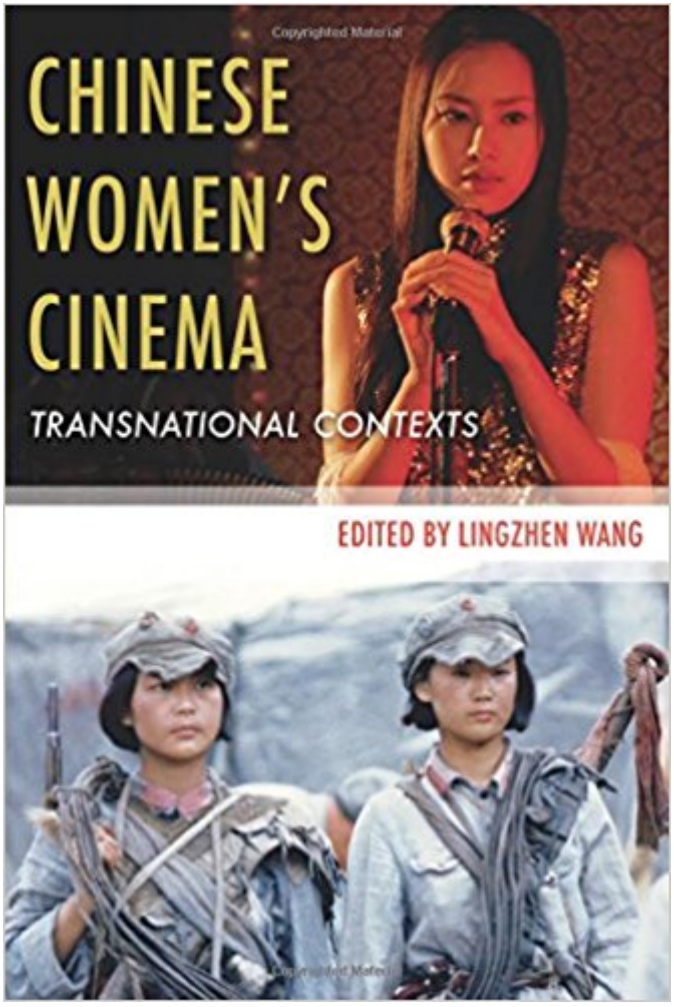
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Chinese WomenÃ¢â‚¬â„¢s Cinema: Transnational Contexts (Film And Culture Series)



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Synopsis

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.

Book Information

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Customer Reviews

Recommended (Choice)Chinese Women's Cinema offers thoughtful theoretial interventions into

feminist film theory and superb analyses of Chinese female filmmakers that will certainly spark additional study of historically constituted Chinese women's cinema and its complex negotiation of female subjectivities. (Tina Mai Chen Cinema Journal)

Lingzhen Wang is associate professor of modern Chinese literature, gender studies, and Chinese film and media at Brown University. She is the author of Personal Matters: Women's Autobiographical Practice in Twentieth Century China and the editor and co-translator of Years of Sadness: Translation Anthology of Wang Anyi's Autobiographical Works.

It is a pioneering work in Chinese women's cinema. The anthology contains many useful articles on Chinese Women's Cinema from different periods. It is a good book. :-)

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