

THE NEW CHINESE DOCUMENTARY FILM MOVEMENT FOR THE PUBLIC RECORD

EDITED BY CHRIS BERRY, LU XINYU, AND LISA ROFEL

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Wu Wenguang was a primary school teacher and then a journalist for Kuming Television and China Central Television (CCTV), before making his first independent documentary, *Bumming in Beijing: The Last Dreamers* (1990), which is widely seen as inaugurating China's New Documentary Movement. In 1991, he founded the Wu Documentary Studio and in 1994 he co-founded The Living Dance Studio with his partner, the dancer and choreographer Wen Hui, with whom he often collaborates. Between 1996 and 1997, he published a desktop magazine, *Documentary Scene*, then founded and edited the independent monthly art magazine *New Wave* (2001). He has written three books inspired by his videos, and edited a three-part collection of critical texts entitled *Document*. In 2005, Wu and Wen established the Caochangdi Workstation, where Wu coordinated the *China Village Self-Governance Film Project*, a collection of ten documentaries in which villagers record the introduction of grassroots democracy in China. He continues to train young filmmakers at Caochangdi and has recently completed a second installment of the *China Village Self-Governance Film Project*.

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1 Introduction

Chris Berry and Lisa Rofel

If you turn on Chinese television today, you may be surprised. News reporting outside China often gives the impression that the country is still a tightly controlled propaganda culture. Yet, you will find dozens if not hundreds of different television channels, with a spontaneous, free-flowing style of reporting. Ordinary citizens are interviewed on the street and express their opinions in a sometimes stumbling and therefore clearly unrehearsed manner. Reporters do not speak as representatives of the Communist Party and government line, but as independent journalists. With hand-held cameras, they breathlessly investigate social issues and follow stories. While certainly monitored by the state and at no time oppositional, China's most popular medium adopts a more spur-of-the-moment style than many foreigners would expect. And if China's reputation for a rigorously policed internet limits your expectations, the local equivalent of YouTube — Tudou.com — may surprise you, too. Here a vibrant amateur version of the same on-the-spot style found in television reporting also dominates the scene. All kinds of videos stream off the screen, from personal videos and reflections on home life to oral history and recordings of local events — some of them contentious.¹

However, this wholesale transformation of public culture has been relatively ignored by academic work to date. Outside China, that may be because these kinds of materials do not circulate internationally as readily as blockbuster feature films or contemporary art. Inside China, that neglect began to change in 1997, with the publication of our co-editor Lu Xinyu's article on the "Contemporary Television Documentary Movement," followed by her 2003 book on the "New Documentary Movement" in general.² This work traced the major transformations that had occurred in all kinds of actuality-based visual culture — from television news to the internet — back to the beginning of the 1990s, and in particular to documentary film and video production. Not only had the topics, style, and production circumstances of documentary changed in China, but also the new documentary aesthetic has been at the cutting edge of changes elsewhere

in Chinese film, television, and video production. What you see today on Chinese television and at Tudou.com was pioneered by the New Documentary Movement from the early 1990s on.

Therefore, any attempt to understand China's visual culture today must start from an understanding of the New Documentary Movement. With this anthology, we attempt to follow Lu Xinyu's lead into the world of English-language Chinese film studies. So far, significant discussion of China's New Documentary Movement in English has been largely confined to articles and book chapters.³ Here, we bring together work by some of the main scholars writing on the topic to create a sustained focus on Chinese independent documentary in English for the first time. In this introduction, we will discuss the significance of the New Documentary Movement in two ways. First, we will try to indicate why it has taken such a central role in Chinese audio-visual culture over the last two decades. Second, we will consider it in its more recent digital form as a contribution to the debates about what cinema is in the digital era, and argue that this new Chinese digital cinema treasures immediacy, spontaneity, and contact with lived experience over the high levels of manipulability associated with the special effects culture of mainstream cinema. The history of the movement is outlined and analyzed in Lu Xinyu's first chapter for this volume, which follows on from this introduction. Looking back from today, she not only traces the development of the movement but also questions many of the assumptions that have been made about it so far. This introductory chapter, along with Lu Xinyu's historical overview and a chapter by Wu Wenguang, considered by many as the initiator of the New Documentary Movement, comprise Part I of this volume, which is meant to offer a broad introduction to the movement.

What is the New Documentary Movement and why has it been so important in China's visual culture? Before 1990 all documentary was state-produced, and took the form of illustrated lectures. Television news was delivered by newsreaders who spoke as the mouthpiece of the Communist Party and the government. There were no spontaneous interviews with the man (or woman) on the street, and no investigative reporting shows. Independent film production was impossible in an era where all the studios were nationally owned and controlled. The internet did not exist, and even the constitutional right to put up "big character posters" (*dazibao*) had been abrogated in 1978 in response to the Democracy Wall movement.⁴ However, the 1980s had witnessed a flourishing of independent thought and questioning of the status quo in response to both the disillusion with Maoism following the debacle of the Cultural Revolution (1966–1976) and the changing nature of relationships with the West that had followed.⁵ In 1990, former television station employee Wu Wenguang produced a no-budget independent documentary using borrowed equipment. Called

Bumming in Beijing: The Last Dreamers, it is analyzed in detail in B er enice Reynaud’s chapter in this volume, and noted in nearly all the others. *Bumming in Beijing* is a video film about artists who, like Wu, were struggling to survive independently outside the state system. This is now frequently cited as the first independent documentary to be made in China. Not only was the topic one unlikely to be covered by the relentlessly optimistic state studios and television stations. Furthermore, Wu used a hand-held camera, no artificial lighting, synch sound that was often unclear, and shot things as they happened. This spontaneous style was so unprecedented that it came to have a name of its own: *jishi zhuyi*, or on-the-spot realism, not to be confused with *xianshi zhuyi*, the type of highly orchestrated realism associated with socialist realism.



Figure 1.1. Zhang Xiaping’s nervous breakdown in Wu Wenguang’s *Bumming in Beijing*.

This nitty-gritty and low-budget *jishi zhuyi* style of realism became the hallmark of independent documentary in China, which took off rapidly through the 1990s. In her historical analysis of China’s New Documentary Movement in this volume, Lu Xinyu notes that most scholars writing on the topic have only included independent films like Wu’s in the New Documentary Movement. However, she questions this, noting that many of Wu’s friends and former colleagues working inside the state-owned television system were also beginning to experiment with a more spontaneous mode of documentary at around the same time. In other words, strikingly original though it was, *Bumming in Beijing* did not come out of nowhere. In her chapter, she locates its emergence in a larger

cultural context that also encompasses documentary photography and the new “Sixth Generation” of feature filmmakers, some of whom also took part in the New Documentary Movement.

Lu also notes that the term “New Documentary Movement” first appeared in 1992, a little while after the first films began to appear. This places the origins of the movement between two crucial dates in Chinese history: 1989 and 1992. Nineteen eighty-nine is the year of the Tiananmen Democracy Movement and its suppression. Nineteen ninety-two is the year that Premier Deng Xiaoping made his famous “Tour to the South,” in the course of which he called for increased development of the market economy. As we argue in our chapter in this volume, the 1989/1992 conjuncture shapes the cultural and artistic practices that have developed outside the new state-corporate hegemonic culture of China today. The former date signaled the suppression of a public oppositional movement while the latter presaged the commercialization of culture.

Maoist socialism had ended with the Chinese Cultural Revolution, but until the early 1990s, some still believed in the basic tenets of socialism — the official phrase was “socialism with Chinese characteristics”; meanwhile intellectuals analyzed forms of socialist alienation without rejecting socialism in its entirety. But many were disillusioned by the destruction they experienced through class struggle and continuous revolution, two basic tenets of Maoist socialism. After the Cultural Revolution, the Chinese state introduced reforms, hoping to stave off a potential crisis of legitimacy posed by this disillusionment. Economic reform eventually entailed a rejection of collective enterprise, the gradual promotion of a market economy, and the steady move toward privatization. These reforms were and are built on the premise of a continuity in the political system of governance coupled with a discontinuity in the state’s promotion of radical marketization and privatization.⁶ It would be misleading then to characterize the market economy in China as in opposition to the state.

Economic reform in the rural areas was somewhat distinct from urban reform. Rural reform, which occurred first between 1978 and 1984, entailed de-collectivization of communes, the partial decentralization of power to local governments, and the development of rural markets. Rural reform had certain unanticipated results: widespread corruption in the transfer of resources and an enormous tide of rural migrants who swept into the cities in search of work. Urban reforms entailed an analogous devolution of power to local governments and managers of state-run enterprises. As in the rural areas, the transfer of resources reorganized social relations, advantages, and interests. The small minority who benefited most visibly, including some managers but also diverse government cadres, eventually formed a new capitalist class.⁷

These reforms created new historical conditions: the marketization of power, inequalities in distribution and rent-seeking behavior, increasingly polarized income levels, the abolition of security in employment, and lack of reforms in social benefits. The reforms had contradictory effects: they enhanced ordinary people's sense of new possibilities but also increased frustrations with the new social inequalities that soon emerged. The Tiananmen demonstrations of 1989 were a response to these contradictions. The state's violent suppression of the 1989 protests led, paradoxically, to a widening of the reforms. For the first time, the state began to encourage foreign direct investment in China. By 2002, China had surpassed the United States as the favored destination for foreign direct investment. In turn, China began to invest in other countries, as both government and private entrepreneurs searched for the natural resources that China's growing economy demanded. An emphasis on consumer and mass culture began to dominate urban life. Over the next decade, a majority of state-run enterprises were allowed to go bankrupt and massive numbers of urban workers, who thought they had garnered the "iron rice bowl" of lifetime employment, found themselves permanently unemployed.⁸

This rapidly changing historical context, with its stark contrasts, provides the impetus and the rationale for the New Documentary Movement, in the political, social, and technical senses of the term "movement." It addressed new political themes, filmed social subjects marginalized by mainstream and official media, and transformed audio-visual culture in China, including not only independent documentary and amateur work on the internet but also broadcast television and fiction feature film production.

