

I. Cultural Theory

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II. Cultural Phenomenon: Globalization and Asia

i. Films

Japan

Rashomon (1950)
Tokyo Story (1953)
Seven Samurai (1954)
Ringu (1998)
Ju-On (2002)
Dark Water [*Honogurai Mizu No Soko Kara*] (2002)
One Missed Call [*Chakushin Ari*] (2008)

Korea

The Isle (2000)
Bad Guy (2001)
A Tale of Two Sisters (2003)
Spring, Summer, Fall, Winter...and Spring (2003)
3-Iron (2004)
The Bow (2005)
The Host (2006)

China & Hong Kong

Chungking Express (1994)
Happy Together (1997)
In the Mood for Love (2000)
Balzac and the Little Chinese Seamstress (2002)
The Eye [*Gin Gwai*] (2002)
Hero (2002)
Infernal Affairs (2002)
The World (2004)
Let the Bullets Fly (2010)

Taiwan

A City of Sadness (1989)
**What Time Is It There?* (2001)
**Café Lumière* (2003)
**Flight of the Red Balloon* (2007)
**Visage* (2009)

United States

The Ring (2002)
The Grudge (2004)
Dark Water (2005)
The Departed (2006)
The Eye (2007)
One Missed Call (2008)

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III. Historical Period: The Avant-Gardes and European Cinema before 1930

i. Films:

The Cabinet of Dr. Caligari (1919, Robert Wiene)
Nosferatu (1921, F.W. Murnau)
Metropolis (1927, Fritz Lang)
Wonder (1920, Walter Ruttmann)
Opus I (1921, Walter Ruttmann)
Berlin: Symphony of a Great City (1927, Walter Ruttmann)
Rhythm 21 (1921, Hans Richter)
Film Study (1926, Hans Richter)
Diagonal Symphony (1925, Viking Eggeling)
Return to Reason [Le retour a la raison] (1923, Man Ray)
Intermission [Entr'acte] (1924, Rene Clair & Francis Picabia)
Mechanical Ballet (1923-4, Fernand Leger)
Anemic Cinema (1926, Marcel Duchamp)
Ghosts Before Breakfast (1928, Hans Richter)
The Seashell and the Clergyman (1927, Germaine Dulac)
Emak Bakia (1927, Man Ray)
Un Chien Andalou (1928, Luis Bunuel & Salvador Dali)
October (1927, Sergei Eisenstein)
Man with a Movie Camera (1929, Dziga Vertov)

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IV. Special Topic: Transnational Connections between Cinema in Europe and Cinema in Taiwan

I am interested in exploring the reflexivity and intertextuality in the films of Taiwanese art-house filmmaker Tsai Ming-liang and Hou Hsiao-hsien, these are films that are self-consciously about the subject of cinema itself, and in which the meta-cinematic element bespeaks cinema history in a global frame. I consider whether the films of these two directors, through their formalistic aspects, entail a crossover between European cinema (especially French New Wave and Italian Neo-realism) and the cinema in Taiwan. More specifically, the films of Tsai and Hou, who pioneered the New Cinema in the early 1980s, were not entirely favored by the local Taiwanese audiences. After their films have been circulated in European film festivals—Cannes, Venice and Berlin—local Taiwanese perception changed quickly. Film critics, festival goers, and cineasts often find themselves compelled to invoke the names of European *auteurs* as the lens through which to validate New Taiwan Cinema—Francois Truffaut, Jean-Luc Godard, Alain Resnais, Michaelangelo Antonioni, to name a few. One *Cahiers du Cinema* critic, Olivier Assayas, even implied that the French New Wave had been resurrected in Taiwan, thereby designating Europe, as the origin of the global new wave phenomenon. I am interested in examining the geopolitical and cultural dynamics between cinema in Europe and cinema in Taiwan, and question the role film festivals played in influencing, reshaping and initiating new practices of national, transnational, and global Asian Cinema.

i. Films

Tsai, Ming-liang

Rebels of the Neon God (1992)
Vive L'Amour (1994)
The River (1997)
The Hole (1998)
**What Time Is It There?* (2001)
Good Bye, Dragon Inn (2003)
The Wayward Cloud (2005)
I Don't Want to Sleep Alone (2006)
**Visage* (2009)

Hou, Hsiao-hsien

Good Men, Good Women (1995)
Goodbye, South, Goodbye (1996)
Flowers of Shanghai (1998)
Millennium Mambo (2001)
**Café Lumiere* (2003)
Three Times (2005)
**Flight of the Red Balloon* (2007)

Michelangelo Antonioni

L'avventura (1960)

Red Desert (1964)
Blow-Up (1966)
The Passenger (1975)
Eros (2004)

Jean-Luc Godard

Breathless (1960)
Pierrot le Fou (1965)
2 or 3 Things I Know About Her (1967)
La Chinoise (1967)
Weekend (1967)
First Name: Carmen (1983)

Alain Resnais

Night and Fog (1955)
Hiroshima, mon amour (1959)
Last Year at Marienbad (1961)

Francois Truffaut

The 400 Blows (1959)
Stolen Kisses (1968)
Bed & Board (1979)

Others

The Red Balloon (1956, Albert Lamorisse)
**Tokyo Story* (1953, Yasujiro Ozu)
Late Autumn (1960, Yasujiro Ozu)
La Jetée (1962, Chris Marker)

ii. Secondary Texts

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Asian Cinema in a Global Frame

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