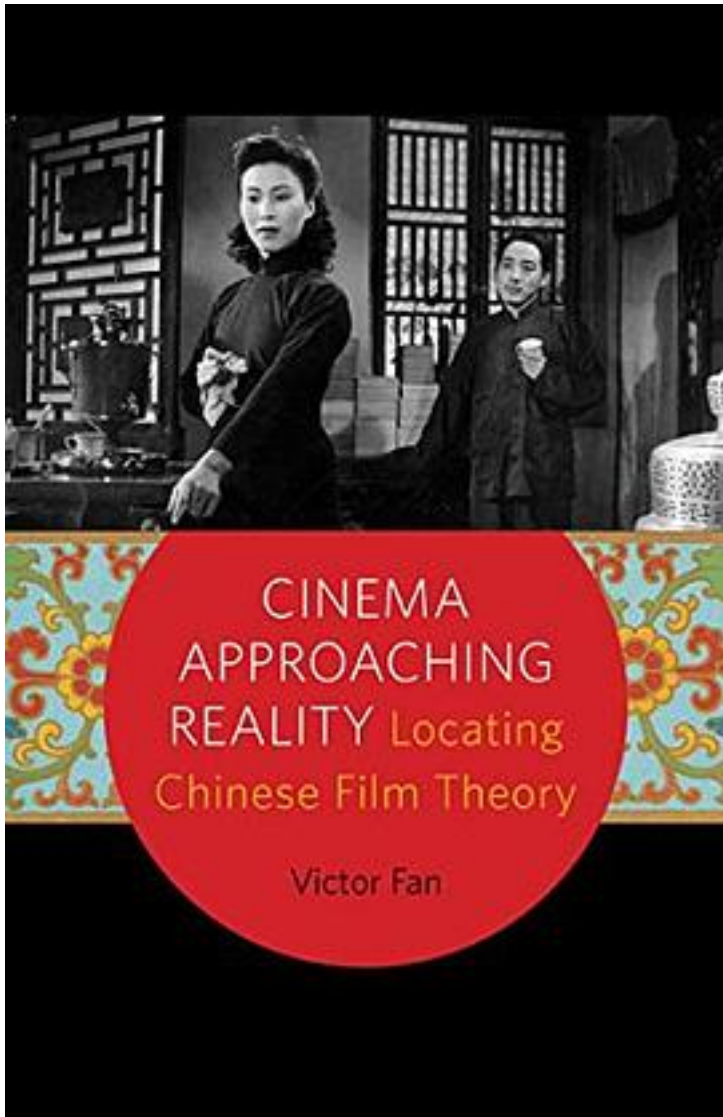


Cinema Approaching Reality



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著者:Victor Fan

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In *Cinema Approaching Reality*, Victor Fan brings together, for the first time, Chinese and Euro-American film theories and theorists to engage in critical debates about film in Shanghai and Hong Kong from the 1920s through the 1940s. His point of departure is a term popularly employed by Chinese film critics during this period, *bizhen*, often translated as “lifelike” but best understood as “approaching reality.” What these Chinese theorists mean, in Fan’s reading, is that the cinematographic image is not a form of total reality, but it can allow spectators to apprehend an effect as though they had been there at the time when an event actually happened.

Fan suggests that the phrase “approaching reality” can help to renegotiate an aporia (blind spot) that influential French film critic André Bazin wrestled with: the cinematographic image is a trace of reality, yet reality is absent in the cinematographic image, and the cinema makes present this absence as it reactivates the passage of time. Fan enriches Bazinian cinematic ontology with discussions on cinematic reality in Republican China and colonial Hong Kong, putting Western theorists—from Bazin and Kracauer to Baudrillard, Agamben, and Deleuze—into dialogue with their Chinese counterparts. The result is an eye-opening exploration of the potentialities in approaching cinema anew, especially in the photographic materiality following its digital turn.

作者介绍:

Victor Fan is lecturer in film studies at King’s College London. He has contributed extensively to academic journals, including *Screen*, *Film History*, and *Camera Obscura*.

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标签

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中国电影

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theory

中国电影研究

视觉文化

评论

An audacious attempt venturing between Chinese and western theorization of film ontology and the idea of reality. Balancing the historical and theoretical aspects well. If we really want to criticize: the bridge between the western and eastern theories could be arbitrary at some moments of the book.

如何拜托 “中国的**概念就是经典电影理论研究里的**概念，因而中国的**观点可以为经典电影理论研究里的**讨论提供第三种出路” 这种论述模式？

厉害是厉害，但怎么说呢，只能用头大来形容……

p1-p15

有才华。虽然评论区指出作者使用史料出了差错，但他对中国的“逼真”（接近现实）的理解其实没有错。中国人讨论画得真不真，不是“像”，而是能够让人领略其中的境界。Fan凭此展开了与西方电影本体论（巴赞电影本体论）的对话，不是意在构建知识型意义上截然相反的中国理论，而是为全球的知识生产做贡献，即从中国的思想抽出能与世界对话的电影本体理论。作者认为，在巴赞的本体论中，电影是现实的踪迹。然而数码影像在本体论上（机械复制vs信息储存）似乎挑战了这一观点。他在此主要用了西蒙东来调和，是为了导向“电影可以成为什么”这个问题。结尾处，作者从佛经的“如是”中揭示出电影应该永远保持不可辨认性，保持在场与缺席这个阈限，电影像现实，也作为现实。在这种张力中，我们“应如是住，如是降伏其心。”电影永远不应被发明出来。

Provides important access to learning about how filmmakers, film critics and intellectuals in SH and HK between 1920-40s “participated actively in the global discourse on film theory and criticism. It is a productive attempt to reconfigure Chinese early film theories in a comparative context with Western main stream frameworks.
#本学期电影课教授作品，边蹭课边读了

不同于欧美的中国电影学论著，这本书立足中国本体电影理论。没有一味地用西方视角来论述中国早期电影理论，而是讲述了诸多中国电影学者及电影创作者早期的理论。从中国本土理论出发，会揭示很多独特的理论问题，如对美学的理解，名词的应用等。同时，作者也站在现今的角度对当时的电影理论进行批判。

厉害的

为博士论文的框架找灵感

他的博士论文比这本书有意思多了。

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书评

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