# New Chinese Cinema at the HKIFF: A Look Back at the Last 20 Years

LI CHEUK-TO, WONG AIN-LING, JACOB WONG

**The Hong Kong International Film Festival was one of the earliest places where new Chinese films were shown outside China. In this article, three curators involved in the selection explain how they were first received.**

Before discussing the question of "independent" Chinese films in the Hong Kong International Film Festival (HKIFF), it should be pointed out that the term "independent" has become, over the years, an almost meaningless label save for marketing and academic purposes, or to "lionise" independent films in China. Some filmmakers in China submit their films for censorship and some don't. From our perspective, we are not interested in why they do or why they don't, as such decisions are irrelevant to our programming decisions. Perhaps they hate the government as some people hope, or perhaps they are simply too lazy or scared to engage the authorities. Whatever, we are not interested. In any case, these uncensored films do not constitute a concerted effort to forge any aesthetics – new, reinvented, or otherwise. The "independent" label, if it is to be applied with any rigor, can be attached to any film made in China that did not seek clearance from the censors.

Real independent filmmakers with a truly "indie" attitude at odds with the authorities, the dominant ideology, and/or the market mainstream are rare anywhere on earth. Most so called "independent" American filmmakers working outside of Hollywood are eager to get a big studio contract. Similarly, most of the "indie" Chinese filmmakers today would be happy to work in an industry setup, i.e., film as commerce with a producer and accountability to investors and toeing China's censorship lines. This applies more to "indie" feature filmmaking, especially after the success stories of Zhang Yuan and Jia Zhangke. In fact, if there were ever an independent circuit and a space outside the system for "indies" in China, it would be very limited and underdeveloped: this is what prompted Jia Zhangke's decision in 2003 to leave the "underground" in order for his films to be seen by a larger Chinese audience. His decision, preceded by a similar one by Zhang Yuan, simply provided an example of one more option to all "indie" filmmakers, who can always choose between getting clearance from the censors or not.




Chen Kaige (third from left) and Zhang Yimou (first from right) at the Closing Reception of the 9th HKIFF in 1985, after meeting the audience of *Yellow Earth* by Chen Kaige the evening before.
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Things were a little different when it all started with a group of "indie" documentary filmmakers back in the late 80s and the early 90s. The HKIFF began screening independent Chinese cinema in 1991. Some friends in Beijing introduced one of us, Wong Ain-ling, to Wu Wenguang when Wong went there to scout films during the winter of 1990. Wu showed her his video documentary *Bumming in Beijing - The Last Dreamers* (*Liulang Beijing: Zuihou de mengxi-*



(From left to right) Ning Ying (*For Fun*), Wong Ain-ling, Wu Wenguang (*1966, My Time in the Red Guards*), Zhang Yuan (*Mama*) and Japanese journalist Miyazaki Mako, at the Opening reception of the 17th HKIFF in 1993.
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*angzhe*), a 150-minute documentary on four artists who had given up their jobs and residential registrations and had gone to Beijing to try their luck in the early 1980s. That was a totally different perspective from the otherwise more academic and conventional (if not necessarily official) works. The filming started in the summer of 1988 and was completed in mid-1990, documenting the anxieties and lives of a generation who had lived through the drastic social changes of the 1980s, especially the traumas of the June 4 tragedy, signalling the end of innocence and romanticism. There was a sense of urgency in the film that we found hard to overlook.
It goes without saying that the scouting of films outside the official circuit takes place outside the official outlets, mainly by word of mouth and through personal contacts. Very soon, independent filmmakers began coming to the HKIFF with their works, realising that the festival represented a doorway to the outside world. The HKIFF provided these directors with a professional screening venue and a sizable Chinese audience not readily found on the Chinese mainland. In addition, the HKIFF always had overseas journalists and critics as well as festival delegates attending, and the efforts of these people brought the possibility of subsequent screenings of these films in international festivals and film museums, if not exactly their international distribution. Over the past three years, it may be noted, distribution possibilities have further increased since the HKIFF moved its opening to match that of the FILMART (Hong Kong International Film & TV Market), attended by thousands of overseas buyers and exhibitors. Production and financing possibilities have also increased over the same period of time, since the HKIFF Society took up organising the HAF (Hong Kong – Asia Film Financing Forum), held in the same period as FILMART.

