

## **[CFP: Chinese Cinema in Global Context--Past and Present \(University of Idaho, April 14-15, 2019\)](#)**

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### **CFP: Chinese Cinema in Global Context--Past and Present Conference, University of Idaho, April 14-15, 2019**

#### **Description:**

Chinese cinema has been studied from various perspectives: from national cinema to transnational cinema, and from poetics to cultural politics, among many other approaches. This conference will revisit some of these previous efforts to understand Chinese cinema, but will pay particular attention to placing the study of Chinese cinema (broadly defined) within the global context. The 21<sup>st</sup> century is often said to be “China’s century” on the world stage, but what is the place of Chinese cinema in that century? Our conference will provide a forum for the critical examination of the aesthetics, political economy, and cultural politics of Chinese cinema in the global context past and present. In particular, this conference is interested in exploring the intersections between Chinese cinema and market economy, gender, national identity, class, and global capitalism in its production, distribution and reception contexts. Some of the questions the conference hopes to address include: How can we define “Chinese cinema”? What is the intersection between Chinese cinema and global politics? What can we learn from the strategies employed by Chinese filmmakers about the social, economic and political lives of Chinese and global audiences?

The 2019 Conference on Chinese Cinema in Global Context invites paper proposals from all areas of Chinese film history and Chinese film studies. Interdisciplinary submissions from across humanities are welcomed. In particular, this conference seeks to give space to scholarly debates and analysis of both established auteurs, as well as unknown and overlooked filmmakers and film works. In the process, the conference will not only revisit the role of Chinese cinema in global context, but will also redefine the very parameters of what constitutes Chinese cinema.

Possible topics include, though are by no means limited to the following suggestions:

- Chinese diasporic cinema
- Chinese film industry and Hollywood
- Film History
- Coproductions

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- Chinese cinema and minority nationalities
- Poetics of Chinese cinema
- Chinese documentary
- Chinese avantgarde
- Film genres
- Star studies
- Convergence between Film, television and other visual media
- Film Archives
- Representation

**Keynote speakers:**

Dr. Poshek Fu, University of Illinois at Urbana-Champaign

Dr. Stanley Rosen, University of Southern California

**Submission process:**

Proposals relating to the conference theme are encouraged, but also of interest are submissions on film history, archival research, national cinemas, film genres and stars, auteur studies, film and music, media industry, television history and new media, and other issues connected to the moving image. The conference will provide a space for exchanging ideas and networking. We invite scholars at all stages of their careers, across multiple disciplines as well as employing diverse methods and theories to submit proposals. We will consider publishing selected contributions in an edited volume. The conference sponsors will provide presenters with two nights lodging in Moscow and some meals during the event. Participants will be expected to fund their own travel to and from Moscow, Idaho, their local transport and some meals.

Please submit a 300-word abstract of the paper, and a short CV to all members of the Organizing Committee by **August 31, 2018**. Acceptance of proposals will be communicated by September 30, 2018.

**Organizing Committee:**

Dr. Jing Jing Chang (Department of English and Film Studies, Wilfrid Laurier Univ.), [jchang@wlu.ca](mailto:jchang@wlu.ca)

Dr. Jeff Kyong-McClain (Confucius Institute, Univ. of Idaho), [jeffkm@uidaho.edu](mailto:jeffkm@uidaho.edu)

Dr. Russell Meeuf (School of Journalism and Mass Media, Univ. of Idaho), [rmeeuf@uidaho.edu](mailto:rmeeuf@uidaho.edu)