

Note 1: Please do not circulate the syllabus without the instructor's permission.

Note 2: This syllabus is subjected to changes. More readings/viewings may be added to the list. The final version will be distributed on the first day of class.

**Summer 2018: Fashion, Media, and Consumer Culture in Contemporary China**

Dates and Time: 16 - 27 July 2018 (Monday - Friday, 9 a.m.-12 noon)

Venue: Duke University

Course Instructor: Calvin Hui

Teaching Assistant: Libby Soucaze

This two-week course engages with fashion, media, and consumer culture to explore the radical transformations of China from the socialist through the post-socialist to the globalization periods. In particular, we will attend to the cultures of the design, consumption, production, and disposal of the clothing commodity. In the "Introduction," we will watch Wong Kar-wai's film *In the Mood for Love* to learn to do visual analysis. The course is then divided into two parts. In Part A "Fashion, Media, and Chinese Consumer Culture," we will watch Jia Zhangke's documentary *Useless*, a trans-media engagement with Ma Ke's fashion "Useless," to examine the commodity chain of fashion. Then we will explore Chinese culture and society from the 1960s through the 1980s to the early 2010s. Specifically, we will analyze Xie Tieli's film *Never Forget* to glimpse the predicaments with which Chinese socialism was confronted at the dawn of the Cultural Revolution. By watching Huang Zumo's film *Romance on Lushan Mountain*, we will address how the cinematic representation of fashion, romantic love, and consumption uncovers the contradictions of China's economic reforms. In addition, we will watch contemporary fashion films such as Xu Jinglei's film *Go! Lala Go!* to explore how social debates about fashion, love, and consumption unravel the contradictions of global China. Afterward, we will delve into production and labor (i.e., what comes before consumption). By analyzing documentaries such as David Redmon's *Mardi Gras: Made in China*, Qin Xiaoyu and Wu Feiyue's *Iron Moon*, and Ho Chao-ti's *My Fancy High Heels*, and by reading ethnography, we will investigate the lived experience of (woman) migrant factory workers. In Part B "Copycat China," we will explore various copycat (*shanzhai* 山寨) cultures, including paintings, architecture, and performance. We are particularly interested in how the "fake" and "counterfeit" can offer an alternative space to explore the cultural politics of postmodernity, globalization, and transnationalism, and China. In this part, we will explore how the copy reveals more than the original, how the fake can be more telling than the real; and how lies can be potentially more interesting than truths. The conclusion is designed as a writing workshop to help students complete their final papers. Note: Active class participation is expected and required.

Introduction	Introduction and Exercise in Visual Analysis	1 Day
Part A	Fashion, Media, and Chinese Consumer Culture	
	- The Commodity Chain of Fashion	1 Day
	- The Socialist Period (1960s)	1 Day
	- The Economic Reforms Period (1980s and 1990s)	1 Day
	- The Globalization Period (Late 2000s and Early 2010s)	1 Day
	The Repressed Undersides of Consumer Culture	
	- Production and Labor	1 Day
Part B	Copycat China	
	- Existing Scholarship on Chinese "Shanzhai" Cultures	1 Day
	- Architecture and the City	1 Day
	- Paintings	1 Day
	- Performance (and Research Paper Writing Workshop)	1 Day

## Course Materials

The course materials (e.g., readings) will have been uploaded to the course website. Please watch the films and documentaries on your own. ☺

## Grading

Class Attendance + Active Class Participation	20%
One Group Presentation	20%
Paper I	30%
Paper II	30%

## Introduction

### **Day 1: Exercise in Visual Analysis**

#### Watch

WONG Kar-Wai (王家卫), *In the Mood for Love* (*Huayang nianhua* 花样年华) (2000) [Film]

## Part A: Fashion, Media, and Chinese Consumer Culture

### **Day 2: The Commodity Chain of Fashion**

#### Watch

MA Ke (马可), “Useless” (*Wuyong* 无用) (2007) [Fashion]

Website: <http://www.vam.ac.uk/content/articles/f/fashion-in-motion-ma-ke-wuyong/>

JIA Zhangke (贾樟柯), *Useless* (*Wuyong* 无用) (2007) [Documentary]