The first important examples to be screened at the HKIFF were primarily documentaries such as:

- *Bumming in Beijing* by Wu Wenguang, 15HKIFF
- *Tiananmen* (1991) by The SWYC Group (*Jiegou, langchao, qingnian, dianying shiyan xiaozu*), 16HKIFF
- *1966, My Time in the Red Guards* (1966, *Wo de hongweibing shidai*), (1993), also by Wu Wenguang, 17HKIFF
- *I Graduated* (*Wo biye le*), (1992) by The SWYC Group, 17HKIFF
- *The Sacred Site of Asceticism* (*Qing Pu*), (1992) by Wen Pulin and Duan Jinchuan, 17HKIFF
- *Pa-dga' Living Buddha* (*Baga huo Fo*), (1993) by Wen Pulin, 18HKIFF

These documentaries were mostly filmed in video. This new medium had given the young filmmakers a liberty and spontaneity unprecedented in Chinese filmmaking, allowing them to look around with their own eyes instead of the state's, and to rethink history and society, as well as the spiritual aspects of humanity. This "movement" (if we may call it that) started in the late 1980s and had a great impact on contemporary Chinese filmmaking, from the first films of Zhang Yuan (*Mama*, 1990; *The Square* (*Guangchang*), 1994; *Sons* (*Erzi*), 1996) and Wang Xiaoshuai (*The Days* (*Dong chun de rizi*), 1993), to the entire body of works of Jia Zhangke.
For the first three years (1991 – 1993), we did not experience any problems. But in 1994 (18th HKIFF), problems arose, not in bringing independent (i.e. uncensored) films to the festival, but in the withdrawal of two state studio films by the China Film Export and Import Corporation and seven old classics by the China Film Archive, presumably under the influence of the China Film Bureau, as a form of boycott over the festival's inclusion of two independent features, both debuts – Wang Xiaoshuai's *The Days* and He Jianjun's *Red Beads* (*Xuan lian*).
Over the years, a relationship has developed between these films and Hong Kong in the exchange and collaboration of creative talents. Jia Zhangke's regular cinematographer Yu Lik-wai and producer Chow Keung came from Hong Kong – their production company Xstream Pictures has offices in both Hong Kong and Beijing. Mainland filmmaker Emily Tang (Tang Xiaobai) immigrated to Hong Kong after finishing her first feature *Conjugation* (*Dongci bianwei*, 2001) and her second film, *Perfect Life* (*Wanmei shenghuo*, 2008), was shot in Shenzhen, Hong Kong, and north-eastern China. However, overall, there has been very little interaction between Chinese and Hong Kong independent cinema – mainly because of the vast differences between the two territories in terms of both the concerns of and obstacles faced by filmmakers (market vs. censorship).
Finally, it is important to underline that we believe deeply that an independent programming policy is fundamental to a film festival, and must not be compromised. For the past two decades, we have stood firm by this policy. We therefore se-

lect Chinese films on the basis of artistic merit and cultural, social, or historical significance, the same criteria applied to all other films in our programme. Whether they have an "indie" label or not is really irrelevant to our selection. And, as explained above, independent film from China is a mixed bag that certainly includes festival pleasers and stereotypes, as well as genuinely innovative works. We can only consider them case by case. "Canon building" is not what HKIFF is interested in, especially for something as ill-defined as "Chinese independent cinema." •

