

# HAF Goes to Cannes

22 May  
2022

**HAF** Hong Kong  
Asia Film  
Financing  
Forum

  
**GOES TO CANNES**  
MARCHÉ DU FILM

# INTRODUCTION

To open the door to the international film community, the Hong Kong - Asia Film Financing Forum (HAF) is proud to collaborate with Marché du Film, Festival de Cannes to present the "HAF Goes to Cannes" program, and bring five projects from the Work-in-Progress program for presentation and pitching at Cannes Film Festival in May, including *A Room of His Own*, *Silent Ghosts*, *The Spark*, *The Sunny Side of the Street* and *The Vessel's Isle*. These projects are already in production and are looking for post-production funds, sales agents and/or film festival support.

# SCREENING INFO

**22 May (Sun)**

## Guests who attend the screening *in person*

**Time**  
2:15 -4:15 pm (Cannes' time)

**Venue**  
Palais K

## Guests who attend the screening *online*

**Time**  
2:15 -4:15 pm (Viewer's time-zone)

**Online platform**  
<https://marchedufilm.online/>

***A Room of His Own*** Israel / Italy

***Silent Ghosts*** Hong Kong

***The Spark*** India

***The Sunny Side of the Street*** Hong Kong

***The Vessel's Isle*** China



# A Room of His Own

Israel / Italy



**Drama | Digital Format | Hebrew | 80 mins**

## SYNOPSIS

Seventeen-year-old Uri screws up his first interview in the army. He tells his examiner the truth about his complicated home life, about not being able to be with a lot of people in the same room, and about only being able to pee when he's alone.

Uri has to deal with his family falling apart, the realisation that he has no place in his father's new life, and having no privacy at home after his mother moved into his room. Uri wants to break free from his parents' emotional and physical hold. He wants to make room for himself and have a room of his own.

At the same time, Uri likes the idea of having his mother beside him at night. He likes lying down in their shared bed, reading a book under the nightlight, with his eyes following the lines until they slowly shut.



**DIRECTOR**  
Matan YAIR

**PRODUCER**  
Maya FISCHER

**GOALS**

Sales agents

**FINANCING**

Total Budget: US\$1,016,344  
Secured Budget: US\$981,990

**DIRECTOR'S FILMOGRAPHY**

2019 *Unseen*  
2017 *Scaffolding*

**DIRECTOR'S STATEMENT**

The film deals with a time when my father was like a stranger living with us until he left without an explanation or a goodbye. The love for my father suddenly turned into other emotions. I felt angry and that I was in some way to blame. I identified with my mother's pain, but I also worried about how my father was managing. I wondered if he knew that his departure would be so painful.

During this time, my mom started sleeping in my room. Even after my father left, she remained there, and we lived like that for four years. When my mother was lying in my bed beside me, I felt damaged and ashamed of my family. I hated myself. I would look at the poster of Travis Bickle from *Taxi Driver*, then lifted my fist and quietly told Travis that one day we would show everyone what we're made of. I was searching for an escape from the physical and emotional presence of my parents in my life. This time is embedded in me, and I wish to depict it to keep my promise to Travis Bickle and to the boy I once was.



**Matan YAIR**

**DIRECTOR**

Matan Yair is a screenwriter, director, author and teacher. A graduate of the screenwriting programme at the Sam Spiegel Film School and the MFA directing programme at TAU, Yair directed award-winning film *Scaffolding* (2017) — winner of Best Film at Jerusalem Film Festival 2017 as well as an official selection of ACID Cannes and TIFF 2017 — and TV series *One on One* (2020). Yair recently finished shooting *A Room of His Own*, an Israeli-Italian co-production aiming for release in 2022.



**Maya FISCHER**

**PRODUCER**

After graduating with honours from TAU Tisch Film School, Fischer ran the international competition of Thessaloniki International Short Film Festival. In 2014, Fischer joined Green Productions as Associate Producer and Head of Development. Running the Film & TV department in its Israel office, she oversaw the productions of Orit Fouks Rotem's *Cinema Sabaya* (2021), Matan Yair's *Scaffolding* (2017) and *One on One* (2020), and Tom Shoval's *Shake Your Cares Away* (2021). Fischer is also an alumna of the Torino Film Lab's script editing programme and Berlinale Talent Campus. In 2018, she was selected for Screen's Future Leaders list.

