

**Hong Kong Snapshots: Shorts & Experimental
Films**
These Shoes Weren't Made for Walking (12A)

Thu 29 October
18:00

Curator Introduction from Teresa Kwong

The first of two programmes that deal with the cultural identity, history, family and space of postcolonial Hong Kong. This screening features the work of Director Paul Lee in his film *These Shoes Weren't Made for Walking*, and Anson Mak's *Invisible Bodies (And So the Cities)*

These Shoes Weren't Made for Walking



DIRECTOR
Paul Lee, Tso Yam Paul

COUNTRY OF ORIGIN
Hong Kong

LANGUAGE
In Cantonese with English
Subtitles

YEAR OF PRODUCTION
1995

DURATION
27 mins

These Shoes weren't Made for Walking is a documentary focusing upon four generations of Chinese women in director, Paul Lee's family. The film uses their personal testimonies, interwoven with the stories about their shoes, to explore the socio-cultural roles women have occupied in Chinese society over the past century.

Born in Hong Kong in 1963 Lee grew up during a turbulent century in modern Chinese history, moving from imperial China to Nationalist China, to Japanese occupation to British colonial Hong Kong, and in 1997 handover. In addition emigration from Hong Kong to Canada, England, and Australia had a significant affect on the city.

Since 1991 Lee has organised, programmed and curated film festivals worldwide specializing in producing films for first-time filmmakers, and in producing international productions focusing upon women, Asia, and social justice. His first short film in 1994 titled *Thick Lips Thin Lips* has won him 9 awards and has been screened at over 220 film festivals worldwide after its premiere at the Berlin International Film Festival.

These Shoes Weren't Made for Walking has been screened at over 70 film festivals worldwide since its premiere at Sydney Film Festival in 1995. Today the films feature in the Women's Studies curriculum in more than 30 universities and colleges across Canada, the U.S, Polynesia and the Caribbean.

The film plays tribute to the strength and tenacity of the women in Lee's family, as feudal memories come clashing head-on with high-tech Western Technology. Today the conclusion of questions Lee provoked in 1997 can be considered regarding the future for women in Hong Kong, as Lee asks where these women will take their shoes in 1997?

Invisible Bodies (And so the Cities)



DIRECTOR
Anson Mak Hoi Shan

COUNTRY OF ORIGIN
Hong Kong

YEAR OF PRODUCTION
2001

DURATION
60 mins

According to director Anson Mak, the title of *Invisible Bodies (And so the Cities)* represents a personal, poetic and discursive documentary. This is a film with no music, instead noise becomes the melody and the text the film's rhythm.

Long takes of vacant space appear in sequence next to short segments of Mak's childhood home, encouraging the reader to enter into her suspended world. Her work could be noted as 30 odd shots in 60 minutes, but with such occurrences as an 11 second blackout in commemoration of 9/11, there is far more to unveil than is initially apparent.

After a period of ill-health during 1998-99 Mak started considering sickness, bodies, cities and hypersensitivity. Struggling to represent her own body in her work during this time, she instead created *Invisible Bodies* as a response to reality, its subjectivity and the notion of time and space using the cityscapes of Macau, Shanghai, Hangzhou and Hong Kong as her canvas. To Mak these chaotic cities were familiar, with Hong Kong being her place of birth and the city which she continues to research, work and teach.