
An Annotated Bibliography for Chinese Film Studies

中國電影研究參考書目提要

■ Jiam Chang 編

Annotated Bibliography For Chinese Film Studies

Dennis Lo



Annotated Bibliography For Chinese Film Studies:

An Annotated Bibliography of Chinese Film Studies Jim Cheng, 2004-10-01 Covers monographs conference proceedings and theses that relate to film studies in and about mainland China published between 1920 and 2003 It references basic information such as film titles directors and actors as well as a variety of topics in film studies such as film history genres and technology

An Annotated Bibliography for Taiwan Film Studies Jim Cheng, James Wicks, Sachie Noguchi, 2016-04-19 Compiled by two skilled librarians and a Taiwanese film and culture specialist this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship designed to satisfy the broad interests of the modern researcher The second book in a remarkable three volume research project An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs theses manuscripts and conference proceedings of Taiwanese film scholars from the 1950s to 2013 Paired with An Annotated Bibliography for Chinese Film Studies 2004 which accounts for texts dating back to the 1920s this series brings together like no other reference the disparate voices of Chinese film scholarship charting its unique intellectual arc Organized intuitively the volume begins with reference materials bibliographies cinematographies directories indexes dictionaries and handbooks and then moves through film history the colonial period Taiwan dialect film new Taiwan cinema the 228 incident film genres animated anticommunist documentary ethnographic martial arts teen film reviews film theory and technique interdisciplinary studies Taiwan and mainland China Taiwan and Japan film and aboriginal peoples film and literature film and nationality biographical materials film stories screenplays and scripts film technology and miscellaneous aspects of Taiwanese film scholarship artifacts acts of censorship copyright law distribution channels film festivals and industry practice Works written in multiple languages include transliteration romanized and original script entries which follow universal AACR 2 and American cataloguing standards and professional notations by the editors to aid in the use of sources

The ALA Guide to Researching Modern China Yunshan Ye, 2014-03-28 As China has evolved into an economic superpower interest in its culture and current place in the world has skyrocketed China Studies are now taught in almost every college or university in the U S as well as in many junior high and high schools Covering modern China not just Chinese culture from an historical perspective this important new book fills a sizeable gap in the literature Originating as a Carnegie Whitney Award winning book project Ye's research guide goes beyond a mere list of print resources to reflect the predominant role of digital resources in the changing landscape of scholarly research teaching critical information literacy concepts and skills in the field of China Studies by Sketching in basic facts and figures of Chinese history and culture from antiquity to the present Detailing key English and Chinese language resources in literature government statistics art film history philosophy religion economics law politics and more Offering strategies for finding research sources like articles and dissertations as well as primary sources such as government documents and archives Including guidance on how to acquire print and electronic resources in Chinese This richly detailed

up to date work will guide researchers at all levels to the most important resources in the field of Modern China Studies

Research Guide to Japanese Film Studies Abé Markus Nornes, Aaron Gerow, 2009-01-09 Provides a snapshot of all the archival and bibliographic resources available to students and scholars of Japanese cinema

Movie History: A Survey Douglas Gomery, Clara Pafort-Overduin, 2011-02-28 How can we understand the history of film Historical facts don't answer the basic questions of film history History as this fascinating book shows is more than the simple accumulation of film titles facts and figures This is a survey of over 100 years of cinema history from its beginnings in 1895 to its current state in the 21st century An accessible introductory text Movie History A Survey looks at not only the major films filmmakers and cinema institutions throughout the years but also extends to the production distribution exhibition technology and reception of films The textbook is divided chronologically into four sections using the timeline of technological changes Written by two highly respected film scholars and experienced teachers Movie History is the ideal textbook for students studying film history

