chris Berry, King's College London "In this first book-length study on Hou Hsiao-hsien James Udden illuminates the most intriguing yet mystifying filmmaker in world cinema. *No Man an Island* is without doubt a major contribution to the fields of Chinese-language cinema and film studies." —Emilie Yueh-yu Yeh, Lingnan University, Hong Kong

Japanese Cinema

Japanese Cinema includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

A Companion to Wong Kar-wai

With 25 essays that embrace a wide spectrum of topics and perspectives including intertextuality, transnationality, gender representation, repetition, the use of music, color, and sound, depiction of time and space in human affairs, and Wong's highly original portrayal of violence, *A Companion to Wong Kar-Wai* is a singular examination of the prestigious filmmaker known around the world for the innovation, beauty, and passion he brings to filmmaking. Brings together the most cutting edge, in-depth, and interesting scholarship on arguably the greatest living Asian filmmaker, from a multinational group of established and rising film scholars and critics Covers a huge breadth of topics such as the tradition of the jianghu in Wong's films; queering Wong's films not in terms of gender but through the artist's liminality; the phenomenological Wong; Wong's intertextuality; America through Wong's eyes; the optics of intensities, thresholds, and transfers of energy in Wong's cinema; and

the diasporic presence of some ladies from Shanghai in Wong's Hong Kong Examines the political, historical, and sociological influence of Wong and his work, and discusses his work from a variety of perspectives including modern, post-modern, postcolonial, and queer theory Includes two appendices which examine Wong's work in Hong Kong television and commercials

Remapping World Cinema

"Covering a broad scope, this collection examines the cinemas of Europe, East Asia, India, Africa and Latin America, and will be of interest to scholars and students of film studies, cultural studies and postcolonial studies, as well as to film enthusiasts keen to explore a wider range of world cinema."--Jacket.

The Poetics of Chinese Cinema

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.

The Routledge Companion to Film History

The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

Encyclopedia of Chinese Film

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.

A Companion to Chinese Cinema

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

Sentimental Fabulations, Contemporary Chinese Films

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.

Transnational Chinese Cinemas

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.

Cinema and Painting

The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's iconophilia (*Andrei Rublev*), Kenji Mizoguchi's split allegiances between East and West (*Five Women around Utamaro*), Michelangelo Antonioni's melodramatic sensibility (*Red Desert*), Eric Rohmer's project to convey interiority through images (*The Marquise of O*), F. W. Murnau's debt to Romantic landscape painting (*Nosferatu*), Vincente Minnelli's affinities with American Abstract Expressionism (*An American in Paris*), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (*Thérèse*). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

Cinema, Space, and Polylocality in a Globalizing China

In this milestone work, prominent China film scholar Yingjin Zhang proposes "polylocality" as a new conceptual framework for investigating the shifting spaces of contemporary Chinese cinema in the age of globalization. Questioning the national cinema paradigm, Zhang calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism. The book begins by addressing theories and practices related to space, place, and polylocality in contemporary China before focusing on the space of scholarship and urging scholars to move beyond the current paradigm and explore transnational and comparative film studies. This is followed by a chapter that concentrates on the space of production and surveys the changing landscape of postsocialist filmmaking and the transformation of China's urban generation of directors. Next is an examination of the space of polylocality and the cinematic mappings of Beijing and a persistent "reel" contact with polylocality in hinterland China. In the fifth chapter Zhang explores the space of subjectivity in independent film and video and contextualizes experiments by young directors with various documentary styles. Chapter 6 calls attention to the space of performance and addresses issues of media and mediation by way of two kinds of playing: the first with documentary as troubling information, the second with piracy as creative intervention. The concluding chapter offers an overview of Chinese cinema in the new century and provides production and reception statistics. Combining inspired critical insights, original observations, and new information, *Cinema, Space, and Polylocality in a Globalizing China* is a significant work on current Chinese film and a must-read for film scholars and anyone seriously interested in cinema more generally or contemporary Chinese culture.

Historical Dictionary of Chinese Cinema

Motion pictures were first introduced to China in 1896 and today China has become a major player in the film industry. However, the story of how Chinese cinema became what it is today is an exceptionally turbulent one. It encompasses incursions by foreign powers, warfare among contending rulers, the collapse of the Chinese empire, and the massive setback of the Cultural Revolution. The Historical Dictionary of Chinese Cinema covers the history of Chinese cinema from its very beginning in 1896 to the present. This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section contains several hundred cross-referenced dictionary entries on films, directors, and historical figures. This book is an excellent access point for anyone interested in Chinese cinema and for scholars interested in investigating ideas for future research.

Japanese Horror Films and their American Remakes

The Ring (2002)—Hollywood's remake of the Japanese cult success Ringu (1998)—marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror films. This book explores this complex process of adaptation, paying particular attention to the various transformations that occur when texts cross cultural boundaries. Through close readings of a range of Japanese horror films and their Hollywood remakes, this study addresses the social, cultural, aesthetic and generic features of each national cinema's approach to and representation of horror, within the subgenre of the ghost story, tracing convergences and divergences in the films' narrative trajectories, aesthetic style, thematic focus and ideological content. In comparing contemporary Japanese horror films with their American adaptations, this book advances existing studies of both the Japanese and American cinematic traditions, by: illustrating the ways in which each tradition responds to developments in its social, cultural and ideological milieu; and, examining Japanese horror films and their American remakes through a lens that highlights cross-cultural exchange and bilateral influence. The book will be of interest to scholars of film, media, and cultural studies.