The people making independent documentaries were friendly with former colleagues in television stations, and in many cases they themselves were continuing to work in those stations. New TV series such as *Oriental Horizon*, a Chinese news magazine show in the mode of the famous American CBS show *60 Minutes*, pursued many elements of on-the-spot realism. Combined with investigative tendencies, the results were immediate hits with audiences.

Other independent documentarians had friends who were young filmmakers, some of whom were also striking out on their own outside the state-owned industry. For them, on-the-spot realism also provided a signature style different from what had gone before. They felt a need to mark themselves out from two earlier tendencies. On the one hand, there was the socialist realist tradition, which had the glossy aspirational look of Hollywood but narratives driven by class struggle rather than individualized psychology. On the other hand, there were the highly stylized works of the Fifth Generation, which had marked themselves out from socialist realism by use of unusual angles, virtuoso visual design, and settings in the exotic border areas or the past. The so-called Sixth Generation,

who started working in the 1990s, used on-the-spot realism to create their own signature style, along with contemporary urban settings. Even Zhang Yimou himself picked up the observational documentary trend in the opening sequence of *The Story of Qiu Ju* (1992), placing a heavily disguised Gong Li among the rural crowds and filming her with hidden cameras.⁹

Zhang Yimou's adoption of the New Documentary Movement style in *The Story of Qiu Ju* is early evidence of its wide impact. If you ask the average Chinese citizen about Wu Wenguang and *Bumming in Beijing*, or indeed most of the other films and filmmakers discussed in this volume, they will probably have no idea what you are talking about. But they certainly will know *Oriental Horizon*, and the makers of *Oriental Horizon* know Wu and the other documentary independents. In other words, the core films and filmmakers of the New Documentary Movement are an avant-garde. Like avant-gardes all over the world, they often set the pace and are best known in their field; while the general public might well recognize the innovations they have introduced, they would less likely be able to name artists and works.

In China, the public's knowledge of these works is further complicated by their unofficial nature and resulting difficulties of access. China's system of cultural production continues to bear the traces of its Maoist heritage in certain ways. In the Maoist era, the Communist Party and the state not only controlled cultural production but also set the agenda. Just as entrepreneurship has been encouraged in the wider economy now, so too, cultural producers initiate their projects rather than waiting for instructions from the state. However, it remains the case that nothing can be broadcast without approval from the censorship apparatus, and no film can be shown commercially in movie theaters without similar censorship approval. As a result, these works circulate through other channels. As well as pirate DVDs, legal ones exist of some films, because the DVD censorship authority is separate from that for films or broadcasting. Screenings occur in art galleries, university classrooms, and at other informal venues, as discussed further in our chapter and in Seio Nakajima's chapter in this volume. And, of course, many films can be downloaded. This means that while they may not be reaching a general public, they may be more easily found and seen in China than outsiders might expect. This circulation also helps to explain the ongoing wide cultural impact of the movement.

When the mini DV camera was introduced in about 1997, both the New Documentary Movement and its low-cost style received a further boost. The impact of the mini DV was remarkable. First, it changed the mode of filmmaking. The small camera made one-person filmmaking possible. In his chapter translated for this volume, Wu Wenguang himself celebrates his experience of the DV camera as a personal transformation and even a salvation. This is not

because of the technical properties of DV, but because he feels it enables him to break through the barrier between the filmmaker and their subjects, creating a communal experience rather than a hierarchical one.

Another important transformation enabled by DV was the proliferation of the movement. Affordable to most middle-class people, relatively easy to use, and easy to edit for anyone with a home computer, the DV camera could be taken up by people with no professional training or experience. In the early days, it was possible for a visitor to know all the Chinese independent filmmakers and see their films. After the introduction of DV, even the leading filmmakers had difficulty keeping track of the scope and range of production. Jia Zhangke, who has continued to make independent documentaries at the same time as his feature films have won awards at festivals like Venice (*Still Life*, 2006), hailed the post-DV era in China as the “age of the amateur.”¹⁰

This intersection of on-the-spot realism in its various guises and the digital age makes China’s independent documentary movement more than the key force in China’s visual culture. It also makes it an important and different contribution to the international debate about digital culture and its impact upon what we call “cinema” today. In the People’s Republic of China, there was no earlier development of independent or amateur film culture with either 16mm or 8mm film. Therefore, when DV arrived in China soon after the upsurge of independent production, it not only enabled the growth of independent production, but also led to the identification of DV with the independent and amateur movement in its on-the-spot realism form. Around the turn of the century, China’s bookshops featured various titles on what was called the DV aesthetic, all of which also emphasized the idea of independent filmmaking and on-the-spot realism.¹¹

This Chinese understanding of the essence of DV stands in stark contrast to the common understanding in the United States and elsewhere in the West. This distinction can be exemplified by the contentions put forward by Lev Manovich in *The Language of New Media*. Here, Manovich notes that DV introduces the ability to manipulate the image at the level of the pixel. Whereas Chinese filmmakers and commentators valued DV’s ability to capture what was happening around them in a direct and unmediated way, Manovich emphasizes the ability to manipulate what is recorded in an almost equally direct manner. On this basis, he argues for a reconsideration of the history of cinema. Instead of the indexical or direct recording of reality as a watershed moment in which cinema marks itself out from painting, the digital and the possibility for the artist to manipulate every pixel provides cinema with a new lineage that once again places it within the long history of painting.¹²

Given Hollywood’s embrace of digital’s ability to be used for spectacular special effects, it is hardly surprising that many other authors have also focused

on similar aspects in their writings on DV.¹³ But this alternative appropriation of DV in the People's Republic should alert us to the fact that DV has no single essence, but already means different things in different places according to local circumstances.

Of course, the local significance of the New Documentary Movement in China goes beyond filmmaking, and is more fundamentally rooted in its commitment to record contemporary life in China outside any direct control of the state. That is, the New Documentary Movement filmmakers self-consciously fashion themselves as committed to a social practice that they hope will open up new public spaces for discussion of social problems and dilemmas in the post-socialist era. They have forged a novel space of social commentary and critique, not simply in the reception of the films by audiences but much more in the actual process of producing the documentaries. Most notably, this production process includes long-term relationships developed between filmmakers and subjects, in which the filmmaker might spend several years living with those being filmed, more in the manner of an anthropologist than of an investigative journalist. The social and political commentary of the film develops organically out of this relationship. These independent documentaries have the potential to craft a unique public space.

This striking manner of crafting documentary builds from a set of assumptions distinct from common understandings of documentary film in English-language academic writing. Film and video in general are considered to be a "representation" of reality. In consequence, many discussions of documentary ethics proceed from the assumption that the key issue for documentary is how to represent reality as accurately as possible. They ask how to minimize the impact of the documentary-making process on the reality that it is meant to represent. In the case of studies of activist documentary, the focus is on reception after the production of the film rather than its social engagement during production.

However, the independent documentary practice that has developed in China works from completely contrary assumptions. It understands documentary making as a part of life, not a representation separate from it. Furthermore, the documentarians see their work as part of the lives of their subjects, and they are concerned that their documentary making should be a social practice that helps those people.

Thus, many of the chapters in this volume join the move beyond the purely textual focus that continues to dominate mainstream film studies to address the social practices embedded in the films. The questions these chapters address include: Given the difficulties with independent filmmaking in China, can this practice provide an unexpected opportunity for ordinary citizens to make

themselves heard? How do these documentarians as well as their subjects grapple with the way power is at once open to contest and resistant to change? How do they articulate in the film- or video-making the production of politics, inequality, difference, and community? To what extent can we say that these documentarians are oppositional activists? How do they operate within specific institutional, historical, sociological, and ideological constraints? And how do the documentarians as well as the subjects within the documentary produce specific identities (national, regional and trans-regional, class, gender), cultural and ideological perspectives, and aesthetic values?

The chapters in Part II of the book, “Documenting Marginalization, or Identities New and Old,” address one of the most important features of the movement: attention to those hitherto neglected in China’s media. This aspect of the movement cannot be over-stressed. The suppression of public dissent after Tiananmen did not lead to a withering away of critical voices and the New Documentary Movement is a central place where they can be found. Due to the nature of these documentaries — the lack of voiceover and thus the seeming absence of ideological framing, coupled with the fact that the “common folk” speak in their own voices — the state has found it difficult to respond with direct intervention. Thus, the movement presents both implicit and explicit social and political critique. It also offers a sense of the contradictory emergence of new subjectivities as a result of the market economy and its transnational imbrications. In her magisterial chapter on Wang Bing’s *West of the Tracks*, Lu Xinyu examines the significance of his decision to look at the death of a heavy industry district that once symbolized the triumph of socialism. She argues that the film demands attention to the price being paid for marketization, in terms of both personal upheaval and the abandonment of socialist ideals. The film stands as a monument to the otherwise undocumented destruction that accompanies the more frequently celebrated construction that is going on in other parts of China. On the other hand, Chao Shi-Yan’s chapter focuses on social identities that have emerged with marketization, namely gay and lesbian sexual identities. He compares two films about lesbians, one produced by a self-proclaimed heterosexual woman, the other by a lesbian. Chao argues that while observational documentaries have addressed certain important political questions of representation in China, they raise other sorts of contradictions when questions of identity come into the picture. By identifying with lesbians, the filmmaker Shi Tou is able to experiment with styles of filmmaking that do not concern themselves with observational distance or objectification.

