Questions of identity and representation have been prominent in film studies, including the proliferation of work produced on Chinese cinemas to date. However, the question of how identities may be circulated, and created, through cinema as a socio-cultural formation and industrial product remains to be explored. For example, what role do genres play in identity formation and circulation? How do distribution networks and marketing practices impact on what kinds of Chinese films are produced and received? Is there a space that exists for multilingualism and cultural diversity within Chinese cinemas, and what implications might it have for how Chinese cinemas are conceptualised?

The Chinese Film Forum UK is an AHRC-supported research network founded to support and facilitate the promotion and discussion of films from across the Chinese diaspora. It is a joint venture between the University of Manchester, University of Salford, Manchester Metropolitan University, Confucius Institute, Chinese Arts Centre and Cornerhouse.

For more information, please go to our website: www.cffuk.org

This symposium is supported by the Arts and Humanities Research Council, UK.
PROGRAMME

Tuesday, 29th January

8:30 – 9:00
Registration

9:00 – 9:15
Welcome

9:15 – 10:45
Session 1: Stars and Stardom
Chair: Andy Willis, University of Salford

‘Casting of Jiang Wen in historical epics’
Clemens Von Haselberg, Berlin Free University

‘The Chinese Femme Fatale: Double Identity and the Stardom of Zhou Xun’
Chi-Yun Shin, Sheffield Hallam University

‘Wong Kar-wai: Hybrid Chineseness and the Branding of the Star-Auteur’
Wikanda Promkhuntong, Aberystwyth University

10:45 – 11:00
Tea break

11:00 – 12:30
Session 2: Production and Industrial Contexts I
Chair: Katie Popperwell, Confucius Institute

‘Han Sanping and China’s Post-Olympic Histories’
Anthony T. McKenna, Trinity College, Dublin

‘Construction of National Identity in Chinese Film in the Neoliberal Global Context’
Xiaoxi Zhu, London School of Economics

‘The Intellectual in the Films of Jia Zhangke’
Corey Schultz, Goldsmiths, University of London

12:30 – 1:15
Lunch

1:15 – 2:45
Session 3: Production and Industrial Contexts II
Chair: Rachel Hayward, Cornerhouse

‘Flatland’
Adam Frank, University of Central Arkansas

‘A Chinese Diasporic Festival Film in the Making?: The Interesting Case of Ann Hui’s A Simple Life’
Ruby Cheung, United International College, China and University of St Andrews
‘Producing the Public Self: Ai Weiwei and First Person Action Documentary Filmmaking in China.’
Kiki Yu, Independent Scholar

2:45 – 4:00

Session 4: Images of Taiwan
Chair: William Schroeder, University of Manchester

‘Imag(in)ing Inter-Asia in Taiwan: The Commodification of the Colonial in Wei Te-sheng’s Chinese Language Blockbusters’
Graham Neil Gillespie, King’s College, London

‘Screening Taipei: Embodied Identities of the City’
Kristina Karvelyte, University of Leeds

‘The Re-Affirmation of Taiwanese Characteristics Through Imagination: the Representation of Taipei in Contemporary Taiwan Cinema’
Ling-Ching Chiang, University of Leicester

4:00 – 4:15

Tea break

4:15 – 5:15

Keynote Lecture
Chair: Jackie Stacey, University of Manchester

‘The Chinese Woman Doubled: Chinese Modernity and Compulsory Progress’
Chris Berry, King’s College, London

6.20 onwards

Film screening

*Memories Look At Me / Ji yi wang zhe wo*  
(Song Fang, China 2012)  
87 mins

‘Gracefully suspended between the docu-fiction genre of producer Jia Zhangke and the gentle observational qualities of Hou Hsiao-hsien… *Memories Look At Me* nonetheless succeeds in finding its own, low-key groove.’ *Variety*

This public screening will be introduced by Chris Berry.

Please note that the film screening will take place at *Cornerhouse, 70 Oxford Street, Manchester M1 5 NH*
PROGRAMME

Wednesday, 30th January

9:00 – 10:00  
**Session 5: Chinese Outside China I**  
Chair: Robert Hamilton, Manchester Metropolitan University  

‘The Possibility of Chineseness: Negotiating Chinese Identity in Two Italian Films’  
Eddie Bertozzi, SOAS, University of London  

‘Queer, Asian and American: The Dialectic of Margins and the Mainstream in Chinese American Representations in *Saving Face* (2004)’  
Juliette Ledru, University of Le Havre  

10:00 – 11:00  
**Session 6: Chinese Outside China II**  
Chair: Robert Hamilton, Manchester Metropolitan University  

‘Song, the Chinese Filmmaker in Hou Hsiao-hsien’s *The Voyage of the Red Balloon*: Special Effects and Transitional Objects’  
Catherine Liu, University of California, Irvine  

‘Limehouse and Its Haunted Nostalgia’  
Hiu M. Chan, Cardiff University  

11:00 – 11:15  
Tea break  

11:15 – 12:45  
**Session 7: Dislocation and identity**  
Chair: Rachel Marsden, Chinese Arts Centre  

‘Ethnic Minorities Behind the Camera: Identity, Borders and Modernity in Pema Tseden and Zhang Lü’s works’  
Vanessa Frangville, Victoria University of Wellington  

‘Images of Xinjiang Outside China’  
Marco Donadon, Independent Scholar  

‘Under Cultural Superimposition: Problems of Chineseness in *Addicted to Love*’  
Sun Yi, University of Nottingham  

12:45 – 1:30  
Lunch  

1:30 – 2:30  
**Session 8: Animation and CGI**  
Chair: Emma Chibulu, Chinese Film Forum UK  

