



Director Statement

This film began with the loss of my younger sister.

Her absence became a sea I could not cross, and so I turned to images — to listen to the silence between life and death.

Through seven days I traced Taiwan's wounds: the shadows of colonialism, the fear of the White Terror, and the quiet beliefs that keep the living close to the dead.

Each landscape remembers; each silence speaks.

This is not a political film, yet politics is in every breath — because memory itself resists erasure. In blending myth with documentary reality, I seek not redemption, but tenderness: a way to face history without hatred, and to love what remains.

Concept & Metaphor

This work maps Taiwan's collective memory through a seven-day journey of the soul.

Each chapter draws from real landscapes, folk rituals, and historical trauma: the 228 Incident, the White Terror, the legacy of Japanese colonialism, and the grief of Indigenous resistance.

Myth blends with political reality — ghost marriage, rebirth rituals, mountain mist, and the divided colors of the Yin-Yang Sea.

Silence becomes testimony; landscape becomes witness.

The film asks how a nation shaped by trauma can approach justice without hatred, and how the living might continue a dialogue with those erased.



SYNOPSIS

Set between myth and memory, the film moves through Taiwan's postwar wounds — from colonial violence to the silence that followed political repression.

Across seven days of a soul's passage, it reflects on injustice, history, and the fragile boundary between the living and the dead.

Faith, trauma, and the search for peace intertwine beneath the shifting colors of the sea.

*Chih Hao
Shen*
Director