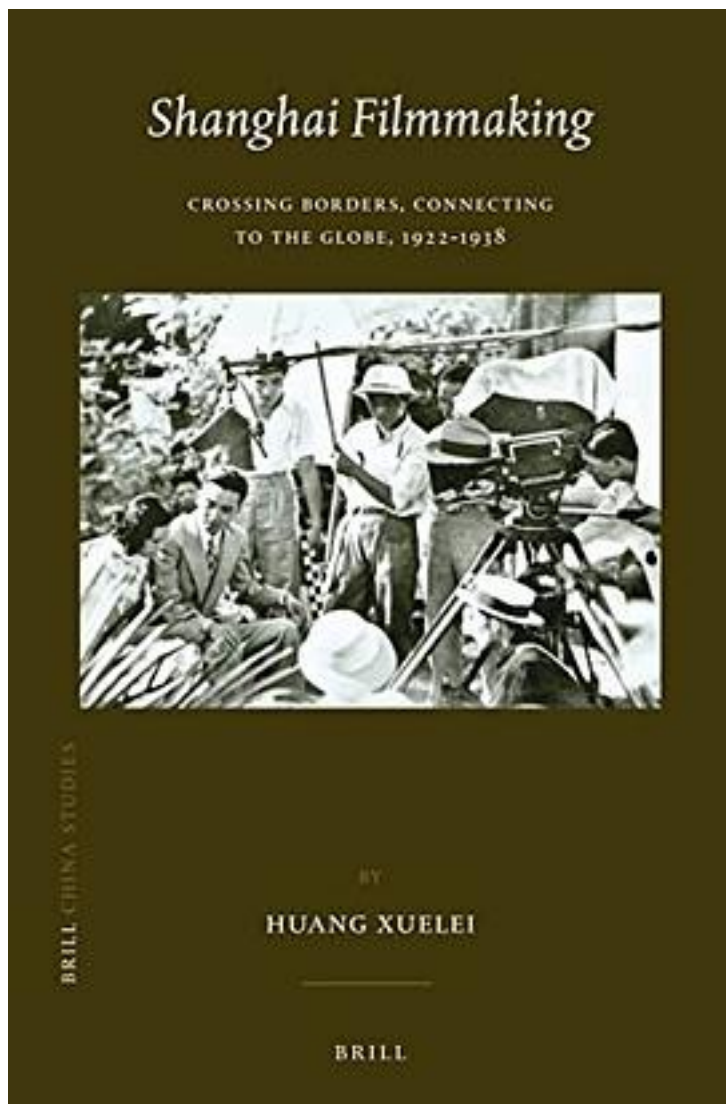


# Shanghai Filmmaking



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出版者:Brill Academic Pub

出版时间:2014-8-12

装帧:Hardcover

isbn:9789004279339

In *Shanghai Filmmaking*, Huang Xuelei invites readers to go on an intimate, detailed, behind-the-scenes tour of the world of early Chinese cinema. She paints a nuanced picture of the Mingxing Motion Picture Company, the leading Chinese film studio in the 1920s and 1930s, and argues that Shanghai filmmaking involved a series of border-crossing practices.

Shanghai filmmaking developed in a matrix of global cultural production and distribution, and interacted closely with print culture and theatre. People from allegedly antagonistic political groupings worked closely with each other to bring a new form of visual culture and a new body of knowledge to an audience in and outside China. By exploring various border crossings, this book sheds new light on the power of popular cultural production during China's modern transformation.

作者介绍:

Huang Xuelei, Ph.D. (2009), University of Heidelberg, is Chancellor's Research Fellow in Chinese Studies at the University of Edinburgh. She has published on Chinese cinema, print culture and the social history of modern China.

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标签

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电影

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现代性

中国电影研究

## 评论

电影公司的商业浮沉很有意思，但我不太喜欢中间类似于自传般的对各个重要人物的重要事件和策略的线性陈述。。。

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3.5。前半部超越左翼/鸳蝴的分野讲明星公司的雇员策略，后半部分分析明星制作的影片。分析空谷兰的那一章比较精彩，用melodrama分析孤儿救祖记那一篇稍微牵强一点

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导论对发展史的破题做得相当精彩，整体来看，材料的挖掘与利用很扎实，但是论证过程中阐释的力度稍弱。个人很喜欢书的后半部分对melodrama的分析，以及提出“情感共同体”电影发挥“情感教育”的观点。导论：crossing old borders (political, geographical), establishing new paradigms (local, national, global) with a focus on Mingxing company, e-e-e-excellent!

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多一星给神仙导师加持~intro堪称范例，举重若轻，凝练有力。打破左右翼的分野，早期全球化的问题意识，story telling的开篇，都很吸引人。最难得的是，作为一部公司史，对电影文本的分析充满灵气。作为博论，还是稍显拘谨，“写了很多非写不可的废话”，期待第二本大作

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书评

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