**Glossary**

Baga huo Fo 巴伽活佛 Dongchun de rizi 冬春的日子 Dongci bianwei 動詞變位 Duan Jinchuan 段錦川
Erzi 兒子 Guangchang 廣場 He Jianjun 何建軍 Jacob Wong 王慶鏘 Jia Zhangke 賈樟柯
Jiegou, langchao, qingnian dianying shiyan xiaozu 結構•浪潮•青年•電影 實驗小組
Li Cheuk-to 李焯桃 Liulang Beijing: zuihou de mengxiangzhe 流浪北京 — 最後的夢想者
Mama 媽媽 Qing Pu 青樸 Tiananmen 天安門 Wang Xiaoshuai 王小帥 Wanmei shenghuo 完美生活
Wen Pulin 温普林 Wo biye le 我畢業了 Wo de hongweibing shidai 我的紅衛兵時代
Wong Ain-ling 黃愛玲 Wu Wenguang 吳文光 Xuan lian 懸戀 Zhang Yuan 張元

# Independent Chinese Films at the HKIFF

**Historically, the HKIFF was one of the major windows for independent Chinese cinema to reach international audiences. To round up the special feature, the editors have compiled a list of films shown at the HKIFF and that can be classified as independent, based on the HKIFF catalogues. Two main criteria were applied: directors who became active after 1990 (including some older directors who had not made films before); and relative independence of production (meaning that the films was not initiated by a state studio, even if it may have later bought the "brand name" of a state studio or sought approval from the Film Bureau). However, this is not a definitive classification, its purpose is mainly informative.**

### 15 HKIFF - 1991

**Asian Cinema - Non-Fiction**

*Bumming in Beijing* (*Liulang Beijing*), China, dir. Wu Wenguang, 1990, video, colour, 150 min.

### 16 HKIFF - 1992

**Asian Cinema**

*Tiananmen Square (Tiananmen guangchang)*, China, dir. Shi Jian, Chen Jue, 1991, video, colour 8 episodes x 50 min, The Structure, Wave, Youth, Cinema experimental group.

### 17 HKIFF - 1993

**Opening Film**

*For Fun* (*Zhao Le*), China/Hong Kong, dir. Ning Ying, 1992, 35mm, colour, 98 min.

**Asian Cinema**

*Mama* (*Mama*), China, dir. Zhang Yuan, 1991, 35 mm, colour / B&W, 90 min.

**Truth or Dare: Documentaries East and West**

*1966, My Time in the Red Guards* (*1966, wo de hongweibing shidai*), China, dir. Wu Wenguang, 1993, U-matic, colour, 165 min.

*I Graduated!* (*Wo biye le*), China, the production team: SWYC (the Structure, Wave, Youth, Cinema Experimental Group), 1992, U-matic, Colour, 64 min.

*The Sacred Site of Asceticism* (*mChims-phu*), China, dir. Wen Pulin, Duan Jinchuan, 1992, U-matic, Colour, 75 min.

### 18 HKIFF - 1994

**Asian Cinema**

*The Days* (*Dongchun de rizi*), China, dir. Wang Xiaoshuai, 1993, 35mm, B&W, 75 min.

**Truth or Dare: Documentaries East and West**

*Pa-dga' Living Buddha* (*Pa-dga' Huofo*), China, dir. Wen Pulin, 1993, video, colour, 108 min.

**The Zone**

*Red Beads* (*Xuan Lian*), Hong Kong/China, dir. He Yi (He Jianjun), 1993, 35mm, B&W, 90 min.

### 19 HKIFF - 1995

**Opening Film:**

*In the Heat of the Sun (Yangguang canlan de rizi)*, China/HK dir. Jiang Wen, 1994, colour, 35 mm, 134 min.

**Special Presentation:**

*The Square (Guangchang)*, China, dir. Zhang Yuan, Duan Jinchuan, 1994, B&W, 35 mm, 100 min.

**Debuts**

*Dirt (Toufa luanle)*, China, dir. Guan Hu, 1993, colour, 35 mm, 98 min..

