

Douban Film Meeting

JR Anderson

International Conference on Materials, Architecture and Engineering Technology (ICMAET 2013) Fangli Zheng,2014-03-03 The main objective of ICMAET 2013 is to provide a platform for researchers, engineers, academicians as well as industrial professionals from all over the world to present their research results and development activities in Materials, Architecture, Agriculture Science, Environment Engineering and Engineering Technology. This conference provides opportunities for the delegates to exchange new ideas and experiences face to face, to establish business or research relations and to find global partners for future collaboration. ICMAET 2013 received over 350 submissions which were all reviewed by at least two reviewers. As a result of our highly selective review process about 130 papers have been retained for inclusion in the ICMAET 2013 proceedings, less than 40% of the submitted papers. The program of ICMAET 2013 consists of invited sessions, and technical workshops and discussions covering a wide range of topics. This rich program provides all attendees with the opportunities to meet and interact with one another. We hope your experience is a fruitful and long lasting one. With your support and participation, the conference will continue its success for a long time. The conference is supported by many universities and research institutes. Many professors play an important role in the successful holding of the conference, so we would like to take this opportunity to express our sincere gratitude and highest respects to them. They have worked very hard in reviewing papers and making valuable suggestions for the authors to improve their work. We also would like to express our gratitude to the external reviewers, for providing extra help in the review process, and to the authors for contributing their research result to the conference. Special thanks go to our publisher DEStech Publication

Proceedings of the 2nd International Conference on Internet, Education and Information Technology (IEIT 2022) Ahmed El-Hashash,Fonny Dameaty Hutagalung,Ahmed Said Ghonim,Kun Zhang,2023-01-14 This is an open access book. As a leading role in the global megatrend of scientific innovation, China has been creating a more and more open environment for scientific innovation, increasing the depth and breadth of academic cooperation, and building a community of innovation that benefits all. These endeavors have made new contribution to globalization and creating a community of shared future. To adapt to this changing world and China's fast development in this new area, the 2nd International Conference on Internet, Education and Information Technology (IEIT 2022) is to be held in April 15-17, 2022. This conference takes "bringing together global wisdom in scientific innovation to promote high-quality development as the theme and focuses on research fields including information technology, education, big data, and Internet. This conference aims to expand channels of international academic exchange in science and technology, build a sharing platform of academic resources, promote scientific innovation on the global scale, improve academic cooperation between China and the outside world. It also aims to encourage exchange of information on research frontiers in different fields, connect the most advanced academic resources in China and abroad, turn research results into industrial solutions, bring together talents, technologies and capital to boost development.

Development of the Global Film Industry Qiao Li,Yanqiu Guan,Hong Lu,2020-09-01 The global film industry has witnessed significant

transformations in the past few years. Regions outside the USA have begun to prosper while non-traditional production companies such as Netflix have assumed a larger market share and online movies adapted from literature have continued to gain in popularity. How have these trends shaped the global film industry? This book answers this question by analyzing an increasingly globalized business through a global lens. *Development of the Global Film Industry* examines the recent history and current state of the business in all parts of the world. While many existing studies focus on the internal workings of the industry, such as production, distribution and screening, this study takes a big picture view, encompassing the transnational integration of the cultural and entertainment industry as a whole, and pays more attention to the coordinated development of the film industry in the light of influence from literature, television, animation, games and other sectors. This volume is a critical reference for students, scholars and the public to help them understand the major trends facing the global film industry in today's world.

The Superhero Symbol Liam Burke, Ian Gordon, Angela Ndalianis, 2019-12-13 "As a man, I'm flesh and blood, I can be ignored, I can be destroyed; but as a symbol... as a symbol I can be incorruptible, I can be everlasting". In the 2005 reboot of the Batman film franchise, *Batman Begins*, Bruce Wayne articulates how the figure of the superhero can serve as a transcendent icon. It is hard to imagine a time when superheroes have been more pervasive in our culture. Today, superheroes are intellectual property jealously guarded by media conglomerates, icons co-opted by grassroots groups as a four-color rebuttal to social inequities, masks people wear to more confidently walk convention floors and city streets, and bulletproof banners that embody regional and national identities. From activism to cosplay, this collection unmask the symbolic function of superheroes. Bringing together superhero scholars from a range of disciplines, alongside key industry figures such as Harley Quinn co-creator Paul Dini, *The Superhero Symbol* provides fresh perspectives on how characters like Captain America, Iron Man, and Wonder Woman have engaged with media, culture, and politics, to become the "everlasting" symbols to which a young Bruce Wayne once aspired.

