Before discussing the question of “independent” Chinese films in the Hong Kong International Film Festival (HKIFF), it should be pointed out that the term “independent” has become, over the years, an almost meaningless label save for marketing and academic purposes, or to “lionise” independent films in China. Some filmmakers in China submit their films for censorship and some don’t. From our perspective, we are not interested in why they do or why they don’t, as such decisions are irrelevant to our programming decisions. Perhaps they hate the government as some people hope, or perhaps they are simply too lazy or scared to engage the authorities. Whatever, we are not interested. In any case, these uncensored films do not constitute a concerted effort to forge any aesthetics – new, reinvented, or otherwise. The “independent” label, if it is to be applied with any rigor, can be attached to any film made in China that did not seek clearance from the censors.

Real independent filmmakers with a truly “indie” attitude at odds with the authorities, the dominant ideology, and/or the market mainstream are rare anywhere on earth. Most so-called “independent” American filmmakers working outside of Hollywood are eager to get a big studio contract. Similarly, most of the “indie” Chinese filmmakers today would be happy to work in an industry setup, i.e., film as commerce with a producer and accountability to investors and toeing China’s censorship lines. This applies more to “indie” feature filmmaking, especially after the success stories of Zhang Yuan and Jia Zhangke. In fact, if there were ever an independent circuit and a space outside the system for “indies” in China, it would be very limited and underdeveloped: this is what prompted Jia Zhangke’s decision in 2003 to leave the “underground” in order for his films to be seen by a larger Chinese audience. His decision, preceded by a similar one by Zhang Yuan, simply provided an example of one more option to all “indie” filmmakers, who can always choose between getting clearance from the censors or not. Things were a little different when it all started with a group of “indie” documentary filmmakers back in the late 80s and the early 90s. The HKIFF began screening independent Chinese cinema in 1991. Some friends in Beijing introduced one of us, Wong Ain-ling, to Wu Wenguang when Wong went there to scout films during the winter of 1990. Wu showed her his video documentary Bumming in Beijing: The Last Dreamers (Liulang Beijing: Zuihou de mengxi...
The first important examples to be screened at the HKIFF were primarily documentaries such as:

- *Bumming in Beijing* by Wu Wenguang, 15th HKIFF
- *Tiananmen* (1991) by The SWYC Group (*Jiegou, langchao, qingnian, dianying shiyan xiaozu*), 16th HKIFF
- *I Graduated* (*Wo biye le*), (1992) by The SWYC Group, 17th HKIFF
- *The Sacred Site of Asceticism* (*Qing Pu*), (1992) by Wen Pulin and Duan Jinchuan, 17th HKIFF
- *Pa-dga’ Living Buddha* (*Baga huo Fo*), (1993) by Wen Pulin, 18th HKIFF
- *For Fun* (*M y Tim e in the Red Guards*), (1993), also by Wu Wenguang

These documentaries were mostly filmed in video. This new medium had given the young filmmakers a liberty and spontaneity unprecedented in Chinese filmmaking, allowing them to look around with their own eyes instead of the state’s, and to rethink history and society, as well as the spiritual aspects of humanity. This “movement” (if we may call it that) started in the late 1980s and had a great impact on contemporary Chinese filmmaking, from the films of Zhang Yuan (*M ama*, 1990; *The Square* (*Guangchang*), 1994; *Sons* (*Erzi*), 1996) and Wang Xiaoshuai (*The Days* (*Dong chun de rizi*), 1993), to the entire body of works of Jia Zhangke.

For the first three years (1991 – 1993), we did not experience any problems. But in 1994 (18th HKIFF), problems arose, not in bringing independent (i.e. uncensored) films to the festival, but in the withdrawal of two state studio films by the China Film Export and Import Corporation and seven old classics by the China Film Archive, presumably under the influence of the China Film Bureau, as a form of boycott over the festival’s inclusion of two independent features, both debuts – Wang Xiaoshuai’s *The Days* and He Jianjun’s *Red Beads* (*Xuan lian*).

Over the years, a relationship has developed between these films and Hong Kong in the exchange and collaboration of creative talents. Jia Zhangke’s regular cinematographer Yu Likwai and producer Chow Keung came from Hong Kong – their production company Xstream Pictures has offices in both Hong Kong and Beijing. Mainland filmmaker Emily Tang (Tang Xiaobai) immigrated to Hong Kong after finishing her first feature *Conjugation* (*Dongci bianwei*, 2001) and her second film, *Perfect Life* (*Wanmei shenghuo*), (2008), was shot in Shenzhen, Hong Kong, and north-eastern China. However, overall, there has been very little interaction between Chinese and Hong Kong independent cinema – mainly because of the vast differences between the two territories in terms of both the concerns of and obstacles faced by filmmakers (market vs. censorship).

