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Yu Lik-wai : Chimeras of the Modern World and Digital Reality

Carte blanche to Yu Lik-wai, filmmaker and director of photography. In addition to his own films and films, both fiction and documentary, that he has enlightened, he offers us a selection of works which echo his own work and question his perception of the cinema.

After two decades of intensive use of digital cameras of all formats and horizons, what changes can be seen in the resolutions and references created by the images of a new age of cinema and consequently what do they offer to our sight?

By engaging a dialogue in this territory with Yu Lik-wai, we are bringing together the complementary experiences of a filmmaker and a director of photography. Both actor and witness of the dramatic changing of the cinema into its new technical digital reality, the films to which he contributed accompany the reality of China into another social and economic era. When we look at his films and his extended collaboration with Jia Zhang-ke, among others, we get the impression that, in several places, his work puts us in the presence of a current topic in the cinema which we will call, for want of a better term, another "feeling" of reality, or should we say another "sense" of reality.

By avoiding considering the digital images of contemporary cinema exclusively from the angle of what they may have gained or lost, what they may have more or less of, we advance into the cinema of Yu Lik-wai to discover the fundamental ontological virtues which bring a new possible, necessary and exhilarating perspective as an opposition to dissolution and the irreversible transformations in progress.

films made by Yu Lik-wai :

Premiere of a previously unseen 8 min short film
Love Will Tear Us Apart (Fiction – 114' – Hong Kong – 1999)
All Tomorrow's Party (Fiction – 96' – Chine – 2003)

films made by Jia Zhang-ke :

Platform (Fiction – 154' - Chine – 2000)
In Public (Documentaire – 30' – Chine – 2001)
Plaisirs inconnus (Fiction – 113' – Chine – 2002)
Still Life (Fiction – 108' – Chine – 2006)
24 City (Documentaire – 112' – Chine – 2008)

other Chinese Films:

Essential Killing – Jerzy SKOLIMOWSKI (Fiction – 83' – Pologne – 2010)
Tokyo Sonata – Kiyoshi KUROSAWA (Fiction – 119' – Japon / Pays-Bas – 2008)
La rivière – TSAÏ Ming-liang (Fiction – 115' – Taïwan – 1997)
Corridor – Sharunas BARTAS (Fiction – 85' – Lituanie / Allemagne – 1994)



A Touch of sin © AdVitam

BIOGRAPHY

Born in Hong Kong, Yu Lik-wai studied at the INSAS Film School in Brussels. His first film as a director was the medium-length documentary film, *Neon Goddesses* (1996). He has been Director of Photography for all of Jia Zhang-ke's films, from *Xiao Wu, The Pickpocket* (1997) to *A Touch of Sin* (2013). He has also worked with many Chinese filmmakers of his generation, such as Lou Ye, Pang Ho-cheung or the emblematic Ann Hui.

FILMOGRAPHY / director

1996 *Neon Goddesses*
1999 *Love Will Tear Us Apart*
2003 *All Tomorrow's Parties*
2004 *Dance With Me to the End of Love* - segment of the collective film *Digital Short Films by Three Filmmakers*
2008 *Plastic city*

FILMOGRAPHY / director of photography

1997 *Xiao Wu, artisan pickpocket* by Jia Zhang-ke
1999 *Ordinary Heroes* by Ann Hui
2000 *Platform* by Jia Zhang-ke
2001 *Plaisirs inconnus* by Jia Zhang-ke
2004 *The World* by Jia Zhang-ke
2006 *The Postmodern Life of My Aunt* by Ann Hui
2006 *Dong* by Jia Zhang-ke
2006 *Still Life* by Jia Zhang-ke
2007 *Getting Home* by Zhang Yang
2007 *Useless* by Jia Zhang-ke
2008 *24 City* by Jia Zhang-ke
2010 *I Wish I Knew* by Jia Zhang-ke
2010 *Dream Home* by Pang Ho-cheung
2011 *Sauna on Moon* by Zou Peng
2011 *Love and Bruises* by Lou Ye
2011 *Une vie simple* by Ann Hui
2013 *Touch of Sin* by Jia Zhang-ke

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