



JACKSON YEE

FESTIVAL DE CANNES
SPECIAL AWARD 2025

SHU QI

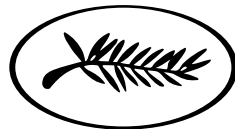
RESURRECTION

死 土 里 子 日 寸 子 个 氏

A BIGAN FILM



HUACE PICTURES · DANGMAIFILMS · CG CINÉMA
present



FESTIVAL DE CANNES
SPECIAL AWARD 2025

JACKSON YEE

SHU QI

RESURRECTION

复活

A BI GAN FILM

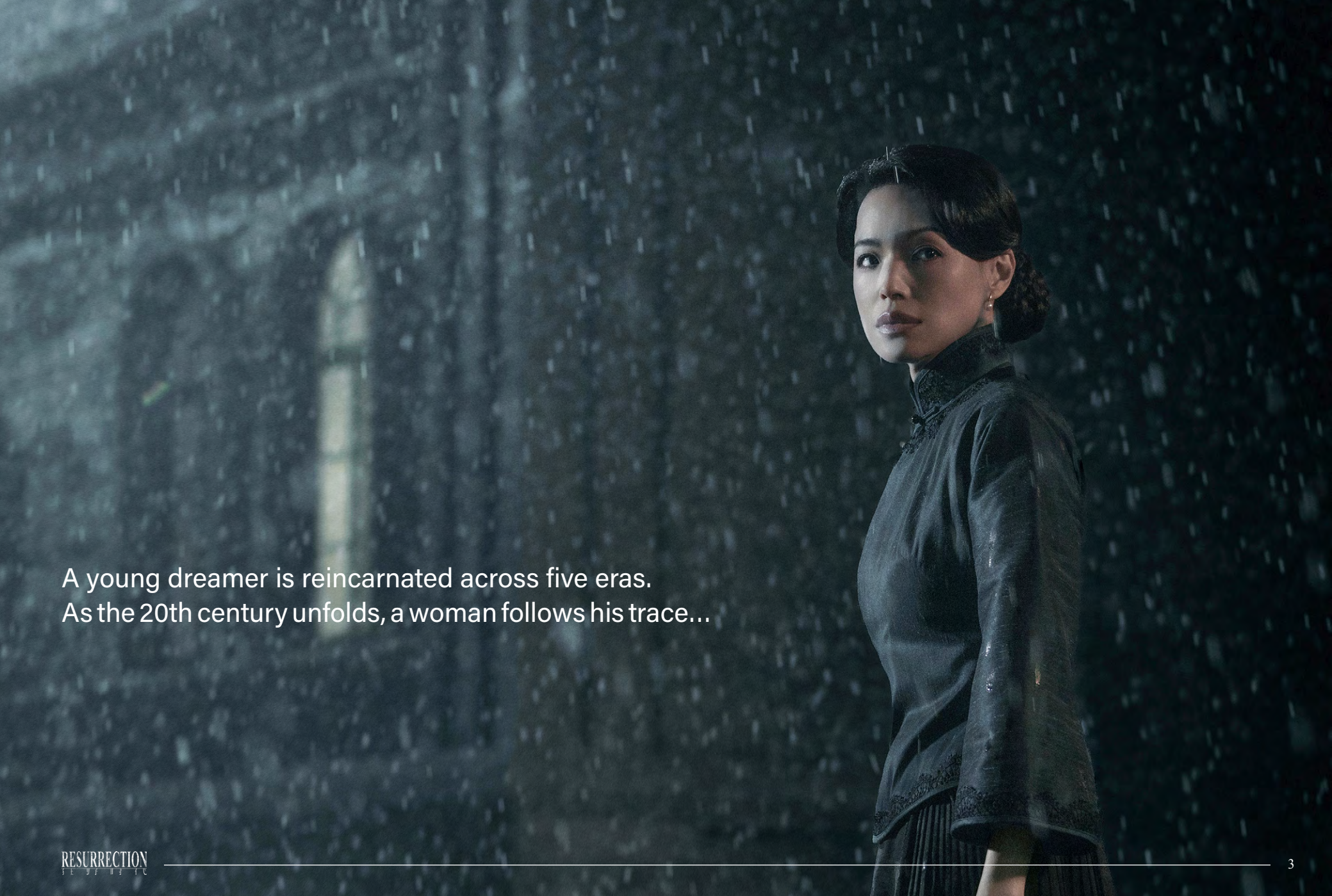
INTERNATIONAL PRESS
CLAUDIA TOMASSINI

press@claudiatomassini.com
+49 173 205 5794

CHINA, FRANCE • 2025 • 2H40 • 1.85 • 5.1

INTERNATIONAL SALES
LES FILMS DU LOSANGE

7/9 rue des Petites écuries - 75010 Paris
sales@filmsdulosange.fr



A young dreamer is reincarnated across five eras.
As the 20th century unfolds, a woman follows his trace...

INTERVIEW WITH BI GAN

Your last feature film was seven years ago. What was the original inspiration behind RESURRECTION?

Bi Gan: After LONG DAY'S JOURNEY INTO NIGHT, something very special happened — the whole world went through the pandemic. Before 2020, I was already working on the script for my next feature film, which was inspired by a real-life news event and explored the psychological state of a murderer. I wanted to change my filmmaking approach, aiming for a narrative rich in detail, and dense with specific, tangible elements. I was inspired by the theme of “human destiny,” which led me to begin writing about the fate of a murderer. I worked on this for a long time, up until early 2020. Then, one day, I realized I needed to rethink my approach to creative work. I decisively set aside what I had written and decided not to pursue it further. I wanted to start a new story, and instinctively felt it should be connected to the entire century.

Being related to the entire century means writing a story that can go through over the past hundred years, condensing the expression about the previous century within the duration of a single film?

Yes. I think, first of all, the language I'm most comfortable with is definitely cinema. Cinema has its own history, but within that context, I feel that every piece of land, every people has its own fate. Over the past century, a question naturally arises: What philosophical questions does a person with this blood and these genes, living in this place today, face? For example, in the literature of

