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## Blue Film Cina

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Postsocialism and Cultural Politics  
China's Literary and Cultural Scenes at the Turn of the 21st Century  
Illuminations from the Past  
Public Secrets, Public Spaces  
The Cosmopolitan Dream  
China  
Boxing with Shadows  
Documentary Films about the People's Republic of China  
Big Trouble in Little China the Illustrated Novel: Big Trouble in Mother Russia  
Mr Muo's Travelling Couch  
Mr. China  
Historical Dictionary of Chinese Culture  
Metro Movies  
Chinese Documentaries  
Women Through the Lens  
New Chinese Cinema  
20 Fragments of a Ravenous Youth  
General History of Chinese Film II  
Confronting Modernity in the Cinemas of Taiwan and Mainland China  
Chinese Film Classics, 1922-1949  
Kota Cina: A Settlement in the Strait of Malacca  
China Blue  
Film Chinois  
The Passion of Pier Paolo Pasolini  
Historical Dictionary of the People's Republic of China  
Chinese Cinema During the Era of Reform  
Death by China  
China  
Fragmented Memories and Screening Nostalgia for the Cultural Revolution  
The Wan brothers and 60 years of animated film in China  
I Am China  
Remaking Gender and the Family  
Chinese Cinemas  
Media Literacy Education in China  
Life and Death Are Wearing Me Out  
Art, Politics, and Commerce in Chinese Cinema  
Red Carpet  
Little Friends

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## CONRAD MONTGOMERY

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### **Postsocialism and Cultural Politics** University of Hawaii Press

The rollicking story of a young man who goes to China with the misguided notion that he will help bring the Chinese into the modern world, only to be schooled by the most resourceful and creative operators he would ever meet.

### **China's Literary and Cultural Scenes at the Turn of the 21st Century** Anchor

Contributing to the growing debates on children and media worldwide, *Little Friends* explores the pervasive presence of film culture in the lives of children in China. The book also introduces the work of the little-known Children's Film Studio and the Film Course, a reform-period attempt by Chinese filmmakers and policy leaders to control the media to which schoolchildren were exposed. Stephanie Donald uses expansive firsthand interviews, children's drawings, and film history to tell a compelling cinematic story before it is forgotten in the onrush of globalized culture. She is especially careful to bring in the interests and experiences of children themselves. The book follows the trajectory of contemporary media analysis in privileging the use as well as the content of media. The author's "turn" to the end-user enriches her discussion of media literacy, cultural competencies, and—perhaps especially in the Chinese case—consideration of the desired uses of media in relation to state priorities and social expectations. This is a trend that belongs to an era of digital experimentation and commercial development; in interactive television, streamed news and entertainment, and the multiple, unintended uses of Internet and mobile technologies. Notwithstanding the contemporary context, Donald's arguments consider a range of media deployment that, although not especially new in technological terms, offer new insights into a formalized Chinese media system for children. Scholars and students of Asian and children's film and education will find this unique work a fascinating window into Chinese culture and society and a provocative exploration of media culture.

### *Illuminations from the Past* Random House

In *Remaking Gender and the Family*, Sarah Woodland examines the complexities of Chinese-language cinematic remakes, exploring how source texts are reshaped for their new audiences, and focusing on how changes in representations of gender connect with perceived socio-cultural, political and cinematic values within China.

### *Public Secrets, Public Spaces* Bloomsbury Publishing

*Fragmented Memories and Screening Nostalgia for the Cultural Revolution* argues that films and TV dramas about the Cultural Revolution made after China's accession to the WTO in 2001 tend to represent personal memories in a markedly sentimental, nostalgic, and fragmented manner. This new trend is a significant departure from earlier films about the subject, which are generally interpreted as national allegories, not private expressions of grief, regret or other personal feelings. With China entering a postsocialist era, the ideological conflation of socialism and global capitalism

has generated enough cultural ambiguity to allow a space for the expression of personalized reminiscences of the past. By presenting these personal memories—in effect alternative narratives to official history—on screen, individuals now seem to have some agency in narrating and constructing history. At the same time such autonomy can be easily undermined since the promotion of the sentiment of nostalgia is often subjected to commodification. Sentimental treatments of the past may simply be a marketing strategy. Underplaying political issues is also a 'safer' way for films and TV dramas to secure public release in mainland China. Meng concludes that the new mode of representing the past is shaped by the current sociopolitical conditions: these personal memories and micro-narratives can be understood as the defining ways of remembering in China's postsocialist era. 'Fragmented Memories and Screening Nostalgia for the Cultural Revolution takes a comprehensive look at contemporary screen depictions of the Cultural Revolution. The book convincingly ties close readings of the works analysed with broader social and cultural phenomena that already are hot topics of study and debate, offering something original while also being closely engaged with existing scholarship.' —Jason McGrath, University of Minnesota 'Breaking through the tired dichotomy between personal and collective narratives, individual memory and grand history, this refreshing book sheds much light on film memories of the Cultural Revolution in the post-socialist millennium. In a limpid and engaging style, Jing Meng probes memory's nostalgia and imbrication with the collective destiny, and critiques the personal focus aligned with neoliberal economy and commodification.' —Ban Wang, Stanford University