Coming of Age in Chinese Literature and Cinema Andrea Riemenschnitter, Kiu-wai Chu, Mung Ting Chung, 2025-10-01 With the inclusion of twelve original articles by established and emerging international scholars this volume offers critical reading of literary and cinematic texts produced in China and Sinophone communities between the 1950s and 2010s The articles portray the lineage and mutations of the Chinese Bildungsroman providing insights into the tensions between individual and society nation and the world and the multiple social ecological and virtual realities of recent decades Concerned with how coming of age narratives have persistently returned and evolved over time the book addresses themes such as family and social change gender class and generational divides local global politics and the ecological and posthuman turns in Chinese Sinophone culture It offers a fresh look on how the transnational and transgenerational journeys of Bildungsroman and coming of age narratives continuously transform and reinvigorate generic conventions to explore adolescence as a formative social force and aesthetic experience in Chinese Sinophone literature and film This book aims to open up dialogues for better understanding emergent cultural forms that reflect social instability arising from the global spread of contemporary neo liberal capitalism and to constitute the foundation of an innovative history of Sinophone literature It does not only take into account the complicated survival struggles of the subjects of Mao's revolution including refugee immigrants turned colonial subjects but also the interaction between literature and the arts as well as between human and nonhuman agents place material culture nature etc

From Underground to Independent Paul G. Pickowicz, Yingjin Zhang, 2006-08-11 This groundbreaking book presents a critical introduction to the cultural and political dimensions of contemporary Chinese cinema Leading Western and Chinese scholars trace the changing dynamics of Chinese film culture since the early 1990s as it moves away from underground and toward independence in the new century Yet as the rich case studies illustrate the sheer variety of alternative film culture itself provides sufficient opportunities for different at times contradictory configurations of cinematic products Drawing on vigorous interdisciplinary scholarship the book

investigates the objects of its study from various methodological perspectives ranging from historical and literary to sociological and ethnographic. In addition to offering critical readings of specific texts, this book explores alternative film culture through personal interviews, on-site observations and media interrogations from traditional print media to the visual media of film, television and video, including the new digital media of the Internet. The contributors also consider the flourishing independent documentary filmmaking scene, highlighting a crucial part of alternative film that has been previously obscured by an almost exclusive attention on the fifth and sixth generation directors of fictional movies. With its fresh and knowledgeable analysis of Chinese underground and independent filmmaking, this book will be essential reading for all those interested in a society caught between socialism and global currents.

Contributions by Chris Berry, Jim Cheng, Valerie Jaffee, Matthew David Johnson, Tonglin Lu, Chen Mo, Seio Nakajima, Paul G. Pickowicz, Zhiwei Xiao and Yingjin Zhang.

The Authorship of Place

Dennis Lo, 2020-09-14

The *Authorship of Place* is the first monograph dedicated to the study of the politics, history, aesthetics and practices of location shooting for Taiwanese Mainland Chinese and coproduced art cinemas shot in rural communities since the late 1970s. Dennis Lo argues that rural location shooting, beyond serving aesthetic and technical needs, constitutes practices of cultural survival in a region beset with disruptive and disorienting social changes, including rapid urbanization, geopolitical shifts and ecological crises. In response to these social changes, auteurs like Hou Xiaoxian, Jia Zhangke, Chen Kaige and Li Xing engaged in location shooting to transform sites of film production into symbolically meaningful places of collective memories and aspirations. These production practices ultimately enabled auteurs to experiment with imagining Taiwanese Mainland Chinese and cross-strait communities in novel and contentious ways. Deftly guiding readers on a cross-strait tour of prominent shooting locations for the New Chinese Cinemas, this book shows how auteurs sought out their disappearing cultural heritage by reenacting lived experiences of nation building, homecoming and cultural salvage while shooting on location. This was an especially daunting task when auteurs encountered the shooting locations as spaces of unresolved historical, social and geopolitical contestations, tensions which were only intensified by the impact of filmmaking on rural communities. This book demonstrates how these complex circumstances surrounding location shooting were pivotal in shaping both representations of the rural on screen as well as the production communities, institutions and industries off screen. Informed by cutting-edge perspectives in cultural geography and media anthropology, *The Authorship of Place* both revises Chinese language film history and theorizes groundbreaking approaches for investigating the cultural politics of film authorship and production. This extraordinary book discusses the uses of location shooting in films by contemporary Taiwanese and Mainland Chinese directors ranging from Li Xing to Jia Zhangke. It highlights the ways in which place, memory and identity stances respond to social changes and geopolitical disparities. In a world full of uncertainty, the argument about the imaginary homeland as an experienced cinematic reality only renders it more urgent and universally relatable.

