

WELCOME!  
For its second edition, the East Asia Film Festival Ireland (previously the Chinese-language Film Festival Ireland) celebrates the diversity, artistry and variety of films from East and South East Asia. Over four days our festival features a compelling range of films from China, Hong Kong, Japan, Singapore, South Korea and Taiwan.

We are honoured to welcome the great Taiwanese cinematographer Mark Lee Ping-Bing. A long-time collaborator with director Hou Hsiao-Hsien, he has also worked with many renowned directors including Wong Kar-Wai, Tian Zhuangzhuang, Tran Anh Hung, Ann Hui and Sylvia Chang.

Our strand *Extreme Light: Taiwanese Cinematographer Mark Lee Ping-Bing* offers rare screenings of five films spanning Mark Lee's career: *In the Mood for Love* (2000) our Gala opening film; Tian Zhuangzhuang's remake of Fei Mu's classic 1948 film *Springtime in a Small Town* (2002); Hou Hsiao-Hsien's astounding *Three Times* (2005); *Let the Wind Carry Me* (2010) a documentary portrait of Mark Lee; and the Irish première of Mark Lee's latest work *Seventy-Seven Days* by Zhao Hantan (2017).

We are thrilled to be hosting four post-screening Q&As with Mark Lee and, with the support of Screen Training Ireland a masterclass with Mark Lee Ping-Bing on Saturday 7 April led by Irish cinematographer Tim Fleming, (ISC).

The festival also offers Irish premières of two new features by award winning South Korean director Hong Sang-Soo: *On the Beach at Night Alone* and *Claire's Camera*; the multi-awarded Hsin-Yao Huang's delightful first feature *The Great Buddha+*; Ai Weiwei's unmissable migration crisis film *Human Flow*; and our closing film *Ramen Shop*, the latest family saga by Singaporean director Eric Khoo.

Also included are a selection of animation short films and a special family film screening of *Monster Hunt 2* (捉妖记2).

The Festival organising committee would like to thank the The Arts Council / An Chomhairle Ealaíon; Dublin City Council; the Ministry of Culture of the Republic of China (Taiwan); our host venue the Irish Film Institute; Screen Training Ireland; our Gold Sponsor the Conrad Dublin hotel, all our other sponsors and partners; and Professor Chris Berry, Chu-Ti Chang and YuChia Lee Dignam for their invaluable support of the festival.

East Asia Film Festival Ireland  
愛爾蘭東亞電影節  
Festival Organising Committee  
Maria O'Brien, Marie-Pierre Richard

The East Asia Film Festival Ireland would like to thank all its Partners & Sponsors

Funding & Cultural Partners



Festival Venue Gold Sponsor the Conrad Dublin hotel



Sponsors



The East Asia Film Festival Ireland (EAFFI) thanks most sincerely the following for their support: Prof. Chris Berry (King's College London); Chang Chu-Ti; Hou Hsiao-Hsien; Marco Cicala (Istituto Luce Cinecittà); Evan Furlong; Amy Hsu (BizLink Tech); Alan Hobbs; Irish Film Institute (Stephen Boylan, Kevin Coyne, Nisan Greenidge, Ross Keane, Alicia McGivern, Dave O'Mahony); Tim Fleming; Rai Com (Lucetta Lanfranchi, Margherita Zocaro Nella); John Kenny (CultureHead); Yvonne Kennedy; Conrad Dublin Hotel (Anne-Sophie Capard, Martin Mangan); Silé Culley (Altitude Film); Curzon Artificial Eye (James King, Joe Kreczak, Jamie Mendonça); YuChia Lee Dignam; John Leahy (ISC); Dr Elizabeth Lin; Johnnie Lin (Bizlink Tech); Julian Chiu (Edko Films); Expert Air (Anthony Wasyloucha, Sabrina Kavanagh, Antoinette Sheeran); Finecut (Yura Kwon, Bae-yung Kim); Deirdre Hopkins (IFTA); Jet Tone Films (Wesley Hoong, Stephanie Yeung, Charlotte); Anthony Liu; Peter Maybury; Dr Dave Robbins; Mandarin Vision (Jun Shi, Desmond Yang); Anne-Laure Barban (MK2 Films); Criona Sexton (Screen Training Ireland); Ministry of Culture, Taiwan; Taipei Representative Office in Ireland (Representative Simon S.K. Tu; James J.M. Buu; Frank Chih-Ming Lin); Taipei Representative Office in the UK, Cultural Division (Shih-Yin Huang; Cheryl Lai); Dr Angel Thibault; Dr Tony Tracy; Prof. Adrian Tien (Trinity Centre for Asian Studies); Trinity Centre for Literary Translation; Dr Chi-Sui Wang (Animation Department Taipei National University of the Arts); Maurice Walsh; Richard Watson; Fang Fang Wu; Aimee van Wylick; Tara Brady; Dr Su-Anne Yeo; John Maguire; Jo Mangan; Tom Swift