‘*Inseparable*: The Rise or Fall of a Chinese Superhero’  
Corrado Neri, Jean Moulin University, France
‘Rethinking the Chinese School of Animation: From Historical Context to National Identity’
Chen Yuanyuan, University College, Cork

2:30 – 3:30

**Session 9: Representation of Women**
Chair: Felicia Chan, University of Manchester

‘Women, Revolution, and Liberation Under the Communist Regime in *Blush*’
Mona Mingxia Li, University of the West of Scotland

“‘Chineseness’ in the Representation of Motherhood in Chinese Cinema’
Huili Hao, University of Sussex

3:30 – 3:45

Closing remarks
ABSTRACTS AND SPEAKERS

The Chinese Woman Doubled: Chinese Modernity and Compulsory Progress
Chris Berry, King’s College, London

Throughout Chinese cinema history, the woman alone in the public sphere has served as a signifier of the nation struggling in the bitter seas of modernity. From Ruan Lingyu’s desperate and doomed characters in the left-wing cinema of the 1930s through to socialist heroines, eager to learn from the Party in the Mao era, or the optimistic entrepreneurs of Taiwan’s Healthy Realism, different women characters have incarnated different images of Chinese modernity in different eras. What about today? Mainstream cinema seems full of yuppies, fulfilled by consuming goods whose appearances are paid for product placement. But this presentation focuses on independent cinema, where a variety of women appear doubled and split. Engaging with scholarship on other Asian modernities in the cinema, it argues that this is a figure of compulsory progress even in the face of contradiction and blockage.

Chris Berry is Professor of Film Studies at King’s College London. In the 1980s, he worked for China Film Import and Export Corporation in Beijing, and his academic research is grounded in work on Chinese cinema and other Chinese screen-based media, as well as neighboring countries. He is especially interested in queer screen cultures in East Asia; mediated public space in East Asian cities; and national and transnational screen cultures in East Asia. Together with John Erni, Peter Jackson, and Helen Leung, he edits the Queer Asia book series for Hong Kong University Press. Prior to his current appointment, he taught at La Trobe University in Melbourne, The University of California, Berkeley, and Goldsmiths, University of London.

Primary publications include: (with Mary Farquhar) Cinema and the National: China on Screen (Columbia University Press and Hong Kong University Press, 2006); Postsocialist Cinema in Post-Mao China: the Cultural Revolution after the Cultural Revolution (New York: Routledge, 2004); (edited with Lu Xinyu and Lisa Rofel), The New Chinese Documentary Film Movement: For the Public Record (Hong Kong: Hong Kong University Press, 2010); (edited with Kim Soyoung and Lynn Spigel), Electronic Elsewheres: Media, Technology, and Social Space (Minneapolis: University of Minnesota Press, 2010); (edited with Nicola Liscutin and Jonathan D. Mackintosh), Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region Makes (Hong Kong: Hong Kong University Press, 2009); (edited with Ying Zhu) TV China (Indiana University Press, 2008); (editor) Chinese Films in Focus II (British Film Institute, 2008); and (edited with Feii Lu) Island on the Edge: Taiwan New Cinema and After (Hong Kong: Hong Kong University Press, 2005).

The Possibility of Chineseness: Negotiating Chinese Identity in Two Italian Films
Eddie Bertozzi, SOAS, University of London

Discussions on Chinese identity in cinema have been usually undertaken by considering Chinese-language films directed by Chinese directors. However, the increasing relevance of transnational practices displacing the signs of Chineseness beyond the nation-state has challenged previous theoretical paradigms. Pushing this argument a little further, how can we address Chineseness in non-Chinese films dealing with Chinese-related topics and characters?

Two Italian films produced in 2011 represent an interesting case in point. Andrea Segre’s Io sono Li (Shun Li and the Poet) narrates the friendship between a Chinese bartender and a local fisherman within the close environment of the Venetian Lagoon. Antonio and Marco Manetti’s L’arrivo di Wang (The Arrival of Wang) is a sci-fi movie about an Italian Chinese-language interpreter who is assigned an urgent job: translating a mysterious Chinese-speaking ‘subject’ who turns out to be an extraterrestrial alien.

By suggesting an updated theoretical paradigm and conducting close-readings of the two films, the paper attempts to address multiple questions: What kind of Chineseness is articulated in these films (if any)? How
is Chinese identity negotiated in the creative process? Is this Chineseness only an other-ised construct, or can it critically provide a relevant description of Chinese identity today?

Eddie Bertozzi is a Ph.D. candidate at the School of Oriental and African Studies (SOAS) of London. Previously graduated in Chinese language and culture at the University of Venice, his current field of study is contemporary Chinese cinema, and more specifically his project is concerned with the analysis of new forms of realism in Chinese films produced since 2000. He has recently published on this topic in the Journal of Chinese Cinemas.

**Limehouse and Its Haunted Nostalgia**
Hui M. Chan, Cardiff University

One of the very first Chinese representations in early cinema was commonly related to Limehouse – *Broken Blossoms*, *Piccadilly*, the Dr Fu Man-Chu series, and *Limehouse Blues* are the typical examples. However, these representations were purely created by the Westerners, and for the Westerners. The representations were problematic — first, Chinese characters were often played by white actors who hardly knew about the Chinese culture; second, the danger and exoticism of Limehouse were commonly exaggerated via negative images of the Chinese characters. This problem becomes even more complicated, when modern Chinese audiences struggle to identify themselves in these films — the films that were about us but not for us. The nostalgia of Limehouse for Chinese audiences becomes haunted, and it floats in the gap between the Far East and the West, belongs to neither. This paper aims to address this issue.

Hui M. Chan is a Film Studies PhD candidate at Cardiff University. Her thesis aims to compare Eastern and Western theories in understanding dream aesthetics and apparatus in cinema, by using Lou Ye as a case study. Her recent publication is “Butterfly and Spinning Top” in *Inception and Philosophy* (2011), ed. Thorsten Botz- Bornstein.

