

CHINESE FILM THEORY

A Guide to the New Era

Edited by
George S. Semsel, Xia Hong,
and Hou Jianping

Chinese Film Theory A Guide To The New Era

Bert Cardullo



Chinese Film Theory A Guide To The New Era:

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Published in 2009 Routledge is an imprint of Taylor Francis an informa company *Young Rebels in Contemporary Chinese Cinema* Zhou Xuelin, 2007-09-01 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 **Encyclopedia of Chinese Film** Zhiwei Xiao, Yingjin Zhang, 2002-06-01 The Encyclopedia of Chinese Film one of the first ever encyclopedias in this area provides alphabetically organized entries on directors genres themes and actors and actresses from mainland China Hong Kong and Taiwan as well as 300 film synopses Great care has been taken to provide solid cultural and historical context to the facts The alphabetical entries are preceded by a substantial historical section incorporating material on the the main studios and analysing the impact of Chinese film abroad as well as at home in recent years This Encyclopedia meets the needs equally of the film studies scholar the student of Chinese culture the specialist in Chinese film the curious viewer wanting to know more Additional features include comprehensive cross references and suggestions for further reading a list of relevant websites a chronology of films and a classified contents list three indexes one of film and tv titles with directors names and year of release one of names including actors writers directors and producers and one of studios all with pinyin romanizations a glossary of pinyin romanizations Chinese characters and English equivalents to aid the specialist in moving between Chinese titles and English translations The Oxford Handbook of Chinese Cinemas Carlos Rojas, Eileen Chow, 2013-04-25 What does it mean for a cinematic work to be Chinese Does it refer specifically to a work s subject or does it also reflect considerations of language ethnicity nationality ideology or political orientation Such questions make any single approach to a vast field like Chinese cinema difficult at best Accordingly The Oxford Handbook of Chinese Cinemas situates the term more broadly among various different phases genres and distinct national configurations while taking care to address the consequences of grouping together so many disparate histories under a single banner Offering both a platform for cross disciplinary dialogue and a mapping of Chinese cinema as an expanded field this Handbook presents thirty three essays by leading researchers and scholars intent on yielding new insights and new analyses using three different methodologies Chapters in Part I investigate the historical periodizations of the field through changing notions of national and political identity all the way from the industry s beginnings in the 1920s up to its current forms in contemporary Hong Kong Taiwan and the global diaspora Chapters in Part II feature studies centered on the field s taxonomical formalities including such topics as the role of the Chinese opera in technological innovation the political logic of the Maoist film and the psychoanalytic formula of the kung fu action film Finally in Part III focus is given to the structural elements that comprise a work s production distribution and reception to reveal the broader cinematic apparatuses within which these works are positioned Taken together the multipronged approach supports a wider platform beyond the geopolitical and linguistic limitations in existing scholarship Expertly edited to illustrate a representative set of

up to date topics and approaches The Oxford Handbook of Chinese Cinemas provides a vital addition to a burgeoning field still in its formative stages *Memoirs from the Beijing Film Academy* Zhen Ni,2003-01-09 Presents for the first time in English and in depth account of the origins of China's famous Fifth Generation of filmmakers **An Introduction to Chinese Culture through the Family** Howard Giskin,Bettye S. Walsh,2001-07-19 Uses the concept of family both literally and metaphorically to provide an introduction to Chinese culture **Chinese National Cinema** Yingjin Zhang,2004 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 *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 Transnational Chinese Cinemas Sheldon H. Lu,1997-10-01 Zhang Yimou's first film *Red Sorghum* took the Golden Bear Award in 1988 at the Berlin International Film Festival Since then Chinese films have continued to arrest worldwide attention and capture major film awards winning an international following that continues to grow Transnational Chinese Cinemas spans nearly the entire length of twentieth century Chinese film history The volume traces the evolution of Chinese national cinema and demonstrates that gender identity has been central to its formation Femininity masculinity and sexuality have been an integral part of the filmic discourses of modernity nationhood and history This volume represents the most comprehensive wide ranging and up to date study of China's major cinematic traditions It is an indispensable source book for modern Chinese and Asian history politics literature and culture China into Film Jerome Silbergeld,2000-03-01 Since 1984 Chinese cinema has been the most dramatic entry onto the international film scene *China into Film* is the first book to look at contemporary Chinese cinema as a visual art and to illustrate the ways in which it has been shaped by centuries of Chinese tradition Jerome Silbergeld looks at the significance of gender roles the strategies of film makers in coping with state censorship the translation of novels into films the continuing attachment of film makers to melodrama and cinematic critiques of Maoism and post Maoist culture Abundantly illustrated with Chinese paintings as well as scenes from such internationally acclaimed films as *Yellow Earth* *Red Sorghum* *Raise the Red Lantern* and *Farewell My Concubine* *China into Film* reveals a cinematic form at once excitingly new and deeply imbedded in traditional Chinese visual culture **A Companion to Chinese Cinema** Yingjin Zhang,2012-03-30 A Companion to Chinese Cinema is a collection of

