

# HAF GOES TO CANNES

21 May 2023



WFP

HK 電影業 辦公室  
INDUSTRY

HAF

  
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 *Brief History of a Family*, *Fly Me to the Moon*, *Hani*, *Salli* and *Who Were We?*. These projects are already in production and are looking for post-production funds, sales agents or film festival support.

# SCREENING INFO

## ONSITE SCREENING

### Date

21 May (Sun)

### Time

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

### Venue

Palais K

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## ONLINE CATCH-UP SCREENING

### Date

22 May (Mon)

### Time

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

### Online platform

<https://marchedufilm.online/>

**Brief History of a Family** China

**Fly Me to the Moon** Hong Kong

**Hani** Canada

**Salli** Taiwan, France

**Who Were We?** Japan



# Brief History of a Family



**China**  
Drama, Suspense | Putonghua | 99 mins

## SYNOPSIS

An incident on the playground brings together two high school boys who are from worlds apart: the outgoing and candid Wei, and the quiet, yet observant Shuo. As their friendship evolves, Wei introduces Shuo to his father, a cell biologist, and his mother, a former flight attendant. Recognizing Shuo comes from a broken home, the Wei's family welcomes this enigmatically charming and underprivileged kid into their lives.

Gradually integrating himself into the Wei's lives, Shuo discovers that the family's middle-class existence is clouded by unspoken secrets, unmet expectations, and untended emotions. An incident further complicates their lives in unexpected ways, putting past wounds and present anxieties under the microscope.



**DIRECTOR**  
Lin Jianjie

**PRODUCER**  
Lou Ying  
Wang Yiwen  
Zheng Yue

**WIP GOALS**  
Funds, Sales agents, Pre-sales

**TOTAL BUDGET**  
US\$1,676,005

**SECURED BUDGET**  
US\$1,117,319

**DIRECTOR'S  
FILMOGRAPHY**  
First Feature Director

## DIRECTOR'S STATEMENT

I studied biology in college and have always been fascinated by the idea that the micro world often holds a mirror to the macro world. In this film, I examine a family both as a living cell going through changes on multiple levels, and as a cell of our evolving society which inevitably shapes the psyche and sentiments of its people.

When the seemingly harmonious middle-class existence of the Wei's family, to be disrupted by the Wei's mysterious friend Shuo, they see a chance to establish new homeostasis. While doing so, the undercurrent of their relationship surfaces, collective and individual needs clash, and the boundaries of physical space and emotions are blurred.



## Lin Jianjie

## DIRECTOR

After obtaining a Bachelor's degree in Bioinformatics, Lin's passion to decipher human existence led him to filmmaking. He received his MFA degree from NYU Tisch School of the Arts.

His short films: *A Visit* (2015), a satire about corruption and vanity; and *Gu* (2017), about a family's last reunion at court; were screened at many international film festivals. His latest short film *Hippopotami* (in post-production) examines the harshness and absurdity of life through the eyes of a little girl.

He is an alumnus of TorinoFilmLab and Talents Tokyo. *Brief History of a Family* is his debut feature film.



## Lou Ying

## PRODUCER

Graduated from the Columbia University, Lou returned to Mainland China in 2015 to serve as special assistant to the CEO of iQIYI. She is currently an independent producer working with filmmakers such as Lin Jianjie and Anthony Chen.



## Wang Yiwen

Wang was actively involved in the development and production of *Crosscurrent* (2016) and *UFO in Her Eyes* (2011). Her producing work includes *Brief History of a Family*.



## Zheng Yue

Zheng was the general manager of KerSound Studios and executive producer of D'ELE MOTION. With experience in films, commercials, TV and web series, Zheng now works as a film producer.

## First Light Films

## PRODUCTION COMPANY

First Light Films (*Zhou Ran Po Xiao*) was founded with the goal of producing artistically daring and commercially viable auteur-driven films for global audiences. By nurturing close relationships with emerging directors with strong visions, they seek to create stories and characters that reflecting and transcending time and culture.

