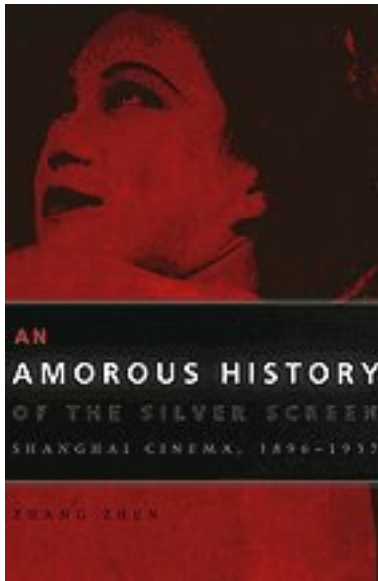


# An Amorous History of the Silver Screen



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著者:Zhang Zhen

出版者:University Of Chicago Press

出版时间:2006-2-1

装帧:Hardcover

isbn:9780226982373

Shanghai in the early twentieth century was alive with art and culture. With the proliferation of popular genres such as the martial arts film, the contest among various modernist filmmakers, and the advent of sound, Chinese cinema was transforming urban life. But with the Japanese invasion in 1937, all of this came to a screeching halt. Until recently, the political establishment has discouraged comprehensive studies of the cultural phenomenon of early Chinese film, and this momentous chapter in China's history has remained largely unexamined. The first sustained historical study of the emergence of cinema in China, "An Amorous History of the Silver Screen" is a fascinating narrative that illustrates the immense cultural significance of film and its power as a vehicle for social change. Named after a major feature film on the making of Chinese cinema, only part of which survives, "An Amorous History of the Silver Screen" reveals the intricacies of this cultural movement and explores its connections to other art forms such as photography, architecture, drama, and literature. In light of original

archival research, Zhang Zhen examines previously unstudied films and expands the important discussion of how they modeled modern social structures and gender roles in early twentieth-century China. The first volume in the new and groundbreaking series "Cinema and Modernity", "An Amorous History of the Silver Screen" is an innovative - and well illustrated - look at the cultural history of Chinese modernity through the lens of this seminal moment in Shanghai cinema.

作者介绍:

张真，美国纽约大学艺术学院电影学系副教授（兼职历史系和东亚研究系），博士生导师。生于上海，1980年代初曾在复旦大学攻读新闻专业，后去瑞典、日本和美国留学。1991年获美国天普大学（东京分校）人文学士，1998年获美国芝加哥大学东亚文明语言和电影哲学博士学位。

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标签

视觉

电影

现代文学

文化研究

女性

theory

phenomenology

gender

## 评论

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## 书评

所有通俗文艺可能潜在地都是现代人的白日梦——其中，电影又可能是最接近于“梦”本身的。它集声、光、电于一身，在现代技术支撑之下，将“讲故事”这一最引人入胜的古老叙事技巧发挥到了空前迷人的程度，产生了强大的感染力，以至于很多电影在最终谢幕之际，观众才如梦初醒。...

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我喜欢的一本研究著述，是以浓厚的问题意识开启新的思考向度的，而《银幕艳史》正是这样一部背景丰富、视野开阔的读本，采用当代西方比较流行的视觉研究、性别理论等等角度重返中国早期电影史，必会打破某些对电影初创时期的简陋看法，为陈陈相因的早期电影史叙述带来一些新的...

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所谓VERNACULAR MODERNITY也基本是HANSEN的观点  
当年在复旦可是个有点名气的诗人哦

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从个别的点铺开去，深入到民国二三十年代上海社会文化的方方面面，站在“白话现代主义”这个通俗文化形成的背景下，从“机制”的角度对我们一贯抱有刻板印象的二三十年代电影现象作了由中观入微观的巡礼。  
我觉得最有见地的是把“软性电影论战”摆在一个中立的(而非中国电影史...

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