**Rethinking the Chinese School of Animation: From Historical Context to National Identity**
Yuanyuan Chen, University College Cork

From the 1960s to the 1980s the Shanghai Animation Film Studio produced a significant number of outstanding animation films, which are known both at home and abroad as the Chinese School of animation. Their success, which arguably laid primarily in the fact that this was entirely Chinese-style animation, amply benefitted from the historical, economic and political situation of China during that period. This paper aims to place the Chinese School in the context of Chinese art history, political movements and economic policies, in order to offer an analysis of the School and its features and to ask questions on its understanding and promotion of national identity. Firstly, the definition of ‘Chinese School’, an expression frequently used by scholars of Chinese animation, but nonetheless still vague, will be clarified. Then, some of the characteristics of the Chinese School of animation will be discussed, including its pedagogical mandate, in the light of ideas of national identification, cultural heritage and social progress.

Yuanyuan Chen is a PhD candidate in Film Studies at University College Cork, under the supervision of Dr Laura Rascaroli, funded by China-Ireland Scholarship. Her research topic is the influences of Western arts especially modernist art on the Chinese School of animation between 1980s and 1990s. She completed a BA in Art Design, and an MA in Design Arts at Southeast University, China, with a dissertation titled ‘Study on the Experimental Features of Today’s Ink-animation in China’. Her research interests include experimental animated film, Chinese School of animation, animation industry.

*Draft: Sunday, 20 January 2013*
A Chinese Diasporic Festival Film in the Making?: The Interesting Case of Ann Hui’s A Simple Life
Ruby Cheung, United International College, China and University of St Andrews

As a Hong Kong-produced festival film, Ann Hui’s A Simple Life (2011) is a pleasant surprise to its film festival audiences in various countries. The film’s travel through the international film festival circuit has started long before it was theatrically released domestically in Hong Kong and neighbouring East Asian territories. Narrating an indeed simple story of a non-blood-mother-and-son story between a loyal housemaid Tao Jie (Deanie Ip) of a Hong Kong Chinese migrant family, and her young master Roger (Andy Lau), the film garnered nine different Best Actress Awards and several other important awards along its festival route. What is most impressive, in my opinion, about this film is the marketing and distribution effort throughout an almost year-long festival journey. It prompts questions asking 1) why has this festival film adopted a similar distribution method as those controversial mainland Chinese films in appealing to its international audience before the film’s domestic release? 2) How, if any, does such festival experience subtly reflect the unsettled experience of the director and the characters in the film as parts of the Chinese diaspora? This paper will explore these questions with reference to the politics of film festival.

Ruby Cheung is Assistant Professor in Culture, Creativity and Management at the United International College, co-founded in Zhuhai, China by the Beijing Normal University and the Hong Kong Baptist University. She is also Honorary Research Fellow in Film Studies at the University of St Andrews in the UK. Ruby was the editor of Cinemas, Identities and Beyond (Cambridge Scholars Publishing, 2009), co-editor of Film Festival Yearbook 2: Film Festivals and Imagined Communities (with Dina Iordanova; St Andrews Film Studies, 2010), and Film Festival Yearbook 3: Film Festivals and East Asia (with Dina Iordanova; St Andrews Film Studies, 2011).

The Re-affirmation of Taiwanese Characteristics Through Imagination: The Representation of Taipei in Contemporary Taiwan Cinema
Ling-ching Chiang, University of Leicester

This essay addresses the role played by urban cinema in recent changes of the local film industry. First, I will address various approaches taken by local filmmakers to reconnect with the local audience, and examine how the representation of the city has participated in this process. The process is in fact, complex and slow, before its outburst in 2008 with the biggest box-office hit Cape No. 7 (2008, dir. Wei Te-sheng, ARS Film Production) in Taiwan’s film history. Grossing over ten times of its NT$50 million budget, Cape No. 7 brought even more tourists into its main set Hengchun, a small southern town famous for its coastal landscape, tropical weather and the historical sites built during the Qing Dynasty. While recent scholarship paid attention substantially on Cape No. 7’s roots-seeking ideology, which is expressed by the rural side of Taiwan, in the second part of this chapter, I want to amend the gap by focusing on the neglected importance of urban themes in the revitalization of local consciousness in Taiwan cinema by presenting a close reading of Orz Boyz (2008, dir. Yang Ya-che, One Production Film). As a film encompassing various film techniques, different neighbourhoods in Taipei, and a narrative told completely from children’s imaginative vision, Orz Boyz represents a new representational mode of Taipei that is not limited to the realist mode in Hou Hsiao-hsien, Edward Yang and Tsai Ming-liang’s city films, and constitutes a possible route to accentuate Taiwanese identity.

Ling-ching Chiang is a PhD candidate of History of Art and Film at the University of Leicester, UK. Her essays on Taiwan cinema have appeared in Film Appreciation Journal, NCU Journal of Art Studies and Journal of Taipei Fine Arts Museum. She is also an art critic and writes for major art publications in Taiwan, including Artist Magazine and Artitude.
Images of Xinjiang Outside of China
Marco Donadon, Independent Scholar

This paper will explore the impossibility of free cinematic expression experienced by the Uyghur people in China, as well as film and video material that circulate outside of China, made by both Uyghurs and non-Uyghurs, and their cultural-political implications. The aim of this research is to contribute to the current knowledge of Chineseness in the moving image from a perspective that has been a blind spot for research.

