

Recent Cinema Studies - February 2021

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Close-Ups and Long Shots in Modern Chinese Cinema / Hsiu-Chuang Deppman
University of Hawaii Press, Honolulu, Hawaii, USA 2021

x, 182p. ; 110 b&w illustrations
Includes Index ; Bibliographical references ; Select Filmography
9780824885809

\$ 28.00 / null

400 gm.

Two of the most stylized shots in cinema—the close-up and the long shot—embody distinct attractions. The iconicity of the close-up magnifies the affective power of faces and elevates film to the discourse of art. The depth of the long shot, in contrast, indexes the facts of life and reinforces our faith in reality. Each configures the relation between image and distance that expands the viewer's power to see, feel, and conceive.

To understand why a director prefers one type of shot over the other then is to explore more than aesthetics: It uncovers significant assumptions about film as an art of intervention or organic representation. Close-ups and Long Shots in Modern Chinese Cinemas is the first book to compare these two shots within the cultural, historical, and cinematic traditions that produced them. In particular, the global revival of Confucian studies and the transnational appeal of feminism in the 1980s marked a new turn in the composite cultural education of Chinese directors whose shot selections can be seen as not only stylistic expressions, but ethical choices responding to established norms about self-restraint, ritualism, propriety, and female agency.

Each of the films discussed—Zhang Yimou's *Red Sorghum*, Ang Lee's *Lust, Caution*, Hou Hsiao-hsien's *The Assassin*, Jia Zhangke's *I Wish I Knew*, and Wei Desheng's *Cape No. 7*—represents a watershed in Chinese cinemas that redefines the evolving relations among film, politics, and ethics. Together these works provide a comprehensive picture of how directors contextualize close-ups and long shots in ways that make them interpretable across many films as bellwethers of social change.

<https://www.marymartin.com/web?pid=750177>

A Land Imagined / Yeow Siew Hua , Fran Borgia
Akanga Film Asia & MM2 Entertainment, Singapore 2020

Duration: 95 minutes

\$ 65.00 / null

200 gm.

Set in industrial Singapore, police investigator Lok must find missing migrant worker Wang. Wang suffers a worksite accident and is anxious about repatriation. Unable to sleep, Wang starts frequenting a dreamy cybercafé in the dead of the night. Hoping to look for some form of human connection in this foreign land he feels alienated from, Wang forms a virtual friendship with a mysterious gamer that takes a sinister turn. When Wang suddenly disappears, Lok digs deep into the trail leading to a land-reclamation site, in order to uncover the truth beneath all that sand.

Winner of the prestigious Golden Leopard at the 71 Locarno Film Festival 2018 and Best Asian Feature at the 29 Singapore International Film Festival 2018, A Land Imagined by Yeo Siew Hua won Best Original Screenplay and Best Original Film Score at Taipei's 56 Golden Horse Awards 2019. The film is Singapore's entry to the 2020 Academy Awards' (Oscars) Best International Feature Film category. This limited-edition boxset DVD contains a specially designed booklet with never-before-seen images of the film and an exclusive director's interview, plus a free bonus download code to A Land Imagined's award-winning soundtrack.

<https://www.marymartin.com/web?pid=747476>

Philippine Cinema 1897-2020 / Gaspar A Vibal & Dennis S. Villegas (Ed) Teddy S. Villegas

Vibal Foundation, Inc., Quezon City, Philippines 2020

xvi, 408p. ; 30.5cm.

Includes Index

9789719707172

\$ 120.00 / HB

1750 gm.

Philippine Cinema 1897-2020 is a retrospective of over a hundred years of Philippine cinema. It traces its history, genres, narratives, tropes, and lores while subjecting its filmography to critique and film theory. The book tracks Philippine cinematic beginnings as a technological marvel and its many turns up to the 21st century as it accepted, appropriated, indigenized, and even attacked Western conventions. It also looks at the seamier side of the industry with its examination of DVD plenitude and piracy, trafficking of exploitation films, distribution issues, and the loss of a cinematic archive and national memory.

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