many countries, I think there is always this person, this character, or this symbol—someone who is suffering, longing for something better, yet also, in their own way, engaging in self-destruction. They suddenly find themselves caught in a destiny they cannot control, but that destiny is universal. It's not just specific to one country or one ethnicity. This made me think about creating a “Movie Monster,” because film, as a medium, is the most suited for expressing such a concept. At the same time, when I was creating this film, I wanted to overload the information. I wanted the audience to experience, like the monster itself, a century within a two-and-a-half-hour film. I wanted to revive the beauty that once belonged to cinema.

History, or perhaps the historicity was not something you were interested in before?

In my previous works, there wasn't a sense of history, or rather, the historical coordinates were always removed from my films—because I never considered that aspect. But when I began to reflect on who I am, I found that I have history, and my history has stories. And this made me want to explore what exactly happened.

So from the very beginning, was the entire project conceived as a dialogue with the history of cinema?

I would say that from the beginning, the idea was there. But after a while, I kept trying to avoid anything related to film, because I wondered whether the subject could be something other than a “Movie Monster.” Yet in the end, even

RESURRECTION was shot across three separate production cycles spanning over a year—an experience echoing your previous film's process. Has this approach now become a necessity?

Because after each shooting cycle, I find the intervening period of reflection absolutely crucial. This approach is fundamentally anti-traditional film workflow—where the norm is to concentrate efforts and wrap quickly for maximum cost efficiency. But that would make the film lose its beauty in my creative process. After completing a phase, I need to pause and assess the gap between the footage we've captured and the final result I envision. That's why this project's three shooting cycles involved constant refinement—adjustments that continued right up until the final 60-day stretch, where we filmed four key segments.

