

CONCLUSION: PURSUING FILM ART IN THE ERA OF REFORM

On November 13, 2003, roughly two years after China's entry into the World Trade Organization and the launch of the new film regulation policies (*dainying guanli tiaoli*), the Film Bureau under the SARFT (State Administration of Radio, Film, and Television) initiated a face-to-face meeting/forum (*zuotan*) with a group of independent filmmakers and their associates at the Beijing Film Academy (BFA). Joined by the BFA professors and students, the meeting brought together top officials, including the Film Bureau Chief Tong Gang (b. 1957) and many directors discussed in this study such as Jia Zhangke, Wang Xiaoshuai, Lou Ye, He Jianjun, and Zhang Ming.¹

Different from the previous “summons” into the Film Bureau office for exhortation and punishment, this meeting almost resembled a dialogue, which was one of the first since the independent production broke ground in the early 1990s. During the meeting, the officials explained the new streamlined filmmaking policies to the filmmakers. The filmmakers also spoke and in the end read a prepared letter requesting the right to

¹The full attendees included filmmakers (Cui Zi'en, He Jianjun, Li Yu, Liu Bingjian, Lou Ye, Lu Le, Jia Zhangke, Ju Anqi, Wang Chao, Wang Xiaoshuai, Wu Di, and Zhang Ming), producer Nai An, BFA film scholar Zhang Xianmin, and independent film promoter Zhang Yaxuan. For the details of this meeting, see Yuan Lei, “Duli dianying qijunzi lianming shangshu dianyingju; 11.13 zuotanhui neimu shoudu fuchu shuimian” [Indie Seven Gentlemen Petitioned to Film Bureau; 11.13 Forum Inside Story Broke], *Nanfang dushibao* [Southern Metropolis Daily], December 4, 2003: B52–53.

distribute their past and future films. Most significantly, everyone at the meeting got the sense that the political prohibitions that had been imposed on those filmmakers had been lifted. On that day, they were welcomed to the world “above the ground,” so to speak. Jia Zhangke, at least, made and released his first legitimate film *World* (2004) inside China the very next year. And he was able to stage a much publicized challenge to the commercial establishment with his second legal feature *Still Life* (2006), the event that opened this book.

This historic meeting ushered Chinese art cinema into the next developmental stage and also brought us to the temporal end bracket of the current study. The reconciliation between the regulation body and the independent filmmakers at the end of 2003 was as much a triumph of the filmmakers’ decade-long struggles as the socioeconomic wind blowing in the right direction. Although the relationship between the cultural authorities and independent filmmakers remained haphazard in the ensuing years, this unprecedented ritualistic meeting marked the final coming of age for the involved filmmakers and Chinese art cinema.

For the first time in over a century of Chinese film history, art cinema took root in mainland China. Since the start of the Reform Era in 1978, Chinese art cinema has experienced three developmental phases due to the radical changes in its social and industrial environment. The gradual liberalization of the Socialist film system provided the fundamental enabling mechanism, though the ups and downs of industrial reforms weighed on the art film’s growth. In general, Chinese art film developed from a mainstream pursuit in the 1980s to an individualized endeavor in the 1990s, which has since moved toward a film genre defined by the domestic market in the new millennium and beyond.

The three phases are interconnected, each setting the stage for the next one. Yet it was the second art wave in the 1990s, as argued throughout this book, that fundamentally defined Chinese art cinema in terms of industrial positioning and aesthetics. Both aspects contributed to the alternative positioning vis-à-vis the mainstream film culture of the time. This alternative core helped the art cinema survive in the new industrial environment, even when the mainstream film culture was redefined. Successfully balancing the inherent aesthetic discrimination of art film and its commercial needs for viewership, this alternative space helped to sustain the art film practice. The significance of the second phase can be proved by its relevance in today’s Chinese cinema and the longevity of the participating filmmakers’ careers. The directors from the first art wave, like Zhang Yimou and Chen Kaige, have reinvented themselves multiple times since the late 1980s, because the mode of the mainstream art cinema of the late

1980s was fundamentally not sustainable. In contrast, many filmmakers associated with the second art wave remain leaders of Chinese art cinema today, such as Jia Zhangke, Wang Xiaoshuai, and Lou Ye.