From May Fourth to June Fourth Ellen Widmer, Te-wei Wang, 2009-06-30 What do the Chinese literature and film inspired by the Cultural Revolution (1966-1976) have in common with the Chinese literature and film of the May Fourth movement (1918-1930)? This new book demonstrates that these two periods of the highest literary and cinematic creativity in twentieth-century China share several aims: to liberate these narrative arts from previous aesthetic orthodoxies, to draw on foreign sources for inspiration, and to free individuals from social conformity. Although these consistencies seem readily apparent, with a sharper focus the distinguished contributors to this volume reveal that in many ways discontinuity, not continuity, prevails. Their analysis illuminates the powerful meeting place of language, imagery, and narrative with politics, history, and ideology in twentieth-century China. Drawing on a wide range of methodologies, from formal analysis to feminist criticism, from deconstruction to cultural critique, the authors demonstrate that the scholarship of modern Chinese literature and film has become integral to contemporary critical discourse. They respond to Eurocentric theories, but their ultimate concern is literature and film in China's unique historical context. The volume illustrates three general

issues preoccupying this century's scholars: the conflict of the rural search for roots and the native soil movement versus the new strains of urban exoticism; the diacritics of voice, narrative mode, and intertextuality; and the reintroduction of issues surrounding gender and subjectivity. Table of Contents: Preface Acknowledgments Introduction David Der-wei Wang part:1 Country and City 1. Visitation of the Past in Han Shaogong's Post-1985 Fiction Joseph S. M. Lau 2. Past, Present, and Future in Mo Yan's Fiction of the 1980s Michael S. Duke 3. Shen Congwen's Legacy in Chinese Literature of the 1980s Jeffrey C. Kinkley 4. Imaginary Nostalgia: Shen Congwen, Song Zelai, Mo Yan, and Li Yongping David Der-wei Wang 5. Urban Exoticism in Modern and Contemporary Chinese Literature Heinrich Fruehauf part: 2 Subjectivity and Gender 6. Text, Intertext, and the Representation of the Writing Self in Lu Yun, Dafu, and Wang Meng Yi-tsi Mei Feuerwerker 7. Invention and Intervention: The Making of a Female Tradition in Modern Chinese Literature Lydia H. Liu 8. Living in Sin: From May Fourth via the Antirightist Movement to the Present Margaret H. Decker part: 3 Narrative Voice and Cinematic Vision 9. Lu Xun's Facetious Muse: The Creative Imperative in Modern Chinese Fiction Marston Anderson 10. Lives in Profile: On the Authorial Voice in Modern and Contemporary Chinese Literature Theodore Hutters 11. Melodramatic Representation and the May Fourth Tradition of Chinese Cinema Paul G. Pickowicz 12. Male Narcissism and National Culture: Subjectivity in Chen Kaige's King of the Children Rey Chow Afterword: Reflections on Change and Continuity in Modern Chinese Fiction Leo Ou-fan Lee Notes Contributors From May Fourth to June Fourth will be warmly welcomed. It should be of great interest to all concerned with literary developments in the contemporary world on the one hand, and on the other with the enigmas surrounding China's alternating attempts to develop and to destroy herself as a civilization. --Cyril Birch, University of California, Berkeley

