



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE 2024
HORS COMPÉTITION

Z I Y I Z H A N G

A PETER HO-SUN CHAN FILM

SHE'S GOT NO NAME



优酷

WIPICLURES 魏野制作

中国电影集团公司
CHINA FILM GROUP CO., LTD.



上海电影集团(上海)有限公司



18/21



FILM INFORMATION

ENGLISH TITLE	SHE'S GOT NO NAME
ORIGINAL TITLE	JIANG YUAN LONG
GENRE	Drama, Crime, Thriller
COUNTRY OF PRODUCTION	China
DIRECTOR	Peter Ho-Sun CHAN
SCREENPLAY	Ling SHI, Feng JIANG, Yang SHANG, Yiran PAN
CAST	ZHANG Ziyi, WANG Chuan-jun, Jackson YEE, ZHAO Li-ying, LEI Jia-yin, YANG Mi, Da Peng, LI Xian, FAN Wei, Ci Sha, ZHANG Zi-feng
PRODUCTION YEAR	2024
LANGUAGE	Mandarin Chinese
RUNNING TIME	Approx. 150 minutes
ASPECT RATIO	2.39:1
FORMAT	DCP, Dolby Atmos
PRODUCTION COMPANY	WE Pictures
WORLD SALES	WE Distribution, Fred Tsui



FILM SYNOPSIS

She's Got No Name is based on one of the most famous unsolved murder cases in China. Starting out in a bustling alleyway during the Japanese occupation of Shanghai in the 1940's, the film centres on a wife, Zhan-Zhou (ZHANG Ziyi), charged with the bloody dismemberment of her husband – a killing that seems impossible for her to have committed alone. The murder thrusts Zhan-Zhou into the spotlight and the court of public opinion, forcing her towards a fate intertwined with that of her own country.



DIRECTOR'S STATEMENT

I started the journey of developing this project eight years ago. Initially, I was intrigued by a murder mystery, but then I discovered that I was more captivated by how Zhan-Zhou's fate intertwined with the fate of her country, from Japanese-occupied Shanghai to Nationalist China, and finally to the birth of the People's Republic. Such narrative encompassed not only her fate but also that of multiple characters living through those tumultuous times. Each character is neither black nor white, neither entirely right nor wrong. Life is not that simple when the world around you is just as complex.

With that realization, it dawned on me to shift the main story to be about the tipping point of a marriage. In our understanding today, when a marriage falls apart, we simply file for divorce. But in this particular story, probably an anomaly even for her time, Zhang Ziyi's character would either be beaten to death or she would kill her husband and dismember him so she wouldn't have to see him in her next life. Despite her feudal beliefs, she is remarkably resilient, which adds layers of complexity and conflict to her character and subsequently raises numerous questions in my mind about who she really is.

It is perhaps the resilience, a recurring motif in my films, that attracted me to embark on this journey, this time embodied in the guise of a femme fatale.

Director Peter Ho-Sun CHAN



ABOUT THE DIRECTOR
PETER HO-SUN CHAN

Peter Ho-Sun CHAN broke out into international consciousness with 1997's bittersweet romance *Comrades, Almost a Love Story* starring Maggie Cheung and Leon Lai. Hailed repeatedly as one of the greatest Chinese-language films ever made, it set the tone for Chan's career as a director, producer and, through his production company WE Pictures, tireless advocate of the Chinese-language film industry. He has won Best Director awards in the Hong Kong Film Awards, the Golden Horse Award, and the China Golden Rooster Award - the first director ever to have won the three major awards for Chinese language films. His films now boast 233 awards from 400 nominations, while Time Magazine named *Comrades*, and his martial arts blockbuster *Wu Xia* as one of the top ten films of 1997 and 2012 respectively.

Chan is comfortable in all genres: his musical *Perhaps Love* closed the Venice Film Festival in 2006 and went on to represent Hong Kong, China at the 78th Academy Awards. (Meanwhile, his drama *Leap*, about the Chinese women's volleyball Olympic team, represented Mainland China in 2020.) His other films as a director include, *Alan and Eric Between*

Hello and Goodbye, He's a Woman She's a Man, The Warlords, American Dreams in China and Dearest.