All artistic filmmakers are now working with a mainstream film culture that has been transforming dramatically in the new millennium. The main force of change is the rise of commercial cinema. As one of three main film categories in the 1990s, commercial films lacked production expertise, financial resources, and cultural values despite their relative large percentage in an overall weak field. After the acceleration of marketization and capitalization, the commercial film has become the dominant production mode and the underlying logic of the industry. The availability of investments and enormous domestic box office attracts new talents into the field with new mindsets. Younger filmmakers like Ning Hao (b. 1977), Lu Chuan (b. 1971), and Xu Jinglei (b. 1974) have been observed to have tried and given up the traditional film festival route, and reoriented their filmmaking to the domestic market. For example, Ning Hao's first two films *Incense* (*Xianghuo*, 2003) and *Mongolian Pingpong* (*Lu caodi*, 2004) were mainly screened in the international film festivals. However, ever since his third film *Crazy Stone* (*Fengkuang de shitou*, 2006) became a sleeper hit, he has fully embraced the domestic market with follow-ups such as *Silver Medalist* (*Fengkuang de saiche*, 2009) and *Breakup Buddies* (*Xinhua nufang*, 2014). Each of the films was a commercial hit. Between blockbusters and cheap genre films, these quality conventional films with undeniable artistic pursuits came to occupy the middle ground of the emerging new mainstream films. Xu Jinglei's *Letter from an Unknown Woman* (*Yige mosheng nuren de laixin*, 2004), Lu Chuan's *City of Life and Death* (*Nanjing! Nanjing!* 2009), and Cheng Er's *The Wasted Times* (*Luomantike xiaowangshi*, 2016) were some notable titles. In short, the exponential expansion and internal diversification of commercial film is on the way to subsume leitmotif film and art film as its subcategories instead of equals.

In the new millennium, the major filmmakers from the second art wave continued making films within roughly the same aesthetic parameters set in the 1990s. One important difference is that these films were legally made and distributed in China, with just a couple of exceptions.² Many of

²For example, Lou Ye's *Summer Palace* (2006) did not pass censorship because of its depiction of the Tiananmen Movement of 1989. Lou was forbidden from making films for five years.

these films still entered international film festival competition and actually won some of the biggest awards of their career. The award winners, such as Wang Xiaoshuai's *Shanghai Dream* (2005), Jia Zhangke's *Still Life* (2006), Wang Quan'an's *Tuya's Marriage* (2005), and Diao Yinan's *Black Coal, Thin Ice* (2014) were all made "above-ground" after the reconciliation. Despite the enormous pull of the domestic commercial market, there still are younger filmmakers joining the art film camp, chasing the similar artistic goals as do the Sixth Generation directors. Some of the promising newcomers include Bi Gan (b. 1989, *Kaili Blues*, *Long Day's Journey Into Night*), Xin Yukun (b. 1984, *The Coffin in the Mountain*, *Wrath of Silence*), Li Ruijun (b. 1983, *Fly with the Crane*, *Walk Past the Future*), and Ying Liang (b. 1977, *Taking Father Home*, *A Family Tour*).

While the production end maintained a high degree of continuity from the 1990s, the domestic distribution and exhibition emerged as the biggest challenge for art films. The capital-dominated new media landscape proves to be as challenging as the disintegrating Socialist film system of the 1990s for art film to survive. The difference is that political pressure has largely been replaced by commercial pressure. In the summer of 2010, a review column entitled "The Collective Collapse of the Sixth Generation directors" (*Diliudai daoyan jiti bengkui*) published by *Southern Metropolis Entertainment Weekly* was widely cited by other online entertainment news portals as an article.³ The magazine, a fusion of American *Entertainment Weekly* and *Variety*, reviewed three "Sixth Generation" films, all released in 2010: Jia Zhangke's *I Wish I Knew* (*Haishang chuangqi*), Wang Xiaoshuai's *Chongqing Blues* (*Rizhao Chongqing*), and Zhang Yang's *Driverless* (*Wuren jiashi*). The two films from Jia and Wang debuted at the Cannes Film Festival earlier in May—*Chongqing Blues* in the main competition and *I Wish I Knew* (a documentary) in the unit of Un Certain Regard. Their participation in Cannes did not hinder the reviewers from expressing their negative comments. The three reviews penned by different authors were edited under a general theme of "the collective collapse of the Sixth Generation directors" as shown in the general title of the column. The first review complained about the selling-out of Jia Zhangke, while the other two reviews dismissed the poor quality of Zhang Yang and

³"Diliudai daoyan de jiti bengkui" [The Collective Collapse of the Sixth Generation Directors], *Nandu yule zhoukan* [Southern Metropolis Entertainment Weekly], no. 25, 2010 (June 30, 2010): 62–65.

