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**Construction of the Subject through the Representation of Ruins in Recent Chinese Independent Film**

Two important trends marking the decade are 1/ the ecological, social and urban reconfiguration of the PRC through the dismantlement of its heavy industry as well as the politics of *chaiqian/demolish and move* (real estate development, pre-Olympics or -World Fair urban renewal and construction of the Three Gorges Dam); 2/ the emergence of new filmmakers (Wang Bing, Jia Zhangke, Ou Ning, Cao Fei, Ying Liang, Cui Zi'en...) who explore hybrid forms between documentary and fiction to document this ongoing process and the *ruins* thus produced.

This paper examines the way recent Chinese independent films are articulating how the ruins *address the spectator, directly or indirectly* and reshuffle tropes of historical/architectural memory and nostalgia; how the film's subject(s) is/are posited in relation to the production of ruins – victim, witness, activist, complicit, agent, facilitator, profiteer, bemused spectator, consumer –; and whether this large-scale process of urban destruction can produce a new metaphor for desire.