**Asian Visions**

*Ermo*, China/HK, dir. Zhou Xiaowen, 1994, colour, 35 mm, 98 min.

*Postman (Youchai)*, China, dir. He Jianjun, 1995, colour, 35 mm, 101 min.

**Truth or Dare. Documentaries East&West**

*Karmapa Mkhyen*, China, dir. Wen Pulin, Wen Puqing, 1995, colour video, 150 min..

**Short Films**

*Flying (Fei le)*, China, dir.& prod. Zhang Yuan, 1994, colour, video, 8 min.

### 20 HKIFF - 1996

**Asian Visions**

*Sons (Erzi)*, China, dir. Zhang Yuan, 1996, colour, 35 mm, 95 min.

**Truth or Dare: Documentaries East & West**

*At Home in the World (Sihai wei jia)*, China, dir. Wu Wenguang, 1995, colour, video, 170 min.

*Bumming in Beijing - the Last Dreamers*, dir. Wu Wenguang, China, 1990, colour, video, 70 min.

*The Other Bank (Bi an)*, China, dir. Jiang Yue, 1995, colour, video, 140 min.,.

### 21 HKIFF - 1997

**HK Panorama – Independent Film & Video Program 2**

*Xiao Shan Going Home* (*Xiao shan huijia*) dir. Chiu Chak-piu, Jia Zhangke, 57 min.

**Asian Visions**

*In Expectation* (*Wushan yunyu*), China, dir. Zhang Ming, script Zhu Wen, 1996, colour, 35mm, 96 min. CANCELLED

**Truth or Dare: Documentaries East and West**

*No. 16, Barkhor South Street* (*Bakuo nanjie shiliu hao*), China, dir. Duan Jinchuan, producer: Zhaxi Dawa, 1996, colour, Video, 100 min.

### 22 HKIFF - 1998

**Asian Visions**

*Frozen* (Jidu Hanleng), China/Hong Kong, dir. Wu Ming, 1997, colour, 35mm, 97min.

*Who Has Ever Seen the Wild Animals Day* (*Shui jianguo yesheng dongwu de jieri*), China, dir. Kang Feng, 1998, colour, 16mm, 84 min.

*Xiao Wu* (*Xiao Wu*), China, dir. Jia Zhangke, 1997, colour, 16mm, 107min.

**Truth or Dare: Documentaries East and West**

*Dreams of Changjiang* (*Changjiang meng*), China, dir. Feng Yan, Producer: Feng Yan, 1997, colour, video, 85min.

### 23 HKIFF - 1999

**Opening / Closing Films**

*Crazy English* (*Fengkuang yingyu*), China/HK, dir. Zhang Yuan, 1999, Colour, 35 mm, 85 min.

**The Age of Independents: New Asian Film & Video**

*A River Stilled* (*Bei tingzhi de he*), China, dir. Jiang Yue, 1999, colour, Video, 65 min.

*Sunken National Treasures* (*Chenchuan – jiu qi nian de gushi*), China, dir. Duan Jinchuan, 1999, colour, video, 57 min.

### 24 HKIFF - 2000

**The Age of Independents: New Asian Film & Video**

*Suzhou River* (*Suzhou he*), China/Germany, dir. Lou Ye, 2000, colour, 35 mm, 83 min.

**Asian Shorts**

*A Trip to Anhui* (*Anhui xing*), China, dir: Zeng Jian, 1999, colour, video, 19 min.

*A Trip to Shanxi* (*Shanxi xing*), dir: Liu Chang, 2000, colour, video, 19 min.

### 25 HKIFF - 2001

**The Age of Independents: New Asian Film & Video**

*Platform* (*Zhantai*), China, Japan, France, dir: Jia Zhangke, 2000, colour, 35 mm, 155 min.

**Asian Shorts**

*Trip to the North* (*Xibei xing*), China, dir. Zhu Tao, Lin Fan, Beijing Film Academy, 2000, Colour, B&W, video, 18 min.