**CONTACT PERSON**  
Lou Ying

**EMAIL**  
louying@gmail.com

**PRODUCTION COMPANY**  
First Light Films

但愿人長久

監製  
PRODUCER  
關錦鵬  
STANLEY KWAN

編劇、導演  
SCREENPLAY & DIRECTED BY

祝紫嫣  
SASHA CHUK



## Fly Me to the Moon

Hong Kong  
Drama | Cantonese, Mandarin,  
Hunan Dialect, Japanese | 120 mins

### SYNOPSIS

Perhaps we form our likings later in life, whereas our childhood memories shape what makes us feel at home.

Yuan moves to Hong Kong with her mother from Hunan at the age of eight to reunite with her father. Everything in the city is dazzling and new to her. However, the family faces poverty and language barriers. Worse yet, her father, who is a drug addict, is temperamental and is often sent to prison, causing him to disappear from the family for long periods of time. This certainly is not the dream home Yuan has been looking forward to. All she wants is her younger sister to be reunited with them as soon as possible.

Out of fear, the sisters try to please their father in their early years, but as soon as they reach adolescence, they start to resist and escape from him. However, even after they grow up and move away from him, Yuan realises that all the people she loves and treasures turn out to resemble her father in her childhood memories.



**DIRECTOR**  
Sasha Chuk

**PRODUCER**  
Stanley Kwan  
Jun Li

**WIP GOALS**  
Sales agents, Pre-sales,  
Festival Screening

**TOTAL BUDGET**  
US\$706,837

**SECURED BUDGET**  
US\$641,025

**DIRECTOR'S  
FILMOGRAPHY**  
First Feature Director

### DIRECTOR'S STATEMENT

One day when I was early for a movie, I went to the fast-food joint next to the cinema. Suddenly, it triggered a childhood memory.

When my father brought me to watch *Crouching Tiger, Hidden Dragon*, we dined in the same fast-food restaurant. We used to go to another eatery at Kowloon Park after he gave me swimming lessons. He was young then, and I looked up to him.

I miss the time when I had yet to understand the feeling of sadness. An idyllic period existed, however briefly. This film is for all the people who once hated their parents, but eventually have come to understand the complexities of life and the struggles of being parents.



### Sasha Chuk

### DIRECTOR

Sasha Chuk majored in Chinese literature and sociology at the Faculty of Arts, the University of Hong Kong. In 2020, she won the First Feature Film Initiative by Create Hong Kong with the screenplay *Fly Me to the Moon*, an adaptation of her novel. This is her feature directorial debut.



### Stanley Kwan

### PRODUCER

Stanley Kwan is a Hong Kong film director and producer. His best-known works include *Rouge* (1987), *Center Stage* (1991), *Lan Yu* (2001) and *Everlasting Regret* (2005). He has won Best Director at the Hong Kong Film Awards for *Rouge* and Best Director at the Golden Horse Awards for *Lan Yu*. For *Center Stage*, he won Best Director at the Chicago International Film Festival, while actress Maggie Cheung won the Silver Bear for Best Actress at the Berlin International Film Festival.



### Jun Li

Hong Kong-based director, screenwriter and producer. Li has written and directed feature *Tracey* (2018) and *Drifting* (2021), which were selected at the Tokyo International Film Festival and the International Film Festival Rotterdam. For the latter, he won Best Adapted Screenplay at the 58th Golden Horse Awards and was nominated for Best Director and Best Narrative Feature. He started producing with Sasha Chuk's short *Plain Sailing* (2021), which was selected by Kaohsiung Short Film Fund in Taiwan.

### The Flow of Words Limited

### PRODUCTION COMPANY

The Flow of Words Limited is a Hong Kong production company formed by Stanley Kwan and Sasha Chuk in 2020. *Fly Me to the Moon* is its first film production.