Annie Leonard, *The Story of Stuff Project*

“The Story of Stuff.” <http://www.storyofstuff.org/movies-all/story-of-stuff/>

“The Story of Cosmetics” <http://www.storyofstuff.org/movies-all/story-of-cosmetics/>

“The Story of Electronics” <http://www.storyofstuff.org/movies-all/story-of-electronics/>

“The Story of Bottled Water” <http://www.storyofstuff.org/movies-all/story-of-bottled-water/>

#### Read

Calvin Hui, “Dirty Fashion: Ma Ke’s Fashion “Useless”, Jia Zhangke’s Documentary *Useless*, and Cognitive Mapping” (2016) [Essay]

### **Day 3: The Socialist Period (1960s)**

#### Watch

XIE Tieli (谢铁骊), *Never Forget* (*Qianwan buyao wangji* 千万不要忘记) (1964) [Film]

ZHAO Ming (赵明), *The Young Generation* (*Nianqing de yidai* 年轻的一代) (1965) [Film]

LING Zhihao (凌之浩), Zhang Huijun (张惠钧), *The Young Generation* (*Nianqing de yidai* 年轻的一代) (1976) [Film]

WANG Ping (王苹) and GE Xin (葛鑫), *Sentinels Under the Neon Lights* (*Nihongdeng xia de shaobing*) (霓虹灯下的哨兵) (1964) [Film]

\* For *The Young Generation*, please watch either the 1965 or the 1976 version.

### Read

CAI Xiang (蔡翔), *Revolution and its Narratives: China's Socialist Literary and Cultural Imaginaries (1949-1966)* (Selections) [Essay] (Note: The original book is in Chinese. You may refer to the Chinese version.)

TANG Xiaobing (唐小兵), "The Historical Anxiety of Never Forget – the Anxiety of the Everyday Life and Modernity" (1993) [Essay in Chinese]

Tina Mai Chen, "Proletarian White and Working Bodies in Mao's China" (2003) [Essay]

CHEN Yun (陈耘), *The Young Generation (Nianqing de yidai 年轻的一代)* (1965) [Drama]

## **Day 4: The Economic Reforms Period (1980s and 1990s)**

### Watch

HUANG Zumo (黄祖模), *Romance on Lushan Mountain (Lushan lian)* (庐山恋) (1980) [Film]

LU Xiaoyu (陆小雅), *The Girl in Red (Hongyi shaonü 红衣少女)* (1985) [Film]

Sally Ingleton, *Mao's New Suit* (1997) [Documentary]

### Read

MENG Yue, "Female Images and National Myth" (1993) [Essay]

Ban Wang, "Desire and Pleasure in Revolutionary Cinema" (1997) [Essay]

Jianmei Liu, "Love Cannot be Forgotten" in *Revolution Plus Love* (2003) [Essay]

Rey Chow, "Fetish Power Unbound: A Small History of 'Woman' in Chinese Cinema" (2013) [Essay]

## **Day 5: The Globalization Period (Late 2000s and Early 2010s)**

### Watch

XU Jinglei (徐静蕾), *Go! Lala Go! (Dulala shengzhi ji 杜拉拉升职记)* (2010) [Film]

FENG Xiaogang (冯小刚), *Personal Tailor (Siren Dingzhi 私人定制)* (2013) [Film]

---, *The Dream Factory (Jiafang yifang 甲方乙方)* (1997) [Film]

---, *Big Shot's Funeral (Dawan 大腕)* (2001) [Film]

### Read

Marco Fumian, "Chronicle of Du Lala's Promotion: Exemplary Literature, the Middle Class, and the Socialist Market" (2016) [Essay]

Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytical Experience" (1949) [Essay]

Louis Althusser, "Ideology and Ideological State Apparatus (Notes Towards an Investigation)" (1969) [Essay]

Slavoj Žižek, *The Sublime Object of Ideology* (1989) (Selections) [Essay]

### Recommended to read

Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (1984) [Essay]

## **Day 6: The Repressed Undersides of Chinese Consumer Culture: Production and Labor**

### Watch

David Redmon, *Mardi Gras: Made in China* (2008) [Documentary]

