**Presented by the Hong Kong Arts Centre**

**“New Waves, New Shores: Busan International Film Festival” is back!**

**Screenings: *Too Many Ways to Be No. 1*,**

***Decision to Leave*, *Dumplings*, *Thirst***

**Masterclass on Screen Adaptation:**

**A Conversation Between Chung Seo-kyung and Fruit Chan**

**12 – 17 July 2022**

**Louis Koo Cinema, Hong Kong Arts Centre**

**Tickets are available now on POPTICKET**

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**New Waves, New Shores: Busan International Film Festival** is back with three screenings and a masterclass! The moving image programme is presented by **Hong Kong Arts Centre (HKAC)**, financially supported bythe **Film Development Fund, Create Hong Kong**, and in festival partnership with the **Busan International Film Festival (BIFF)**. Through an integrated series of **screenings, talks, workshops and a masterclass**, the programme aims to introduce the cross currents in Hong Kong and Korean cinema, as well as the importance of BIFF as one of the leading film festivals in Asia. The screenings comprise a Hong Kong showcase curated by Maggie Lee (Asia Chief Film Critic, *Variety*; curator for Tokyo and Vancouver International Film Festivals), and a Korean showcase co-curated by Lee and Nam Dong-chul (Program Director, Busan International Film Festival).

Previously brought to a halt by the pandemic, the programme now brings back screenings of ***Too Many Ways to Be No. 1***, ***Dumplings*** and ***Thirst***, and **Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan**, along with an early bird screening of ***Decision to Leave***, Park Chan-wook’s latest work.

***Too Many Ways to Be No. 1***, the often talked about but rarely screened Hong Kong classic directed by Wai Ka-fai, will return with **two screenings** to the Louis Koo Cinema of HKAC. Before Omicron hit the city, all three screenings of the legendary film were completely sold out.

The programme will close with **Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan** at 5:15pm on 17/7 2022. **Chung Seo-kyung**, Korean screenwriter known for her frequent collaboration with Park Chan-wook, and **Fruit Chan**, award-winning Hong Kong writer-director, will share their experience on cinematic adaptation of literature.

The masterclass will be preceded by screenings of the guests’ acclaimed literary film adaptations – ***Dumplings*** directed by Fruit Chan, and ***Thirst*** penned by Chung Seo-kyung and Park Chan-wook. We will also present Chung Seo-kyung and Park Chan-wook’s latest collaboration ***Decision to Leave***. The audience can be the first to watch this Palme d’Or-nominated thriller, which won Park Chan-wook his first Best Director at this year’s Cannes. (For more information about the screenings, masterclass and guests, please refer to the **Appendix 1**)

**Download film stills**: <http://ftp.hkac.org.hk/MDD/New_Waves_New_Shores_2022>

**Programme website:** <https://hkac.org.hk/calendar_detail/?u=3-2UYoCLubI>

**Ticketing Information:**

**Tickets are available now on POPTICKET**

**Internet booking:** <https://www.popticket.hk/biff>

**Screenings**: $80/$64\*

**Masterclass**: $60/$48\*

**Masterclass Package** – One ticket each for *Dumplings*, *Thirst* and Masterclass: $170

\*20% off discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% off for each purchase of 4 or more standard tickets.

**Programme enquiries:** 2582 0282 (10:00 – 18:30 Monday to Friday)

**Website:** [www.hkac.org.hk](http://www.hkac.org.hk)

**Facebook:** [Hong Kong Arts Centre – Moving Images](https://www.facebook.com/hkartscentremovingimages)

**Instagram:** [@hongkongartscentremovingimages](https://www.instagram.com/hongkongartscentremovingimages/)

**Hong Kong Arts Centre - Art for Passion, Art for Life, Art for All**

Since 1977, the Hong Kong Arts Centre (HKAC) has been a platform for nurturing and supporting artists, and infusing art into everyday life. Its unique arts and educational programmes aim to make the arts accessible for all.

The HKAC believes in the transformational power of art for people from all walks of life. Established for more than four decades, the HKAC endeavours to bring arts to the people of Hong Kong – by presenting programmes for visual arts, performing arts, moving images and media arts, comics and animation. Our other areas also cover arts education, conferences, festivals, public art and community projects. All with the vision and mission of engaging and inspiring creativity in the Hong Kong community.

In 2000, HKAC founded its education arm, Hong Kong Art School (HKAS). The HKAS provides award-bearing programmes to nurture artists and art practitioners, as well as short enrichment courses for the general public.

The HKAC aspires to engage everyone in the community to become an active participant in the arts - as an enthusiast, an artist or a patron.

In 2023, the HKAC will celebrate its 45th anniversary. Let’s continue to embrace ‘Art for Passion, Art for Life, Art for All’, and share the inspiration.