### CONTACT PERSON

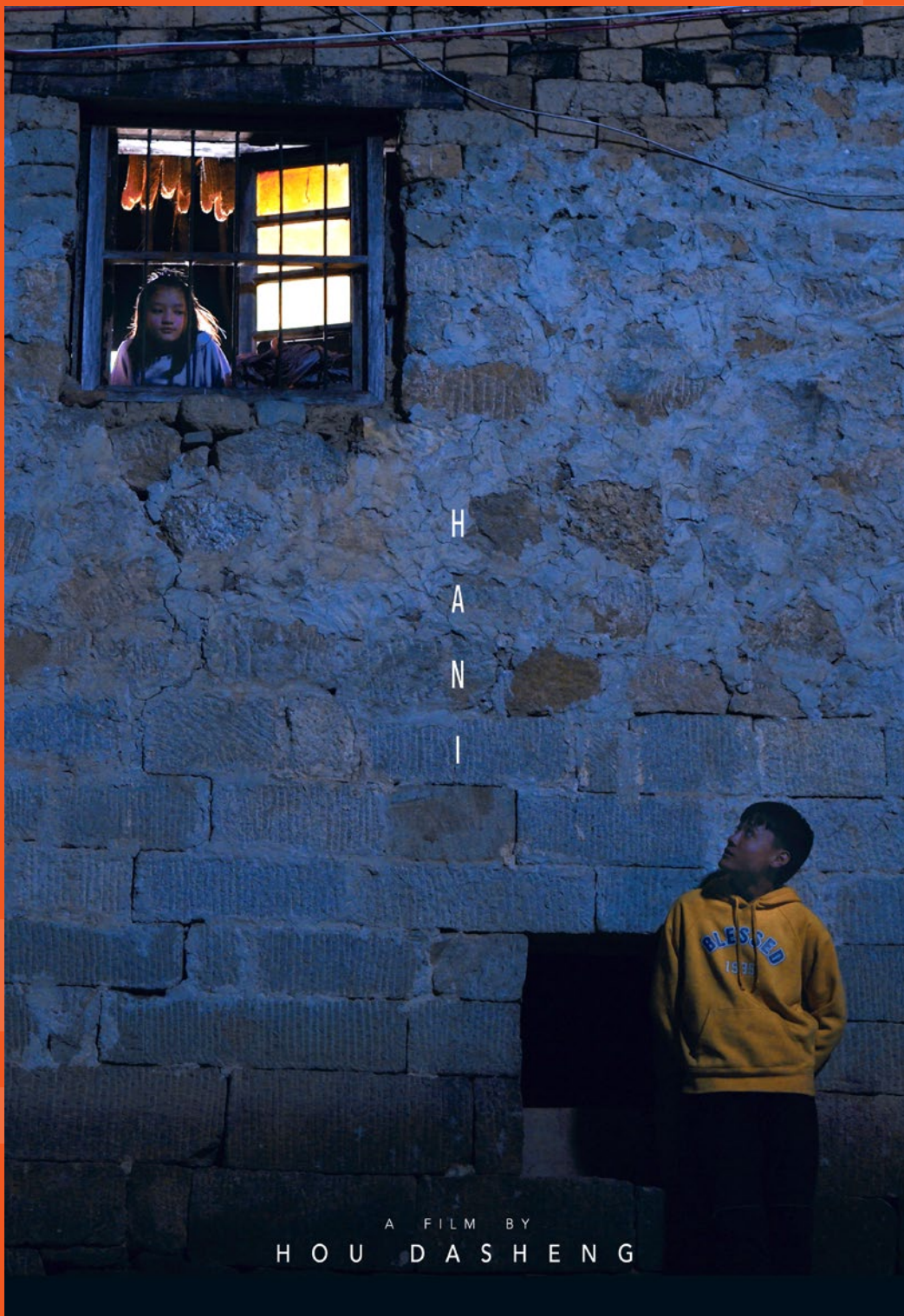
Jun Li

### EMAIL

goodsinpro@gmail.com

### PRODUCTION COMPANY

The Flow of Words Limited



H  
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A FILM BY  
H O U D A S H E N G