Finally, it is important to underline that we believe deeply that an independent programming policy is fundamental to a film festival, and must not be compromised. For the past two decades, we have stood firm by this policy. We therefore se-
lect Chinese films on the basis of artistic merit and cultural, social, or historical significance, the same criteria applied to all other films in our programme. Whether they have an "indie" label or not is really irrelevant to our selection. And, as explained above, independent film from China is a mixed bag that certainly includes festival pleasers and stereotypes, as well as genuinely innovative works. We can only consider them case by case. “Canon building” is not what HKIFF is interested in, especially for something as ill-defined as “Chinese independent cinema.” •

**Independent Chinese Films at the HKIFF**

Historically, the HKIFF was one of the major windows for independent Chinese cinema to reach international audiences. To round up the special feature, the editors have compiled a list of films shown at the HKIFF and that can be classified as independent, based on the HKIFF catalogues. Two main criteria were applied: directors who became active after 1990 (including some older directors who had not made films before); and relative independence of production (meaning that the films was not initiated by a state studio, even if it may have later bought the “brand name” of a state studio or sought approval from the Film Bureau). However, this is not a definitive classification, its purpose is mainly informative.

<table>
<thead>
<tr>
<th>15 HKIFF - 1991</th>
<th>Asian Cinema - Non-Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bumming in Beijing</strong> (Liulang Beijing), China, dir. Wu Wenguang, 1990, video, colour, 150 min.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>16 HKIFF - 1992</th>
<th>Asian Cinema</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tiananmen Square</strong> (Tiananmen guangchang), China, dir. Shi Jian, Chen Jue, 1991, video, colour 8 episodes x 50 min, The Structure, Wave, Youth, Cinema experimental group.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>17 HKIFF - 1993</th>
<th>Opening Film</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>For Fun</strong> (Zhao Le), China/Hong Kong, dir. Ning Ying, 1992, 35mm, colour, 98 min.</td>
<td></td>
</tr>
</tbody>
</table>

**Asian Cinema**


**Truth or Dare: Documentaries East and West**


*I Graduated!* (Wo biye le), China, the production team: SWYC (the Structure, Wave, Youth, Cinema Experimental Group), 1992, U-matic, Colour, 64 min. 

