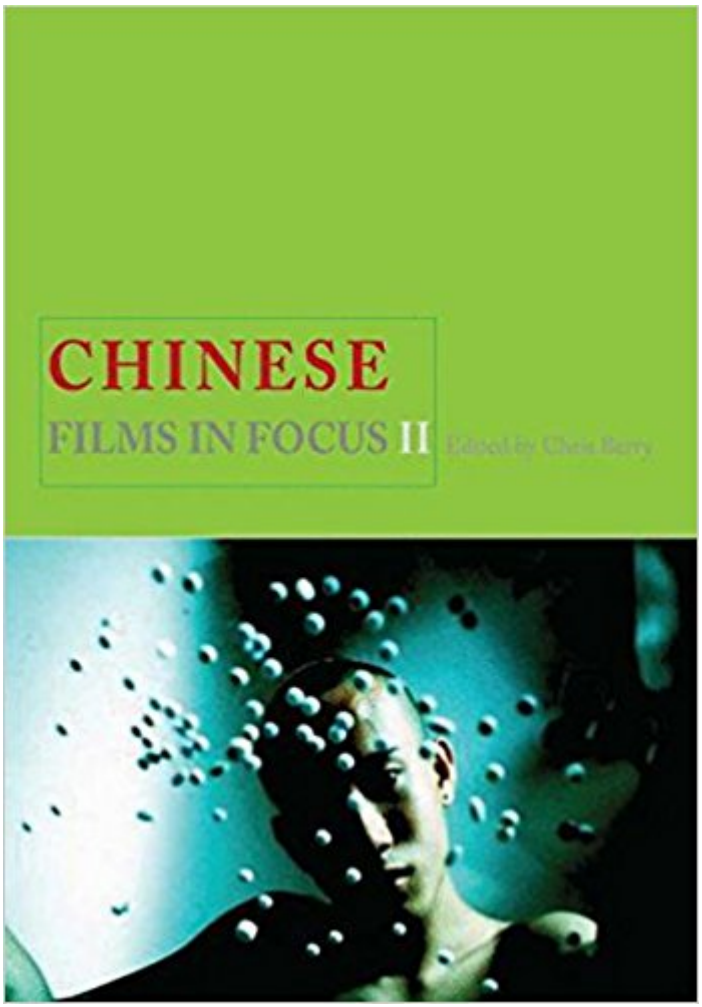
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Chinese Films In Focus II



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Synopsis

Chinese cinema continues to go from strength to strength. After art-houseÃ Â hits like Chen Kaige's Yellow Earth (1984) and Wong Kar-wai's In the Mood for LoveÃ Â (2000), the Oscar-winning success ofÃ Â Ang Lee's Crouching Tiger Hidden Dragon (2000) disproved the old myth that subtitled films could not succeed at the multiplex. Chinese Films in FocusÃ Â II updates and expandsÃ Â the originalÃ Â Chinese Films in Focus: 25 New Takes with fourteen brand new essays, to offerÃ Â thirty-fourÃ Â fresh and insightful readings of key individual films.Ã Â The new editionÃ Â addresses films from mainland China, Taiwan, Hong Kong and other parts of the ChineseÃ Â diaspora and the historical coverage ranges from the 1930s to the present.Ã Â The essays, by leading authoritiesÃ Â on Chinese cinema as well as up-and-coming scholars,Ã Â are concise, accessible, rich, and on the cutting edge of current research. EachÃ Â contributor outlines existing writing and presents an original perspective on the film,Ã Â making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development andÃ Â rich variety of Chinese cinema.Contributors:Ã Â Annette Aw, Chris Berry, Yomi Braester,Ã Â Felicia Chan, Esther Cheung, Robert Chi,Ã Â Rey Chow, Mary Farquhar, Carolyn FitzGerald, Ping Fu, Kristine Harris, Margaret Hillenbrand,Ã Â Brian Hu,Ã Â Tan See Kam, Haiyan Lee, VivianÃ Â Lee, Helen Hok-Sze Leung, David Leiwei Li,Ã Â Song Hwee Lim, Kam Louie,Ã Â Fran Martin, Jason McGrath, Corrado Neri,Ã Â Jonathan Noble, Beremoce Reynaud,Ã Â Cui Shuqin, Julian Stringer, Janice Tong, Yiman Wang, Faye Hui Xiao, Gang Gary Xu, Audrey Yue,Ã Â Yingjin Zhang,Ã Â John ZouThe Editor:Ã Â Chris Berry is Professor of Film and Television at Goldsmiths, University of London.

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CHRIS BERRYÃ Â is Professor of Film and Television Studies, Goldsmiths, University of London, UK.Ã Â He is the author and editor of many books, including Cinema and the National: China on Screen (co-authored with Mary Farquhar, Columbia University Press and Hong Kong University Press, 2006) and Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution (Routledge, 2004).

I got it for class and some of the reading is actually quite interesting.

This book helped me so much in looking at different Chinese films. Especially since I had never had

a film class prior to this, this book really helped me start analyzing film and understanding more abstract views and symbolic meanings. Extremely helpful!

In the film industry, sequels often fail--a miserable wannabe that pales in comparison to the first-born. In contrast, Berry's Chinese Films in Focus II is a successful second take, even though his Chinese Films in Focus I is already a hard act to follow. The quality of the essays in this book varies, but most of them are succinct, accessible, and cogently argued. You've got 34 essays on 34 films (each zooming in on one key issue in one film) from China, Taiwan and Hong Kong. A useful resource for film buffs and students.

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