

Transnational Chinese Cinemas



**Identity,
Nationhood,
Gender**



Edited by
Sheldon Hsiao-peng Lu



Transnational Chinese Cinemas Identity Nationhood Gender

David Gallagher



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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.

Transnational Asian Identities in Pan-Pacific Cinemas

Philippa Gates, Lisa Funnell, 2012-03-12 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 1950s and 1960s Hong Kong and Japanese films; the examination of Thai and Japanese racial 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.

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 reimagined 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.

China on Screen Chris Berry, Mary Ann Farquhar, 2006 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 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 *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* *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

World Cinema and the Visual Arts
David Gallagher, 2013-10-15 World Cinema and the Visual Arts combines new analyses of two subjects of ongoing research in the field of humanities cinema and the visual arts Originally presented at the American Comparative Literature Association Conference 2010 in New Orleans the papers of this volume have been expanded and extended from their original points of enquiry and analyse films from the diverse cultural traditions of China Germany the United Kingdom America Northern Ireland and India

Remaking Chinese Cinema Yiman Wang, 2013-11-01 From melodrama to Cantonese opera from silents to 3D animated film Remaking Chinese Cinema traces cross Pacific film remaking over the last eight decades Through the refractive prism of Hollywood Shanghai and Hong Kong Yiman Wang revolutionizes our understanding of Chinese cinema as national cinema Against the diffusion model of national cinema spreading from a central point Shanghai in the Chinese case she argues for a multilocal process of co constitution and reconstitution In this spirit Wang analyzes how southern Chinese cinema huanan dianying morphed into Hong Kong cinema through transregional and trans national interactions that also produced a vision of Chinese cinema Among the book s highlights are a rereading of The Goddess one of the best known silent Chinese films in the West from the perspective of its wartime Mandarin Cantonese remake the excavation of a hybrid genre the Western costume Cantonese opera film inspired by Hollywood s fantasy films of the 1930s and produced in Hong Kong well into the mid twentieth century and a rumination on Hollywood s remake of Hong Kong s Infernal Affairs and the wholesale incorporation of Chinese elements in Kung Fu Panda 2 Positing a structural analogy between the utopic vision the national cinema and the location specific collective subject position the author traces their shared urge to infinitesimally approach but never fully and finitely reach a projected goal This energy precipitates the ongoing processes of cross Pacific film remaking which constitute a crucial site for imagining and enacting without absolving issues of national and regional border politics These issues unfold in relation to global formations such as colonialism Cold War ideology and postcolonial

postsocialist globalization As such Remaking Chinese Cinema contributes to the ongoing debate on trans national cinema from the unique perspective of century long border crossing film remaking *Streaming and Screen Culture in Asia-Pacific* Michael Samuel,Louisa Mitchell,2022-10-15 This book is an interdisciplinary collection exploring the impact of emergent technologies on the production distribution and reception of media content in the Asia Pacific region Exploring case studies from China Japan South Korea India Thailand and Australia as well as American co productions this collection takes a Cultural Studies approach to the constantly evolving ways of accessing and interacting with visual content The study of the social and technological impact of online on demand services is a burgeoning field of investigation dating back to the early 2010s This project will be a valuable update to existing conversations and a cornerstone for future discussions about topics such as online technologies popular culture soft power and social media Masculinities and Hong Kong Cinema Laikwan Pang,Day Wong,2005-03-01 This collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the context of Hong Kong cinema It has two objectives first to investigate the multiple meanings and manifestations of masculinities in Hong Kong cinema that compliment and contradict each other Second to analyze the social and cultural environments that make these representations possible and problematic Masculinities and Hong Kong Cinema presents a comprehensive picture of how Hong Kong mainstream cinematic masculinities are produced within their own socio cultural discourses and how these masculinities are distributed received and transformed within the setting of the market place This volume is divided into three interrelated parts the local cinematic tradition the transnational context and reverberations and the larger production reception and mediation environments The combination of these three perspectives will reveal the dynamics and tensions between the local and the transnational between production and reception and between text and context in the gendered manifestations of Hong Kong cinema

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communication managing groups and teams conflict resolution power and politics making decisions etc within each chapter
the author read more reviewed by amanda hinojosa assistant professor howard university on 4 13 21