### *The Cosmopolitan Dream* Routledge

The author skilfully evokes contemporary China and the Chinese; his delightful account is peppered with his encounters with the unexpected, including a TV crew, a snake and China's top rock star. He also takes us on a personal journey, revealing the growing sense of loneliness and bewilderment he experienced.

### China BRILL

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (films not included). Pages: 23. Chapters: Ai Weiwei: Never Sorry, Bringing King to China, Chairman George, China: The Rebirth of an Empire, China: The Roots of Madness, China Blue, Chung Kuo, Cina, Disorder (film), From Mao to Mozart: Isaac Stern in China, Journey to the End of Coal, Karamay (film), Last Train Home (film), Living with Dead Hearts, Morning Sun (film), One More Effort, Chinamen, if you want to be revolutionaries!, On a Tightrope, Please Vote for Me, River Elegy, San Yuan Li, Seoul Train, Sunrise Over Tiananmen Square, The Blood of Yingzhou District, The Children of Soong Ching Ling, The Ditch, The Dying Rooms (1995 film), The Gate of Heavenly Peace, The New China, The Other Half of the Sky: A China Memoir, Tongzhi in Love, Umbrella (film), Up the Yangtze, Useless (film). Excerpt: The Gate of Heavenly Peace (Chinese: pinyin: Ti n nmen) is a 1995 documentary film, produced by Richard Gordon and Carma Hinton, about the Tiananmen Square protests of 1989. The Gate of Heavenly Peace is a three-hour documentary film about the 1989 protests at Tiananmen Square, which culminated in the violent

government crackdown on June 4. The film uses archival footage and contemporary interviews with a wide range of Chinese citizens, including workers, students, intellectuals, and government officials, to revisit the events of "Beijing Spring." From the beginning of the protests in mid-April to the night of June 3-4, the film provides a "meticulous day-by-day chronicle of the six-week period... This unglamorous but absorbing film interweaves videotaped scenes of the demonstrations and conversations with leaders and participants with an explanatory narration into an account that is as clear-headed as it is thorough and well-organized." Among those interviewed are Liu Xiaobo, Wang Dan, Wuer Kaixi, Han Dongfang, Ding...

**Boxing with Shadows** SIU Press

*Metro Movies: Cinematic Urbanism in Post-Mao China* takes readers on a comprehensive tour of the urbanization of Chinese cinema. Focusing primarily on movies from the end of the twentieth century, it is the first single-authored work to explore the relationship between the changes in Chinese society—caused in part by the advent of postsocialism, the growth of cities, and globalization—and the transformation of Chinese cinema. Author Harry H. Kuoshu examines such themes as displacement, cinematic representation, youth subculture, the private emotional lives of emerging urbanites, raw urban realism, and the allegorical contrast of the city and the countryside to illustrate the artistic richness and cultural diversity of this cinematic genre. Kuoshu discusses the work of director Huang Jianxin, whose films follow and critique China's changing urban political culture. He dedicates a chapter to filmmakers who followed Huang and attempted to redefine the concept of art films to regain the local audience. These directors address Chinese moviegoers' disappointment with the international adoption of Chinese art films, their lack of interest in conventional Chinese films, and their fascination with emerging audio-video media. A considerable amount of attention is given to films of the 1990s, which focus on the social changes surfacing in China, from the trend of hooliganism and the Beijing rock scene to the arrival of an urban pop culture lifestyle driven by expansionist commerce and materialism. Kuoshu also explores recent films that confront the seedier aspects of city life, as well as films that demonstrate how urbanization has touched every fiber of Chinese living. *Metro Movies* illustrates how cinematic urbanism is no longer a genre indicator but is instead an era indicator, revealing the dominance of metropolitan living on modern Chinese culture. It gives new insight into contemporary Chinese politics and culture and provides readers with a better understanding of China's urban cinema. This book will be an excellent addition to college film courses and will fascinate any reader with an interest in film studies or Chinese culture.