### 26 HKIFF - 2002

**Gala Presentation**

*Quitting* (*Zuotian*), China, dir. Zhang Yang, 2001, colour, 35mm, 112 min.

**The Age of Independents: New Asian Film & Video**

*Along the Railway* (*Tielu yanxian*), China, dir. Du Haibin, 2000, colour, Video, 98 min.

*The Box* (*Hezi*), China, dir. Echo y Windy (Ying Weiwei), 2001, colour, video, 86 min.

*Chenmo and Meiting* (*Chenmo he Meiting*), China/Germany, dir. Liu Hao, 2002, colour, 35 mm, 78 min.

*Conjugation* (*Dongci bianwei*), Hong Kong/ China, dir. Emily Tang (Tang Xiaobai), 2001, colour, 35mm, 97min.

*Seafood* (*Haixian*), China, dir. Zhu Wen, 2001, Colour, 35mm, 90min.

*Shanghai Panic* (*Women haipa*), China/Australia, dir. Andrew Cheng, 2001, Colour, video, 87 min.

*Weekend Plot* (*Miyu shiqi xiaoshi*), China, dir. Zhang Ming, 2001, Colour, 35mm, 91 min

**Asian Shorts**

*Blooming Flowers in Springtime* (*Chun nuan hua kai*), China, director: Chang Zheng, 2001, Colour, 38 min

**Global Visions**

*Dazzling* (*Hua yan*), China, director: Lee Xin, 2001, colour, 35mm, 84min. CANCELLED

*I Love Beijing* (*Xiari nuan yangyang*), China, dir. Ning Ying, 2001, Colour, 35mm, 80min.

**Reality Bites**

*Railroad of Hope* (*Xiwang zhi lü*), China, dir. Ning Ying, 2001, colour, Video, 56 min, CANCELLED

### 27 HKIFF - 2003 [1]

**International Competitions**

*Blind Shaft* (*Mang jing*), dir. Li Yang, 2003, colour, 35mm, 92 min.

*Keep Cool and Don't Blush* (*Lian bu bianse xin bu tiao*), dir. Cui Zi'en, 2003, Colour, Video, 70 min.

*Welcome to Destination Shanghai* (*Mudidi Shanghai*), dir. Andrew Cheng, 2003, Colour, Video, 86 min

*This Happy Life* (*Xingfu shenghuo*), dir. Jiang Yue, 2002, colour, video, 94 min

*West of the Tracks* (*Tiexi qu*), dir. Wang Bing, 1999-2003, colour, video, 545 min

**Indie Power**

*Chicken Poets* (*Xiang jimao yiyang fei*), dir. Meng Jinghui, 2002, colour B&W, 35mm, 94 min

*Unknown Pleasures* (*Ren xiao yao*), dir. Jia Zhangke, 2002, colour, 35mm, 113 min.

**Global Vision**

*Cry Woman* (*Kuqi de nüren*), dir. Liu Bingjian, 2002, colour, 35mm, 91 min

**Reality Bites**

*The Secret of My Success* (*Wo chenggong de mimi*), dir. Duan Jinchuan, 2002, colour, video, 59 min.

### 28 HKIFF - 2004

**International Competition**

*South of the Clouds* (*Yun de nanfang*), dir. Zhu Wen, 2004, colour, 35mm, 100 min.

*Good Morning Beijing* (*Zao an Beijing*), dir. Pan Jianlin, 2003, colour, Video, 84 min.

*Incense* (*Xianghuo*), dir. Ning Hao, 2003, colour, 35mm, 98min.

*Tang Poetry* (*Tang shi*), dir. Zhang Lu, 2003,colour, 35mm, 86min.

**Indie Power**

*Feeding Boys, Ayaya* (*Aiyaya, quburu*), dir. Cui Zi'en, 2003, colour, Video, 82min.

