



75th Internationale
Filmfestspiele
Berlin
Forum



三魔電影
THE TRIO HALL

STARRING Kurt Hsiao • Chen Ching • Lai Hao-Zhe • Liao Yuan-Ching • Ng Chi-Wai • Yang Chia-En • Shu Wei-Chieh • Kim Chen • Liang Hao-Lan

A Jing Moving Image Production A Film by Su Hui-Yu Executive Producer Huang Jing-Han Producer Chen Ping-Chia Co-producer Vladimir Na

Director of Photography Chen Kuan-Yu Production Designer Liao Yin-Chiao Editing Director Chan Ki-Yan Costume Design Huang Jing-Han

Music by Modern Cinema Master • Monbaza Chang • Emma Shih Action Choreographer Teddy Ray-Huang Choreographer Liu I-Ling

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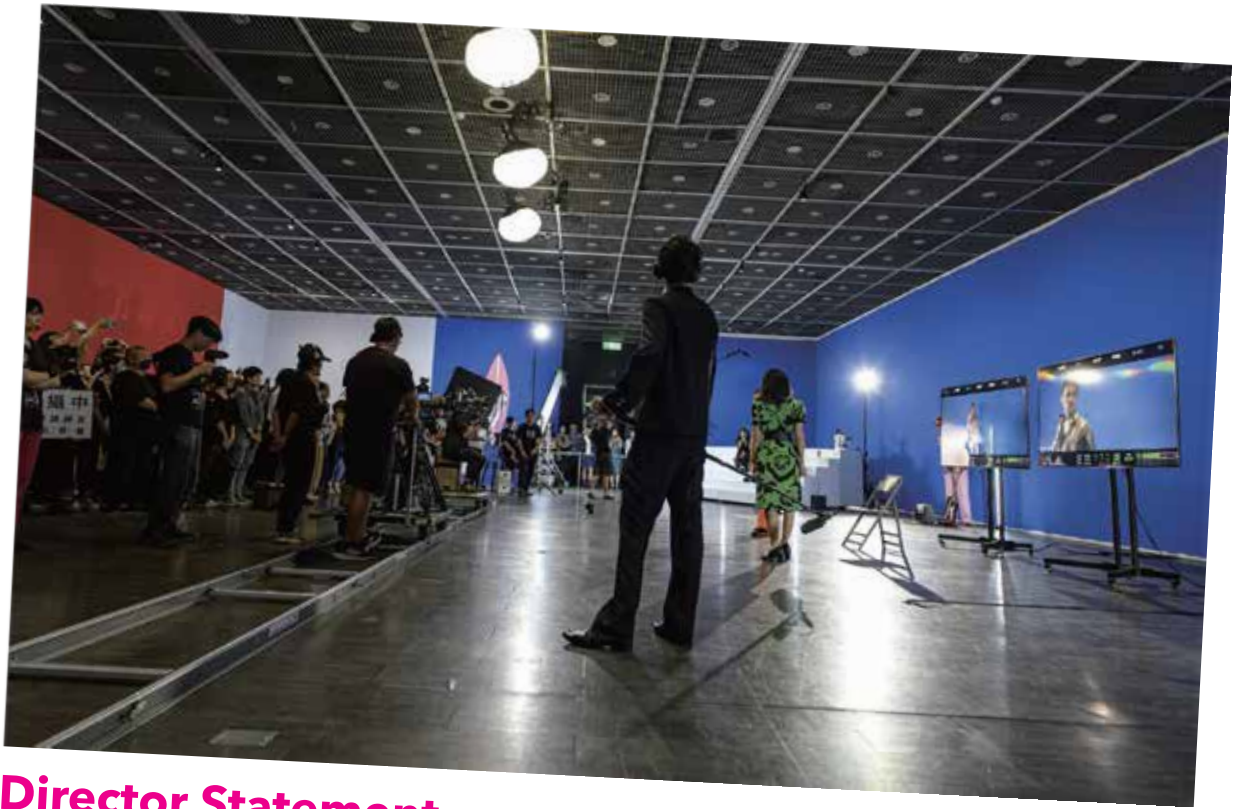


ACT
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FUTURE
藝文未來行動



Sypnopsis

The Trio Hall, the most popular variety show in the East, brings you the most powerful entertainments, breaking news, richest art and culture information every weekend. All kinds of world search, music, jokes, comedies and celebrities, The Trio Hall, only gives you the best!