The Cinema of Gosho Heinosuke

The first book-length work in English of one of the most important directors of the Golden Age of Japanese cinema.

Chinese Aesthetics and Literature

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature.

A Companion to Hong Kong Cinema

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

Remaking Chinese Cinema

From melodrama to Cantonese opera, from silents to 3D animated film, Remaking Chinese Cinema traces cross-Pacific film remaking over the last eight decades. Through the refractive prism of Hollywood, Shanghai, and Hong Kong, Yiman Wang revolutionizes our understanding of Chinese cinema as national cinema. Against the diffusion model of national cinema spreading from a central point—Shanghai in the Chinese case—she argues for a multi-local process of co-constitution and reconstitution. In this spirit, Wang analyzes how southern Chinese cinema (huanan dianying) morphed

into Hong Kong cinema through trans-regional and trans-national interactions that also produced a vision of Chinese cinema. 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. These issues unfold in relation to global formations such as colonialism, Cold War ideology, and postcolonial, postsocialist globalization. As such, *Remaking Chinese Cinema* contributes to the ongoing debate on (trans-)national cinema from the unique perspective of century-long border-crossing film remaking.

Historical Dictionary of Japanese Cinema

The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, *Godzilla*, *The Ring*, *Akira*, *Rashomon*, and *Seven Samurai*. The *Historical Dictionary of Japanese Cinema* is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Transcendence and Spirituality in Japanese Cinema

This book explores significant representations of Shinto and Buddhist sacred space, spiritual symbols, and religious concepts that are embedded in the secular framework of Japanese films aimed at general audiences in Japan and globally. These cinematic masterpieces by directors Akira Kurosawa, Hayao Miyazaki, Hirokazu Kore-eda, and Makoto Shinkai operate as expressions of and, potentially, catalysts for transcendence of various kinds, particularly during the Heisei era (1989–2019), when Japan experienced severe economic hardship and devastating natural disasters. The book's approach to aesthetics and religion employs the multifaceted concepts of *ma* (structuring intervals, liminal space-time), *kk* (emptiness, sky), *mono no aware* (compassionate sensibility, resigned sadness), and *musubi* (generative interconnection), examining the dynamic, evolving nature of these ancient principles that are at once spiritual, aesthetic, and philosophical. Scholars and enthusiasts of Japanese cinema (live action and anime), religion and film, cinematic aesthetics, and the relationship between East Asian religions and the arts will find fresh perspectives on these in this book, which moves beyond conventional notions of transcendental style and essentialized approaches to the multivalent richness of Japanese aesthetics.

Celluloid China

This work is an introduction to the cinema of mainland China from the early 1930s to the early 1990s. Emphasizing both film contexts and film texts, this study covers a broad cinematic analysis that includes investigations of cultural, cross-cultural, social, ethnic and political issues.

Postsocialist Cinema in Post-Mao China

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.

A Short History of Film

The history of international cinema is now available in a concise, conveniently sized, and affordable volume. Succinct yet comprehensive, *A Short History of Film* provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. More than 250 rare stills and illustrations accompany the text, bringing readers face to face with many of the key players and films that have marked the industry. Beginning with precursors of what we call moving pictures, Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast-paced tour through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States, the significant filmmakers of all nations, censorship and regulation and how they have affected production everywhere, and a wide range of studios and genres. Along the way, the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts. Compact and easily readable, this is the best one-stop source for the history of world film available to students, teachers, and general audiences alike.

The Oxford Handbook of Global Modernisms

The *Oxford Handbook of Global Modernisms* expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

From Stage to Screen

Chinese martial arts cinema is held to be a synthesis drawing on artistic conventions of traditional Chinese theatre. Film sound and music perform as the legitimate heirs of some of the aesthetic ideas and norms of traditional Chinese theatre. This book critically examines the history of this under-explored field of inquiry from a theoretically comparative perspective, demonstrating that the musical codes drawn from traditional theatre are a constantly changing component integral to Chinese martial arts cinema. It explores the interaction between traditional Chinese theatre and Chinese martial arts cinema in how the musical codes of the former have shaped the aesthetics of the latter uniquely. This departs from conventional existing studies that focus on "adaptation." The book's historical and theoretical approach connects film, theatre and music, and re-defines the status of distinctive domains of filmic expression, grounding theatre as the pivot – or "hinge" – of film aesthetics. The book proffers this unique angle of research to rethink and re-imagine film sound and audiovisual synchronisation. Primarily intended for scholars in Chinese cinema, film music, Chinese theatre and visual culture, this monograph also presents introductory and comprehensive material for undergraduate and graduate-level courses in film and media studies, film music, Chinese cinema, and Chinese theatre.

A Short History of Film, Third Edition

With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

Film Stars

This book takes as its focus film stars from the past and present, from Hollywood, its margins and beyond and analyzes them through a close consideration of their films and the variety of contexts in which they worked. Essays spread the net wide, looking at past stars from Rosalind Russell and Charlton Heston to present-day stars including Sandra Bullock, Jackie Chan and Jim Carrey, as well as those figures who have earned a certain film star cachet such as Prince, and the martial artist Cynthia Rothrock.