

LIVING THE LAND 生息之地

BY HUO MENG



Silver Bear
75th Internationale
Filmfestspiele
Berlin
Best Director



International Title: LIVING THE LAND

Original Title: Sheng Xi Zhi Di

Year: 2025

Country: People's Republic of China

Language: Chinese – Henan Dialect

Running time: 129

Aspect ratio: 1:1.78

Speed/Frame Rate: 24fps

Sound Format: 5.1

[TEASER CLIP](#)





LOGLINE

As China transforms, a family is caught between the weight of tradition and the pull of progress

SYNOPSIS

In 1991, as China undergoes sweeping socio-economic changes that drive many to leave their rural villages in pursuit of work in the cities, 10-year-old Chuang, the third child of his family, must remain in the village due to family plans. Against the backdrop of modernization, as the advent of technology reshapes their traditional way of life, cycles of births, deaths, marriages, and funerals reveal the enduring weight of tradition and the pressures of balancing familial responsibilities with a rapidly changing world.









HISTORICAL CONTEXT

For over three thousand years, until the 1980s, China was an agriculture-based social system, where Chinese farmers created the vast majority of social wealth. People were rooted in the land, and their clothing, food, housing, and transportation all depended on labor, or as the film title says, living on that land. However, due to low productivity, uncontrollable natural disasters and man-made difficulties, this system also brought immense survival pressure to farmers' lives. To survive in such an environment, the Chinese people had to become diligent, resilient, and possess a deep sense of obedience and endurance. Family unity was essential, serving as a foundation for overcoming unknown risks and ensuring stability across generations.

As a result, in the values of the Chinese people, forfeiting individual happiness for the benefit of the nation and the family is often viewed as a noble moral virtue.

By 1991, China's economic reforms and technological revolution quickly extended to the vast rural areas. Industrial machines began to gradually replace manual labor, and resources needed for industrial production, such as petroleum, began to encroach upon the traditional resource of the land. At the same time, urban industrial construction required a large workforce, prompting many farmers to migrate to cities in search of survival opportunities. Under these circumstances, the traditional kinship relations and rural ecological systems that had sustained Chinese agricultural civilization for thousands of years began to disintegrate.

DIRECTOR'S NOTE

“LIVING THE LAND” explores the profound impact of this historical moment on the traditions, emotions, and relationships of the Chinese people. Like an unstoppable wind, these changes swept through every aspect of life.

Set in rural China in 1991, the film’s story and emotions are rooted in centuries of history, culture, and tradition while also reflecting the mindset of contemporary Chinese society today.

I wanted to depict how, when collectivist social policies collided with traditions shaped over millennia, people were forced to adapt in ways that challenged their very way of life. I also felt it was important to depict the immense pressures that women faced – both socially and physically – that left lasting and often irreversible harm. These topics are vast, but are reflected in the personal stories of this one family.

My cinematographer Guo Daming and I considered the cinematic language to play a very important role. We wanted the film to feel contemporary—not purely naturalistic or confined to realism. How to incorporate my perspective and attitude, while supporting the narrative and creating atmosphere, was a topic of ongoing discussion during the filming process. Long takes, tracking shots, and the composition of intricate tableaux helped us achieve this. Collaborating with composer Wan Jianguo and sound editor Li Tao to build rich, layered sound design was also important in shaping the film’s texture.

We shot the film over a year, following the natural seasons to highlight the self-sufficiency of traditional rural life and its deep, cyclical connection to nature. Through the film, audiences witness how people cultivate their own food, build homes from the land, and sew quilts and clothes from the cotton they grow. While these elements are simple to describe in writing, bringing them to life on screen required meticulous planning and execution.

Filming across all four seasons and weaving a narrative that spans four generations allowed us to construct a far-reaching, immersive world where the topics of life, existence, and the passing of time could unfold, while still leaving space for interpretation.

Most importantly, I am deeply grateful to the cast who brought this film to life. Many of them endure immense pressures in their daily lives, which can create an outward impression of indifference or emotional restraint. Yet during filming, each performer infused their role with their own lived experiences, merging seamlessly with their characters. Their performances reveal not just fictional portrayals but deeply personal, intricate emotional landscapes—layers of feeling that might otherwise remain hidden. This reaffirmed for me that, no matter how harsh life can be under an unyielding system, every individual carries an innate need for art and expression. I will always remember Zhang Caixia, who played Grannie Guilan, saying to me at the end of filming: “Thank you, Meng. I want to live my own life from now on.”

Huo Meng



DIRECTOR

HUO MENG



HUO Meng was born in Taikang, Henan Province, China in 1984. He first studied law at the Communication University of China before embarking on a master's degree in cinema at the same institution. In 2018, he made his first fiction feature "CROSSING THE BORDER - ZHAOGUAN", which won the Pingyao International Film Festival Fei Mu Award for Best Director, the Fajr International Film Festival Best Asian Director award, and a Best Director nomination at the Golden Rooster Film Festival. Selected by director Jia Zhangke, "CROSSING THE BORDER - ZHAOGUAN" was screened at the 70th Berlinale as part of the "On Transmission" special program.

Selected filmography:

"CROSSING THE BORDER - ZHAOGUAN" - (Guo Zhao Guan, 2018, 93mins)





村基本情况一览表

人口: 1038人
面积: 2200亩
组: 7个
有农户334户, 姓氏
同

主要农产品单位面积产量		年份							
年份	1978	1980	1982	1984	1986	1988	1990	1992	1994
小麦	2450	2300	2240	2300	2400	2500	2600	2700	2800
玉米	2500	2600	2700	2800	2900	3000	3100	3200	3300
大豆	500	520	540	560	580	600	620	640	660
高粱	1000	1100	1200	1300	1400	1500	1600	1700	1800
谷子	1200	1300	1400	1500	1600	1700	1800	1900	2000
棉花	200	220	240	260	280	300	320	340	360
花生	800	850	900	950	1000	1050	1100	1150	1200
油菜籽	300	320	340	360	380	400	420	440	460
芝麻	100	110	120	130	140	150	160	170	180
蔬菜	150	160	170	180	190	200	210	220	230
果园	100	110	120	130	140	150	160	170	180

下半年村安工作重点

1. 做好秋季粮食收购工作, 做好秋收秋种工作。
2. 修筑去年被冲毁的河堤, 疏通河道, 并修筑河道两侧被冲毁的道路。
3. 提前做好防灾救灾工作, 做好秋收秋种。
4. 全年粮食丰收。

CREW

Directed by: Huo Meng

Written by: Huo Meng

Production companies:

Shanghai Film Group

Phoenix Legend Films Co.,Ltd.

Floating Light (Foshan) Film and Culture Co.,Ltd.

Bad Rabbit (Shanghai) Pictures Co.,Ltd.

Lianray Pictures

Producer: Zhang Fan

Executive producers: Xu Chunping, Yao Chen

Presented by: Wang Jun, Jiang Hao, Huo Meng, Yao Chen, Cai Yuan

Coproducers: Zhu Xi, Zhai Miaomiao, Liu Yi, Li Xinran

Associate Producers: Cao Yu, Zeng Jiyuan, Wang Hongwei, He Xiaoqing

Cinematographer/DoP: Guo Daming

Set Designer: Yu Shuyao

Editor: Huo Meng

Sound Editor/Mix: Li Tao

Composer: Wan Jianguo

CAST

Wang Shang (Chuang)

Zhang Yanrong (Great Grannie)

Zhang Chuwen (Xiuying)



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