

Made in Taiwan 聚焦台灣

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6 Eustace Street
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open daily 12.30 – 9.00pm

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Welcome!

For the inaugural edition of the Chinese-language Film Festival Ireland – *Made in Taiwan* – we are honoured to welcome Taiwanese master Hou Hsiao-Hsien and his longtime collaborator, screenwriter Chu Tien-Wen.

As an infant, Hou fled with his family to Taiwan from Guangdong Province to escape the Chinese Civil War in 1948. Since directing his debut feature *Cute Girl* in 1980, he has enjoyed a prolific career winning awards at Venice, Berlin, and Cannes where he was awarded Best Director for *The Assassin* (2015). Hou’s films offer an intimate and uncompromising radiograph of Taiwan’s history of change. Long shots and largely static camera positions make his films instantly recognisable. Melancholic and impressionistic, his work is powerfully immersive, filled with nuance and intuition.

The festival features a programme of four rare screenings spanning Hou’s career. Fuelled by memories from childhood *A Time to Live, A Time to Die* (FIPRESCI Prize, Berlinale 1985) is both autobiographical and universal. The recently restored *Boys from Fengkuei* (1983) reflects on Hou’s youth, with gangs on the streets of southern port city Kaohsiung, while *A City of Sadness* (Golden Lion, Venice Film Festival, 1989) is rooted in a haunting period of 20th century Taiwan history, and *The Assassin* (2015) is Hou’s gift to the martial arts (*wuxia*) film, set in 9th century China.

We are thrilled to be hosting a masterclass with Hou and Chu Tien-Wen, as well as post-screening Q&As.

The festival will also present six short animation films; a special screening of the remastered *wuxia* martial arts classic *A Touch of Zen* (1971), the first Chinese-language film to win at Cannes; and Irish premieres of Hui-Chen Huang’s documentary *Small Talk* (Teddy Award, Berlin Film Festival 2017), and *The Road to Mandalay* by Midi Z (Fedeora Award Best Film, Venice Film Festival 2016).

The Festival organising committee would like to thank the Ministry of Culture of the Republic of China (Taiwan), Taiwan Film Institute, Irish Film Institute, Screen Training Ireland, and Professor Chris Berry for their invaluable contribution to this event.

— Festival Organising Committee
(Yvonne Kennedy, Maria O’Brien, Marie-Pierre Richard)

Thursday 11 May
6.00pm (opening film)
The Assassin
聶隱娘
followed by Q&A with
Hou Hsiao-Hsien and Chu Tien-Wen
(reception afterwards)

Friday 12 May
6.00pm
A Time to Live, A Time to Die
童年往事
followed by Q&A with Hou Hsiao-Hsien

9.15pm
Small Talk
日常對話
introduced by Hou Hsiao-Hsien

Saturday 13 May
12.00 – 2.00pm
Masterclass with Hou Hsiao-Hsien
and Chu Tien-Wen

2.30pm
The Boys from Fengkuei
風櫃來的人
introduced by Hou Hsiao-Hsien

6.00pm
The Road to Mandalay
再見瓦城

Sunday 14 May
2.00pm
A Touch of Zen
俠女
introduced by Prof. Chris Berry

5.30pm (closing film)
A City of Sadness
悲情城市
followed by Q&A with
Hou Hsiao-Hsien and Chu Tien-Wen



Our guests of honour

Mr. Hou Hsiao-Hsien
Born in Guangdong, China in 1947, Hou’s family fled to Fengshan in Southern Taiwan in 1948 where he grew up. He graduated from the Taiwan National Academy of Arts, working as Assistant Director to Li Hsing and Xu Jin-liang before his directing debut in 1980. Since then Hou has created a succession of masterworks, winning numerous international awards while drawing attention to Taiwanese cinema. Hou, also an actor, producer and executive producer, has helped to realise classics such as *Taipei Story*, and *Raise the Red Lantern* while nurturing new talents (*Small Talk* which plays at this festival).

