



CINEMA  
APPROACHING  
REALITY Locating  
Chinese Film Theory

Victor Fan

# Cinema Approaching Reality Locating Chinese Film Theory

**Daisy Yan Du, John A. Crespi, Yiman Wang**



## **Cinema Approaching Reality Locating Chinese Film Theory:**

Cinema Approaching Reality Victor Fan, 2015-03-20 In *Cinema Approaching Reality* Victor Fan brings together for the first time Chinese and Euro American film theories and theorists to engage in critical debates about film in Shanghai and Hong Kong from the 1920s through 1940s His point of departure is a term popularly employed by Chinese film critics during this period *bizhen* often translated as lifelike but best understood as approaching reality What these Chinese theorists mean in Fan's reading is that the cinematographic image is not a form of total reality but it can allow spectators to apprehend an effect as though they had been there at the time when an event actually happened Fan suggests that the phrase approaching reality can help to renegotiate an aporia blind spot that influential French film critic Andr Bazin wrestled with the cinematographic image is a trace of reality yet reality is absent in the cinematographic image and the cinema makes present this absence as it reactivates the passage of time Fan enriches Bazinian cinematic ontology with discussions on cinematic reality in Republican China and colonial Hong Kong putting Western theorists from Bazin and Kracauer to Baudrillard Agamben and Deleuze into dialogue with their Chinese counterparts The result is an eye opening exploration of the potentialities in approaching cinema anew especially in the photographic materiality following its digital turn **Early Film**

**Culture in Hong Kong, Taiwan, and Republican China** Emilie Yueh-yu Yeh, 2018-02-14 A pathbreaking collection of essays on early Chinese language cinema *Eastern Approaches to Western Film* Stephen Teo, 2019-07-11 *Eastern Approaches to Western Film* Asian Aesthetics and Reception in Cinema offers a renewed critical outlook on Western classic film directly from the pantheon of European and American masters including Alfred Hitchcock George Lucas Robert Bresson Carl Dreyer Jean Pierre Melville John Ford Leo McCarey Sam Peckinpah and Orson Welles The book contributes an Eastern Approach into the critical studies of Western films by reappraising selected films of these masters matching and comparing their visions themes and ideas with the philosophical and paradigmatic principles of the East It traces Eastern inscriptions and signs embedded within these films as well as their social lifestyle values and other concepts that are also inherently Eastern As such the book represents an effort to reformulate established discourses on Western cinema that are overwhelmingly Eurocentric Although it seeks to inject an alternative perspective the ultimate aim is to reach a balance of East and West By focusing on Eastern aesthetic and philosophical influences in Western films the book suggests that there is a much more thorough integration of East and West than previously thought or imagined Chinese Film Jason McGrath, 2023-01-31 A tour de force chronicling the development of realism in Chinese cinema The history of Chinese cinema is as long and complicated as the tumultuous history of China itself Be it the silent the Communist or the contemporary each Chinese cinematic era has necessitated its own form in conversation with broader trends in politics and culture In *Chinese Film* Jason McGrath tells this fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers officials critics and scholars Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic

conventions of the day he analyzes it across six different types of claims ontological perceptual fictional social prescriptive and apophatic Through this method McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever evolving real He comes to envision it as more than just a cinematic question showing how the struggle for realism is central to the Chinese struggle for modernity itself

**Afrofuturism in Black Panther** Karen A. Ritzenhoff, Renée T. White, 2021-08-30 Afrofuturism in Black Panther Gender Identity and the Re making of Blackness through an interdisciplinary and intersectional analysis of Black Panther discusses the importance of superheroes and the ways in which they are especially important to Black fans Aside from its global box office success Black Panther paves the way for future superhero narratives due to its underlying philosophy to base the story on a narrative that is reliant on Afro futurism The film s storyline the book posits leads viewers to think about relevant real world social questions as it taps into the cultural zeitgeist in an indelible way Contributors to this collection approach Black Panther not only as a film but also as Afrofuturist imaginings of an African nation untouched by colonialism and antiblack racism the film is a map to alternate states of being an introduction to the African Diaspora a treatise on liberation and racial justice and an examination of identity As they analyze each of these components contributors pose the question how can a film invite a reimagining of Blackness