In the third part of the book, “Publics, Counter-Publics, and Alternative Publics,” we turn to the spaces the films circulate in, the spaces documented by the films, and the spaces they create. Independent films in China are shown in a

wide variety of spaces, including film clubs, university classrooms, and private homes. Seio Nakajima answers the often-raised question of whether and where these “independent” and therefore “underground” productions are screened in China, by conducting an ethnographic investigation of the film clubs of Beijing and their role in the circulation and discussion of the new documentary films. In his study he found at least four different types of film clubs in Beijing: (1) “politically oriented film clubs,” (2) “commercially oriented film clubs,” (3) “‘art for art’s sake’ film clubs,” and (4) “artistic, commercial film clubs.” Nakajima goes on to analyze the kinds of debates that occur in these spaces about the films that are screened. These debates address not only the distinctions between documentary and fiction film but also the influence of the West on Chinese filmmaking practices. Paola Voci examines the Beijing of the New Documentary Movement in “Blowup Beijing: The City as a Twilight Zone.” With allusions to Michelangelo Antonioni and the eponymous television series of the 1960s, Voci examines what she argues is a central feature of Chinese documentaries: their tendency to highlight the barely visible locations of Beijing’s marginal inhabitants. Unlike the conventional images of Beijing, these films make accessible an unofficial, unconventional, and unlikely Beijing. Finally, Berry and Rofel turn to the complicated question of the social and political status of these films. Rather than label them as “oppositional,” “underground,” or “resistance” films, we argue that “alternative,” understood in a specifically Chinese context, is the most appropriate nomination of the movement.

The chapters collected in the final section of the book, “Between Filmmaker and Subject: Re-creating Realism,” return to investigate in more detail some of the formal features of documentary film discussed at the beginning of this introduction. While many have noted the distinctive visual quality of the new documentary films, their aural qualities have been less frequently examined. Bérénice Reynaud rectifies this lacuna with detailed analysis of the voice and its complex deployments in *Bumming in Beijing*. In his chapter, Luke Robinson interrogates the often-noted turn to “private” filmmaking with the arrival of the DV camera, and, through analysis of key works, asks if this turn really means a retreat from the social or another way of approaching it. Finally, both Yomi Braester and Yiman Wang are interested in the ethical issues that have been coming to the fore with the development of the New Documentary Movement. Braester challenges the presumption of cinematic objectivity in the movement. He focuses on the many instances of intrusion by the filmmaker into the scene, including prodding subjects into action. Analyzing four films in detail, Braester not only raises questions about intrusions into others’ seemingly private lives but also demonstrates how these intrusive films rely on a notion of *auteur*ship that implicitly highlights the inherent theatricality behind the supposedly

spontaneous interactions in other documentary films. Wang examines “personal” documentaries made with the benefit of DV technology and the redefinition of documentary ethics that proceeds from them by configuring new relationships between the documentary maker and the subjects. She addresses two apparently contradictory statements by personal documentarians — an identificatory “I am one of them” and a theatrical “they are my actors” — to analyze the relations between experiencing, witnessing, and performance.

We hope that the chapters here will begin to draw the attention that China’s New Documentary Movement deserves in the international English-speaking world. Furthermore, we hope and believe that this volume will stimulate further debate, not only on the movement itself, but also on the wider culture that it has pioneered. There is an even more notable lack of work on the protean textual output of internet and amateur visual culture in China today, especially work that goes beyond issues of ownership and control to actually engage with the texts themselves. We hope this anthology will help to provide a springboard for more work of that nature. We would like to take this opportunity to thank all the filmmakers and the authors of the volume, as well as our editors and readers at Hong Kong University Press. We also thank the Pacific Rim Research Program of the University of California for funding that enabled our research for this volume.

Appendix 1: Biographies of Key Documentarians

Compiled by Chen Ting and Chris Berry

All those filmmakers whose works are discussed in any detail in the book are included in this appendix. Many of them, as noted, also produced experimental films or dramatic films. The listings focus on their documentary output.



Ai Xiaoming

Born in Wuhan in 1953, Ai Xiaoming studied at Central China Normal University and Beijing Normal University. She is a professor in the Department of Chinese Languages and Literature at Zhongshan University in Guangzhou, Guangdong Province, where she has also led the Sex/Gender Education Forum since 2003. She is a feminist academic, human rights activist, and documentarian.

- 2004 *White Ribbon*
- 2004 *Vagina Monologues* (co-directed with Song Sufeng)
- 2005 *Painting for the Revolution: The Peasant Painters of Hu County*
- 2005 *Tai Shi Village*
- 2006 *What Are You Doing with That Camera?*
- 2006 *Epic of Central Plains*
- 2006 *People's Representative Yao*
- 2007 *The Garden of Heaven* (co-directed with Hu Jie)
- 2007 *Care and Love*
- 2007 *Red Art* (co-directed with Hu Jie)
- 2008 *The Train to My Hometown* (co-directed with Hu Jie)
- 2009 *Our Children*



Chen Jue

Chen Jue was born in Beijing in 1961, and studied at the Beijing Broadcasting Institute. He began working for China Central Television (CCTV) in 1985. As a producer and director he has been involved in numerous innovative and award-winning programs and series, and in the early 1990s he was one of the pioneers of the New Documentary Movement within the television system.

- 1991 *Tiananmen* (TV series)
- 1992 *I Graduated!* (co-directed with Shi Jian for SWYC Group)



Cui Zi'en

Cui Zi'en is a research fellow at the Beijing Film Academy and a prolific writer of short stories, film criticism, screenplays, and other work, as well as a producer and director of independent dramatic, experimental, and documentary feature and short films. Only those works with documentary elements are listed below.

- 2003 *Feeding Boys, Ayaya*
- 2004 *Night Scene*
- 2007 *We Are the ... of Communism*
- 2009 *Queer China, "Comrade" China*



Du Haibin

Du Haibin was born in Shanxi Province in 1972 and graduated in still photography from the Beijing Film Academy. His documentary feature, *Along the Railroad Tracks*, won best film at the First Chinese Independent Documentary Festival and also a special prize at the Yamagata International Documentary Film Festival. His most recent film, *1428*, won best documentary at the 2009 Venice International Film Festival.

- 1998 *Dou Dou*
- 2000 *Along the Railroad Tracks*
- 2002 *Underneath the Skyscraper*
- 2005 *Beautiful Men*
- 2005 *Movie, Childhood*
- 2006 *Stone Mountain*
- 2007 *Umbrella*
- 2009 *1428*



Duan Jinchuan

Duan Jinchuan was born in Chengdu in Sichuan Province in 1962. He graduated from the Beijing Broadcasting Institute in 1984 and went to work in Tibet for Lhasa Television Station. He returned to Beijing to work as an independent documentary filmmaker in 1992, and established China Memo Films in 1998. One of the films in his Tibet Trilogy, *No. 16 Barkhor South Street*, was the first Chinese film to win the prestigious Grand Prix at the Cinéma du Réel festival in 1996.

- 1986 *Highland Barley*
- 1988 *The Blue Mask Consecration*
- 1991 *Tibet*
- 1993 *The Sacred Site of Asceticism* (co-directed with Wen Pulin)
- 1994 *The Square* (co-directed with Zhang Yuan)
- 1996 *No. 16 Barkhor South Street*
- 1997 *The Ends of the Earth*
- 1997 *The Men and Women of Jiada Village*
- 1999 *Sunken Treasure*
- 2002 *The Secret of My Success*
- 2005 *The Storm* (co-directed with Jiang Yue)



Hu Jie

Hu Jie was born in 1958. He served as a soldier for fifteen years and graduated from the Oil Painting Department of the People's Liberation Army Art Academy in 1991. In 1995 he left the army and became an independent documentary maker. Since 2004, he has worked with Ai Xiaoming on various films about women, gender, and human rights education. His films have been shown widely outside China.

- 1995 *Yuanmingyuan Artist Village*
- 1996 *Remote Mountains*
- 1996 *Female Matchmaker*
- 1998 *The Trash Collector*
- 1998 *The Janitors*
- 1998 *Construction Workers*
- 1998 *The Factory Set Up by the Peasants*
- 2002 *Bask in Sunshine*
- 2003 *On the Seaside*

- 2003 *Folk Song on the Plain*
- 2004 *Looking for Lin Zhao's Soul*
- 2004 *The Elected Village Chief*
- 2006 *The Silent Nu River*
- 2006 *Though I Am Gone*
- 2007 *The Garden of Heaven* (co-directed with Ai Xiaoming)
- 2007 *Red Art* (co-directed with Ai Xiaoming)
- 2008 *The Train to My Hometown* (co-directed with Ai Xiaoming)
- 2009 *National East Wind Farm*



Hu Shu

Hu Shu was born in 1967 in Guiyang in Guizhou Province. He graduated from the School of Journalism at Fudan University in Shanghai in 1989, and has worked in Guizhou Satellite Television since 1994.