### 29 HKIFF - 2005

**Opening Gala – Closing Films**

*The World* (*Shijie*), dir. Jia Zhangke, 2004, colour, 35mm, 140min.

**Asian DV Competition:**

*Mongolian Pingpong* (*Lü caodi*), dir. Ning Hao, 2005, colour, 35mm, 110min

*Oxhide* (Niupi), dir. Liu Jiayin, 2005, colour, Beta SP, 110 min

*Tang Tang* (*Tang Tang*), dir. Zhang Hanzi, 2004, colour, DV, 92min

**Humanitarian Awards for Documentaries**

*Before the Flood* (*Yan mo*), dir. Li Yifan, Yan Yu, 2005, colour, Beta SP, 150 min.

1. Beginning in 2003, HKIFF catalogues no longer specify a country for Chinese films (the practice remains unchanged for other countries).

**Chinese Renaissance**
*Green hat (Lü maozi)*, dir. Liu Fendou, 2004, colour, 35mm, 110 min.
*Passages (Lü cheng)*, dir. Yang Chao, 2004, colour, 35mm, 112 min.
*Day and Night* (*Riri yeye*), dir. Wang Chao, 2004, colour, 35 mm, 95 min
*Plastic Flowers* (*Chun hua kai*), dir. Liu Bingjian, 2004, colour, 35mm, 90min
*Purple Butterfly* (*Zi hudie*), dir. Lou Ye, 2003, colour, 35mm, 127min
*Two Great Sheep* (*Haoda yi dui yang*), dir. Liu Hao, 2004, colour, 35mm, 100min

## 30 HKIFF - 2006

**Asian Digital Competition**
*So Much Rice (Hao duo dami)*, dir. Li Hongqi, 2005, colour/B&W, DVCAM, 84 min.
*Taking Father Home (Bei yazi de nanhai)*, dir. Ying Liang, 2005, colour, DV, 100 min.
*Walking on the Wild Side (Lai xiaozi)*, dir. Han Jie, 2005, colour, 35 mm, 89 min.
*Withered in Blooming Season (Shaonian huacao huang)*, dir. Cui Zi'en, 2005, colour, Beta SP, 90 min.
**Humanitarian Awards for Documentaries**
*Mona Lisa (Mengna Lisha)*, dir. Li Ying, 2005, colour/B&W, 35 mm, 136 min.
*Senior Year (Gao san)*, dir. Zhou Hao, 2005, colour, mini DV, 95 min.
**Chinese Renaissance**
*Before Born (Jieguo)*, dir. Zhang Ming, 2005, colour, 35 mm, 104 min.
*Grain in Ear (Mang zhong)*, dir. Zhang Lu, 2005, colour, 35 mm, 109 min.
*Little Red Flowers (Kan shang qu hen mei)*, dir. Zhang Yuan, 2006, colour, 35 mm, 92 min.
*Perpetual Motion (Wu qiong dong)*, dir. Ning Ying, 2005, colour, 35 mm, 90 min.
*The Silent Holy Stones (Lhing vjags kyi ma ni rdo vbum)*, dir. Pema Tseden (Wanma Caidan), 2005, colour, 35 mm, 102 min.
*Sunflower (Xiang Ri Kui)*, dir. Zhang Yang, 2005, colour, 35 mm., 129 min.
**Indie Power**
*Dam Street (Hong yan)*, dir. Li Yu, 2005, colour, 35 mm, 93 min.
**Reality Bites**
*China Village Self-governance Film Project, Villagers' Documentary Films (Zhongguo nongcun zizhi yingxiang jihua 2005)*, dir. Wu Wenguang, 2006, colour, DV, 100 min.,.
*Floating (Piao)*, dir. Huang Weikai, 2005, colour, DV, 133 min.

