



LE SONGE (夢幻劇)

Taiwan
Taipei PAS workshop 2017

Main data

Category: Drama
Length : 118'
Language : Mandarin
Shooting Format : 4K
Shooting location : France & Taiwan
Shooting dates : early 2019
Expected dates of completion : 2019
Stage of production : development stage

Production

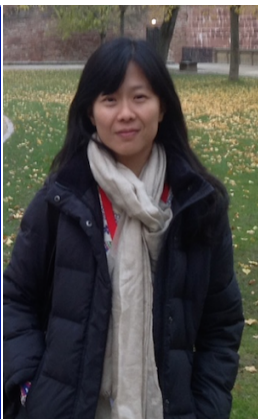
Budget : € 1 820 000
Financing in place : € 0
Workshops and platforms attended : --
Current situation : Development stage, seeking for partners

Producer bio



Li received two master's degrees in Law and Telecommunication Policy from Northwestern University. The first featured film she produced, *Formula17* (2004), was the highest-grossing Taiwanese film that year. In recent years, she has produced many acclaimed local films such as *Young Dudes* (2012), *When A Wolf Falls In Love With A Sheep* (2012), and coordinated the shooting of several high-profile international productions, such as Luc Besson's *Lucy* (2014), John Woo's *The Crossing*.

Director bio



Chiang majored in theater directing for her bachelor degree, and later obtained a master's degree in film screenwriting in Taipei National University of Arts. She is a director, screenwriter and an actress. She made her debut performance in Edward YANG's *A Brighter Summer Day* (1991) and was nominated for the Golden Horse Awards for Best Supporting Actress. She has also been assistant director and instructor of performance for HOU Hsiao-hsien and Edward YANG in films like *A Confucian Confusion* (1994), *Flowers of Shanghai* (1998), *Yi Yi* (2000), etc. Her drama short film *Hopscotch* (2008) has consecutively won numerous awards. Her first TV movie, *Artemisia* (2009) won the Golden Gate Award in the Television Narrative Long Form category at the San Francisco International Film Festival. Her documentary *Let The Wind Carry Me* (2010), about a world-famous cinematographer Mark LEE Ping-bin and the reflection on filmmakers, won the Merit Prize at Taiwan International Documentary Festival. In 2013, she collaborated with Toei Company in Japan for her first international production: a feature entitled *The Furthest End Awaits* (2014), which she was the director, won Audience Choice Award at the Taipei Film Festival and participate in multi-country film festival.

Contacts

Producer
Aileen Li
(Filmagic Pictures Co.)
aileenli@yahoo.com



Filmagic Pictures was founded in 2007 and is a Taipei-based film production company that specializing in producing local films and providing international co-productions services.

Director
Chiang Hsiu Chiung
chcfilm@gmail.com



Synopsis

Fang (34) sent 39 boxes and herself back to Taiwan to start her new life, after 10 years in Paris. Her mother didn't understand why she could not live a normal life... Why theater? Why go 6,000 miles to study in a romantic unrealistic country? Why work so hard at a Paris theatre? Those years working in Paris were painful to Fang. Traumatized by love, she returned to her mother to grab a buoy before drowning. She questioned whether her problems were from all the unspoken, unresolved issues with her mother. Her mother's endless love weighed her down with guilt. She reviewed the never discussed past: her father's death, her mother's arbitrary way of rearing children. If she could not untie such embedded past knots, she could never heal from the new wounds. Fang came back to her safe haven in Taipei, but childhood still haunted her, reaching out unexpectedly to grab her mother. During five years, from 1998, Fang studies at prestigious Université Paris VIII, somehow simultaneously working with a famous French theatre company ruled by a tough female boss/ excellent director. Fang is totally dedicated but the director attacks her harshly, and other members are cold. She is an alien. She can't change the atmosphere, only tolerate it. If she works the hardest, someday the director will appreciate her. It never happens. Fang reaches the edge of an emotional breakdown. While Fang was working in the theatre company, Fang met a Rinpoche, a respected spiritual master from Taiwan, visiting and teaching in Paris. It is love at first sight, but the passion for the secretive long-distance affair sours. Eternal passivity, and endless waiting, transform her great joy into torment. As Rinpoche's fame increases, he deliberately alienates her: Fang is no longer his delightful companion, she has become a jealous, angry, crazy weight. Purist love turns into blazing karmic fire. Fang's reality bounces back and forward, between present Taipei and memories of Paris. She heals, trying to understand reasons and meanings behind her experiences. Fang goes to classmate Ah Tang's new dance production. They went abroad at the same time pursuing separate dreams. Ah Tang went through extreme training few can endure, releasing his talent, realizing his dream, becoming Taiwan's internationally recognized choreographer. His will and courage deeply move Fang, reminding her what she was seeking, her forgotten creative passion. Two years later, Fang fits into a new life, anchored in Taipei. Her best friend Fred passes away. She returns to Paris for her funeral. She is no longer the confused naive girl who thought she could incorporate the world. But the Paris of her past has a special gift for her.

Director's statement

“Everyone must discover and identify themselves, and develop ever-changing ways to deal effectively with life. The central character, Fang, continuously stumbles and falls, inevitably facing cruel realities in the search for her self and making peace with others. She is finally willing to be fully human - emotionally dependable to others, not just selfishly practical - after accepting her own imperfections. Visual style and color: Fang is isolated, with dark gray tones, in the midst of chaotic, richly colored Taiwan. In contrast, she is more alive in France, which is shown more orderly, like its structured gardens, in muted colors. Wrapped in the red-yellow robe of Rinpoche, I emphasize the spleen of Paris and the earthiness of Taiwan, contrasting deep differences between the two physical locations and states of mind... Until the funeral scene, we can smell Spring in Paris. Sound: Faint drumbeats suggest life's uneasy rhythm, which at any moment can be explored and liberating or be damaging. When the singing bowls (Buddhist meditation) are struck, everything else is silent. Camera: Realistic handheld images allow us closer to Fang. Handheld floats as the camera operator breathes. The camera follows easily in Taipei, like cinema vérité, strongly implying a secret. Her memories of Paris are captured in longer shots, at a distance. Fang grows and builds a healthier way to deal with life when she returns to Paris.. (...) »