Wang Xiaoshuai's new films. Despite the incongruence of three reviews, the concluding remarks drove the message home:

Entering its 20th years' development, the Sixth Generation directors are now put in a more awkward and even marginalized position, especially with the appearance of the new generation directors like Lu Chuang. These film-makers, whether focusing on marginalized people (like Lou Ye), walking between the fiction and reality (Jia Zhangke), or portraying midlife crisis (Wang Xiaoshuai and Zhang Yang), all lack works that can receive both favorable review and box-office success in the market.⁴

Here the name of "the Sixth Generation" was called upon as a shorthand for Chinese art film. The assessment from a popular entertainment magazine to a great extent accurately reflects the new positioning of the art film in an evolving market-dominated film system and film culture. The magazine clearly expects *market-defined* critical and box office success from the art films: the same standard applied to any other blockbusters.

This report is symptomatic of the doubt and reluctance of the popular media and general audience alike toward art film. It shows that although the second art wave started and sustained the art film genre, the domestic reception mechanism of this genre has yet to be effectively established in the marketplace. But the involved filmmakers were defiant. In response to the article mentioned above, Jia Zhangke published his own article entitled "I Don't Believe You Can Predict Our Ending" on the popular newspaper *Nanfang Weekend*.⁵ The article reminds people of the social significance of their filmmaking in the 1990s as the acts of humanitarians who shed a spotlight on the disadvantaged people in China's modernization process, and as guardians of cultural values of cinema in the current overtly commercialized film environment. In a rare and moving show of camaraderie, Jia Zhangke and Lou Ye attended the premiere of Wang Xiaoshuai's *Chongqing Blues* in Beijing. Jia read his article to the press, and the three embraced in solidarity at the end.⁶

⁴ Ibid., 65.

⁵ See the newspaper version at <http://www.infzm.com/content/47901>, *Nanfang Weekend*, and the uncensored version at <http://group.mtime.com/fkmd/discussion/1149908/> (accessed January 30, 2018).

⁶ Wang Zhengyu, "Jia Zhangke fanji diliudai bengkuilun" [Jia Zhangke Rebutts the Sixth Generation Collapsing Theory], *Yangcheng wanbao*, July 24, 2010, <http://ent.qq.com/a/20100724/000163.htm> (accessed January 30, 2018).

Indeed, art film at least still lives on today in China in spite of the popular magazine's verdict of "collapsing" in 2010. The radical industrial restructuring in the new millennium compelled these artistic filmmakers to readjust to the changing and burgeoning domestic market, which was the missing link in the 1990s. In the process of gradually changing its orientation from international film festivals to domestic audiences and from production rights to marketing strategies, several external factors will be instrumental to grow domestic consumption aside from the filmmakers' sheer determination. First, the stratification of consumption needs to be supported by the social and economic stratification of consumers. The emerging middle class would be the primary target of marketing campaigns. Second, the audience needs "education" to acquire the taste for art films. The regional art film clubs that started in the late 1990s, exposure to diverse films through internet resources, and influences of social-media based film commentators would constitute some primary outlets of learning. Third, the loosening up of the importing rights of foreign art and independent films is needed to establish China's own art film theater chains. Currently, only China Film Group can import foreign films theatrically. It is impossible for domestic art films alone to fill a specialized theatre year round. Lastly, a healthy commercial film culture and an orderly capital market would help product differentiation and market segmentation, which will maintain the financial health of art film. All of these: cultivation of audience, availability of dedicated screens, and a diversified commercial-film culture, need time. When all of these conditions are ready, the filmmakers still need to align their filmmaking with those conditions and deliver films that can be truly appreciated by selected domestic audiences. In all likelihood, Chinese art cinema will command a similar position as the market-defined American independent cinema. In a mature market, there will always be need for prestige film products and cultural valiance for individuals who innovate.

For the departing comments of the current investigation into Chinese art cinema, we can broaden our field of view and ask: what is the significance of pursuing film art in the Era of Reform? What does the formation of the Chinese art cinema tell us about contemporary Chinese society?

