

# Suzhou River Lou Ye

## Qi Wang

**Sinascape** Gary G. Xu, 2007 *Sinascape: Contemporary Chinese Cinema* is a comprehensive study of Chinese-language films at the turn of the millennium. Emphasizing the transnational nature of contemporary Chinese cinema, it provides close readings of most of the important films of China, Taiwan, Hong Kong, and explores the interactions and transactions among these films and between Chinese cinema and Hollywood. General readers, film enthusiasts, and critics will all benefit from Gary Xu's discussion of popular 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*.

**Cities Surround The Countryside** Robin Visser, 2010-04-12 Denounced as parasitical under Chairman Mao and devalued by the norms of traditional Chinese ethics, the city now functions as a site of individual and collective identity in China. Cities envelop the countryside, not only geographically and demographically but also in terms of cultural impact. Robin Visser illuminates the cultural dynamics of three decades of radical urban development in China. Interpreting fiction, cinema, visual art, architecture, and urban design, she analyzes how the aesthetics of the urban environment have shaped the emotions and behavior of people and cultures, and how individual and collective images of and practices in the city have produced urban aesthetics. By relating the built environment to culture, Visser situates postsocialist Chinese urban aesthetics within local and global economic and intellectual trends. In the 1980s, writers, filmmakers, and artists began to probe the contradictions in China's urbanization policies and rhetoric. Powerful neorealist fiction, cinema, documentaries, paintings, photographs, performances, and installations contrasted forms of glittering urban renewal with the government's inattention to a livable urban infrastructure. Narratives and images depicting the melancholy urban subject came to illustrate ethical quandaries raised by urban life. Visser relates her analysis of this art to major transformations in urban planning under global neoliberalism, to the development of cultural studies in the Chinese academy, and to ways that specific cities, particularly Beijing and Shanghai, figure in the cultural imagination. Despite the environmental and cultural destruction caused by China's neoliberal policies, Visser argues for the emergence of a new urban self-awareness, one that offers creative resolutions for the dilemmas of urbanism through new forms of intellectual engagement in society and nascent forms of civic governance.

*Chinese Ecocinema* Sheldon H. Lu, Jiayan Mi, 2009-12-01 This anthology is a book-length study of China's ecosystem

through the lens of cinema. Proposing 'ecocinema' as a new critical framework, the volume collectively investigates a wide range of urgent topics in today's world.

Puzzle Films Warren Buckland, 2009-02-11 Drawing upon the expertise of film scholars from around the world, *Puzzle Films* investigates a number of films that sport complex storytelling—from *Memento*, *Old Boy*, and *Run Lola Run*, to the *Infernal Affairs* trilogy and *In the Mood for Love*. Unites American 'independent' cinema, the European and International Art film, and certain modes of avant-garde filmmaking on the basis of their shared storytelling complexity. Draws upon the expertise of film scholars from North America, Britain, China, Poland, Holland, Italy, Greece, New Zealand, and Australia.

**From Underground to Independent** Paul Pickowicz, Yingjin Zhang, 2006 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.

**Metro Movies** Harry H. Kuoshu, 2010-12-23 *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.

Metacinema in Contemporary Chinese Film G. Andrew Stuckey, 2018-08-17 Depictions within a movie of either filmmaking or film watching are hardly novel, but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable. To G. Andrew Stuckey, the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves. Such a discourse, in turn, outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice. Metacinema also draws our attention to the presence of the audience, people actively responding to a film. In elucidating the affective responses elicited by the metacinematic mode in the viewers, Stuckey argues that metacinema reflects ways of being in the world that audiences may take up for themselves. The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters to low-budget productions, and documentary-style social realist exposé projects to studio assembly-line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole. "Stuckey surveys a broad swath of contemporary Chinese cinema, from popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today." —Jason McGrath, University of Minnesota "Stuckey's brilliant work, *Metacinema in Contemporary Chinese Film*, offers insightful close analyses of films by key directors from the PRC (Jiang Wen, Lou Ye, Jia Zhangke, and Li Yu), Hong Kong (Peter Chan), and Taiwan (Tsai Ming-liang). This clearly written book is essential reading for scholars and students of Chinese cinemas. Stuckey's study of genre and metacinema makes it a must-read for anyone

