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Islington (/ ˈz l ɪ ŋ t ɒ n /) is a district in Greater London, England, and part of the London Borough of Islington. It is a mainly residential district of Inner London, extending from Islington's High Street to Highbury Fields, encompassing the area around the busy High Street, Upper Street, Essex Road (former "Lower Street"), and Southgate Road to the east.

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Most Chinese-language textbooks today cater to beginners and intermediate-level students, but virtually none address the unique needs of advanced students seeking to expand or reinforce their language skills in one semester. Readings in Contemporary Chinese Cinema fills this gap through the use of critically acclaimed Chinese films to teach students Chinese while also broadening their knowledge about China. The authors have carefully chosen ten movies produced in recent decades by filmmakers from mainland China, Taiwan, and Hong Kong. Set broadly within the twentieth century, these classic films are representative of both urban and rural life, and vividly depict the diversity of perspectives that comprise contemporary Chinese society. The authors provide an informative synopsis and critique of each movie, and include selections of movie dialogue that allow students to practice and build proficiency. The comprehensive lessons are supplemented with exercises, sentence-pattern examples, English-language glossaries, and extensive vocabulary lists. There are also discussion questions that can be used in conjunction with screenings of the films. Readings in Contemporary Chinese Cinema is designed for students with three or more years of college-level instruction in modern Chinese, and can be used alone or as a sequel to Anything Goes: An Advanced Reader of Modern Chinese. It has been proven effective at Princeton University and in the Princeton in Beijing program, and is ideal for those returning from study abroad in China.

Sinascape: 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.

Since 1984, Chinese cinema has been the most dramatic entry onto the international film scene. *China into Film* is the first book to look at contemporary Chinese cinema as a visual art and to illustrate the ways in which it has been shaped by centuries of Chinese tradition. Jerome Silbergeld looks at the significance of gender roles, the strategies of film-makers in coping with state censorship, the translation of novels into films, the continuing attachment of film-makers to melodrama, and cinematic critiques of Maoism and post-Maoist culture. Abundantly illustrated with Chinese paintings as well as scenes from such internationally acclaimed films as *Yellow Earth*, *Red Sorghum*, *Raise the Red Lantern* and *Farewell My Concubine*, *China into Film* reveals a cinematic form at once excitingly new and deeply imbedded in traditional Chinese visual culture.

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.

What is the sentimental and how can we understand it through the cinema of a particular culture in an age of globalisation? Chow explores these questions by examining nine contemporary Chinese directors whose accomplishments have become historic events in world cinema.

Offers an insider's account of the rise and fall of Chinese cinema's art and entertainment industry, including its transition to commercialization.

Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinemas. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book—one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision. —Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University "*Celluloid Comrades* is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinemas. Lim dissects gay sexuality in selective Chinese-language films, and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book." —Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis *Celluloid Comrades* offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinemas within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both 'Chineseness' and 'homosexuality.' Given the artistic achievement and popularity of the films discussed here, the position of 'celluloid comrades' can no longer be ignored within both transnational Chinese and global queer cinemas. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics, and their interaction with local conditions, agents, and audiences. Tracing the engendering conditions within the film industries of China, Taiwan, and Hong Kong, Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices. Examining the politics of representation in the age of multiculturalism through debates about the films, Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism. He provides in-depth analyses of key films and auteurs, reading them within contexts as varied as premodern, transgender practice in Chinese theater to postmodern, diasporic forms of sexualities. Informed by cultural and postcolonial studies and critical theory, this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics, cinematic representations, and queer culture.

This volume of original essays fills a significant research gap in Chinese film studies by offering an interdisciplinary, comparative examination of ethnic Chinese film stars from the silent period to the era of globalization. Whereas studies of stars and stardom have developed considerably in the West over the past two decades, there is no single book in English that critically addresses issues related to stars and stardom in Chinese culture. *Chinese Film Stars* offers exemplary readings of historically, geographically and aesthetically multifaceted star phenomena. An international line up of contributors test a variety of approaches in making sense of discourses of stars and stardom in China and the US, explore historical contexts in which Chinese film stars are constructed and transformed in relation to changing sociopolitical conditions, and consider issues of performance and identity specific to individual stars through chapter-by-chapter case studies. The essays explore a wide range of topics such as star performance, character type, media construction, political propaganda, online discourses, autobiographic narration, as well as issues of gender, genre, memory and identity. Including fifteen case studies of individual Chinese stars and illustrated with film stills throughout, this book is an essential read for students of Chinese film, media and cultural studies.

Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer's power to see, feel, and conceive. To understand why a director prefers one type of shot over the other then is to explore more than aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. *Close-ups and Long Shots in Modern Chinese Cinemas* is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980s marked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen as not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency. Each of the films discussed—Zhang Yimou's *Red Sorghum*, Ang Lee's *Lust, Caution*, Hou Hsiao-Hsien's *The Assassin*, Jia Zhangke's *I Wish I Knew*, and Wei Desheng's *Cape No. 7*—represents a

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watershed in Chinese cinemas that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

Painting the City Red illuminates the dynamic relationship between the visual media, particularly film and theater, and the planning and development of cities in China and Taiwan, from the emergence of the People ' s Republic in 1949 to the staging of the Beijing Olympics in 2008. Yomi Braester argues that the transformation of Chinese cities in recent decades is a result not only of China ' s abandonment of Maoist economic planning in favor of capitalist globalization but also of a shift in visual practices. Rather than simply reflect urban culture, movies and stage dramas have facilitated the development of new perceptions of space and time, representing the future city variously as an ideal socialist city, a metropolis integrated into the global economy, and a site for preserving cultural heritage. Drawing on extensive archival research, interviews with leading filmmakers and urban planners, and close readings of scripts and images, Braester describes how films and stage plays have promoted and opposed official urban plans and policies as they have addressed issues such as demolition-and-relocation plans, the preservation of vernacular architecture, and the global real estate market. He shows how the cinematic rewriting of historical narratives has accompanied the spatial reorganization of specific urban sites, including Nanjing Road in Shanghai; veterans ' villages in Taipei; and Tiananmen Square, centuries-old courtyards, and postmodern architectural landmarks in Beijing. In Painting the City Red, Braester reveals the role that film and theater have played in mediating state power, cultural norms, and the struggle for civil society in Chinese cities.

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