

PUBLIC SECRETS, PUBLIC SPACES

CINEMA AND CIVILITY IN CHINA



Stephanie Hemelryk Donald

Public Secrets Public Spaces Cinema And Civility In China

Dimitris Eleftheriotis, Gary Needham



Public Secrets Public Spaces Cinema And Civility In China:

Public Secrets, Public Spaces Stephanie Donald, 2000 *Public Secrets Public Spaces* explores the possibility of symbolic public space in the context of Chinese cinema Focusing especially on women children and the dispossessed Stephanie H Donald looks at the ways public space is constructed and occupied and how it interacts with Opublic secrets O the unstated common sense knowledges of everyday life extraordinary to those who are not initiated into the routines of a particular cultural place and space In traditional societies public secrets are organized through observable ritual in modern societies they are embedded in the cultural discourse of the routine and the everyday As we see in this perceptive book film offers a rich medium for unearthing these secrets

Cinema, Space, and Polylocality in a Globalizing China Yingjin Zhang, 2009-10-09 In this milestone work prominent China film scholar Yingjin Zhang proposes polylocality as a new conceptual framework for investigating the shifting spaces of contemporary Chinese cinema in the age of globalization Questioning the national cinema paradigm Zhang calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism The book begins by addressing theories and practices related to space place and polylocality in contemporary China before focusing on the space of scholarship and urging scholars to move beyond the current paradigm and explore transnational and comparative film studies This is followed by a chapter that concentrates on the space of production and surveys the changing landscape of postsocialist filmmaking and the transformation of China s urban generation of directors Next is an examination of the space of polylocality and the cinematic mappings of Beijing and a persistent reel contact with polylocality in hinterland China In the fifth chapter Zhang explores the space of subjectivity in independent film and video and contextualizes experiments by young directors with various documentary styles Chapter 6 calls attention to the space of performance and addresses issues of media and mediation by way of two kinds of playing the first with documentary as troubling information the second with piracy as creative intervention The concluding chapter offers an overview of Chinese cinema in the new century and provides production and reception statistics Combining inspired critical insights original observations and new information *Cinema Space and Polylocality in a Globalizing China* is a significant work on current Chinese film and a must read for film scholars and anyone seriously interested in cinema more generally or contemporary Chinese culture

Animation Chris Pallant, 2021-01-01 *Animation Critical and Primary Sources* is a major multi volume work of reference that brings together seminal writings on animation studies Gathering historical and contemporary texts from a wide ranging number of sources the volumes provide a key resource in understanding and studying the past and future directions of animation studies The four volumes thematically trace animation studies from its many definitions or a lack thereof to the institutional nature of animation production to establishing greater space within animation discourse for the consideration of broadcast and interactive animation and finally giving greater contextual understanding of the field of animation studies by focusing on Authorship Genre Identity Politics and Spectatorship thus

enabling readers to engage more deeply with the ideas discussed in the final volume Ordering the collection in this way avoids imposing an overly simplistic chronological framework thereby allowing debates that have developed over years and even decades to stand side by side Each volume is separately introduced and the essays structured into coherent sections on specific themes

Contemporary Chinese Films and Celebrity Directors Shenshen Cai, 2017-03-10 This new text examines recent popular Chinese films and derivative cultural phenomena with a focus on films directed by celebrity directors such as Han Han Guo Jingming Xu Jinglei and Zhao Wei In opposition to Fifth and Sixth Generation Chinese filmmakers who explored the grand narratives of history the oppression of the pre socialist and socialist eras and those marginalized by socio economic changes the celebrity directors at the heart of this book center on the new trends of living and emotional challenges faced by contemporary Chinese people in particular the younger generations This book sheds light on newly emerging social and cultural fashions in contemporary China such as the social stigma of being left over reflected in Xu Jinglei s films the issue of wealth flaunting represented in Guo Jingming s films or nostalgia for the long lost innocence of adolescence demonstrated in Zhao Wei s film Considering present day consumer capitalism through the lens of cinema this text analyses in detail the significance of films chosen for their relevance providing a reflection of social reality and cultural changes in 21st century China

