



Winner - Best International Film - DocAviv Film Festival
Winner - Best Directing - IDFA (International Documentary Film Festival Amsterdam)

2021 | Vietnam | Hmong, Vietnamese with English subtitles | 90 minutes | 1.78:1 | 2.0 Stereo

PRESS CONTACT

Michael Krause | Foundry Communications | 212-586-7967 | mkrause@foundrycomm.com

FILM MOVEMENT BOOKING CONTACTS

Maxwell Wolkin | Theatrical | 212-941-7744 x211 | maxwell@filmmovement.com
Erin Farrell | Non-Theatrical & Festival | 212-941-7744 x206 | erin@filmmovement.com

CHILDREN OF THE MIST

A Vietnamese Documentary Film

Director: HÀ Lệ Diễm

Producers: TRẦN Phương Thảo & Swann DUBUS

LOGLINE

In the misty mountains of North Vietnam, a teenage Hmong girl walks the thin line between childhood and becoming an adult. Over a period of three years, girls in her minority are forced to lose their innocence, discover the traps of seduction and fight for their independence.

SYNOPSIS

In a village hidden in the mist-shrouded Northwest Vietnamese mountains resides an indigenous Hmong community, home to 12-year-old Di, part of the first generation of her people with access to formal education. A free spirit, Di happily recounts her experiences to Vietnamese filmmaker HÀ Lệ Diễm, who planted herself within Di's family over the course of three years to document this unique coming of age. As Di grows older, her carefree childhood gives way to an impulsive and sensitive adolescence, a dangerous temperament for what will happen next; in this insular community, girls must still endure the controversial but accepted tradition of "bride kidnapping." One night, when the young girl's parents return home from celebrating the Lunar New Year, they are shocked to find their house is silent: Di has disappeared.

Winner of the Best Directing award at IDFA, Diễm's documentary is a tender portrait of a community on the cusp between tradition and modernity, and one girl tragically stuck in the middle.



BACKGROUND

The Hmong are an Asian ethnic minority settled in an area across South China, Laos and Vietnam.

This is a population with a very strong cultural and language identity. The latest census counts 11 million Hmong, one million of which live on the mountains of North Vietnam isolated from the rest of the Vietnamese population. They have very basic knowledge of the Vietnamese language; most of them cannot read or write it. They live by means of farming, mostly growing rice on paddies on the mountainous terrain.

The Vietnamese authorities are running programs to develop and integrate the Hmong in their society. Schools have been built and scholarships have been provided in these remote areas. The young Hmong attending school are learning new opportunities, way beyond their ancestral traditions.

Culturally the Hmong population get married at a very early age, some of the girls even start a family by 13-years-old. Hmong marriage is linked to a very particular and controversial tradition: “bride-knapping”. During the Lunar New Year festival, when a boy is interested in a girl, he organizes her kidnapping with the help of his relatives and friends, before forcing her back to his own home where he woos the girl. The girl can reject this by escaping and returning to her home within three days. In some occasions this process turns dangerous and dark. Violence can escalate without warning and on several occasions the girls are raped. There are records of girls not being allowed to return home, trafficked and sold over the Chinese border.

Early weddings and “bride kidnapping” are still usual habits in Sapa region even if it is now disapproved and forbidden by the Vietnamese authorities.

DIRECTOR'S STATEMENT

I was born in a small village belonging to the Tay community, an ethnic group in Northeast Vietnam. At the age of 15, my beloved friends couldn't continue their studies in high school. When the first one got married, I remember this as the end of my childhood.

Ten years later, when I observed a group of young Hmong girls playing in the foggy landscape of Sapa province, I felt like I was looking at my own childhood reflecting in a mirror.

I became very close to Di, a 12-year-old girl, who gave me access to the whole Hmong community. In her culture, marriage is linked to a controversial tradition: when a boy is interested in a girl, he organizes her kidnapping.

I knew for a long time about "bride-knapping", but I used to consider it like a folkloric tradition. I didn't realize that most of the parents were favorable to early marriage for their daughter, as they don't trust in social promotion through school.

Women's trafficking is still a serious issue on the Chinese border only 90 kilometers away. Almost every family in these communities has once suffered abduction. As a consequence, sexual abuse and violence are very common in this region. Since I started to shoot, two schoolmates of Di were raped on their way to school. One of them was murdered. While becoming teenagers, Di and her friends had fear growing in them.

Fear also spreads in me when I realize that I could lose one of my "young sisters" at any moment. These threats gave me even more motivation to carry on this project.

