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# Chinese Films In Focus II

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Interviews with Contemporary Chinese Filmmakers  
 East Asian Cinemas  
 Chinese Film Festivals  
 Directory of World Cinema: China  
 Propaganda, Aesthetics and Internationalism 1949–1966  
 Futures of Chinese Cinema  
 Perspectives on Chinese Cinema  
 Economy, Emotion, and Ethics in Chinese Cinema  
 Globalization on Speed  
 Examining Cultural Flows  
 Chinese Film Classics, 1922–1949  
 Chinese Films in Focus  
 Building a New China in Cinema  
 The Cinema of Ang Lee  
 Red Carpet  
 The Culture and Politics of 'Hero'  
 The Early Transnational Chinese Cinema Industry  
 The Chinese Left-Wing Cinema Movement, 1932-1937  
 China in the Mix  
 Memory, Subjectivity and Independent Chinese Cinema  
 Chinese Films in Focus II  
 Chinese National Cinema  
 Historical Dictionary of Taiwan Cinema  
 Narrative Analyses and Gender Politics  
 Women in Chinese Martial Arts Films of the New Millennium  
 Hollywood, China, and the Global Battle for Cultural Supremacy  
 The Chinese Cinema Book  
 25 New Takes  
 Identity, Nationhood, Gender  
 Chinese Films in Focus II  
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 Research on Chinese Films in the 1980s  
 Envisioning the Nation  
 The Poetics of Chinese Cinema  
 The Other Side of the Screen  
 Young Rebels in Contemporary Chinese Cinema  
 Cinema, Sound, and Popular Culture in the Age of Globalization  
 Film and the Chinese Medical Humanities  
 The Art and Materiality of Storytelling

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## NICHOLSON HOWARD

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### Interviews with Contemporary Chinese Filmmakers

Scarecrow Press

Film and the Chinese Medical Humanities is the first book to reflect on the power of film in representing medical and health discourse in China in both the past and the present, as well as in shaping its future. Drawing on both feature and documentary films from mainland China, the chapters each engage with the field of medicine through the visual arts. They cover themes such as the history of doctors and their concepts of disease and therapies, understanding the patient experience of illness and death, and establishing empathy and compassion in medical practice, as well as the HIV/AIDs epidemic during the 1980s and 90s and changing attitudes towards disability. Inherently interdisciplinary in nature, the contributors therefore provide different perspectives from the fields of history, psychiatry, film studies, anthropology, linguistics, public health and occupational therapy, as they relate to China and people who identify as Chinese. Their combined approaches are united by a passion for

improving the cross-cultural understanding of the body and ultimately healthcare itself. A key resource for educators in the Medical Humanities, this book will be useful to students and scholars of Chinese Studies and Film Studies as well as global health, medical anthropology and medical history.

### East Asian Cinemas Intellect Books

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 Festivals Springer

Chinese Films in Focus II British Film Institute

*Directory of World Cinema: China* Bloomsbury Publishing

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.

**Propaganda, Aesthetics and Internationalism 1949-1966**

University of Hawaii Press

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.

*Futures of Chinese Cinema* British Film Inst

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.

**Perspectives on Chinese Cinema** British Film Institute  
Director Zhang Yimou's film *Hero*, released in 2002, is widely regarded as the first globally successful indigenous Chinese blockbuster, touching on key questions of Chinese culture, nation and politics. This book explores the reasons for the film's popularity with its audiences, and provides fascinating insights into recent developments in Chinese society, popular culture and cultural production.

*Economy, Emotion, and Ethics in Chinese Cinema* Routledge  
Through an interdisciplinary conversation with contributors from social anthropology, religious studies, film studies, literary studies, cultural studies, and history, *Crafting Chinese Memories* is a novel book which address how works of art shape memories, and offers new ways of conceptualising storytelling, memory-making, art, and materiality. It explores the memories of artists, filmmakers, novelists, storytellers, and persons who come to terms with their own histories even as they reveal the social memories of watershed events in modern China.

*Globalization on Speed* British Film Inst

Born in Taiwan, Ang Lee is one of cinema's most versatile and daring directors. His ability to cut across cultural, national, and sexual boundaries has given him recognition in all corners of the world, the ability to work with complete artistic freedom whether inside or outside of Hollywood, and two Academy Awards for Best Director. He has won astounding critical acclaim for *Crouching Tiger, Hidden Dragon* (2000), which transformed the status of martial arts films across the globe, *Brokeback Mountain* (2005), which challenged the reception and presentation of homosexuality in mainstream cinema, and *Life of Pi* (2012), Lee's first use of groundbreaking 3D technology and his first foray into complex spiritual themes. In this volume, the only full-length study of Lee's work, Whitney Crothers Dilley analyzes all of his career to date: Lee's early Chinese trilogy films (including *The Wedding Banquet*, 1993, and *Eat Drink Man Woman*, 1994), period drama (*Sense and Sensibility*, 1995), martial arts (*Crouching Tiger, Hidden Dragon*, 2000), blockbusters (*Hulk*, 2003), and intimate portraits of wartime psychology, from the Confederate side of the Civil War (*Ride with the Devil*, 1999) to Japanese-occupied Shanghai (*Lust/Caution*, 2007). Dilley examines Lee's favored themes such as father/son relationships and intergenerational conflict in *The Ice Storm* (1997) and *Taking Woodstock* (2009). By looking at the beginnings of Lee's career, Dilley positions the filmmaker's work within the roots of the

Taiwan New Cinema movement, as well as the larger context of world cinema. Using suggestive readings of both gender and identity, this new study not only provides a valuable academic resource but also an enjoyable read that uncovers the enormous appeal of this acclaimed director.

