By studying both the foreign film in China and the Chinese film abroad within a particular timeframe—the 1950s—this talk challenges the understanding of the film culture then as insular, on the one hand, or strictly socialist, on the other. My case studies are drawn from the P.R.C.'s cinematic transactions with a state likewise born in 1949: the German Democratic Republic (GDR). The fact that the latter was a "brother nation" did not lessen Chinese minority films' "exotic appeal," while in the P.R.C. the reception of East German films was divided mainly by the city versus the countryside.

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