Hani

**Canada**  
Drama | Putonghua, Hani Language | 90 mins

**SYNOPSIS**

Deep in the quiet Ailao Mountains, the fire pits that have burned for thousands of years are about to be extinguished. At this moment, 14-year-old Hani and 12-year-old Pushkar face hurdles to their marriage plans. Hani asks his idle brother-in-law about how he can get the dowry money for his impending wedding. At the encouragement of his brother-in-law, Hani steals the silver buckle of Pushkar's grandmother to exchange for money. Meanwhile, Ms. Tian, a poverty relief cadre who came to this place to carry on an affair with her professor, becomes a glimmer of hope to Pushkar. Pushkar plans to use Ms. Tian's sympathy to get relief money for the dowry. After getting the money for the silver buckle, Hani achieves a sense of false satisfaction. However, when Pushkar's grandmother faints from the robbery, Hani realises that he will lose Pushkar forever this way. He decides to turn himself in, but under the influence of drugs, he joins his brother-in-law's plan to rape Ms. Tian. This "orgy" of the village boys destroys Hani and Pushkar's love for good.



#### DIRECTOR

Hou Dasheng

#### PRODUCER

Wang Hongwei

#### WIP GOALS

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

#### TOTAL BUDGET

US\$103,104

#### SECURED BUDGET

US\$41,356

#### DIRECTOR'S FILMOGRAPHY

First Feature Director

### DIRECTOR'S STATEMENT

When I came Ailao Mountains with my grandmother for ethnographic fieldwork, I never thought I would return from the deep mountains with a film. According to anthropologist Fei Xiaotong, the modernisation process creates a dilemma of choosing between protecting the people or the culture of ethnic areas. I went deep into the mountain with so-called neutrality and tried to get an answer of my own. It was not until I met Hani in a village called Love that I was shaken by his very concrete despair. His very bold vitality was eye-opening for an introverted bookworm like me. The thousand-year-old fire symbolising the small community goes out, and every effort Hani made for his love with Pushkar turns out to be in vain. Love and tradition are like two giant icebergs, colliding against Hani and Pushkar, who are merely like specks of dust in comparison. This is enough to destroy them. As for me, I could not do a thing to help them.

#### Hou Dasheng



Hou is a writer and director. He graduated from the 16th class of Li Xianting Film Academy. His script *Want A Boat* was selected for FIRST Financing Forum 2020. *To Have and Have Not* was selected for FIRST Fantastic Film Festival Chengdu and FIRST Financing Forum 2022. He is currently studying Ethnology at Qinghai Minzu University.

#### DIRECTOR

#### Wang Hongwei



Wang is an actor and producer. He played the main role in many films by Jia Zhangke, including *Xiao Wu* (1997), *The World* (2004), *Still Life* (2004) and *A Touch of Sin* (2013). Long active in China's independent cinema scene, Wang helped to promote the Chinese Independent Film Festival and established Li Xianting Film Academy.

#### PRODUCER

#### Jiagu Culture Communication Co., Ltd.

#### PRODUCTION COMPANY

Jiagu Culture Communication Co., Ltd. was founded in Hong Kong in 2011 by Wang Hongwei. Its main businesses are development, production and promotion of art films and documentaries. Its works include feature films *Passing Clouds and Rain* (2016) and *Mom and Seven Days* (2019), as well as documentaries *The First Solitude* (2017), *Songmani* (2019) and *Fortunately Pregnant* (2020).

#### CONTACT PERSON

Wang Hongwei / Li Zhaoyu

#### EMAIL

whw7009@126.com / lzy990@gmail.com

#### PRODUCTION COMPANY

Jiagu Culture Communication Co., Ltd.





