

>> Art in China

Since the first Chinese film *The Battle of Dingjunshan* was made in 1905, the development of China's film art has experienced many twists and turns – from harmonization with world film in the beginning, to partial and complete isolation later on, and to today's consistency with the trends of world film. However, Chinese filmmakers' efforts haven't won a comprehensive understanding among critics and filmgoers.

China's film industry has returned to the capital-based commercial operation mode, which emphasizes the box office. At the same time, the Hol-

lywood mode – stars, investors and directors who seek balance between them – is widely accepted by China's film industry.

The theme and content of the times, the presentation and communication manners of films have changed dramatically. The tremendous impact of new technology is gradually shown and a new generation of filmmakers is appearing. When film camera is no longer the weapon for a few people, the attack to commer-

cial films and mainstream films starts. Though the attack hasn't yet broken the city gates, it has made many dents in the city wall. The Internet, as the latest communication medium, provides opportunities for the attack.

The nature of the world of film is also changing. Chinese filmmakers don't put their works in a small scope any more. The Internet makes the world increasingly flat. The new generation of Chinese filmmakers, who like pursuing new trends, have surpassed their seniors in terms of mastering and



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