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Autore	Pickowicz Paul
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: the sorrows and joys of Chinese filmmaking: political and personal contexts -- Shanghai twenties: early Chinese cinematic explorations of the modern marriage -- The theme of spiritual pollution in Chinese films of the 1930s -- Melodramatic representation and the "May fourth" tradition of Chinese filmmaking -- Never-ending controversies: the case of remorse in Shanghai and occupation-era Chinese filmmaking -- Victory as defeat: postwar visualizations of China's war of resistance -- Acting like revolutionaries: Shi Hui, The Wenhua Studio, and private-sector filmmaking, 1949-1952 -- Zheng Junli, complicity, and the cultural history of socialist China, 1949-1976 -- The limits of thaw: Chinese cinema in the early 1960s -- Popular cinema and political thought in early Post-Mao China: reflections on official pronouncements, film, and the film audience -- On the eve of Tiananmen: Huang Jianxin and the notion of postsocialism -- Velvet prison and the political economy of Chinese filmmaking in the late 1980s and early 1990s -- Social and political dynamics of underground filmmaking in early twenty-first century China.

Sommario/riassunto

Leading scholar Paul G. Pickowicz traces the dynamic history of Chinese filmmaking and its stunning development decade-by-decade since the 1920s. During the last one hundred years, China has been embroiled in a seemingly unending series of wars, revolutions, and jarring social transformations. Despite daunting censorship obstacles, Chinese filmmakers have found ingenious ways of taking political stands and weighing in-for better or worse-on the most explosive social, cultural, and economic issues of the day. Exploring the often gut-wrenching controversies generated by their w

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