1. The urban generation: Chinese cinema and society and the turn of the twenty-first century Zhang Zhen 2007 Duke Uni

* Yingjin Zhang: Rebel without a cause? China’s new urban generation and postsocialist filmmaking

Chinese filmmaking in the new millennium, which is once again dominated by a tripartite division of – or, more precisely, a new alliance of – art, politics, and capital. P73

1. Remade in Hollywood: the global Chinese presence in transnational cinemas Kenneth Chan 2009 Hong Kong Uni

* Introduction: remaking Chinese cinemas, Hollywood style
* The global return of the Wuxia pian (Chinese sword-fighting movie)

The ideological impact of this genre should clearly not be underestimated, as cinematic fantasy is sutured into the cultural and political imaginary of China, particularly for the Chinese in diaspora. P75

On the one hand, a kind of cultural nationalism lured viewers to root for the film to triumph in Hollywood. On the other hand, the film’s success evoked suspicions of stereotyping, exoticism, traditionalism, and pandering to a Western gaze, a critique grounded in the methodologies of Edward Said’s anti-Orientalism. P76

Interviewed for a special “East Meets West” edition of Newsweek, Lee addresses the contention that *Crouching Tiger, Hidden Dragon* “is too Hollywood,” consequently betraying his cultural uneasiness. He frames is response by underscoring the film’s place in Hollywood’s system of production, which he claims limits the film’s aesthetic possibilities: “That was the only way to make this movie. Hollywood financed it, Hollywood was responsible for the aesthetics. … Is it Westernization or modernization? … In some ways modernization is Westernization. …but to be more Chinese you have to be Westernized, in a sense. You’ve got to use that tool to dig in there and get at it.” P78-79

…the production of these postmodern and transnational *wuxia pian*, resulting in the cultural politics of textual ambivalence and ambiguity, where a desire to please all can only risk the ultimate pleasing of none. Still, the box-office success of *Crouching Tiger, Hidden Dragon*, *Hero*, and *House of Flying Daggers* idealistically command the hope that this revival can and will challenge the markers of future *wuxia* classics to step up to the plate and bring the genre to greater heights. P103

1. Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age JASON MCGRATH 2008 Stanford Uni
2. Futures of Chinese cinema: technologies and temporalities in Chinese screen cultures 2009 Intellect

* Dai Jinghua, translated by Yiman Wang: Celebratory screens: Chinese cinema in the new millennium

Chinese cinema in 2005… Even though the number of films released in theatres has increased in recent years, most films that went through the tortuous process of censorship and successfully obtained the necessary ‘screen permit’ remained outside the theatre circuit. … the film posters remain dominated by Hollywood productions. P39

“Zhang Yimou Model”: mega amounts of investment, international crews, transnational locales, landscape spectacles, exaggerated icons of China plus myth-martial arts, maximally streamlined plots, expensive computer technologies and an unwavering Hollywood strategy. … the Zhang Model no longer aims at the ‘narrow gate’ of Chinese art cinema; nor does it follow the Third World Cinema’s small-budget strategy of mobilizing the victim’s language. Rather, it signals large-scale transnational commercial production. P40

‘wuxia pian’ is not just the only effective popular entertainment under many specific historical conditions, but also the only Chinese genre that transports well overseas. P41

* Shuyu Kong: Genre film, media corporations and the commercialization of the Chinese film industry: the case of ‘New year comedies’

In the socialist period prior to the 1980s, with the government financially supporting and institutionally monitoring film production and distribution, film genres were officially defined and authorized for propaganda and pedagogical purposes, and fixed quotas were assigned to state-owned film studios based on the subject matter of the films. P150

Genre films (such as New Year comedies) represent a conscious development of consumer-oriented cultural products by media corporations. P150

New Year comedies are films made especially for exhibition during the extended New Year period between Christmas and Chinese New Year. P151 (American box-office also surges at summer and Christmas season <http://www.nytimes.com/interactive/2008/02/23/movies/20080223_REVENUE_GRAPHIC.html?_r=3&> )

1998-1999, *Be There or Be Square* (Bujian busan), a Chinese version of *When Harry Met Sally*, was the single biggest domestically produced box-office hit ever. This was despite coming up against the Chinese release of the Hollywood blockbuster *Titanic*. P152

clever adaptations of different forms of popular culture, collective memories, satires of current affairs and frequent northern Chinese colloquialisms, with which audiences can emotionally identify and which they can enjoy much more effortlessly than any imported films. P154

For several decades prior to the 1990s, film production and distribution in China has been a state monopoly whose primary aim was to serve a social and political function rather than commercial interests. P155

Big corporations like Huayi Brothers use their marketing and promotional expertise to maximize returns on these ‘cultural commodities’.P157

Huayi and Feng Xiaogang’s films have set a new business standard for both advertising and films. … Huayi’s effective branding of Feng’s New Year comedies … has changed the nature of filmmaking in today’s China. P159

Despite the ongoing commercialization, the state still does not wish to relinquish its ideological and industrial control over the media and entertainment business. Another noticeable trend is the development of joint-stock media conglomerates which merge private and state enterprises to maximize the accumulation of political and economic capital. P160

* Olivia Khoo: Remaking the past, interrupting the present: the spaces of technology and futurity in contemporary Chinese blockbusters

Individual viewer who is actively participating in the retelling of a film and in turn bringing about a following of other viewers who consume his product outside the discourse offered by the official production. P244

A few years after China’s entry into the World Trade Organization, which ushered in a whole set of film industry reforms and enabled increased access to a global market of post-production, digital and visual effects (PDV) facilities. P245

Censorship, both internalized and externally imposed, directs a filmmaker’s subjects (and our viewing) towards a range of certain ‘acceptable’ narrative objects. P246

* Paola Voci: Multiple-screen realities

1. Chinese cinema in the age of advertisement: the filmmaker as a cultural broker Yomi Braester 2005

<http://journals.cambridge.org/action/displayFulltext?type=1&fid=338785&jid=CQY&volumeId=183&issueId=-1&aid=338784>