

# Chinese Women's Documentaries in the Market Era

## Director Bios

### **Ho Chao-ti**

Ho Chao-ti is a documentary film producer and director. For many years, her films have centered on marginal, non-mainstream subjects, including traditional ethnic music and hybrid contemporary culture, the hidden costs of globalization, and more. Her films have been shortlisted at the Taiwan International Documentary Festival, the Taiwan International Ethnographic Film Festival, Women Make Waves Film Festival, South Taiwan Film & Video Festival, the Yilan Green International Film Festival, the Ho-Hai-Yan Music Film Festival and the Shanghai Mecoon Film Festival. She has received the Jury Special Award in Taipei Film Festival and the Golden Harvest Award of Excellence.

Her works include: *Wandering Island* (a six documentary series: *Bras, Dresses, Designers, Blue Jeans, Shoes, El Salvador Journal*, 2009), *The Gangster's God* (2006), *Mouth of a Volcano* (2006), *Cockroach Confidential* (2005), *Squeezebox on the Road* (2003), and *County Road 184* (2001).

### **Tammy Cheung**

Tammy Cheung was born in Shanghai in 1958 and moved to Hong Kong when she was three. She studied Sociology at a local college and Film Studies at Montreal's Concordia University. In 1986, she founded the Chinese International Film Festival in Montreal and held the position of director of the Festival between 1986 and 1992. After moving back Hong Kong in 1994, she was involved in commercial film production, film criticism, teaching and translation.

Cheung made her directorial debut in 1999. Her works include: *Invisible Women* (1999), *Secondary School* (2002), *Rice Distribution* (2002), *Moving* (2003), *War* (2003), *July* (2004), *Speaking Up* (2005), *Village Middle School* (2006), *Speaking Up 2* (2007), *Election* (2008) & *After the Quake* (2011).

### **Lee Ching-hui**

Lee Ching-hui is assistant professor of the Department of Visual Communication Design at Dayeh University. She has been an independent filmmaker since 1996, when her maternal grandparents moved into a nursing home. Her films focus on the themes of gender, aging, and family issues, showing resilient yet affectionate female strength.

Based on her own experiences of care-giving and stories from the nursing home, she created a tetralogy of films entitled "The Realm of Womanhood," including *Where Is My Home* (1999), *The Ballads of Grandmothers* (2003), which won the First Prize in the International Women's Film Festival in Seoul and the Best Individual Achievement Award in the Taipei Film Festival. *City of Memories* (2007), which won the Best Documentary at the South Taiwan Film Festival, and was selected for competition in the Taiwan International Documentary Film Festival, and *Money and Honey* (2011).

## **Shi Tou**

Hailed as “one of the most outstanding female artists in contemporary China,” the pioneering and versatile Shi Tou, a professional painter-photographer-actor-filmmaker, has been actively performing and exhibiting internationally since 1992, including the 1<sup>st</sup> Beijing International Gay and Lesbian Film Festival (2001) and the 1<sup>st</sup> Beijing Queer Art Exhibition (2009). Her leading role in ***Fish and Elephant*** (Yu Li, 2001) helped this first feature-length Chinese lesbian film win prizes at the Venice, Berlin and Toronto film festivals that same year. The documentary ***Women 50 Minutes*** (2006) is Shi Tou’s seventh production as a filmmaker. She has also directed and produced: ***Dyke March*** (2002), ***Wenda Gu: Art. Politics. Life. Sexuality.*** (2005), ***Gate Mountain River*** (2006), ***Children at the Foot of the Great Wall*** (2007), ***We Want to Get Married*** (2007) and ***Sweet Desert*** (in production).

## **Miao Wang**

Miao Wang is a filmmaker who splits her time between New York and her hometown of Beijing. Wang immigrated to the U.S. in 1990. Wang has a BA in economics from the University of Chicago, and a MFA from Parsons in design and film. Wang is currently working on a new film looking at education, youth, and a new tsunami wave of upper-middle class Chinese high school students studying abroad in the US.

Her first documentary, ***Yellow Ox Mountain*** (2007), screened at over 20 festivals and institutions and was broadcast on WNET Thirteen. She has worked as an assistant at Maysles Films, and has edited a feature-length PBS documentary and programs for National Geographic. ***Beijing Taxi*** (2010), Wang’s first feature, premiered and was nominated for Best Feature Documentary at SXSW 2010, took Best Feature Documentary at Sidewalk Film Festival 2010 and Best Director at Duke City Docfest 2010. It screened at over 30 international film festivals, had a theatrical release in 2010, and broadcast nationwide on PBS in 2011. It received a grant from the Sundance Documentary Fund, the Jerome Foundation and NYSCA, with additional support from IFP, Tribeca Film Institute, and Women Make Movies.

## **Feng Yan**

A native of Tianjin, China, Feng Yan began making documentaries about rural China in 1994. ***Dreams of Changjiang*** (1997, 85 min), her first feature-length documentary, was screened at the 1997 Yamagata International Documentary Film Festival (New Asian Currents), the 1998 Hong Kong International Film Festival, and won the Excellent Documentary Award at the 1998 Taiwan International Documentary Festival. ***Bing Ai*** (2007, 114 min) won the Excellent Documentary Award at the 4th China Documentary Film Festival in 2007, and both the Ogawashinsuke Prize and the Community Cinema Award at the 2007 Yamagata International Documentary Film Festival (Japan). Her latest work, ***Women of the Yangtse River***, is now in post-production.