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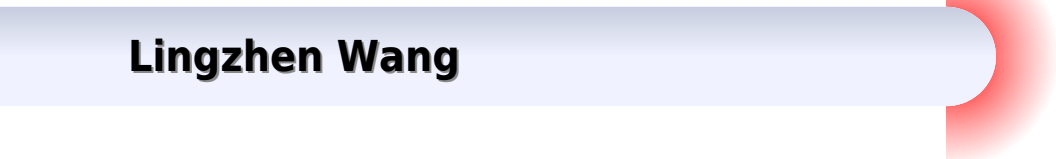
On East Asian Filmmakers

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Dekalog 4 On East Asian Filmmakers

Lingzhen Wang



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Dekalog 4: on East Asian Filmmakers Kate E. Taylor, 2011-11-01 East Asian cinema has become a worldwide phenomenon and directors such as Park Chan-wook, Wong Kar Wai and Takashi Miike have become household names. *Dekalog 4 On East Asian Filmmakers* solicits scholars from Japan, Hong Kong, Switzerland, North America and the U.K. to offer unique readings of selected East Asian directors and their works. Directors examined include Zhang Yimou, Apichatpong Weerasethakul, Rithy Panh, Kinji Fukasaku and Jia Zhangke, and the volume includes one of the first surveys of Japanese and Chinese female filmmakers providing singular insight into East Asian film and the filmmakers that have brought it global recognition. **On**

East Asian Filmmakers Kate E. Taylor, Kate E. Taylor-Jones, 2011 Each issue is a guest edited specially themed volume including the writings of a diverse collection of authors from academic scholars and cultural theorists, film and media critics and filmmakers and producers to various personalities involved in all kinds of institutionalised cinephilia such as film festival directors, cinema programmers and film museum curators. **Dekalog 4** Kate E. Taylor-Jones, 2012-05-29 East Asian cinema has become a worldwide phenomenon and directors such as Park Chan-wook, Wong Kar Wai and Takashi Miike have become household names. *Dekalog 4 On East Asian Filmmakers* solicits scholars from Japan, Hong Kong, Switzerland, North America and the U.K. to offer unique readings of selected East Asian directors and their works. Directors examined include Zhang Yimou, Apichatpong Weerasethakul, Rithy Panh, Kinji Fukasaku and Jia Zhangke, and the volume includes one of the first surveys of Japanese and Chinese female filmmakers providing singular insight into East Asian film and the filmmakers that have brought it global recognition. *A Companion to Chinese Cinema* Yingjin Zhang, 2012-03-30 This outstanding anthology offers an encyclopedic coverage of Chinese cinema from multiple angles and will be the standard reference in Chinese cinema studies in the years to come. Sheldon Lu, University of California, Davis. Like its editor, this Companion is reliable, encyclopedic and friendly. Traveling from silent melodramas to the urban generation from Mainland China to Hong Kong and Taiwan, we now have the document we need. Dudley Andrew, Yale University. This stunning collection is a must read for anyone interested in the complicated dynamics of Chinese cinema past and present. Features state-of-the-art research by highly respected veteran scholars and brilliant newcomers. Paul G. Pickowicz, University of California, San Diego. *A Companion to Chinese Cinema* features a collection of original readings that offer a comprehensive overview of the evolution and current state of Chinese cinema. Essays consider Chinese cinema from a variety of historical and geopolitical centers: Shanghai, Hong Kong and Taiwan, and offer a critical examination of major accomplishments of Chinese film studies in various categories: film history and geography, industry and institution, media and arts, genre and representation, and issues and debates. This collaborative project brings together specialists across a range of disciplines to consider Chinese cinema from a variety of methodological approaches and theoretical frameworks. This interdisciplinary approach allows for an unprecedented breadth of innovative ideas that facilitate a better understanding of Chinese cinema as it relates to artistic projects, social practices

political institutions and expanding international markets A Companion to Chinese Cinema offers an important analysis of a growing force in international cinema 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 Celluloid Ceiling Gabrielle Kelly, Cheryl Robson, 2014-05-27 An extensive overview of female film directors worldwide showing how they are breaking through the Celluloid Ceiling and succeeding in a still very male dominated industry The book contains exclusive interviews with women film directors explores the impact of digital technology and reaches some surprising conclusions Now that Kathryn Bigelow has made history as the first woman to win an Oscar for directing we ask whether this is a new era for women filmmakers This unique international overview highlights emerging