The formation of this new film practice was broadly enabled by the social changes and particular industrial dynamics of the 1990s. It should be emphasized that the art wave itself also contributed to the demand for changes from the bottom up and helped push the reforms forward, which eventually led the field to greater autonomy and diversification in the

new millennium. More importantly, the films that were made, a mixture of personal expressions and social commentaries with stylistic innovation, generate the indestructible cultural values as a direct articulation of humanity, which will transcend any past and future political and economic changes.

The localized and historicized analysis focusing on the structural changes of the field sheds new light on the mechanism of the cultural production after China undertook the unprecedented social experiment of “Socialism with Chinese Characteristics.” The art film practice, which simultaneously wrenches cultural, political, and commercial demands, epitomizes the struggles and progress occurring in the cultural sphere. As we see from the formative years of Chinese art cinema, the Socialist film system played both an enabling and hindering role, the domestic film market was both a friend and foe, international film festivals were both a blessing and a curse, and the filmmakers were truly brave and strategic at the same time. In this age of extraordinary transformation, the case study of Chinese art film demonstrates the complexity of the Chinese cultural experience.

BIBLIOGRAPHY

- “Diliudai daoyan de jiti bengkuai” [The Collective Collapse of the Sixth Generation Directors]. *Nandu yule zhoukan* [Southern Metropolis Entertainment Weekly], no. 25, 2010 (June 30, 2010): 62–65.
- Wang, Zhengyu. “Jia Zhangke fanji diliudai bengkuailun” [Jia Zhangke Rebutts the Sixth Generation Collapsing Theory]. *Yangcheng wanbao*. July 24, 2010. <http://ent.qq.com/a/20100724/000163.htm> (accessed January 30, 2018).
- Yuan, Lei. “Duli dianying qijunzi lianming shangshu dianyingju; 11.13 zuotanhui neimu shoudu fuchu shuimian” [Indie Seven Gentlemen Petitioned to Film Bureau; 11.13 Forum Inside Story Broke]. *Nanfang dushibao* [Southern Metropolis Daily]. December 4, 2003: B52–53.

INDEX¹

NUMBERS AND SYMBOLS

1949–1966/17 years/seventeen years, 47, 69
1949–1978, 5, 41, 65
1980s, 1, 2, 6, 9, 11–13, 13n24, 16, 17, 19, 21, 23, 24, 26–30, 33, 41, 49–51, 55, 60, 61, 65, 66, 68, 70, 71, 71n12, 71n13, 76–80, 84, 86, 92–94, 96–98, 100, 102–104, 108, 110, 111, 115, 116, 125, 128, 134, 157, 159, 168, 173, 175n29, 177, 187, 195, 198, 214, 215
1990–2003, 4, 16
1990s, 1–4, 7–10, 15–25, 18n38, 27–29, 31–34, 41, 46, 49–51, 53–55, 60–62, 65–70, 71n14, 72–76, 78–86, 89–92, 95, 100, 104, 105, 107–109, 111–113, 115, 117–119, 125, 126, 128, 133, 134, 138, 155, 157–163, 167, 170, 172, 187, 188, 191, 192, 195, 197, 198, 200, 210, 213–218

A

Aesthetics, aspect of Chinese art films, 2, 9, 10, 16, 31, 32, 74, 145, 214
Ah Nian, 74, 126
Alternative
 film, 3, 28, 41, 65
 film categories, 90
 film culture, 18
 production, 66, 67, 86
Amateur filmmaking, 164–166
Andrews, David, 89, 92n10, 92n11
Anti-Capitalist Liberalization, 68
Anyang Orphan, 100
Art for art's sake, 91
Astruc, Alexandre, 92, 92n12, 93, 96
Auteurism, 27, 91–98, 92n11, 93n16, 119
Auteur theory, 33, 92–94, 96, 98

B

Bai Jingsheng, 102
Bans, 11, 24, 47, 79, 81n32, 113

¹Note: Page numbers followed by 'n' refer to notes.