**Green Productions**

**PRODUCTION COMPANY**

Based in Israel and Australia, Green Productions is a film production company dedicated to the creation of quality films by international writers and directors. Founded in 2009 by Gal Greenspan and Roi Kurland, the company has produced and distributed a diverse slate of critically acclaimed films, including *Scaffolding* (2017), *Menashe* (2017) and *Summer Vacation* (2013).

**CONTACT PERSON**

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**PRODUCTION COMPANY**

Green Productions

**ADDRESS**

Sirkim St. 13, Giv'atayim, Israel

Written / Directed by  
Yang Heng

HAF  
Hong Kong  
Asia Film  
Promoting  
Forum

Executive Producer  
Yang Cheng

Producer  
Yan Ni

Starring  
Mao Xuewen  
Zhang Haoran

Special Starring  
Wang Hongwei

Cast  
Liang Yu  
Li Hanwei  
Xue Yuchun  
Xiang Dajun

NO CIGARETTES PICTURES LIMITED  
ACTION 100 UNIVERSAL STUDIO PTE LTD  
KO Film, China

失语镇  
07  
Silent Ghosts



# Silent Ghosts

Hong Kong

Drama, Fantasy | Digital Format | Putonghua, Hunan Dialect | 142 mins

## SYNOPSIS

Lao Liu, a tourist from a foreign land, finds a mysterious woman in a deep pit in a dense forest. When the woman inexplicably disappears, Lao Liu follows her trail to the town of Silent Ghosts. He meets different men of different ages — each with their own secrets — who all claim to have met a mysterious woman. The identity of the woman is different for different people; she is a love affair, a memory, a wife and a lover. For Lao Liu, this shadowy mystery woman is like his own soul, tempting him to keep pursuing her.

This may be a spooky story, but it is also about the mind. Entering a small town by mistake and falling deep into it, not knowing how to return...isn't that what reality is like?

# 汉语镇 Silent Ghosts



**DIRECTOR**  
YANG Heng

**PRODUCER**  
YAN Ni

## GOALS

Funds, Sales agents, Pre-sales,  
Festival screening

## FINANCING

Total Budget: US\$352,897  
Secured Budget: US\$292,000

## DIRECTOR'S FILMOGRAPHY:

2017 *Ghosts in the Mountains*  
2014 *Lake August*  
2009 *Sun Spots*  
2006 *Betelnut*

## DIRECTOR'S STATEMENT

If my previous film, *Ghosts in the Mountains* (2017), is about the relationship between oneself and the other, then Lao Liu in *Silent Ghosts* is on an exploration of his own lost soul. The mysterious woman transforms into different identities and meets different men, revealing pasts and traumas that constitute different stages of a person's life, thus slowly revealing the history and myth of a space. The story is set over a single day. A day in a person's life can feel like a lifetime, but a person's lifetime can also seem like a short day.



## YANG Heng

## DIRECTOR

Yang was born in 1975 in Jishou, Hunan Province. He graduated from Beijing Film Academy in 2001, then made his film directorial debut in 2006 with *Betelnut*. In 2008, his screenplay for *Sun Spots* was selected for the Cinefondation programme of Cannes Film Festival. In 2014, his film *Lake August* (2014) was nominated for the FIPRESCI Award at the 38th Hong Kong International Film Festival. In 2017, his film *Ghosts in the Mountains* (2017) was selected for the Panorama section of the 67th Berlin International Film Festival.



## YAN Ni

## PRODUCER

Yan has a bachelor's degree in Film from Syracuse University and a Master of Fine Arts from the School of the Art Institute of Chicago. She founded No Chopsticks Pictures as a producer, and she has planned and produced projects such as *Silent Ghosts* and *Under the River*.

## No Chopsticks Pictures Limited

## PRODUCTION COMPANY

Based in Hong Kong, No Chopstick Pictures is composed of outstanding young creative talents with academic and practical backgrounds in film theory and production. Focusing on realistic themes and mainstream culture, the company strives to make the best possible use of resources to create entertaining, creative and experimental content that will bring about a broader and more diversified film and television space. In the future, No Chopsticks Pictures will adhere to the core concept of "exploring unique style of images", creating and promoting valuable film and television works while trying to explore new possibilities for the visual medium.