# Salli

莎莉

練建宏 作品  
A Film by Lien Chien Hung



Salli

**Taiwan, France**  
Comedy, Drama | Mandarin, Taiwanese,  
English, French | 110 mins

## SYNOPSIS

In a peaceful rural town in Taiwan, the online romance between chicken farmer Hui-Chun and a foreign man fuels sizzling gossip. Hui-Chun is 38, but still lives with her brother and teenage niece Xin-Ru. She has been single for a long time and is not very good at interacting with other people. One day, Xin-Ru downloads an online dating app on Hui-Chun's mobile phone.

Unexpectedly, Hui-Chun, who doesn't speak English, develops a romantic relationship through the app with a French man who calls himself "Martin". In the online world, she is "Salli". The villagers laugh at Hui-Chun and tell her that it is a romance scam, but she refuses to believe them. She's convinced it's true love, until one day, Martin suddenly can't be reached.

To prove Martin's existence, Hui-Chun, who has never been abroad, decides to leave for Paris to find him...



**DIRECTOR**  
Lien Chien-Hung

**PRODUCER**  
Lee Lieh  
Dennis Wu  
Amanda Man-Yin Reinert  
Uilin Ong

**WIP GOALS**  
Funds, Sales agents, Pre-sales,  
Festival Screening

**TOTAL BUDGET**  
US\$1,279,078

**SECURED BUDGET**  
US\$1,151,170

**DIRECTOR'S  
FILMOGRAPHY**  
First Feature Director

### DIRECTOR'S STATEMENT

*Salli* is a film about a woman's bittersweet search for love and herself. The protagonist, Hui-Chun (or Salli) feels bound by societal expectations, a common trait among Taiwanese women.

In *Salli*, the unexpected online romance with a foreigner awakens Hui-Chun's innermost desires and propels her adventure between the virtual world and the real world. What Hui-Chun is trying to find is not just romantic love, but who she is. I would like to make *Salli* with a humorous yet realistic approach to express that we can believe in ourselves and become who we love.



### Lien Chien-Hung

### DIRECTOR

Lien Chien-Hung is a Taipei-based writer-director, who was selected for Berlinale Talents in 2019. His TV movie *Their Heaven* (2017) was shortlisted for the Taiwan Golden Bell Awards, including Best Director. His short films include *It's Drizzling* (2014), *100th Birthday Wish* (2016), *Classroom* (2019) and *Old Zhang's Store* (2019). His works were selected for Busan Short Film Festival, Tokyo Short Film Festival, Hawaii Film Festival, among others. Most of his works express concern for society in a humorous way. His first feature film project *Salli* won the Grand Prize at the Golden Horse Film Project Promotion 2019.



### Lee Lieh<sup>1</sup>

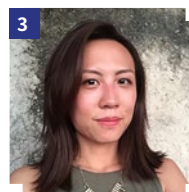
### PRODUCER

Senior executive producer. Lee's work includes *Detention* (2019), *Monga* (2010) and *Orz Boyz* (2008).



### Dennis Wu<sup>2</sup>

Chairman of Vieshow Cinemas and Bole Film. His credits include *The Post-Truth World* (2022), *Little Big Women* (2020) and *The Bold, the Corrupt, and the Beautiful* (2017).



### Amanda Man-Yin Reinert<sup>3</sup>

Amanda Man-Yin Reinert is an award-winning Taiwanese producer.



### Uilin Ong<sup>4</sup>

Uilin Ong is an award-winning Taiwanese producer. His works include *The Silent Forest* (2020).

### ENLA Media Limited

### PRODUCTION COMPANY

Established in 2020, ENLA Media produces high-quality films by inspiring Mandarin-speaking filmmakers with unique perspectives for Chinese and international audiences.

### The Graduate Co., Ltd.

Established in 2019, The Graduate's award-winning works include *The Silent Forest* (2020) which won two prizes at the Golden Horse Awards.

### Bole Film

Established in 2020, Bole Film focuses on the production, financing and distribution of Taiwanese films.