Pinghui Liao, University of California, San Diego

The Authorship of Place is certainly a

welcome intervention into the study of Chinese cinemas and their auteurs that further contributes to the wider study of location shooting as well as cultural geographies and place based imaginaries of film It is rare to find a book dealing with space place in and around cinema that is this inventive and nuanced in its methodologies Stephanie DeBoer Indiana University

Inside Major East Asian Library Collections in North America, Volume 2 Patrick Lo, Hermina G. B. Anghelescu, Bradley Allard, 2022-11-25 Volume 2 of Inside Major East Asian Library Collections in North America presents an extensive collection of interviews that give key insights into Chinese Korean and Asian American librarianship

Research in Education, 1974 *Chinese Film Festivals* Chris Berry, Luke Robinson, 2017-02-15 This book is the first anthology of research devoted to the booming world of Chinese film festivals covering both mainstream and independent films It also explores festivals in the Chinese speaking world and festivals of Chinese films in the rest of the world The book asks how Chinese film festivals function as sites of translation translating Chinese culture to the world and world culture to Chinese speaking audiences and also how the international film festival model is being transformed as it is translated into the Chinese speaking world

China Exchange News, 1988 **Vamping the Stage** Andrew N. Weintraub, Bart Barendregt, 2017-07-31 The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture The contributors to this volume successfully unsettle such perspectives by emphasizing the social history artistic practices and symbolic meanings of female performers in popular music of Asia Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation Often these women established prominent careers within colonial conditions which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign These female performers were not merely symbols of times that were rapidly changing Nor were they simply the personification of global historical changes Female entertainers positioned at the margins of intersecting fields of activities created something hitherto unknown they were artistic pioneers of new music new cinema new forms of dance and theater and new behavior lifestyles and morals They were active agents in the creation of local performance cultures of a newly emerging mass culture and the rise of a region wide and globally oriented entertainment industry Vamping the Stage is the first book length study of women modernity and popular music in Asia showcasing cutting edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology Asian studies cultural studies ethnomusicology and film studies Led by an impressive introduction written by Weintraub and Barendregt fourteen contributors analyze the many ways that women performers supported challenged and transgressed representations of existing gendered norms in the entertainment industries of China Japan India Indonesia Iran Korea Malaysia and the Philippines Placing women s voices in social and historical contexts the essays explore salient discourses representations meanings and politics of voice in Asian popular music Historicizing the artistic sounds lyrical texts and visual images of female performers the essays reveal how women used popular music to shape the ideas practices and meanings of

modernity in various Asian contexts and time frames The ascendancy of women as performers paralleled and in some cases generated developments in wider society such as suffrage social and sexual liberation women as business entrepreneurs and independent income earners and particularly as models for new life styles Women s voices mediated through new technologies of film and the phonograph changed the soundscape of global popular music and resonate today in all spheres of modern life

Asian Cinemas Dimitris Eleftheriotis,Gary Needham,2006-03-31 The West s current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars students viewers and Asian films This book examines a number of detailed case studies such as the films of Ozu Bruce Lee Hong Kong and Turkish cinema Hindi melodramas Godzilla films Taiwanese directors and Fifth Generation Chinese cinema and uses them to investigate the limitations of Anglo U S theoretical models and critical paradigms By engaging readers with familiar areas of critical discourse such as postcolonial criticism national cinema genre authorship and stardom the book aims to introduce within such contexts the unfamiliar case studies that will be explored in depth and detail