Director Statement

The Trio Hall is a movie which was created in its same name museum show. It was the summer of 2023, in MOCA Taipei, during the two and half months exhibition, together with the visitors' participation, a movie was produced in the museum and performed for the spectators. *The Trio Hall* could be seen as a temporary production company in the museum, and will tour other museums in the future to keep shooting and expanding the side-specific contents as an endless feature. The movie cites modern art, 1980s pop culture, TV program which strongly influenced Taiwan and many countries at that time, and 20th century history. Eventually it was presented as a TV variety show look film. It's a revisiting to those who were forgotten nowadays. It could recall the memory of the Cold War era and lead us to focus on the shits in the present day, in a dark joke way. It's a proposal which reflects the current tensions and extreme politics, and under such circumstances, what kind of perspective can this East Asian island of ours come up with? The narratives conjured will then be widely circulated and passed down, as we exclaim to the world and also at ourselves:

What the hell is going on now?





Director Biography

SU Hui-Yu obtained an MFA from Taipei National University of the Arts in 2003, and has remained active in the contemporary art scene and the film society ever since. His "Re-shooting" series centers around Taiwanese and East Asian history, memory, re-imagination and transgression.

SU's works have been exhibited at renowned festivals, exhibitions and art institutes, including the International Film Festival Rotterdam, Taipei Golden Horse Film Festival, Clermont-Ferrand International Short Film Festival, Singapore International Film Festival, BAFICI, KIVFF, Frameline, the Videonale (Bonn, Germany), PERFORMA (New York), RISING (Melbourne), Curitiba International Biennial of Contemporary Art (Brazil), MOCA Taipei, Taipei Fine Arts Museum, Kaohsiung Museum of Fine Arts, Casino Luxembourg, Bangkok Arts and Culture Center, Kunsthalle Winterthur.

In 2017, International Film Festival Rotterdam dedicated a retrospective to SU's video works, while his video work *Super Taboo* had its world premiere in the Tiger Awards Competition for Short Films. Su returned the competition twice after that in 2019 and 2021. In 2019, Su won the 17th Taishin Arts Award- Visual Art Award. In the summer of 2023, Su's new project *The Space Warriors/Worriers* series was exhibited at Hyundai ArtLab in Seoul for the finalist of the 5th VH Art Award, ARS Electronica in Linz, HEK (Haus der Elektronischen Künste) in Basel of Switzerland, and Kunstsammlungen Chemnitz in Germany. The same year in May, Su's first museum solo show *The Trio Hall* was exhibited in MOCA Taipei, curated by Eugenio Viola. In 2024, Su's *Future Shock - The End of Eternity* participated in the Golden Horse International Film festival in Taipei and the Transmediale in Berlin.

Filmography (selection)

Super Taboo | 2017 | DCP | 18mins

IFFR, Tiger Short Competition
BAFICI, Avant Grde & Genre Competition
Berwick Film and Media Arts Festival

The Walker | 2018 | 19mins

IFFR
MIEFF

Future Shock (2019, short)

KFF, International Competition
SGIFF

The Glamorous Boys of Tang | 2018 | DCP | 15mins

IFFR, Tiger Short Competition
KFF, Taiwan Competition
KIVFF
Frameline 43
Clermont-Ferrand International Short Film Festival

The White Waters | 2019 | video installation/performance

PERFORMA 19
RISING Melbourne

The Women's Revenge | 2020 | DCP | 15mins

IFFR, Tiger Short Competition
Golden Horse Film Festival
Frameline 45
Clermont-Ferrand International Short Film Festival

Future Shock - The End of Eternity | 2023 | DCP | 62mins

Golden Horse Film Festival
Transmediale

The Space Worriers | 2024 | DCP | 19mins

The Trio Hall | 2024 | DCP | 85mins

Berlinale, Forum



Credit

Executive Producer

Huang Jing Han

Producer

Chen Ping Chia

Co-producer

Vladimir Nadein

Director & Writer

Su Hui Yu

Director of Photography

Chen Kuan Yu

Production Designer

Liao Yin Chiao

Editing Director

Chan Ki Yan

Costume Designer

Huang Jing Han

Action Choreographer

Teddy Ray Huang

Choreographer

Liu I Ling

Composer

Modern Cinema Master Monbaza Chang Emma Shih

Ending Music

Modern Cinema Master

Sound Supervisor

Kao Chin Lun

International Marketing

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Portfolio



The Space Warriors and the Digigrave

video installation/AI generated video/website/Minecraft game/short, 2023-2024.

