

MICHAEL BERRY

FOREWORD BY MARTIN SCORSESE

*Speaking
in Images*

INTERVIEWS *with*

CONTEMPORARY CHINESE FILMMAKERS

Speaking In Images Interviews With Contemporary Chinese Filmmakers

Judd E. Hollander



Speaking In Images Interviews With Contemporary Chinese Filmmakers:

Speaking in Images Michael Berry, 2005 Interviews with Ang Lee Crouching Tiger Hidden Dragon and other Chinese directors about their work the ways it has impacted both on the film industry in China as well as on the world scene

Sentimental Fabulations, Contemporary Chinese Films Rey Chow, 2007-03-27 What is the sentimental How can we understand it by way of the visual and narrative modes of signification specific to cinema and through the manners of social interaction and collective imagining specific to a particular culture in transition What can the sentimental tell us about the precarious foundations of human coexistence in this age of globalization Rey Chow explores these questions through nine contemporary Chinese directors Chen Kaige Wong Kar wai Zhang Yimou Ann Hui Peter Chan Wayne Wang Ang Lee Li Yang and Tsai Ming liang whose accomplishments have become historic events in world cinema Approaching their works from multiple perspectives including the question of origins nostalgia the everyday feminine psychic interiority commodification biopolitics migration education homosexuality kinship and incest and concluding with an account of the Chinese films epistemic affinity with the Hollywood blockbuster Brokeback Mountain Chow proposes that the sentimental is a discursive constellation traversing affect time identity and social mores a constellation whose contours tends to morph under different historical circumstances and in different genres and media In contemporary Chinese films she argues the sentimental consistently takes the form not of revolution but of compromise not of radical departure but of moderation endurance and accommodation By naming these films sentimental fabulations screen artifacts of cultural becoming with irreducible aesthetic conceptual and speculative logics of their own Chow presents Chinese cinema first and foremost as an invitation to the pleasures and challenges of critical thinking

Jia Zhangke on Jia Zhangke Michael Berry, 2022-04 This volume is an extended dialogue between the internationally acclaimed Chinese filmmaker Jia Zhangke and film scholar Michael Berry in which Jia offers a comprehensive first hand account of his life art and approach to filmmaking

Semiotics of Exile in Contemporary Chinese Film H. Zeng, 2012-09-25 Drawing on a variety of film semiotic theories this book sheds light on works by mainland Chinese directors Hong Kong New Wave directors Taiwan New Cinema directors and overseas Chinese directors Zeng examines the cultural historical implications of exile through the detailed analysis of film language and theoretical exploration

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

Historical Dictionary of Chinese Cinema Dan Luo,Tan Ye,Yun Zhu,2024-09-23

Motion pictures were introduced to China in 1896 and today China is a major player in the global film industry However the story of how Chinese cinema became what it is today is exceptionally turbulent encompassing incursions by foreign powers warfare among contending rulers the collapse of the Chinese empire and the massive setback of the Cultural Revolution This book coversthe cinematic history of mainland China spanning across over one hundred and twenty years since its inception *Historical Dictionary of Chinese Cinema* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 200 cross referenced entries on the major filmmakers actors and historical figures representative cinematic productions genre evolution significant events and institutions and market changes This book is an excellent resource for students researchers and anyone wanting to know more about Chinese Cinema No Man an Island James Udden,2017-11-21 Taiwan is a peculiar place resulting in a peculiar cinema with Hou Hsiao hsien being its most remarkable product Hou s signature long and static shots almost invite critics to give auteurist readings of his films often privileging the analysis of cinematic techniques at the expense of the context from which Hou emerges In this pioneering study James Udden argues instead that the Taiwanese experience is the key to understanding Hou s art The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity above all national identity is Hou translates this larger state of affairs in such masterpieces as *City of Sadness* *The Puppetmaster* and *Flowers of Shanghai* which capture and perhaps even embody the elusive slippery contours of the collective experience of the islanders Making extensive uses of Chinese sources from Taiwan the author shows how important the local matters for this globally recognized

director In this new edition of *No Man an Island* James Udden charts a new chapter in the evolving art of Hou Hsiao hsien whose latest film *The Assassin* earned him the Best Director Award at the Cannes Film Festival in 2015 Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history The unconventional approach to conventions is quintessential Hou Hsiao hsien An excellent and groundbreaking volume This book s very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English Chris Berry King s College London In this first book length study on Hou Hsiao hsien James Udden illuminates the most intriguing yet mystifying filmmaker in world cinema *No Man an Island* is without doubt a major contribution to the fields of Chinese language cinema and film studies Emilie Yueh yu Yeh Lingnan University Hong Kong *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 disaporic 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 [Queer Representations in Chinese-language Film and the Cultural Landscape](#) Shi-Yan Chao, 2025-10-01 *Queer Representations in Chinese language Film and the Cultural Landscape* provides a cultural history of queer representations in Chinese language film and media negotiated by locally produced knowledge local cultural agency and lived histories Incorporating a wide range of materials in both English and Chinese this interdisciplinary project investigates the processes through which Chinese tongzhi queer imaginaries are articulated focusing on four main themes the Chinese familial system Chinese opera camp aesthetic and documentary impulse Chao s discursive analysis is rooted in and advances genealogical inquiries a non essentialist intervention into the Chinese idea of filial piety a transcultural perspective on the contested genre of film melodrama a historical investigation of the local articulations of mass camp and gay camp and a transnational inquiry into the different formats of documentary This book is a must for anyone exploring the cultural history of Chinese tongzhi queer through the lens of transcultural media [Vanguard Performance Beyond Left and Right](#) Kimberly Jannarone, 2015-11-06 *Vanguard Performance Beyond Left and Right* challenges assumptions regarding radical and experimental performance that have long dominated thinking about the avant garde The book brings to light vanguard performances rarely discussed those that support totalitarian regimes promote conservative values or have been effectively snapped up by right wing regimes the performances intended to oppose In so doing the volume explores a central paradox how innovative performances that challenge oppressive power structures can also be deployed in deliberate passionate support of oppressive power Essays by leading international scholars pose engaging questions about the historical avant garde vanguard acts and the complex role of artistic innovation and live performance in global politics Focusing on performances that work against progressive and democratic ideas including

scripted drama staged suicide choral dance terrorism rallies and espionage the book demonstrates how many compelling performance ideals unification exaltation immersion are in themselves neither moral nor immoral they are only emotional and aesthetic urges that can be powerfully channeled into a variety of social and political outlets

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