## EXTREME LIGHT: TAIWANESE CINEMATOGRAPHER MARK LEE PING-BING 臺灣電影攝影大師李屏賓特展

### FESTIVAL GUEST OF HONOUR

It is our great privilege to welcome the internationally acclaimed cinematographer Mark Lee Ping-Bing (b.1954, Taiwan). Mark Lee served in the navy before training at Central Motion Pictures Company, the longest running production company in Taiwan. In a career that spans over three decades he has distinguished himself as one of the world's most gifted cinematographers.

Mark Lee contributed to the New Taiwanese Cinema of the 1980s at which time he began a prolific and long-time collaboration with master director Hou Hsiao-Hsien (our esteemed festival guest last year). Mark Lee has also collaborated with renowned directors Wong Kar-Wai, Tran Anh Hung, Tian Zhuangzhuang, Ann Hui and Sylvia Chang, and his work has won him numerous international honours. He has over 70 films and 21 international awards to his credit including the Glory of The Country Award which he received on two occasions from the Government Information Office of Taiwan, and the president of Taiwan's Light of The Cinema Award.

He was awarded the Silver Bear for Outstanding Artistic Contribution at the 2016 Berlinale for *Crosscurrent*; the APSA Award for Achievement in Cinematography at the 9th Asia Pacific Screen Awards for *The Assassin* (2015); the Grand Technical Prize at the Cannes Film Festival in 2000 for *In the Mood for Love*, as well as the Golden Horse Film Award (Taiwan) and 2000 Asia Pacific Film Festival Award (China) for Best Cinematography.

The East Asia Film Festival Ireland offers rare screenings of five films spanning Mark Lee's career: *In the Mood for Love* (2000); *Springtime in a Small Town* (2002); *Three Times* (2005); the documentary *Let the Wind Carry Me* (2010); the Irish première of his latest work *Seventy-Seven Days* (2017); and with the support of Screen Training Ireland a Masterclass on Saturday 7 April led by Irish cinematographer Tim Fleming (ISC).

## SPRINGTIME IN A SMALL TOWN 小城之春

### MASTERCLASS

Saturday 7 April, 12.00

Tickets €20; €15 conc.; €10 students

Mark Lee Ping-Bing in conversation with Irish cinematographer Tim Fleming, The Irish Society of Cinematographers (ISC). Presented in association with Screen Training Ireland.

Included in the discussion will be the work and career of Mark Lee Ping-Bing, his innovations in filming in natural and low-light conditions, and the central, collaborative role of the cinematographer with the director.



Thursday 5 April, 4.00pm  
LET THE WIND CARRY ME  
乘著光影旅行

Director: Kwan Pun-Leung and Chiang Hsiu-Chiung  
90 minutes. Taiwan. 2010. Subtitled. Colour. D-Cinema.

'If you feel there's a wind coming, you get ready for it... a film already has its ending before shooting. Accidents may happen and change the endings, but they're all there. Maybe you weren't looking.' Mark Lee Ping-Bing

*Let the Wind Carry Me* is a portrait of celebrated cinematographer Mark Lee Ping-Bing (b.1954, Taiwan). Winner of numerous international honours, his career spans three decades, working as primary cinematographer and an essential partner to Hou Hsiao-Hsien, and collaborator with Wong Kar-Wai, Tran Anh Hung, Hirokazu Kore-Eda, Tian Zhuangzhuang, Ann Hui, and French director Gilles Bourdos. This documentary follows Mark Lee over a three-year period on set, offering us fascinating insights into his work, and revealing discussions about his artistic vision and the collaborative process.

