

《四川好女人》

The Good Woman of Sichuan

A FILM BY SABRINA RUOBING ZHAO

WEIHANG HE

SHERRY WU

English Title: The Good Woman of Sichuan
Original Title: 四川好女人
Country: China, Canada
Languages: Chinese (Sichuanese dialects, Mandarin)
Length: 87 min
Form: Hybrid (Documentary, Fiction, Experimental)
Shooting Location: Leshan, Sichuan Province, China

Director/Editor: Sabrina (Ruobing) Zhao
Main Performance: Weihang He, Sabrina Zhao, Sherry Wu
Supporting Performance: Qingyang Wang, Xiruo Tang
Cinematography & Art: Sherry Wu
Original Score: Kits Shpira
Production: Sabrina Zhao, Yuanxun Li, James Qiu

Technical: Colour | 4:3 | Digital | 24 fps | Stereo
World Premiere: Berlinale Forum 2021



Synopsis

A young woman goes on an anonymous journey to her late husband's hometown Leshan, a small city in Sichuan province. There, she meets an old friend, a local theatre actress preparing for an adaptation of Bertolt Brecht's *The Good Person of Szechwan*. In a home-place unfamiliar, the traveling woman meets the imaginary. Ghosted by Shen Te the protagonist of the play, the actress loses the self at the intersection between fiction and reality. Unprepared, the filmmaker loses control of her camera. Together, they drift into a polyrhythmic experience of stasis.

Director

Sabrina (Ruobing) Zhao (b. 1996; Sichuan, China) lives between Chengdu, Abu Dhabi, and Toronto. Her films particularly tune into this migrating experience across and within spaces. She holds the Bachelor of Arts degree from New York University Abu Dhabi, with concentrations in Film & New Media and Literature & Creative Writing (2015-2019; Abu Dhabi, United Arab Emirates). Currently, she is pursuing MFA studies in Film Production at York University (2019-2021; Toronto, Canada). She likes to blend documentary, fiction and the experimental. Her past films have been screened in Sharjah Art Platform, Open City Documentary Film Festival, IAWRT Asian Women's Film Festival, etc. *The Good Woman of Sichuan* is her debut feature film.



Cinematographer

Sherry Wu (b. 1998) is an artist and curator-wannabe from Beijing, China. A current student of New York University Abu Dhabi, she studies Art History and Film. She has lived in multiple cities in the past few years, so now she officially considers herself a boho artist. She is interested in all forms of art and has an insatiable desire for originality and auteurism. She considers urban cities to be the biggest source of inspiration for her creative career and she imagines herself living between Beijing and New York soon.



Performer

Weihang He (b. 1996) comes from Sichuan, China. She studied Math at New York University Abu Dhabi and will continue her master studies in Business Analytics at University of Washington. On the other side of her life, Weihang is an artist. Her practice in drawing began at the age of 6. She keeps records of daily life through sketches and photography. A fan of oil painting, she seeks to create balance through colors. *The Good Woman of Sichuan* is Weihang's first attempt at screen performance.



Original Score Composer

The Dream Sequins (aka Kits Shpira) spends most of his time recovering from music librarianship by determining the best way to interpret rules for cataloguing audio recordings. When not doing that, he tries to organize sounds in ways to appeal to or unsettle the listener, ideally simultaneously. Coming from a background of Renaissance and Baroque music on the viola da gamba (after years of plucking away on the guitar) Shpira joined two friends to start an improv music trio called *No One Receiving*, incorporating a variety of electronics. Since then, he has been fortunate to have participated in a number of improvised music performances with different artists and uses improvisation as a basis for compositional elements. This is his first collaboration with Sabrina Zhao and has enjoyed it immensely.



Director's Statement

The Good Woman of Sichuan is an experimental film that navigates through the languages of exile and femininity. The film journeys through an amorphous structure of space and time, albeit the specific locale of the contemporary Sichuan province. Whilst the film meanders towards inconsistency, fluidity, and circularity, one can still vaguely recollect the happenings.

As an artist writing between lands and working between forms, I am interested in reinventing a material language that revives itself in the experience of encounter and reimagination. With this calling driving forward, the film guides itself within a transient state, forming a language in process and a subjectivity of its own in searching. It is utterly unaware of the process, unknown to its own limitations and possibilities. In the film, I look at obscure dreams, amorphous memories, and contradictory desires. They offer me neither clarity nor linearity; both time and locale are abstracted and distorted. The film is a process of our journey. The mysterious nature of the process, the dreams, the past and the future is unpronounced, as it is unstable and contrapuntal.



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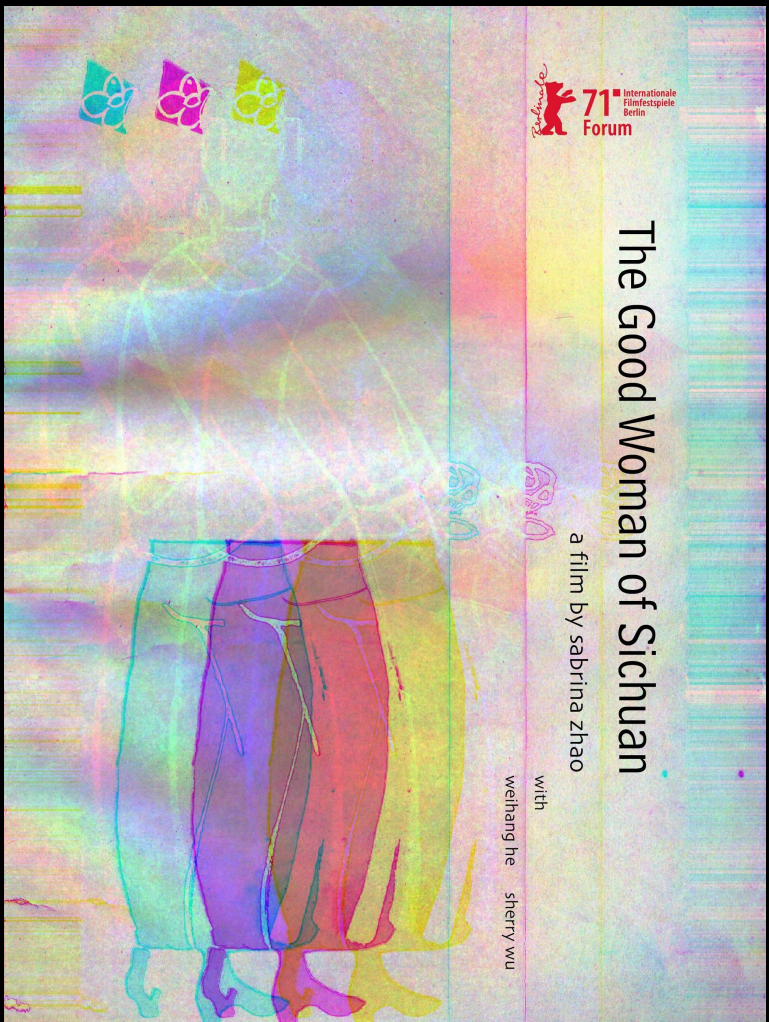
The Good Woman of Sichuan | 2021



BTS - Director: Sabrina Zhao (front), Cinematographer: Sherry Wu (back)



BTS - Cinematographer: Sherry Wu



[Link to HD Images](#)

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