**The Sacred Site of Asceticism** (mChims-phu), China, dir. Wen Pulun, Duan Jinchuan, 1992, U-matic, Colour, 75 min.
<table>
<thead>
<tr>
<th>Year</th>
<th>Festival</th>
<th>Film Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1993</td>
<td></td>
<td><em>The Days</em> (Dongchun de rizi)</td>
<td>dir. Wang Xiaohuai, 35mm, B&amp;W, 75 min.</td>
</tr>
<tr>
<td>1995</td>
<td></td>
<td><em>Red Beads</em> (Xuan Lian)</td>
<td>dir. He Yi (He Jianjun), 35mm, B&amp;W, 90 min.</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td><em>At Home in the World</em> (Sihai wei jia)</td>
<td>dir. Jiang Wen, colour, 35 mm, 98 min.</td>
</tr>
<tr>
<td>1996</td>
<td></td>
<td><em>Sons</em> (Erzi)</td>
<td>dir. Zhang Yuan, colour, 90 min.</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td><em>Karmapa Mkhyen</em></td>
<td>dir. Wen Pulin, colour, video, 140 min.</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td><em>Dirt</em> (Toufa luanle)</td>
<td>dir. Zhou Xiaowen, 35mm, B&amp;W, 100 min.</td>
</tr>
<tr>
<td>1993</td>
<td></td>
<td><em>The Square</em> (Guangchang)</td>
<td>dir. Zhang Yuan, colour, video, 150 min.</td>
</tr>
<tr>
<td>1995</td>
<td></td>
<td><em>Debuts</em></td>
<td>dir. Duan Jinchuan, colour, 35 mm, 98 min.</td>
</tr>
<tr>
<td>1994</td>
<td></td>
<td><em>Asian Visions</em></td>
<td>dir. Zhou Xiaowen, colour, video, 100 min.</td>
</tr>
<tr>
<td>1995</td>
<td></td>
<td><em>Ermo</em></td>
<td>dir. He Jianjun, 35 mm, 98 min.</td>
</tr>
<tr>
<td>1999</td>
<td></td>
<td><em>Postman</em> (Youchai)</td>
<td>dir. Zhang Yuan, colour, video, 101 min.</td>
</tr>
<tr>
<td>2000</td>
<td></td>
<td><em>Truth or Dare: Documentaries East &amp; West</em></td>
<td>dir. Wen Pulin, colour, video, 170 min.</td>
</tr>
<tr>
<td>1995</td>
<td></td>
<td><em>Karmapa Mkhyen</em></td>
<td>dir. Zhang Yuan, 35 mm, 95 min.</td>
</tr>
<tr>
<td>1995</td>
<td></td>
<td><em>Short Films</em></td>
<td>dir. Zhang Yuan, video, 8 min.</td>
</tr>
<tr>
<td>1997</td>
<td></td>
<td><em>Asian Visions</em></td>
<td>dir. Zhang Yuan, video, 35 mm, 85 min.</td>
</tr>
<tr>
<td>1999</td>
<td></td>
<td><em>The Age of Independents: New Asian Film &amp; Video</em></td>
<td>dir. Zhang Yuan, 35 mm, 85 min.</td>
</tr>
<tr>
<td>2000</td>
<td></td>
<td><em>Suzhou River</em></td>
<td>dir. Lou Ye, 35 mm, 83 min.</td>
</tr>
<tr>
<td>1997</td>
<td></td>
<td><em>Frozen</em></td>
<td>dir. Wu Ming, colour, 97 min.</td>
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<tr>
<td>1996</td>
<td></td>
<td><em>Who Has Ever Seen the Wild Animals Day</em></td>
<td>dir. Kang Feng, colour, 35 mm, 84 min.</td>
</tr>
<tr>
<td>1999</td>
<td></td>
<td><em>New Chinese Cinema at the HKIFF</em></td>
<td>dir. Duan Jinchuan, video, 85 min.</td>
</tr>
<tr>
<td>2000</td>
<td></td>
<td><em>The Age of Independents: New Asian Film &amp; Video</em></td>
<td>dir. Duan Jinchuan, 35 mm, 85 min.</td>
</tr>
</tbody>
</table>

**New Chinese Cinema at the HKIFF 2000**

**Opening / Closing Films**

Crazy English (Fengkuang yingyu), China/HK, dir. Zhang Yuan, Colour, 35 mm, 85 min.

**The Age of Independents: New Asian Film & Video**

A River Stilled (Bei tingzhi de he), China, dir. Jiang Yue, Colour, Video, 65 min.

Sunken National Treasures (Chenchuan – ju qi nian de gushi), China, dir. Duan Jinchuan, Colour, Video, 57 min.

**Asian Shorts**

A Trip to Anhui (Anhui xing), China, dir. Zeng Jian, Colour, Video, 19 min.

A Trip to Shanxi (Shanxi xing), China, dir. Liu Chang, Colour, Video, 19 min.
## 25 HKIFF - 2001
### The Age of Independents: New Asian Film & Video Platform (Zhanlan), China, Japan, France, dir: Jia Zhangke, 2000, colour, 35 mm, 135 min.

### Asian Shorts
- Trip to the North (Xihei xing), China, dir. Zhu Tao, Lin Fan, Beijing Film Academy, 2000, Colour, B&W, video, 18 min.

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## 26 HKIFF - 2002
### Gala Presentation
- Quitting (Zuotia), China, dir. Zhang Yang, 2001, colour, 35mm, 112 min.
- The Age of Independents: New Asian Film & Video Platform (Zhanlan), China, Japan, France, dir: Jia Zhangke, 2000, colour, 35 mm, 135 min.

### The Age of Independents: New Asian Film & Video Platform (Zhanlan), China, Japan, France, dir: Jia Zhangke, 2000, colour, 35 mm, 135 min.