The Chinese Cinema Book Song Hwee Lim, Julian Ward, 2020-04-30 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

**Chinese Revolutionary Cinema** Jessica Ka Yee Chan, 2019-01-21 Engaging with fiction films devoted to heroic tales from the decade and a half between 1949 and 1966 this book reconceives state propaganda as aesthetic experiments that not only radically transformed acting cinematography and screenwriting in socialist China but also articulated a new socialist film theory and criticism Rooted in the interwar avant garde and commercial cinema Chinese revolutionary cinema as a state cinema for the newly established People s Republic adapted Chinese literature for the screen incorporated Hollywood narration appropriated Soviet montage theory and orchestrated a new glamorous socialist star culture In the wake of decolonisation Chinese film journals were quick to project and disseminate the country s redefined self image to Asia Africa and Latin America as they helped to create an alternative vision of modernity and internationalism Revealing the historical contingency of the term propaganda Chan uncovers the visual aural kinaesthetic sexual and ideological dynamics that gave rise to a new aesthetic of revolutionary heroism in world cinema Based on extensive archival research this book s focus on the distinctive rhetoric of post war socialist China will be of value to East Asian Cinema scholars Chinese Studies academics and those interested in the history of twentieth century socialist culture

*The Routledge Companion to Asian Cinemas* Zhen

Zhang, Sangjoon Lee, Debashree Mukherjee, Intan Paramaditha, 2024-07-04 Balancing leading scholars with emerging trendsetters this Companion offers fresh perspectives on Asian cinemas and charts new constellations in the field with significance far beyond Asian cinema studies Asian cinema studies at the intersection of film media studies and area studies has rapidly transformed under the impact of globalization compounded by the resurgence of a variety of nationalist discourses as well as counter discourses new socio political movements and the possibilities afforded by digital media Differentiated experiences of climate change and the COVID 19 pandemic have further heightened interest in the digital everyday and the renewed geopolitical divide between East and West and between North and South Thematized into six sections the 46 chapters in this anthology address established paradigms of scholarship and viewership in Asian cinemas like extreme genres cinephilia festivals and national cinema while also highlighting political and archival concerns that firmly situate Asian cinemas within local and translocal milieus Underrepresented cinemas of North Korea Bangladesh Laos Indonesia Malaysia Taiwan Thailand and Cambodia appear here amidst a broader cross regional comparative approach An ideal resource for film media cultural and Asian studies researchers students and scholars as well as informed readers with an interest in Asian cinemas

**Chinese Cinema** Jeff Kyong-McClain, Russell Meeuf, Jing Jing Chang, 2022-07-12 In Chinese Cinema Identity Power and Globalization a variety of scholars explore the history aesthetics and politics of Chinese cinema as the Chinese film industry grapples with its place as the second largest film industry in the world Exploring the various ways that Chinese cinema engages with global politics market forces and film cultures this edited volume places Chinese cinema against an array of contexts informing the contours of Chinese cinema today The book also demonstrates that Chinese cinema in the global context is informed by the intersections and tensions found in Chinese and world politics national and international co productions the local and global in representing Chineseness and the lived experiences of social and political movements versus screened politics in Chinese film culture This work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies This edited volume offers a much needed account of alternative ways of envisioning Chinese cinema in the special context of China and the world Its vigorous theoretical framework which puts emphasis on interactions in the context of China and the world will complement and update publications in related areas Yiu Wai Chu The University of Hong Kong author of Main Melody Films Hong Kong Directors in Mainland China Chinese Cinema Identity Power and Globalization offers a collection of studies of modern Chinese films and their global connections with a contemporary emphasis Its authors insightful analyses of films famous obscure and new to the twenty first century screen elucidate numerous contextual factors relevant for understanding the history and aesthetics of Chinese cinemas Christopher Rea The University of British Columbia author of Chinese Film Classics 1922 1949

