

MODERN CHINA BIBLIOGRAPHY

ASDP INFUSING CHINA INSTITUTE – SUMMER 2021

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China in the 1990's & 2000's

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Documentary Films

Wiejun Chen, dir., *Please Vote for Me* (2007) – elementary school children elect their class monitor
Yung Chang, dir., *Up the Yangtze* (2008) –people adapting to Three Gorges Dam project
Lixin Fan, dir., *Last Train Home* (2009)—migrant workers return home for the Lunar New Year
Carma Hinton, dir., *Small Happiness* (1984), *Gate of Heavenly Peace* (1995), *Morning Sun* (2003)—women in rural China; Tiananmen Square Incident; and the Cultural Revolution, respectively
Li Hong, dir., *Out of Phoenix Bridge* (1997)— female migrant workers in Beijing
Micha Peled, dir., *China Blue* (2005)—life in a Chinese factory
Sue Williams, dir., *China—A Century of Revolution* (2002)—notable for original footage

Feature Films

Yuan Muzhi, dir., *Street Angel* (1937)—classic leftist film of tragic Shanghai prostitute. On Youtube.
Tsui Hark, dir., *Peking Opera Blues* (1986). Historical drama with parallel metanarrative of the birth of kung fu movies. Any Tsui Hark film is genius.
Jiang Wen, dir., *In the Heat of the Sun* (1994)—was the Cultural Revolution a fun time for kids? Jiang Wen has an even more successful career as an actor.
Ang Lee, “Father Knows Best Trilogy.” *Pushing Hands* (1989), *The Wedding Banquet* (1993), *Eat Drink Man Woman* (1994). Before Ang Lee became an international star director, his early movies explored themes of history, identity, immigration, and love. All three of these films star the late, great actor Láng Xióng (also featured in *Crouching Tiger, Hidden Dragon*, Ang Lee’s breakthrough, crossover film of 2000).
Peter Chan, dir. *Comrades: Almost a Love Story* (Tian mimi, 1996). Starring Cantopop superstars Maggie Cheung and Leon Lai. They are illegal migrants from Mainland China to Hong Kong, coping with economic and cultural transitions. A fabulous scene of Lai tenderly and shyly bundling Cheung up in layers of overcoats against the cold.
Zhang Yimou, dir., *To Live* (1994)—moving and funny film spanning 30+ years in the life of an “average” family.
Zhang Yimou, dir., *Red Sorghum* (1998)—rural China before and during WWII. Sexy, funny, tragic.
Li Yang, dir., *Blind Shaft* (2004)—dark comedy about a corrupt coal miner who grows a conscience
Peter Wang, dir., *A Great Wall* (1986)— Peter Wang, one of the few Chinese-American filmmakers to have a successful Hollywood career, created this tender, funny, and insightful movie about China in transition. It centers on a Chinese-American family that goes “home” for a visit, and the culture clashes that result. Almost a documentary feel, with great Beijing locations and scenes of a now-vanished, pre-Olympics Beijing.
Paul Wagner, dir., *Windhorse* (2000)—young people becoming politicized in Tibet

Internet Resources

Facebook group “Sinologists”
H-Asia Discussion Network (<http://www.h-net.org/~asia/>)
Chinese Posters: Propaganda, Politics, History, Art (<http://chineseposters.net/>)
[Chinese Film Classics](#) Youtube channel
[Modern Chinese Cultural Studies](#) Youtube channel
Historical Photographs of China (<https://www.hpcbristol.net/>)