

And Cultural Cinemas Routledge Flows Language Amer- ican In Advances Studies Examining Film Chinese

[#Chinese film studies](#) [#cultural cinema analysis](#) [#American film language](#) [#global film theory](#) [#cinema research advances](#)

This entry highlights significant advances in Chinese film studies, offering a critical examination of cultural cinema analysis and their impact. It further explores the intricate role of language in American film and its cross-cultural reception, providing insights into global film theory. This comprehensive perspective reflects current trends and breakthroughs in cinema research advances, making it an essential resource for scholars.

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American and Chinese-Language Cinemas

Critics frequently describe the influence of "America," through Hollywood and other cultural industries, as a form of cultural imperialism. This unidirectional model of interaction does not address, however, the counter-flows of Chinese-language films into the American film market or the influence of Chinese filmmakers, film stars, and aesthetics in Hollywood. The aim of this collection is to (re)consider the complex dynamics of transnational cultural flows between American and Chinese-language film industries. The goal is to bring a more historical perspective to the subject, focusing as much on the Hollywood influence on early Shanghai or postwar Hong Kong films as on the intensifying flows between American and Chinese-language cinemas in recent decades. Contributors emphasize the processes of appropriation and reception involved in transnational cultural practices, examining film production, distribution, and reception.

Rethinking Transnational Chinese Cinemas

The Amoy-dialect film industry emerged in the 1950s, producing cheap, b-grade films in Hong Kong for direct export to the theatres of Manila Chinatown, southern Taiwan and Singapore. Films made in Amoy dialect - a dialect of Chinese - reflected a particular period in the history of the Chinese diaspora, and have been little studied due to their ambiguous place within the wider realm of Chinese and East Asian film history. This book represents the first full length, critical study of the origin, significant rise and rapid decline of the Amoy-dialect film industry. Rather than examining the industry for its own sake, however, this book focuses on its broader cultural, political and economic significance in the region. It questions many of the assumptions currently made about the 'recentness' of transnationalism in Chinese cultural production, particularly when addressing Chinese cinema in the Cold War years, as well as the prominence given to 'the nation' and 'transnationalism' in studies of Chinese cinemas

and of the Chinese Diaspora. By examining a cinema that did not fit many of the scholarly models of 'transnationalism', that was not grounded in any particular national tradition of filmmaking and that was largely unconcerned with 'nation-building' in post-war Southeast Asia, this book challenges the ways in which the history of Chinese cinemas has been studied in the recent past.

Transnational Asian Identities in Pan-Pacific Cinemas

This collection examines the exchange of Asian identities taking place at the levels of both film production and film reception amongst pan-Pacific cinemas. The authors consider, on the one hand, texts that exhibit what Mette Hjort refers to as, "marked transnationality," and on the other, the polysemic nature of transnational film texts by examining the release and reception of these films. The topics explored in this collection include the innovation of Hollywood generic formulas into 1950's and 1960's Hong Kong and Japanese films; the examination of Thai and Japanese raced and gendered identity in Asian and American films; the reception of Hollywood films in pre-1949 China and millennial Japan; the production and performance of Asian adoptee identity and subjectivity; the political implications and interpretations of migrating Chinese female stars; and the production and reception of pan-Pacific co-productions. .

Imagined China

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

Renegotiating Film Genres in East Asian Cinemas and Beyond

This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

The Politics of Memory in Sinophone Cinemas and Image Culture

Cinema archives memories, conserves the past, and rewrites histories. As much as the Sinophone embodies differences, contemporary Sinophone cinemas in Taiwan, Hong Kong, and the People's Republic of China invest various images of contested politics in order to assert different histories and self-consciousness. As such, Sinophone cinemas and image production function as archives, with the capability of reinterpreting the multiple dimensions of past and present. The Politics of Memory in Sinophone Cinemas and Image Culture investigates Sinophone films and art projects that express this desire for archiving and reconfiguring the past. Comprising ten chapters, this book brings together contributors from an array of disciplines - artists, filmmakers, curators, film critics, and literary scholars - to grapple with the creative ambiguities of Sinophone cinemas and image culture. Blending eclectic methods of scholarly research, knowledge-making, and art-making into a new discursive space, the chapters address the diverse complexities of the cinematic culture and image production in Sinitic language regions. This book is a valuable resource for students and scholars of film studies, China

studies, East Asian studies, Taiwan studies, and Sinophone studies, as well as professionals who work in the film industry.

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.