Childhood and Nation in Contemporary World Cinema Stephanie Hemelryk Donald, Emma Wilson, Sarah Wright, 2017-02-09 The child has existed in cinema since the Lumière Brothers filmed their babies having messy meals in Lyons, but it is only quite recently that scholars have paid serious attention to her/his presence on screen. Scholarly discussion is now of the highest quality and of interest to anyone concerned not only with the extent to which adult cultural conversations invoke the figure of the child, but also to those interested in exploring how film cultures can shift questions of agency and experience in relation to subjectivity. *Childhood and Nation in World Cinema* recognizes that the range of films and scholarship is now sufficiently extensive to invoke the world cinema mantra of pluri-vocal and pluri-central attention and interpretation. At the same time, the importance of the child in figuring ideas of nationhood is an undiminished tic in adult cultural and social consciousness. Either the child on film provokes claims on the nation or the nation claims the child. Given the waning star of national film studies, and the widely held and serious concerns over the status of the nation as a meaningful cultural unit, the point here is not to assume some extraordinary pre-social geopolitical empathy of child and political entity. Rather, the present collection observes how and why and whether the cinematic child is indeed aligned to concepts of modern nationhood, to concerns of the State, and to geo-political organizational themes and precepts.

Chinese Martial Arts Cinema Stephen Teo, 2015-11-13 This is the first comprehensive, fully-researched account of the historical and contemporary

development of the traditional martial arts genre in the Chinese cinema known as wuxia (literal translation: martial chivalry) - a genre which audiences around the world became familiar with through the phenomenal 'crossover' hit *Crouching Tiger, Hidden Dragon* (2000). The book unveils rich layers of the wuxia tradition as it developed in the early Shanghai cinema in the late 1920s, and from the 1950s onwards, in the Hong Kong and Taiwan film industries. Key attractions of the book are analyses of: *The history of the tradition as it began in the Shanghai cinema, its rise and popularity as a serialized form in the silent cinema of the late 1920s, and its eventual prohibition by the government in 1931.*The fantastic characteristics of the genre, their relationship with folklore, myth and religion, and their similarities and differences with the kung fu sub-genre of martial arts cinema.*The protagonists and heroes of the genre, in particular the figure of the female knight-errant.*The chief personalities and masterpieces of the genre - directors such as King Hu, Chu Yuan, Zhang Che, Ang Lee, Zhang Yimou, and films such as *Come Drink With Me* (1966), *The One-Armed Swordsman* (1967), *A Touch of Zen* (1970-71), *Hero* (2002), *House of Flying Daggers* (2004), and *Curse of the Golden Flower* (2006).

Utopian Ruins Jie Li, 2020-10-26 In *Utopian Ruins* Jie Li traces the creation, preservation, and elision of memories about China's Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations. Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma, anticipation and retrospection, propaganda and testimony. Assembling each chapter like a memorial exhibit, Li explores how corporeal traces, archival documents, camera images, and material relics serve as commemorative media. Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence, victimhood and complicity. Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities, whereas Mao memorabilia collections, factory ruins, and memorials at trauma sites remind audiences of the Chinese Revolution's unrealized dreams and staggering losses.

The Social Media Industries Alan B. Albarran, 2013-03-05 This volume examines how social media is evolving as an industry—it is an extension of traditional media industries, yet it is distinctly different in its nature and ability to build relationships among users. Examining social media in both descriptive and analytical ways, the chapters included herein present an overview of the social media industries, considering the history, development, and theoretical orientations used to understand social media. Covered are: Business models found among the social media industries and social media as a form of marketing. Social media as a form of entertainment content, both in terms of digital content, and as a tool in the production of news. Discussions of ethics and privacy as applied to the area of social media. An examination of audience uses of social media considering differences among Latinos, African-Americans, and people over the age of 35. Overall, the volume provides a timely and innovative look at the business aspects of social media, and it has much to offer scholars, researchers, and students in media and communication, as well as media practitioners.