## CONTACT PERSON

YAN Ni

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## PRODUCTION COMPANY

No Chopsticks Pictures Limited

## ADDRESS

Room F, 27/F, North Ocean  
Centre, 338 Hennessy Road,  
Wanchai, Hong Kong



# The Spark

India



**Drama | Digital Format (Red 4K) | Hindi | 105 mins**

## SYNOPSIS

Kabir, a young filmmaker, enters the ancient Hindu city of Banaras with a camera and a troubled past. Kabir has a chronic habit of listening to the audio of a lynching video. This violent audio, echoing through the expanse of his loneliness, haunts him.

While Kabir captures the dead and the dying of the city on his camera, he encounters two unusual individuals: Durga, a young boy who cremates dead bodies, and Amma, who is waiting for her death in this sacred city to attain *moksha*, salvation from the cycle of life and death.

As Kabir's camera focuses on Durga, Amma, ants and the ancient city of Banaras in the foreground, hidden realities emerge in the background. Kabir is on a mission to create havoc in the city. A victim of violence, Kabir is burning with volcanic anger and hatred. His past haunts him, and a vulnerable present dreads him. Kabir is determined to take revenge for his past trauma, but a series of unexpected events challenges his conviction.

As Kabir and his mission stand at a crossroads, is it too late to make a u-turn?



**DIRECTOR**  
Rajesh S. JALA

**PRODUCER**  
Rajesh S. JALA  
Prayas DEEPTI

**DIRECTOR'S STATEMENT**

Kabir, the protagonist of *The Spark*, is a victim of violence. This film attempts to understand how vulnerability in victims of violence lures them to embrace violence. Kabir's encounters with Durga the cremator and Amma the liberation-seeker offer glimpses into the inner and outer chaos of these three enigmatic individuals.

Realistic sound and local ambience are inseparable parts of the story. The nuanced visual approach of the film weaves metaphoric layers to the narrative and enriches the storytelling. The imagery, the sound, the story, the spirit, the settings and the mood of the film present a disturbing, yet spiritual experience.

**GOALS**

Funds, Co-producers,  
Sales agents, Pre-sales,  
Festival screening

**FINANCING**

Total budget: US\$353,000  
Secured budget: US\$278,000

**DIRECTOR'S FILMOGRAPHY**

2008 *Children of The Pyre*  
2006 *Floating Lamp of The Shadow Valley*



**Rajesh S. JALA**

**DIRECTOR | PRODUCER**

Born in Kashmir, Jala was uprooted by militants in 1990 and lived in a refugee camp in Delhi for ten years. Over his 20-year career as a documentary filmmaker, Jala's films have been selected by many film festivals and events, including Rotterdam, Busan, IDFA, Leipzig and the New India series at New York City's MOMA. They have also received awards at Montreal Film Festival, Sao Paulo Film Festival, Mumbai International Film Festival, among others. *The Spark* received the Incredible India Development prize at Film Bazaar 2013. Jala is also a Berlinale Talent Campus alumnus.



**Prayas DEEPTI**

**PRODUCER**

Prayas Deepti is a producer based in Amritsar. He worked as associate producer on short films *Sadhu in Bombay* (2015) and *BUDDHA.mov* (2017), which premiered at Ann Arbor Film Festival and Tallinn Black Nights Film Festival, respectively.

**The Elements**

**PRODUCTION COMPANY**

A film and television production house based in Delhi headed by Rajesh S. Jala. It has produced documentaries, short films and television series. Its film *Children of The Pyre* (2008) was acquired by Fortissimo Films.

**Inquilab Studio**

Based in Punjab, Inquilab Studio has produced socially relevant documentaries on drug addiction. It is presently completing a documentary on the farmers protests in India.

**CONTACT PERSON**

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**PRODUCTION COMPANY**

The Elements

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D-103, Dr. Ambedkar Colony,  
Chhatarpur, New Delhi, India



# 白日青春

The Sunny Side of the Street



# The Sunny Side of the Street

Hong Kong

Drama | Digital Format | Cantonese, Urdu | 105 mins

## SYNOPSIS

There are thousands of asylum seekers in Hong Kong who have waited over ten years to obtain refugee status.

