

WORKSHOP: Exploring Taiwan through Documentary Film

mit den
Filmemacherinnen HU Tai-Li und LEE Hsiang-Hsiu

Montag, 21.5.2007 Institut für Sinologie, R 201

Programm

- 10.00-12.00 Einführung, Showing und Diskussion von Chronicle of the Sea (LEE Hsiang-Hsiu) 98 min. 2004
- 13.30-15.00 Einführung, Showing und Diskussion von Stone Dream (HU Tai-Li) 79 min. 2004
- 15.15-17.00 Einführung, Showing und Diskussion von The Lost Kingdom (LEE Hsiang-Hsiu) 98 min. 1999
- 17.00-17-30 Schlussdiskussion: How and why to produce documentary films?

Filme

《南方澳海洋紀事》
CHRONICLE OF THE SEA, NAN-FANG-AO

Title of the Film in English : Chronicle of the Sea, Nan-Fang-Ao
Title of the Film in Original Language : Nan-Fang-Ao Hai Yang Ji Shi
Name of Director : Hsiang-Hsiu Lee
Film Type : Documentary
Production Country : Taiwan
Film Format : 35 MM
Length : 98 minutes
Year : 2004
Color or B&W : Color
Original film language : Taiwanese, Chinese, English, Tagalog

This is the story of a Taiwanese fishing village, Nan-Fang-Ao. The film focuses on the multi-cultural scene of the local residents and the hired fishermen from Mainland China and Philippines, and on the struggle between man and nature.

SYNOPSIS

Nan-Fang-Ao is located in Su-Ao County in northeast Taiwan. There are about nine thousand inhabitants, and eighty percent of the people are in the fishing industry.

Nan-Fang-Ao has long been known for mackerel fishing. In 1973, a large-scale mackerel purse seine fishery was established, and flourished for many years in Nan-Fang-Ao. Recently, however, the number of fish has been gradually going down because of the changes in oceanic ecology. The mackerel purse seine fishery is now facing elimination.

As the retired director of fishing team Chen-Jie reads his Oceanic Record Book, described the glorious day of the mackerel fishery, the director of another fishing team, Zhang Ah-Hai, leads us sailing out of Nan-Fang-Ao Harbor to the sea of Peng-Chia-Yu, north of Taiwan, to start a fishing journey. Although, the five-ship mackerel purse seine team still performs the splendid battle between mackerel and humankind on the dark sea, the scene is not as it used to be.

On the floating mother ship, about thirty workers -- Taiwanese, Mainland Chinese and Filipino -- live and work. Their lives on the sea are the main subject of this film.

When we are in Nan-Fang-Ao, the fishermen from Mainland China have to stay on a boat, called "Boat House on the Sea," because of political problems between Taiwan and China. Only the legal working Filipinos are allowed to freely disembark and stay on land in Nan-Fang-Ao. Thus the fishing village has become multi-cultural and multi-religious.

The film isn't only the story of mackerel purse seine fishing. Also included are scenes of the Lian-Chun Betelnut store, where all kinds of fisherman and their women always gather. Ah-Yu, the wife of the captain of a long line fishing boat, is the main character in these scenes. After she sends off her husband at the harbor, she often appears in the Liao-Chun Betelnut store, until her husband returns.

《消失的王國－拱樂社》 THE LOST KINGDOM

2000 年台灣紀錄片雙年展影片介紹

SYNOPSIS

"The Lost Kingdom" is the story of the rise to fame and gradual disappearance of the "Kung Le Society," a well-known Taiwanese opera troupe. In 1940's Taiwan, after the retrocession, girls like Wu Bi-yu were sold into the troupe and the Society would become not just their source of livelihood, but also their family. The film begins with Wu, who visits the abandoned Silo Theater and remembers the brilliant past of the theater and of "The Kingdom." "The Lost Kingdom" is also the story of Chen Cheng-san, the entertainment mogul behind Kung Le Society's success. Chen added new features to the opera that attracted crowds into the theatres. He delved into motion pictures and created the first Taiwanese language films. He used child actors when adults filled children's roles. He founded a school for Taiwanese opera. He even tried television and started a song-and-

dance act. With the Kuomintang's enforced use of Mandarin language, and with the advent of television, Chen's kingdom went into decline and was eventually dissolved.

2001 年第三屆漢城女性影展的介紹

This is a documentary about the rise and fall of the Kung Le Society, considered the originator of Taiwanese opera. After liberation, many little girls in Taiwan were sold to the Kung Le Society. Although not many people, even in Taiwan, know about Kung Le Society, it was the opera troupe that started in the forties and shared the joy, sorrow, and anger of the Taiwanese until the seventies. Chen Cheng-san, an extraordinary entertainer, founded a school with this troupe, produced the first Taiwanese-language film, and even reached into TV, but this would all have been impossible if not for the sacrifices demanded of the little girls.

To understand this film properly, one has to be aware of Taiwanese history. The native Taiwanese who make up about 70% of the population and have gone through the Japanese colonialization, the 2.28 incident, and the martial government of the Kuomintang cannot help but have strong consciousness about being Taiwanese. The Kuomintang which took over the government later on, seized hold of the economy and all the institutions of power, disallowing the use of the Taiwanese language and fanning the flames of their discontent. The historical consciousness of the Taiwanese is quite apparent in this film as well.

《石頭夢》 **STONE DREAM**

Stone Dream. 16 mm documentary film, color, 79 minutes,

Director / Producer / Recorder: Hu Tai-Li;

Photographer: Lee Jong-Wang;

Editors: Hu Tai-Li, Chen Bo-Wen & Liu Chun-Hsiu.