*Documentary Films about the People's Republic of China* Penguin

"Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, *Art, Politics, and Commerce in Chinese Cinema* presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and *A History of Pain* "An excellent collection of articles that together offer a superb introduction to

contemporary Chinese film studies."-Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China."-Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China's changing state-society relations, the trajectory of marketization and globalization, the effects of China's start historical shifts, Hollywood's role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.

**Big Trouble in Little China the Illustrated Novel: Big Trouble in Mother Russia** CreateSpace Thorough, time honored, and true, this guidebook covers it all, from showpiece Hong Kong to new frontiers only recently opened to travelers. Includes sections on cuisine, martial arts, religion, and more. 220 maps.

**Mr Muo's Travelling Couch** Columbia University Press

Covering wide-ranging topics from the arts and entertainment to customs and traditions from the ancient imperial and modern eras, *Historical Dictionary of Chinese Culture* provides more than 300 separate entries along with a comprehensive chronology, glossary of Chinese cultural terms, and an extensive bibliography of Western and Chinese-language sources. Dictionary entries of the decorative and fine arts include ceramics and porcelains, handicrafts, jade and seal carving, jewelry, and painting. The literary subjects range from fiction to non-fiction, but especially poetry. Major entertainment venues of cinema and film, classical puppetry, and theater, both ancient and modern are also covered. In addition to the arts, the authors include major customary practices from childbirth and childrearing to marriage and weddings to funerals and burial practices. Other aspects of the culture are also examined, including crime, foot-binding, pornography, and prostitution, and the government policies aimed at their eradication. Throughout the text, Chinese-language translations of key terms are presented in italics and parenthesis, along with biographies of figures central to the creation of China's magnificent cultural heritage.

*Mr. China* Duke University Press

With an output of more than 250,000 minutes annually, and with roughly 5,000 producers and production units, the Chinese are leading the field of animated films. Although it is almost impossible to completely cover 90 years of filmmaking, this book provides a comprehensible introduction to the industry's infancy, its Golden Age (Shanghai Animation Film Studio) and today's Chinese animation (in feature films, television series and student films). There are classics such as *Princess Iron Fan* (made at the time of the Japanese occupation) and the color *Havoc in Heaven*, both starring the Monkey King Sun Wukong, as well as countless TV stars (*Blue Cat*, *Pleasant Goat and Big Big Wolf*) and many almost unknown works by young filmmakers who are not focusing on an audience of children (like most of the industry output).

Historical Dictionary of Chinese Culture Rowman & Littlefield

In this multifaceted tour de force, Mo Yan flexes his skills both as an astute observer of society and history and as a leading practitioner of experimental and imaginative fiction. Ximen Nao, a wealthy landowner, loses his farm and his life as angry villagers redistribute the land after the establishment of the People's Republic of China. In Lord Yama's underworld, Ximen refuses to admit any wrongdoing even under torture. Exasperated, Yama returns him to his farm as a donkey, the first of many reincarnations. Over the next five decades, Ximen lives through the absurdities and excesses of Chinese history as a donkey, ox, pig, dog, monkey and finally an infant with an unusually large head.

Metro Movies Praeger

In China, unlike in Western cinema, documentary film, rather than fiction film, has been the dominant mode since 1949. In recent years, documentary TV programmes have experienced a meteoric rise. Arguing that there is a gradual process of 'democratization' in the media, in which documentaries play a significant role, this book discusses various types of Chinese documentaries, under both the planned and the market economy. It especially explores the relationship between documentaries and society, showing how, under the market economy, although the government continues to use the genre as propaganda to promote its ideologies and policies, documentaries are being used as a medium where public concerns and alternative voices can be heard.

**Chinese Documentaries** Harper Collins

"Women Through the Lens will appeal to scholars and students in the fields of film, gender, and Asian studies, and to general readers interested in Chinese cinema."--Jacket.