Hassan is an ethnic Pakistani kid who was born and raised in Hong Kong, but he knows that his future doesn't belong here. His only dream is to move to Canada, but that dream is shattered when his father is accidentally killed in a car crash. Yat, the taxi driver who was involved in the accident, was a refugee who smuggled from Mainland China to Hong Kong during the 1970's.

After losing the guidance of his father, Hassan joins a gang formed by refugees. When he gets into trouble during a crackdown by the police, Yat helps Hassan to escape arrest and even promises to help him flee to Taiwan. Ironically, the policeman pursuing them is Hong, Yat's estranged son.

During the escape, Yat and Hassan build a special relationship. After fleeing from Hong's pursuit, Hassan starts to build trust in Yat as a father figure. However, when he discovers that Yat is the man who killed his father, Hassan wonders if he should continue this journey with Yat.



**DIRECTOR**  
LAU Kok Rui

**PRODUCER**  
Vinod SEKHAR  
Winnie TSANG  
Soi CHEANG  
Peter YAM

**GOALS**

Funds, Sales Agents,  
Festival Screening

**FINANCING**

Total budget: US\$1,068,712  
Secured budget: US\$1,000,354

**DIRECTOR'S FILMOGRAPHY**

First Feature Director

**DIRECTOR'S STATEMENT**

I am a fourth-generation Chinese-Malaysian who came to Hong Kong after secondary school. Unable to speak Cantonese early on in my pursuit of a filmmaking career, I struggled to integrate into Hong Kong lifestyle and values despite being an ethnic Chinese. Because of this, I could see that the experiences of Hong Kong's Pakistani diaspora echo my own struggles. The choices they have to make every day haunt me, and that is reflected in my script. I want to make a film about a refugee and a Hong Kong local in which the refugee ultimately does make his choice.

I didn't get a chance to learn how to be a man from my father; he was a truck driver, and the only thing he taught me before I left was driving. I wasn't that close to him, but I wish he taught me how to shave or date a girl.

*The Sunny Side of the Street* is a story of a child who longs for fatherly love and a father who struggles to get close to his son. These two characters portray my immigration experience, and I see this film as a dialogue between my father and I.



**LAU Kok Rui**

**DIRECTOR**

Hong Kong-based Malaysian writer-director. His short films — *Let's Get Lost* (2017), *Have A Nice Day* (2018), *How High The Moon* (2019) and *Rootless in the City* (2019)— have been screened at various film festivals, including Asian American International Film Festival and Taipei Golden Horse Film Festival. He also directed TV drama *Till Death Do Us Part* (2019) for ViuTV and documentary *The Sea Gypsies* (2019) for RTHK. His debut feature, *The Sunny Side of the Street*, won the Script Service Award at HAF Film Lab 2019.



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**Vinod SEKHAR**<sup>1</sup>

Founder of PETRA Films.

**Winnie TSANG**<sup>2</sup>

Founder of Hong Kong distribution and production company Golden Scene and veteran distributor.

**Soi CHEANG**<sup>3</sup>

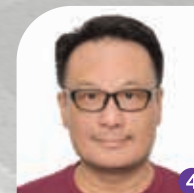
Renowned director and producer of more than 20 films.

**Peter YAM**<sup>4</sup>

Member of the Academy of Motion Picture Arts and Sciences.



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**70 Plus Production Company Limited**

**PRODUCTION COMPANY**

Based in Hong Kong, 70 Plus produces various types of feature films, including fictional narratives, documentaries and literary adaptations. It strives to cooperate with creators around the world on a variety of projects in hopes of bringing a fresh approach to Hong Kong cinema and creating content that resonate with audiences.

**CONTACT PERSON**

Peter YAM

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**PRODUCTION COMPANY**

70 Plus Production  
Company Limited

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Kowloon, Hong Kong

A film by  
**Wang Di**

# 不惑岛

The Vessel's Isle

special starring

**Han Sanming**

guest starring

**Ji Yunxiao Li Lixian**

starring

**Ye Zhaoyue Zhu Congran**



production company

**TWELVE OAKS FILMART**



19



HAINAN FILM AND TELEVISION ADMINISTRATION

producer

**Xu Ruijing**



## The Vessel's Isle

China

**Drama, Romance | Digital Format | Putonghua, Yunnan Dialect | 171 mins**

### SYNOPSIS

At an unknown time, several strangers meet in the town of Qinghongli. A boy from the city in search of something he lost coincidentally meets a mysterious girl holding a camera and falls into a short, murky dream. The young people in the town possess illusions and impulses towards love. The hotel owner occasionally immerses himself in his neon world. The mute drunken man observes this place with wandering eyes. Missing notices that have been torn apart by wind can be seen everywhere. A local old lady is still sitting on a bench, listening to whistles that linger in the jungle. A child from an unknown family is lost again. Carrying paste and paper, he walks through night and dawn.