1998–99 *Leave Me Alone*



Hu Xinyu

Hu Xinyu was born in 1969 and teaches in the Music Department of the Taiyuan Teacher's College in Shanxi Province.

- 2003 *The Man*
- 2006 *Zigui*
- 2009 *Family Phobia*



Huang Weikai

Huang Weikai was born in 1972. He graduated from the Chinese Art Department of the Guangzhou Academy of Fine Arts in 1995. He worked as a cameraman on Ou Ning and Cao Fei's *Meishi Street* and *Sanyuanli*. Since 2002, he has been making experimental films. His documentary films are listed below. Both have been screened widely at international film festivals.

- 2005 *Floating*
- 2009 *Disorder*



Ji Dan

Ji Dan began producing independent documentaries in 1994. *Gongbu's Happy Life* was a film shown at the Taiwan International Documentary Festival and Yunfest 2003. *The Elders* was shown at the International Documentary Festival Amsterdam and the Taiwan Ethnographic Film Festival. She has also filmed many documentary programs for NHK Television.

- 1999 *Gongbu's Happy Life*
- 1999 *The Elders*
- 2003 *Wellspring* (co-directed with Sha Qing)
- 2006 *Spirit Home*
- 2007 *Dream of the Empty City*
- 2009 *Spiral Staircase of Harbin*



Jia Zhangke

Jia Zhangke was born in Fenyang in Shanxi Province in 1970, and studied film theory at the Beijing Film Academy in the 1990s. The adoption of a documentary style, with the use of location, hand-held camera, and so forth, has been a major feature of his many award-winning feature films. But he has also made documentary works. At the time of writing, he is working on a documentary about Shanghai.

- 1994 *One Day in Beijing*
- 2001 *The Canine Condition*
- 2001 *In Public*
- 2006 *Dong*
- 2007 *Useless*



Jiang Yue

Jiang Yue was born in 1962 and graduated from the China Drama Academy before joining the Beijing Film Studio in 1988. He and Duan Jinchuan set up China Memo Films together in 1998.

- 1991 *Tibetan Theater Troupe of Lhama Priests*
- 1992 *The Residents of Lhasa's Potala Square*
- 1992 *Catholics in Tibet*
- 1995 *The Other Bank*
- 1998 *A River Stilled*
- 2002 *This Happy Life*

- 2002 *The War of Love*
2005 *The Storm* (directed with Duan Jinchuan)



Jiang Zhi

Jiang Zhi was born in Hunan Province in 1971. He graduated from the Central Academy of Fine Arts in 1995, and lives and works in Shenzhen as a multimedia artist. His output ranges from photography to novels.

- 1998 *Forefinger*
2005 *The Moments*
2001 *The Empty Cage*
2002 *Little Red*
2004 *Our Love*
2007 *The Nail*



Ju Anqi

Ju Anqi was born in Xinjiang Province in 1975, and graduated from the Directing Department of the Beijing Film Academy in 1999.

- 1999 *There Is a Strong Wind in Beijing*
2003 *Quilts*
2007 *Night in China*
2009 *Gipsy in the Flower*



Kang Jianning

Born in 1954, Kang Jianning graduated from Beijing Sports College in 1970 and continued there as a teacher for ten years before transferring to work in television. He has worked as the deputy director of Ningxia Television, and has been responsible for pioneering new directions in documentary within the television system. Listed below are just a few of his most important works.

- 1991 *Sand and Sea*
1994 *Yin Yang*
2000 *Soldier*
2002 *Listen to Mr. Fan*



Li Hong

Li Hong was born in 1967. She studied at the Beijing Broadcasting Institute and works in television.

- 1997 *Out of Phoenix Bridge*
- 2002 *Dancing with Myself*



Li Jinghong

Li Jinghong was born in Beijing in 1959, graduated from Tianjin Handicraft University, and ran a clothing factory before becoming involved in documentary production.

- 2004 *Sisters*



Li Xiao

Li Xiao is head of documentary production for Shanghai TV's Documentary Channel, and an active documentary filmmaker in his own right. He has co-produced films with NHK of Japan, CBS of Canada, and PBS of the United States. The following are his primary works as a documentary director.

- 1992 *Boatman on Maoyan River*
- 1996 *Distant Village*
- 1996 *Strange Homeland*
- 2000 *Factory Director Zhang Liming*
- 2007 *Tangshan Earthquake*



Li Yifan

Li Yifan was born in Wuhan in 1966. He studied at the Sichuan Film Arts Institute and the Central Drama Institute in Beijing. He now lives and works in Chongqing, and is also a photographer and video artist. *Before the Flood*, which he directed with Yan Yu, won the best film award at the Yamagata International Documentary Film Festival and numerous other awards.

- 2004 *Before the Flood*
- 2007 *The Longwang Chronicles*



Liang Zi

Born in Beijing, Liang Zi entered the army at the age of sixteen and became a documentary photographer. She has also written documentary reportage.

2005 *Landlord Mr. Jiang*



Ning Ying

Ning Ying was born in Beijing. She studied cinema at the Beijing Film Academy and later at Italy's Centro Sperimentale di Cinematografia. She was assistant director for Bernardo Bertolucci on *The Last Emperor* (1987) and has gone on to direct a number of dramatic features, as well as promotional films. Since 2008, she has been head of the Film Department at the Central Academy of Fine Arts.

2001 *In Our Own Words*

2002 *Railroad of Hope*

2003 *Looking for a Job in the City*



Ou Ning

Ou Ning works as an internationally active artist, graphic designer, editor, and event organizer. In Guangzhou, he founded the independent film and video organization, U-thèque. In 2009, he was appointed as the chief curator of the Shenzhen and Hong Kong Biennale of Urbanism and Architecture. He currently lives in Beijing, where he is director of the Shao Foundation.

2003 *Sanyuanli*

2006 *Meishi Street*



Sha Qing

Sha Qing was born in Beijing in 1965. He began working in documentary in Tibet in the late 1990s, and helped to edit Ji Dan's *Gongbu's Happy Life* and *The Elders*. *Wellspring* won the Ogawa Shinsuke Prize at Yamagata in 2003.

2003 *Wellspring* (co-directed with Ji Dan)



Shi Jian

Born in 1963, Shi Jian graduated from the Beijing Broadcasting Institute in 1985 and began working as a director and producer for China Central Television (CCTV), where he continues to work to this day. In 1993, he launched *Oriental Horizon*, a series which became an important site for the development of new documentary within the television system. In 1996, he launched China's first hit talk show, *Tell It Like It Is*. As an independent producer, he helped to establish the Structure Wave Youth Cinema Experimental Group (SWYC Group) at the beginning of the 1990s.

1991 *Tiananmen* (TV series)

1992 *I Graduated!* (co-directed with Chen Jue for SWYC Group)



Shi Lihong

Shi Lihong is an environmental activist and filmmaker. She spent ten years working on the film *Mystery of Yunnan Snub-nosed Monkey* with her husband, Xi Zhinong. The film won a TVE Award at the Wildscreen Film Festival. In 2003, they founded China Wild Film together, and in 2004 she made her first solo film, *Voice of the Angry River*, which was screened at the Yamagata International Documentary Film Festival. She has also line-produced numerous environment-themed documentaries for international producers.

2002 *Mystery of the Yunnan Snub-nosed Monkey*

2004 *Voice of the Angry River*



Shi Tou

Professional artist Shi Tou graduated from the Guizhou Art Academy. She appeared as a lead actor in China's first lesbian feature film, *Fish and Elephant*, in 2001. Her oeuvre includes documentary video and photography.

2001 *Living Buddhas*

2002 *Gangxiang — Call to Spirits*

2004 *Dyke March*

2005 *Wenda Gu: Art, Politics, Life, Sexuality*

2006 *Women Fifty Minutes*

2007 *We Want to Get Married*



Shu Haolun

Shu Haolun received an MFA in filmmaking at Southern Illinois University in the United States, and has recently been working on dramatic films. His first documentary, *Struggle*, was his graduation work. It focuses on the efforts of a lawyer to represent those injured in industrial accidents in the factories of southern China. He is currently based in Shanghai.

- 2001 *Struggle*
- 2006 *Nostalgia*



Wang Bing

Born in Shaanxi Province in 1967, Wang Bing graduated in photography from the Lu Xun Art Academy in Shenyang, Liaoning Province in 1995, and in cinematography from the Beijing Film Academy in 1997. *West of the Tracks* was shown at the Berlin International Film Festival and went on to screen around the world.

- 2003 *West of the Tracks*
- 2007 *Fengming, a Chinese Memoir*
- 2008 *Crude Oil*



Wang Shuibo

Wang Shuibo was born in Shandong Province in 1960. He studied and taught at the Central Academy of Fine Arts in Beijing, before moving to Canada in 1989. He is an artist and filmmaker. His animated documentary *Sunrise over Tiananmen Square* was nominated for an Academy Award.

