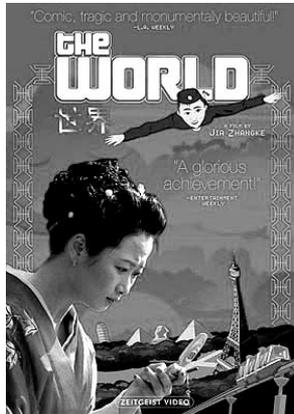


(July 12-13)

2— The Front Room

JIA ZHANG-KE



Jia Zhang-ke, a leading figure of what is known as the Sixth Generation of filmmakers in the People's Republic of China, is considered by many to be the most successful storyteller of change and discontent in contemporary China. Bearing witness to the country's often vicious shift from state-controlled communism to capitalism (and its inevitable rip-offs), his films offer what Jia himself calls a "Chinese reality without distortion." In *The Front Room*, the Contemporary screens Jia's celebrated story of wandering youths at Beijing's World Park in *The World* (2005, China).

(July 12-13)

Jia Zhang-ke was born in 1970 in Fenyang, a small town in the northern province of Shanxi, China. At the age of 18, Jia studied painting in Taiyuan, the capital of Shanxi province. He developed an interest in fiction, and wrote his first novel, *The Sun Hung on the Crotch*, in 1991. Two years later, he was admitted to the Beijing Film Academy. In 1995, he founded the Youth Experimental Film Group, the first independent production organization of its kind in China. With the group, he directed two award-winning short films, *Xiao Shan (Going Home)* and *Du Du*. Upon film school graduation in 1997, he made his first feature, *Xiao Wu (Pickpocket)* (1997). For *The World*, Jia turns to the subject of Beijing city life after confronting urbanization in Northern China in his first three features, *Unknown Pleasures* (2002), *Platform* (2000), and *Xiao Wu*.

Image:

The World [cover image], 2005 China

139 minutes

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