Friday 6 April, 6.00pm  
SPRINGTIME IN A SMALL TOWN  
小城之春  
Director: Tian Zhuangzhuang  
116 minutes. China, Hong Kong, France. 2002. Subtitled. Colour. 35mm.

A remake of Fei Mu's 1948 classic (widely considered the greatest Chinese film ever made) Tian Zhuangzhuang's *Springtime in a Small Town* is an intimate chamber-piece account of a love triangle. Set in 1946 in a country town in southern China between the end of Japanese wartime occupation and the Communist takeover, Yuwen and her husband Dai Liyan live in the ruins of a large rural mansion. When Shanghai doctor Zhang Zhichen comes to visit his old friend Liyan, he discovers Yuwen to be the woman with whom he had been in love ten years earlier. Mark Lee's mesmerising photography shot under extreme low-light combines with Timmy Yip's (*Crouching Tiger, Hidden Dragon*) production design to create a haunting, nostalgic and sensual melodrama. (Notes Marie-Pierre Richard)

JOURNEY IN YOUR WORLD 想說的話都能說出口嗎?  
directors: Yu-Ting Chou, Yi-Han Wang, Yu-An Jao (周宇寧、王慧涵、饒予安)  
4 mins. Taiwan. 2017. Colour. Digital file.

### SELECTED FILMOGRAPHY

Seventy-Seven Days (dir. Hangtang Zao, 2017)  
Love Education (dir. Sylvia Chang, 2017)  
Endangered Species (dir. Gilles Bourdos, 2017)  
Crosscurrent (dir. Yang Chao, 2016)  
The Assassin (dir. Hou Hsiao-Hsien, 2015)  
Renoir (dir. Gilles Bourdos, 2012)  
Once Upon a Time in Tibet (dir. Wei Dai, 2010)  
Norwegian Wood (dir. Tran Anh Hung, 2010)  
Air Doll (dir. Hirokazu Kore-eda, 2009)  
Flight of the Red Balloon (dir. Hou Hsiao-Hsien, 2007)  
Three Times (dir. Hou Hsiao-Hsien, 2005)  
Springtime in a Small Town (dir. Tian Zhuangzhuang, 2002)  
Millenium Mambo (dir. Hou Hsiao-Hsien, 2001)  
The Vertical Ray of the Sun (dir. Tran Anh Hung, 2000)  
In the Mood for Love (dir. Wong Kar-Wai, 2000)  
Flowers of Shanghai (dir. Hou Hsiao-Hsien, 1998)  
The Puppetmaster (dir. Hou Hsiao-Hsien, 1993)  
City of Sadness (dir. Hou Hsiao-Hsien, 1989)  
Dust in the Wind (dir. Hou Hsiao-Hsien, 1986)  
A Time to Live, a Time to Die (dir. Hou Hsiao-Hsien, 1985)

GALA OPENING  
Thursday 5 April, 6.00pm  
IN THE MOOD FOR LOVE  
花樣年華

Director: Wong Kar-Wai  
98 minutes. Hong Kong, China. 2000. Subtitled. Colour. 35mm.  
Screened with the support of Jet Tone Films.

A masterwork of cinematic atmosphere, Wong Kar-Wai's *In the Mood for Love* is set in 1962 and depicts the intersecting lives of Chow Mo-Wan (Tony Leung) and Su Li-Zhen (Maggie Cheung), two neighbours who learn over time that their spouses are having an affair. Their lonely existence develops into an unconsummated passion that persists through its characters' travels to Singapore, the Philippines, and the ruins of Angkor Wat, Cambodia. The film's aura of nostalgia is heightened by the appearance (and vocals) of landlady, Mrs. Chan, played by the Shanghai-born, Hong Kong-based actress and singer, Rebecca Pan. Suffused with longing, *In the Mood for Love* is a paean to a Hong Kong of the past and a love that might have been. (Notes Dr Su-Anne Yeo, Emily Carr University of Art + Design, Vancouver, BC)

Saturday 7 April, 5.15pm  
THREE TIMES  
最好的時光  
Director: Hou Hsiao-Hsien  
120 minutes. France, Taiwan. 2005. Subtitled. Colour. 35mm.