Across the various stages of filmmaking, do you feel you've finally discovered a methodology that's distinctly your own?

I've developed a methodology that feels distinctly my own during post-production. But from scriptwriting to shooting, the process remains fluid—even this time, especially with the story being more concrete and detailed than before. I can't yet distill a definitive "working method" for those early stages. The truth is, my entire creative process is intensely intricate, drowning in details that demand exhaustive time and labor. Yet in the end, what emerges is just a "portrait" —one that might seem deceptively simple. I keep adding brushstroke after brushstroke, only to realize all along, I was just trying to complete a bare "spiritual portrait."

How do you typically direct actors on set—especially in this film, where Jackson Yee plays five distinct roles?

My primary difference lies in my perspective. I was entirely unfamiliar with the established "traditions" of filmmaking, which served as a foundational element. It meant I couldn't conform to the expected "image" of a director. I strongly reject the hierarchical dynamic that often exists between directors and actors. I refuse to let actors feel the weight of authority or pressure from me. With non-professional actors, I frame scenes using their own lived experiences. For professionals, I cut straight to the chase: I clearly outline the logic of mise-en-scene and narrative

intent upfront. This saves time and prevents misunderstandings about what I'm asking for.

That said, actors in my films often arrive on set gripped by anxiety. The moment they step onto the set, they realize nothing matches what they'd envisioned—not even what we discussed in meetings. After ten takes, I might inform them that their character has evolved into someone else, which initially surprises them, but they eventually adapt. In terms of acting, I think Jackson Yee is truly outstanding. He faces, deep within himself, a filming process full of unknowns with great courage. To me, he portrayed the characters exactly as I had imagined them.

Do you still shoot many takes now?

We shoot many takes—honestly, because every shot is technically demanding. The bar is high, with layers of technical interplay.

With six standalone stories spanning a century, what was the greatest challenge of this ambitious project?

I refuse to let these be seen as standalone vignettes or a shorts compilation. I want it to feel unmoored—like the Deliriant drifting through an entire century. That's why the sense of realistic in each story should feel diluted. Some viewers might perceive this film as a spiritual portrait of the Chinese people. Not a concrete figure, but something abstract—an essence of Chineseness. At two and a half hours, this isn't about any single era. The century itself must be the protagonist.

The silent film segment clearly bears the imprint of German Expressionism, and the design of the "Movie Monster" is equally impressive.

During post-production, while designing the Monster's appearance, I was deeply moved. He's a figure with a hunched back—one that evokes profound sympathy, almost like a literary archetype, such as Quasimodo: grotesque in form, physically twisted, yet pure in heart. I envisioned the film's protagonist exactly this way—a being who drifts through different eras, transforming into different incarnations, until finally, he loses all physical form entirely. By the end, he's no longer a single entity but a collective of luminous figures, or perhaps, people set aflame.

The second segment on “hearing” drips with noir texture, while the next story, a claustrophobic huis clos thriller, explores “taste”. Did you intentionally design each part to reflect film history?

Yes. To ensure each segment transcended superficial homage, we conducted exhaustive re-search—hundreds of pages dissecting the grammar and aesthetics of each era’s cinema. The third part, set in the temple, was originally placed in outer space; it might have been striking but lacked the devastating empathy that now deeply moves me. What moved me was restoring an era’s visceral experience and texture—crafting something so true to its spirit that I, myself, would weep.

How do you view the use of historical or cinematic references—even intertextuality—in your creative process?

Take the Movie Monster as an example—I couldn’t place it within a real historical framework. Even if I could, people might as well watch THE LAST EMPEROR which is more entertaining and perhaps even better made. But that wouldn’t be an artistic outcome born from my own mind.

All the research, all the films I study—they’re not about mining for ideas or inspiration. They’re about understanding why certain genres and narratives could move others, move me. What is it about noir, for instance, that resonates? I’m chasing that ineffable result—the core of why it stirs emotion—then using my own methods to arrive there. Without dissecting these elements, I’d be lost in subjectivity, and that terrifies me.

