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| Altri autori (Persone)  | JohnsonMatthew D<br>WagnerKeith B. <1978-><br>YuKiki Tianqi<br>VulpianiLuke  |
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| Nota di contenuto       | Introcution: China's iGeneration cinema / Keith B. Wagner, Tianqi Yu, Luke Vulpiani -- New Technologies. Tianqi YU: Toward a Communicative Practice: Female First-Person Documentary in Twenty-first Century China -- Paola VOCI: Quasi-Documentary, Cellflix, and Web Spoofs: Chinese Movies? Other Visual Pleasures -- Weihua WU: Individuality, State Discourse, and Visual Representation: The Imagination and Practices of the iGeneration in Chinese Animation -- Bingfeng DONG: Cinema of Exhibition: Film in Chinese Contemporary Art -- Aesthetics. Luke VULPIANI: Goodbye to the Grim Real, Hello to What Comes Next: The Moment of Passage from the Sixth Generation to the iGeneration -- Ling ZHANG: Digitizing City Symphony, Stabilizing the Shadow of Time: Montage and Temporal-Spatial Construction in San Yuan Li -- Dan GAO: From Pirate to Kino-eye: A Genealogical Tale of Film Re-Distribution in China -- Keith B. WAGNER: Xue Jianqiang as Reckless Documentarian: Underdevelopment and |

Juvenile Crime in post-WTO China -- Social Engagement. Yiman WANG: Of Animals and Men: Toward A Theory of Docu-ani-mentary? -- Ying QIAN: Working with Rubble: Montage, Tweets, and the Reconstruction of an Activist Cinema -- Jia TAN: Provincializing the Chinese Mediascape: Cantonese Digital Activism in Southern China -- Platforms and Politics. Jeesoon HONG with Matthew D. JOHNSON: Shanghai Expo and Screen-Spaces: Big Screens and New Collectivity -- Ma RAN: Regarding the Grassroots Chinese Independent Film Festivals: Regional Assemblage and Abnormal Film Networking? -- Matthew D. JOHNSON: Wu Wenguang and the NGO Aesthetic -- Xiaomei CHEN: The Cinematic Deng Xiaoping: Reform or Restoration? -- Online Audiences -- Ralph parfect: you must believe there is such a person in this world: internet contention of Zhang Yimou's sexual storytelling in under the Hawthorn tree/Shanzhashu Zhi Lian -- Xiao LIU: From the glaring sun to the flying bullets: the dilemma of elliptical memories in "post-" era Chinese cinema.

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#### Sommario/riassunto

"This innovative collection of essays on twenty-first century Chinese cinema and moving image culture features contributions from an international community of scholars, critics, and practitioners. Taken together, their perspectives make a compelling case that the past decade has witnessed a radical transformation of conventional notions of cinema. Following China's accession to the WTO in 2001, personal and collective experiences of changing social conditions have added new dimensions to the increasingly diverse Sinophone media landscape, and provided a novel complement to the existing edifice of blockbusters, documentaries, and auteur culture. The numerous 'iGeneration' productions and practices examined in this volume include 3D and IMAX films, experimental documentaries, animation, visual aides-memoires, and works of pirated pastiche. Together, they bear witness to the emergence of a new Chinese cinema characterized by digital and, trans-media representational strategies, the blurring of private/public distinctions, and dynamic reinterpretations of the very notion of 'cinema' itself. This title was made Open Access by libraries from around the world through Knowledge Unlatched."--Provided by publisher.

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