**DIRECTOR**  
WANG Di

**PRODUCER**  
XU Ruijing

**GOALS**

Funds, Co-producers,  
Sales agents, Pre-sales,  
Festival screening

**FINANCING**

Total budget: US\$394,176  
Secured budget: US\$156,986

**DIRECTOR'S FILMOGRAPHY**

First Feature Director

**DIRECTOR'S STATEMENT**

This film is a semi-autobiographical film that expresses the truth of the cycle of life, as well as the imagination of parallel time and space. In the process of meeting the unknown in an unknown time, the simplicity of emotions still exists within the intricacies of time and space. The duality in the roots of all things has the texture of dream-like substance, creating a vague but close connection between people. The visual aesthetic structure and story of the film are all derived from a pure form of self-expression. When life is metaphorised as a joke, dreams should not be separated from reality. Waiting and searching aimlessly make the result no longer important; the part that does not need words will exist forever. The time spent on waiting is always an artistic sacrifice.



**WANG Di**

**DIRECTOR**

An ethnic Tujia born in Enshi, Hubei Province in 1997, Wang is a director, actor and independent photographer. He graduated from the Yunnan Academy of Arts, majoring in drama, film and television directing. He began making short films in university, working in a wide range of formats that include dramatic narrative, experimental, documentary and stop-motion animation.



**XU Ruijing**

**PRODUCER**

An ethnic Yi born in Yunnan, China in July 1989, Xu graduated from CUNY Baruch College, majoring in finance. In school, she organised multiple international cultural exchange activities. After graduation, she worked in the finance sector for two years before returning to China to establish Twelve Oaks Film Art.

**Twelve Oaks Film Art (Shenzhen) Co., Ltd. PRODUCTION COMPANY**

Twelve Oaks is a production company specialising in investment for art films and independent documentaries. Its subsidiary, Twelve Oaks Arts Center, works in short film exhibitions, art exhibitions and art promotion. Since its establishment, the company has supported a number of works by young directors, including documentary short *Southern Wind* (2020), which screened in competition at the 5th New Era Film Festival and the 12th DMZ International Documentary Film Festival. It was also an official selection of Montreal Independent Film Festival 2021.

**CONTACT PERSON**

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**PRODUCTION COMPANY**

Twelve Oaks Film Art  
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# HONG KONG - ASIA FILM FINANCING FORUM (HAF)



Widely recognised as one Asia's most important film financing platforms, HAF brings primarily Asian filmmakers with upcoming projects to Hong Kong for co-production ventures with more than 1,000 top film financiers, producers, distributors, buyers and festival programmers from over 35 countries. In 2017, HAF launched the Work-in-Progress (WIP) initiative, designed for film projects in the later stages of production; and then the Film Lab in 2018, to provide training for young Chinese-speaking filmmakers.

A foreign sales service, HKIFF Collection, was also set up in 2018. Recent additions include Ishii Yuya's *All The Things We Never Said* (Busan IFF 2020), Tan Chui Mui's *Barbarian Invasion* (Jury Grand Prix, Shanghai IFF 2021) and Brillante Mendoza's upcoming *Feast*.

For more details, please contact Pearl Chan (chan@goodmovemedia.com) or Stephanie Lee (stephanie\_lee@hkiff.org.hk), and visit HKIFF Industry website at [industry.hkiff.org.hk](http://industry.hkiff.org.hk).