- Barme, Geremie, 19
 Baumann, Shyon, 23, 92n10, 102
 Becker, Howard, 22
Before Born, 209, 211
Beijing Bastards
 music performance, 132–134
 plot, 130
 raw production, 132, 134
 youth subculture, 132, 133
Beijing Bicycle, 112
 Beijing Film Academy (BFA)
 curriculum, 101–103
 exclusivity, 99–101
 history, 98
 Berlin International Film Festival, 3,
 3n3, 29, 106, 110, 111
 Bi Gan, 216
Bicycle Thieves, 14
Black Coal, Thin Ice, 3n3, 216
Blind Shaft, 100, 188
Blue Kite, The, 21, 72, 111, 198
 Bordwell, David, 12, 14, 30, 93
 Bourdieu, Pierre, 16, 23, 66, 91
 Distinction, 23
 Field of Cultural Productions, 16
 Box office revenue
 individual pictures, 56
 national, 55, 57, 58
 Breakup Buddies, *The*, 215
Bumming in Beijing, 78
Butterfly Smile, 198
- C**
 Cai Chusheng, 116
 Cannes International Film Festival, 3,
 3n3, 21, 29, 81n32, 106, 109,
 111, 112, 114, 216
 Capital
 1990s, 55, 56, 80
 2000s, 58, 84
 2010s, 59
 Central buying and underwriting
 (*tonggou baoxiao*), 47, 48
 Changsha meeting, 67, 68
 Chen Kaige, 3n3, 20, 21, 70, 72,
 95, 111, 115, 161, 163, 167,
 198, 214
 Chicken Poet, 211
 Childhood memory
 (tongnian wangshi), 117
 China Film Corporation/China Film
 Group Corporation, 46–48,
 46n20, 47n22, 51, 52, 56, 57,
 59, 198, 218
 Chinese art film
 dual characteristics, 10–11, 33
 original Chinese definition, 9, 10
 purpose of using this concept, 8
 relationship with the mainstream,
 1, 14–16
 Western definition, 9
 Western influence, 11–14
 Chinese commercial cinema, 2, 4,
 8–10, 13, 15, 16, 67–69, 67n3,
 84, 85, 107, 110, 114, 159n5,
 215, 217, 218
 Chinese film system, 5, 16, 25, 61, 66
 Chongqing Blues, 216, 217
 City of Life and Death, 215
 Clark, Paul, 44, 97
 Consecration, 24, 27, 29, 33, 66,
 89–119
 Corliss, Richard, 11
 Corporatization,
 of film studios, 55–60
 Crazy Stone, 215
 Cucao (rough), 165
 Cui Jian, 75, 130, 131, 133
 Cui Wei, 116
 Cultural Revolution, 4, 6, 12, 27, 48,
 49, 61, 69, 96, 98, 104, 105,
 111, 113, 115, 194–196, 195n2
 Curse of the Golden Flower, 1, 21

D

Dai Jinhua, 70n10, 90, 94, 159
Days, The
 emotion and relationship, 135
 lack of drama, 135
Decisive Engagement Trilogy, 68
 de Valck, Marijje, 106, 106n55
 Deng Xiaoping, 6
Devils on the Doorstep, 79, 83
Dianying guanli tiaoli, 55
Dirt, 72, 77, 79, 147
 Dogme 95, 21
 Dou Wei, 133
Double Life of Veronique, The,
 152, 193
Driverless, 216

E

East Palace, West Palace, 82, 130, 161,
 162, 202
 Entertainment films, 4, 10, 15, 34,
 67–69, 67n3, 84, 85
 Exploitation films, 59, 89
 Expressionism/expressionist style/
 expressionist elements, 22, 30–34,
 125, 126, 129, 130, 135–138,
 140–142, 144–146, 153,
 191–211
 Extrinsic principles, 66

F

Fan Bingbing, 109
Farewell My Concubine, 3n3, 21,
 72, 111
 Feng Xiaogang, 67, 69, 95, 116
 “Ferocious Animals,” 194
 Field
 of Chinese film production, 66, 67,
 162, 164
 of cultural production, 15, 16,
 44, 66

Fifth Generation cinema, 2, 6, 13, 16,
 17, 19–21, 22n46, 26, 65,
 71–73, 71n12, 71n14, 75,
 78, 86, 98, 102, 105, 115–117,
 125, 157

Film Bureau
 establishment, 4, 27, 45
 MRFT, 50
 SAPPRT, 50
 SARFT, 50, 51, 213
 talk with independent
 filmmakers, 198