Chinese Film Stars

This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary, comparative examination of ethnic Chinese film stars from the silent period to the era of globalization. Whereas studies of stars and stardom have developed considerably in the West over the past two decades, there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture. *Chinese Film Stars* offers exemplary readings of historically, geographically and aesthetically multifaceted star phenomena. An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US, explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions, and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies. The essays explore a wide range of topics such as star performance, character type, media construction, political propaganda, online discourses, autobiographic narration, as well as issues of gender, genre, memory and identity. Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout, this book is an essential read for students of Chinese film, media and cultural studies.

Chinese Films Abroad

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.

Economy, Emotion, and Ethics in Chinese Cinema

The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative of economic development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture" anthropologically, as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. *Economy, Emotion, and Ethics in Chinese Cinema* will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

Mobility and Migration in Film and Moving Image Art

Mobility and Migration in Film and Moving Image Art explores cinematic and artistic representations of migration and mobility in Europe from the 1990s to today. Drawing on theories of migrant and diasporic cinema, moving-image art, and mobility studies, Bayraktar provides historically situated close readings of films, videos, and cinematic installations that concern migratory networks and infrastructures across Europe, the Middle East, and Africa. Probing the notion of Europe as a coherent entity and a borderless space, this interdisciplinary study investigates the ways in which European ideals of mobility and fluidity are deeply enmeshed with forced migration, illegalization, and xenophobia. With a specific focus on distinct forms of mobility such as labor migration, postcolonial migration, tourism, and refugee mobilities, Bayraktar studies the new counter-hegemonic imaginations invoked by the work of filmmakers such as Ay_e Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutlu Ataman, Ursula Biemann, Ergin Çavu_o lu, Maria Iorio and Raphaël Cuomo. Challenging aesthetic as well as national, cultural, and political boundaries, the works central to this book envision Europe as a diverse, inclusive, and unfixed continent that is reimagined from many elsewheres well beyond its borders.

Chinese Cinemas

Chinese Cinemas: International Perspectives examines the impact the rapid expansion of Chinese filmmaking in mainland China has had on independent and popular Chinese cinemas both in and outside of China. While the large Chinese markets are coveted by Hollywood, the commercial film industry within the People's Republic of China has undergone rapid expansion since the 1990s. Its own production, distribution and exhibition capacities have increased exponentially in the past 20 years, producing box-office success both domestically and abroad. This volume gathers the work of a range of established scholars and newer voices on Chinese cinemas to address questions that interrogate both Chinese films and the place and space of Chinese cinemas within the contemporary global film industries, including the impact on independent filmmaking both within and outside of China; the place of Chinese cinemas produced outside of China; and the significance of new internal and external distribution and exhibition patterns on recent conceptions of Chinese cinemas. This is an ideal book for students and researchers interested in Chinese and Asian Cinema, as well as for students studying topics such as World Cinema and Asian Studies.

The Early Transnational Chinese Cinema Industry

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

The Chinese Cinema Book

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

Contemporary Chinese Cinema and Visual Culture

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

East Asian Cinemas

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.

Semiotics of Exile in Contemporary Chinese Film

Drawing on a variety of film semiotic theories, this book sheds light on works by mainland Chinese directors, Hong Kong New Wave directors, Taiwan New Cinema directors, and overseas Chinese directors. Zeng examines the cultural/historical implications of exile through the detailed analysis of film language and theoretical exploration.

Chinese National Cinema

This introduction to Chinese national cinema covers three 'Chinas': mainland China, Hong Kong and Taiwan. Historical and comparative perspectives bring out the parallel developments in these three Chinas, while critical analysis explores thematic and stylistic changes over time. As well as exploring artistic achievements and ideological debates, Yingjin Zhang examines how - despite the pressures placed on the industry from state control and rigid censorship - Chinese national cinema remains incapable of projecting a single unified picture, but rather portrays many different Chinas.

