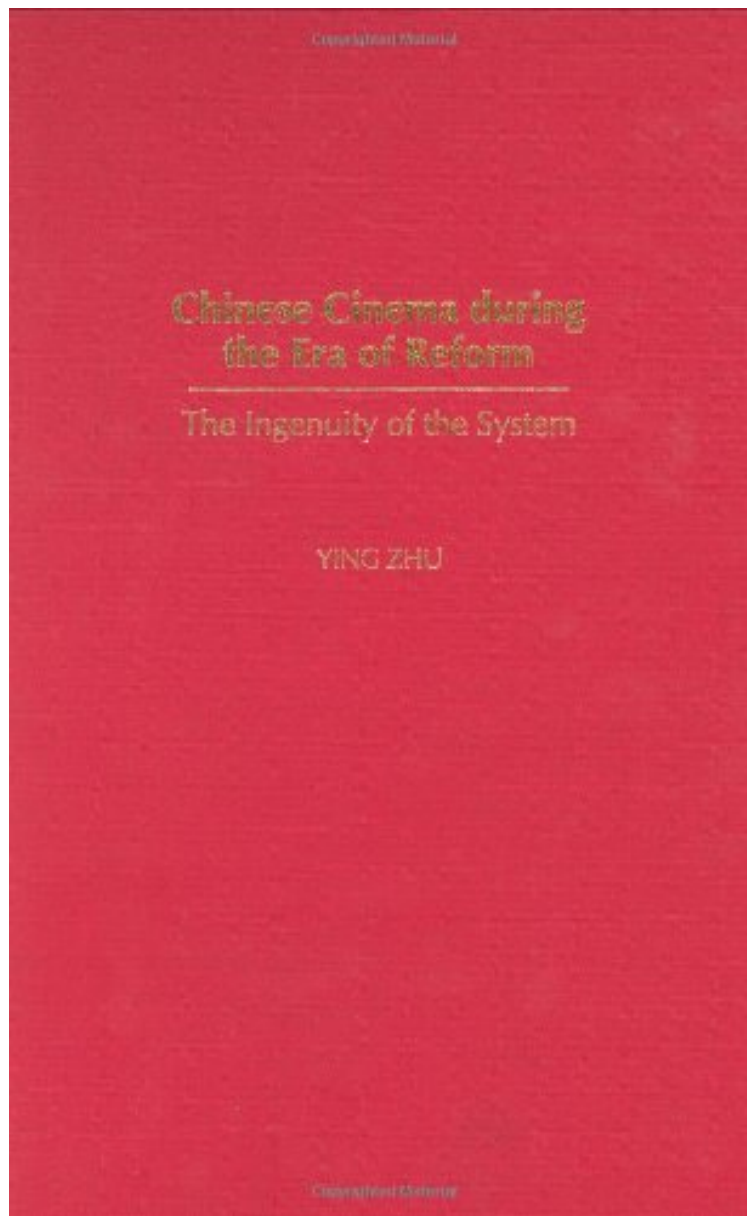


(Mobile book) Chinese Cinema during the Era of Reform: The Ingenuity of the System


Chinese Cinema during the Era of Reform: The Ingenuity of the System

Ying Zhu

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Ying Zhu : Chinese Cinema during the Era of Reform: The Ingenuity of the System before purchasing it in order to gage whether or not it would be worth my time, and all praised Chinese Cinema during the Era of Reform: The Ingenuity of the System:

2 of 2 people found the following review helpful. Glowing review in the Journal of Asian Studies
 By John (Jonathan) Jackson
 I came across a glowing review of the book in the Journal of Asian Studies, Nov. 2004, Vol 63, No. 4. Here are a few excerpts--"Comprehensive in its treatment of the subject matter, the book is well researched, and goes beyond the scholarships of such critics as Chris Berry, Nick Brown, Rey Chow, Shuiqin Cui, Paul Clark, Sheldon Lu, Xudong Zhang, to form a singular critical paradigm of globalization both as restraint and opportunity within which to rethink the Chinese cinema. ... Zhu's analysis of Chinese (national) cinema both as a culture and economy opens important channels of communication between economic reform and cultural production, between popular entertainment and intellectual heritage, between technology and cultural politics, and between local traditions and global markets. ...The reader is fortunate to have a first-hand and intimate account of how cultural, intellectual and political issues are mediated through film to arrive at the state of Chinese cinema as we find it today. The author knows the ins and outs of the collective struggle of the Chinese film community to master the forces of the market in order to stay in business beyond the pale of socialism. ...In Zhu's encyclopedic treatment of the topic, we see a rare synthesis of knowledge and understanding."
 3 of 4 people found the following review helpful. Striking analysis of China's film industry
 By Christopher Newman
 Zhu's book provides a striking analysis of the Chinese film industry's transition to a market economy. The book traces the evolution of the film industry, and especially the film makers, from making art cinema (as the political atmosphere in post-Mao China relaxed) to needing to respond to the demands of the marketplace, as the policies of the Chinese government shifted to decrease subsidies for films and to encourage privatization, marketization, and co-production and co-marketing with overseas film producers and distributors. Key film makers highlighted include Chen Kaige (Yellow Earth and Farewell My Concubine), Tian Zhuangzhuang (Horse Thief and The Blue Kite), and Zhang Yimou (Red Sorghum, Judou, Not One Less). The impact of the re-introduction of blockbuster Hollywood films into the Chinese marketplace is scrutinized, both from the perspective of box-office revenue, distribution, and screen time, as well as the perspective of the impact on these films on Chinese filmgoers and critics' taste and expectations of what constitutes a "quality" film. As the Chinese film industry continues its transformation, the book explores the impact of Hollywood and globalization on national film industries, raising important questions for all national film industries (not just China) on how they survive and develop a (global) audience. The book explores the exciting possibility of using the cultural advantages of a national film industry to develop a global audience. This book should be of interest to many readers, to students and teachers of Asian studies, Chinese studies, film studies, and of globalization and economic transformation, of socialist economies into market economies. It will also be of close interest to people in the film industry and in trade journals as it explores the role and possibilities of national film industries in the face of a globalized film industry. Film buffs will find much of interest there in tracing the evolution of various Chinese film directors as they may more marketable films and found a wider audience.
 0 of 0 people found the following review helpful. great introduction to Chinese cinema
 By Scott Andrew Hutchins
 I'll only put a brief word here because Dr. Zhu assigned us to read her new book for our class, so I can't exactly give it a fair review. Although the book has no photographs to see what the films are like (always bad in film books, but sometimes necessary), the book is highly readable and provides a strong overview. A reader could pick it up and have a strong grasp of the history and politics of Chinese cinema. Though her accent can be a bit difficult to understand in class, she is highly readable, well-informed, and did a great deal of first-hand research. If you're interested in Chinese cinema, this is a great starting point. The price and scholarly aim (see design comments below) will not make it stand out on a shelf, if you can find it there. Book design comments: red, gold-stamped, clothbound book, no dust jacket or illustrations, several glaring typos to fix in next edition.