## 31 HKIFF - 2007

**Asian Digital Competition**
*Betelnut (Binglang)*, dir. Yang Heng, 2006, colour, Beta SP, 112 min..
*Mid-Afternoon Barks (Xiawu goujiao)*, dir. Zhang Yuedong, 2006, colour, Digibeta, 84 min.
**Humanitarian Awards for Documentaries**
*The Bimo Records (Bimo ji)*, dir. Yang Rui, 2006, colour, HD, 91 min.
**Chinese Renaissance**
*Bliss (Fu sheng)*: dir. Sheng Zhimin, 2006, colour, 35 mm, 96 min.
*The Case (Xiangzi)*, dir. Wang Fen, 2006, colour, 35 mm, 90 min.
*Luxury Car (Jiang cheng xiari)*, dir. Wang Chao, 2006, colour, 35 mm, 90 min.
*The Obscure (Xiaoshuo)*, dir. Lü Yue, 2006, colour, 35 mm, 84 min.
*The Other Half (Ling yi ban)*, dir. Ying Liang, 2006, colour, DV, 111 min.
*Thirteen Princess Trees (Shi san ke paotong)*, dir. Lü Yue, 2006, colour, 35 mm, 104 min.
*Tuya's Marriage (Tuya de hunshi)*, dir. Wang Quan'an, 2006, colour, 35 mm, 92 min.
**Indie Power**
*The Basement (Dixia)*, dir. Liu Hao, 2007, colour, Beta SP, 104 min.
*Distance (Yuanli)*, dir. Wei Tie, 2006, colour, HD; 93 min.
*Ma Wu Jia*, dir. Zhao Ye, 2006, colour, HD, 95 min.
*Raised From Dust (Ju zi chentu)*, dir. Gan Xiao'er, 2006, colour, DigiBeta, 100 min.
*Refrain (Fu ge)*, dir. Cui Zi'en, 2006, colour, Beta SP, 109 min.
*Our Ten Years (Women de shi nian)*, dir. Jia Zhangke, 2007, Digibeta, 8 min.
**Reality Bites**
*Who is HaoRan (Haoran shi shui)*, dir. Yang Yishu, 2006, colour, Beta SP, 70 min.
**Crossing Boundaries**
*Before the Flood (Yanmo)*, dir. Li Yifan, Yan Yu, 2004, colour, DigiBeta, 143 min.
*Dong*, dir. Jia Zhangke, 2006, colour, HD Cam, 65 min.

*Still Life (Sanxia haoren)*, dir. Jia Zhangke, 2006, colour, HD Cam, 108 min.

### 32 HKIFF - 2008

**Awards Gala**

*In Love We Trust (Zuo you)*, dir. Wang Xiaoshuai, 2007, colour, 35mm, 115 min.

**Special Presentation**

*Crude Oil (Yuan you)*, dir. Wang Bing, 2008, colour, HDV, 840 min.

**Asian Digital Competition**

*Crossroads (Jie kou)*, dir. Wang Jing, 2007, colour, DigiBeta, 140 min.

*Fujian Blue (Jin bi hui huang)*, dir. Robin Weng (Weng Shouming), 2007, colour/B&W, 35 mm, 91 min.

*Little Moth (Xuechan)*, dir. Peng Tao, 2007, colour, DigiBeta, 99 min.

*Sweet Food City (Mei shi cun)*, dir. Gao Wendong, 2007, colour, DVCAM, 91 min..

**Humanitarian Awards for Documentaries**

*Bingai (Bing'ai)*, dir. Feng Yan, 2007, colour, DigiBeta, 114 min.

*Crime and Punishment (Zui yu fa)*, dir. Zhao Liang, 2007, colour, DigiBeta, 122 min.

*Lao An*, dir. Yang Lina, 2008, colour, DigiBeta, 84 min.

*Yasukuni*, Japan/China, dir. Li Ying, 2007, colour/B&W, 35 mm, 120 min.

**Auteurs**

*Fengming, a Chinese memoir (He Fengming)*, 2007, colour, DigiBeta, 186 min.