### CONTACT PERSON

Amanda Man-Yin Reinert

### EMAIL

amanda@enlamedia.com

### PRODUCTION COMPANY

ENLA Media Limited

# Who Were We?

わたくしどもは。

A film by TOMINA Tetsuya

Producer HATANAKA Mina

TETSUYA to MINA film

# Who Were We?

Japan

Drama | Japanese | 101 mins

## SYNOPSIS

The story is set in a gold-mining town on Sado Island, Japan. A woman wakes up with no memory of her past. She is rescued by an elderly female cleaner named Kii (which means the colour yellow). Kii takes her to a home that already houses two girls—Aka (red) and Kuro (black). Unable to remember her name, the woman is given the name Midori (green). Midori and Kii start working together as cleaners at the gold mine. There, Midori meets a man who works as the night guard. He says he has no name nor memory of his past. Midori names him Ao (blue).

The two people who have no memory of their respective pasts become attracted to each other. The world they inhabit feels somewhat different from the normal world. Eventually, the true identity of Midori and the people in her life are unveiled.

This film tells a story of life and death, dreams and reality, existence and its ambiguities. The lead characters are played by Japanese movie stars Komatsu Nana and Matsuda Ryuhei.



**DIRECTOR**  
Tomina Tetsuya

**PRODUCER**  
Hatanaka Mina

**WIP GOALS**  
Funds, Sales agents,  
Festival Screening

**TOTAL BUDGET**  
US\$442,500

**SECURED BUDGET**  
US\$292,536

**DIRECTOR'S  
FILMOGRAPHY**  
2018 *Blue Wind Blows*

## DIRECTOR'S STATEMENT

This story is set at a gold-mining town on Sado Island, Japan. The island went through a rapid economic boom after a large gold vein was discovered in the 17th century. After its closure, the mine was turned into a tourist site. When I visited the gold mine on the island for the first time, I was drawn to a graveyard named *Mushukunin-no-Haka*, which turned out to be built for drifters who were deprived of family registers for certain reasons. In the past, thousands of drifters were sent to the island from mainland Japan because of a manpower shortage, and they were made to work under extremely severe conditions. Most of them died within five years. The image of wandering spirits crossed my mind. Since then, I've had an urge to make a film about them, so that they would not be forgotten in the future.



## Tomina Tetsuya

Tomina Tetsuya was born in Hokkaido, Japan. His short *At the Last Stop Called Ghost Chimney* (2013) premiered at the Busan International Film Festival. In 2018, his first feature film *Blue Wind Blows* (2018) was competed in the Generation section of Berlin International Film Festival and was selected in the Berlinale Goes Kiez programme. His second feature project *Who Were We?* was selected by Biennale College Cinema, Hong Kong - Asia Film Financing Forum 2018 and Tokyo Gap-Financing Market 2022. The film is currently in post-production.

## DIRECTOR



## Hatanaka Mina

Hatanaka Mina started her career as a building designer at Kume Sekkei, a major architectural design firm in Japan. Later, she shifted to a variety of jobs: the planner and the publicist of legendary wrestling organisation UWF International; production manager for the closing ceremony performance of the 1998 Nagano Paralympics; and the agent of Japanese actor Matsuda Ryuhei. In 2013, she started TETSUYA to MINA film with director Tomina Tetsuya.

## PRODUCER

## TETSUYA to MINA film

## PRODUCTION COMPANY

TETSUYA to MINA film was founded in 2013 by the wife-and-husband team of producer Hatanaka Mina and director Tomina Tetsuya. Their first short film *At the Last Stop Called Ghost Chimney* (2013) premiered in Busan International Film Festival's Asian Short Film Competition section. Their first feature film *Blue Wind Blows* (2018) was competed in the Generation section of Berlin International Film Festival's Generation competition. Their second feature project *Who Were We?* was selected by Biennale College Cinema, Hong Kong - Asia Film Financing Forum and Tokyo Gap-Financing Market. The film is currently in post-production.