- 1998 *Sunrise over Tiananmen Square*
- 1999 *Swing in Beijing*
- 2005 *They Chose China*



Wang Wo

Wang Wo is a trained graphic designer. He is also an independent artist. He was born in Hebei Province in northern China in 1967 and studied at the Central Academy of Arts and Design in Beijing.

- 2006 *Outside*
- 2007 *Noise*



Wei Xing

Wei Xing was born in 1960. He has worked for Yunnan Television since 1986, where he has been a prolific maker of documentary programs. His best known film, *A Student Village*, was also originally made for the station.

2000 *A Student Village*



Wu Wenguang

Born in Yunnan in 1956, Wu Wenguang was one of the first filmmakers to work in the Chinese New Documentary Movement. He has also written widely about it. Together with his partner Wen Hui, he founded the Living Dance Studio. In 2005, they also established the Caochangdi Workstation Art Centre in Beijing, where he has organized numerous classes, screenings, and other events, including the China Village Documentary Project.

1990 *Bumming in Beijing – The Last Dreamers*

1993 *1966, My Time in the Red Guard*

1995 *At Home in the World*

1999 *Jianghu: Life on the Road*

1998 *Diary: Snow, 21 November 1998*

2001 *Dance with Farm Workers*

2005 *Fuck Cinema*



Yan Yu

Yan Yu was born in Chongqing in 1972. He began his career as a photojournalist at Chongqing Television. He worked there from 1994 to 1998, and then moved to Beijing to work in documentary and advertising photography. He co-founded Fanyu Studio in 2001. *Before the Flood* won the Wolfgang Staudte Award at the Berlin International Film Festival, the Cinéma du Réel Scam International Award, the Yamagata International Documentary Film Festival Grand Prize, and the Yunfest Grand Prize.

2004 *Before the Flood* (co-directed with Li Yifan)

2008 *Before the Flood II*



Yang Lina

Yang Lina was born in Jilin Province in 1972. She graduated from the Acting Department of the People's Liberation Army Art Academy in 1995, and began making documentaries in 1997.

- 1999 *Old Men*
- 2001 *Home Video*
- 2007 *My Neighbors on Japanese Devils*
- 2008 *The Love of Mr. An*



Ying Weiwei

Also known as Echo Y. Windy, Ying Weiwei has screened *The Box* was at film festivals around the world. She works for Shanghai Television, where she continues to produce documentaries.

- 2001 *The Box*



Zhang Hua

Born in Zhejiang Province in 1970, Zhang Hua was a professional hairdresser before getting involved in documentary film.

- 2004 *Kuang Dan's Secret*
- 2006 *Road to Paradise*



Zhang Yuan

Born in Jiangsu Province in 1963, Zhang Yuan graduated in cinematography from the Beijing Film Academy in 1989. He pioneered independent feature filmmaking in China with his film *Mama*, and in 1997 rejoined the mainstream film system with his feature *Seventeen Years*. Many of his films work at the intersection of documentary and fiction, such as *Sons* (1996), in which the lead actors re-enacted scenes from their real lives. He has also made independent documentaries.

- 1994 *The Square* (co-directed with Duan Jinchuan)
- 1999 *Crazy English*
- 2000 *Miss Jin Xing*



Zhao Gang

Zhao Gang was born in Chengdu in Sichuan Province, and graduated from Sichuan University in 1985. He makes documentary programs for Chengdu Television Station.

2003 *Winter Days*



Zhao Liang

Zhao Liang was born in Dandong on the border with North Korea in 1971. He studied photography at the Beijing Film Academy. He works as an artist, video artist, photographer, and screenwriter, as well as a documentarian.

2001 *Paper Airplane*

2005 *Farewell Yuanmingyuan*

2006 *Return to the Border*

2007 *Crime and Punishment*

2009 *Petition*



Zheng Dasheng

Zheng Dasheng was born in Shanghai in 1968. He graduated from the Directing Department of the Shanghai Drama Academy, and undertook graduate studies at the Chicago Art Institute. Partly funded by China Film Group, *DV China* was aired on China Central Television in 2004. Zheng Dasheng works for the Shanghai Film Studio, and he has also been directing *kunqu* operas.

2003 *DV China*



Zhou Hao

Born in 1968, Zhou Hao is a director with the 21st Century Film Workshop. He has previously worked as a reporter for the Xinhua News Agency and *Southern Weekend*. He is based in Guangzhou.

2002 *Houjie*

2006 *Senior Year*

2007 *Using*

2009 *The Transition Period*



Zhu Chuanming

Zhu Chuanming was born in 1971 on a tea plantation on Lushan, Jiangxi Province. He worked in a petrochemical factory for five years before entering the Photography Department at Beijing Film Academy. Besides his documentary works, Zhu Chuanming also regularly publishes stories, poems, and essays in Chinese literary magazines.

1999 *Beijing Cotton Fluffer*

2001 *Extras*



Zuo Yixiao

Zuo Yixiao was born in Shanghai in 1974 and studied at Shanghai University. He worked as an editor at the Propaganda Department of Shanghai Television for three years, and is currently studying scriptwriting at Beijing Film Academy.

2004 *Losing*

Notes

Chapter 1

- 1 When we originally drafted this introduction, filmmakers, artists, and intellectuals in China were somewhat optimistic about the possibilities for cultural productions and exhibitions in China. There was a more general optimism in China about a shift towards greater freedom of expression. Since then, however, there have been worrisome signs that the Chinese government has stepped up its interventions. These include the temporary closure of a well-known independent film website; the refusal to allow feminist scholar and documentary maker Ai Xiaoming to enter Hong Kong on at least one occasion; the well-publicized struggles with Google over censorship; and the jailing of Tibetan documentary maker Dhongdup Wangchen. It is difficult to predict any particular future scenario and we do not assume linear historical developments in one direction or the other. However, at the very least we imagine the dialectical tensions over non-government-sponsored cultural works will continue.
- 2 Lu Xinyu, “Dangdai Zhongguo dianshi jilupian yundong” (Contemporary Chinese TV documentary movement), *Dushu*, no. 5 (1999); Lu Xinyu, *Jilu Zhongguo: Dangdai Zhongguo xin jilu yundong* (Documenting China: The New Documentary Movement in China) (Beijing: Sanlian Shudian, 2003).
- 3 In chronological order, some of the chapters that have appeared are: Bérénice Reynaud, “New Visions/New China: Video-Art, Documentation, and the Chinese Modernity Question,” in Michael Renov and Erika Suderburg, eds., *Resolutions: Contemporary Video Practices* (Minneapolis: University of Minnesota Press, 1996), 229–57; Chris Berry, “On Top of the World: An Interview with Duan Jinchuan, Director of *16 Barkhor South Street*,” *Film International*, 5, no. 2 (1997): 60–2; Charles Leary, “Performing the Documentary, or Making It to the Other Bank,” *Senses of Cinema*, no. 27 (2003), http://archive.sensesofcinema.com/contents/03/27/performing_documentary.html (accessed December 7, 2008); Bérénice Reynaud, “Dancing with Myself, Drifting with My Camera: The Emotional Vagabonds of China’s New Documentary,” *Senses of Cinema*, no. 28 (2003), http://archive.sensesofcinema.com/contents/03/28/chinas_new_documentary.html (accessed December 7, 2008); Paola Voci, “From the Center to the Periphery: Chinese Documentary’s Visual Conjectures,” *Modern Chinese Literature and Culture*, 16, no. 1 (2004): 65–113; Zhang Yingjin, “Styles, Subjects, and Special Points of View: A Study of Contemporary Chinese Independent Documentary,” *New Cinemas: Journal of Contemporary Film*, 2, no. 2 (2004): 119–35; Maggie Lee, “Behind the Scenes: Documentaries in Mainland China, Taiwan, and Hong Kong,” *Documentary Box*, no. 26

(2005), <http://www.yidff.jp/docbox/23/box23-2-2-e.html> (accessed December 7, 2008); Lin Xudong, “Documentary in Mainland China,” translated by Cindy Carter, *Documentary Box*, no. 26 (2005), <http://www.yidff.jp/docbox/26/box26-3-e.html> (accessed December 7, 2008); Shen Rui, “To Remember History: Hu Jie Talks about His Documentaries,” *Senses of Cinema*, no. 35 (2005), http://archive.sensesofcinema.com/contents/05/35/hu_jie_documentaries.html (accessed December 7, 2008); Valerie Jaffee, “Every Man a Star: The Ambivalent Cult of Amateur Art in New Chinese Documentaries,” in Paul Pickowicz and Yingjin Zhang, eds., *From Underground to Independent: Alternative Film Culture in Contemporary China* (Lanham, MD: Rowman and Littlefield, 2006), 77–108; Matthew David Johnson, “A Scene beyond Our Line of Sight: Wu Wenguang and New Documentary Cinema’s Politics of Independence,” in Pickowicz and Zhang, eds., *From Underground to Independent*, 47–76; Chris Berry, “Independently Chinese: Duan Jinchuan, Jiang Yue, and Chinese Documentary,” in *ibid.*, 109–22; Wang Qi, “Navigating on the Ruins: Space, Power, and History in Contemporary Chinese Independent Documentaries,” *Asian Cinema*, 17, no. 1 (2006): 246–55; Chris Berry, “Getting Real: Chinese Documentary, Chinese Postsocialism,” in Zhang Zhen, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century* (Durham, NC: Duke University Press, 2007), 115–34; and Wang Ban, “In Search of Real-Life Images in China: Realism in the Age of Spectacle,” *Journal of Contemporary China*, no. 56 (2008): 497–512. In addition to these essays, the impact of independent documentary on feature films means that many essays on contemporary Chinese fiction feature films also deal with documentary.