Citing China

Citing China explores the role film plays in creating a common ground for the exchange of political and aesthetic ideas between China and the rest of the world. It does so by examining the depiction of China in contemporary film, looking at how global filmmakers "cite" China on screen. Author Gina Marchetti's aim is not to point to how China continues to function as a metaphor or allusion that has little to do with the geopolitical actualities of contemporary China. Rather, she highlights China's position within global film culture, examining how cinematic quotations link current films to past political movements and unresolved social issues in a continuing multidirectional conversation. Marchetti covers a wide range of cinematic encounters across the China-West divide. She looks closely at specific movements in world film history and at key films that have influenced the way "China" is depicted in global cinema today, from popular entertainment to international art cinema, the DV revolution, video activism, and the emergence of "festival films." Marchetti first considers contemporary Chinese-language cinema (Edward Yang, Hou Hsiao-Hsien); she then turns to Italian Neorealism and its importance to the Chinese Sixth Generation (Jia Zhangke) and the French New Wave's ripple effect on filmmakers associated with the Hong Kong New Wave and Taiwan New Cinema (Ann Hui, Evans Chan). As the People's Republic of China

has gained increased global economic clout, filmmakers draw on Euro-American formulae (Bruce Lee, Clara Law) to attract new viewers and define cinematic pleasures for new audiences on the other side of the earth. The book concludes with a consideration of the role film festivals, women filmmakers, and emerging audiences play in the new world of global cinema. Citing China offers a framework for examining cinematic influence as a dynamic and multidirectional process. It is carefully researched, theoretically sophisticated, and animated by detailed and historically nuanced studies of individual films, making clear just how much a part of global film culture today's China is. The book makes important contributions to debates in transnational film studies, postmodern versus modernist aesthetics and politics, and Asian as well as European art cinema.

Chinese Cinemas in Translation and Dissemination

Ever since film was brought into China at the end of the nineteenth century, translation has conquered language, ideological and cultural barriers and facilitated the dissemination of films in China. Offering fresh visions and innovative studies on various important issues, including mistranslation, the dubbing of Hong Kong kung fu films, the dubbing of foreign films in China, the subtitling of Chinese dialect films, the subtitling of independent Chinese documentaries, and a vivid personal account of the translation and distribution of Chinese cinemas in France, this book aims to generate international dialogue by presenting diverse approaches to the translation and dissemination of Chinese cinemas. This book builds on previous research and further expands the horizons of the subfield, with the hope that this intervention will suggest new possibilities and territories for the study of the translation of Chinese cinemas. Translated foreign films have become an integral part of Chinese cinemas and translated Chinese films have in turn enriched the concept of world cinema. In many ways, it is a timely publication in the context of the globalization of the film industry - as Chinese films increasingly go global. The chapters in this book were originally published as a special issue of the *Journal of Chinese Cinemas*.

General History of Chinese Film

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

New Queer Sinophone Cinema

This book looks closely at some of the most significant films within the field of queer Sinophone cinema. Examining queerness in films produced in the PRC, Taiwan and Hong Kong, the book merges the Sinophone with the queer, theorising both concepts as local and global, homebound as well as diasporic. Queerness in this book not only problematises the positioning of non-normative desires within the Sinophone; it also challenges Eurocentric critical perspectives on filmic representation that are tied to the idea of the binary between East/West. *New Queer Sinophone Cinema* will appeal to scholars in Chinese and film studies, as well as to anyone who is interested in queer Chinese cinema.

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.

China's iGeneration

This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. This innovative collection of essays on twenty-first century Chinese cinema and moving image culture features contributions from an international community of scholars, critics, and practitioners. Taken together, their perspectives make a compelling case that the past decade has witnessed a radical transformation of conventional notions of cinema. Following China's accession to the WTO in 2001, personal and collective experiences of changing social conditions have added new dimensions to the increasingly diverse Sinophone media landscape, and provided a novel complement to the existing edifice of blockbusters, documentaries, and auteur culture. The numerous 'iGeneration' productions and practices examined in this volume include 3D and IMAX films, experimental documentaries, animation, visual aides-mémoires, and works of pirated pastiche. Together, they bear witness to the emergence of a new Chinese cinema characterized by digital and, trans-media representational strategies, the blurring of private/public distinctions, and dynamic reinterpretations of the very notion of 'cinema' itself.

Chinese Films in Focus II

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, Beremoe 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.

Hong Kong and Bollywood

This volume examines the transmission, reception, and reproduction of new cinematic styles, meanings, practices, and norms in early twenty-first-century Asia. *Hong Kong and Bollywood* offers new answers to the field of inter-Asian cultural studies, which has been energized by the trends towards transnationalism and translatability. It brings together a team of international scholars to capture the latest development in the film industries of Hong Kong and Mumbai, and to explore similar cross-cultural, political, and socioeconomic issues. It also explains how Hong Kong and Bollywood filmmakers have gone beyond the traditional focus on nationalism, urbanity and biculturalism to reposition themselves as new cultural forces in the pantheon of global cinema.

Worldly Desires

Explores how internet use empowers Arab citizens.

