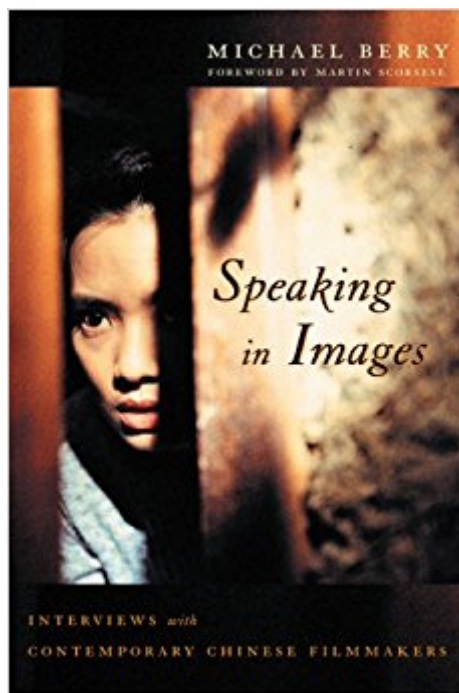




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Speaking In Images: Interviews With Contemporary Chinese Filmmakers (Global Chinese Culture)



Synopsis

"I always compare filmmaking to cooking. Shooting is like buying the groceries. You buy all kinds of ingredients and the better ingredients you get, the better chance you have of making the movie you want." •Ang Lee, from *Speaking in Images*

Speaking in Images offers an engaging and rare collection of interviews with the directors who have changed the face of Chinese and international cinema. Michael Berry's discussions with such directors as Ang Lee (*Crouching Tiger, Hidden Dragon*), Zhang Yimou (*Hero*), Chen Kaige (*Farewell My Concubine*), Stanley Kwan (*Lan Yu*), Tsai Ming-Liang (*Vive l'Amour*), Edward Yang (*Yi Yi*), and Hou Hsiao-hsien (*Flowers of Shanghai*) offer an eclectic and comprehensive portrait of contemporary Chinese cinema. In interviews that capture each filmmaker's unique vision, the subjects discuss their formative years, the ideas and influences that shaped their work, film aesthetics, battles with censors and studios, the mingling of commercial and art film, and the future of Chinese cinema in a transnational context. Berry's introduction to the collection provides an overview of Chinese cinema in the second half of the twentieth century, placing the directors and their work in a wider historical and cultural context.

Book Information

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Customer Reviews

Speaking in Images, by Michael Berry, is engaging... It is refreshing to read artists talk about their work and medium. (Malcom Parker Pots.com) Berry's questions are intelligent... they illicit intelligent, detailed answers...useful to anyone seriously interested in world cinema...Essential.

(Choice)[Speaking in Images] should be required reading for anyone seeking to understand the complexities and power of contemporary Chinese Film. (Mingwei Song China Review International)Speaking in Images is an excellent, even essential resource for anyone interested in the past, present, and future of these three important Chinese film industries. (Ethan de Seife Film International)

This is the first collection of interviews with top filmmakers from China, Taiwan, Hong Kong, and the Chinese diaspora. Speaking in Images includes conversations with Ang Lee, Zhang Yimou, Chen Kaige, Edward Yang, and Hou Hsiao-hsien, and others. In interviews that capture each filmmaker's unique vision, the subjects offer a history of Chinese cinema over the last thirty years. This volume also includes extensive filmographies and bibliographies of critical works, a comprehensive overview of contemporary Chinese cinema, and a foreword by Martin Scorsese.

I bought this book for my History of Chinese film class. So far it seems to be a good look at the face of Chinese cinema in this time period looking in from the west. It also helps clarify what the different directors want to accomplish. Good for someone who has at least a basic knowledge of film studies terms.

I ended up not using this very much for the class. It's a great book for looking at the different directors, but the interviews try to lump all of their work together which is hard to generalize. I preferred the book I had that focused on individual films. But even though it didn't fit exactly what I needed, it's still a great book.

This is exactly what I needed for my film class, but it was in such remarkable condition! When they say "Like New" they mean exactly that! Thanks.

The interviews in this book are one of a kind and no other compendium on the market has such a class of Chinese filmmakers and thought all in once place.

if you want to know Chinese film, this is the book you should get.it have a lot of description about Chinese filmfast shipping and great price

Fascinating interviews from virtually every prominent Chinese director working today, including

Zhang Yimou, Chen Kaige, Tian Zhuangzhuang, Ang Lee, Hou Hsiao-hsien, and Edward Yang. Although, curiously, missing perhaps the most influential and "hip" auteur of all, Wong Kar-wai, it also includes some young up and comers like Jia Zhangke, Zhang Yuan, and Li Yang. The question and answer sessions, conducted by the author over the past several years from around the world, ranging from their home turfs to various promotional visits in New York, etc, show detailed research and preparation beforehand. The interviews delve into the personal histories of the filmmaker to see what cultural and historical experiences, especially during their adolescence and developing years, influenced their works (eg. parents dying during Mao's Cultural Revolution, social turmoil during the Taiwanese revolts against Nationalist hegemony). Interviews then follow into their filmographies, with their key works (eg. Tian Zhuangzhuang's "Horse Thief", Edward Yang's "A Brighter Summer Day") questioned in depth. The filmmakers were usually very forthcoming about their works, such as the effect of censorship by the government, regrettable choices in project selection (eg. Chen Kaige's foray into Hollywood with "Killing Me Softly"), and the difficulty in trying success in Asia with the poorly developed distribution system and rampant piracy. Extensive bibliographies following each chapter offer more analysis if the reader is interested. Overall, a comprehensive and illuminating look into the minds and works of the most prominent auteurs in and around China. Those interested in the prominently featured "Fifth Generation" may want to take a gander at *Memoirs from the Beijing Film Academy: The Genesis of China's Fifth Generation* (by Zhen Ni).

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