Although much has been written on Chinese ethnic minority cinematic representation, and the problem of a Han-centric perspective has been well articulated, most of the literature on this subject does not look at ethnic minority video and film production and circulation outside of China. Specifically, I will examine videos and documentaries on Uyghur identity (with a focus on moving image retrievable on the internet), made by scholars, international filmmakers, and Uyghurs in exile. By exploring these kinds of dissonant, dislocated, and exiled materials, which raise complex cultural and political questions of nation, ethnicity, and resistance, the paper will re-consider the issues of film/video representation and expression of the Uyghur people.

Marco Donadon was born and bred in Venice, Italy in 1983. After graduating with a BA in Chinese Studies at the University of Venice (Italy) with a first class, he moved to China for about a year and a half, to improve his level of Mandarin. He first lived in Dalian, where he studied at the University of Foreign Languages and then in Nanjing, where he worked as a translator for an Italian furniture company. In 2007 he decided to move to London to undertake an MA in Chinese Studies at SOAS, where he took Chinese Cinema as his major. After graduating with a merit, he has worked as a production manager for a video artist, a publicity coordinator for the Taiwan Film Fest London, and has programmed a series of Chinese film screenings and lectures at the Stockwell Studios, London. He is currently in the process of writing a PhD proposal in the area of contemporary Chinese documentary film.

Ethnic Minorities Behind the Camera: Identity, Borders and Modernity in Pema Tseden and Zhang Lü's works
Vanessa Frangville, Victoria University of Wellington

Filmmaking in China has long been in the hands of the Han majority, and so were the representations of Non-Han minorities since the Foundation of the People’s Republic of China. However, over the last ten years, Chinese cinema has undergone industrial transformations, including diversification of film language, style and revenues. In this context, Non-Han filmmakers have emerged and caught the attention of both national and international audiences. This paper proposes to reflect on Tibetan Pema Tseden’s and Korean-Chinese Zhang’s films and elaborates on the idea of borders and ‘borderisation’ as one fundamental aspect of their narratives. I will show how, as two major works that challenge usual representations of Non-Han in Chinese cinema, they call for a more complex approach to minority identities in contemporary China.

Vanessa Frangville is currently a Lecturer in Chinese studies at the Victoria University of Wellington, New Zealand. Her research deals with discourses on ethnicity and nation building in modern and contemporary China, with a special focus on cinema as a cultural and political institution. Her last publications include: “The Non-Han in socialist cinema and contemporary films in the People’s Republic of China”, China Perspectives, n°2, pp. 61-69, 2012. Recently, she also developed an interest in the use of Chinese ‘minority film’ to promote local tourism and national identity in international festival. She is now working on a book project that studies cinematic representations of ethnic minorities in contemporary China.

Flatland
Adam Frank, University of Central Arkansas

This paper draws upon the author’s experience of acting in the 2001 Shanghai television production Flatland, starring Dennis Hopper, to bring into question notions of ‘diaspora’ in a Chinese context. A joint production between American, mainland Chinese, and Hong Kong production companies, Flatland chronicled the adventures of four young people living in the Shanghai of the not-too-distant future as they assisted the
archangel Michael in his inter-dimensional, trans-temporal battle against Satan. While the show was never broadcast, except for small sections sold for broadband cell phone play, the cooperation between foreign and Chinese crews — the assumptions, conflicts, and collaborations that emerged during the several months it took to film 22 episodes of the show — brought to light a combination of economic relationships, preconceptions about Chinese and ‘foreign’ identity, and historical echoes that ultimately force us to re-think ‘diaspora’ as geographical referent.

Adam D. Frank is Associate Professor of Asian Studies and Anthropology in the Honors College, University of Central Arkansas. A graduate of the Folklore and Expressive Culture Program at the University of Texas at Austin, he is the author of Taijiquan and the Search for the Little Old Chinese Man: Understanding Identity Through Martial Arts. An actor as well as an anthropologist, he is currently preparing to conduct ethnographic research on the actor’s experience in the Los Angeles film industry.

**Imag(in)ing Inter-Asia in Taiwan: The Commodification of the Colonial in Wei Te-sheng’s Chinese-language Blockbusters**

Graham Neil Gillespie, King’s College, London

Aiming to mediate between the ‘total marketization’ that Davis & Yeh (2008) argue increasingly characterises the East Asian screen trade, and overly deterministic interpretations of East Asian cinema as an embodiment of national identity or allegory, this paper looks at how the colonial history of Taiwan is commercialised in Wei Te-sheng’s record-breaking Chinese-language blockbusters.

While pan-Chinese co-productions become increasingly prevalent in East Asia, the dearth of cooperative activity between Taiwan and Japan – the region’s traditional powerhouse – seems anachronistic. Taking the wave of failed 2005 Taiwan-Japan co-productions in television as a starting point, I argue that the frustrated desire for economic integration with Japan gives rise to a surrogate desire to re-integrate, culturally and cinematically, with the former coloniser. Cape No. 7 (2008) achieves this through a combination of a sentimental approach to colonial themes and a rearticulation of Japanese jdrama television aesthetics. Warriors of the Rainbow: Seediq Bale (2011) continues Wei’s commodification of Taiwan-Japan colonial relations, but with a different approach to genre. The media discourse around Wei’s films – as blockbuster events – can tell us interesting things about contemporary Taiwanese identity and attitudes towards both the Japanese colonial period and indigenous Taiwanese.

Graham Neil Gillespie is a PhD candidate at King’s College London under the supervision of Dr. Jinhee Choi, researching representations of colonial history and compressed modernity in commercial cinema from Taiwan and South Korea. He has previously presented at the Asian Cinema Studies Society conference at Hong Kong University with a paper on film censorship in South Korea 1988-1992, and has a chapter forthcoming (2013) in Spaces of (Dis)location, on the (dis)location of modernisation in The President’s Last Bang (2005).

