

THE SAND IN THEIR EYES

蜜糖比血甜

Taiwan

Category : Drama

Length : 90'

Language : Mandarin, Taiwanese, English, French

Shooting format : HD 1920x1080i

Shooting location : Taiwan

Shooting dates : March 2017

Stage of production : Development stage

Expected date of completion : December 2017

Budget : 423.189 €

Financing in place : 0 €

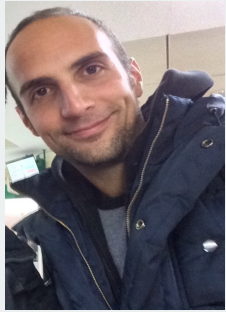
Workshops or markets attended : —

Current situation : Seeking for European coproducer, international sales agent.



STEFANO CENTINI – PRODUCER

After a post-Graduate Masters as Creative Producer in Italian National Film Academy (Centro Sperimentale Cinematografia,) Stefano Centini has gained professional experience as a screenwriter as well as producer assistant working with international broadcasters such as Fox Italy TV and MTV Italy. He has then completed his education at INALCO in Paris where he obtained a second Fine Masters Degree in Chinese Language and Culture. After moving to Taipei, where he was enrolled in the National Taiwan University of Arts for a master in television and film studies, he now lives in Taiwan where he works as a producer and director for IFA Medi a- Taipei Branch and collaborates as producer assistant and translator for feature films (*Mariquina*, directed by Milo Sogueco, *Taipei Factory* « Luca », directed by Hsieh Chun-Yi, *Together* directed by Chao Jen-Hsu).



SHARON CHIA-HSIN LIU – DIRECTOR

Chia-Hsin Liu is a Taiwanese-Canadian filmmaker based in Taipei. She graduated from MFA in Film Production from the National Taiwan University of Arts and has worked closely to video/documentary and dramatic genres. The films she writes and directs are a mixture of fiction and true stories. As a writer/director, Chia-Hsin is currently engaged in an artistic collaboration to develop short films projects and feature screenplays. Her latest short film, 'Fan Fan', was screened at international film festivals, including most recently at Clermont-Ferrand Film Festival and Interfilm Festival Berlin, where it won an audience award for the best Taiwanese short. 'Fan Fan' explores the underground world of prostitution through the eyes of a curious young middleclass graduate student. The short was subsequently bought by TV channel ARTE.



SYNOPSIS

This story is about a woman, Jo, who is struggling between her fear of intimacy and desire of joy.

Throughout the story, Jo tries hard to balance all the relationships in her life and stay happy, but it does not always work. As the events of the present day become more intense, the memories of the past come back to surface and she starts questioning how her parents' lack of intimacy is affecting her capability to take care of the people she loves. Instead, she often hurts herself and the others. When the violence breaks out, Jo realizes that she has to stand up for someone she loves. She sees her own struggle in others and learns to forgive herself and those that hurt her long ago.

DIRECTOR'S STATEMENT (extract)

My previous work is based on female issues. Not only am I a woman, but I also feel drawn to the stories of women's lives in modern Taipei as they pursue their own independence and happiness in life. One aspect of their lives that has attracted my curiosity has been the struggles they face in staying true to these modern values and reconciling with the values of their parents' generation and more traditional perspectives of living.

My last short film < FAN FAN > is about a middle-class college student who goes to work at an underground karaoke bar as part of an experiment with trying to separate her body and emotional attachments. She soon finds the lines between business and pleasure get blurred. The other short film < Mother > is about a mother who tries to move on with her life after her daughter was murdered a few years ago. As the murderer's execution draws closer, she realizes she has never let go of her anger and sadness, which has stopped her from seeing the pain in other people around her.

This time I want to explore the family unit. If we have the power to choose, why do we accept things as though they were fate? From which frame of reference do we truly come to understand that the mistakes and wrongdoings of elder generations made more often been made sure to having an unbalanced background? If we could accept the imperfections in our life, maybe something new could finally grow out of us. What is the recipe for such happiness?

CONTACTS :

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