

## XU FENG

Xu Feng, a Chinese film historian and critic, born in Shanghai February 8, 1971. After graduating from the Beijing Film Academy as Film theory Master in 1998, he became a teacher in Film and TV Department of Central Academy of Drama.

His first important papers were concerned different fields of Chinese Cinema: *Pushing Hands: The analysis of Plastic Language* (Contemporary Cinema, No.2.1997); *Rereading Spring in the Small City* (Contemporary Cinema, No.5.1997); *A Sketch Review of Films of the Early Years of the New Period* (Contemporary Cinema, No.6.1998). His principal research about Chinese films of 1960s and 1970s was published in *Chinese Cinema: description and interpretation* (Chinese Film Edition, 2002).

Since 2004, he wrote about Chinese Films for “Film Festival de La Rochelle” and “Cahiers du cinema”; and his conversations about Chinese Independent Cinema were edited in *On the Edge: Chinese Independent Cinema* (Edited by Ouyang Jianghe, Oxford University Press, Hong kong, 2007).

His early writings about foreign cinema were collected in *Would Cinema by the oriental perspective* (Chinese Film Edition, 2002). Since 2000, he began his systematic research about French Cinema: *Sense of Space and Time of Young Jean Renoir* (Contemporary Cinema, No.2.2000); *The Recollection in Arnaud Desplechin’s Movies*, A Review of *Esther Khan* (Contemporary Cinema, No.3.2003); *Dialogues: Reading Olivier Assayas’ films* (Film Art, No. 1. 2005), *French Women Directors and Women’s Films* (Drama, No. 3, 2006), *Alain Resnais and the Intellectual Cinema* (Drama, No. 3, 2010), *The Comparison of American Film Production with French System* (Contemporary Cinema, No.6.2014) *Patrice Chereau and His Art Subject and Style* (Contemporary Cinema, No10.2014)

As a programmer and organizer, He organized many film retrospectives in China and sometimes in France: French Films’ Retrospective (Central Academy of Drama, 1999), Chinese Yong Films’ Retrospective (Central Academy of Drama, 2000), Robert Bresson’s Retrospective (Chinese Film Archive 2001), Emmanuel de Olivera’s Retrospective (Central Academy of Drama and Beijing Film Academy, 2001), Tian Zhuangzhuang Retrospective (, International Film Festival of La Rochelle 2004, France), Zhuang Nuanxin Retrospective (Collaboration, Beijing Film Academy, 2005), Gian Vittorio Baldi’s Retrospective (Central Academy of Drama and Beijing Film Academy, 2007), Patrice Chéreau's Retrospective and Coloque (Central Academy of Drama and Beijing Film Academy, 2014)...

He makes some short films and work as planer ou producer super visor for some young directors’ films: *The Search* of Pema Tsenden, *The Sun Beaten Path* of Sonthar Gyal, *Li Kuchan* of Li Xinqing (documentary for television) , *A Cry from Mountain* of Zou Yalin and *The Master* of Xu Haofeng .