

Acknowledgments

This book represents a true team effort. I owe my interest in France and in the Sinophone world to the students at the University of California, Riverside, and especially the members of the Department of Comparative Literature and Foreign Languages. They inspired me to create courses on France and Asia more than a decade ago. Pedagogy led to research, and my work took on a life of its own.

For opportunities to give talks that nourished my work, I thank Hsiung Ping-Chen and the Chinese University of Hong Kong, as well Academia Sinica, Taipei; and Lin Wenchin and Liu Kuang-neng at National Central University, Jhongli City, Taiwan. I am also grateful to Song Hwee Lim for inviting me to be an International Network Partner for his Leverhulme Trust project, “Chinese Cinemas in the Twenty-First Century: Imagination, Production, Consumption,” and I appreciate the opportunity to fine-tune my project through meetings with Brenda Chan, Kenneth Chan, Gaik Cheng-koo, Jeroen De Kloet, Lieuw Kai-khiun, and Kien-ket Lim.

Colleagues and students have generously shared knowledge of Sinophone and Francophone languages and cultures. My appreciation goes to my *laoshi*, Jing Yu and Han-hua Chao, for introducing me to the Mandarin language. Jingsong Chen, Shuliang Hsu, Fontaine Lien, Perry Link, Hongjian Wang, Ye Yang, and Claire Dan-ju Yu shared their expertise in Chinese language and Sinophone cultures. Bérénice Reynaud generously imparted her vast knowledge of Chinese cinemas. On several occasions, in both Los Angeles and Paris, producer François Margolin provided invaluable insights and information. Heidi Brevik-Zender’s insightful reading and expert advice enriched the French dimension of my book, as did Theda Shapiro’s ongoing troubleshooting, feedback, and reading.

I received invaluable editorial and research assistance throughout the writing of this book. Jane Correia, Anna Rudolph, and Flannery Wilson helped immeasurably with the nuts and bolts of early drafts. Melissa LaPonsie provided excellent technical editing. John Tallmadge’s developmental editing helped the project become a book. Stacia Raymond offered keen readings, unwavering encouragement,

and sound feedback as the manuscript progressed. Reginald Arevalo worked ceaselessly to prepare the final manuscript and create the index, and Michael Turcios lent his technological savvy. The librarians at the University of California, Riverside, and especially Maria Mendoza, Janet Moores, and Kimberly Noon, offered crucial assistance and resources.

Sheldon Lu's patience and support were instrumental to the project coming to fruition. Working with Pam Kelly at the University of Hawai'i Press was a pleasure, and I thank her for the smooth process. Debra Tang provided help with the details of manuscript preparation. The two anonymous readers for the press provided insightful and expert feedback.

The interest and enthusiasm of Craig Stein and Kenneth J. Pratt in my research was invaluable at the beginning and ends of the project, respectively.

Last but not least, I appreciate the ongoing support and love of my parents. An avid reader and voracious consumer of culture, my mother, Marguerite Bloom, inspired me to learn French. My father, Arthur Bloom, a Francophile, reader, and writer, offered his ongoing support and inexhaustible interest and enthusiasm.

Various chapters remake previously published material, as follows:

Chapters 2 and 4 rework parts of "Contemporary Franco-Chinese Cinema: Translation, Citation and Imitation in Dai Sijie's *Balzac and the Little Chinese Seamstress* and Tsai Ming-liang's *What Time Is It There?*," *Quarterly Review of Film and Video* 22, no. 4 (2005): 311–325.

Chapter 2 also draws from "The Intertextuality of Tsai Ming-liang's Sino-French Film, *Face*," *Journal of Chinese Cinemas* 5, no. 2 (August 2011): 103–121. Copyright Taylor & Francis. Available online at <http://www.tandfonline.com/>, doi 10.1386/jcc.5.2.103_1.

Chapters 1, 2, and 3 include revised sections of "The Absent Father of Sino-French Cinema: Contemporary Taiwanese Cinema and 1950s French Autocrats," *Journal of Chinese Cinemas* 8 no. 1 (February 2014): 20. Available online at <http://www.tandfonline.com/doi:10.1080/17508061.2013.875728>.

Chapter 5 was inspired by "Transnational Chinese Cinema with a French Twist: Emily Tang Xiaobai's *Conjugation* and Jia Zhangke's *The World as Sinofrench Films*," *Modern Chinese Literature and Culture* 21, no. 2 (Fall 2009): 198–245.

Contemporary Sino-French Cinemas

This page intentionally left blank