



ARTERIAL (活血)

Taiwan/France
Taipei PAS workshop 2017

Main data

Category: Science fiction neo-noir fiction
Lenght : 110'
Language : Mandarin, english
Shooting Format : Digital – 2.39:1
Shooting location : Taipei, Kaohsiung, TBD
Shooting dates : June-August 2018
Expected dates of completion : June 2019
Stage of production : development stage

Production

Budget : € 2 500 000
Financing in place : € 0
Workshops and platforms attended : Golden Horse Film Festival's project market (Film project Promotion)
Current situation : Development stage

Producer bio



Hung Sung-Ju was born in Changhua, Taiwan. She's project coordinator and producer, graduated from MBA program, Department of Communications Management, Shih Hsin University. She worked for five years at Director Hou Hsiao Hsien's company and being employed in Public Television Service Taiwan, where she gained a wide experience in production of both documentaries and feature films, and in particular in the areas of film marketing, distribution and planning. She recently moved to Rediron Films and works closely with Director Hsu Chao-Jen.

Director bio



Olivier Marceney received Masters in photography in Paris and Film in New York. His eclectic interests have seen him work in the music industry, TV & commercials production, independent film, festivals, and documentaries, variously as photographer, cinematographer, editor, and director. Most recently he was cameraman and editor for *Flowers of Taipei* (Venice Film Festival 2014), and directed a short drama, *Arterial*, recipient of the 2015 Kaohsiung film grant. The project for a feature version of *Arterial* was selected for the Golden Horse Film Festival's project market, FPP.

Contacts

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Associate producers :
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Jérémy Segay



Synopsis

In a virus infected world, pure blood flows as a precious commodity. From the top to the bottom of society, there are those who exploit blood and those whose blood is exploited. So when a high-ranking political figure needs an emergency transfusion the combined forces of the state and the free market trigger a frantic hunt for a unique donor, a hunt that threatens the fragile existence of the privileged and the helpless alike. An obsessive scientist, whose research threatens the economic equilibrium of the medical industries, an ambulance driver who dabbles in the black market for blood, organs, and illegal virus, and the girl with the rare and uninfected blood they all rely on, are each dragged into a lethal game of survival, each dependent on the blood that connects them.

As the ruthless forces close in, the scientist makes a desperate attempt to test her genetically modified blood on herself, the driver possibly holds the fate of the girl in his hands, and the girl faces a stark choice: to infect her body and save her life, or to keep her blood pure for as long as she can avoid the hunt.

Director's statement

“ My personal relationship with Taiwan began with the discovery of Taiwan New Cinema in the 1990s, something that influenced my own relationships, both personal and creative. This interest eventually led me to work on the Taiwanese documentary film, *Flowers of Taipei* (2013). During that shoot I became fascinated by the potential of the island's locations and images, especially the major industrial cities and ports. Ports seem to reflect an energy and transience, a dynamic interface between the city and the wider world, a contested notion for a place like Taiwan, with its particular, tense, relation with its giant neighbor.

Taiwan New Cinema taught me so much about that social history and the way in which it marks the individual histories and personalities of Taiwanese people. The question became, how to develop a story that echoed the way in which history marks characters, but without being either an homage, nor nostalgic, but explored the contemporary aspects in which Taiwan is marked by current issues and pressures. (...)

This context for the film draws on a range of recent events, from notable East Asian viral epidemics, to population increase and migration, the repositioning of Hong Kong as a *special economic zone* under Chinese rule, and the potential consequences of all these for a future Taiwan. The story's core plays on the extremes of Taiwan's bid to capitalize on medical tourism as a key resource in its reorganized relations with the economically powerful and nouveau riche China. “