Film categories/categorization, 2, 4,
 8, 9, 22, 69, 79, 89, 90, 95, 98

Film culture, 8, 9, 13, 18, 19, 27,
 41, 59, 60, 74, 82, 214, 215,
 217, 218

Film education, 13, 72, 105, 106, 116

Film industry reform

breakthrough and setback
 (1993–2002), 51–54

full scale corporatization
 (2002–present), 55–60
 tryout (1980–1993), 50–51

Film market, 7, 55, 58, 80, 109,
 112, 219

First art wave, 2, 20–22, 70, 71, 73,
 86, 103, 214

Formalism, 72, 145, 161, 185, 188

Fourth Generation directors, The, 70,
 70n10, 110, 116, 157, 158

Frey, Mattias, 89

Frozen, 78

G

Galt, Rosalind, 8, 9, 31, 107
 Generational naming, 92, 94,
 115–118

Getihu, 77

Girl in Red, The, 110

Gu Changwei, 116, 175

Gu Zheng, 34, 165

H

- He Jianjun, 22, 31, 32, 74, 78, 81, 82, 112, 129, 197–200, 197n3, 202, 203, 205, 211, 213, 213n1
- He Qun, 116
- Hero*, 21, 69, 70, 84
- Hero Hero*, 21
- High culture fever, 6, 75
- Hollywood blockbusters, 15n31, 52, 62, 68, 165, 166, 185
- Hong Kong International Film Festival
- Horse Thief*, 21, 70, 94, 95
- Hu Jintao, 7
- Hu Mei, 70
- Hu Xueyang, 117, 125, 128, 163
- Huang Jianxin, 21, 70
- Huo Jianqi, 82, 116, 175

I

- Incense*, 215
- Independent
- cinema, 13, 17, 18, 78, 81, 130, 159, 160, 218
 - documentary movement, 74, 75
 - filmmakers, 66, 78, 81–83, 81n30, 85, 113, 198, 203, 213, 214
 - films, 9, 11, 25, 72, 74, 79, 80, 82, 83, 135, 142, 198, 202, 203, 218
 - production, 2, 7, 11, 22, 24, 25, 27, 29, 32, 33, 41, 66, 74–83, 85, 86, 112, 127, 129, 130, 134, 138, 146, 213
- Independent production
- de facto independent production, 80
 - individualization, 80
 - pure/hardcore independent production, 79, 80
 - quasi-independent production, 7, 79
 - semi-independent production, 79

- Institutional aspect of Chinese art films
- consecration, 24, 27
 - lack of consumption, 24
 - separation of production, 24, 26
- International film festivals
- career of individual filmmakers, 107
 - domestic reception, 108, 217
 - geopolitical power, 29
- In the Heat of the Sun*, 53, 69, 192–197
- In the Wild Mountains*, 110
- Intrinsic principles, 66
- IPO, 58, 59
- I Wish I Knew*, 216

J

- Jia Zhangke, 1, 3n3, 9, 14, 22, 31, 32, 34, 72, 72n15, 74, 76, 83–85, 90, 100, 105, 111, 114, 118, 125, 127, 129, 135, 157, 159–164, 160n8, 166–173, 175, 177–179, 184, 185, 187, 188, 191, 192, 194–197, 199, 202, 207, 209, 210, 213–217, 213n1
- Jiang Wen, 32, 79, 83, 194–196, 211

K

- King, Geoff, 19
- King of Children*, 198
- Kovacs, Andras Balint, 10, 30, 31

L

- Leitmotif films, 4, 15, 67, 67n3, 68, 68n6, 70, 78, 85, 96, 215
- Letter from an Unknown Woman, A* (2005), 215
- Li Daoxin, 94
- Li Ming, 73, 74
- Li Qiankuan, 96

Li Ruijun, 216
 Li Xin, 74, 126, 128, 163
 Li Yang (Scholar), 13n24
 Li Yang (Director), 100, 188
 Li Zhang, 76
 Lin Shaoxiong, 72, 73n16
 Lou Ye, 14, 22, 72, 74, 77, 81n32,
 82, 126, 128, 130, 136, 145,
 146, 148, 152, 163, 167, 192,
 213, 213n1, 215, 215n2, 217
 Lu Chuan, 215
 Lu Le, 79, 83, 213n1
 Lu Xuechang, 4, 74, 78, 128
Lunar Eclipse, 22, 83, 192–197, 211