Taiwan Cinema as Soft Power

Why has Taiwanese film been so appealing to film directors, critics, and audiences across the world? This book argues that because Taiwan is a nation without hard political and economic power, cinema

becomes a form of soft power tool that Taiwan uses to attract global attention, to gain support, and to build allies. Author Song Hwee Lim shows how this goal has been achieved by Taiwanese directors whose films win the hearts and minds of foreign audiences to make Taiwan a major force in world cinema. The book maps Taiwan's cinematic output in the twenty-first century through the three keywords in the book's subtitle-authorship, transnationality, historiography. Its object of analysis is the legacy of Taiwan New Cinema, a movement that begun in the early 1980s that has had a lasting impact upon filmmakers and cinephiles worldwide for nearly forty years. By examining case studies that include Hou Hsiao-hsien, Ang Lee, and Tsai Ming-liang, this book suggests that authorship is central to Taiwan cinema's ability to transcend borders to the extent that the historiographical writing of Taiwan cinema has to be reimagined. It also looks at the scaling down of soft power from the global to the regional via a cultural imaginary called little freshness, which describes films and cultural products from Taiwan that have become hugely popular in China and Hong Kong. In presenting Taiwan cinema's significance as a case of a small nation with enormous soft power, this book hopes to recast the terms and stakes of both cinema studies and soft power studies in academia.

Postcolonialism, Diaspora, and Alternative Histories

This volume offers the first comprehensive survey of the cinema of Evans Chan, a New York-based playwright, author, and filmmaker whose acclaimed films include *To Liv(e)*, *The Map of Sex and Love*, and *Datong*. In this collection of essays on Chan's documentary and feature films seven experts on cultural and film studies examine the unique blending of fictional representation, historical investigation, and critical essayism that characterize Chan's oeuvre. They discuss how Chan's work brings out the contradictory nature of the distant and recent past through his exploration of Hong Kong's rapid transformation before and after reunification with China in 1997. The volume concludes with an interview with Evans Chan on his work to date and includes two DVDs containing five of his most important films. The book will appeal to scholars and students who are interested in China and Hong Kong cinema, postcolonial studies, cultural studies, and diaspora studies. "Covering a broad range of topics and issues that shed light on the aesthetic, sociopolitical and intellectual dimensions of Chan's work, the individual chapters contribute to a collective reflection on the formal qualities of Chan's cinematic art, in particular his creative use of the film essay as a mode of artistic expression. The essays have sought out the latent aesthetic and intellectual impulses that inform Chan's cinematic vision."—Vivian Lee, author of *Hong Kong Cinema Since 1997: The Post-Nostalgic Imagination* "This fascinating anthology is a much-needed examination of Chan's eminent yet underappreciated cinema. The volume illuminates his filmmaking from a number of angles, enriching our understanding of his complex engagement with Chinese politics, history, and the essay film. Capped by a comprehensive interview with Chan himself, this indispensable volume does full justice to one of Hong Kong's most literate and literary filmmakers."—Gary Bettinson, author of *The Sensuous Cinema of Wong Kar-wai* and editor of the journal *Asian Cinema*

East Asian Cinema and Cultural Heritage

How do East Asian cultural heritages in shape film? How are these legacies being revived, or even re-created, by contemporary filmmakers? This collection examines the dynamic interactions between East Asian culture heritages and cinemas in mainland China, Hong Kong, Taiwan, Japan, and South Korea.

Remaking Gender and the Family

In *Remaking Gender and the Family*, Sarah Woodland examines the complexities of Chinese-language cinematic remakes, exploring how source texts are reshaped for their new audiences, and focusing on how changes in representations of gender connect with perceived socio-cultural, political and cinematic values within China.

China's Cinema of Class

Cover -- Title -- Copyright -- Dedication -- Contents -- List of figures and tables -- List of abbreviations -- Acknowledgements -- 1 Chinese audiences and the cinema of class -- 2 Class on screen and in reality: pre-conditioning audiences -- 3 *Let the Bullets Fly*: the socialisation of assumptions -- 4 *Lost on Journey*: prejudice in class relations -- 5 *Go Lala Go!*: secretaries, shopping and spinsterhood -- 6 *House Mania*: homeownership, marriageability and masculinity -- 7 *The Piano in a Factory*: suzhi, industrial heroes and the spectacle of poverty -- 8 Conclusion: class, the film and the filmmaker -- Films

list -- Appendix: group discussants -- Let the Bullets Fly -- Lost on Journey -- Go Lala Go! -- House Mania -- The Piano in a Factory -- Index