Official website: [hkac.org.hk](https://hkac.org.hk/) | Facebook: [Hong Kong Arts Centre](https://www.facebook.com/HongKongArtsCentre) | Instagram: [@hongkongartscentre](https://www.instagram.com/hongkongartscentre/)

**New Waves, New Shores: Busan International Film Festival**

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**Hong Kong Arts Centre**

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**Appendix 1: Screenings and Guest’s Details**

**Screenings**

**Too Many Ways to Be No. 1** 12/7/2022 (Tue) & 13/7/2022 (Wed) 7:45pm | Louis Koo Cinema, Hong Kong Arts Centre

It has been said that the age of 32 is a crucial junction in one’s life, with every tick of the clock seeming to signal one’s impending demise. Small-time gangster Gau (Sean Lau) visits a fortune teller to help him make an important life choice. Whether to go to the left or right is perhaps not the main point, for even if people can choose their fate, it is perhaps their character that determines if they would take a risk or lay low. Wai Ka-fai directed this distinctively creative and darkly humorous work on the eve of the handover of Hong Kong to China. With its 360-degree turning camera and upside-down framing, the film’s duo ending is a reflection of the uncertain fate of the city and the absurdities of life.

**Decision to Leave** 15/7/2022 (Fri) 7:45pm | Louis Koo Cinema, Hong Kong Arts Centre

Kind and polite detective Haejun is entrusted with a case of unnatural death in the mountains. While investigating the case, he meets Seorae, the dead victim's wife, and can't help but both suspect and develop an interest in her.

**Dumplings** 16/7/2022 (Sat) 7:30pm | Louis Koo Cinema, Hong Kong Arts Centre

Mrs. Li (Miriam Yeung) is an aging actress with a stalling career and a cheating husband (Tony Leung Ka-fai). To rescue her career, she turns to Aunt Mei (Bai Ling), whose famous dumplings are known for their rejuvenating abilities, for help. However, the horrifying contents and amazing effectiveness of Mei’s dumplings drive Mrs. Li to take extreme measures for the sake of eternal youth. Originally made as a part of the Peter Chan-produced omnibus *Three... Extremes* (2005) – which also features a short by *Thirst* director Park Chan-wook – this slow-burn adaptation of the novella by *Rouge* and *Farewell My Concubine* author Lillian Lee (who also wrote the script) is a chilling body horror film on human vanity about youth and beauty. For her creepy turn as Mei, Bai Ling won Best Supporting Actress at both the Golden Horse Awards and the Hong Kong Film Awards.

**Thirst** 17/7/2022 (Sun) 2:30pm | Louis Koo Cinema, Hong Kong Arts Centre

Sang-hyun (Song Kang-ho) is a well-meaning Catholic priest who volunteers for a vaccine experiment in Africa. In the process, he receives a life-saving blood transfusion that also turns him into a vampire. As his thirst for blood grows, so too does his desire for Tae-ju (Kim Ok-bin), the abused wife of his childhood friend. Loosely based on *Thérèse Raquin* – Émile Zola’s novel about a doomed adulterous love affair – the deliciously macabre script by director Park Chan-wook and Chung Seo-kyung plays with traditional vampire film tropes for a provocative and darkly comical story of a repressed man’s carnal awakening and very bloody pursuit for eternal life. Winner of the Jury Prize at the 2009 Cannes Film Festival, Park’s thrilling take on the horror genre is also one of his sexiest films.

**Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan**

People say that the script is the beating heart of any film. In this rare meeting between two fiercely creative minds, Hong Kong’s premier indie filmmaker Fruit Chan and acclaimed screenwriter Chung Seo-kyung will share their unique insights into literary adaptations, what inspired them for their groundbreaking forays into the horror genre, and what their respective film industries can learn from each other.

Date & Time: 17/7/2022 (Sun) 5:15pm

Venue: Louis Koo Cinema, Hong Kong Arts Centre

Languages: Conducted in Korean and Cantonese with Cantonese and English interpretation

Moderator: Maggie Lee (Film Critic and Curator)

Guests: Chung Seo-kyung (Korean screenwriter, filmography includes *Lady Vengeance*, *Thirst*, *The Handmaiden*), Fruit Chan (Hong Kong director)

**Guests’ Bios**

**Chung Seo-kyung**

Chung Seo-kyung is regarded as one of the best film and television writers of Korea today. Her legendary and timeless works with Korean director, Park Chan-wook, have captivated audiences around the world. These films include *The Handmaiden* (2016), *Thirst* (2009), *I’m a Cyborg, But That’s OK* (2006) and *Lady Vengeance* (2005). She has been bestowed with screenwriting awards from the Chicago Film Critics Association Awards and the Sitges Film Festival, and has also been nominated for best screenwriting awards at the Asian Film Awards, Baek Sang Art Awards, San Francisco Film Critics Circle and several other awarding bodies. Her latest film collaboration with Park is *Decision to Leave*.

**Fruit Chan**

Fruit Chan entered the film industry in the 1980s and worked as an assistant director for several films. He is an all-round filmmaker – as a director, a screenwriter, producer and editor. In 1997, he directed the groundbreaking independent fiction feature, *Made in Hong Kong*, winning the Special Jury Prize at the Locarno Film Festival, and multiple Golden Horse Awards and Hong Kong Film Awards, bringing him international recognition and acclaim. He went on to direct the *Handover Trilogy* and the *Prostitution Trilogy*, which were screened at film festivals abroad and garnered many awards. His oeuvre includes commercial fare such as *Dumplings* (2004), *The Midnight After* (2014) and *Coffin Homes* (2021). He has also made a documentary, *My City* (2015), on the iconic Hong Kong writer, Xi Xi.