*Women Through the Lens* Rowman & Littlefield

From the time of its rediscovery in the early 1970s, the site of Kota Cina, on the shore of the Malacca Strait, in the present province of North Sumatra, Indonesia, appeared as one of the major old settlement sites in the region. This book represents the latest contribution to the accumulation of knowledge on the history of the site between the late eleventh and early fourteenth centuries CE. A first set of eighteen studies offers the main results of the archaeological research programme conducted from 2011 until 2018 by the École française d'Extrême-Orient in cooperation with the Pusat Penelitian Arkeologi Nasional Indonesia. It includes a contribution on structures, features and stratigraphies; studies devoted to the 227,000 finds uncovered during these excavations (earthenware, Chinese ceramics, glassware, metal, Chinese coins, lithic material, faunal remains,

wood, worked organic finds, fruits and seeds), as well as a geomorphological and paleo-environmental contribution. A second set of studies presents the results of other surveys and excavations which shed additional light on the programme that constitutes the core of this book: two contributions devoted to Kota Cina itself, one devoted to the neighbouring site of Bulu Cina, and one devoted to recent excavations in the South Sumatra Province. A third set includes two studies which constitute reappraisals of two corpora (Hindu-Buddhist statuary from Kota Cina, contemporary Chinese written sources) allowing to apprehend the history of relations between Kota Cina in particular, and the Straits of Malacca more generally, with South Asia on the one hand, and China on the other hand, in the light of the most recent knowledge. The concluding chapter draws on all these contributions in an attempt to offer a synthesis of certain aspects related to the occupation of the Kota Cina site: morphology and spatial evolution of the settlement, dwelling features, space occupation, as well as domestic life and religious practices. Within this framework, an essay on the economic and political history of Kota Cina is proposed, from the emergence of the site until its abandonment, including its involvement in overseas trade routes, and hypotheses on its political status.

New Chinese Cinema Hong Kong University Press

An NPR Best Book of the Year London translator Iona Kirkpatrick is at work on a new project: a collection of letters and diaries by a Chinese punk guitarist named Kublai Jian. As she translates the handwritten pages, a story of romance and revolution emerges between Jian, who believes there is no art without political commitment, and Mu, a poet whom he loves as fiercely as his ideals. Iona cannot know that Jian has come to Britain seeking political asylum and is mere miles away in Dover, awaiting news of his fate. Mu is in Beijing, writing letters to London, feverishly trying to track Jian down. As Iona charts the course of their twenty-year relationship from its beginnings at Beijing University to Jian's defiant march in the Jasmine Revolution, her empty life takes on an urgent purpose: to bring Jian and Mu together again before it's too late.

20 Fragments of a Ravenous Youth Hong Kong University Press

Ying Zhu's study examines the institutional as well as the stylistic transitions of Chinese cinema, from pedagogy to art to commerce, focusing on the key film reform measures as well as the metamorphosis of Chinese 5th generation films from art film narration.

**General History of Chinese Film II** Samuel French, Inc.

The Chinese government has long kept tight control on both traditional and new media to prevent potential challenges to its authority. But, for better or worse, China has now reached a stage where it is difficult to exercise political hegemony through laws and regulations and the control of the mass media. China has become a global superpower and in 2011 surpassed Japan as the world's second largest economy, second only to the USA. China's entertainment industry is also flourishing, and the market is large enough to attract foreign investors that either view China as an important market or are interested in Chinese capital. Today, more children in China watch television than in any other country in the world, and Internet usage is also increasing, making the implementation of media literacy education an important issue. This book presents the prevailing perspectives on media literacy education in China and describes how the current curriculum reform for implementing media literacy education is being developed. It will not only stimulate debate and further research, but will

also influence policy decisions regarding media literacy education in China.

[Confronting Modernity in the Cinemas of Taiwan and Mainland China](#) Stanford University Press

"The place: Peking, China. The year: 1947, an uneasy time between WWII and the Communist takeover two years later. Randolph, a fresh-faced American operative, has been sent to the Raymond Chandler-esque Imperial City with an important mission. He makes progress, but soon chances into a staunch Maoist named Chinadoll, his would-be adversary and lover. A cat-and-mouse game ensues. As Randolph plunges deeper and deeper into the heart of darkness of what was once the most beautiful city in the world, he soon finds his life imperiled, even as he begins to unravel the mystery of a piece of old home-made film, and the whereabouts of a beautiful woman who seems to have vanished into thin air."--Publisher's website.

**Chinese Film Classics, 1922-1949** Springer

Since 1949, Chinese film has been greatly influenced by a variety of historical, cultural, and political events in the history of the People's Republic of China. This volume explores the development of Chinese film from 1949 to 1976. This volume restores Chinese film to its original historical form and assesses its complex relationship with society, politics, culture, and art in the Maoist period. The 17-year films, Cultural Revolution-era films, the influence of model operas, and the documentary newsreels of Xinwen Jianbao are discussed. Combining a macro-perspective with a micro-perspective, the author analyzes the special characteristics of Chinese film in this period and showcases the inheritance and differences between earlier Chinese film and Chinese film in the newly founded the People's Republic of China. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies, and media studies, helping readers develop a comprehensive understanding of Chinese film.