Resources in Education ,1997-10

De-Westernizing Communication Research Georgette Wang,2010-12-14 The rise of postmodern theories and pluralist thinking has paved the way for multicultural approaches to communication studies and now is the time for decentralization de Westernization and differentiation This trend is reflected in the increasing number of communication journals with a national or regional focus Alongside this proliferation of research output from outside of the mainstream West there is a growing discontent with communication theories being Westerncentric Compared with earlier works that questioned the need to distinguish between the Western and the non Western and to build Asian communication theories there seems to be greater assertiveness and determination in searching for and developing theoretical frameworks and paradigms that take consideration of and therefore are more relevant to the cultural context in which research is accomplished This path breaking book moves beyond critiquing Westerncentrism in media and communication studies by examining where Eurocentrism has come from how is it reflected in the study of media and communication what the barriers and solutions to de centralizing the production of theories are and what is called for in order to establish Asian communication theories

Twentieth Century China James H. Cole,2004 Emphasizing reference works published since 1964 these volumes cover books periodicals and inclusions i e chapters in edited volumes on the 1911 Revolution the Republic of China 1949 post 1911 Taiwan post 1911 Hong Kong and Macao and post 1911 overseas Chinese

Women Filmmakers Jacqueline Levitin,Judith Plessis,Valerie Raoul,2016-02-29 This wide ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years Including such filmmakers as Margarethe von Trotta Deepa Mehta and Pratibha Parmar and such critics as E Ann Kaplan this comprehensive volume addresses political artistic and economic questions vital

Out of Asia Bert Cardullo,2008 Out of Asia The Films of Akira Kurosawa Satyajit Ray Abbas Kiarostami and Zhang Yimou is a collection of interviews with and essays about the four

filmmakers who introduced the cinema of their respective countries to the West Kurosawa Japan and Ray India in the 1950s Kiarostami Iran and Zhang China in the 1980s Kurosawa and Ray were post World War II phenomena as the new breed of American cinephiles demanded more contact with Asian cultures of which they had known little until the 1940s Kiarostami and Zhang for their part are both post revolutionary filmmakers whose films have helpfully introduced Americans to two Eastern cultures with which the American government has long had and continues to have a problematic relationship As a whole then *Out of Asia* documents an alternative to Western brands of cinema even as these four foreign directors with the possible exception of Kiarostami integrate Western forms styles and genres into their own native traditions As such these artists could be said to represent a global filmmaking perspective that now more than ever this world and the American nation can use Each of the interviews in this volume is accompanied by an overview of the director's career or an essay on representative films by him In addition *Out of Asia* is preceded by a contextualizing introduction it is followed by filmographies a bibliography and an index and the book is interspersed with photographs of the four directors in question or stills from their films There are books devoted to individual filmmakers like Kurosawa Ray Kiarostami and Zhang but until *Out of Asia* there has not been one that treats representatives of four national cinemas from their own point of view as well as from an international perspective

Performance Arts: Research in the Age of Digital Revolution Kwok-kan Tam, 2023-08-11 This volume reshapes a contemporary understanding of research in theatre and performance arts Bringing together distinguished scholars from all over the world the book serves as an arena for international scholars to introduce innovative research methodologies and disseminate their research findings regarding VLT data archiving and digital history and discusses the impacts of digital culture in art production stage performance film and literature The Ibsen focus in the book is illustrative of the power of digital database research that is generating new relations in spatial historical dimensions that have otherwise gone unnoticed It demonstrates how a new methodology can bring practical benefits to handling big data with the support of digital technologies In line with the post pandemic landscape this book engages a reflection on how the digital revolution has brought about changes and challenges and constraints and breakthroughs within the field of theatre and performance arts It is of appeal to theatre artists and practitioners scholars critics librarians digital archive engineers and postgraduate students interested in theatre performance studies digital media information technology library science communication education sociology as well as political science The book investigates the latest methodological development in digital cultures and performance arts which significantly contributes to the ever changing and increasingly advanced technological culture in this field Jessica Tsui yan Li York University Canada In line with the post pandemic landscape this book engages the reader in reflecting on how the digital revolution has brought about chances and challenges constraints and breakthroughs to the field of theatre and performance arts An original eye opening and inspiring volume at multiple levels this book brings together distinguished scholars from all over the world Dr Anna Tso The Hang Seng University of

Hong Kong

Reviewing **Annotated Bibliography For Chinese Film Studies**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Annotated Bibliography For Chinese Film Studies**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Annotated Bibliography For Chinese Film Studies Introduction

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