

For Immediate Release

CINE FAN Highlights the Contrasting Visions of MASUMURA Yasuzo and Stanisław LEM

11 October 2021 (Hong Kong) – The Hong Kong International Film Festival Society will honour the visionary works of two contrasting mavericks, Japan's MASUMURA Yasuzo and Poland's Stanisław LEM, in its November/December edition of the repertory Cine Fan programme.

A renowned sensual provocateur, MASUMURA heralded a new cinematic movement envisioning life's contradiction in post-war Japan. Celebrating his transgressive lunacy and political freedom in the realm of sex and eroticism, Cine Fan's 10-film tribute includes *Kisses* (1957), the auteur's debut feature, *Giants and Toys* (1958), and *A False Student* (1960).

The luscious actress WAKAO Ayako best-personified MASUMURA's recurring themes of sexuality and independence, exquisitely expressing the fiery passion and naked desires of the new Japanese women in a repressive and conformist society – be it the lonely wife in *A Wife Confesses* (1961), the wicked manipulator in *Manji* (1964), the rebellious lover in *Seisaku's Wife* (1965), or the empathetic nurse in *The Red Angel* (1966).

Commemorating the birth centenary of LEM, Cine Fan will showcase six features and three short films adapted from novels by the Polish futuristic author/philosopher, including two programmes that the audience can also watch on the CINE FAN ONLINE platform. The highlights are two eponymous sci-fi classics based on LEM's most acclaimed work, *Solaris*, by Andrei TARKOVSKY in 1972 and Steven SODERBERGH in 2002. His rich collection of stories on futurology and philosophy inspired countless filmmakers who transformed them into cinematic exploration, including *Icarus XB 1* (1963), *Hospital of the Transfiguration* (1979), *Pilot Pirc's Inquest* (1979), and *The Congress* (2013).

LEM's vision was profound and far-reaching. Among others, George LUCAS conceived a chilling prescience of the future in his directorial debut, *THX 1138* (1971). Impressed by Don SIEGEL's 1956 sci-fi classic, Philip KAUFMAN remade his version of *Invasion of the Body Snatchers* in 1978, conjuring one of cinema's most haunting experiences.

The annual Cine Fan Film Course will feature the first part of *Kieslowski: The Serendipity of Life*. In a series of six lectures focusing on his early feature films, critics and academics will share their insights on how the sombre ironist ruminated over fate, chance and love, from *The Scar* (1976) to *Blind Chance*

(1987) and *A Short Film About Love* (1988). Both the LEM retrospective and the KIESLOWSKI film course are sponsored and supported by the Consulate General of Poland in Hong Kong.

Three films under *The Taste of Cult* and *The Cinema Heritage* sections focus on erotic possession and containment. William WYLER adapted a creepy, disturbing story with his consummate artistry in *The Collector* (1965), with which Terence Stamp and Samantha Eggar won Best Actor and Best Actress in Cannes. In *Blind Beast* (1969), MASUMURA transformed an eerily horrific novel into a visually arresting tale of madness and perversion. Robert ALTMAN's *That Cold Day in the Park* (1969) is a psychological drama that paints a disturbing portrait of a modern woman.

Two iconic goddesses of the French New Wave are the centre of attraction in the two films under *The Golden Age* section. Deeply impressing Jean-Luc Godard with her performance in Otto PREMINGER's *Bonjour Tristesse* (1958), Jean SEBERG is the perfect incarnation of frivolity. While the enthralling Jeanne MOREAU is a consummate embodiment of the free-spirited charm of a French temptress in Joseph LOSEY's *Eva* (1962), now restored to the most complete version known to exist.

The entire programme and schedule of Cine Fan's November/December edition are available at <https://cinefan.com.hk>. The public can purchase tickets to all in-cinema screenings from URBTIX outlets from 13 October. Those interested in online viewing can book their CINE FAN ONLINE passes (<https://cinefan.com.hk>) from 17 November.

To download information

FTP: <ftp://hkiff.mtel.ws>
Log In: Press
Password: HK1FFPress
Folder: Cine Fan/20211011 Cine Fan NovDec 2021/

– The End –

Media Enquiry

Hong Kong International Film Festival (HKIFF)

Julian CHIU	Jane TAI
Tel: +852-2102-7381 9739-8628	Tel: +852-2102-7386 6481-1250
Email: julian_chiu@hkiff.org.hk	Email: jane_tai@hkiff.org.hk

Strategic Public Relations Group (SPRG)

Andico TSUI	Veronica LI
Tel: +852-2114-4346 6902-3831	Tel: +852-2114-4945 +852-9414-2862
Email: Andico.Tsui@sprg.com.hk	Email: veronica.li@sprg.com.hk

About HKIFF Cine Fan Programme (Cine Fan)

Financially supported by the Hong Kong Film Development Fund, the Hong Kong International Film Festival Society (HKIFFS) launched the HKIFF Cine Fan Programme in 2013 to enrich and deepen the experience of Hong Kong moviegoers. The bi-monthly repertory programme features contemporary, retrospective and thematic showcases, presenting national cinemas, tributes to masters, digitally restored classics, and genre films while supporting Hong Kong films and film culture. At HKIFFS's invitation, local and overseas filmmakers and critics attend meet-the-audience sessions to facilitate cultural exchange across borders. In conjunction with the programme, the HKIFFS has introduced *Cine Fan Privilege Scheme* for cineastes to enjoy ticket discounts on Cine Fan, HKIFF, SummerIFF, and other associated programmes.

Official website: cinefan.com.hk

About The Hong Kong International Film Festival Society Limited

The Hong Kong International Film Festival Society Limited (HKIFFS) is a charitable, non-profit and non-governmental organisation dedicated to discovering and promoting creativity in film's art and culture. It organises the annual Hong Kong International Film Festival (HKIFF) and the Hong Kong - Asia Film Financing Forum (HAF). Another highlight is the Cine Fan Summer International Film Festival (SummerIFF) held every August. In 2013, HKIFF introduced the repertory HKIFF Cine Fan Programme to enrich and deepen Hong Kong moviegoers' experience through a monthly programme of contemporary, retrospective, and thematic showcases. In 2021, HKIFFS restructures its film industry services and set up HKIFF Industry to promote and support non-mainstream film industry development through co-production and festival strategies and overseas distribution (HKIFF Collection).

Official website: www.hkiff.org.hk

Follow us! @HKIFFS