Ms. Chu Tien-Wen
Chu was born in 1956 Taipei into one of Taiwan’s most prominent literary families. Her literary career began at a very young age in the mid-1970s. Her most highly acclaimed works are *Fin-de-Siècle Splendour* (1990) and *Notes of a Desolate Man* (1994). She is the recipient of the North American 2015 Newman Prize for Chinese Literature. As a screenwriter, she has been collaborating with Hou Hsiao-Hsien since 1982, on award-winning films such as *A Time to Live, A Time to Die, A City of Sadness* and *The Assassin*.

Professor Chris Berry
Chris Berry is Professor of Film Studies at King’s College London. His academic research focuses on Chinese and other neighbouring countries’ cinema, including Taiwan. He is especially interested in queer screen cultures in East Asia, and national and transnational screen cultures in East Asia. His latest publication is *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, 2017).



Masterclass
Hou Hsiao-Hsien and Chu Tien-Wen in conversation
Saturday 13 May, 12.00 noon – 2.00pm
tickets €20; €15 conc.; €10 students
www.clffi.ie for more information

We are delighted to announce a masterclass with Mr. Hou Hsiao-Hsien, a key figure in Taiwan’s New Wave Cinema of the ’80s and widely recognised as one of the most important living filmmakers; and his long time collaborator, screenwriter and novelist Ms. Chu Tien-Wen.

This is their first visit to Ireland and a rare opportunity for an Irish audience to have first hand insights into the creative process at play in the making of complex and stunning films such as *A City of Sadness* and *The Assassin*, for which Hou won the Best Director award at the Cannes Film Festival in 2015.

Led by Chinese-language cinema academic Professor Chris Berry of King’s College London, the masterclass is supported by STI and the IFI.

SCREEN TRAINING IRELAND
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Chinese-language
Film Festival Ireland
2017台灣電影節

Made in Taiwan 聚焦台灣

Irish Film Institute
6 Eustace Street
Dublin 2

Thu 11 – Sun 14 May 2017
2017年5月11日至14日

The Chinese-language Film Festival Ireland (CLFFI) thanks most sincerely the following for their support:

Prof. Chris Berry (King’s College London); Lorna Carson; Mei Chin; Chang Chu-Ti; Cleo Chang (Central Motion Picture Corporation); Chu Tien-Wen; Evan Furlong; Alan Hobbs; Hou Hsiao-Hsien; Irish Film Institute (Stephen Boylan; Kevin Coyne; Nisan Greenidge; Ross Keane; Dave O’Mahony); Gertrūda Jankauskaitė; Sonali Joshi (Day for Night); Joe Kreczak (Curzon Artificial Eye); Yuchia Leedignam; Elizabeth Lin; Anchi Lue; Peter Maybury; Ministry of Culture, Taiwan; Park Circus Group (Mark Truesdale; Frida Runnkvist); Criona Sexton (Screen Training Ireland); Taipei Representative Office in Ireland (Representative Simon S.K. Tu; James J.M. Buu; Frank Chih-Ming Lin); Taiwan Ireland Association; Angel Thibault; Dr Tony Tracy (Huston School of Film and Digital Media, NUI Galway); Dr. Chi-Sui Wang (KuanDu International film festival/ Animation Department Taipei National University of the Arts); Anthony Wasylocha (Expert Air); Richard Watson; Jeffrey Winter (The Film Collaborative); Howard Hao-Chun Yang (Taiwan Film Institute).

Festival Sponsorship & Development
Executive: Yvonne Kennedy

Festival Co-organiser & Academic Liaison
Manager: Maria O’Brien

Festival Artistic & Programme Director:
Marie-Pierre Richard

Partners:



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Taiwan New Cinema

Taiwan New Cinema was an international award-winning New Wave art film movement that transformed filmmaking on the island in the early 1980s. Works like Hou Hsiao-Hsien's *The Boys from Fengkuei* (1983) resolutely focused on the poetry of everyday life on the island. Along with colleagues such as Edward Yang and Wang Tung, Hou pioneered a realist fidelity to the mix of spoken languages that might be heard on the streets and the use of locations rather than studio sets, as well as a long shot and long take aesthetic.

