



As we see the world through the eyes of Unsung Heroes – experiencing possibilities undreamed of, we embrace more and more the multitude of Global Nominations submitted, during 2010, within the five ADESTE categories: Humanities, Social Justice, Arts, Technology and Medicine. We are reminded through the Nominees of The ADESTE Gold Medal how many wonderful people are doing amazing things from corner to corner in this chaotic world. We too, are reminded, that the most important aspect, the heart, of ADESTE is to discover “the 40 and under” Unsung Heroes who “outperform” in a globe of billions.

Critics and film directors have described Jia Zhang-Ke as perhaps the most important filmmaker working in the world today. Filmmaker, Director, Producer, Jia Zhang-Ke has battled “The Machinery of Oppression”. He embraces the extreme limit of virtue with so much courage!

opposite: Jia Zhang-ke on location in Chengdu, China while shooting 24 City, one of his acclaimed films.

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Jia Zhang-Ke

BY JO LEE MAGAZINE
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PHOTOGRAPHY BY XSTREAM PICTURES

Jia has had the extraordinary opportunity to make the greatest impact on a wide cross-section of his people – portraying an authentic face of the globe’s fastest-evolving and most mysterious superpower, China, as he battled back from extreme adversity and censorship, finally winning over even his own government.

Jia Zhang-Ke is different from other film directors. He is a rare breed, responsible for helping millions of people understand China’s social issues through years of agonizing persistence!!

Equally important, is that several scholars and intellectuals are interested

in watching his films: because he tells the truth about the Chinese society and its social issues.

Jia’s focus is not on commercial movies, or using a lot of pop stars. Instead, he saves thousands of dollars by using regular people within China to play their own life roles in his films.

Jia has made many documentaries, non-fiction films, talking about some very sensitive social topics, including: a) migrant workers’ lives; b) low income families; c) how the Chinese government’s decision-making affected normal people’s lives, and; d) the Three Gorges Dam Project, the world’s largest capacity

hydroelectric power station. His early films, a loose trilogy based in his home province of Shanxi, were made outside of China’s state-run film bureaucracy, therefore are considered “underground” films. In 2004, Jia’s status in his own country was raised when he was allowed to direct his fourth feature film, *The World*, with state approval.

JO LEE Magazine applauds, congratulates and reveres Jia for his compassion for his countrymen and the world at large.

JL