interested in cinema.” —Michelle Bloom, University of California, Riverside

The Urban Generation Zhen Zhang, 2007-03-28 Since the early 1990s, while mainland China’s state-owned movie studios have struggled with financial and ideological constraints, an exciting alternative cinema has developed. Dubbed the “Urban Generation,” this new cinema is driven by young filmmakers who emerged in the shadow of the events at Tiananmen Square in 1989. What unites diverse directors under the “Urban Generation” rubric is their creative engagement with the wrenching economic and social transformations underway in China. Urban Generation filmmakers are vanguard interpreters of the confusion and anxiety triggered by the massive urbanization of contemporary China. This collection brings together some of the most recent original research on this emerging cinema and its relationship to Chinese society. The contributors analyze the historical and social conditions that gave rise to the Urban Generation, its aesthetic innovation, and its ambivalent relationship to China’s mainstream film industry and the international film market. Focusing attention on the Urban Generation’s sense of social urgency, its documentary impulses, and its representations of gender and sexuality, the contributors highlight the characters who populate this new urban cinema—ordinary and marginalized city dwellers including aimless bohemians, petty thieves, prostitutes, postal workers, taxi drivers, migrant workers—and the fact that these “floating urban subjects” are often portrayed by non-professional actors. Some essays concentrate on specific films (such as *Shower* and *Suzhou River*) or filmmakers (including Jia Zhangke and Zhang Yuan), while others survey broader concerns. Together the thirteen essays in this collection give a multifaceted account of a significant, ongoing cinematic and cultural phenomenon. Contributors. Chris Berry, Yomi Braester, Shuqin Cui, Linda Chiu-han Lai, Charles Leary, Sheldon H. Lu, Jason McGrath, Augusta Palmer, Bérénice Reynaud, Yaohua Shi, Yingjin Zhang, Zhang Zhen, Xueping Zhong

The New Urban Gothic Holly-Gale Millette, Ruth Heholt, 2020-10-17 This collection explores global dystopic, grotesque and retold narratives of degeneration, ecological and economic ruin, dystopia, and inequality in contemporary fictions set in the urban space. Divided into three sections—Identities and Histories, Ruin and Residue, and Global Gothic—The New Urban Gothic explores our anxieties and preoccupation with social inequalities, precarity and the peripheral that are found in so many new fictions across various media. Focusing on non-canonical Gothic global cities, this distinctive collection discusses urban centres in England’s Black Country, Moscow, Detroit, Seoul, Hong Kong, Bangkok, Singapore, Delhi, Srinagar, Shanghai and Barcelona as well as cities of the imaginary, the digital and the animated. This book will appeal to anyone interested in the intersections of time, place, space and media in contemporary Gothic Studies. The New Urban Gothic casts reflections and shadows on the age of the Anthropocene.

*Memory, Subjectivity and Independent Chinese Cinema* Qi Wang, 2014-09-19 *Memory, Subjectivity and Independent Chinese Cinema* provides a historically informed examination of independent moving image works made between 1990 and 2010 in China. Showcasing an evolving personal mode of narrating memory, documenting reality, and inscribing subjectivity

in over sixteen selected works that range from narrative film and documentary to experimental video and digital media (even including a multimedia avant-garde play), this book presents a provocative portrait of the independent filmmakers as a peculiarly pained yet active group of historical subjects of the transitional, post-socialist era. Through a connected investigation of cultural and cinematic concepts including historical consciousness, personal memory, narrative, performance, subjectivity, spatiality, and the body, Wang weaves a critical narrative of the formation of a unique post-socialist cultural consciousness that enables independent cinema and media to become a highly significant and effective conduit for historical thinking in contemporary China. Covering directors such as Zhang Yimou, Chen Kaige, Jia Zhangke, Jiang Wen, Lou Ye, Meng Jinghui, Wang Bing, Wang Guangli, Duan Jinchuan, Cui Zi'en, Shi Tou, and Tang Danhong, this book is essential reading for all students and scholars in Chinese film.

**China's Literary and Cultural Scenes at the Turn of the 21st Century** Jie Lu, 2013-10-18 China's literary and cultural production at the turn of the twenty-first century is marked by heterogeneity, plurality, and diversity. Given its complexity, the literary/cultural production of this period perhaps can be understood most productively as a response to a global modernity that has touched and transformed all aspects of contemporary Chinese reality. The eleven essays in this book offer an introduction to some of the most important works published at the turn of the twenty-first century. In combining textual analysis of specific works with theoretical insights, and in locating the texts in their sociocultural and socioeconomic contexts, the essays explore key theoretical issues and intellectual concerns of the time. They collectively draw a broad contour of new developments, major trends, and radical changes, capturing the intellectual and cultural Zeitgeist of the age. All in all, these essays offer new theoretical approaches to, and critical perspectives on, contemporary Chinese literature and culture.

**Non-Cinema** William Brown, 2018-07-12 Non-Cinema: Global Digital Film-making and the Multitude provides an original film-philosophy through which to understand low budget digital filmmaking from around the globe. It draws upon a wide range of western and non-western philosophers, physicists, theorists of 'Third Cinema,' and contemporary film theorists and film-philosophers in order to argue that the future of cinema lies at the margins, in the extreme, the overlooked and the under-funded - the sort that distributors, exhibitors and audiences would not consider to be cinema at all, hence non-cinema. Analysing numerous films, William Brown argues that contemporary low-budget digital cinema is also through its digital form a political cinema that suggests that we are not detached observers of the world, but entangled participants therewith. Non-Cinema constructs this argument by looking at work by established filmmakers like Jean-Luc Godard, Abbas Kiarostami, Jafar Panahi and Michael Winterbottom, as well as lesser known work from places as diverse as Asia, the Middle East, Europe, the Americas and Africa.