Made 20 years after Mark Lee Ping-Bing's first collaboration with Hou Hsiao-Hsien on *A Time to Live, a Time to Die* (1985), *Three Times* is an astoundingly beautiful film. A trilogy of love stories with only two actors, Chang Chen and Shu Qi, each is an exquisite portrayal of Taiwanese lovers in three distinct time periods, with three distinct stories: *A Time for Love* set in 1966; *A Time for Freedom* set in 1911; and *A Time for Youth* set in Taipei in 2005. The three films connect seamlessly, each part working in contrast to the last, yet collectively forming a kind of meditation. Each story's unique colours, languorous tempo and long fluid takes put us in a dream-state. (Notes Marie-Pierre Richard)

YE YOU 夜遊  
director: Lijang Hsin Huang (黃亮昕)  
4 mins 45 secs. Taiwan. 2017. Colour. Digital file.

## LET THE WIND CARRY ME 乘著光影旅行

## IN THE MOOD FOR LOVE 花樣年華

Sunday 8 April, 5.30pm  
SEVENTY-SEVEN DAYS  
七十七天  
Director: Zhao Hantang  
113 minutes. China. 2017. Subtitled. Colour. D-Cinema.

'The first Chinese-language extreme adventure film', the debut feature by actor-director Zhao Hantang is a gripping desert-trek drama, a spiritual odyssey, in which physical and spiritual endurance are tested in the majestic beauty of the Tibetan landscape. Based on Yang Liusong (杨柳松)'s book (*Chang Tang*, Super Wasteland 北方的空地), the film follows Yang Liusong (Zhao), a man determined (for no other reason than he wants to 'feel alive') to cross the desolate uninhabited region of Qiang Tang from east to west, at more than 4,500 meters of altitude alone with just a bike, a tent and basic provisions.

Three years in the making and exquisitely captured in widescreen by cinematographer Mark Lee Ping-Bing, the film was largely shot in the high-altitude locations of Jieshan Daban, western Tibet, China. (Notes Marie-Pierre Richard)

HUNTED 獵人獵人  
directors: Yen-Hsun Chen, Tzu-Chun Chou, Hao-Wei Yang (陳彥勛、周子翹、楊錦維)  
4 mins. Taiwan. 2017. Colour. Digital file.

## SEVENTY-SEVEN DAYS 七十七天



**Sunday 8 April, 3.20pm**  
**ON THE BEACH AT NIGHT ALONE**  
獨自在夜晚的海邊  
Director: Hong Sang-Soo  
101 minutes. South Korea, Germany, 2017. Subtitled. Colour. D-Cinema.  
Winner: Kim Min-Hee, Silver Bear for Best Actress, Berlin International Film festival 2017.

Considered one of the most established auteurs in Korean cinema, director Hong Sang-Soo's *On the Beach at Night Alone* is another meditation on life and love, and one which might be seen as a confessional, following media frenzy in 2016 when he and actress Kim Min-Hee admitted having an affair. The film is split into two parts, initially focusing on actress Younghee as she flees Korea and her romantic affair with a married film director, for Hamburg where she stays with a friend. The second part sees her return to the seaside city of Gangneung, Korea, where she meets up with friends, share drinks and confesses her emotions. An elegantly and raw character study told with measured pace, Kim Min-Hee delivers a striking melancholic and ethereal performance. (Notes Marie-Pierre Richard)

**RED BALLOON 紅色氣球**  
director: Holly Lo (He Luo) 羅荷  
3 mins 55 secs. Taiwan. 2017. Colour.  
Digital file.

**Saturday 7 April, 2.20pm**  
**HUMAN FLOW**  
人流  
Director: Ai Weiwei  
140 minutes. Documentary. Germany, USA, China. 2017. Subtitled. Colour. D-Cinema.  
Official Selection, 2017 Venice Film Festival; World Premiere, 2017 Telluride International Film Festival.

'When there is nowhere to go, nowhere is home'.

Co-produced and directed by internationally renowned artist Ai Weiwei, *Human Flow* is a profound new work of cinema, shot in 23 countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey over the course of more than a year. Capturing the immense scale of displacement caused by war, climate change and famine, this documentary gives powerful visual expression to the humanity of refugees caught up in the largest human displacement since World War II. In a celebration of the dignity of life the film offers hope for humanity but with a warning that much needs to be done. (Notes Maria O'Brien)

The screening will be introduced by Dr Dave Robbins, assistant professor in journalism at DCU. His research concerns the media's treatment of climate change, and he is co-proposer of a new Masters programme at DCU looking at social responses to the issue.