Apart from his own creative work, Chan has been a lifelong advocate for the Chinese-language film industry, becoming one of the founding members of the United Filmmakers Organization (UFO) in the early 1990s, a co-founder of Applause Pictures, in 2000, and, in 2009, the force behind the groundbreaking WE Pictures, which supports, produces and distributes films from a range of Chinese artists. At Applause, he spearheaded a drive to make Pan-Asian films for the region's audiences, resulting in hits such as *Jan Dara* and *The Eye* series (including the US remake) and collaborations with directors such as Park Chan-wook and Takashi Miike.

She's Got No Name marks Chan's second time in official selection at Cannes after *Wu Xia*, a creative blend of martial arts action and detective thriller which premiered as the only Chinese-language film in the festival in 2011.

FILMOGRAPHY

AS DIRECTOR

- 1991 ALAN & ERIC: BETWEEN HELLO AND GOODBYE
- 1993 TOM, DICK & HAIRY (CO-DIRECTOR)
- 1994 HE AIN'T HEAVY, HE'S MY FATHER (CO-DIRECTOR)
HE'S A WOMAN, SHE'S A MAN
- 1996 WHO'S THE WOMAN, WHO'S THE MAN
THE AGE OF MIRACLES
- 1997 COMRADES, ALMOST A LOVE STORY
- 1999 THE LOVE LETTER
- 2002 THREE (SEGMENT "GOING HOME")
- 2003 PROJECT 1:99 (SEGMENT "MEMORY OF 2003'S SPRING") - SHORT LENGTH FEATURE
- 2005 PERHAPS LOVE
- 2007 THE WARLORDS
- 2011 WU XIA
- 2013 AMERICAN DREAMS IN CHINA
- 2014 DEAREST
- 2020 LEAP
- 2024 SHE'S GOT NO NAME

AS PRODUCER/EXECUTIVE PRODUCER

- 1986 HEROES SHED NO TEARS directed by John Woo
- 1989 NEWS ATTACK directed by Samson Chiu
- 1990 WHAMPOA BLUES directed by Blackie Ko
CURRY AND PEPPER directed by Blackie Ko
- 1992 THE DAYS OF BEING DUMB directed by Blackie Ko
- 1993 YESTERYOU, YESTERME, YESTERDAY directed by Samson Chiu
- 1994 TWENTY SOMETHING directed by Teddy Chan Tak-Sum
OVER THE RAINBOW, UNDER THE SKIRT directed by Joe Ma
- 1996 HAPPY HOUR directed by Benny Chan
- 2000 TWELVE NIGHTS directed by Aubrey Lam
- 2001 JAN DARA directed by Nonzee Nimibutr
ONE FINE SPRING DAY directed by Hur Jin-ho
- 2002 THE EYE directed by Pang brothers
THREE directed by Kim Jee-woon, Nonzee Nimibutr, Peter Ho-Sun Chan
GOLDEN CHICKEN directed by Samson Chiu
- 2003 GOLDEN CHICKEN 2 directed by Samson Chiu
- 2004 THE EYE 2 directed by Pang brothers
THREE...EXTREMES directed by Fruit Chan, Park Chan-wook, Takashi Miike
THE EYE 10 directed by Pang brothers
- 2006 MCDULL, THE ALUMNI directed by Samson Chiu
- 2007 PROTÉGÉ directed by Derek Yee
- 2009 BODYGUARDS AND ASSASSINS directed by Teddy Chan
- 2012 THE GUILLOTINÉS directed by Andrew Lau
- 2016 SOUL MATE directed by Derek Tsang
- 2017 THIS IS NOT WHAT I EXPECTED directed by Derek Hui
- 2018 LAST LETTER directed by Shunji Iwai
- 2019 BETTER DAYS directed by Derek Tsang
- 2020 COFFEE OR TEA? directed by Derek Hui
- 2023 TALE OF THE NIGHT directed by Ji Zhang



CAST & CHARACTERS

ZHANG ZIYI AS ZHAN-ZHOU

In a time when lower-class women remained nameless, Zhan-Zhou is known merely by a combination of the family names of her former master and her husband. Found with his dismembered remains, she initially confesses to his killing - only to later retract her statement. Faced with a high-profile trial and the prospect of execution, she discovers an unexpected desire to live.