**‘Chineseness’ in the Representation of Motherhood in Chinese Cinema, 1930s-1980s**

Huili Hao, University of Sussex

In the analysis of gender, nation and representation of both East and West, analysts argue that motherhood plays a primary role; however, it is not defined in Chinese texts, here, specifically in films. This question is raised by Chris Berry: motherhood is present in Chinese cinema, but not ‘so prominent’. I assume that ‘prominent or not prominent’ implicitly contains a risky evaluating criterion to different cultural texts.

The aim of this paper is to investigate the ‘Chineseness’ in Chinese cinema through analyzing how motherhood has been represented. By comparing representation of motherhood in classical Western (mainly Hollywood) maternal melodrama to that in Chinese cinema, meanwhile, by comparing representation of motherhood in a few representative colonized national films to Chinese ones. I conclude, in Chinese film texts, motherhood has been represented as the intersection of the discourses of women’s liberation, motherhood and national(ist) in Chinese historical and cultural context. Appropriating Christine Gledhill’s
‘negotiation’ in reading women’s cinema and popular culture to Chinese cinematic motherhood study, this paper tracks continuities, changes and contradictions in representation of motherhood in Chinese cinema from the 1930s to the 1980s.

MA (Graduate School. Chinese Academy of Social Sciences)
Dphil candidate in Media and Film Department, University of Sussex.

Casting of Jiang Wen in historical epics
Clemens von Haselberg, Berlin Free University

The epic historical film is often thought to embody specific imaginations of a collective’s national and/or cultural identity. In the Chinese case, the wuxia and costume film genres are often interpreted as imaginations of what constitutes Chineseness in a given period of time, depicting emblematic landscapes, heroes acting on traditional virtues and settings which resonate with the Chinese cultural memory.

Of course, these conventions of the genre can be broken to construct counter-narratives or alternative readings. This paper aims to show how The Emperor’s Shadow (Zhou Xiaowen 1996), Warriors of Heaven and Earth (He Ping 2003) and The Lost Bladesman (Felix Chong/Allen Mak 2011), three films which can be counted among the latest wave of historical epics mixing the costume with the wuxia genre, all achieve or at least support such alternative readings through the casting of Chinese star actor Jiang Wen in one of the leading roles. This works through contextual knowledge of Jiang’s own preference for brushing history against the grain as a director as well as through his characteristic combination of slyness and impulsivity as an actor.

Clemens von Haselberg has studied Chinese studies, psychoanalysis and American studies in Frankfurt/Main. He has specialized in Chinese film and written his master thesis on the combination of documentary and fictional film techniques in the work of director Jia Zhangke. He currently works as a research associate and PhD candidate at Freie Universität Berlin where he has recently co-edited an issue of the journal Berliner Chinahefte on ‘Chinese Identities on Screen’. His PhD thesis analyzes constructions of cultural identity in recent Chinese historical and wuxia epics.

Screening Taipei: Embodied Identities of the City
Kristina Karvelyte, University of Leeds

In recent years, the interest towards nation, city or region branding has considerably increased. To differentiate themselves in highly competitive global markets, places are employing a number of innovative branding practices and techniques, among which cinema is recognized as one of the most powerful and engaging tools available to brand developers. This paper will focus on Taipei, where the film industry in the past few years has become a critically important strategic element in city branding campaigns. The film production crews of renowned films, such like Cape No.7, Monga, Au Revoir Taipei, and Taipei Exchange had all cooperated with the Taipei’s Film Commission, and eventually turned their products into successful marketing campaigns for the city. This paper will explore the most common traits of these films, which consequently will assist our understanding as to what identities the city government seeks to produce and how these identities are embodied in the films.

Kristina Karvelyte is a postgraduate research student in the Institute of Communication Studies (ICS) at the University of Leeds on a full departmental scholarship. Her research interests include city branding in China, creative industries and their affect on urban image planning and development. Specifically, her work examines city-branding techniques in Shanghai, Hong Kong and Taipei. Prior to joining ICS, she obtained a MA in Communications Management (Ming Chuan University, Taiwan) on a scholarship from Taiwan's
Ministry of Education and MA in International Communication from Vilnius University (Lithuania). Her first degree was a BA in Sinology (Vilnius University) in 2004.

Women, Revolution, and Liberation Under the Communist Regime in Blush
Mona Mingxia Li, University of the West of Scotland

This paper will deal with women’s history and memory from a perspective that focuses on the personally oriented narrative set against ‘a great era’ by looking back at the Chinese Communist revolutionary campaign to eradicate prostitution in the early 1950s. Given the political and artistic ideologies of the production context, what I intend to argue is that the film is explicitly aligned with a feminist perspective through the woman director’s innovative approach to representational modes to produce a breakthrough moment in Chinese cinema, a point at which it became possible to identify a feminine aesthetics within a male dominated film industry. The film uses the story of two former prostitutes — a culturally marginalised Other — to represent an alternative version to the hegemonic discourse that promulgates the Communist campaign to eliminate prostitution as a form of liberation. In the director’s subversive re-imagining and artistic negotiation with the grand discourse, not only are the women in the film not liberated in any form, but also the spectator is compelled to confront the true cost of this campaign on women both emotionally and economically. Through closely analysing Blush a most influential film based on a 1991 novella of the same title by Su Tong and adapted in 1994 by Li Shaohong and its production, I will reveal the value of the film in both filling the blank of history by (re)writing history/her-story and alluding to contemporary China.