Metacinema in Contemporary Chinese Film G. Andrew Stuckey, 2018-08-17 Depictions within a movie of either filmmaking or film watching are hardly novel but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable To

G Andrew Stuckey the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves Such a discourse in turn outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice Metacinema also draws our attention to the presence of the audience people actively responding to a film In elucidating the affective responses elicited by the metacinematic mode in the viewers Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China Hong Kong and Taiwan during the 1990s and 2000s from award winning conceptual art films to popular crowd pleasers blockbusters to low budget productions and documentary style social realist expos projects to studio assembly line investments The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today and the analysis of these diverse examples allows us to gauge the cultural social and aesthetic implications of Chinese cinemas as a whole Stuckey surveys a broad swath of contemporary Chinese cinema from popular blockbusters to elite art films around the theme of metacinema yielding new insights into both previously neglected films and those already acknowledged as contemporary classics The result is a fascinating dive into the growing and diversifying cinema culture of China today Jason McGrath University of Minnesota Stuckey's brilliant work *Metacinema in Contemporary Chinese Film* offers insightful close analyses of films by key directors from the PRC Jiang Wen Lou Ye Jia Zhangke and Li Yu Hong Kong Peter Chan and Taiwan Tsai Ming liang This clearly written book is essential reading for scholars and students of Chinese cinemas Stuckey's study of genre and metacinema makes it a must read for anyone interested in cinema Michelle Bloom University of California Riverside

*The Multilingual Screen* Tijana Mamula, Lisa Patti, 2016-06-30 *The Multilingual Screen* is the first edited volume to offer a wide ranging exploration of the place of multilingualism in cinema investigating the ways in which linguistic difference and exchange have shaped and continue to shape the medium's history Moving across a vast array of geographical historical and theoretical contexts from Japanese colonial filmmaking to the French New Wave to contemporary artists moving image the essays collected here address the aesthetic political and industrial significance of multilingualism in film production and reception In grouping these works together *The Multilingual Screen* discerns and emphasizes the areas of study most crucial to forging a renewed understanding of the relationship between cinema and language diversity In particular it reassesses the methodologies and frameworks that have influenced the study of filmic multilingualism to propose that its force is also and perhaps counterintuitively a silent one While most studies of the subject have explored linguistic difference as a largely audible phenomenon manifested through polyglot dialogues or through the translation of monolingual dialogues for international audiences *The Multilingual Screen* traces some of its unheard histories contributing to a new field of inquiry based on an attentiveness to multilingualism's work beyond the soundtrack

*Chinese Animation* Daisy Yan Du, John A. Crespi, Yiman Wang, 2025-02-04 *Chinese Animation* is the first edited book that explores the multiple histories geographies industries

technologies media and transmediality of Chinese animation From silent short to CGI it covers more than a century of animation across different languages including Mandarin Cantonese and Taiwanese      **Extraterritoriality** Fan Victor Fan,2019-07-17 Examining how Hong Kong filmmakers spectators and critics wrestled with this perturbation between the Leftist Riots 1967 and the aftermath of the Umbrella Movement 2014 this book traces how Hong Kong s extraterritoriality has been framed in its position of being doubly occupied and doubly abandoned by contesting juridical political linguistic and cultural forces Extraterritoriality scrutinises creative works in mainstream cinema independent films television video artworks and documentaries especially those by marginalised artists actively rewriting and reconfiguring how Hong Kong cinema and media are to be defined and located      **Dialectics without Synthesis** Naoki Yamamoto,2020-08-25 Dialectics without Synthesis explores Japan s active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century Examining a variety of Japanese theorists working in the fields of film literature avant garde art Marxism and philosophy Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned articulations of the shifting relationship of film to the experience of modernity In this study long held oppositions between realism and modernism universalism and particularism and most notably the West and the non West are challenged through a radical reconfiguration of the geopolitics of knowledge production and consumption      *The Moving Form of Film* Lúcia Nagib,Stefan Solomon,2023 The Moving Form of Film Historicizing the Medium through Other Media charts the ways in which crossing borders between film and other arts and media can provide an encompassing inclusive and non teleological understanding of film history Evolutionary narratives of cinema have traditionally adopted the Second World War as a watershed that separates classical Hollywood films from modern European productions a scheme that subjects the entire world to the cinematic history of two hegemonic centres In turn histories of film as a technological medium have focused on the specificity of cinema as it gradually separated from the other art and medial forms theatre dance fairground spectacle painting literature still photography and other pre cinematic modes Taking an ambitious step forward with relation to these approaches this book focuses on the fluid quality of the film form by exploring an array of exciting and often neglected artistic expressions worldwide as they compare and interconnect films across temporal geographical and cultural borders By observing the ebb and flow of film s contours within the bounds of other artistic and medial expressions the chapters aspire to establish a flexible historical platform for the moving form of film posited from production to consumption as a transforming and transformative medium      *Contemporary Chinese Cinema and Visual Culture* Sheldon Lu,2021-07-15 Honourable Mention Best Monograph Award BAFTSS Publication Awards 2022 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