trailer: <https://vimeo.com/925850936>



The Space Warriors and the Digigrave (film version called *The Space Worriers*) is a multimedia project blending video installation, film, and interactive Minecraft platform. At its core, it challenges grand national narratives, offering a fresh perspective on Taiwan's history and regional identity. The "Digigrave" is both an artist's last will and a metaphorical "spaceship" that offers a new way of viewing Taiwan's past, free from traditional categories like nationalism, family, and ethics. The Digigrave resembles a traditional Han tomb and evokes the Chiang Kai-Shek Memorial Hall, built in the 1980s.

The project draws from the Taiwanese sci-fi series *Space Warriors*, aired in the late 1980s on CTS TV during martial law. Though inspired by Japanese shows like *Super Sentai*, *Space Warriors* merged local themes with military, nationalist, and Confucian ideals. The series failed due to low ratings and public criticism, but it subtly reinforced values like patriarchy and nationalism. *The (New)Space Warriors and the Digigrave* reimagines and queers this 1980s series, offering a deconstructive lens for contemporary audiences to explore the cultural and political implications of Taiwan's past, opening up space for new interpretations.

Future Shock - The End of Eternity

multi-channel installation/photograph/feature film, 2022-2023.

trailer: <https://vimeo.com/864406302>



The title of the exhibition is inspired by American futurologist Alvin Toffler's book, *Future Shock* (1970), which was translated into Mandarin and published in 1972. In Su's homonymous work, *Future Shock* of 2019, he utilizes the approach of re-shooting to re-interpret Toffler's masterpiece, from which he applies keywords from new terms and notions proposed by Toffler to the narrative. The latest series work has a narrative based on chapters, the video works in *Future Shock - The End of Eternity* series is divided into several frames, combined with photographic works and sketches, which are shown in two gallery rooms. The images of the video show an endless road trip of the last survivor on Earth, accompanied by Oliver, a smart computer from the original book, invented as an aid to humanity. The labyrinthian style of visual expression prompts the audience to piece together the otherwise fragmented images by themselves, allowing them to choose their own viewing angle to approach and understand the work.



The White Waters

multi-channel installation/live art, 2019/2020.

trailer: <https://vimeo.com/785679950/f35b438b38>



"Critical Point Theater Phenomenon" was established in the late 1980s by Tian Chi-Yuan and others. As the first publicly documented college student with AIDS, Tian and Critical Point not only launched a new era of experimental theater in Taiwan, but also represented a significant moment in the history of gay culture. In 1993, Critical Point presented its seminal work, "White Water"—a contemporary reinterpretation of "The Flooding of Jinshan Temple" episode in *The Legend of the White Snake*, which explored themes of homosexuality, love, and political identity; and touched conceptually on the domain of the post-human and anti-anthropocentrism. *The White Waters* uses Tian's classic as leverage in a return to the classic legend. The work focuses on imagery such as flood/fluidity, violence, sex, gender, illness/death, post-human, and anti-anthropocentrism, etc., so as to contemplate the numerous thoughts and fissures in both *The Legend of the White Snake* and "White Water", hence enabling the cognitive structures of desire, life, morality, and identity to be laid bare once more. In form, the work utilizes colors to create structurally distinct segments, and showcases the artist's many flights of fantasy regarding the above. The performance on video has been enacted by Instagram sensation Jong Yi-Ling and Popcorn, an active participant in Taipei's drag community.



The Women's Revenge

multi-channel installation/short, 2020.

trailer: <https://vimeo.com/467052071>



Prior to Taiwan's lifting of martial law, a group of exploitation movie was produced in the 1980s, including *Never Too Late to Repent*, *Woman of Wrath*, *On the Social File of Shanghai*, *Woman Revenger* and *Queen Bee*. This filmic genre featuring the motif of "women's revenge" would usually portray some severely oppressed heroines before culminating in bloody plots of vengeance. In continuation of Su's context of "re-shooting", *The Women's Revenge* uses the Taiwanese exploitation movies as a starting point to reexamines the problems of body regulation, seeking social novelty, modern discomforts and mediatized body.

