



PROJECT MUSE®

---

## Early Film Culture in Hong Kong, Taiwan, and Republican China

Yeh, Emilie Yueh-yu

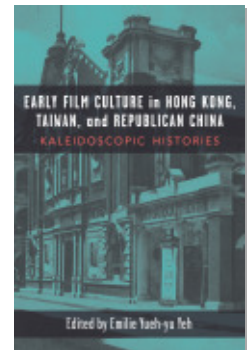
Published by University of Michigan Press

Yeh, Yueh-yu.

Early Film Culture in Hong Kong, Taiwan, and Republican China: Kaleidoscopic Histories.

Ann Arbor: University of Michigan Press, 2018.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book  
<https://muse.jhu.edu/book/57846>

## Contributors

**Shi-Yan Chao** is Research Assistant Professor in the Academy of Film, Hong Kong Baptist University. He holds a PhD in cinema studies from New York University, and taught at NYU and Columbia University. Chao has published articles on Chinese-language film and media in a number of anthologies and academic journals.

**Ting-yan Cheung** holds a master of philosophy degree from the Department of Comparative Literature at the University of Hong Kong. She was Research Associate at the Centre for Media and Communication Research, Hong Kong Baptist University.

**Yongchun Fu** is Associate Professor in the School of Media and Design, Ningbo Institute of Technology, Zhejiang University. He has published in the *Journal of Chinese Cinemas* and *Sungkyun Journal of East Asian Studies*. Fu is currently completing a manuscript on foreign filmmakers in the Chinese film industry before 1937.

**Daw-Ming Lee** is Professor and Chair of the Department of Filmmaking at the Taipei National University of the Arts. A renowned documentary filmmaker as well as an expert on Taiwan cinema, Lee's many publications include *Historical Dictionary of Taiwan Cinema* (Scarecrow, 2013).

**Hui Liu** is Associate Professor at the School of Communication, Shenzhen University. He was a visiting scholar at UCLA in 2015–16. His research interests include the commerce and aesthetics of early Chinese film, the Chi-

nese film industry under the Japanese occupation between 1941 and 1945, and the Shaw studio. He is now working on a book on how Western cinema influenced early Chinese film production.

**Kenny K. K. Ng** is Associate Professor in the Academy of Film, Hong Kong Baptist University. He is author of *Li Jieren, Geopoetic Memory, and the Crisis of Writing Chengdu in Revolutionary China* (Brill, 2015). His ongoing book projects include the study of censorship and visual cultural politics in Cold War China and Asia, and the history of Cantonese cinema.

**Yoshino Sugawara** is Professor of Letters at Kansai University. She has published widely on early Chinese film history. Her latest publication includes *Modernity inside the Movie House: A History of Movie Spectatorship in Shanghai* (Japanese, forthcoming in 2018).

**Enoch Yee-lok Tam** is Program Director of Creative Writing for Film, Television and Creative Media at Hong Kong Baptist University. He is recipient of the Best Young Artist Award (Arts Criticism Category) in 2015 by Hong Kong Arts Development Council. His doctoral thesis focuses on film and literature in early Chinese cinema.

**Pablo Sze-pang Tsoi** received his doctoral degree from the Department of Comparative Literature at the University of Hong Kong. He teaches cultural studies at the College of International Education, Hong Kong Baptist University.

**Laura Jo-Han Wen** is Assistant Professor in the Asian Studies Program at Randolph-Macon College. She received her doctoral degree in East Asian literature and visual culture from the University of Wisconsin-Madison in August 2016. Her research primarily focuses on the media culture in colonial East Asia.

**Richard Xiaying Xu** is Assistant Professor in the Public Relations and Advertising Program, Division of Humanities and Social Sciences, Beijing Normal University–Hong Kong Baptist University United International College. His research interests include cultural and creative industries and Chinese animation.

**Emilie Yueh-yu Yeh** is Lam Wong Yiu Wah Chair Professor of Visual Studies at the Lingnan University in Hong Kong. She has published nine books and more than sixty articles on Chinese film and Asian media.

**Ling Zhang** is Assistant Professor of Cinema Studies at SUNY Purchase. She received her PhD from the Department of Cinema and Media Studies at the University of Chicago. She has published academic articles on 1930s Chinese cinema and film theory, contemporary Chinese independent documentary, Taiwan New Cinema, socialist road movies, and Chinese opera films in *Journal of Chinese Cinemas*, *CLCWeb: Comparative Literature and Culture*, *Film Quarterly*, *New Zealand Journal of Asian Studies*, *Asian Cinema*, *Film Art* (mainland China), and *Film Appreciation* (Taiwan), among others. She is also translating Chinese film theory into English for the forthcoming anthology *Chinese Film Theory and Criticism*.