Chinese Animation, Creative Industries, and Digital Culture Weihua Wu, 2017-08-03 This book explores the development of the Chinese animation film industry from the beginning of China s reform process up to the present It discusses above all the relationship between the communist state s policies to stimulate creative industries concepts of creativity and aesthetics and the creation and maintenance through changing circumstances of a national style by Chinese animators The book also examines the relationship between Chinese animation changing technologies including the rise first of television and then of digital media and youth culture demonstrating the importance of Chinese animation in Chinese youth culture in the digital age

Film and the Chinese Medical Humanities Vivienne Lo, Chris Berry, Guo Liping, 2019-12-06 Film and the Chinese Medical Humanities is the first book to reflect on the power of film in representing medical and health discourse in China in both the past and the present as well as in shaping its future Drawing on both feature and documentary films from mainland China the chapters each engage with the field of medicine through the visual arts They cover themes such as the history of doctors and their concepts of disease and therapies understanding the patient experience of illness and death and establishing empathy and compassion in medical practice as well as the HIV AIDs epidemic during the 1980s and 90s and changing attitudes towards disability Inherently interdisciplinary in nature the contributors therefore provide different perspectives from the fields of history psychiatry film studies anthropology linguistics public health and occupational therapy as they relate to China and people who identify as Chinese Their combined approaches are united by a passion for improving the cross cultural understanding of the body and ultimately healthcare itself A key resource for educators in the Medical Humanities this book will be useful to students and scholars of Chinese

Studies and Film Studies as well as global health medical anthropology and medical history **Fixing Landscape** Corey Byrnes, 2019-01-15 In 1994 workers broke ground on China's Three Gorges Dam. By its completion in 2012 the dam had transformed the ecology of the Yangzi River, displaced over a million people and forever altered a landscape immortalized in centuries of literature and art. The controversial history of the dam is well known; what this book uncovers are its unexpected connections to the cultural traditions it seems to sever. By reconsidering the dam in relation to the aesthetic history of the Three Gorges region over more than two millennia, *Fixing Landscape* offers radically new ways of thinking about cultural and spatial production in contemporary China. Corey Byrnes argues that this monumental feat of engineering can only be understood by confronting its status as a techno-poetic act, a form of landscaping indebted to both the technical knowledge of engineers and to the poetic legacies of the Gorges as cultural site. Synthesizing methods drawn from premodern, modern, and contemporary Chinese studies as well as from critical geography, art history, and the environmental humanities, Byrnes offers innovative readings of eighth-century poetry, paintings from the twelfth through twenty-first centuries, contemporary film, nineteenth-century British travelogues, and Chinese and Western maps among other sources. *Fixing Landscape* shows that premodern poetry and visual art have something urgent to tell us about a contemporary experiment in spatial production. Poems and paintings may not build dams, but Byrnes argues that the Three Gorges Dam would not exist as we know it without them.

Working the System Qiliang He, 2023-01-03 In *Working the System* Motion Picture Filmmakers and Subjectivities in Mao Era China, 1949-1966 Qiliang He inquired into the making of the new citizenry in Mao era China, 1949-1976, by studying five preeminent Shanghai-based filmmakers. These case studies shed light on how individuals' subjectivities took shape in the cinematic arena under a new sociopolitical system after 1949. He suggests that a filmmaker's subjectivity was not fixed or stable but constantly in flux, requiring a host of subjectivizing practices to re-shape and consolidate it. These filmmakers endeavored to reap maximal benefits from Mao's sociopolitical system and minimize the disadvantages that would make them victims under the system. In short, Qiliang He argues that the filmmakers not only worked under the socialist system imposed upon them but also worked the system in their best interests. Through five chosen filmmakers' creative control and their negotiation of their professional status within China's newly adopted socialist system, the author presents a compelling case that illustrates how individual filmmakers constantly adjusted themselves professionally and ideologically to survive in a fast-changing industry and a highly politicized society. Lin Feng, University of Leicester. This book is a strong example of how much more we can learn about Mao era Chinese culture if we approach it less as alien due to Cold War prejudices and instead think of artists as creating under professional constraints in China just as they do everywhere.