Co-produced by The Institute of Ethnology, Academia Sinica, Taiwan.

Selected for Joris Ivens Competition at 2004 International Documentary Film Festival Amsterdam; selected for 2005 Bilan du Film Ethnographique (Paris); selected for 2005 South Film Festival (Israel).

SYNOPSIS

This film touches the sensitive issue of national and ethnic identity in Taiwan. In the first Taiwanese observational documentary, "Liu Pi-Chia," made by Director Chen Yao-Chi in 1965, the main character Liu Pi-Chia was press-ganged into the army in China and came over to Taiwan with President Chiang Kai-Shek. After several decades, we unexpectedly met Liu in a village on the banks of the Mukua River. This new immigrant village consists of mainland veterans whose wives are from different ethnic groups, mostly Aborigines. Stones, the most important symbols of this film, link Liu Pi-Chia's generation, who worked hard on the stony riverbed to reclaim land, and the new generation of Liu Pi-Chia's son, whose interest is collecting rose stones for artistic and economic purposes. Liu Pi-Chia and his family are like rose stones, which are black and unattractive on the outside, but cut open or polished, reveal wonderful scenes. This film, accompanied by classical Chinese lute music, presents the flow of stone dream.

Webseite zum Film: <http://www.stonedream.ioe.sinica.edu.tw/>

Directors

Hsiang-Hsiu Lee

Born in 1964 in Taipei, Taiwan. Lee received her M.F.A. in Film and Media Arts from Temple University (Philadelphia, USA) in 1998. Currently, Lee is an independent filmmaker, an Assistant Professor in the Department of Radio, Television and Film at Shih Hsin University. Her first documentary work *The Lost Kingdom* won the NETPAC Prize for Special Mention in the 2000 Taiwan International Documentary Film Festival. *Chronicle of the Sea, Nan-Fang-Ao* is her second feature-length documentary, and won the Taipei Golden Horse Award for the Best Documentary in 2004.

FILMOGRAPHY

Chronicle of the Sea, Nan-Fang-Ao

2004 35MM COLOR 98 MIN

2004 Taipei Golden Horse Award for the Best Documentary

The 2005 Yamagata International Documentary Film Festival – New Asian Currents

The Lost Kingdom

1999 16MM COLOR 98 MIN

The 1999 Hawaii International Film Festival – Nominated for the Best Documentary

The 2000 Taiwan International Documentary Film Festival – The NETPAC Prize for Special Me

Hu Tai-Li

胡台麗

Hu Tai-Li is a pioneer of Ethnographic films in Taiwan. She is currently a research fellow at the Institute of Ethnology, Academia Sinica in Taiwan ; a concurrent professor at National Chin-Hua University, and the president of Taiwan International Ethnographic Film Festival. After graduating from the History Department of the National Taiwan University, she entered the City University of New York, and obtained her Ph.D. degree in anthropology. Since 1984, she has directed and produced six 16 mm ethnographic films ("*The Return of Gods and Ancestors*", "*Songs of Pastaay*", "*Voices of Orchid Island*", "*Passing Through My Mother-in-law's Village*", "*Sounds of Love and Sorrow*", "*Stone Dream*") and published six books. Her films won Taipei Golden Horse Film Festival "The Best Documentary Film Award", Chicago International Film Festival "Silver Plaque Award" , Houston International Film Festival "Gold Special Jury Award", and Taiwan International Documentary Festival Jury's Special Mention Award", etc. "*Passing Through My Mother-in-law's Village*" is the first documentary film screened at the commercial theater in Taiwan with great success.

FILMOGRAPHY

1985 " The Return of Gods and Ancestors: Paiwan Five Year Ceremony ", 16 mm documentary film, color, 35 minutes.
Directed and produced by Hu Tai-Li. Selected for 1985 Margaret Mead Film Festival .

1989 " Songs of Pasta'ay ", 16mm documentary film, color, 58 minutes.
Co-directed with Daw-ming Lee, produced by Hu Tai-Li. Selected for 1989 Margaret Mead Film Festival , 1990 Bilan Du Film Ethnographique, 1990 Royal Anthropological Institute Film Festival. Won 1990 Houston International Film Festival "Gold Special Jury Award".

1994 " Voices of Orchid Island ", 16 mm documentay film, color, 73 minutes.
Directed and produced by Hu Tai-Li. Won 1993 Taiwan Golden Horse Film Festival "The Best Documentary Film Award", and won 1994 Chicago International Film Festival (documentary film, arts/humanities category) "Silver Plaque Award".

1997 " Passing Through My Mother-in-law's Village ", 16 mm documentary film, color, 87minutes.
Directed and produced by Hu Tai-Li. Selected for 1998 Margaret Mead Film Festival, selected for 1998 Gottingen International Ethnographic Film Festival; selected for 1999 Beeld Voor Beeld Festival.

2000 " Sounds of Love and Sorrow ", 16mm documentary film , color , 86minutes .
Directed and produced by Hu Tai-Li. Won Jury's Special Mention Award, 2000 Taiwan International Documentary Festival ; selected for International Competition at 2001 Marseille International Documentary.

2003 " Encountering Jean Rouch ", DV. 11 minutes.
Directed and produced by Hu Tai- Li. Screened at 2003 Taiwan International Ethnographic Film Festival; screened at 2004 Bilan du Film Ethnographique (Paris) ;F screened at 2004 Gottingen International Film Festival.

2004 " Stone Dream ", 16mm documentary film, color, 79minutes.
Directed and produced by Hu Tai-Li. Selected for competition at 2004 International Documentary FilmFestival Amsterdam, selected for 2005 Bilan du Film Ethnographique (Paris); selected for 2005 South Film Festival (Israel).