### Along the Railway (Tielu yanxian), China, dir. Du Haibin, 2000, colour, Video, 98 min.

### The Box (Hezi), China, dir. Echo y Windy (Ying Weiwei), 2001, colour, video, 86 min.

### Chenmo and Meiting (Chenmo he Meiting), China/Germany, dir. Liu Hao, 2002, colour, 35 mm, 78 min.

### Conjugation (Dongci bianwei), Hong Kong/ China, dir. Emily Tang (Tang Xiaobai), 2001, colour, 35mm, 91min.

### Seafood (Haixian), China, dir. Zhu Wen, 2001, Colour, 35mm, 90min.

### Shanghai Panic (Women haipa), China/Australia, dir. Andrew Cheng, 2001, Colour, video, 87 min.

### Weekend Plot (Miyu shiqi xiaoshi), China, dir. Zhang Ming, 2001, Colour, 35mm, 91 min

### Asian Shorts
- Blooming Flowers in Springtime (Chun nuan hua kai), China, director: Chang Zheng, 2001, Colour, 38 min

### Global Visions
- Dazzling (Hua yan), China, director: Lee Xin, 2001, colour, 35mm, 84min. CANCELLED
- I Love Beijing (Xiai nuan yangyang), China, dir. Ning Ying, 2001, Colour, 35mm, 80min.

### Reality Bites
- Railroad of Hope (Xiwang zhi lü), China, dir. Ning Ying, 2001, colour, Video, 56 min, CANCELLED

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## 27 HKIFF - 2003
### International Competitions
- Blind Shaft (Mang jing), dir. Li Yang, 2003, colour, 35mm, 92 min.
- Keep Cool and Don’t Blush (Lian bu bianse xin bu tiao), dir. Cui Z’en, 2003, Colour, Video, 70 min.
- Welcome to Destination Shanghai (Mudidi Shanghai), dir. Andrew Cheng, 2003, Colour, Video, 86 min
- This Happy Life (Xinglu shenghuo), dir. Jiang Yue, 2002, colour, video, 94 min
- West of the Tracks (Tiexi qu), dir. Wang Bing, 1999-2003, colour, video, 545 min

### Indie Power
- Chicken Poets (Xiang jimao yiyang fei), dir. Meng Jinghui, 2002, colour B&W, 35mm, 94 min
- Unknown Pleasures (Ren xiao yao), dir. Jia Zhangke, 2002, colour, 35mm, 113 min.

### Global Vision
- Cry Woman (Kuqi de nüren), dir. Liu Bingjian, 2002, colour, 35mm, 91 min

### Reality Bites

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## 28 HKIFF - 2004
### International Competition
- South of the Clouds (Yun de nanfang), dir. Zhu Wen, 2004, colour, 35mm, 100 min.
- Good Morning Beijing (Zao an Beijing), dir. Pan Jianlin, 2003, colour, Video, 84 min.
- Incense (Xianghuo), dir. Ning Hao, 2003, colour, 35mm, 98min.

### Indie Power
- Feeding Boys, Ayaya (Aiyaya, quburu), dir. Cui Z’en, 2003, colour, Video, 82min.

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## 29 HKIFF - 2005
### Opening Gala – Closing Films
- The World (Shijie), dir. Jia Zhangke, 2004, colour, 35mm, 140min.

### Asian DV Competition:
- Mongolian Pingpong (Lü caodi), dir. Ning Hao, 2005, colour, 35mm, 110min
- Oxhide (Niupi), dir. Liu Jiayin, 2005, colour, Beta SP, 110 min

### Humanitarian Awards for Documentaries
- Before the Flood (Yan mo), dir. Li Yifan, Yan Yu, 2005, colour, Beta SP, 150 min.

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1. Beginning in 2003, HKFF catalogues no longer specify a country for Chinese films (the practice remains unchanged for other countries).
Chinese Renaissance
Green hat (Lü maozi), dir. Liu Fendou, 2004, colour, 35 mm, 110 min.
Passages (Lü cheng), dir. Yang Chao, 2004, colour, 35 mm, 112 min.
Day and Night (Riri yeye), dir. Wang Chao, 2004, colour, 35 mm, 90 min.
Plastic Flowers (Chun hua kai), dir. Liu Bingjian, 2004, colour, 35 mm, 127 min.
Two Great Sheep (Haoda yi dui yang), dir. Liu Hao, 2004, colour, 35 mm, 100 min.

30 HKIFF - 2006
Asian Digital Competition
So Much Rice (Hao duo dami), dir. Li Hongqi, 2005, colour/B&W, DVCAM, 84 min.
Taking Father Home (Bei yazi de nanhai), dir. Ying Liang, 2005, colour, DV, 100 min.
Walking on the Wild Side (Lai xiaozi), dir. Han Jie, 2005, colour, 35 mm, 89 min.
Withered in Blooming Season (Shaoqian huaqiao huang), dir. Cui Zi’en, 2005, colour, Beta SP, 90 min.