Jason McGrath, University of Minnesota **China on Video** Paola Voci, 2010-06-10 *China On Video* is the first in-depth study that examines smaller screen realities and the important role they play not only in the fast-changing Chinese mediascape but also more broadly in the practice of experimental and non-mainstream cinema. At the crossroads of several disciplines, film

media new media media anthropology visual arts contemporary China area studies and cultural studies this book reveals the existence of a creative humorous but also socially and politically critical China on video which locates itself outside of the intellectual discourse surrounding both auteur cinema and digital art By describing smaller screen movies moviemaking and viewing as light realities Voci points to their insignificant weight in terms of production costs distribution size profit gains intellectual or artistic ambitions but also their deep meaning in defining an alternative way of seeing and understanding the world The author proposes that lightness is a concept that can usefully be deployed to describe the moving image beyond the specificity of recent new media developments and which can in fact help us rethink previous cinematic practices in broad terms both spatially and temporally

Postsocialist Cinema in Post-Mao China Chris Berry,2004-06-01 This book argues that the fundamental shift in Chinese Cinema away from Socialism and towards Post Socialism can be located earlier than the emergence of the Fifth Generation in the mid eighties when it is usually assumed to have occurred By close analysis of films from the 1949 1976 Maoist era in comparison with 1976 81 films representing the Cultural Revolution it demonstrates that the latter already breaks away from Socialism

Images of the Modern Woman in Asia Shoma Munshi,2013-01-11 In examining the links between gender and the media this volume asks questions involving the relationship between global media flows gender and modernity in the region

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

Chinese Martial Arts Cinema Stephen Teo,2015-11-13 This is the first comprehensive fully researched account of the historical and contemporary development of the traditional martial arts genre in the Chinese cinema known as wuxia literal translation martial chivalry a genre which audiences around the world became familiar with through the phenomenal crossover hit *Crouching Tiger Hidden Dragon* 2000 The book unveils rich layers of the wuxia tradition as it developed in the early Shanghai cinema in the late 1920s and from the 1950s onwards in the Hong Kong and Taiwan film industries Key attractions of the book are analyses of The history of the tradition as it began in the Shanghai cinema its rise and popularity as a serialized form in the silent cinema of the late 1920s and its eventual prohibition by the government in 1931

Sinascapes Gary G. Xu,2007 *Sinascapes* Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese language films at the turn of the millennium Gary Xu combines a close reading of contemporary movies from China Taiwan and Hong Kong with an intimate look into the transnational Chinese film industry based on his working

relationship with filmmakers He coins the word *sinascape* to reflect on the intersection between Chinese cinema and global cultural production referring to cinematic representations of ethnic Chinese people around the globe *Sinascape* describes contemporary Chinese cinema as a global network and a group of contact zones where ideologies clash new identities emerge through both border crossings and resistance to globalization and visual innovations and progressive visions become possible General readers film enthusiasts and critics alike will benefit from Xu's discussion of popular film which leads to a broader conversation about China's economic transformations global politics and cultural production Including discussion of films like *Hero* *House of Flying Daggers* *Kung Fu Hustle* *Devils on the Doorstep* *Suzhou River* *Beijing Bicycle* *Millennium Mambo* *Goodbye Dragon Inn* and *Hollywood Hong Kong* the book emphasizes the transnational nature of contemporary Chinese cinema

Children and Youth in Armed Conflict Tamanna M. Shah, 2024-12-10 This book contains an Open Access chapter The second of two volumes the chapters offer a compelling exploration of how children and youth endure conflict and how their stories are told and retold in the public sphere influencing advocacy policymaking and community responses worldwide

Leaving China Wanning Sun, 2002-08-15 More than ever before China is on the move When the flow of people and images is fused meanings of self place space community and nation become unstable and contestable This fascinating book explores the ways in which movement within and across the national borders of the PRC has influenced the imagination of the Chinese people both those who remain and those who have left Travelers or no all participate in the production and consumption of images and narratives of travel thus contributing to the formation of transnational subjectivities Wanning Sun offers a fine grained analysis of the significant narrative forms and discursive strategies used in representing transnational space in contemporary China This includes looking at how stay at homes fantasize about faraway or unknown places and how those in the diaspora remember experiences of familiar places She considers the ways in which mobility of people capital and images affects localities through individuals constructions of a sense of place Relatedly the author illustrates how economic social and political forces either facilitate or inhibit the formation of a particular kind of transnational subjectivity