**Examining Cultural Flows** Springer

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

Intellect Books

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.

*Chinese Film Classics, 1922-1949* Routledge

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.

**Chinese Films in Focus** Berghahn Books

*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.

*Building a New China in Cinema* Chinese Films in Focus II

This book is a timely and solid portrait of modern China from the First Opium War to the Xi Jinping era. Unlike the handful of existing textbooks that only provide narratives, this textbook fashions a new and practical way to study modern China. Written exclusively for university students, A-level or high school teachers and students, it uses primary sources to tell the story of China and introduces them to existing scholarship and academic debate so they can conduct independent research for their essays and dissertations. This book will be required reading for students who embark on the study of Chinese history, politics, economics, diaspora, sociology, literature, cultural, urban and women's studies. It would be essential reading to journalists, NGO workers, diplomats, government officials, businessmen and travellers.

*The Cinema of Ang Lee* Taylor & Francis

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.

**Red Carpet** Bloomsbury Publishing

*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.

*The Culture and Politics of 'Hero'* Rowman & Littlefield Publishers

*Building a New China in Cinema* introduces English readers for the first time to one of the most exciting left-wing cinema traditions in the world. This unique book explores the history, ideology, and aesthetics of China's left-wing cinema movement, a quixotic film culture that was as political as commercial, as militant as sensationalist. Drawing on detailed archival research, Pang demonstrates that this cinema movement was a product of the era's social, economic, and political discourses. The author offers a close analysis of many rarely seen films, richly illustrated with over eighty stills collected from the Beijing Film Archive. With its original conceptual approach and rich use of primary sources, this book will be of interest not only to scholars and fans of Chinese cinema but to those who study the relationship between cinema and modernity.

*The Early Transnational Chinese Cinema Industry* Hong Kong

University Press

Scarce attention has been paid to the dimension of sound and its essential role in constructing image, culture, and identity in Chinese film and media. *China in the Mix* fills a critical void with the first book on the sound, languages, scenery, media, and culture in post-Socialist China. In this study, Ying Xiao explores fascinating topics, including appropriations of popular folklore in the Chinese new wave of the 1980s; Chinese rock "n" roll and youth cinema in fin de siècle China; the political-economic impact of free market imperatives and Hollywood pictures on Chinese film industry and filmmaking in the late twentieth century; the reception and adaptation of hip hop; and the emerging role of Internet popular culture and social media in the early twenty-first century. Xiao examines the articulations and representations of mass culture and everyday life, concentrating on their aural/oral manifestations in contemporary Chinese cinema and in a wide spectrum of media and cultural productions. *China in the Mix* offers the first comprehensive investigation of Chinese film, expressions, and culture from a unique, cohesive acoustic angle and through the prism of global media-cultural exchange. It shows how the complex, evolving uses of sound (popular music, voice-over, silence, noise, and audio mixing) in film and media reflect and engage the important cultural and socio-historical shifts in contemporary China and in the increasingly networked world. Xiao offers an innovative new conception of Chinese film and media and their audiovisual registers in the historiographical frame of China amid the global landscape.

*The Chinese Left-Wing Cinema Movement, 1932-1937* Univ. Press of Mississippi

Since the publication of the first volume of *Directory of World Cinema: China*, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as *Crouching Tiger, Hidden Dragon*, *House of Flying Daggers*, and *Kung Fu Hustle*. Although overseas revenue for Chinese movies has dwindled, domestic market growth surges year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports. A survey of a vibrant – and expanding – industry, *Directory of World Cinema: China 2* examines, among other themes, China's desire for success and fulfilment in the United States as well as the extensive history of representing China – and the Chinese in America – on US movie screens. With contributions from some of the leading academics in the field, this volume will be essential reading for all fans of Chinese film.

**China in the Mix** Oxford University Press, USA

*Chinese Film Classics, 1922-1949* is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries. Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* (1922), Ruan Lingyu's star turn in *Goddess* (1934), Zhou Xuan's mesmerizing performance in *Street Angels* (1937), Eileen Chang's urbane comedy of manners *Long Live the Missus!* (1947), the

wartime epic *Spring River Flows East* (1947), and Fei Mu's acclaimed work of cinematic lyricism, *Spring in a Small Town* (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to

politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics, 1922-1949* offers an accessible tour of China's early contributions to the cinematic arts.

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