World Film Locations: Shanghai John Berra, Wei Ju, 2014-01-01 Celebrating Shanghai's rich cinematic history, the films

covered here represent a lengthy time period, from the first Golden Age of Chinese Cinema in the 1930s to the city's status as an international production hub in 2013. Given the enduring status of Shanghai as the 'Paris of the East,' *World Film Locations: Shanghai* emphasizes the city's cosmopolitan glamour through locations that are steeped in cinematic exoticism, while also probing the reality behind the image by investigating its backstreets and residential zones. To facilitate this study of Shanghai's dual identity through reference to film locations, the book includes films from both the commercial and independent sectors, with a balance between images captured by local filmmakers and the visions of Western directors who have also utilized the city for their projects. With numerous essays that reflect Shanghai's relationship to film and scene reviews of such iconic titles as *Street Angel*, *Temptress Moon*, *Kung Fu Hustle*, and *Skyfall*, *World Film Locations: Shanghai* is essential reading for all scholars of China's urban culture.

*Semiotics of Exile in Contemporary Chinese Film* H. Zeng, 2012-09-25 Drawing on a variety of film semiotic theories, this book sheds light on works by mainland Chinese directors, Hong Kong New Wave directors, Taiwan New Cinema directors, and overseas Chinese directors. Zeng examines the cultural/historical implications of exile through the detailed analysis of film language and theoretical exploration.

*The Chinese Cinema Book* Song Hwee Lim, Julian Ward, 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

**Memory, Fluid Identity, and the Politics of Remembering** Li Li, 2016-06-21 The Chinese Cultural Revolution is the single most important internal social event in contemporary Chinese history. The plethora of history, literary, and artistic representations inspired by this event are critical to our understanding of the diversified, often contested, interpretations of contemporary China. Li Li's critical examination of autobiographic, filmic and fictional presentations in *Memory, Fluid Identity, and the Politics of Remembering: The Representations of the Chinese Cultural Revolution in English-speaking Countries* demonstrates that "memory works" not only reflect memories of those who lived through that period, but memories about their past, and, more importantly, about their identity remapping and artistic negotiation in a cross-cultural environment.

*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.

**The Age of New Waves** James Tweedie, 2013-09-02 The Age of New Waves examines the origins of the concept of the new wave in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the economic miracles and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around *mise en scène*--or the interaction of bodies, objects, and spaces within the frame--rather than montage or narrative. The master shot style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of *mise en scène* has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history--the transnational art cinema and Hollywood--and it searches for traces of an American New Wave.

**The Cinema of Jia Zhangke** Cecília Mello, 2019-07-25 Shortlisted for the BAFTA 2020 Award for Best Monograph Despite his films being subjected to censorship and denigration in his native China, Jia Zhangke has become the country's leading independent film director internationally. Seen as one of world cinema's foremost auteurs, he has played a crucial role in documenting and reflecting upon China's era of intense transformations since the 1990s. Cecília Mello provides in-depth analysis of Jia's unique body of work, from his early films *Xiao Wu* and *Platform*, to experimental quasi-documentary *24 City* and the audacious *Mountains May Depart*. Mello suggests that Jia's particular expression of the realist mode is shaped by the aesthetics of other Chinese artistic traditions, allowing Jia to unearth memories both personal and collective, still lingering within the ever-changing landscapes of contemporary China. Mello's groundbreaking study opens a door into Chinese cinema and culture, addressing the nature of the so-called 'impure' cinematographic art and the complex representation of China through the ages. Foreword by Walter Salles

**Cult Media** Jonathan Wroot, Andy Willis, 2017-10-27 This volume brings together writing on the topic of home media, and in particular releases described as appealing to 'cult' fans and audiences. Despite popular assumptions to the contrary, the distributors of physical media maintain a vivid presence in the digital age. Perhaps more so than any other category of film or

media, this is especially the case with titles considered 'cult' and its related processes of distribution and exhibition. The chapters in this collection chart such uses and definitions of 'cult', ranging from home media re-releases to promotional events, film screenings, file-sharing and the exploitation of established fan communities. This book will be of interest to the ever-growing number of academics and research students that are specializing in studies of cult cinema and fan practices, as well as professionals (filmmakers, journalists, promoters) who are familiar with these types of films.

### Unveiling the Magic of Words: A Report on "**Suzhou River Lou Ye**"

In some sort defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Suzhou River Lou Ye**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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