Have you noticed that, after searching, the ultimate reason for being moved is often very simple; it’s never something complex?

Every moving story is like this. But this is a point I now strongly agree with in creation. What we call simple, in fact, cannot be found without going through these processes.

Without going through these processes, it’s called simplification.

In essence, it is a conclusion with a very high density.

The penultimate part is a fin-de-siècle story of elopement concerning “touch.”

Developing this story took two to three years, with many iterations. I still felt unmoved until two days before filming. On that day, I suddenly didn’t go to the set, causing concern and panic among everyone, including the actors, who were anxious because the director’s absence was announced at the last minute. In fact, it was because I had an “epiphany” that day, suddenly understanding how to write the story. By the next day, when I was back to set, I had already finalized the story.

Everyone was already quite familiar with the long-take shooting method used there (laughs).

Regarding the filming style, I’ve become quite adept at it, I must admit (laughs). We established this approach early on, primarily for its efficiency. It streamlined the process, making it easier for everyone to prepare, as they knew exactly what to expect. At the very least, I could inform the team that we wouldn’t need to scout for locations, as everything would be contained within this specific geographical area. Consequently, this segment of the film was surprisingly the least challenging to shoot.

What was your most significant discovery while making this film?

The imagination originated from cinema can break through many difficulties and obstacles so easily. Before this project, I wasn’t entirely convinced that cinema, or art in general, could achieve this. I had considerable concerns beforehand, anticipating significant hurdles. However, upon completion, I realized that the character “Deliriant” reaches the final destination with such profound emotion, is something I hadn’t foreseen. While archival or realistic reconstruction certainly possesses historical authenticity and power, true abstraction can offer a scope and grandeur that direct replication cannot. This potent capacity for generalization is a key attribute of cinematic art.

RESURRECTION made me feel something very strongly: the feeling of carefreeness, even of childlike innocence, that emanated from LONG DAY’S

JOURNEY INTO NIGHT now seems to be a thing of the past, which evokes a certain sadness.

I find it very sad. The film's ending caption highlights the heart of the entire work—those two "Farewells." That world of cinema has collapsed, and everyone ultimately comes to acknowledge it in the theatre. It's not a profound expression, but it's certainly a very emotional one. Art then becomes the most useful thing: it doesn't just record that moment, it sings it—this very sad thing, something resigned, which is not even despair, nor hope. If I had to describe it emotionally, it would be a deep melancholy, an intense regret. ■

*Interview by Wang Muyan
In memory of Pierre Rissient*

CAST

Deliriant	JACKSON YEE
The Big Other	SHU QI
Commander	MARK CHAO
Tai Zhaomei	LI GENGXI
Mr. Luo	HUANG JUE
Spirit of bitterness	CHEN YONGZHONG
Little Girl	GUO MUCHENG
Old Master	ZHANG ZHIJIAN
Serving girl	CHLOE MAAYAN
Instrumentalist	YAN NAN

CREW

Story and Directed by	BI GAN
Executive producers	WAN JUAN, BI GAN
Produced by	SHAN ZUOLONG
Producers	CHARLES GILLIBERT, YANG LELE
Director of photography	DONG JINSONG
Production designer	LIU QIANG, TU NAN
Costume designer	HWARNG WERN-YING
Sound director	LI DANFENG
Lighting director	WONG CHI MING
Chief lighting technician	MAO WEILIANG, CHEN XIAOYONG
Screenplay	BI GAN, ZHAI XIAOHUI
Edited by	BI GAN, BAIXUE
Music	M83
Visual effects supervisors	STRILEN LIU, CHAN CHI KIT, LISE FISHER
Practical effects supervisor	WU SONGYI
International sales	LES FILMS DU LOSANGE