**CONTACT PERSON**  
Hatanaka Mina

**EMAIL**  
tetsuyatominafilm@gmail.com

**PRODUCTION COMPANY**  
TETSUYA to MINA film

# 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), most recently Mendoza's *Feast* and husband-and-wife team Huang Ji and Otsuka Ryuji's *Stonewalling* (Firebird Award, HKIFF 2023).

For more details, please contact Yiran Song ([cyiaranss88@gmail.com](mailto:cyiaranss88@gmail.com)) or ([collection@hkiff.org.hk](mailto:collection@hkiff.org.hk)), and visit Industry website at [industry.hkiff.org.hk](http://industry.hkiff.org.hk).

## PAST PARTICIPATED FILMMAKERS

### CHINA

Jiang Wen, Jia Zhangke, Gu Changwei, Zhang Yuan, Zhang Yang, Ning Hao, Li Hongqi, Lou Ye, Li Ruijun, Yang Heng, Huang Ji, Pema Tsedan, 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

# 2023 – 2024 IMPORTANT DATES

## 2023

MAY

May 2023  
**HAF  
Goes to Cannes**

JUN

May - June 2023  
**Film Lab  
Project Submission**

JUL

Year-round, HKIFF Collection

AUG

Aug 2023  
**The 6th Film Lab**

SEP

Aug - Oct 2023  
Open for submissions of  
**In-development Projects (IDP)  
for 22nd HAF**

OCT

NOV

Nov - Dec 2023  
Open for submissions of  
**Work-in-Progress Projects (WIP)  
for 22nd HAF**

DEC

## 2024

JAN

Jan 2024  
**IDP Selection  
Announcement**

**Guest Registration**

FEB

Feb 2024  
**WIP Selection  
Announcement**

MAR

18-20 Mar 2024  
**The 22nd HAF**

Year-round, HKIFF Collection

# RECENT SUCCESS

WIP2022

## The Sunny Side of the Street

Lau Kok Rui  
Hong Kong



- Best New Performer, Hong Kong Film Awards 2023
- Best Leading Actor, Best New Director and Best Original Screenplay, Taipei Golden Horse Awards 2022

WIP2022

## Little Blue

Lee Yi-Fang  
Taiwan



- International New Talent Competition, Taipei Film Awards 2022
- A Window on Asian Cinema, Busan International Film Festival 2022

WIP2021

## Forms of Forgetting

Burak Çevik  
Turkey | France



- Berlin International Film Festival Forum 2023
- Cinéma du Réel 2023
- Hong Kong International Film Festival 2023

WIP2021

## A Light Never Goes Out

Anastasia Tsang  
Hong Kong



- Asian Future, Tokyo International Film Festival 2022
- Best Leading Actress, Taipei Golden Horse Awards 2022

WIP2022

## The Cord of Life

Qiao Sixue  
China

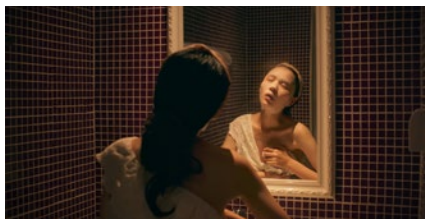


- Asian Future, Tokyo International Film Festival 2022

WIP2021

## Stonewalling

Huang Ji, Otsuka Ryuji  
Japan



- Best Film and Best Actress for the Young Cinema Competition (Chinese Language), Hong Kong IFF 2023
- Best Screenplay at World Film Festival of Bangkok 2022
- Toronto International Film Festival 2022
- New York Film Festival 2022
- Venice Days at Venice International Film Festival 2022

WIP2021

## Flotsam and Jetsam

Chang Tso-chi  
Taiwan



- Hong Kong International Film Festival 2023

WIP2020

## Winter Chants

Jessey Tsang  
Hong Kong



- Hong Kong International Film Festival 2023