China in the Age of Global Capitalism Xiaoping Wang, 2019-10-24 Jia Zhangke

is praised as “the most internationally prominent and celebrated figure of the Six-Generation of Chinese filmmakers”. This book provides an examination the content and forms of Jia’s featured films and analyzes their merits and faults. Jia’s films often narrate the lives of ordinary Chinese people against the backdrop of the political-economic changes. The author conducts an in-depth analysis of how this change have ferociously impinged upon the characters’ living conditions since China integrated itself with the world economy in the high tide of accelerated globalization since the 1970s. The author focuses on discussing the “politics of dignity” expressed by Jia’s allegorical renditions to explore the director’s political unconsciousness and cultural-political notions. This book maps ten of Jia Zhangke’s films onto three major themes: Jia’s filmmaking and China in the market society; truth claims and political unconscious; “post-socialist modernity” in the age of globalization. This book will be of interest to students and scholars of Chinese film studies, as well as other disciplines, such as political science, sociology, anthropology, etc.

Piracy Cultures Manuel Castells, Gustavo Cardoso EDS, 2013-02-25 Piracy Cultures Editorial Introduction MANUEL CASTELLS 1 University of Southern California GUSTAVO CARDOSO Lisbon University Institute (ISCTE-IUL) What are Piracy Cultures? Usually, we look at media consumption starting from a media industry definition. We look at TV, radio, newspapers, games, Internet, and media content in general, all departing from the idea that the access to such content is made available through the payment of a license fee or subscription, or simply because its either paid or available for free (being supported by advertisements or under a freemium business model). That is, we look at content and the way people interact with it within a given system of thought that sees content and its distribution channels as the product of relationships between media companies, organizations, and individuals effectively, a commercial relationship of a contractual kind, with accordant rights and obligations. But what if, for a moment, we turned our attention to the empirical evidence of media consumption practice, not just in Asia, Africa, and South America, but also all over Europe and North America? All over the world, we are witnessing a growing number of people building media relationships outside those institutionalized sets of rules. We do not intend to discuss whether we are dealing with legal or illegal practices; our launching point for this analysis is that, when a very significant proportion of the population is building its mediation through alternative channels of obtaining content, such behavior should be studied in order to deepen our knowledge of media cultures. Because we need a title to characterize those cultures in all their diversity but at the same time, in their commonplaceness we propose to call it Piracy Cultures.

China's Cinema of Class Nicole Talmacs, 2017-02-03 Cover -- Title -- Copyright -- Dedication -- Contents -- List of figures and tables -- List of abbreviations -- Acknowledgements -- 1 Chinese audiences and the cinema of class -- 2 Class on screen and in reality: pre-conditioning audiences -- 3 Let the Bullets Fly: the socialisation of assumptions -- 4 Lost on Journey: prejudice in class relations -- 5 Go Lala Go!: secretaries, shopping and spinsterhood -- 6 House Mania: homeownership, marriageability and masculinity -- 7 The Piano in a Factory: suzhi, industrial heroes and the spectacle of poverty -- 8 Conclusion: class, the film and the filmmaker -- Films list -- Appendix: group discussants -- Let the Bullets Fly -- Lost on Journey -- Go

Lala Go! -- House Mania -- The Piano in a Factory -- Index

Introduction to Buddhist East Asia Robert H. Scott, James McRae, 2023-03-01 This anthology provides an accessible introduction to East Asian Buddhism, focusing specifically on China, Korea, and Japan. It begins with a detailed historical introduction that includes an overview of the development of the various schools of Buddhism in East Asia and traces the transmission of Buddhism from Northwest India to China in the first century CE, and then to Korea and Japan in the fourth and sixth centuries CE. The first part of the book contains five chapters that offer creative pedagogies that can help college professors infuse East Asian Buddhism into their courses. The second part includes six interdisciplinary chapters that explore thematic links between East Asian Buddhism and religious studies, philosophy, film studies, literature, and environmental studies.

