

COMPLETION REPORT

Study on the Influence of Ogawa Shinsuke on the Independent Documentary in China and Hong Kong

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Events attended:

• Visited 2015 Yamagata International Documentary Festival

During the festival, I've discussed with the directors from different countries and China, such as Feng Yan and Du Haibin, and talked deeply with the festival organizers. I've attended the forum, held by the Japanese scholar Akiyama Tamako, talking about the Chinese independent documentary. I've also watched many international documentaries, especially the film *The Wages of Resistance: Narita Stories* made by Koshiro Otsu. From these events, screenings and activities, I opened my mind on global documentary perspective and accumulated many first hand data on this project.

I realized that the festival very well continues Ogawa Shinsuke's original intention, building up a platform to support the young Asian documentary directors to communicate and study from each other, to bring the new international thoughts and ideas in, and to promote the Asian directors to the entire world. The directors who influenced by Ogawa are not only from China, but from Taiwan, Singapore and other places in Asia. I began to understand the festival organizers' operation modes. From the film *The Wages of Resistance: Narita Stories* I grasped the updated situation of Narita, and also found what the core of "Ogawa's spirit" followed by many Chinese independent documentary directors is "insistence on what you believe". Actually, this kind of spirit raised from the villagers and students of 1980s, influenced Ogawa and his filmmaking as well.

• Visited Kobe Planet Film Archive

Interviewed Yasui Yoshio in the film archive and got many first hand data, including some documents of the film *Red Persimmons*.

• Visited the Exhibition of the History Museum of Narita International Airport

Totally went through the whole history of Narita International Airport and realized the background of Ogawa's documentary making. Besides above, I was surprised to find the villagers and the students of that time also influenced by Mao Zedong of China. Sometimes we could call it "left-wing" or "communism", which also stimulated my new understanding on Ogawa's spirit.

• International Conference Presentations:

- 11/2015, The Asian Conference on Film and Documentary (in Kobe, Japan), presentation title: Independence or Institutionalization: Study on the Influence of Ogawa Shinsuke on the Chinese Independent Documentary

- 10/2016, Narratives of Displacement International Conference (in Warsaw, Poland), presentation title: Rebuilding Historical Narrative: From Independent Documentary to Documentary Theatre in China.

I presented two related papers in above conferences in which I discussed thoroughly with the international scholars on my project. In Kobe conference, most of the scholars came from Asia. They were all interested about why Ogawa could push thought Chinese new documentary movement, and why the institutionalization phenomena could happen in China. Meanwhile in Poland conference, most scholars came from Europe. Based on my first thought, I further researched a special Chinese case in this conference: Wen Hui's creations and her performing arts. The European scholars were more interested in the ecology of independent documentary in China and the current situation of the independent documentary directors. After these discussions, my project's structure and main body became more distinguishable. At the same time, I realized what the different perspectives and psychological expectations of my project's audience have, therefore, I could build up the target and goal more accurately.

Interviewed people:

Fuseya Hrioo (伏屋博雄), Yasui Yoshio (安井喜雄), Feng Yan (馮艷), Wu Wenguang (吳文光), Zhou Hao(周浩), Du Haibin(杜海濱), Zhang Zanbo(張贊波), Wen Hui(文慧), Cheung TitLeung(張鐵梁), Wong OiLing(黃愛玲)

I've interviewed above Japanese and Chinese filmmakers, Hong Kong film festival curators and documentary scholars. From these interviews, I found in three aspects:

1. The Chinese independent documentary director's experience and memories related to Ogawa. How Ogawa or Ogawa's spirit supported them. Based on Ogawa's spirit, how they solved the problems when they were making their own documentary. Especially Wu Wenguang and Feng Yan contributed their experience and documentary making abilities in teaching and sharing, they organized diverse activities, independent screenings, documentary workshops, and even independent film school (Li Xianting independent film school). So Ogawa's spirit was not only the insistence or follow thought the main character in the documentary, but also like the candle to spread documentary to Asia.
2. From the Japanese filmmakers, I found Ogawa's personality and the details of his working habits which could help me to analyses and deal with the issues: how to effectively copy and spread Ogawa's spirit.
3. Hong Kong film festival curators and documentary scholars told me more about the event experience once Ogawa visited Hong Kong in the late last century. Meanwhile they related his documentaries to Hong Kong's current special social reality and citizen's activism, the young Hong Kong filmmakers were influenced very much by Ogawa's film. The directors even copy Ogawa's interview methods and narrative style to do their interview nowadays.

Events moderated and organized in Hong Kong:

02/07/2016, Speech: *Independent Film and Independent Thinking*, in One Day CUHK with Arts.

18/9/2016, The seminar *The Development of Documentaries in China* in the 2016 Chinese Documentary Festival

30/10/2016, Documentary Director Zhang Zanbo's Workshop for CNEX

27-29/10/2016, *Shelter from the Storm: 2016 Doc Film Festival*, in The Chinese University of Hong Kong

I've given different speeches in local seminars, film festivals and workshops. The contents were not directly related

to Ogawa, but more emphasis independent film themselves in China, which also enrich my project's wide.

Documentary:

Ogawa's spirit: The Influence of Ogawa Shinsuke on the Independent Documentary in China and Hong Kong

Thesis:

A study of reflexive documentary in Hong Kong: using *We Are Alive* and *32+4* as examples

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

(1) Date:14/11/2015,

Venue: Kobe, Japan.

Name of Conference: The Asian Conference on Film and Documentary

Title of Presentation: Independence or Institutionalization: Study on the Influence of Ogawa Shinsuke on the Chinese Independent Documentary

Presenter: Li Tiecheng

(2) Date:24/09/2016,

Venue: Warsaw, Poland.

Name of Conference: "Narratives of Displacement" International Conference

Title of Presentation: Rebuilding Historical Narrative: From Independent Documentary to Documentary Theatre in China

Presenter: Li Tiecheng

(3)Date:22/06/2017,

Venue: Hong Kong, China.

Name of Conference: The 2017 Association of Chinese and Comparative Literature Conference

Title of Presentation: Rebuilding the Visual Narratives in the Chinese Cultural Revolution

Presenter: Li Tiecheng

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Name of Journal: Contemporary Cinema Date: 05/2017, Vol.254

Title: A study of reflexive documentary in Hong Kong: using *We Are Alive* and *32+4* as examples

Pages: 88-93

Author: Li Tiecheng

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

Under publishing consultation:

Supposed publisher: The Chinese University Press

Supposed title: Ogawa Shinsuke's influence on the Chinese Independent Documentary

Author: Li Tiecheng