women directors and groundbreaking pioneers and provides a one stop guide to the leading film directors of the 21st century and the people who inspired them From the blockbusters of the Hollywood studios to emerging voices from Saudi Arabia Pakistan and Laos we learn of women making films in traditionally male dominated areas such as action fantasy and horror There are contributions from countries with film industries in every state from nascent to mature and this book demonstrates how economic and technological change is creating new opportunities for women film directors everywhere **BEST BOOK ON WOMEN DIRECTORS** DUE TO ITS GLOBAL OVERVIEW Diane Amazon Gabrielle Kelly and Cheryl Robson have crafted a watershed work **CELLULOID CEILING** is essential reading for anyone who wants to know how women directors are helping reshape filmmaking D A Morris Amazon This book is an essential resource for anyone tracking the inspiring work being done by women film directors from around the world UCF Film The level of public consciousness about the barriers faced by female filmmakers is higher than it has ever been Despite this the discussion more often than not centres around North America and to a lesser extent Europe Australia and New Zealand and I am guilty as charged This is perfectly understandable but clearly women do make films outside of these countries and it can be illuminating to consider how their experiences reflect or differ from those with which we are more familiar To this end the arrival of a new book *The Celluloid Ceiling* could not be more timely Edited by Gabrielle Kelly and Cheryl Robson it takes a purposefully global overview of the status quo and in doing so provides some fascinating stories and insights reminding us of what is lost when we limit the discussion to Anglophone directors Matthew Hammett Knott indiewire

Rising Sun, Divided Land Kate Taylor-Jones, 2013-07-16 *Rising Sun and Divided Land* provides a comprehensive scholarly examination of the historical background films and careers of selected Korean and Japanese film directors It examines eight directors Fukasaku Kinji Im Kwon teak Kawase Naomi Miike Takashi Lee Chang dong Kitano Takeshi Park Chan wook and Kim Ki duk and considers their work as reflections of personal visions and as films that engage with globalization colonialism nationalism race gender history and the contemporary state of Japan and South Korea Each chapter is followed by a short analysis of a selected film and the volume as a whole includes a cinematic overview of Japan and South Korea and a list of suggestions for further reading and viewing

Queer Cinema Barbara Mennel, 2012-10-23 *Queer Cinema Schoolgirls Vampires and Gay Cowboys* illustrates queer cinematic aesthetics by highlighting key films that emerged at historical turning points throughout the twentieth century Barbara Mennel traces the representation of gays and lesbians from the sexual liberation movements of the roaring 1920s in Berlin to the Stonewall Rebellion in New York City and the emergence of queer activism and film in the early 1990s She explains early tropes of queerness such as the boarding school or the vampire and describes the development of camp from 1950s Hollywood to underground art of the late 1960s in New York City Mennel concludes with an exploration of the contemporary mainstreaming of gay and lesbian films and global queer cinema *Queer Cinema Schoolgirls Vampires and Gay Cowboys* not only offers an introduction to a gay and lesbian film history but also contributes

to an academic discussion about queer subversion of mainstream film **Cinematic Interfaces** Seung-hoon Jeong, 2013-07-11 In this book Seung hoon Jeong introduces the cinematic interface as a contact surface that mediates between image and subject proposing that this mediation be understood not simply as transparent and efficient but rather as asymmetrical ambivalent immanent and multidirectional Jeong enlists the new media term interface to bring to film theory a synthetic notion of interfaciality as underlying the multifaceted nature of both the image and subjectivity Drawing on a range of films Jeong examines cinematic interfaces seen on screen and the spectator s experience of them including the direct appearance of a camera filmstrip screen the character s bodily contact with such a medium interface the object s surface and the subject s face as quasi interface and the image itself Each of these case studies serves as a platform for remapping and revamping major concepts in film studies such as suture embodiment illusion signification and indexicality Looking to such theories as the ontology of the image and the phenomenology of the body this original theorization of the cinematic interface not only offers a conceptual framework for rethinking and re linking film and media studies but also suggests a general theory of the interface

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