Humanitarian Awards for Documentaries
Mona Lisa (Mengna Lisha), dir. Li Ying, 2005, colour/B&W, 35 mm, 136 min.
Senior Year (Gao san), dir. Zhou Hao, 2005, colour, mini DV, 95 min.

Chinese Renaissance
Before Born (Jiegou), dir. Zhang Ming, 2005, colour, 35 mm, 104 min.
Grain in Ear (Mang zhong), dir. Zhang Lu, 2005, colour, 35 mm, 109 min.
Little Red Flowers (Kan shang qu hen mei), dir. Zhang Yuan, 2006, colour, 35 mm, 92 min.
Perpetual Motion (Wu qiong dong), dir. Ning Ying, 2005, colour, 35 mm, 90 min.
The Silent Holy Stones (Lhing vjags kyi ma ni rdo rbum), dir. Pema Tseden (Wanma Caidan), 2005, colour, 35 mm, 102 min.
Sunflower (Xiang Ri Kui), dir. Zhang Yang, 2005, colour, 35 mm, 129 min.

Indie Power
Dam Street (Hong yan), dir. Li Yu, 2005, colour, 35 mm, 93 min.

Reality Bites
China Village Self-governance Film Project, Villagers’ Documentary Films (Zhongguo nongcun zizhi yingxiang jihua 2005), dir. Wu Wenguang, 2006, colour, DV, 100 min.

Floating (Piao), dir. Huang Weikai, 2005, colour, DV, 133 min.

31 HKIFF - 2007
Asian Digital Competition
Betelnut (Binglang), dir. Yang Heng, 2006, colour, Beta SP, 112 min.
Mid-Afternoon Barks (Xiaowu goujiao), dir. Zhang Yuedong, 2006, colour, DigiBeta, 84 min.

Humanitarian Awards for Documentaries
The Bimo Records (Bimo ji), dir. Yang Rui, 2006, colour, HD, 91 min.

Chinese Renaissance
Bliss (Fu sheng), dir. Sheng Zhimin, 2006, colour, 35 mm, 96 min.
The Case (Xiangzi), dir. Wang Fen, 2006, colour, 35 mm, 90 min.
Luxury Car (Jiang cheng xiari), dir. Wang Chao, 2006, colour, 35 mm, 90 min.
The Obscure (Xiaoshuo), dir. Lü Yue, 2006, colour, 35 mm, 84 min.
The Other Hall (Ling yi ban), dir. Ying Liang, 2006, colour, DV, 111 min.
Thirteen Princess Trees (Shi san ke paotong), dir. Li Yifan, Yan Yu, 2006, colour, 35 mm, 104 min.
Tuya’s Marriage (Tuya de hunshi), dir. Wang Quan'an, 2006, colour, 35 mm, 92 min.

Indie Power
The Basement (Dixia), dir. Zhou Hao, 2006, colour, Beta SP, 104 min.
Distance (Yuanli), dir. Wei Tie, 2006, colour, HD; 93 min.
Ma Wu Jia, dir. Zhao Ye, 2006, colour, HD, 95 min.
Rised From Dust (Ju zi chentu), dir. Gan Xiao’er, 2006, colour, 35 mm, 104 min.
Refrain (Fu ge), dir. Cui Zi’en, 2006, colour, Beta SP, 109 min.
Our Ten Years (Women de shi nian), dir. Jia Zhangke, 2007, DigiBeta, 8 min.

Reality Bites
Who is HaoRan (Haoran shi shui), dir. Yang Yishu, 2006, colour, Beta SP, 70 min.

Crossing Boundaries
Before the Flood (Yanmo), dir. Li Yifan, Yan Yu, 2004, colour, DigiBeta, 143 min.
Dong, dir. Jia Zhangke, 2006, colour, HD Cam, 65 min.
Still Life (Sanxia haoren), dir. Jia Zhangke, 2006, colour, HD Cam, 108 min.

32 HKIFF - 2008

**Awards Gala**

In Love We Trust (Zuo you), dir. Wang Xiaoshuai, 2007, colour, 35mm, 115 min.

**Special Presentation**

Crude Oil (Yuan you), dir. Wang Bing, 2008, colour, HDV, 840 min.