Animation in China Sean Macdonald, 2015-11-06 By the turn of the 21st century animation production has grown to thousands of hours a year in the People's Republic of China PRC Despite this and unlike American blockbuster productions and the diverse genres of Japanese anime much animation from the PRC remains relatively unknown This book is an historical and theoretical study of animation in the PRC Although the Wan Brothers produced the first feature length animated film in 1941 the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio SAFS which remained the sole animation studio until the 1980s Considering animation in China as a convergence of the institutions of education fine arts literature popular culture and film the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation Pop Art and mass media theory Through readings of classic films such as *Princess Iron Fan* *Uproar in Heaven* *Princess Peacock* and *Nezha Conquers*

the Dragon King this study represents a revisionist history of animation in the PRC as a form of postmodernism with Chinese characteristics As a theoretical exploration of animation in the People s Republic of China this book will appeal greatly to students and scholars of animation film studies Chinese studies cultural studies political and cultural theory *Ethnic Minority Children in Post-Socialist Chinese Cinema* Zhenhui Yan,2019-11-21 This book examines the surprisingly large number of films about ethnic minority children in China considering key questions such as Why are ethnic minority children becoming more intriguing to Chinese filmmakers What are their roles in the films literally and allegorically And how are they placed on screen geographically and why It argues that ethnic minority children s appeal lies in their special relationship with childhood ethnicity nationalism and rurality and that for dominant Han urban adults and elite ethnic minorities they serve as the other for these people s construction of themselves as self conscious modern subjects during China s rapid social political transformations This book explores the diversity of ways in which both Han and ethnic minority filmmakers take up the special features of ethnic minority children to facilitate their expression of certain ideas or ideals as well as the roles of these films in their directing careers Chinese Women's Cinema Lingzhen Wang,2011 The first of its kind in English this collection explores twenty one well established and lesser known female filmmakers from mainland China Hong Kong Taiwan and the Chinese diaspora Sixteen scholars illuminate these filmmakers negotiations of local and global politics cinematic representation and issues of gender and sexuality covering works from the 1920s to the present Writing from the disciplines of Asian women s film and auteur studies contributors reclaim the work of Esther Eng Tang Shu Shuen Dong Kena and Sylvia Chang among others who have transformed Chinese cinematic modernity Chinese Women s Cinema is a unique transcultural interdisciplinary conversation on authorship feminist cinema transnational gender and cinematic agency and representation Lingzhen Wang s comprehensive introduction recounts the history and limitations of established feminist film theory particularly its relationship with female cinematic authorship and agency She also reviews critiques of classical feminist film theory along with recent developments in feminist practice altogether remapping feminist film discourse within transnational and interdisciplinary contexts Wang s subsequent redefinition of women s cinema and brief history of women s cinematic practices in modern China encourage the reader to reposition gender and cinema within a transnational feminist configuration such that power and knowledge are reexamined among and across cultures and nation states The Urban Generation Zhen Zhang,2007-03-28 An anthology that explores film works by the urban generation filmmakers who operate outside of mainstream officially sanctioned Chinese cinema whose impact has been enormous

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Public Secrets Public Spaces Cinema And Civility In China**

In a world inundated with screens and the cacophony of instantaneous conversation, the profound power and mental resonance of verbal beauty usually fade in to obscurity, eclipsed by the regular barrage of noise and distractions. However, situated within the musical pages of **Public Secrets Public Spaces Cinema And Civility In China**, a interesting work of fictional splendor that pulses with organic feelings, lies an wonderful trip waiting to be embarked upon. Penned by a virtuoso wordsmith, this mesmerizing opus courses visitors on a mental odyssey, lightly revealing the latent potential and profound affect stuck within the intricate internet of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is key styles, dissect its captivating publishing design, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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