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Perspectives On Chinese Cinema

Jinghao Zhou



Perspectives On Chinese Cinema:

Perspectives on Chinese Cinema Chris Berry, 1985 *New Chinese Cinemas* Nick Browne, 1994 *New Chinese Cinemas* analyses the changing forms and significance of filmmaking in the People's Republic of China Taiwan and Hong Kong since the end of the Cultural Revolution with a particular emphasis on how film comments on the profound social changes that have occurred in East Asia over the past two decades Considering in detail both conservative and progressive stances on economic modernisation it also demonstrates how film has been an important formal structure and social document in the interpretation of these changes The essays collected here which were specially commissioned for this volume also offer extended analyses of the important trends styles and work that define Chinese filmmaking in the 1980s

Chinese Cinemas Felicia Chan, Andy Willis, 2016-05-20 *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 *Chinese vs. Western Perspectives* Jinghao Zhou, 2013-12-04 China is on the rise in the globalized world The relationship between China and the United States has become the most important global issue in the twenty first century It is urgent to understand what is happening in China and where China is heading However there are many misconceptions about China in the West which affect Westerners ability to objectively understand China and ultimately influence the making of foreign policy toward China The author attempts to challenge the misconceptions coming from both Western societies and China and offer an integrated picture of contemporary China through systematically examining the major aspects of contemporary Chinese society and culture with the most recent data and presents convincing arguments in eighteen chapters for spurring mutual understanding between China and the West The author intends this book to be an interdisciplinary and comprehensive guide to China for a general audience and it covers a wide variety of topics including history family population Chinese women economy environmental issues politics religion media U S China relations and other subjects This book demonstrates the author's extensive research and thoughtful examination of many sides of controversial issues related to China with a nice balance of Western and Chinese scholarship

This is one of the few that are authored by scholars who originate from China and have their professional career in the United States but it is distinctive from the rest of studies on this subject in that the author is committed to examining today's China from Chinese as well as Western perspectives. This is not only a scholarly book but also is suitable for general classes on China.

China on Screen Christopher J. Berry, Mary Ann Farquhar, 2006-04-04 In *China on Screen* Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar analyze the films of a variety of directors and actors including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar wai, and Ang Lee. They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation as empire, republic, or ethnicity, and are complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner, all related to different ways of imagining nation. Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

Geschichte des chinesischen Films, 2016-12-16 Die *Geschichte des chinesischen Films* ist maßgeblich von den gesellschaftlichen und politischen Umbrüchen dieses Jahrhunderts in China geprägt. Stefan Kramer gibt einen Überblick über die Entwicklung des Mediums von der Kaiserzeit bis hin zu dem international bekannt gewordenen Avantgarde-Kino der 80er und 90er Jahre.

The Oxford Handbook of Chinese Cinemas Carlos Rojas, Eileen Chow, 2013-03-13 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 **The Paper and Paperboard**

Machine - Today and Tomorrow, 1988 Contemporary Chinese cinema under censorship Katarzyna Skorska, 2025-11-26

Master s Thesis from the year 2025 in the subject Film Science grade 1 3 Humboldt University of Berlin language English abstract This thesis applies Michel Foucault s concept of power knowledge to explore how censorship functions in contemporary Chinese cinema Censorship is not merely repressive it also defines what may be spoken Here power does not necessarily flow from above but often works in more subtle forms such as self censorship and internalized norms As Foucault suggests power is most effective when it becomes normalized and invisible Filmmakers often preemptively adjust their creative choices anticipating censorship without explicit directives Censorship therefore influences not only what is visible on screen but also what remains unrealized or unsaid The role of propaganda and censorship is not as obvious as it may seem At times it is subtle other times it appears obvious Ma 2016 This duality defines contemporary Chinese cinema where censorship functions as both a visible mechanism of control and an invisible pervasive constraint As Chinese cinema extends outward to the world what defines it is not narrative or aesthetic but the omnipresent state hand While audiences see the final product on screen they rarely recognize the compromises concessions and acts of self censorship that shaped its creation What is left out or hidden can be as revealing as what is seen illuminating an artistic process as much defined by exclusion as by disclosure *Chinese Connections* Gina Marchetti, Peter X. Feng, See-Kam Tan, 2009-01-15 Chinese Connections is a valuable new anthology that provides a prismatic look at the cross fertilization between Chinese film and global popular culture Leading film scholars consider the influence of world cinema on China related and Chinese related cinema over the last five decades Highlighting the neglected connections between Chinese films and American and European cinema the editors and contributors examine popular works such as Ang Lee s *The Hulk* and Olivier Assayas *Irma Vep* to show the nexus of international film production and how national political social and sexual identities are represented in the Chinese diaspora With talent flowing back and forth between East and West Chinese Connections explores how issues of immigration class race and economic displacement are viewed on a global level ultimately providing a greater understanding of the impact of Chinese filmmaking at home and abroad Contributors include Grace An Aaron Anderson Chris Berry Evans Chan Li Mei Chang Frances Gateward Andrew Grossman Peter Hitchcock Chuck Kleinhans Jenny Kwok Wah Lau Helen Leung Aaron Magnan Park Gayle Wald Esther C M Yau Emilie Yueh yu Yeh Xuelin Zhou and the editors Chinese Cinema During the Era of Reform Ying Zhu, 2003-08-30 Ying Zhu s study examines the institutional as well as the stylistic transitions of Chinese cinema from pedagogy to art to commerce focusing on the key film reform measures as well as the metamorphosis of Chinese 5th generation films from art film narration A Cross-cultural Analysis of Gender and Representation in

Chinese New Cinema Shu-Qin Cui,1996 **Remaking Gender and the Family** Sarah Woodland,2018-06-05 In *Remaking Gender and the Family* Sarah Woodland examines the complexities of Chinese language cinematic remakes With a particular focus on how changes in representations of gender and the family between two versions of the same film connect with perceived socio cultural political and cinematic values within Chinese society Woodland explores how source texts are reshaped for their new audiences In this book she conducts a comparative analysis of two pairs of intercultural and two pairs of intracultural films each chapter highlighting a different dimension of remakes and illustrating how changes in gender representations can highlight not just differences in attitudes towards gender across cultures but also broader concerns relating to culture genre auteurism politics and temporality **Imagined China** Wang Haizhou,2022-05-23 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 *Film Space and the Chinese Visual Tradition* Youn-Jeong Chae,1997 **Cultural Introspection in Chinese Cinema** Jeffrey Faubel,1990 (Mis)representations of Women in Chinese Cinema Sarah Elizabeth Pettus,1999 **Filmic Discourse on Women in Chinese Cinema, 1949-65** Ching-Mei Esther Yau,1990 **China Perspectives** ,2009 Lieberthal-Rogel Center for Chinese Studies (University of Michigan) Publications University of Michigan. Lieberthal-Rogel Center for Chinese Studies,1962 Includes miscellaneous newsletters student publications calendars bibliographies and brochures Also contains a set of monographs produced in various series by the center

The book delves into Perspectives On Chinese Cinema. Perspectives On Chinese Cinema is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Perspectives On Chinese Cinema, encompassing both the fundamentals and more intricate discussions.

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