I had already noticed that the camera was a great tool to record the imperceptible changes of Di, who was now far from the young girl that I started to film. Watching the material shot, I was shocked to see this transformation that I didn't perceive on the naked eye: Di was now a beautiful but impetuous teenager threatened by all the dangers of the valley.

I thought the camera could also be used as a defensive weapon as I had previously noticed that the tension and the violence was refrained when I was filming. This occurred both outside with boys who annoyed Di and her friends, but also at home on several occasions when Di's father was drunk.

Above all, I wanted to keep on using the camera as a go-between to understand deeper Hmong society and interact with them.

I am also excited to have the opportunity to document from inside this aspect of their culture through Di's metamorphosis and to show to the Vietnamese and international audience the complexity of this process.

DIRECTOR'S BIOGRAPHY

HÀ LỆ DIỄM was born in 1991 in the Tay community, an ethnic group in Northeast Vietnam. She left her hometown at the age of 18 to study Journalism at the University of Social Sciences and Humanities in Hanoi, from which she graduated in 2013.

After discovering documentary film through the initiation workshop, she decided to devote her time to this discipline. Her debut short documentary *My Son Goes to School* (2013), about an HIV-positive mother living in an isolated mountain village caring for her young son, was awarded by the Vietnamese Cinema Association.

In 2016, Diem attended the Varan Vietnam filmmaking workshop, a three-month documentary filmmaking class. The workshop was organized by a production company, founded by local filmmakers willing to share their experiences and knowledge with younger Vietnamese professionals.

After the workshop, Diem decided to join the company and start developing a feature-length documentary film project.

At the same time, she joined a collective of young artists working with a group of kids from the Hmong ethnic minority in North Vietnam who were participating in painting, filmmaking, and photography classes. During this course, she met Di, a twelve-year-old Hmong girl who will become the main character of *CHILDREN OF THE MIST*, Diem's first feature film.



ABOUT THE PRODUCERS

TRAN Phuong Thao (b. 1977 in Hanoi, Vietnam) moved to France in 2000 to complete her dream of being a documentary filmmaker. After graduating in Political Science in Paris, she studied documentary film techniques and writing in Poitiers University. Back in Vietnam, she directed *Workers Dream* which attended many international festivals and was awarded at Cinéma du Réel 2007 (P. Perrault Award). Since 2011, she directed several documentary films in collaboration with Swann Dubus including *With or Without Me* (White Goose Award – DMZ Docs 2012) and *Finding Phong* (Grand Prix Nanook – Jean Rouch IFF 2016, Paris).

After a Master of Literature, **Swann DUBUS** (b.1977) completed a PhD about intimacy in cinema at Paris III University in 2006. At the same time, he worked as a DoP and directed several documentary features both in Europe, Africa and Asia. He moved to Hanoi in 2007 and has worked alongside TRAN Phuong Thao since then.

PRODUCTION COMPANY

Varan Vietnam was founded in Hanoi in 2011 by five young documentary filmmakers willing to develop creative documentary production in Vietnam.

Since then, they produced ten feature-length award winning documentaries including *Bua's Carpet* (Ogawa Shinsuke Award – Yamagata IFF 2013), *With or Without Me* (White Goose Award – DMZ Docs 2012) and *Finding Phong* (Grand Prix Nanook – Jean Rouch IFF 2016, Audience Award & Spotlight Award – Viet FF 2016).

In 2015, the Varan Vietnam's production *The Last Journey of Ms. Phung* became the first documentary film widely distributed in Vietnam and was a commercial success selling 35,000 tickets.

In October 2018 *Finding Phong* was released in 20 commercial theaters all around the country.

Varan Vietnam directors and producers also organize every two years a three-month workshop to share their experiences and knowledge with younger Vietnamese professionals.

TECHNICAL INFORMATION

Film Title in English:	Children of the Mist
Film Title in Hmong:	Mev nyuam npaj huab
Film Title in Vietnamese:	Những đứa trẻ trong sương
Running Time:	92 minutes
Language:	Hmong, Vietnamese
Subtitles available:	English, French
Screening format:	16:9 (1.78:1)
Date of Completion:	2021
Country of Production:	Vietnam
Director:	HÀ LỆ DIỄM

The film project is supported by
DMZ Industry
Hot Docs Crosscurrents Doc Fund
Hot Docs *First Look*
Sundance





ABOUT FILM MOVEMENT

Founded in 2002, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. It has released more than 250 feature films and shorts culled from prestigious film festivals worldwide. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Melanie Laurent. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, Sergio Corbucci and Ettore Scola.

For more information, visit www.filmmovement.com.