*Brutality Factory (Baolüe gongchang)*, dir. Wang Bing. Part of *The State of the World*, Portugal, 2007, colour, 35 mm, 105 min, multiple directors.

**Filmmaker in Focus: Eric Tsang**

*Winds of September - The Chinese Mainland Chapter*, dir. Han Yan, 2008, colour, 35 mm, 105 min. CANCELLED

**Chinese Renaissance**

*And the Spring Comes (Li chun)*, dir. Gu Changwei, 2007, colour, 35mm, 105 min.

*In the Soul Ultimate Nation (Qiji shijie)*, dir. Ning Hao, 2007, colour, Betacam, 30 min.

*Lost, Indulgence (Mi guo)*, Zhang Yibai, 2008, colour, 35 mm, 100 min.

*Night Train (Ye che)*, dir. Diao Yinan, 2007, colour, 35mm, 94 min.

*Old Fish (Qian jun yi fa)*, dir. Gao Qunshu, 2008, colour, 35 mm – 113 min.

*The Red Awn (Hongse kang bai yin)*, dir. Cai Shangjun, 2007, colour, 35 mm, 101 min.

**Indie Power**

*Big Fog (Da wu)*, dir. Han Tao, 2007, colour, DV Cam, 110 min.

**Reality Bites**

*My Neighbours and Their Japanese Ghosts (Wode lingju shuo guizi)*, dir. Yang Lina, colour, DigiBeta, 52 min.

*Please vote for me (Qing tou wo yi piao)*, dir. Chen Weijun, 2007, colour, DigiBeta, 58 min.

### 33 HKIFF - 2009

**Closing Film**

*24 City (Ershisi cheng ji)*, dir. Jia Zhangke, 2008, colour 35 mm, 107 min.

**Asian Digital Competition**

*Er Dong*, dir. Yang Jin, 2008, colour/B&W, Digibeta, 150 min.

*Perfect Life (Wanmei shenghuo)*, dir. Emily Tang, 2008, colour, HDCAM, 97'.

**Humanitarian Awards for Documentaries**

*Before the Flood 2 - Gong Tan (Yanmo 2 – Gong tan)*, dir. Yan Yu, 2008, colour, Digibeta, 60 min.

*Survival Song (Xiao Li zi)*, dir. Yu Guangyi, 2008, colour, DVCam, 94 min.

*The Transition Period (Dong yue)*, dir. Zhou Hao, 2009, colour, Beta SP, 102 min.

**Chinese Renaissance**

*Jalainur (Zhalainuoer)*, dir. Zhao Ye, 2008, colour, DigiBeta, 92 min.

*Knitting (Niu lang zhi nü)*, dir. Yin Lichuan, 2008, colour, 35mm, 100 min.

*A Tale of Two Donkeys (Zou zhe qiao)*, dir. Li Dawei, 2008, colour, DigiBeta, 100 min.

**Indie Power**

*Feast of Villains (Liumang de shengyan)*, dir. Pan Jianlin, 2008, colour, DigiBeta, 85 min.

*A Northern Chinese Girl (Dong Bei Dong Bei)*, Japan, dir. Zou Peng, 2009, colour, 35 mm, 81 min.

*Routine Holiday (Huang jin zhou)*, dir. Li Hongqi, 2008, colour/B&W, 35mm, 81 min.

**Reality Bites**

*Doctor Ma's Country Clinic (Ma daifu de zhensuo)*, dir. Cong Feng, 2008, colour, Digibeta, 215 min.

*Night of an Era (Zaijian, wutuobang)*, dir. Sheng Zhimin, 2008, colour, DigiBeta, 91 min.

*Timber Gang (Mu bang)*, dir. Yu Guangyi, 2006, colour, DVCAM, 90 min.

*China is Far Away – Antonioni and China*, dir. Liu Haiping, 2008, colour, DVCAM, 98 min.