Taiwan New Cinema also put its focus on local history. Films like Hou's autobiographical *A Time to Live, A Time to Die* (1985) conveyed the growing realisation of the island's isolation from the Communist mainland through the lives of an ordinary family. This focus on history culminated in Hou's *A City of Sadness* (1989), an epic family saga that won him the Golden Lion in Venice. Made after forty years of martial law and right-wing repression had been replaced by multi-party democracy, the film explored the consequences of the 28 February 1947 suppression of a local uprising and the White Terror that followed.

In the 1990s, a second wave of filmmakers such as Tsai Ming-Liang and Chang Tso-Chi diversified Taiwan New Cinema. Hou himself tackled contemporary themes in films like *Goodbye South, Goodbye* (1996). Always ready to stretch himself, his most recent film is the Tang Dynasty martial arts film, *The Assassin* (2015), which won him Best Director at Cannes.

– Professor Chris Berry

Animation short film programme

A selection of six animation short films has been curated by Dr. Chi-Sui Wang, Executive Curator, KuanDu International Animation Festival (KDIAF). Presented in association with KDIAF and the Animation Department, Taipei National University of the Arts, one will be screened before each of the feature programmes from Friday to Sunday.



© Image courtesy of Hou Hsiao-Hsien

Saturday 13 May, 2.30pm
HOU HSIAO-HSIEN PROGRAMME
The Boys From Fengkuei (Feng Gui Lai De Ren) 風櫃來的人
106 minutes. Taiwan. 1983. Subtitled. Colour. 4K D-Cinema. Restored version.

Hou's fourth feature and one of the breakthrough works of the Taiwanese New Wave, follows Ah-Ching and his friends who have just finished school, on their journey away from their island fishing village to the city of Kaohsiung where they face the harsh realities of the big city and of growing up.

A story based on his real-life experiences, this is Hou's favourite film, his self-proclaimed 'first real film', and the first Taiwanese New Cinema film to gain recognition at festivals in Europe.

Through the use of non professional actors, complex sound design, prolonging the duration of shots, and elliptical narrative, he realised a careful new language for his films, where form and content are equals.

侯導的第四部片，也是台灣新浪潮的代表作之一。剛畢業的阿清和朋友們離開澎湖風櫃小漁村到高雄。他們面對了大城市還有成長所帶來的嚴酷現實。

Kite 片名:風吹
director: Hsin Lin 林昕
3 mins. Taiwan. 2016. No dialogue. Colour. Digital file.

Thursday 11 May, 6.00pm (opening film)
HOU HSIAO-HSIEN PROGRAMME

The Assassin (Nie Yinniang) 聶隱娘
105 minutes. Taiwan/China/Hong Kong/France. 2015. Subtitled. Colour. D-Cinema. (Awarded Best Director, Cannes 2015).

Hou's first *wuxia* martial arts film is set in 9th century China during the last years of the Tang Dynasty and centres on the invincible Nie Yinniang, an assassin tasked with killing corrupt officials by her master, Jiaxin, the nun who raised her from the age of ten.

Shot in glorious 35mm in Taiwan, Japan, China and Inner Mongolia at locations that have changed little in decades, the film – the biggest of Hou's career – is ravishing and inventive.

Amongst hypnotic long shots, the camera moves elusively and with such delicacy in short bursts that we are almost unaware of the choreographed martial arts and seamless effects (made only with the use of natural light and wind) until after they have passed before our eyes.

The granular visual quality of the image, the extraordinary sophistication and attention to detail of the costumes and the choice of the boxy Academy ratio (1.375:1), expand the verticality of the lines and allow Hou to create images of stunning beauty.