Blush was awarded a Silver Bear at the 45th Berlin International Film Festival of 1995 and ranked the number four box office hit in China in 1995 [Film Art, 3 (1996), ‘Domestic Box Office Record in 1995 (Top Ten)’, p. 4]. I choose to examine this film here because its critical acclaim and commercial success have intrigued many reviewers, but few have considered how the director consciously deploys various narrative and filmic strategies such as the use of the female narrator to develop a particular feminist perspective which can effectively address the writing and construction of women’s history in China. Meanwhile, Blush pays detailed attention to changing social conditions and historical circumstances which remain highly pertinent to contemporary Chinese society.

Academic Qualifications
2009— PhD Film Studies, The University of the West of Scotland
2005–06 MPhil Film Studies, Southampton Solent University
2002–04 MA Media Studies, Southampton Institute

Juliette Ledru, University of Le Havre, France

At the heart of the representations of Chinese Americans in the arts lies the dialectical relation of margins and mainstream. While discriminatory discourses and legislation excluded and marginalized Chinese Americans, social movements of the 1960s and the flourishing of Asian American literary productions have been read as forms of resistance to these discriminations and stereotypical representations by the hegemonic culture. Scholars in Asian American studies such Elaine H. Kim or Jeffrey Partridge have discussed at length Asian American cultural representations and the debates over the tension between claiming the margins and reaching out to the mainstream.

It is my contention that such a tension also permeates Chinese American movie productions and is epitomized in Saving Face by the movie’s queer storyline. If Saving Face gives filmmaker Alice Wu the opportunity to take a stand on the concepts of norms and marginality from a plurality of perspectives (familial, social, sexual, and ethnic), its reconciliatory tone and ending seem to point to the absence of resolution. This presentation will thus aim at demonstrating that Saving Face claims and asserts its Chinese Americanness by being caught in the tension of mediating between margins and the mainstream and that the movie also sheds an unprecedented light on what is marginal, and what is normative when it comes to Chinese American identities. Saving Face will therefore be analyzed as being queer as defined by queer

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theorists Eng and Hom but I will show that it eventually remains confined within a framework necessarily normative in its desire to reach out to a wide and mainstream audience.

Juliette Ledru is a Ph.D student in American Civilization and Cultural Studies (fourth year) under the supervision of Professor Donna Spalding Andréolle, at the University of Le Havre, France. She is working on the constructions and representations of Chinese American women and identities in works of fiction written by Chinese American women writers during the period 1965–2011. She passed the Agregation of English in 2009, and has been working as a contractual teacher at the University of Le Havre since 2010.

Song, the Chinese Filmmaker in Hou Hsiao-hsien’s The Voyage of the Red Balloon: Spaces of Play, Special Effects and Transitional Objects
Catherine Liu, University of California, Irvine

This paper explores the ways in which Hou Hsiao-hsien's Voyage of the Red Balloon deals with the young Chinese filmmaker Song as a nurturing, creative figure who brings Lamorisse’s The Red Balloon into a French family's life. She also introduces the family to digital special effects, showing Suzanne played by Juliette Binoche the film that she is making of her son. The two women and artists depend upon each other in the modern metropolis for survival — Song's quiet presence stands in for Hou's vital, cosmopolitan, creative vision. She is marked as Other — but it is obvious that the director identifies with her.

Director, UCI Humanities Collective, http://www.humanities.uci.edu/collective/
Professor, University of California, Irvine

Monographs:
The American Idyll: Anti-Elitism as Cultural Critique (University of Iowa Press, 2011)
Copying Machines: Taking Notes for the Automaton (Minneapolis: University of Minnesota Press, 2000).

Han Sanping and China’s Post-Olympic Histories
Anthony T. McKenna, Trinity College, Dublin

By analysing the ‘historical event blockbusters’ produced by the China Film Group (CFG) since the 2008 Beijing Olympics, this paper investigates how the Chinese state exercises ‘soft power’ through the CFG and its Chairman, Han Sanping. As the process of comparative liberalisation of Chinese culture and society which marked the pre-Olympic years shifts into reverse, consensus-building efforts regarding Chinese history have become increasingly important to the state. Cinema is a key instrument, and this has profound implications with regard to the reflections of Chineseness within the People’s Republic, and the projections of Chineseness beyond its borders.

Han’s historical films are a lively mix of state propaganda, auteurist expression, revisionist history, holiday exuberance and reconciliatory themes. They are distributed and exhibited using a variety of blockbuster techniques and protectionist strategies. Moreover, although films such as The Founding of a Republic are made primarily for a domestic audience, others of Han’s historical films have a greater international appeal and flavour: City of Life and Death, was an international critical and festival success, and Aftershock was co-produced with the Canadian IMAX Corporation.

These films are more than mere propaganda. They capable of being thoughtful, challenging and controversial, as former enemies of the People’s Republic – the Japanese invaders, the Nationalist Kuomintang – are treated sympathetically or, as in Confucius, wholly rehabilitated. Indeed, these films are almost flagrantly non-confrontational, suggesting a post-Olympics consensus, played out against a backdrop of tightening censorship and increasing crackdowns on dissent.

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subjects including film producers, showmanship, historical films, and Chinese cinema. A version of this paper is due to appear in the forthcoming collection, Beyond the Bottom Line: The Role of the Film Producer, to be published by Continuum Press in 2014.

