

Interpretation by the director on *Petals flutter*

This is the story of a girl leaving home for three times. This is a film that pursues the essence of film.

Theme: the vivid reveal of the gene, namely the emotional relationship which is inherited within the nation (no power, or conspiracy, only the emotions contained in the blood are included)

Artistry: symbolism, allegory. The shabby house, physical barriers, and wild fields, all these local images in the starring set and build a perfect heroine, and complete the oriental Zen in the heroine's freehand. Our film has another freehand artistic feature which is also used in *Spring in a Small Town*. The audience cannot see even a single other person in village, but only a chicken in the town and a dog in Hou's village.

Performance: using opera techniques and non-professional actors to complete Bresson's "Model" Theory. This is a challenge to Bresson's assertion that drama and model cannot be at the same stage.

Inheritance: the practice of Dreyer's Triangle Composition and the camera independent aesthetics. Long shots are bold to exceed the limit, with real time and space performance, showing the difficulties and living conditions of the disabled.

Narrative: scattered perspective, there is no Hollywood style plots. Oriental aesthetics. There are three scenes of leaving home. The first one shows the brother stayed overnight, so the first shot is the brother. The third scene is very mysterious. It's the view of mother's back, which is obviously the father's point of view. The three scenes are infinitely charming! Then let's go back to the three shots, we may find that the door opened at the same time, indicating that both parents and brother did not sleep well overnight! And right behind the door, once Lily comes out, everybody comes out! It shows that she is not in agreement with the principle of leaving home. She must have talked about it the night before, but it was not pleasant. Very complicated! Finally, the film shows the scene of sending sheep to the child - uncle and father hear

the cries of the child and look up when they are having meal. Then the scene jumps to the one that the family is sending sheep to the child. This shot is a violation of the clip, but this montage breaks the long shot rhythm with the child crying. This is a quick and strong ending! This simple ending is powerful, and echoes the long space shots at the beginning of the cadenza!

Voice: it is as important as picture. It includes sculpting space, shelter, counterpoint, etc.

Characters: to think carefully, each character's sadness and warmth are contained. The modern human nature and traditional emotion are interweaved. Each character could be built up only after the carefully participating and thinking by audience. Lili's character arc is that she finds out that she cannot leave home at the last, then she begins the development to be inseparable. Although she sacrifices freedom, she lives in the family love! The external strength is not within her inner affection; it is entirely her own heart tangled. This is the accumulation - the accumulation of culture in her heart! The father in the film was playing himself, and the "Model" he performed is very good and the details are in place. His image and temperament are quite similar with those of Lamberto's, Anton's performer in *the Bicycle Thief*, and these two characters are both strong in the softness. However, from the viewpoint of narrative, he is more like the character from Japanese films by Yasujiro Otsu, who reflect the nature of life from the performance of ordinary life. The father's role is a role to pay tribute to all films worldwide.

Culture: This is a cultural inheritance from culture to language, then to art. It is the background of emotional accumulation and the interpretation of the genetic code for the survival of the nation. The plot of "uncle sending sheep" has obvious matriarchal social traces. In the whole world, *Red Petals in the Wind* is the first film to show this custom!

Purpose: in the traditional sense, our film is a pursuit of "losing the rites and seeking the wild". Re-gazing at the countryside and looking for the lost emotion is an

introspection to the market economy!

Brief Introduction about the Director

Huang Xiaoming, male, born on October 11th, 1960.

From 1990, he started to hold the post of general copywriter and producer of Shanxi Satellite TV. Huang was one of the main writers of documentary *Deep Into the Homeland of Guan Yu*, and it won the first prize of Institution of Broadcasting and Television of China, the second prize of Asia Rainbow TV Award. His major works include *The Great Pass of San Jin*, *Mount Wutai*, etc. Huang wrote around one million words of copy writing and shot about 200 feature documentaries for China Yellow River Television. Some of them were broadcast in American Scorch TV Network, and some were broadcast in Taiwan and Hongkong. He was appointed as producer to the Film and TV Production Center of Communication University of Shanxi from 2002 until now. During this period, he worked as director and shot some large-scale literature documentaries like *Mao Zedong in Shanxi*, *the War in North China* and so on. *Mao Zedong in Shanxi* won the Five-One Project Award of the sixth spiritual civilization in Shanxi, the first prize in Shanxi Art Prize Jury. Other works has won two dozen of second and third prizes successively. In 2008, the stop-motion animation *Coming-of-Age Ceremony* that supervised by Huang Xiaoming, won the Best Image Design Award of Xianglong Cup Shanxi Animation Art Festival. He signed a contract with a culture company in Beijing and rewrote the drama *Autumn Begins* into a 25-episode TV series. He was ever the assistant director of the 20-episode TV series *Aunt Yunshen*; supervisor, executive director of filmlet *The Pi-pa Player* shot by Dodge Film Academy in California, America; general director of filming the horse race in Inner Mongolia, and this show and documentary was broadcast in CCTV-4/5/7. During this period, he shot nearly one hundred of feature documentaries, and produced dozens of TV and films works. In 2016, Huang wrote and directed the movie *Acres of Red Flower*.