

Y. PRODUCTION & MOVIOLA
Present

疯 爱

TIL MADNESS DO US PART

A FILM BY WANG BING

Hong Kong - France - Japan 2013 / 228 min. / Color / Documentary

FILM FORMAT DCP / SUBTITLE English / RATIO 16:9 / SOUND Stereo

SALES

CHINESE SHADOWS

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LOGLINE

Diary of the daily love and loneliness of a group of men locked in one floor of a Chinese small city's asylum.

SYNOPSIS

In an isolated asylum live 12 months a year fifty men who spend their days locked in one floor, with few contact with the outside world, even with the medical team. Each has been committed for different reason: they have mental problems, killed people, or have upset some local officials. But once inside, they share the same empty life, walking along the same iron wire fence courtyard, looking for comfort and human warmth.

SYNOPSIS - SHORT VERSION

'TIL MADNESS DO US PART is the portrait of a group of men secluded from society. Surviving in a small world composed of a few rooms and one corridor, their only freedom is now to behave and befriend as they want.

INTRODUCTION

Shot with detailed precision and in unobtrusive HD, 'TIL MADNESS DO US PART documents daily life inside of an isolated mental hospital in the southwest of China.

Home to about a hundred men, the decrepit institute, with its intimidating fences, houses its patients in grime and seclusion. Aged between 20 and 50, these men are detained for various reasons and disorders. Some have killed. Some are simply outsiders, forsaken by the local government for having upturned the rules. Lonely, abandoned by relatives who seldom visit, they look for comfort and warmth; they look for physical affection. They kiss and touch each other's bodies and often, at night, they look for someone to sleep with; someone to share incoherent dreams of affection on cold winter nights.

Wang Bing's visual account of the strangeness of the institute and its ghost-like inhabitants echoes the hypnotic rhythm of compulsive behaviour. We watch the exhaustive comings and goings of men along the corridors—their repeated disjointed gestures, their habitual smoking, their dressing and undressing—without ever losing attention.

The director's unique way of setting his understanding eye over minute gestures and apparently trivial situations eases the minds of his subjects, who engage the camera with unprecedented candour. By deliberately withholding judgment and refraining from commenting, Wang actually renders a ferocious critique of the system. The eloquent beauty he extracts from dirty, raw material creates a new form of plastic art—one of great visual and emotional impact—that draws from his earlier works such as *West of the Tracks*. Bursting from squalid shadows, the violent explosion of morning light sculpts in white sheets the bed where two men have spent the night, in a *Michelangelo-esque* depiction of tender *amour fou*.

**Giovanna Fulvi, International Programmer,
Toronto International Film Festival**

DIRECTOR'S NOTES

In the fall of 2003, I randomly discovered a mental hospital near Beijing. There was nobody outside. It seemed empty. I walked alone inside it.

I began to feel very strange. All the doors and the windows were closed and sealed. The walls were falling apart and all mottled. I was attracted by the strangeness there. Suddenly behind a locked door, I got myself facing a group of men. They were wearing blue and white gown. A nurse came and told me that they were the patients of the hospital. I talked with her. She said many of them have been living there for ten to twenty years. I felt something very strong towards them, which made me want to make a film. But the hospital refused to let me shoot.

In 2009, I went to the hospital again. Some of the patient I had seen had passed away. So I keep thinking that I should make a film about the life of the men inside Chinese Asylum.

In 2012 I went to a new mental hospital and this time they let me get inside with my camera. So I started 'TIL MADNESS DO US PART.

There is no freedom in this hospital. But when men are locked inside a closed space, with iron wire fence and no freedom, they are capable of creating a new world and freedom between them, without morality or behavior restriction. Under the night-light, the bodies are like ghost, looking for their needs of love: physical or sentimental.

This film approaches them at a moment where they are abandoned by their families and society. The repetition of their daily life amplifies the existence of time. And when time stops, life appears.

DIRECTOR'S BIOGRAPHY

Born in Xi'an, Shaanxi Province, China, in 1967, Wang Bing studied photography at the Lu Xun Academy of Fine Art (1992) and cinematography at Beijing Film Academy (1995). He began his independent filmmaking career in 1999.

FILMOGRAPHY

2013 'TIL MADNESS DO US PART (FENG AI)

Documentary, 227 minutes.

Venice Film Festival, Out of Competition

Toronto IFF

Vancouver IFF

Busan IFF

Doclisboa 2013, Competition

Viennale

Copenhagen CPH:DOX

Festival des 3 Continents of Nantes, La Mongolfière d'argent Award

2012 ALONE (GUDU)

Documentary, 90 minutes.

Critic Award in Black Movie Festival

Rotterdam IFF

2012 THREE SISTERS (SAN ZIMEI)

Documentary, 153 minutes.

Orrizonti Best Film in Venice Film Festival

Best Film in Doc Lisboa

Best Film Award, Audience Award in Festival des 3 Continents

Best Documentary Asia Africa Award in Dubai IFF

Grand prix, Ecumenical jury Award, E-changer Award, Don Quijote Award in Fribourg FIFF

2010 THE DITCH (JIA BIAN GOU)

Feature Film, 113 minutes

Venice Film Festival, Official Competition

2008 COAL MONEY (TONG DAO)

Documentary, 52 minutes.

International competition, Cinema Du Reel, Paris, France,

2008 CRUDE OIL (YUAN YOU)

Documentary film installation, 14 hours.

Supported by Hubert Bals Fund Rotterdam.

Premiered at Rotterdam International Film Festival, 2008.

Hong Kong Film Festival, 2008.

2007 FENGMING, A CHINESE MEMOIR (HE FENGMING)

Documentary, 184 minutes.

Cannes Film Festival, 2007 - Official Selection.

Toronto International Film Festival, 2007.

Rotterdam International Film Festival, 2008.

2007 BRUTALITY FACTORY (BAOLI GONGCHANG)

Short in the anthology STATE OF THE WORLD.

Cannes Film Festival, 2007 - Directors' Fortnight.

1999 - 2003 WEST OF THE TRACKS (TIE XI QU)

Documentary in three parts, 554 minutes.

Part 1: RUST (*244 minutes*)

Part 2: REMNANTS (*178 minutes*)

Part 3: RAILS (*132 minutes*)

Lisbon International Documentary Festival, 2002 (*Grand Prize*)

Marseille Festival of Documentary Film, 2003 (*Grand Prize*)

Three Continents Nantes Film Festival, 2003 (*Golden Balloon, documentary section*)

Yamagata International Documentary Festival, 2003 (Robert and Frances Flaherty Prize)

CREDITS

Director	WANG BING
Cameraman	WANG BING, LIU XIANHUI
Editor	ADAM KERBY, WANG BING
Sound	ZHANG MU
Producer	LOUISE PRINCE, WANG BING
Co-Producer	MIYUKI TAKEI, WANG YANG
Production	Y. PRODUCTION
In Co Production with	MOVIOLA
	FUORI ORARIO – RAI CINEMA