Focus On: 100 Most Popular Indian Drama Films Wikipedia contributors, *Beijing Review*, 2012

Digital Masquerade Jia Tan, 2023-02-14 Highlighting the often-neglected queer presence in Chinese feminist movements, *Digital Masquerade* charts the formation of a new wave of rights feminism and queer activism in post-millennial China and the co-constitutive role of digital technology as assemblage and entanglement in the articulation of feminism, queerness, and rights--

The Adventures of Ma Suzhen Paul Bevan, 2022-01-01 The comic novel, *The Adventures of Ma Suzhen*, was written during a highpoint in the popularity of xia "knight-errant" fiction. It is an action-packed tale of a young woman who takes revenge for her brother, Ma Yongzhen, a gangster and performing strongman, who has been murdered by a rival gang in China's most cosmopolitan city, Shanghai. After publication of the book in 1923, the character of Ma Suzhen appeared on stage, and subsequently in a film made by the Mingxing Film Company. The book version translated here, displays a delightful combination of the xia and popular "Mandarin Ducks and Butterflies" genres, with additional elements of Gong'an "court case" fiction. The translation is followed by an essay that explores the background to the legend of Ma Suzhen – a fictional figure, whose exhilarating escapades reflect some of the new possibilities and freedoms available to women following the founding of the Chinese Republic.

Filming the Everyday Paul G. Pickowicz, Yingjin Zhang, 2016-12-15 This cutting-edge book examines the rapidly developing scene of Chinese independent documentary, arguably the most courageous player in contemporary Chinese visual culture. The authors explore two areas that are of special interest to China studies and film studies, respectively: (1) filming the everyday in twenty-first-century China to foreground contestation and diversity and (2) exploring the aesthetic of remembering in an embodied documentary practice, which turns the gaze on artists themselves and encourages the viewer's engagement with the filmed subjects and environment. Highlighting documentary contestation in China, the book traces its cacophony of expressions, some of it featuring confrontations with domineering elites, some of it highlighting negotiations among the independent filmmakers themselves. Their goal is not a "movement" that seeks to establish and impose a single truth, but rather a creative dynamic that fosters a community of tolerance and respects diverse forms of expression. Independent documentary is quite literally a moving target that is witnessing ongoing and widening

diversity and complexity when it comes to directors, themes, aesthetics, human subjects, audiences, and impact. The authors stress the enormous potential of cultural production that features non-elites (including amateurs) and that dwells on the everyday, the bottom up, the grassroots, the seemingly mundane, and the apparently marginal. The book's emphasis on contemporary issues and its discussion of aesthetic experiments will appeal to all readers interested in China's culture, media, politics, and society.

Film Marketing into the Twenty-First Century Nolwenn Mingant, Cecilia Tirtaine, Joël Augros, 2019-07-25 How do you sell British humour to a French audience? Could piracy actually be good for the film business? Why are The Hobbit's revolutionary technologies not mentioned in some adverts? Exploring these questions and many more, *Film Marketing into the Twenty-First Century* draws on insights from renowned film academics and leading industry professionals to chart the evolution of modern film marketing. The first part of the book focuses on geographical considerations, showing how marketers have to adapt their strategies locally as films travel across borders. The second covers new marketing possibilities offered by the Internet, as Vine, Facebook and other participative websites open new venues for big distributors and independents alike. Straddling practical and theoretical concerns and including case studies that take us from Nollywood to Peru, this book provides an accessible introduction to the key issues at stake for film marketing in a global era.

Documentaries and China's National Image Chen Yi, 2022-08-30 Emphasizing the role of documentary in shaping a nation-state's image, demonstrating social development and promoting cultural exchanges, this book examines the changes in China's national image in documentaries at home and abroad since 1949. Based on theoretical frameworks of media sociology, political economy of communication and cultural studies, the book traces the development of Chinese documentary and discusses social transformation and cultural representation embodied in documentaries related to China. It is revealed how these works witness, reflect and interact with social transitions in all aspects of a modernizing China, as well as how documentary production struggles among and mediates between technology, market, ideology, social forces and professionalism. In terms of future prospects of documentary in an era when media convergence is burgeoning, the author explores feasible paths to further promotion of cross-cultural communication and China's national image, by analyzing documentary aesthetics and representative cases of documentary practice. The title will appeal to scholars and students interested in culture and communication, documentary, film, media and Chinese society.

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