For the artist, these films point to a blackhole in history, in which a mixed bunch of images devours possible clues to explore the life politics of an entire generation. Formally speaking, the artist also takes part in the violent vengeance upon men by transforming himself into one of the avenging women - the box office guarantee for the 1980s Taiwanese cinema and the Best Leading Actress of the 20th Golden Horse Awards, Lu Shao-Fen, with a peculiarly proportioned body - through makeup and the technology of deepfake. The transformation also symbolizes an attempt to understand and experience women's world with a man's body.



Future Shock

three channel installation/short, 20'00", 2019.

trailer: <https://vimeo.com/353256111/51071fd65d>



In 1970, Alvin Toffler's iconic *Future Shock* was published. One year later, a translation hit the market in Taiwan, thus introducing the theories to readers of Taiwan. The premise of the book can be summed up as: "A future that comes too quickly creates more apprehension than that of a foreign land. Future society will be stricken with a plethora of choices, throw-away society, information overload, and unethical technology."

The film ***Future Shock*** was inspired by Toffler's original, from which the artist adapted and developed the theories. The artist decided to shoot the film in Kaohsiung for its industrial facilities, modernist architecture, power plants, commercial institutions, and deserted amusement parks, which were driven by economic policies in the 1970s, but today evoke feelings of strangeness and nostalgia for the city's golden age. This past which felt so futuristic 50 years ago is now both confusing and familiar. *Future Shock* leads audience members to revisit retro Kaohsiung from a contemporary perspective and look back as if in a dream at the influence of "modern" and "future" when they were completely new concepts in Asia.



The Glamorous Boys of Tang

four channel installation/short, 2018.

trailer: <https://vimeo.com/311827170>



In 1985, two years before the end of Taiwan's martial law period, the renowned poet and screenwriter Chui Kang-Chien's *Tang Chao Chi Li Nan* (trans: *The Glamorous Boys of Tang*) was first screened in Taiwan. The film is a homoerotic fantasy, and was therefore not well received due to the conservative atmosphere at the time. The film's first scene is an inexplicable exorcism ceremony which includes dancing. Next, two pretty boys appear, and when their eyes meet, the scene is suffused with their mutual fascination. The plot also includes disturbing killings, death, and orgies accompanied by dissonant sound effects made with a synthesizer, bizarre and gaudy set design, and ill considered costumes. The combined effect is something like a cult film. Comparing the film to the script held in the Taiwan Film Institute archives, it is obvious that the film has been heavily edited or many sequences could not be depicted in detail. Perhaps the filmmakers could not fully present the radicalism and passion of the screenplay due to budget restrictions, censorship, or marketing concerns. More than thirty years later, with new funding and film technology, Su has re-created the film to call together the differently gendered bodies and subcultures of Taiwan's diverse society. The four channel piece can be seen as a re-shooting, a re-narration of the original 1985 version, or the next leg of its journey.



Super Taboo

duo-channel installation, 18'00", 2015/2017.

trailer: <https://vimeo.com/198958306/eb672c1fb6>



Adapted from historical texts, the narrative in the two-channel video artwork **Super Taboo** came from a pornographic publication, which was previously known as “a small book”, with the same title. In addition to illegal copies of pornographic photos from Japan and Western countries, the undisguised description of erotic scenes is now a mesmerizing vernacular Chinese literature. In this video, the renowned actor Chin Shih-Chieh guides the viewers into a surreal erotic scene by playing the role of an urban white-collar worker who mutters the plots of the “small book” in his hands. The work leads us back to the 1980s Taiwan. Pornographic content was then edged to the periphery of the audio-visual system and merely tolerated by late night shows, secret rooms in video rental shops, or inconspicuous corners in bookstores. However, banned pornographic content tended to put greater erogenous temptation in our way than that freely accessible to us did. Pornographic content holds its allure at the expense of being salacious, nasty, and immoral. Physically pleasant sensation seems to be perilous and ergo requires the endorsement by the transcendental love or a social context as the foundation.