ZHANG Ziyi made her cinematic debut in 2000 in Zhang Yi-mou's *The Road Home* which won the Silver Bear at the Berlin Film Festival. Later that same year, her performance in Ang Lee's Oscar-winning *Crouching Tiger, Hidden Dragon* brought her further acclaim.

She was named one of the World's 100 Most Influential People by Time Magazine in 2005. This same year, Steven Spielberg handpicked Ms. Zhang to star in 2005's *Memoirs Of A Geisha*, directed by Rob Marshall: her spellbinding performance resulted in Golden Globe, SAG, and BAFTA nominations for Best Actress. Her performance in Wong Kar-wai's martial arts extravaganza *The Grandmaster* (2013) would win her a record of twelve Best Actress Awards in China.

In 2006, at the age of 27, she was a member of the jury of the Festival's Main Competition, in 2009, she was a Cinefondation juror; and in 2013, she served on the jury for Un Certain Regard.

She was decorated in 2013 with Order of Arts and Letters Chevalier from France.

In 2019, Ms. Zhang held a masterclass, "Rendez-vous with..." in Cannes, making her the first Asian actress and the youngest female filmmaker to have been invited.

In 2021, Ms. Zhang's directorial debut, *Poem*, a short film in an anthology titled *My Country, My Parents*, was released in China to critical acclaim.

FILMOGRAPHY

THE ROAD HOME (1999)
CROUCHING TIGER HIDDEN DRAGON (2000)
RUSH HOUR 2 (2001)
ZU WARRIORS (2001)
MUSA (2001)
HERO (2002)
PURPLE BUTTERFLY (2003)
HOUSE OF FLYING DAGGERS (2004)
2046 (2004)
JASMINE WOMEN (2004)
PRINCESS RACCOON (2005)
MEMOIRS OF A GEISHA (2005)
THE BANQUET (2006)
FOREVER ENTHRALLED (2008)
HORSEMEN (2009)
SOPHIE'S REVENGE (2009)
THE FOUNDING OF A REPUBLIC (2009)
LOVE FOR LIFE (2011)
DANGEROUS LIAISONS (2012)
THE GRANDMASTER (2013)
MY LUCKY STAR (2013)
THE CROSSING: PART 1 (2014)
THE CROSSING: PART 2 (2015)
THE WASTED TIMES (2016)
FOREVER YOUNG (2018)
THE CLOVERFIELD PARADOX (2018)
GODZILLA: KING OF THE MONSTERS (2019)
THE CLIMBERS (2019)
MY COUNTRY, MY PARENTS (2021)
THE VOLUNTEERS: TO THE WAR (2023)

An aerial, high-angle shot of a city square at night, illuminated by streetlights and building lights. The square is filled with military trucks, some with soldiers on board, and several large piles of sandbags or supplies. The surrounding buildings are multi-story and appear to be in a state of disrepair, with some windows glowing. The overall atmosphere is one of a city under siege or in the midst of a conflict.

CAST & CHARACTERS WANG CHUAN-JUN AS 'BIG BEAR'

'Big Bear', Zhan-Zhou's husband, earned his nickname for his imposing stature. Once an appraiser of goods for a pawn shop, the swaggering Zhan fell on hard times with the city's descent into war, eventually seeking solace in Shanghai's gambling dens.

WANG Chuan-jun is known for his roles in films by Lou Ye and Cheng Er. In 2016, he starred in Cheng Er's *The Wasted Times* and Joan Chen's *English*. In 2018, he appeared in Lou Ye's *Saturday Fiction* and starred in the hit drama *Dying to Survive* which earned him numerous acting awards in China. In 2023, WANG once again collaborated with Cheng Er in *Hidden Blade* and drew acclaim for his performance in another box-office hit, *No More Bets*. His other notable acting credits include Chen Kai-ge's *The Volunteers: To The War* (2023) and Wen Mu-ye's *Nice View* (2022). His upcoming projects include Lou Ye's *Three Words*.