original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking independent documentary film styles and techniques queer aesthetics star studies film and other arts or media Features several chapters that explore China's new market economy government policy and industry practice placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

Film History and Screen Culture in and beyond Greater China Lin Feng, 2025-02-28 Bringing together work from established and emerging scholars and practitioners from around the world this collection expands existing scholarship on cinemas of the Sinosphere by revealing forgotten and emerging aspects of film history Organised chronologically individual chapters cover geographic regions of mainland China Hong Kong and Taiwan to engage with key issues of film history and screen politics that are overlooked by the traditional canon of Chinese cinema Tackling key debates on post colonialism cold war and their sociopolitical impacts on screen culture in these regions this collection challenges the binary paradigms that are perpetuated in the historical scholarship of Chinese cinema such as left wing and right wing cinema commercial entertainment and political propaganda films and mass consumption of genre films versus the critical acclaim of New Wave auteurism Together the essays reveal the cultural mobility across different geographic and sociopolitical borders their intertwined experience of the past and historical events impact on contemporary filmmaking and screen cultures This collection will be of interest to students and researchers of Film Media and Cultural Studies as well as Asian Studies and Chinese Studies

The Promise of Cinema Anton Kaes, Nicholas Baer, Michael Cowan, 2016-03-01 Rich in implications for our present era of media change The Promise of Cinema offers a compelling new vision of film theory The volume conceives of theory not as a fixed body of canonical texts but as a dynamic set of reflections on the very idea of cinema and the possibilities once associated with it Unearthing more than 275 early twentieth century German texts this ground breaking documentation leads readers into a world that was striving to assimilate modernity's most powerful new medium We encounter lesser known essays by B la Bal zs Walter Benjamin and Siegfried Kracauer alongside interventions from the realms of aesthetics education industry politics science and technology The book also features programmatic writings from the Weimar avant garde and from directors such as Fritz Lang and F W Murnau Nearly all documents appear in English for the first time each is meticulously introduced and annotated The most comprehensive collection of German writings on film published to date The Promise of Cinema is an essential resource for students and scholars of film and media critical theory and European culture and history

World Directors in Dialogue Bert Cardullo, 2011-02-07 This book features interviews with 13 major international directors Akira Kurosawa Satyajit Ray Luchino Visconti Abbas Kiarostami Ermanno Olmi Jean Pierre and Luc Dardenne Zhang Yimou Mike

Leigh Ken Loach Jacques Tati Eric Rohmer and Fran_ois Truffaut *Between Opera and Cinema* Jeongwon Joe, Rose Theresa, 2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today **Red Legacies in China** Jie Li, Enhua Zhang, 2020-10-26 What has contemporary China inherited from its revolutionary past How do the realities and memories aesthetics and practices of the Mao era still reverberate in the post Mao cultural landscape The essays in this volume propose red legacies as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China s continuities and transformations from socialism to postsocialism Organized into five parts red foundations red icons red classics red bodies and red shadows the book s interdisciplinary contributions focus on visual and performing arts literature and film language and thought architecture museums and memorials Mediating at once unfulfilled ideals and unmourned ghosts across generations red cultural legacies suggest both inheritance and debt and can be mobilized to support as well as to critique the status quo

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