

CHINESE WOMEN'S CINEMA

TRANSNATIONAL CONTEXTS



EDITED BY LINGZHEN WANG



Chinese Chinese Womens Cinema Transnational Contexts Film And Culture Series

Katrin Zwirgmaier



Chinese Chinese Womens Cinema Transnational Contexts Film And Culture Series:

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 *Revisiting Women's Cinema* Lingzhen Wang, 2020-12-14 In *Revisiting Women s Cinema* Lingzhen Wang ponders the roots of contemporary feminist stagnation and the limits of both commercial mainstream and elite minor cultures by turning to socialist women filmmakers in modern China She foregrounds their sociopolitical engagements critical interventions and popular artistic experiments offering a new conception of socialist and postsocialist feminisms mainstream culture and women s cinema Wang highlights the films of Wang Ping and Dong Kena in the 1950s and 1960s and Zhang Nuanxin and Huang Shuqin in the 1980s and 1990s to unveil how they have been profoundly misread through extant research paradigms entrenched in Western Cold War ideology post second wave cultural feminism and post Mao intellectual discourses Challenging received interpretations she elucidates how socialist feminism and culture were conceptualized and practiced in relation to China s search not only for national independence and economic development but also for social emancipation proletarian culture and socialist internationalism Wang calls for a critical reevaluation of historical materialism socialist feminism and popular culture to forge an integrated emancipatory vision for future transnational feminist and cultural practices **Chinese Women's Cinema** Lingzhen Wang, 2011-08-30 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

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marking the maximal exercise of feminism and women's rights which the patriarchal order is willing to accept. As such, these films are not to be seen as celebrations of feminist liberation but as enunciations of the patriarchal authority that suffuses Chinese cinematic martial arts feminism. The film narratives under examination include *Crouching Tiger Hidden Dragon* directed by Ang Lee, *Hero* Zhang Yimou, *House of the Flying Daggers* Zhang Yimou, *Seven Swords* Tsui Hark, *The Promise* Chen Kaige, *The Banquet* Feng Xiaogang, and *Curse of the Golden Flower* Zhang Yimou. Chen also touches upon the plots of two of the earliest award-winning Chinese martial arts films *A Touch of Zen* and *Legend of the Mountain*, both directed by King Hu.

New Queer Sinophone Cinema Zoran Lee Pecic, 2016-05-20. This book looks closely at some of the most significant films within the field of queer Sinophone cinema. Examining queerness in films produced in the PRC, Taiwan, and Hong Kong, the book merges the Sinophone with the queer, theorising both concepts as local and global, homebound as well as diasporic. Queerness in this book not only problematises the positioning of non-normative desires within the Sinophone, it also challenges Eurocentric critical perspectives on filmic representation that are tied to the idea of the binary between East and West. *New Queer Sinophone Cinema* will appeal to scholars in Chinese and film studies as well as to anyone who is interested in queer Chinese cinema.

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.

China's iGeneration Matthew D. Johnson, Keith B. Wagner, Luke Vulpiani, Kiki Tianqi Yu, 2014-05-22. This innovative collection of essays on post-WTO Chinese cinema features contributions from an international community of scholars in the fields of media and film studies, comparative literature, and history. The *iGeneration* describes a post-cinematic, post-reform era phenomenon in China where the production, distribution, and consumption of films increasingly take a digital form, and the flow of images parallels that of capital. By calling attention to a wide range of agendas since 2001—nation building, market diffusion, cultural capital, self-understanding, regional deviance, social justice, as well as functions such as state didacticism, commodified leisure, personal expression, virtual surveillance, worldly connoisseurship—*iGeneration* offers Chinese moving image culture at its most

diverse From experimental documentaries to 3 D films animation and video art to visual aides memoires and piracy films the essays in China s iGeneration offers novel interpretations of how cinema and generation have been redefined **Thirty-two New Takes on Taiwan Cinema** Emilie Yueh-yu Yeh,Darrell William Davis,Wenchi Lin,2022-12-22 Thirty two New Takes on Taiwan Cinema covers thirty two films from Taiwan addressing a flowering of new talent moving from art film to genre pictures and nonfiction Beyond the conventional framework of privileging New and Post New Cinema or prominence of auteurs or single films this volume is a comprehensive judicious take on Taiwan cinema that fills gaps in the literature offers a renewed historiography and introduces new creative force and voices of Taiwan s moving image culture to produce a leading and accessible work on Taiwan film and culture Film by film is conceived as the main carrier of moving picture imagery for a majority of viewers across the world The curation offers an array of formal historical genre sexual social and political frames which provide a rich brew of contexts This surfeit of meanings is carried by individual films one by one which breaks down abstractions into narrative bites and outsized emotions

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