

For Immediate Release

HKIFF45 Honours Stanley Kwan as Filmmaker-in-Focus



27 January 2021 (Hong Kong) – The 45th Hong Kong International Film Festival (HKIFF45) will honour Stanley KWAN as this year’s Filmmaker-in-Focus.

Scheduled to take place from 1 to 12 April, HKIFF45 will celebrate KWAN’s remarkable career with a retrospective of 13 of his seminal works to coincide with a commemorative book’s publication. KWAN will also attend a Face-to-Face session on 5 April to share his insights on films, art, and life with the public.

“Stanley is an auteur, and we are proud to acknowledge his unique and indelible contributions towards Hong Kong cinema,” enthused Hong Kong International Film Festival Society Executive Director Albert LEE. “He has developed a highly personal aesthetic style in his portray of the female psyche while capturing the nuanced transformation of the city and the era. Stanley has set benchmarks for LGBTQ films in Chinese-language cinema with his exploration of gender and sexuality issues.”

In a distinguished career spanning more than 40 years, KWAN has crafted numerous classics and is best known for making films with feminine sensibilities.

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KWAN began his career in 1979 as assistant director for some of Hong Kong's emerging New Wave directors, including Peter YUNG, Patrick TAM, and Ann HUI. He made his directorial debut in 1985 with *Women* (1985), followed by *Love Unto Waste* (1986), and quickly anchored his status as a prominent filmmaker in his own right.

KWAN scaled the height of his creativeness in the late 1980s with some of his most renowned works. Alongside the award-winning *Full Moon in New York* (1989) and *Red Rose White Rose* (1994), KWAN produced two signature works that confirmed his place in the pantheon of Hong Kong cinema: *Rouge* (1987), featuring the legendary collaboration of Anita MUI and Leslie CHEUNG, and *Center Stage* (1992), with which Maggie CHEUNG became the first Chinese actor to win a Best Actress Award at Berlinale.

Through *Yang ± Yin: Gender in Chinese Cinema* (1996), a documentary commissioned by the BFI to commemorate the centenary of cinema, *Still Love You After All These* (1997), and *Lan Yu* (2001), KWAN demonstrated how Chinese-language cinema could challenge gender norms and reconstruct its own texts while revealing his own thoughts and sexuality. He began his long-time partnership with celebrated screenwriter Jimmy NGAI with *Hold You Tight* (1998), followed by *The Island Tales* (2000). These two atypical dramas capture the people's emotional turbulence in tumultuous eras.

In the new Millennium, KWAN continues to observe and comment on Hong Kong's dismal state through a subtle resonance in the Shanghai-set *Everlasting Regret* (2005). In 2018, he made a nostalgic cinematic return to his home city with *First Night Nerves*.

Beyond directing and producing, KWAN's oeuvre extends to theatres, TV dramas and short films while also serving as an adjunct professor at a local university.

HKIFF45 will take a new hybrid format for the first time, featuring screenings and audience-engagement events simultaneously in-theatre and online. The festival will reveal this year's programme, including admission details for Stanley KWAN's Face-to-Face session, on 9 March. The public can purchase tickets online (www.hkiff.org.hk) and through all URBIX outlets from 18 March.

HKIFF45 is also delighted to announce the collaboration with Moleskine, the festival's long-

term partner, in creating a special edition notebook celebrating the director's remarkable achievements in filmmaking.

Stanley KWAN's Retrospective to feature:

1985	<i>Women</i>
1986	<i>Love Unto Waste</i>
1987	<i>Rouge</i>
1989	<i>Full Moon in New York</i>
1992	<i>Center Stage (Director's Cut)</i>
1994	<i>Red Rose White Rose</i>
1996	<i>Yang ± Yin: Gender in Chinese Cinema</i>
1997	<i>Still Love You After All These</i>
1998	<i>Hold You Tight</i>
2000	<i>The Island Tales</i>
2001	<i>Lan Yu</i>
2005	<i>Everlasting Regret</i>
2018	<i>First Night Nerves</i>

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About Moleskine

The Moleskine notebook is the heir and successor to the legendary notebook used by artists and thinkers over the past two centuries: among them Vincent VAN GOGH, Pablo PICASSO, Ernest HEMINGWAY and Bruce CHATWIN.

From the creative minds of the past to the makers of the future: today's Moleskine objects are blank canvases that invite you to continue the story.

About The Hong Kong International Film Festival

The Hong Kong International Film Festival (HKIFF) is one of Asia's oldest and most reputable platforms for filmmakers, film professionals and filmgoers from all over the world to launch new work and experience outstanding films. The Festival is the largest cultural event in Hong Kong. It introduces world cinema to local audiences with the aim to enrich and deepen the experience of Hong Kong moviegoers. Committed to discovering new talent, the Festival premieres the breadth of Chinese cinema and showcases Asian talent. Festival-goers have the opportunity to enjoy world-class films, attend seminars hosted by leading filmmakers from around the world, visit film exhibitions, participate in receptions and parties, and more. The Festival draws extensive coverage from the local and international media. It continues to grow in importance as one of the premier platforms to launch films in Asia.

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 flagship, the Hong Kong International Film Festival (HKIFF) and the Hong Kong - Asia Film Financing Forum (HAF) in March and April. Another annual highlight is the Cine Fan Summer International Film Festival (Summer IFF) held every August. Launched in 2013, the repertory HKIFF Cine Fan Programme aims to enrich and deepen Hong Kong moviegoers' experience through a monthly programme of contemporary, retrospective and thematic showcases. In 2017, HKIFFS set up the Film Industry Services Office (FIS) to promote non-mainstream film industry development through co-production and support of festival strategies and overseas distribution (HKIFF Collection).

Official website: www.hkiff.org.hk

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