Art, Politics, and Commerce in Chinese Cinema

"Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and *A History of Pain* "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

The Authorship of Place

The Authorship of Place is the first monograph dedicated to the study of the politics, history, aesthetics, and practices of location shooting for Taiwanese, Mainland Chinese, and coproduced art cinemas shot in rural communities since the late 1970s. Dennis Lo argues that rural location shooting, beyond serving aesthetic and technical needs, constitutes practices of cultural survival in a region beset with disruptive and disorienting social changes, including rapid urbanization, geopolitical shifts, and ecological crises. In response to these social changes, auteurs like Hou Xiaoxian, Jia Zhangke, Chen Kaige, and Li Xing engaged in location shooting to transform sites of film production into symbolically meaningful places of collective memories and aspirations. These production practices ultimately enabled auteurs to experiment with imagining Taiwanese, Mainland Chinese, and cross-strait communities in novel and contentious ways. Deftly guiding readers on a cross-strait tour of prominent shooting locations for the New Chinese Cinemas, this book shows how auteurs sought out their disappearing cultural heritage by reenacting lived experiences of nation building, homecoming, and cultural salvage while shooting on-location. This was an especially daunting task when auteurs encountered the shooting locations as spaces of unresolved historical, social, and geopolitical contestations, tensions which were only intensified by the impact of filmmaking on rural communities. This book demonstrates how these complex circumstances surrounding location shooting were pivotal in shaping both representations of the rural on-screen, as well as the production communities, institutions, and industries off-screen. Informed by cutting-edge perspectives in cultural geography and media anthropology, *The Authorship of Place* both revises Chinese-language film history and theorizes groundbreaking approaches for investigating the cultural politics of film authorship and production. "This extraordinary book discusses the uses of location shooting in films by contemporary Taiwanese and Mainland Chinese directors

ranging from Li Xing to Jia Zhangke. It highlights the ways in which place, memory, and identity stances respond to social changes and geopolitical disparities. In a world full of uncertainty, the argument about the imaginary homeland as an experienced cinematic reality only renders it more urgent and universally relatable." —Ping-hui Liao, University of California, San Diego "The Authorship of Place is certainly a welcome intervention into the study of Chinese cinemas and their auteurs that further contributes to the wider study of location shooting as well as cultural geographies and place-based imaginaries of film. It is rare to find a book dealing with space/place in and around cinema that is this inventive and nuanced in its methodologies." —Stephanie DeBoer, Indiana University

Chinese Cinema

A new title in the Routledge Major Works series, *Critical Concepts in Media and Cultural Studies*, this is a four-volume collection of landmark and cutting-edge research on Chinese cinema.

Celluloid Comrades

"Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision." —Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University "Celluloid Comrades is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book." —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis Celluloid Comrades offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both 'Chineseness' and 'homosexuality.' Given the artistic achievement and popularity of the films discussed here, the position of 'celluloid comrades' can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audiences. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.

Korean Film and Festivals

This book examines the various film festivals where Korean cinema plays a significant role, both inside and outside of Korea, focusing on their history, structure and function, and analysis of successful festival films. Using Korean film festivals and Korean cinema at international film festivals as its primary lens, this interdisciplinary volume explores the shifting relationships between the multi-media genre of film and the fast-growing changing world of film festival cultures. It examines the changing aesthetics of Korean film in a transcultural context and historical (dis)continuity from a variety of angles from film and media studies, literary and cultural studies, Korean studies, Japanese studies, and also from film festival practice. Moreover, through comprehensive examinations of both domestic and international film festivals from the perspectives of production, distribution and marketing it highlights the reception of Korean cinema outside of Korea in an increasingly globalised industry. Featuring the contributions of expert scholars of international film and Korean cinema, in addition to interview material with a

practicing film professional, this book will be of huge interest to students and scholars of Korean and Asian film and media studies, as well as those interested in the impact of film festivals more generally.

East Asian Cinemas

Cinemas from East Asia are among the most exciting and influential in the world. They are attracting popular and critical attention on a global scale, with films from the region circulating as art house, cult, blockbuster and 'extreme' cinema, or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema, from Chinese martial arts, through Japanese horror, to the burgeoning new Korean cinema, with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the 'Asianisation' of western cinema. It explores the dialogue not only between 'East' and 'West', but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of Park Chan-wook, 'Infernal Affairs', 'Seven Samurai', and 'Princess Mononoke'.

Chinese Films Abroad

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.

General History of Chinese Film II

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.