**The Poetics of Chinese Cinema** Gary Bettinson, James Udden, 2016-10-05 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 Classics, 1922-1949** Christopher G. Rea, 2021-06-01 Winner 2023 Choice Outstanding Academic Title Chinese Film Classics 1922 1949 is an essential guide to the first golden age of Chinese cinema Offering detailed introductions to fourteen films this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949 when the Communists won the civil war and began nationalizing cultural industries Christopher Rea reveals the uniqueness and complexity of Republican China s cinematic masterworks from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s Each chapter appraises the artistry of a single film highlighting its outstanding formal elements from cinematography to editing to sound design Examples include the slapstick gags of Laborer s Love 1922 Ruan Lingyu s star turn in Goddess 1934 Zhou Xuan s mesmerizing performance in Street Angels 1937 Eileen Chang s urbane comedy of manners Long Live the Missus 1947 the wartime epic Spring River Flows East 1947 and Fei Mu s acclaimed work of cinematic lyricism Spring in a Small Town 1948 Rea shares new insights and archival discoveries about famous films while explaining their significance in relation to politics society and global cinema Lavishly illustrated and featuring extensive guides to further viewings and readings Chinese Film Classics 1922 1949 offers an accessible tour of China s early contributions to the cinematic arts

**Thirty-two New Takes on Taiwan Cinema** Emilie Yueh-yu Yeh, Darrell William Davis, Wenchi Lin, 2022-12-22 Thirty two New Takes on Taiwan Cinema covers thirty two films from Taiwan addressing a flowering of new talent moving from art film to genre pictures and nonfiction Beyond the conventional framework of privileging New and Post New Cinema or prominence of auteurs or single films this volume is a comprehensive judicious take on Taiwan cinema that fills gaps in the literature offers a renewed historiography and introduces new creative force and



voices of Taiwan's moving image culture to produce a leading and accessible work on Taiwan film and culture. Film by film is conceived as the main carrier of moving picture imagery for a majority of viewers across the world. The curation offers an array of formal, historical, genre, sexual, social, and political frames which provide a rich brew of contexts. This surfeit of meanings is carried by individual films one by one which breaks down abstractions into narrative bites and outsized emotions.

*Chinese Urban Shi-nema* David H. Fleming, Simon Harrison, 2020-11-30. This book dives into the mise en scène of contemporary China to explore the becoming cinema of Chinese cities, societies, and subjectivities. Set in the wake of China's radical and rapid period of urbanization and infrastructural transformation and situating itself in the processual city of Ningbo, the book combines empirical, ficto-critical, and philosophical methods to generate a dynamic account of everyday life as new forms of consumer culture. Bed in Harnessing a Realist approach that allows for different scales of analysis, the book zooms in on five architectural assemblages including surreal real estate showrooms, a fragmented history museum, China's first and best Sino-foreign university, a new Old town, and weird gamified any now here spaces. Together, these modern arrangements and machines for living cast light upon the broader picture sweeping up greater China.

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