- 4 Frances Hoar Foster, “Codification in Post-Mao China,” *American Journal of Comparative Law*, 30, no. 3 (1982): 405–7.
- 5 For more on this era, see Wang Jing, *High Culture Fever: Politics, Aesthetics and Ideology in Deng’s China* (Berkeley: University of California Press, 1996).
- 6 See Wang Hui, “The Year 1989 and the Historical Roots of Neoliberalism in China,” *positions: east asia cultures critique*, 12, no. 1 (2004): 7–69, for a full development of this argument.
- 7 See Jonathan Unger, *The Transformation of Rural China* (Armonk, NY: M. E. Sharpe, 2002), for a more detailed description of these transformations in the rural areas. See Yimin Lin, *Between Politics and Markets: Firms, Competition, and Institutional Change in Post-Mao China* (Cambridge: Cambridge University Press, 2001), for a discussion of urban changes.
- 8 See Ching Kwan Lee, ed., *Working in China: Ethnographies of Labor and Workplace Transformation* (London and New York: Routledge, 2007), for a discussion of changing labor conditions for urban workers. See Vivienne Shue and Christine Wong, eds., *Paying for Progress in China: Public Finance, Human Welfare and Changing Patterns of Inequality* (London and New York: Routledge, 2007), for a more general discussion of new forms of inequality in China.
- 9 Zhang Yimou, one of the best known of the Fifth Generation filmmakers, made numerous films that were allegorical critiques of the Cultural Revolution. Most recently, he directed the opening spectacle of the Beijing Olympics.
- 10 Jia Zhangke, “Yeyu dianying shidai jijiang zaici daolai” (The age of amateur cinema will

return), in Zhang Xianmin and Zhang Yaxuan, eds., *Yigeren de yingxiang: DV wanquan shouce* (Beijing: Zhongguo qingnian chubanshe, 2003), 307–8. On the inside cover, the English title of the book is given as *All about DV*, but the Chinese title could be translated as “The Individual’s Image: A Complete DV Handbook.”

- 11 Zhang Xianmin and Zhang Yaxuan’s *Yigeren de yingxiang* is a prime example.
- 12 Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2002).
- 13 See, for example, Michelle Pierson, *Special Effects: Still in Search of Wonder* (New York: Columbia University Press, 2002).

Chapter 2

- 1 Suisheng Zhao, “Chinese Intellectuals’ Quest for National Greatness and Nationalistic Writings in the 1990s,” *The China Quarterly*, no. 152 (1997): 725–45; Jiayan Mi, “The Visual Imagined Communities: Media State, Virtual Citizenship and Television in Heshang (River Elegy),” *Quarterly Review of Film and Video*, 22, no. 4 (2005): 327–40; Edward Gunn, “The Rhetoric of River Elegy: From Cultural Criticism to Social Act,” in Roger V. Des Forges, Lou Ning, and Wu Yen-bo, eds., *Chinese Democracy and the Crisis of 1989: Chinese and American Reflections* (Buffalo: State University of New York Press, 1993), 247–62.
- 2 According to Xiaoping Li, by the end of the 1980s nearly every urban household had its own set, with China’s television network estimated to reach 78 percent of the population. Li Xiaoping, “The Chinese Television System and Television News,” *China Quarterly*, no. 126 (1991): 341–2.
- 3 Author’s interview with Wu Wenguang in “Trends toward the Individualization of Writing,” in Lu Xinyu, *Documenting China: The New Documentary Movement in China* (Beijing: Sanlian Shudian, 2003),
- 4 Jing Wang, *High Culture Fever: Politics, Aesthetics and Ideology in Deng’s China* (Berkeley: University of California Press, 1996); Wang Hui, *China’s New Order: Society, Politics and Economy in Transition*, edited by Theodore Hutters (Cambridge: Harvard University Press, 2003); Lisa Rofel, *Desiring China: Experiments in Sexuality, Public Culture and Neoliberalism* (Durham, NC: Duke University Press, 2007).
- 5 The 1989 Tiananmen Incident involved hundreds of thousands of students and citizens protesting a range of issues, including students’ demands for better university conditions and more democracy in government, as well as citizens’ opposition to government corruption. The protests in Beijing centered in Tiananmen Square, where students and some citizens camped out and refused to leave. Protests were also held in all major cities in China. The protests ended on June 4, 1989, when the central government called in the army to shoot down the protesters in Tiananmen Square.
- 6 Ningxia is a province located in the north central part of China, far from Beijing. The province is rather poor; it is remote from the cultural centers on the coast of China.
- 7 Zhou Enlai was second in power to Mao, serving as the premier of the People’s Republic of China from its founding until Zhou’s death in 1976. His efforts to dampen the worst violence of the Cultural Revolution meant that his popularity never waned, and hence the immense outpouring of grief by citizens upon his death. See Dick Wilson, *Zhou Enlai: A Biography* (New York: Viking Press, 1984).

List of Chinese Names

This list contains the roman letter version of Chinese names or the translations of music band names as they appear in chapters in the book, along with the original Chinese characters. It does not contain the names of authors whose works appear in the notes.

Ai Xiaoming	艾晓明	Hu Xinyu	胡新宇
The Bad Boys of Anarchism	无政府主义 男孩	Huang Jing	黄静
Bi Jianfeng	毕鉴峰	Huang Weikai	黄伟凯
Cao Fei	曹斐	Ji Dan	季丹
Chen Jue	陈爵	Ji Jianghong	吉江红
Chen Kaige	陈凯歌	Jia Zhangke	贾樟柯
Chen Meng	陈虻	Jia Zhitan	贾之坦
Chen Zhen	陈真	Jiang Yue	蒋樾
Cui Zi'en	崔子恩	Jiang Zhi	蒋志
Deng Xiaoping	邓小平	Ju Anqi	睢安奇
Du Haibin	杜海滨	Kang Jianning	康健宁
Du Xiyun	杜锡云	Kuang Dan	邝丹
Du Yang	杜洋	Li Bai	李白
Duan Jinchuan	段锦川	Li Daoxin	李道新
Fu Hongxing	傅红星	Li Hong	李红
Gan Chao	甘超	Li Jinghong	李京红
Gao Bo	高搏	Li Xiao	李晓
Gao Weijin	高维进	Li Yang	李扬
Gao Xing	高幸	Li Yifan	李一凡
Guo Gang	郭刚	Li Yinhe	李银河
Hao Zhiqiang	郝智强	Li Yu	李玉
He Fengming	和凤鸣	Liang Zi	梁子
Hu Jie	胡杰	Lin Xudong	林旭东
Hu Jingcao	胡劲草	Lin Zexu	林则徐
Hu Shi	胡适	Liu Jingqi	刘景琦
Hu Shu	胡庶	Liu Xiaojin	刘晓津

Liu Yonghong	刘勇宏	Wu Tianming	吴天明
Lu Wangping	卢望平	Wu Wenguang	吴文光
Lu Xinyu	吕新雨	Wu Yigong	吴贻弓
Lu Xun	鲁迅	Xiao Peng	晓鹏
Mao Zedong	毛泽东	Xie Fei	谢飞
Meng Jinghui	孟京辉	Xu Bin	徐玢
Ming Ming	明明	Yan Yu	鄢雨
Mou Sen	牟森	Yang Lina	杨荔娜
Ni Tracy	倪子白	Yang Tianyi	杨天乙
Ning Ying	宁瀛	Ying Weiwei	英未未
Ou Ning	欧宁	Yu Jian	于坚
Sha Qing	沙青	Zhang Beichuan	张北川
Shao Yuzhen	邵玉珍	Zhang Ci	张慈
Shen Yue	沈岳	Zhang Dali	张大力
Shi Jian	时间	Zhang Hua	章桦
Shi Lihong	史立红	Zhang Jinli	张金利
Shi Tou	石头	Zhang Junzhao	张军钊
Shu Haolun	舒浩仑	Zhang Liming	张黎明
Su Dongpo	苏东坡	Zhang Ming	章明
Sun Zhigang	孙志刚	Zhang Nuanxin	张暖忻
Tang Danhong	唐丹鸿	Zhang Shadow	张颖
Tian Jude	田磊	Zhang Wang	张望
Tian Zhuangzhuang	田壮壮	Zhang Xiaping	张夏平
Underbaby	地下婴儿	Zhang Xinmin	张新民
Wan Yanhai	万延海	Zhang Yimou	张艺谋
Wang Bing	王兵	Zhang Yuan	张元
Wang Fen	王芬	Zhang Zhen	张真
Wang Guangli	王光利	Zhao Gang	赵刚
Wang Jinxi	王进喜	Zhao Liang	赵亮
Wang Shuibo	王水泊	Zhao Yanying	赵燕英
Wang Wo	王我	Zheng Dasheng	郑大圣
Wang Xiaoshuai	王小帅	Zheng Dongtian	郑洞天
Wang Yu	王域	Zhi Zibai	栀子白
Wang Zhutian	王诛天	Zhou Enlai	周恩来
Wang Zijun	王子军	Zhou Hao	周浩
Wei Dong	魏东	Zhou Yuejun	周岳军
Wei Xing	魏星	Zhu Chuanming	朱传明
Wen Hui	文慧	Zuo Yixiao	左益彪
Wen Pulin	温普林		
Echo Y. Windy	英未未		

List of Chinese Film and Video Titles

This list contains the English titles of all the Chinese documentary and feature films and television series mentioned in the book, together with the Chinese original titles, the names of the filmmakers or the television production company, and the year of release. The Chinese characters for the directors' names can be found in the list of Chinese names.