QIN Xiaoyu (秦晓宇), WU Feiyue (吴飞跃), *Iron Moon (Wode shipian 我的诗篇)* (2015) [Documentary]

HO Chao-ti (HE Zhaoti 贺照缌), *My Fancy High Heels (Wo'ai gaogeixie 我爱高跟鞋)* (2010) [Documentary]

### Read

- Gilles Deleuze, "Postscript on the Societies of Control" (1992) [Essay]  
YAN Hairong, "Neoliberal Governmentality and Neohumanism: Organizing Suzhi/Value Flow through the Labor Recruitment Networks" (2003) [Essay]  
Aihwa Ong, "Latitudes, or How Markets Stretch the Bounds of Governmentality" in *Neoliberalism as Exception: Mutations in Citizenship and Sovereignty* (2006) [Essay]  
PUN Ngai (潘毅), "Imagining Sex and Gender in the Workplace" in *Made in China: Women Factory Workers in a Global Workplace* (2006) [Essay]  
YAN Hairong (严海蓉), "A Mirage of Modernity: Pas de Deux Consumption and Production" in *New Masters, New Servants: Migration, Displacement, and Women Workers in China* (2008) [Essay]  
Lisa Rofel, "Temporal-Spatial Migration" in *Ghost Protocol* (2016) [Essay]  
Wanning Sun, *Maid in China* (2010) (Selections) [Essay]

## **Part B: Copycat China**

### **Day 7: Theorizing the Copycat (e.g. Fashion, Cell Phones)**

#### Read

- Yu Hua (余华), "Shanzhai" (山寨) in *China in Ten Words* (2011) [Essay]  
Jean Baudrillard, "Simulacrum and Simulations" (1988) [Essay]  
Fan Yang, "From Bandit Cell Phones to Branding the Nation: Three Moments of Shanzhai in WTO-era China" (2016) [Essay]  
Chang Hsiao-hung (張小虹), "Fake Logos, Fake Theory, Fake Globalization." (假名牌、假理論、假全球化) (2004) [Essay]

### **Day 8: Architecture and the City**

#### Watch

- Barbie MacLaurin, *Paul Merton in China* (2007) (Selections) [TV Documentary]  
JIA Zhangke (贾樟柯), *The World (Shi jie 世界)* (2004) [Film]

#### Read

- Calvin Hui, "Decaffeinated England: Thames Town and its Discontents" (2016) [Essay]

#### Research

- "Hallstatt" in Huizhou's suburbs, Guangdong, China  
"Tianducheng" in Hangzhou's suburbs, Zhejiang, China

### **Day 9: Paintings**

#### Read

- Winnie Wong, *Van Gogh on Demand: China and the Readymade* (2013) (Selections)

#### Watch

- YU Haibo and YU Tianqi, *China's Van Goghs* (2016)

China's Production-Line Painting Workshop (7 Minutes)

Website: [https://www.youtube.com/watch?v=O0\\_8F\\_znXnU](https://www.youtube.com/watch?v=O0_8F_znXnU)

China's Copy Painting Village (4 Minutes)

Website: <https://www.youtube.com/watch?v=NvesYh2zSDY>

讲述 大芬故事 (39 Minutes) (in Chinese): Website: <https://www.youtube.com/watch?v=8C9kjSReovo>

《岁月山河·深圳》 处女地 第三辑 深圳 恩怨大芬村 (in Chinese)

1) Website (29 Minutes):

<http://jishi.cntv.cn/people/shenzhen/classpage/video/20091220/100543.shtml>

2) Website (28 Minutes):

<http://jilu.cntv.cn/people/shenzhen/classpage/video/20091220/100542.shtml>

## **Day 10: Performance + Research Paper Writing Workshop**

### Watch

ZHANG Bingjian, *Xianchwengpin (Readymade)* (张秉坚: 现成品) (2008) [Documentary]

### Read

Nicholas de Villiers and Yongan Wu, "Readymade Mao: Impersonation and Affective Relations" (2016) [Essay]

Haiyan Lee, "Mao's Two Bodies: On the Curious (Political) Art of Impersonating the Great Helmsman" (2016) [Essay]