## ON THE BEACH AT NIGHT ALONE 獨自在夜晚的海邊



## HUMAN FLOW 人流

**CLOSING FILM**  
**Sunday 8 April, 8.20pm**  
**RAMEN SHOP**  
拉麵店  
Director: Eric Khoo  
90 minutes. Singapore, Japan, France. 2018. Subtitled. Colour. D-Cinema.  
Festival selection: Closing film of the Culinary Cinema section, 2018 Berlin International Film Festival.

The latest film from Singapore's award winning director Eric Khoo, *Ramen Shop* is a family saga with good food! Popular actor-director Takumi Saito perfectly captures the natural warmth and emotional depth of young Ramen noodle chef Masato. Following the sudden death of his father, Masato leaves his hometown in Japan to embark on a journey to Singapore in search of food recipes, but also on a quest to uncover his mother's roots. Finding his uncle and grandmother, he discovers his late mother's family secrets and the truth about his past. Khoo (asked to make a film in celebration of 50 years of diplomatic relations



## RAMEN SHOP 拉麵店

between Singapore and Japan) skillfully interweaves culinary artistry with themes of forgiveness, family reconciliation and cruel memories of the Japanese occupation of Singapore during World War II. (Notes Marie-Pierre Richard)

**THE LAST DAY OF SUMMER**  
暑假最後一天  
directors: Tzu-Chun Chou, Hsin-Hsuan Yeh, Tzu-Ying Chen (周子翀、葉信宜、陳姿穎)  
3 mins 55 secs. Taiwan. 2017. Colour.  
Digital file.

# 愛爾蘭東亞電影節 EAST ASIA FILM FESTIVAL IRELAND

Irish Film Institute  
6 Eustace Street  
Temple Bar, Dublin 2

Thu 5 – Sun 8 April 2018  
2018 4月5-8日

**Saturday 7 April, 8.15pm**  
**THE GREAT BUDDHA+**  
大佛普拉斯  
Director: Hsin-Yao Huang  
104 minutes. Taiwan. 2017. Subtitled. B&W/Colour. D-Cinema.  
Winner: 2017 Taipei International Film Festival – Grand Prize, Best Narrative Feature/ Music/ Editing /Art Direction; 2017 Golden Horse Awards – Best New Director, Best Adapted Screenplay, Best Cinematography, Best Original Film Score, Best Original Film Song; NETPAC Award, 2017 Toronto International Film festival.

Shot predominantly in black & white, multi award-winning Hsin-Yao Huang's delightful first feature is a tale of the poorest people of Taiwan illicitly peering into the colourful life of the rich, via the Mercedes dash-cam of the boss of Global, a factory which makes giant Buddha sculptures. Pickle works as a night security guard at the factory while during the day he plays in a band at funerals eking out a meager income. His best friend Belly Button works as a trash collector. They meet at night in the security room for late night snacks, chats and to watch TV, until one day the TV set breaks. Dark-humoured, witty and eccentric, this is bleak social satire. (Notes Marie-Pierre Richard)

**FLOTSAM 漂流日記**  
director: Chung-Yi Wu (吳中義)  
4 mins 33 secs. Taiwan. 2017. Colour.  
Digital file.

**Friday 6 April, 9.00pm**  
**CLAIRE'S CAMERA**  
克萊兒的相機  
Director: Hong Sang-Soo  
70 minutes. South Korea. 2017. Subtitled. Colour. D-Cinema.  
Special Screening section, Cannes International Film Festival 2017.