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>1428</i>	1428	Du Haibin	2009
<i>1966, My Time in the Red Guards</i>	1966, 我的红卫兵时代	Wu Wenguang	1993
<i>Along the Railroad Tracks</i> (a.k.a. <i>Along the Railway Tracks</i>)	铁路沿线	Du Haibin	2000
<i>Ancient Road of Tangbo</i>	唐蕃古道	CCTV	1985
<i>At Home in the World</i>	四海为家	Wu Wenguang	1995
<i>Bask in Sunshine</i>	圣光	Hu Jie	2002
<i>Beautiful Men</i>	人面桃花	Du Haibin	2005
<i>Before the Flood</i>	淹没	Li Yifan, Yan Yu	2005
<i>Before the Flood II</i>	淹没II, 龔灘	Yan Yu	2008
<i>Beijing Bastards</i>	北京杂种	Zhang Yuan	1993
<i>Beijing Bicycle</i>	十七岁的单车	Wang Xiaoshuai	2001
<i>Beijing Cotton Fluffer</i>	北京弹匠	Zhu Chuanming	1999
<i>Big Tree County</i>	大树乡	Hao Zhiqiang	1993
<i>The Birth of New China</i>	新中国的诞生	Gao Weijin	1949
<i>Blind Shaft</i>	盲井	Li Yang	2003
<i>The Blue Kite</i>	蓝风筝	Tian Zhuanzhuang	1993
<i>The Blue Mask Consecration</i>	蓝面具供养	Duan Jinchuan	1988
<i>Boatman on Maoyan River</i>	茅岩河船夫	Li Xiao	1992
<i>The Box</i>	盒子	Ying Weiwei (a.k.a. Echo Y. Windy)	2001
<i>Bumming in Beijing: The Last Dreamers</i>	流浪北京: 最后的梦想者	Wu Wenguang	1990
<i>The Canine Condition</i>	狗的状况	Jia Zhangke	2001

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>Care and Love</i>	关爱	Ai Xiaoming	2007
<i>Catholics in Tibet</i>	天主教在西藏	Jiang Yue	1992
<i>China Village Self-Governance Film Project</i>	中国村民自治影像计划	Wu Wenguang (and the directors of the individual short films)	2006
<i>Construction Workers</i>	拆房工	Hu Jie	1998
<i>The Cormorants and the Lake</i>	鱼鹰	Zhou Yuejun	1998
<i>Crazy English</i>	疯狂英语	Zhang Yuan	1999
<i>Crime and Punishment</i>	罪与罚	Zhao Liang	2007
<i>Crude Oil</i>	采油日记	Wang Bing	2008
<i>Dance with Farm Workers</i>	和民工跳舞	Wu Wenguang	2001
<i>Dancing with Myself</i>	和自己跳舞	Li Hong	2002
<i>Delamu</i>	茶马古道: 德拉姆	Tian Zhuangzhuang	2004
<i>Demolition and Rehousing</i>	钉子户	Zhang Yuan	1997
<i>Diary: Snow, 21 November 1998</i>	日记: 雪, 1998年, 11月21日	Wu Wenguang	1998
<i>Disorder</i>	现实是过去的未来	Huang Weikai	2009
<i>Distant Village</i>	远去的村庄	Li Xiao	1996
<i>Documentary Editing Room</i>	纪录片编辑室	Shanghai TV	since 1993
<i>Dong</i>	东	Jia Zhangke	2006
<i>Dou Dou</i>	窦豆	Du Haibin	1998
<i>Dream of the Empty City</i>	空城一梦	Ji Dan	2007
<i>DV China</i>	DV中国	Zheng Dasheng	2003
<i>Dyke March</i>	女同志游行日	Shi Tou, Ming Ming	2004
<i>East Palace, West Palace</i>	东宫西宫	Zhang Yuan	1996
<i>The Elders</i>	老人们	Ji Dan	1999
<i>The Elected Village Chief</i>	民选村长	Hu Jie	2004
<i>The Empty Cage</i>	空笼	Jiang Zhi	2001
<i>The Ends of the Earth</i>	天边	Duan Jinchuan	1997
<i>Epic of Central Plains</i>	中原纪事	Ai Xiaoming	2006
<i>Extras</i>	群众演员	Zhu Chuanming	2001
<i>Factory Director Zhang Liming</i>	厂长张黎明	Li Xiao	2000
<i>The Factory Set Up by the Peasants</i>	农民办工厂	Hu Jie	1998
<i>A Family in Northern Tibet</i>	藏北人家	Wang Haibin, Han Hui	1991
<i>Family Phobia</i>	我的父亲母亲和我的兄弟姐妹	Hu Xinyu	2009
<i>Farewell Yuanmingyuan</i>	告别圆明园	Zhao Liang	2005
<i>Feeding Boys, Ayaya</i>	哎呀呀, 去哺乳	Cui Zi'en	2003
<i>Female Matchmaker</i>	媒婆	Hu Jie	1996
<i>Fengming: A Chinese Memoir</i>	和风鸣	Wang Bing	2007

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>Fish and Elephant</i>	今年夏天	Li Yu	2001
<i>Floating</i>	飘	Huang Weikai	2005
<i>Foggy Valley</i>	雾谷	Zhou Yuejun	2003
<i>Folk Song on the Plain</i>	平原上的山歌	Hu Jie	2003
<i>For Fun</i>	找乐	Ning ying	1993
<i>Forbidden City</i>	紫禁城	Xinying Studio	1987
<i>The Forbidden Palace</i>	故宫	CCTV	2005
<i>Forefinger</i>	食指	Jiang Zhi	1998
<i>Fuck Cinema</i>	操他妈的电影	Wu Wenguang	2005
<i>Gangxiang — Call to Spirits</i>	杠香—请灵	Shi Tou	2002
<i>The Garden of Heaven</i>	天堂花园	Ai Xiaoming, Hu Jie	2007
<i>Gender Game</i>	伤花	Ni Tracey (a.k.a. Zhi Zibai)	2006
<i>Gipsy in the Flower</i>	采花大盗	Ju Anqi	2009
<i>The Girls That Way</i>	别样女孩	Zhang Shadow, Tian Jude	2005
<i>Gongbu's Happy Life</i>	贡布的幸福生活	Ji Dan	1999
<i>Good Morning, Beijing</i>	你早, 北京	Zhao Liang	1998
<i>Hanging on to the End</i>	钉子户	Zhang Yuan	1997
<i>Highland Barley</i>	青稞	Duan Jinchuan	1986
<i>Home Video</i>	家庭录像带	Yang Lina	2001
<i>Houjie</i>	厚街	Zhou Hao, Ji Jianghong	2002
<i>House of Flying Daggers</i>	十面埋伏	Zhang Yimou	2004
<i>How Long Can You Stand It?</i>	看看你能忍多久	Zhao Liang	1998
<i>Hui Prefecture</i>	徽州	CCTV	2003
<i>I Film My Village</i>	我拍我村子	Shu Yaozhen	2006
<i>I Graduated!</i>	我毕业了	SWYC Group	1992
<i>I Love Beijing</i>	夏日暖洋洋	Ning Ying	2000
<i>In Our Own Words</i>	让我们自己说	Ning Ying	2001
<i>In Public</i>	公共场所	Jia Zhangke	2001
<i>The Janitors</i>	清洁工	Hu Jie	1998
<i>Jiang Hu: Life on the Road</i>	江湖	Wu Wenguang	1999
<i>Jiang Nan</i>	江南	CCTV	2002
<i>Journey through the Century</i>	世纪行	The Propaganda Department of Shenzhen Municipal Committee	1989
<i>Kuang Dan's Secret</i>	邝丹的秘密	Zhang Hua	2004
<i>Landlord Mr. Jiang</i>	房东蒋先生	Liang Zi	2005
<i>Last House Standing</i>	钉子户	Zhang Yuan	1997
<i>Leave Me Alone</i>	我不要你管	Hu Shu	1998-99

