

# The Urban Generation

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Chinese Cinema and Society

at the Turn of the Twenty-first Century

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Since the early 1990s, as mainland China's state-owned movie studios have struggled with financial and ideological constraints, an exciting alternative cinema has developed. Dubbed the "Urban Generation," this new cinema is driven by young filmmakers who emerged in the shadow of the events at Tiananmen Square in 1989. What unites diverse directors under the "Urban Generation" rubric is their creative engagement with the wrenching economic and social transformations underway in China. "Urban Generation" filmmakers are vanguard interpreters of the confusion and anxiety triggered by the massive urbanization of contemporary China. This collection brings together some of the most recent original research on this emerging cinema and its relationship to Chinese society. Scholars analyze the historical and social conditions that gave rise to the Urban Generation, its aesthetic uniqueness, and its ambivalent relationship to China's mainstream film industry and the international film market. The contributors focus attention on the Urban Generation cinema's sense of social urgency, its documentary impulses, and its representations of gender and sexuality. They highlight the characters who populate this new urban cinema: ordinary and marginalized city dwellers including aimless bohemians, petty thieves, prostitutes, police officers, postal workers, taxi drivers, migrant workers, and the fact that these 'floating urban subjects' are often portrayed by non-professional actors. Some contributors concentrate on specific films or filmmakers; others survey broader concerns. Together the twelve essays in this collection give a multifaceted account of a significant, ongoing cinematic and cultural phenomenon.

作者介绍:

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标签

电影

中国电影

电影研究

海外中国研究

城市电影

film-studies

電影

西方学术里的中国电影

## 评论

论文命根。。

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just excellent on the depicting of Chinese contemporary film and cinematic phenomenon

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论文集一本。部分文章无甚新观点，多是作者在其它文章中反复提过的。

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What can we add to this discussion now?

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"Urban Dreamscape" by Zhang Zhen. Phantom sisters in Suzhou River, Lunar Eclipse and their antecedent Sister Flowers; Shanghai's urban geography, reservoir of memory and social ecology;"dreamy documentary" and the urban legend of mermaid; tactile cinema: videographer perceived as a body without organs.

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书可以看，但现在动不动就来两句德勒兹“时间-影像”“无器官身体”的文章十分抵触，感到恶心。这跟套精神分析理论来分析电影没什么区别，连毕志飞都会，把Film Studies变成一门寄生虫学科。

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九十年代中国电影研究的观点之一，有参考价值，对比阅读书中作者现在和过去的文章，有收获。

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翻了一个下午翻完了，关于urban  
landscape和第六代导演不错的论文集。有点点过时，几乎每篇论文都在苏州河和小武  
(。) 但还是很全面的。

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研究urban generation的参考书

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有点爱不起来的一本 谁说定义“urban”和处处浮现的对于tian'anmen  
masscre的解读就不是一种Orientalism了呢？

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书评

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