Inseparable: The Rise or the Fall of a Chinese Superhero?
Corrado Neri, University Jean Moulin, Lyon 3

If we have to pin down one particular genre that developed in the recent 10 years in Hollywood, it would be the superhero film. There are previous entries in the genre, but the xxi century has been particularly eager of (extremely rentable) representations of classic Super-heroes figures on the screen; critics draw the origin of the trend on the post-9/11 necessity of heroes, but also on the digital era that opened new doors for CGI. Does China engage in this peculiar declination of national identity and mythology? Do producers propose a Socialist/embedded Chinese version of the masked hero? I would argue that the industry is still searching ways to decline forms of its own superhero movie ‘with Chinese characteristics’. Informed of the long tradition of Hong Kong wuxia film – that sometimes added a comic book imaginary to their ‘traditional’ knights — the huge blockbuster production of contemporary China has still to face the concurrency of Spiderman, Dark Knights and Avengers. To look for answers, we might question Inseparable (2011), a very peculiar film that helps us to explore complicated issues of diaspora, international coproduction, plurality of Chinese urban identity. The film, starring Kevin Spacey and Daniel Wu, is directed by Taiwanese-born, US-national Dayyan Eng; it tells the story of an improbable couple of superheroes fighting for justice in contemporary China – notably, fighting a very ‘realist’ corruption. The film is a weird mélange of comedy, drama, action movie, Sixth sense-like blurring of reality and imagination. Using readings from the press as well as writers and theoreticians like Alan Moore and Grant Morrison, this paper will analyses Inseparable’s figures of influence and imitation, the search for a local declination of the Superhero genre, the postmodern/self-reflexivity/ironic mode of narration, underlining both the circulation and overlapping of tastes and markets, as well as its contemporary redefinition of Chinese citizens and consumers in the global context.

Corrado Neri holds a doctorate in Chinese Film Studies from the University of Ca’ Foscari, Venice, and the University Jean Moulin, Lyon 3, France. He is now assistant professor at the Jean Moulin University, Lyon 3. He has conducted extensive research on Chinese cinema in Beijing and Taipei and published many articles in books and magazines (in English, French and Italian). His book Tsai Ming-liang on the Taiwanese film director appeared in 2004 (Venezia, Cafoscarina). His second book, Âges Inquiets. Cinémas chinois: une représentation de la jeunesse, was published in 2009 (Lyon, Tigre de Papier). He co-edited (with Kirstie Gormley ) a bilingual (French/English) book on Taiwan cinema (Taiwan cinema/Le Cinéma taiwanais, Asiexpo, 2009), and Global Fences (with Florent Villard, IETT, 2011).

Wong Kar-wai: Hybrid Chineseness and the Branding of the Star-Auteur
Wikanda Promkhuntong, Aberystwyth University

Much has been said on the representations of the Chinese émigrés mingling in the cultural contact zone of Hong Kong in Wong Kar-wai’s films, but less so on how the Chinese-born, Hong Kong-based director leveraged his emigration history to construct a distinctive auteur image and an off-screen star persona. Drawing on Timothy Corrigan’s (1992) concept of ‘the commerce of auteurism’ - in which an auteur can be seen as ‘star’ and the reception methods used by Robert E. Kapsis (1992), my paper investigates a range of reception materials which reveal how Wong’s international reputation is constructed through an intriguingly similar pattern to the making and marketing of his Western predecessors like Alfred Hitchcock. Particular focus will be placed on how Wong Kar-wai has embraced his dislocated identity and adopted a number of self promotion strategies that contribute to his success as ‘one of the most exciting Asian “auteurs” of his day and one of the most influential directors of contemporary cinema’ (Fortissimo Films 2012).

Wikanda Promkhuntong is a PhD candidate at Aberystwyth University, Wales. She was recently awarded PhD scholarships to conduct a research titled: On Becoming Asian Auteurs: The Transnational Reputation Making Processes of Hong Kong’s Wong Kar-wai, Thailand’s Apichatpong Weerasethakul and South Korea’s
The Intellectual in the Films of Jia Zhangke
Corey Schultz, Goldsmiths, University of London

This paper examines the changing identity of the intellectual (zhishifenzi) in contemporary China, specifically its recent construction as ‘entrepreneurial artist’ as found in Jia Zhangke’s films Dong (2006) and Useless (2007). It examines the genealogy of the scholar/intellectual archetype and how the class has traditionally framed the other less-powerful classes via their traditional Confucian mission of ‘those above caring for those below,’ to their modern self-appointed role as humanitarian ‘protector’ and ‘voice giver’ of the post-Reform disenfranchised groups. Dong focuses on the painter Liu Xiaodong, and Useless the fashion designer Ma Ke, and both films valorize successful, entrepreneurial artists, people who have used their artistic labour to become icons of neo-liberal success. The films, however, can also be read as subtexts that subvert the larger teleological neo-liberal discourses through ironically juxtaposing these entrepreneurial artists with the subaltern Chinese and non-Chinese poor, thus representing these intellectuals as people who, although they profess a deep connection with ‘the People,’ are ultimately disconnected from them. Additionally, it questions whether or not an authentic voice can be ‘given’ by the powerful and privileged, arguing that their self-proclaimed moral responsibility of caring for the people actually enhances their alterity from the people.

Corey Kai Nelson Schultz is a PhD candidate at Goldsmiths, University of London. His dissertation is titled ‘Class and Social Stratification in the Films of Jia Zhangke,’ and he is being supervised by Chris Berry.

Chinese Femme Fatale: Double Identity and the Stardom of Zhou Xun
Chi-Yun Shin, Sheffield Hallam University

Chinese actress Zhou Xun came into the spotlight in the international art film circuit after starring in Lou Ye’s acclaimed Suzhou River (2000), playing two heroines: both Moudan, a teenage daughter of a seedy businessman who is kidnapped by the man she falls in love with, and Meimei, a showgirl who performs a mermaid act in an aquarium at a sleazy nightclub. Especially as the worldly and seductive Meimei, whose past remains unknown, Zhou offered an utterly modern image of Chinese woman (an antidote to ‘perfect’ images of Gong Li and Zhang Ziyi in historical epics). More importantly, playing both women, who might and might not be the same woman for much of the film, Zhou is an elusive double who is not all that she seems, which is, as Mary Ann Doane points out, the most striking trope of the femme fatale. Zhou has since consolidated her femme fatale persona playing an enigmatic object of romantic obsession in Beijing Bicycle (2001), Hong Kong Hollywood (2002) and Perhaps Love (2005). Examining the trope of duality of her screen characters, this paper investigates how Zhou Xun’s screen persona articulates and suggests the tension & difficulties inherent in China’s transition/transformation from socialist to market economy.