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>Life on the Road</i> (see also <i>Jian-gu: Life on the Road</i>)	江湖	Wu Wenguang	1999
<i>Life Space</i>	生活空间	CCTV	Since 1993
<i>Lighting a Candle</i>	烛光	Zhao Yanying	1999
<i>Listen to Mr. Fan</i>	听樊先生讲过去事情	Kang Jianning	2002
<i>Little Red</i>	小红	Jiang Zhi	2002
<i>Living Buddhas</i>	活佛	Shi Tou	2001
<i>The Longwang Chronicles</i>	乡村档案	Li Yifan	2007
<i>Looking for a Job in the City</i>	进城打工	Ning Ying	2003
<i>Looking for Lin Zhao's Soul</i>	寻找林昭的灵魂	Hu Jie	2004
<i>Losing</i>	失散	Zuo Yixiao	2005
<i>The Love of Mr. An</i>	老安的爱情	Yang Lina	2008
<i>Mama</i>	妈妈	Zhang Yuan	1990
<i>The Man</i>	男人	Hu Xinyu	2003
<i>Meishi Street</i>	煤市街	Ou Ning, Cao Fei	2006
<i>The Men and Women of Jiada Village</i>	加达村的男人和女人	Duan Jinchuan	1997
<i>Merchants of Hui</i>	徽商	CCTV	2005
<i>Merchants of Jin County</i>	晋商	Shanxi Television Station	2003
<i>Mine No. 8</i>	八矿	Xiao Peng	2003
<i>Miss Jin Xing</i>	金星小姐	Zhang Yuan	2000
<i>The Moments</i>	片刻	Jiang Zhi	2005
<i>Movie, Childhood</i>	电影·童年	Du Hiabin	2005
<i>My Neighbors on Japanese Devils</i>	我的邻居说鬼子	Yang Lina	2007
<i>Mystery of the Yunnan Snub-nosed Monkey</i>	神秘滇金丝猴	Shi Lihong	2002
<i>The Nail</i>	钉子	Jiang Zhi	2007
<i>National East Wind Farm</i>	国营东风农场	Hu Jie	2009
<i>Night in China</i>	中国之夜	Ju Anqi	2007
<i>Night Scene</i>	夜景	Cui Zi'en	2004
<i>Noise</i>	热闹	Wang Wo	2007
<i>No. 16 Barkhor South Street</i>	八廓南街16号	Duan Jinchuan	1996
<i>Nostalgia</i>	乡愁	Shu Haolun	2006
<i>Odyssey of the Great Wall</i>	望长城	CCTV/TBS	1990
<i>Old Men</i>	老头	Yang Lina (a.k.a. Yang Tianyi)	1999
<i>On the Beat</i>	民警故事	Ning Ying	1995
<i>On the Seaside</i>	在海边	Hu Jie	2003
<i>One and Eight</i>	一个和八个	Zhang Junzhao	1983
<i>One Day in Beijing</i>	有一天，在北京	Jia Zhangke	1994
<i>Oriental Horizon</i>	东方时空	CCTV	Since 1993

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>The Other Bank</i> (a.k.a. <i>The Other Shore</i>)	彼岸	Jiang Yue	1995
<i>Our Children</i>	我们的娃娃	Ai Xiaoming	2009
<i>Our Love</i>	香平丽	Jiang zhi	2004
<i>Out of Phoenix Bridge</i>	回到凤凰桥	Li Hong	1997
<i>Outside</i>	外面	Wang Wo	2006
<i>Painting for the Revolution: The Peasant Painters of Hu County</i>	为革命画画：户县农民画	Ai Xiaoming	2005
<i>Paper Airplane</i>	纸飞机	Zhao Liang, Fan Junyi	2001
<i>People's Representative Yao</i>	人民代表姚立法	Ai Xiaoming	2006
<i>Petition</i>	上访	Zhao Liang	2009
<i>The Quarry</i>	采石场	Jia Zhitan	2006
<i>Queer China, "Comrade" China</i>	誌同志	Cui Zi'en	2009
<i>Quilts</i>	被子	Ju Anqi	2003
<i>Railroad of Hope</i>	希望之旅	Ning Ying	2002
<i>Red Art</i>	红色美术	Ai Xiaoming, Hu Jie	2007
<i>Remote Mountains</i>	远山	Hu Jie	1996
<i>The Residents of Lhasa's Potala Square</i>	拉萨雪居民	Jiang Yue	1992
<i>Return to the Border</i>	在江边	Zhao Liang	2007
<i>River Elegy</i>	河殇	Su Xiaokang (writer)	1988
<i>A River Stilled</i>	静止的河	Jiang Yue	1998
<i>Road to Paradise</i>	天堂之路	Zhang Hua	2006
<i>The Sacred Site of Asceticism</i>	青朴——苦修者的圣地	Wen Pulin, Duan Jinchuan	1993
<i>Sand and Sea</i>	沙与海	Kang Jianning	1991
<i>Sanyuanli</i>	三元里	Ou Ning, Cao Fei	2003
<i>The Secret of My Success</i>	拎起大舌头	Jiang Yue	2002
<i>Senior Year</i>	高三	Zhou Hao	2006
<i>Seventeen Years</i>	过年回家	Zhang Yuan	1997
<i>The Silent Nu River</i>	沉默的怒江	Hu Jie	2006
<i>Silk Road</i>	丝绸之路	CCTV	1980
<i>Sisters</i>	姐妹	Li Jinghong	2004
<i>A Social Survey</i>	一次社会调查	Zhao Liang	1998
<i>Soldier</i>	当兵	Kang Jianning	2000
<i>Song of the Sun</i>	太阳之歌	The General Political Department of the People's Liberation Army	1992
<i>Sons</i>	儿子	Zhang Yuan	1996
<i>Spiral Staircase of Harbin</i>	哈尔滨的楼梯	Ji Dan	2009
<i>Spirit Home</i>	地上流云	Ji Dan	2006

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>Springtime in Wushan</i>	巫山之春	Zhang Ming	2003
<i>The Square</i>	广场	Duan Jinchuan, Zhang Yuan	1994
<i>Still Life</i>	三峡好人	Jia Zhangke	2006
<i>Stone Mountain</i>	石山	Du Haibin	2006
<i>The Storm</i>	暴风骤雨	Duan Jinchuan, Jiang Yue	2005
<i>The Story of Qiu Ju</i>	秋菊打官司	Zhang Yimou	1992
<i>Strange Homeland</i>	陌生的家园	Li Xiao	1996
<i>Struggle</i>	挣扎	Shu Haolun	2001
<i>A Student Village</i>	学生村	Wei Xing	2002
<i>Sunken Treasure</i>	沉船——97年的故事	Duan Jinchuan	1999
<i>Sunrise over Tiananmen Square</i>	天安门上太阳升	Wang Shuibo	1998
<i>Swing in Beijing</i>	悠哉，北京	Wang Shuibo	1999
<i>Taishi Village</i>	太石村	Ai Xiaoming	2005
<i>Tangshan Earthquake</i>	唐山大地震	Li Xiao	2007
<i>There Is a Strong Wind in Beijing</i>	北京的风很大	Ju Anqi	1999
<i>They Chose China</i>	他们选择了中国	Wang Shuibo	2005
<i>This Happy Life</i>	幸福生活	Jiang Yue	2002
<i>Though I Am Gone (a.k.a. Though I Was Dead)</i>	我虽死去	Hu Jie	2006
<i>Thousand Miles of Coastline</i>	万里海疆	CCTV	1988
<i>Tiananmen</i>	天安门	CCTV	1991
<i>Tibet</i>	西藏	Duan Jinchuan	1991
<i>Tibetan Theater Troupe</i>	甘孜藏戏团	Fu Hongxing	1993
<i>Tibetan Theater Troupe of Lhama Priests</i>	喇嘛藏戏团	Jiang Yue	1991
<i>The Train to My Hometown</i>	开往家乡的列车	Ai Xiaoming, Hu Jie	2008
<i>The Transition Period</i>	冬月	Zhou Hao	2009
<i>The Trash Collector</i>	架子工	Hu Jie	1998
<i>Umbrella</i>	伞	Du Haibin	2007
<i>Under the Skyscraper</i>	高楼下面	Du Haibin	2002
<i>Unhappiness Does Not Stop at One</i>	不快乐的不只一个	Wang Fen	2001
<i>Useless</i>	无用	Jia Zhangke	2007
<i>Using</i>	龙哥	Zhou Hao	2007
<i>Vagina Monologues</i>	阴道独白	Ai Xiaoming	2004
<i>Village Head Election</i>	海选	Hu Jingcao	1998
<i>Voice of the Angry River</i>	怒江之声	Shi Lihong	2004
<i>The War of Love</i>	爱情战争	Jiang Yue	2002
<i>We Are the ... of Communism</i>	我们是共产主义省略号	Cui Zi'en	2007
<i>We Want to Get Married</i>	我们要结婚	Shi Tou	2007

English Title	Chinese Title	Filmmaker/ Production Company	Year of Release
<i>Wellspring</i>	在一起的时光	Sha Qing, Ji Dan	2002
<i>Wenda Gu: Art, Politics, Life, Sexuality</i>	谷文达访谈: 艺术, 政治, 人生, 性倾向	Shi Tou	2005
<i>West of the Tracks</i>	铁西区	Wang Bing	2003
<i>What Are You Doing with That Camera?</i>	你拿摄影机干什么	Ai Xiaoming	2006
<i>White Ribbon</i>	白丝带	Ai Xiaoming	2004
<i>Winter Days</i>	冬日	Zhao Gang	2003
<i>Witness</i>	目击者	Zhao Liang	1998
<i>Women Fifty Minutes</i>	女人50分钟	Shi Tou, Ming Ming	2006
<i>Xiao Wu</i>	小武	Jia Zhangke	1997
<i>Yangtze River</i>	话说长江	CCTV	1983
<i>Yellow Earth</i>	黄土地	Chen Kaige	1984
<i>Yinyang</i>	阴阳	Kang Jianning	1994
<i>Yuanmingyuan Artist Village</i>	圆明园的艺术家们	Hu Jie	1995
<i>Zigui</i>	姊贵	Hu Xinyu	2006

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