## PAST PARTICIPATED FILMMAKERS

### CHINA

JIANG Wen, JIA Zhangke,  
GU Changwei, ZHANG Yua,  
ZHANG Yang, NING Hao, LI Hongqi,  
LOU Ye, LI Ruijun, YANG Heng,  
HUANG Ji, Pema Tseden,  
SONG Taijia

### HONG KONG

Peter CHAN, Stanley KWAN,  
Ann HUI, Fruit CHAN, Teddy CHEN,  
Mabel CHEUNG, PANG Ho-cheung,  
Philip YUNG, Derek TSANG

### TAIWAN

TSAI Ming-Liang, WEI Te-Sheng,  
Leon TAI, CHANG Tso-Chi,  
CHANG Jung-Chi, CHUNG Mong-Hong,  
Arvin CHEN

### JAPAN

KORE-EDA Hirokazu,  
KUROSAWA Kiyoshi, IWAI Shunji,  
MIIKE Takashi, YUKISADA Isao,  
NAKATA Hideo, SABU, KAWASE Naomi,  
SUGAWARA Hiroshi, NAKANO Ryota

### SOUTH KOREA

PARK Chan-wook, BONG Joon-ho,  
PARK Kwang-soo, HUR Jin-ho,  
KIM Jee-woon, NA Hong-jin, E J-yong,  
IM Sang-soo

### THAILAND

Yongyoot THONGKONGTOON,  
Nonzee NIMIBUTR, Pen-Ek RATANARUANG,  
Apichatpong WEERASETHAKUL,  
Ekachai UEKRONGTHAM,  
Lee CHATAMETIKOOL

### THE PHILIPPINES, MALAYSIA & SINGAPORE

Brillante MENDOZA, HO Yuhang,  
Chris CHONG Chan Fui, TAN Chui Mui,  
Kelvin TONG

### VIETNAM, IRAN, INDONESIA & INDIA

PHAN Dang Di, BUI THAC Chuyen,  
Ida PANAHANDEH, Sidharth SRINIVASAN,  
Santosh SIVAN

# 2022 – 2023 IMPORTANT DATES

2022

2023

HAF Film Lab  
Project  
Submission

HAF  
Goes to  
Cannes

The 5th  
edition of  
HAF Film Lab

Open for submissions of  
In-development Projects (IDP)

Open for submissions  
of **Work-in-Progress  
Projects (WIP)**

**WIP**  
Selection  
Announcement

**IDP** Selection  
Announcement

Guest Registration

13-15 Mar 2023  
**The 21st HAF**

Year-round HKIFF Collection

APR    MAY    JUN    JUL    AUG    SEP    OCT    NOV    DEC    JAN    FEB    MAR

# RECENT SUCCESS

## WIP 2021

### Saving One Who Was Dead

Václav KADRŇKA

The Czech Republic, The Slovak Republic



- Crystal Globe Competition, Karlovy Vary International Film Festival 2021

## WIP 2021

### To Love Again

GAO Linyang

China



- Special Jury Award and FIPRESCI Award, International Film Festival Rotterdam 2022

## WIP 2021

### Scala

Ananta THITANAT

Thailand



- Berlin International Film Festival Forum 2022

## WIP 2021

### Zalava

Arsalan AMIRI

Iran



- FIPRESCI Award, Best Film from Orizzonti and Parallel Sections; Grand Prize of Venice International Film Critics' Week, Venice Film Festival 2021
- Toronto International Film Festival 2021

## WIP 2020

### Children of the Mist

HA LE Diem

Vietnam



- Best Directing Award in the International Competition, Best First Feature Special Mention, International Documentary Film Festival Amsterdam 2021

## WIP 2020

### A New Old Play

QIU Jiongjiong

Hong Kong, France



- Special Jury Prize, Locarno Film Festival 2021
- A Window on Asian Cinema, Busan International Film Festival 2021
- Singapore International Film Festival 2021
- Golden Apricot International Film Festival, International Full Length Competition, Yerevan, Armenia - Special Mention of International Full Length Competition 2021
- Young Jury Award, Festival des 3 Continents 2021

## WIP 2020

### Drifting

Jun LI

Hong Kong



- Best Adapted Screenplay and 12 nominations at Taipei Golden Horse Awards 2021
- Big Screen Competition, International Film Festival Rotterdam 2021
- Hong Kong International Film Festival 2021
- Grand Jury Prize and Audience Award, FIRST International Film Festival 2021

## WIP 2020

### White Building

Kavich NEANG

Cambodia, France, China, Qatar



- The Cambodia's entry for Best International Feature Film, Academy Awards 2022
- Best Actor, Orizzonti section, Venice Film Festival 2021
- BFI London Film Festival 2021
- A Window on Asian Cinema, Busan International Film Festival 2021
- Taipei Golden Horse Film Festival 2021