Chi-Yun Shin is a Senior Lecturer in Film Studies at Sheffield Hallam University. She has published on contemporary East Asian cinema and Black British Diaspora cinema in various journals and anthologies, most recently including essays in Jump Cut (2008), Horror to the Extreme (2009), Postcolonial Media Culture in Britain (2011), Transnational Cinemas (2012), Korean Horror Cinema (2013) and the Encyclopedia of Global Human Migration (2013). She is also co-editor of New Korean Cinema (2005).

Under Cultural Superimposition: Problems of Chineseness in Addicted to Love
Sun Yi, University of Nottingham

Through a case study of Addicted to Love (2009) directed by China’s post-Six Generation filmmaker Liu Hao, this paper will address the issue of the construction of ‘Chineseness’ in contemporary Chinese cinema and problematize the ‘Chineseness’ rather than its construction. Due to the import of global capital and its wide
international exposure, this film elicits an immediate transnational reading, albeit the filmmaker’s intention to build a national identity into the film. Whilst at an iconographic level a national identity emerges, the theme underpinning the film is essentially global and with little reference to national history or character. Furthermore, it is in the aspect of film style that the construction of ‘Chineseness’ reveals itself as delusive since the approaches to presenting this film are appropriated from Western cultures and traditions. The problematization of constructing contemporary China’s national identity in cinematic texts will therefore be conducted by questioning also this cinema’s stylistic repertoire in an age of extensive cultural superimposition.

Sun Yi is a PhD student at The University of Nottingham. Her current research project focuses on contemporary Hong Kong action cinema and her research interests include film styles, film genre and genre theory.

Producing the Public self: Ai Weiwei and First Person Action Documentary Filmmaking in China.
Kiki Yu, Independent Scholar

This paper explores how first person DV documentary practice represents and constructs the self identity in public spaces, and how these films reflect some features of the changing constitution of individual identity in contemporary China. These films are growing out of the increasing amount of independent DV documentary practice in China, especially since the new millennium. Drawing on Chris Berry’s conceptualisation of ‘public spaces’, multiple sites where different power configurations and relations play out, I understand these films and filmmaking practice produce a ‘public self’, an important agency that is negotiating with different internal and external forces in the ‘public spaces’.

Through examining Ai Weiwei’s Lao Ma Ti Hua (2009) and some other films, I argue that this filmmaking practice illustrates the rebellious and rights-conscious selves and their changing relationship with other individuals and with the state. It can be seen as a form of provocative social participation in what Wang Hui regards the era of ‘depoliticised politics’. It helps to form a new kind of political subjectivity, and to reactivate the political space in China. On the other hand, these films also present the filmmakers’ problematic selves in interpersonal interactions that have been largely defined by traditional Confucian family ethics. Hence this practice problematises the ethics of how to act as an independent individual in public spaces.

Kiki Tianqi Yu has just been awarded PhD from Centre for Research and Education in Arts and Media (CREAM), University of Westminster. Under the supervision of Rosie Thomas and Chris Berry, her thesis focuses on first person DV documentary filmmaking practice in China in the first decade of the twenty-first century. She obtained a distinction in BA (Hons) Film and TV production from University of Westminster and an MPhil in Sociology from University of Cambridge. Kiki is also a filmmaker. Her documentary Photographing Shenzhen was commissioned to Discovery Channel in 2007 and her personal video Memory of Home (2009) is collected by DSLCollection. In May 2011, she co-organised an international postgraduate conference, New Generation Chinese Cinema: Commodities of Exchange with King’s College London. Her essay ‘Exploring the Familial Self’ is included in the forthcoming book Saving Private Reel (co-edited by Laura Rascaroli, Continuum, 2013). Kiki is co-editing a book China’s iGeneration Cinema: Filmmakers, Films, and Audiences in a New Media Age with Matthew Johnson, Keith B. Wagner, Luke Vulpiani (Continuum, 2013). Currently Kiki is the editor and co-founder of DSL CineMag, a new bilingual (Chinese/English) e-magazine on ‘Chinese New Cinema’, with a target audience of both general public and specialists in film and art worlds.

Construction of National identity in Chinese Film in the Neoliberal Global Context
Xiaoxi Zhu, London School of Economics

Film industry has long been considered as a crucial site for the construction and projection of national identity. However, question of identity is conventionally approached in terms of cinematic representation at the discursive level. How changing institutional arrangements and industrial practices at local, regional and global levels influence the way in which national identity is conceptualized and constructed is inadequately
researched. Assuming dual responsibilities of developing into a substantial economic sector as well as a mediated cultural space for rebuilding national identity and strengthening soft power, Chinese cinema is caught up in a dilemma characterized by contradictions rising from the intersection of culture, commerce and politics. Using the example of Zhang Yimou’s latest film The Flowers of War (2011), I seek to examine how different agendas work together to shape Chinese cinema in this neoliberal era, how the increasing trend of transnational filmmaking practices influence the creation of national identity in Chinese film, and how the deployment of nationalism may play into the hand of the central government in terms of reinforcing nationalistic solidarity.

Xiaoxi Zhu is a PhD candidate at the Department of Media and Communications, LSE. Her research topic is the political economy of the Chinese film industry. More specifically, she is studying what role does the Chinese state play in shaping the development of the Chinese film industry and how has the industry adapted to it. Before that, she obtained my MSc at the University of Leeds and BA at Nanjing University.