

# New Roads for Chinese Independent Cinema: Perspectives from China and Japan

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(Directions: <http://www.waseda.jp/gsaps/en/access/>)

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**4:30-6:00 p.m.**

Presentation in English

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Beginning during the final years of the twentieth century and running through the first two decades of the twenty-first century, Jia Zhang-Ke's films have provided a panorama tying the recording of history, the movements of life, and cinematic innovations, forging the director as the herald of the Sixth Generation of Chinese film directors. Once considered the *chef de file* of Chinese independent cinema, Jia Zhang-Ke has multiplied ventures to give new impulsions to the Chinese independent film scene and forge a new generation of Chinese filmmakers. The last two decades saw the emergence of a broader film culture supporting Chinese independent filmmaking, from film festivals to film criticism, from film labs to international co-productions. Can we still speak of independent cinema in China, and if so, what does it mean to do so? How can we assess the importance of international actors like Japan in the consolidation of the Chinese independent film industry over the years? The COVID-19 pandemic has led to a reduction in exchanges between Japan and China, resulting in a downturn in economic interactions. Despite these challenges, cultural exchanges, especially in the entertainment industry, have seen a resurgence between the two countries. This conference seeks to evaluate the current landscape of cultural exchanges between Japan and China in the promotion of the Chinese independent film industry and explore potential future directions. It also addresses the development of new actors in and outside China participating in the shaping of the future state of the industry. After more than thirty years of independent filmmaking, what has Chinese independent cinema become, and how can it evolve in the years to come?



A graduate of Columbia University, Sciences Po, and Sorbonne University where she studied Economics, Philosophy, and Film Studies, Héloïse Garry has gathered work experience in the film industry across Europe, Asia, and the United States. She has served within the French Ministry of Foreign Affairs to carry out missions in Singapore and New York in the realm of cultural diplomacy, fostering collaborations between French and international artists. She assisted in the curation of the first-ever retrospective devoted to Agnès Varda in Singapore and supervised the Nobel-Prize winner Annie Ernaux's visit to New York and promotion of her film *Nos Années Super 8* at the 60<sup>th</sup> edition of the New York Film Festival. A former recipient of the *Gotham Film & Media Institute International Programming Fellowship*, she advised the institution to promote the development of international independent film projects in the United States. Currently a Yenching Scholar at Peking University, her research focuses on contemporary independent Chinese cinema. She conducted fieldwork in Shanxi Province, Beijing, and Tokyo, where she

interviewed numerous experts and personalities, among which are Japanese producer Shōzō Ichiyama and filmmaker Jia Zhang-Ke. As a Research Intern at the Waseda Institute of Asia-Pacific Studies, she researches the connections between the Chinese and Japanese film industries.

Organizer: Research Group on Contemporary Chinese Independent Film, Waseda University

Co-Organizer: Waseda Institute of Asia-Pacific Studies (WIAPS), Waseda University