**Asian Digital Competition**

Crossroads (Jie kou), dir. Wang Jing, 2007, colour, DigiBeta, 140 min.

Fujian Blue (Jin bi hui huan), dir. Robin Weng (Weng Shouming), 2007, colour/B&W, 35 mm, 91 min.

Little Moth (Xuechan), dir. Peng Tao, 2007, colour, DigiBeta, 99 min.

Sweet Food City (Mei shi cun), dir. Gao Wendong, 2007, colour, DVCAM, 91 min.

**Humanitarian Awards for Documentaries**

Bingai (Bing’ai), dir. Feng Yan, 2007, colour, DigiBeta, 114 min.


Lao An, dir. Yang Lina, 2008, colour, DigiBeta, 84 min.

Yasukuni, Japan/China, dir. Li Ying, 2007, colour/B&W, 35 mm, 120 min.

**Auteurs**

Fengming, a Chinese memoir (He Fengming), 2007, colour, DigiBeta, 186 min.

Brutality Factory (Baolue gongchang), dir. Wang Bing.

Part of The State of the World, Portugal, 2007, colour, 35 mm, 105 min, multiple directors.

**Filmmaker in Focus: Eric Tsang**

Winds of September - The Chinese Mainland Chapter, dir. Han Yan, 2008, colour, 35 mm, 105 min.

CANCELLD

**Chinese Renaissance**

And the Spring Comes (Li chun), dir. Gu Changwei, 2007, colour, 35mm, 105 min.

In the Soul Ultimate Nation (Qiji shijie), dir. Ning Hao, 2007, colour, Belacam, 30 min.

Lost, Indulgence (Mi guo), Zhang Yibai, 2008, colour, 35mm, 100 min.

Night Train (Ye che), dir. Diao Yinan, 2007, colour, 35mm, 94 min.

Old Fish (Qian jun yi fa), dir. Gao Qunshu, 2008, colour, 35 mm - 113 min.

The Red Awn (Hongse kang bei yin), dir. Cai Shangjun, 2007, colour, 35 mm, 101 min.

**Indie Power**

Big Fog (Da wu), dir. Han Tao, 2007, colour, DVCAM, 110 min.

**Reality Bites**

My Neighbours and Their Japanese Ghosts (Wode lingjia shuo guzi), dir. Yang Lina, colour, DigiBeta, 52 min.

Please vote for me (Qing tou wo yi piao), dir. Chen Weijun, 2007, colour, DigiBeta, 58 min.

33 HKIFF - 2009

**Closing Film**

24 City (Ershisi cheng ji), dir. Jia Zhangke, 2008, colour 35 mm, 107 min.

**Asian Digital Competition**


**Humanitarian Awards for Documentaries**

Before the Flood 2 - Gong Tan (Yan no 2 - Gong tan), dir. Yan Yu, 2008, colour, Digibeta, 60 min.

Survival Song (Xiao Li zi), dir. Yu Guangyi, 2008, colour, DVCAM, 94 min.

The Transition Period (Dong yue), dir. Zhou Hao, 2009, colour, Beta SP, 102 min.

**Chinese Renaissance**

Jalainur (Zhalainuoer), dir. Zhao Ye, 2008, colour, DigiBeta, 92 min.

Knitting (Niu lang zhi nü), dir. Yin Lichuan, 2008, colour/B&W, 35mm, 100 min.

A Tale of Two Donkeys (Zou zhe qiao), dir. Li Dawei, 2008, colour, DigiBeta, 100 min.

**Indie Power**

Feast of Villains (Liumang de shengyan), dir. Pan Jianlin, 2008, colour, DigiBeta, 85 min.

A Northern Chinese Girl (Dong Bei Dong Bei), Japan, dir. Zou Peng, 2009, colour, 35 mm, 81 min.

Routine Holiday (Huang jin zhou), dir. Li Hongqi, 2008, colour/B&W, 35mm, 81 min.

**Reality Bites**

Doctor Ma’s Country Clinic (Ma daifu de zhensuo), dir. Cong Feng, 2008, colour, DigiBeta, 215 min.

Night of an Era (Zai jian, wutuo bang), dir. Sheng Zhimin, 2008, colour, DigiBeta, 91 min.

Timber Gang (Mu bang), dir. Yu Guangyi, 2006, colour, DVCAM, 90 min.

China is Far Away - Antonioni and China, dir. Liu Haiping, 2008, colour, DVCAM, 98 min.