Prolific Korean director Hong Sang-Soo's cheerful and melancholic character study *Claire's Camera*, filmed over 5 days during the 2016 Cannes Film Festival is a reverential bow to the late Eric Rohmer who directed *Claire's Knee* (amongst many other films). Music teacher Claire (Isabelle Huppert), with her ever present Polaroid camera arrives in Cannes where her best friend is premièring a film. She strikes up a conversation with Manhee (Kim Min-Hee, *On the Beach at Night Alone*) a Korean film sales assistant who mysteriously has just been fired by her boss. A chain of events, conversations and chance encounters with strangers, all triggered by Claire's photos slowly reveal a back-story which on the surface seems unremarkable. Calmly observed through Sang-Soo's static camera, glittering performances reveal a careful examination of how people converse. (Notes Marie-Pierre Richard)



## THE GREAT BUDDHA+ 大佛普拉斯



## CLAIRE'S CAMERA 克萊兒的相機

### SPECIAL EVENTS

**Friday 6 April, 5.30–6.30pm**  
**CHINESE CINEMA: SITES OF TRANSLATION: IN CONVERSATION WITH PROFESSOR CHRIS BERRY OF KING'S COLLEGE LONDON**  
Organised by East Asia Film Festival Ireland.  
Moderated by Yiming Jin and Maria O'Brien.  
Venue: Trinity Centre for Literary Translation.  
tickets/bookings  
<https://www.eventbrite.ie/e/sites-of-translation-in-conversation-with-professor-chris-berry-tickets-44096445656>

The process of experiencing Chinese-language cinemas in the West involves some element of translation; of both language and ideas. Professor Chris Berry will talk about his experiences of working in the 1980s Chinese film industry and the complexity of translating cinematic works for a Western audience.

Professor Chris Berry is a renowned academic in the field of Chinese-language Film Studies. In the 1980s, he worked for China Film Import and Export Corporation in Beijing, and his academic research is grounded in work on Chinese cinema and other Chinese screen-based media.

**EAFFI/IFI FAMILY FILM SCREENING**  
**Sunday 8 April, 11.00am**  
**MONSTER HUNT 2**  
捉妖记2  
Director: Raman Hui  
110 minutes. China, Hong Kong. 2018. Subtitled. Colour. D-Cinema).  
Festival selection: Special Gala Screening, Berlinale International Film Festival 2018.

We are delighted to partner with the Irish Film Institute for this special family screening.

### ANIMATION SHORT FILM PROGRAMME

We are delighted once again this year to programme a selection of six animation short films which has been curated by Dr Chi-Sui Wang (王綺穗), Curator, KuanDu International Animation Festival (KDI AF) and Associate Professor, Taipei National University of the Arts. This is presented in association with KDI AF and the Animation Department, Taipei National University of the Arts. Each film will be screened before a feature programme from Friday to Sunday.

### FESTIVAL DETAILS

tickets/bookings  
[www.ifi.ie/eaaffi-2018](http://www.ifi.ie/eaaffi-2018)  
IFI Box office  
6 Eustace Street  
Dublin 2  
01 679 3477  
open daily 12.30–9.00pm

festival website  
[www.eaaffi.ie](http://www.eaaffi.ie)  
email: [info@eaaffi.ie](mailto:info@eaaffi.ie)

facebook.com/EastAsiaFFIrl  
twitter.com/EastAsiaFFIrl

### Thursday 5 April

4.00pm  
*Let the Wind Carry Me*

6.00pm (Gala opening)  
*In the Mood for Love*  
followed by Q&A with Mark Lee Ping-Bing  
Moderator Tara Brady, The Irish Times  
reception afterwards

### Friday 6 April

5.30–6.30pm (special event Trinity Centre for Literary Translation)  
*Chinese Cinema; Sites of Translation*

6.00pm  
*Springtime in a Small Town*  
followed by Q&A with Mark Lee Ping-Bing  
Moderator John Maguire, Sunday Business Post

9.00pm  
*Claire's Camera* (Irish Première)

### Saturday 7 April

12.00 noon  
Masterclass: Mark Lee Ping-Bing  
In conversation with Tim Fleming,  
Irish Society of Cinematographers

2.20pm  
*Human Flow*  
Introduced by Dr David Robbins  
(DCU School of Communications)

5.15pm  
*Three Times*  
followed by Q&A with Mark Lee Ping-Bing  
Moderator Prof. Chris Berry

8.15pm  
*The Great Buddha* (Irish Première)

### Sunday 8 April

11.00am  
*Monster Hunt 2*

3.20pm  
*On the Beach at Night Alone* (Irish Première)

5.30pm  
*Seventy-Seven Days* (Irish Premiere)  
followed by Q&A with Mark Lee Ping-Bing  
Moderator Prof. Chris Berry

8.20pm (closing film)  
*Ramen Shop* (Irish Première)