JACKSON YEE

Jackson Yee, born in 2000 and a graduate of the Central Academy of Drama, is one of China's most prominent actors of his generation. He made his leading film debut in **Better Days** (2019), which was shortlisted for Best International Feature Film at the 93rd Academy Awards, marking his first global recognition. For his performance as Liu Beishan, he won Best New Performer at the 39th Hong Kong Film Awards and received a Best Actor nomination at the 33rd Golden Rooster Awards. In 2020, Yee starred in **A Little Red Flower**, earning another Best Actor nomination at the 34th Golden Rooster Awards for his portrayal of "Wei Yihang". His role in the 2021 war epic **The Battle at Lake Changjin** contributed to the film becoming the highest-grossing title in Chinese box office history. In 2022, he appeared in **Nice View** and **The Battle at Lake Changjin II**. His performance as "Jing Hao" in **Nice View** earned him a third Golden Rooster Best Actor nomination and a nomination at the 36th Hundred Flowers Awards. In 2023, Yee starred in Zhang Yimou's historical thriller **Full River Red**, which became the highest-grossing film of the year in China. His portrayal of the shrewd deputy commander "Sun Jun" earned him Best Actor at the 18th Changchun Film Festival (Golden Deer Awards). In 2024, **Big World**, in which Yee played the lead role, was selected for the Main Competition at the 37th Tokyo International Film Festival and won the Audience Choice Award, further cementing his rising international reputation. In 2025, Yee starred in director Bi Gan's latest film **Resurrection**, which was selected for the Main Competition at the 78th Festival de Cannes. ■

FILMOGRAPHY

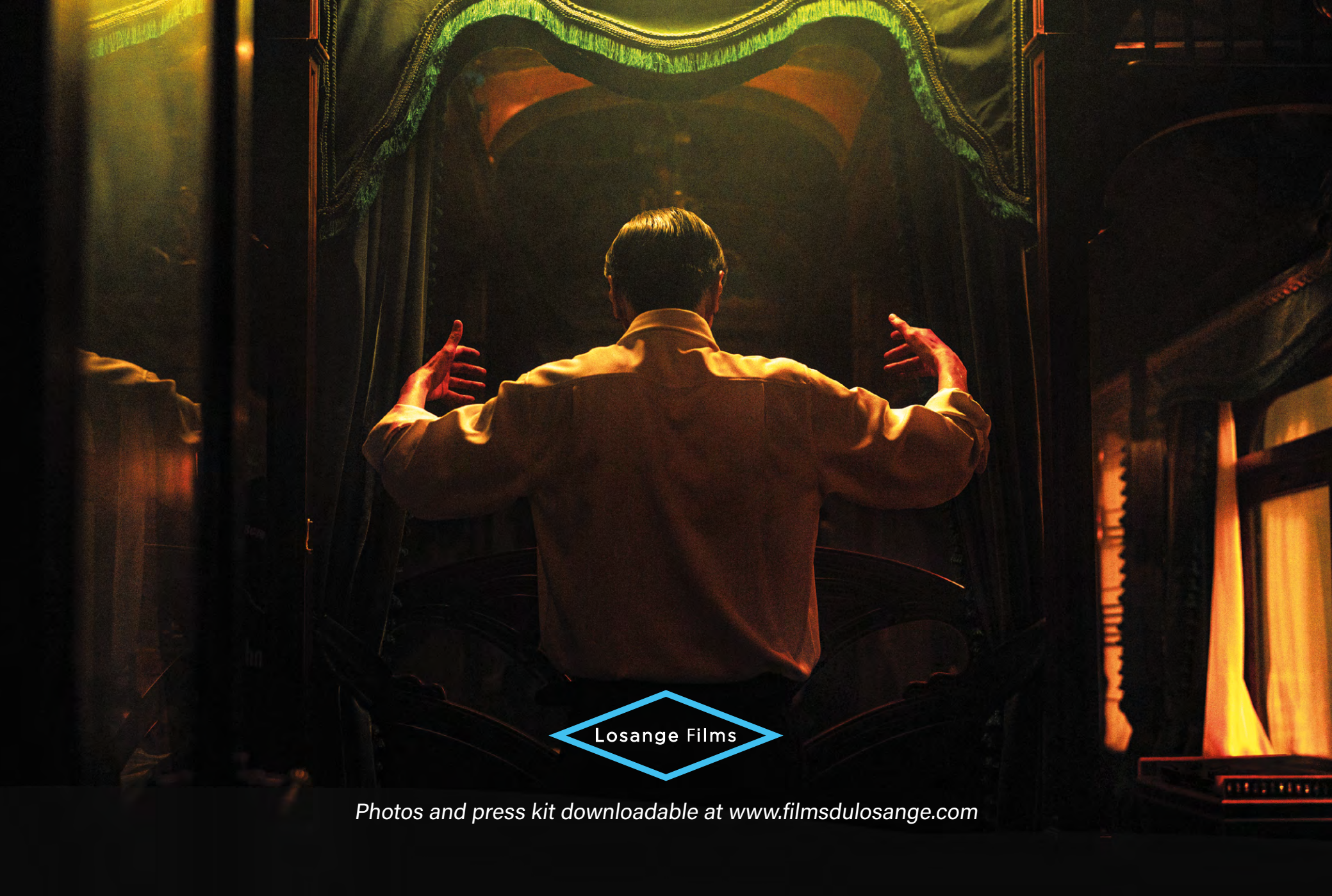
2025 - **Resurrection** by Bi Gan • 2024 - **Big World** by Yang Lina • 2023 - **Full River Red** by Zhang Yimou • 2022 - **Nice View** by Wen Muye • 2022 - **The Battle At Lake Changjin II** by Hark Tsui • 2021 - **The Battle At Lake Changjin** by Kaige Chen, Hark Tsui, Dante Lam • 2020 **A Little Red Flower** by Han Yan • 2019 - **Better Days** by Derek Tsang

