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## **Shoot for the Contents**

101 mins color film - 1991

Produced by:	Jean-Paul Bourdier and Trinh T. Minh-ha
Directed, written and edited by:	Trinh T. Minh-ha
Cinematography in the US:	Kathleen Beeler
Mise-en-scene and Lighting Design:	Jean-Paul Bourdier
Film and Video Camera in China:	Trinh T. Minh-ha
Sound:	Jim Kallett, Lynn Sachs, Dina Ciraulo
Narrators and performers:	Ying Lee-Kelley Dewi Yee
Interviewees and performers:	Wu Tian Ming Mayfair Yang, translator Clairmonte Moore
Calligraphy and drawing:	Fu Wen-Yan

"There must be some criteria for distinguishing right from wrong and fragrant flowers from poisonous weeds" wrote the *Beijing Review* not long ago in an attempt to reinterpret Chairman Mao's principle of "letting a hundred flowers blossom and a hundred schools of thought contend."

Focusing on questions of power and change, the film is an excursion into the maze of allegorical naming and storytelling in Chinese contexts. It weaves diverse realms of social and artistic activities while engaging differing areas of knowledge to reflect on the complex reality of culture and politics in China.

The multiple look at China offered from the points of view of both insiders and outsiders, and the exposure of what Mao called the "verbal struggle" in its intricacies are here also presented as an inquiry into the creative process of filmmaking--whose formal realizations are but "one of the possible ten thousands facets of a reality." As in the traditional Chinese opera, these realizations "of the heart" rely on the interplay of of direct and indirect languages, of "bold omissions and minute depictions," and of "the real in the illusory and the illusory in the real." While such freedom in cinematic documentation attempts to recreate its own hundred flowers through an exploration of color and rhythm and the changing relationship between ear and eye, it also materializes on screen the shifts of interpretation in Chinese contemporary culture and politics.

1991