侯導的第一部武俠片。故事設於9世紀時的中國，唐朝末年，主角是武功高強的殺手聶隱娘，被從小撫養她的師父賦予重任去刺殺官員。

Image courtesy of Park Circus / Studiocanal



© Image courtesy of Day for Night

Saturday 13 May, 6.00pm
(Irish Premiere)

The Road To Mandalay 再見瓦城
director: Midi Z
108 minutes. Taiwan/France/Germany/Myanmar. 2016. Subtitled. Colour. D-Cinema. (Fedeora Award for Best Film, Venice Film Festival, 2016). Please note: Contains some violent scenes.

A visual storytelling, above all contemplative, of the romance between two illegal Burmese migrants in Thailand facing hardship and obstacles in the pursuit of happiness.

Like many Burmese citizens seeking to escape the poverty and conflict, Guo and Lianqing enter Thailand illegally. In Bangkok Lianqing finds underground jobs, saves money and buys fake identity papers hoping to make it to Taiwan. But Guo plans to save his earnings for a better life back in Myanmar.

Poetically described through luminous slow shots and visual allegory, Midi Z explores the economic and social problems of his native country and the precarious lives of migrant workers, but the story revolves around an ill-fated blossoming love. Absolutely unforgettable.

導演用鏡頭細密的述說著在泰國的兩個非法緬甸移工的愛情，以及他們在追求幸福時所面對的艱難和貧困。

Gashapon Kou-lou-kou-lou 扭蛋叩嘜叩嘜
director: Eden Chan (Kai-Shun Chan) 詹凱勛, Wei-Yuan Chen 陳威元, Wen-Yi Chen 陳文意
5 mins 12 secs. Taiwan. 2014. No dialogue. Colour. Digital file.

Friday 12 May, 6.00pm
HOU HSIAO-HSIEN PROGRAMME

A Time to Live, A Time to Die (Tong Nien Wang Shi) 童年往事
138 minutes. Taiwan. 1985. Subtitled. Colour. D-Cinema. (FIPRESCI Prize, Berlinale 1985).

Hou's semi-autobiographical film looks at life and death, charting the story of his family and his own experiences, growing up as a child and a teenager in rural Taiwan after they relocate from mainland China.

Through young Ah-hao, Hou revisits the small-town landscapes of his youth. Evoking impressions and strong memories, the placid rhythm of the camera heightens the slow pace of time passing.

A film in two parts, the first is marked by the death of Ah-hao's father. In the second, Ah-hao, now a teenager, fights with his gang of friends. Then comes his mother's death, followed by that of his grandmother.

Intertwining intimate memories with national history, Hou's delicate gaze juxtaposes the tenderness of youth and adolescence with the traumas of growing up, and the traumas of the larger society.

侯導的半自傳式電影。審視著生與死，描繪出他自兒童至青少年時期，家人自中國大陸移居至台灣鄉村後的生活經驗。

Explorers
director: Chien-An Chou
5 mins 56 secs. Taiwan. 2016. No dialogue. Colour. Digital file.

© 1985 Central Motion Picture Corporation



© Image courtesy of Taiwan Film Institute

Sunday 14 May, 2.00pm
A Touch Of Zen (Xia Nu) 俠女

director: King Hu
180 minutes. Taiwan. 1971. Subtitled. Colour. 4K D-Cinema. Restored version. (Cannes Classic selection, 2015). Screened with the support of Taiwan Film Institute.

Gu, a calligrapher and scholar in a remote village, crosses the path of the fugitive noblewoman Yang. The beginning of a romance follows, leading Gu on an adventure filled with intrigue, spying, spirituality and aerial fights in the legendary and breathtaking *A Touch of Zen*.