SHU QI

Shu Qi was born in 1976 in Taiwan, where she lived until she was 17. She then moved to Hong Kong, where she gradually became one of the most prominent actresses in Hong Kong cinema, working with the likes of Andrew Lau and Mabel Cheung. In 2001, she came to international attention in **Millennium Mambo** by Taiwanese director Hou Hsiao-Hsien. She collaborated twice with the director, notably for **Three Times** in 2005 and for **The Assassin** in 2015, a contemplative action film set in the Tang dynasty, in which Shu Qi plays a ruthless killer. **The Assassin** was awarded the Prix de la mise en scène at the 2015 Cannes Film Festival. Today, she alternates between international blockbusters and Taiwanese auteur films. ■

RESURRECTION

Born in June 1989 in Kaili, China, Bi Gan studied at the Shanxi Institute of Communication in Taiyuan. With a passion for poetry and cinema, he made his first film tests in Kaili, set up a video workshop, and directed the short film **Diamond Sutra**, which received a special mention from the jury in the Asian New Force category during the 19th edition of the IFVA Festival (Asia's audiovisual film and media incubator in Hong Kong). Between 2014 and 2015, he directed his first feature film, **Kaili Blues**. Selected in 70 festivals, and welcomed by rave international reviews, the film received the Best Emerging Filmmaker Award in the "Cinéaste du présent" section at the Locarno Festival in 2015, as well as the "Montgolfière d'or" at the Festival des trois continents in Nantes and the prestigious "Best New Director Award" at the Golden Horse Awards. 2018 saw the release of his second feature film, **Long Day's Journey Into Night**, a monumental fresco in 3D. The film was presented in the "Un Certain Regard" section at the 2018 Cannes Film Festival to rave critical and public acclaim. Bi Gan directed an ambitious short film in 2022 called **A Short Story**, told through the eyes of a cat. **Resurrection** will be his third feature film, and his second co-produced with France. ■



Losange Films

Photos and press kit downloadable at www.filmsdulosange.com