M

Mainstream, 1, 7, 8, 13–16, 19, 20,
 27, 29, 33, 46, 74, 75, 80, 85, 86,
 89, 90, 92, 108, 116, 118, 126,
 128, 138, 140, 141, 145, 175,
 191, 198, 200, 202, 214, 215
Making of Steel, The, 78
Mama
 documentary elements, 140, 141
 expressionist elements, 142
 production origin, 128, 130
 Mao Zedong, 2, 2n1, 6, 42–45, 49
 McGrath, Jason, 19, 19n39, 30n69,
 160, 161, 167n23
 Meeting/Forum of 2003 between the
 Film Bureau and independent
 filmmakers, 4
 Meng Jinghui, 211
Mongolian Pingpong, 215
Mr. Zhao, 79, 83

N

Nanfang Weekend, 217
 Neale, Steve, 3, 14, 89
Neighbor (1981), 103

Neorealism, 15, 31, 102, 115
 New documentary movement, 32, 73,
 78, 129, 158–161, 187
 New realist style, 30, 31, 34, 126,
 130–135, 160, 161, 188
 New Year pictures, 67, 69, 95
 Ni Zhen, 4n6, 28n58, 67, 79
 Ning Hao, 215
Not One Less, 3n3, 111, 160
 Nowell-Smith, Geoffrey, 33

O

Ong, Aihwa, 76
On the Hunting Ground, 94
 Open-door policy, 6, 76
Orphan of Anyang, The,
 100, 141, 188

P

Piaoliang mama, 141
 Pickowicz, Paul, 11, 20n45, 80
Pirated Copy, 198
Platform
 ellipses, 175, 177
 formalism, 161
 narrative, 173–178
 passage of time, 175, 176
 plot, 175, 177, 179
 Positions, 16, 17, 28, 30, 44, 65–67,
 74, 85, 93, 108, 126, 129, 164,
 178, 179, 182, 186, 191, 197,
 207, 209, 218
Postman, 22, 81, 82, 197–203,
 205, 210
 Power, 29
 Private media companies
 Alibaba, 60
 Baidu, 60
 Enlight, 57, 58
 Huayi Brothers, 57, 58

Private media companies (*cont.*)

Le Vision, 58

Polybona, 58

Tencent, 60

Wanda, 60

Privatization, 76

Q

Quality works (*jingpin*), 54, 68

R

Rainclouds over Wushan, 22, 25, 79,
82, 203–211

Raise the Red Lantern, 20, 34, 72,
109, 111, 166, 198

Realist/realism (*xianshi zhuyi*)

humanistic realism, 158

neorealism, 32, 105

Socialist realism, 31, 157, 158, 193

Red Beads, 78, 82, 112, 198, 202–211

Red Sorghum, 3n3, 21, 70, 110

Reform Era, 2, 5, 13, 17, 24, 31, 41,
61, 98, 108, 203, 214

Research Institute of Performance,
27, 98

Restrictive production, 66, 91

River People, 198, 199, 211

Roots-seeking movement, 71, 71n11,
71n12, 78

Rotterdam International Film Festival,
81, 81n30, 112, 130, 146, 192,
197, 198n5

S

Sacrifice of Youth, The, 104

Sarris, Andrew, 92, 92n12

Schatz, Thomas, 19, 19n41

Schoonover, Karl, 8, 9, 31, 107

Second art wave, 2–4, 7, 9, 15, 16, 18,
20–22, 25, 26, 29–33, 65, 66,

73–74, 82–83, 85, 86, 125, 126,
129, 135, 139, 140, 146, 149,
149n13, 157, 159, 160, 163, 187,
192, 194, 211, 214, 215, 217

Shanghai Dream, 112, 160, 175, 216

Shao Mujun, 13

Shi Runjiu, 118, 159

Silver Medalist, 215

Siska, William Charles, 30, 30n67

Sixth Generation cinema, 2, 4, 11, 17,
18, 22n46, 34, 74, 98, 128–130,
139, 146, 155, 159, 187