Moving to Taiwan after splitting with the Shaw Brothers who dominated the Hong Kong film industry, King Hu's *A Touch of Zen* is a pure delight of imagination, with elaborate costumes, innovative editing, and choreographed combat. Drawing on Chinese opera, mystic Buddhist symbolism and tales from fantasy literature, he creates astonishing visuals and splendid panoramic landscapes of bamboo forests, rocks, and temples.

First released (disastrously) in two sections a year apart, the film gained attention when it took the Technical Grand Prize at Cannes (1975) where it played in its full version. Since then it has come to influence Tsui Hark, John Woo, and Ang Lee amongst others. This three-hour *wuxia* opus contains some of the best known action sequences in Chinese cinema.

小村的書生（顧省齋）遇上流亡的名門女（楊慧貞）。當兩人結下情緣，從此書生經歷了充滿詭計，密探和輕功打鬥的冒險。傳奇且令人驚嘆的俠女。

Noon 午
director: Cindy Yang (Tzu-Hsin Yang) 楊子新
3 mins 51 secs. Taiwan. 2015. No dialogue. Colour. Digital file.

Friday 12 May, 9.15pm
(Irish premiere)

Small Talk (Ri Chang Dui Hua) 日常對話
director: Hui-Chen Huang
88 minutes. Taiwan. 2016. Documentary. Subtitled. Colour. D-Cinema. (Winner, Best Documentary, Teddy Award Berlinale 2017).

'I was a tomboy ever since I was a child in a small village'. Taiwanese filmmaker Hui-Chen Huang and her aged lesbian mother Ah-Nu set off together on a journey into the past in this intimate documentary.

Married off at a young age as was the custom, An-Uh took off at age 40 to raise her two daughters alone, earning a living as a professional mourner at funerals, in her spare time smoking and gambling with her female friends.

Why did she ever marry? And why after all these years, do mother and daughters remain strangers? Questions Huang – now a mother too – asks of her mother. An-Uh decides to talk.

'*Small Talk* gleams with simplicity!' – Hou Hsiao-Hsien, Executive Producer

“我從小就比較像男生”台灣導演黃惠偵和她的同志媽媽阿女，在這部親密的紀錄片中，一起踏上追尋過去的旅程。

See You 再見
directors: Man-Yun Chen, Pei-Ning Lu 陳曼昀、呂佩寧
5 mins 8 secs. Taiwan. 2016. No dialogue. Colour. Digital file.



© Image Courtesy of The Film Collaborative



Sunday 14 May, 5.30pm (closing film)
HOU HSIAO-HSIEN PROGRAMME

A City Of Sadness (Beiqing Chengshi) 悲情城市
159 minutes. Hong Kong/Taiwan. 1989. Subtitled. Colour. 35mm print. (Golden Lion, Venice Film Festival).

Part 1 of Hou's trilogy on Taiwanese history chronicles the tale of the Lin brothers during a complex and turbulent period beginning in 1945 with the fall of the Japanese Empire, moving through the establishment of martial law, to the secession of Taiwan from mainland China in 1949.

It is not long after WWII and the Lin family run the 'Little Shanghai' tea house in Keelung. Eldest brother Wen-Heung seeking to profit from the postwar boom lets it become a place for small-time gangster activities. Youngest brother Wen-Ching is a deaf-mute leftist photographer.

Groundbreaking for broaching the long-taboo subject of the '2.28 incident' – a deep scar in Taiwanese history – the film became a major international success despite its seemingly uncommercial nature. Hou utilises onscreen text, voiceover, often motionless camerawork and an opening credit sequence in total darkness, while historical events take place offscreen.

侯導的台灣三部曲第一部，記載著林氏兄弟所經歷複雜又動亂的年代。自1945年日本戰敗，接著國民政府宣布戒嚴，至1949年退出中國大陸的時期。

Long Land 長島
director: Liang-Hsin Huang 黃亮昕
5 mins 45 secs. Taiwan. 2016. No dialogue. Colour. Digital file.