

For Immediate Release

## HKIFF45 to Showcase Ten Pioneering Chinese-language Restored Classics

**10 February 2021 (Hong Kong)** – The 45<sup>th</sup> Hong Kong International Film Festival (HKIFF45) will present ten restored Chinese-language classics to celebrate the filmmakers' creativity that remains influential to this day.

Spanning from the silent era to Hong Kong's New Wave, this selection represents a cross-section of some of the most iconic work by generations of forward-thinking Chinese filmmakers who were never afraid to challenge the conventions.

Demonstrating cinematic artistry in startling modernity, WU Yonggang's *The Goddess* (1934) is a silent masterpiece that immortalised Chinese cinema's goddess, RUAN Lingyu, who embodied the dichotomy of women's roles in her exquisitely crafted performance. Funded by the KT Wong Foundation, this newly-restored version also features a sweeping orchestral score with Shanghainese folk music. Celebrated filmmaker SANG Hu heralded China's first colour feature with *New Year's Sacrifice* (1956), transforming literary giant LU Xun's sardonic tale into a cinematic triumph of socialist realism. Shanghai International Film Festival contributed to the restoration of this rarely-seen masterpiece.

TSUI Hark and Allen FONG, two leading figures of the Hong Kong New Wave movement, championed bold experimentation in different cinematic languages. *The Butterfly Murders*, TSUI's directorial debut in 1979, reinvented a wuxia story as a murder mystery with modernist aesthetics that transcends the martial arts genre. *Ah Ying* (1983), named Best Film at the 3<sup>rd</sup> Hong Kong Film Awards, epitomises FONG's signature vibe of depicting a real-life story in a documentary-like style, reflecting the tensions and contradictions besetting the city.

Acclaimed for her nuanced portrayal of Hong Kong-Chinese migrants, Clara LAW laid down her marker in Australian cinema with *Floating Life* (1996), a poignant exploration of home and identity which transmigrates into a vision of our city today. Meanwhile, the audience could trace the elegant charm and exquisite composition shown in YONFAN's Venice award-winning *No.7 Cherry Lane* (2019) to *Peony Pavilion* (2001), a dazzling evocation of the

decadent splendour of early 20<sup>th</sup> century China.

Completing the selection are the world premieres of four newly-restored classics by Stanley KWAN, HKIFF45's Filmmaker in Focus, namely *Love Unto Waste* (1986), *Rouge* (1987), *Center Stage (Director's Cut)* (1992), and *Lan Yu* (2001).

HKIFF45 will adopt a new hybrid format for the first time, featuring screenings and audience-engagement events simultaneously in-theatre and online. The festival will unveil its full programme on 9 March. The public can purchase tickets online (<http://www.hkiff.org.hk/>) and through all URBTIX outlets from 18 March.

#### Six Chinese-language Restored Classics

1934	<i>The Goddess</i>
1956	<i>New Year's Sacrifice</i>
1979	<i>The Butterfly Murders</i>
1983	<i>Ah Ying</i>
1996	<i>Floating Life</i>
2001	<i>Peony Pavilion</i>

#### Four Restored Classics by Stanley KWAN

1986	<i>Love Unto Waste</i>
1987	<i>Rouge</i>
1992	<i>Center Stage (Director's Cut)</i>
2001	<i>Lan Yu</i>

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### **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](http://www.hkiff.org.hk)

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