The political economy and culture of Chinese cinema during the era of China's prolonged economic reform has not until now been examined in detail. Ying Zhu's new and comprehensive 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 Fifth Generation films from art film narration—as in Chen Kaige's 1984 Yellow Earth—to post-New-Wave classical film narration—as in the same director's 1993 Farewell, My Concubine. Zhu's work reconciles the stylistic, cultural, and economic dimensions of the nation's cinematic output, also providing the first systematic institutional analysis of an industry in a state of constant flux.

"Well informed by current cultural theories in the West, Zhu is able to share her insights into China's film industry during the past two decades in a way that is interesting not only to film scholars and specialists but also those generalists looking for ways to engage modern Chinese culture of the last century.... Having been acquainted with the interlocking relationships among film economy, film production, film art, film criticism, and film history, the reader is left to marvel at the bewildering mosaic of postmodernism in its truest and most dynamic forms."—The Journal of Asian Studies "[P]rovides ample evidence for a reperiodization of post-1976 Chinese film production according to changes in the institutional and political economic structure of filmmaking. As such, it emphasizes market-oriented reforms within China's domestic industries as the overarching "generative mechanism" responsible for the undeniable status of most contemporary Chinese cinema as a form of commercial entertainment.... [p]rovides a solid foundation

for further inquiry into the relations between social and cultural form, revising several cherished assumptions concerning China's best-known filmmakers in the process."-Journal of Third World Studies"Provides ample evidence for a reperiodization of post-1976 Chinese film production according to changes in the institutional and political economic structure of filmmaking. As such, it emphasizes market-oriented reforms within China's domestic industries as the overarching "generative mechanism" responsible for the undeniable status of most contemporary Chinese cinema as a form of commercial entertainment....provides a solid foundation for further inquiry into the relations between social and cultural form, revising several cherished assumptions concerning China's best-known filmmakers in the process."-Journal of Third World Studies?Well informed by current cultural theories in the West, Zhu is able to share her insights into China's film industry during the past two decades in a way that is interesting not only to film scholars and specialists but also those generalists looking for ways to engage modern Chinese culture of the last century....Having been acquainted with the interlocking relationships among film economy, film production, film art, film criticism, and film history, the reader is left to marvel at the bewildering mosaic of postmodernism in its truest and most dynamic forms.?-The Journal of Asian Studies?[P]rovides ample evidence for a reperiodization of post-1976 Chinese film production according to changes in the institutional and political economic structure of filmmaking. As such, it emphasizes market-oriented reforms within China's domestic industries as the overarching "generative mechanism" responsible for the undeniable status of most contemporary Chinese cinema as a form of commercial entertainment....[p]rovides a solid foundation for further inquiry into the relations between social and cultural form, revising several cherished assumptions concerning China's best-known filmmakers in the process.?-Journal of Third World Studies"A timely book addressing pressing issues facing the Chinese film industry. Worth a close look."-Zhang Yimou Director, *Raise the Red Lantern*"A necessary book that is certain to provoke controversy. Sweeping in its understanding of the Chinese film industry and its transformation."-Zhang Junzhao director of *One and Eight*"Brings the Chinese film industry to life. A virtuoso interpretation of the struggles of Chinese filmmakers to find their voice as State subsidies collapsed and market demands emerged. Deserves the attention not just of academic specialists but all who have an interest in film and where the global film community is going."-Zhao Baohua Editor-in-chief of the Chinese trade magazine *FilmAbout the Author*YING ZHU is Assistant Professor of Media Culture at the College of Staten Island, City University of New York.