Socialist Era, 5, 7, 41, 57, 61

Socialist film system
disintegration, 76, 216

establishment, 16, 33, 71, 116

So Close to Paradise, 82, 130

Soft porn, 89, 203, 206

Song Hwee Lim, 93

*Southern Metropolis Entertainment
Weekly*, 216

State-owned studios/film studios,
55, 56, 69

Still Life, 1, 114, 160, 169, 178,
184–187, 214, 216

Story of Qiu Ju, The, 3n3, 34,
111, 160

Stringer, Julian, 108

Style spectrum, 17, 30, 32, 125, 126

Sun Also Rises, The, 211

Sun Yu, 116

Sun Zhou, 141, 145

Sung-Sheng Yvonne Chang, 19

Suzhou River

documentary footages, 148

narrative structure, 147

opening montage, 148–150

plot, 146

storytelling, 150

two women, 153, 193

videographer narrator,

147, 148, 152

Systematic approach, 16, 17, 30

T

- Teng Jinxian, 68
 Theaters/theater circuits, 6, 54, 57–60,
 71, 78, 91, 103, 112, 162, 218
 Thessaloniki International Film
 Festival, 111
 Tian Zhuangzhuang, 21, 27, 27n57,
 70, 72, 81n30, 94, 95n20, 98,
 111, 115, 163, 195n2, 198
 Tiananmen Crackdown of 1989, 6,
 21, 67, 108, 129, 134, 204
Tiaokuaiifenge, 59
 Tokyo International Film Festival, 111
To Live, 21, 44, 70
Tongyi (Unity), 26, 45
 Truffaut, Francois, 92, 93, 105
 Tudor, Andrew, 8, 9n13, 12, 91n10
Tuya's Marriage, 3n3, 112, 160,
 211, 216
24 City (2008), 184–187

U

- Urban Cinema, 18, 159n5

V

- Vancouver International
 Film Festival, 112
Vertigo, 82, 146, 152, 153, 192, 193

W

- Wang Chao, 188, 213n1
 Wang Guangli, 83, 159
 Wang Quan'an, 3n3, 22, 83, 112,
 160, 192, 211, 216
 Wang Shuo, 194
 Wang Xiaoshuai, 14, 22, 72, 72n15,
 74, 75, 78, 79, 82, 85, 111, 112,
 118, 126, 128–130, 135,
 137–139, 160, 163, 167, 175,
 194, 213, 213n1, 215–217

- Wasted Times*, 215
Weekend Lover, 72, 77, 128,
 145, 147
Weiqing shaonu, 145
White Deer Plain, 211
Wolf Warrior II, The, 84
Woman from the Lake of Scented Souls,
The, 111
 Work units (*danwei*), 54, 77
World, The, 9, 184–187, 214
 World Trade Organization (WTO),
 7, 15n31, 54, 61, 213
 Wu Wenguang, 78
 Wu Yigong, 70
 Wu Ziniu, 70

X

- Xianchang* (on the scene), 161, 165
 Xi Jinping, 7
 Xiao Guiyun, 96
Xiao Wu
 casting, 169, 170
 dialect, 170, 171
 formalism, 178–184
 music, 172
 plot, 166
 production background, 170
 setting, 167
 sound, 171
 Xiaobing Tang, 44, 45, 45n14
Xiaoshan Goes Home, 165
 Xie Fei, 3n3, 111, 116
 Xie Jin, 95, 116
 Xin Yukun, 216
 Xu Jinglei, 215

Y

- Yan'an talk/socialist film philosophy,
 42–45, 49
 Yan Xueshu, 70, 110
 Yang Yanjin, 70

- Yellow Earth*, 20, 21, 70, 72, 72n15, 115n70, 163
- Ying Liang, 216
- Ying Zhu, 19, 71n11
- Yingjin Zhang, 18n36, 18n38, 19, 19n39, 22n46, 108
- Youth Experimental Film Group, 34n75, 90n5, 105, 164, 165n17, 169n24
- Youth subculture, 65, 78, 159
- Z**
- Zhang Huijun, 101, 101n37, 102, 104, 105
- Zhang Junzhao, 70
- Zhang Ming, 22, 31, 79, 127, 129, 203, 206–209, 211, 213, 213n1
- Zhang Nuanxin, 70, 70n10, 102, 103, 110, 116
- Zhang Shichuan, 116
- Zhang Xianmin, 79, 198, 198n4, 206, 213n1
- Zhang Yang, 118, 126, 163, 216, 217
- Zhang Yimou, 1, 3n3, 21, 34, 44, 69, 70, 72, 95, 101, 109–112, 115, 160, 161, 163, 166, 167, 195n2, 198, 214
- Zhang Yuan, 9, 21, 22, 26, 31, 32, 53, 72, 74, 75, 77, 79, 82, 112, 126–130, 132–135, 139, 140, 146, 159, 161–163, 167, 202
- Zhang Zeming, 21, 70
- Zheng Zhengqiu, 116
- Zhuoyi Wang, 45n14