

Cycle «Paroles de créateurs»

Rencontre avec Zhong Dafeng, professeur émérite à l'Institut du cinéma de Pékin

Samedi 30 mars 2019
15h-19h
Amphi 2

Inalco,
65 rue des Grands-Moulins
75013 Paris



Organisation :

Luisa Prudentino (CERLOM, Inalco)
Flora Lichaa (CCJ, EHESS-CNRS)

Programme

14h30-14h45

Introduction : Luisa Prudentino (CERLOM, Inalco)

14h45-16h20

Conférence de M. Zhong Dafeng : « Les cinéastes chinois de la 4^e génération : le retour de l'humanisme (1978-1985) »

16h20-16h50 Questions du public

16h50-17h Pause

17h-18h40

Présentation et projection du film « The Savage Land » (Yuan ye, 1981) de Ling Zi / Fiction / Sous-titres anglais

18h40-19h Débat avec le public

Conclusions

Biographie de M. Zhong Dafeng

Le professeur Zhong Dafeng est invité à Paris par le CCJ (EHESS-CNRS) et le CERLOM (Inalco), avec le soutien du GIS Asie. Il est professeur émérite à l'Institut du cinéma de Pékin et auteur de nombreux articles et ouvrages sur l'histoire et la théorie du cinéma chinois.

The Savage Land is a story of love and revenge set in a remote village in Northeastern China in the early years of the 20th century. Adapted from a play of the same name by Cao Yu, one of China's leading modern dramatists, **The Savage Land** is similar in structure to classical Greek tragedy, one of the major influences on the playwright. The film opens with escaped prisoner Qui Hu returning home in order to avenge the death of his father and his own false imprisonment at the hands of Landlord Jiao, the village tyrant. Learning that Jiao has already died, Qui has no recourse but to plot revenge on his son, Da Xing, although matters are complicated by the fact that Da Xing is married to Qui's former lover, Jin Zi. When Qui Hu and Jin Zi's passions are rekindled, however, the tragic fate of all concerned is swiftly brought to a climax. **The Savage Land** is the first independently produced feature (shot outside the state-run studio system) in almost 30 years. Woman director Ling Zi (daughter of Marshal Ye Jianying, venerable Chinese Communist Party leader) has stated that her reason for making the film was "to commemorate the countless women who suffered and died in the past for the thorough liberation of women in China today". (Stephen Horowitz)

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