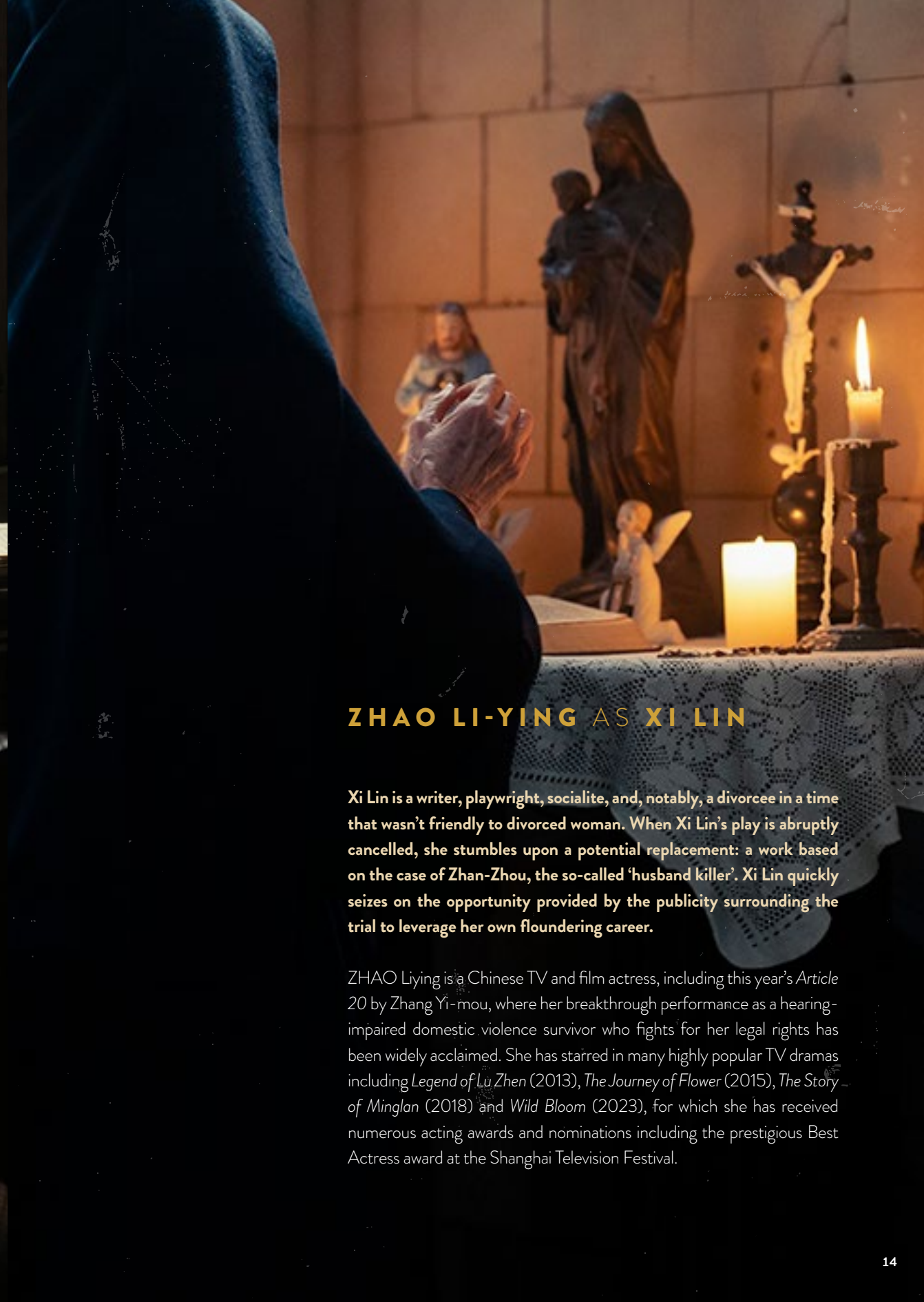


CAST & CHARACTERS

JACKSON YEE AS SONG

SONG is a blind fortune teller who lives downstairs from Zhan-Zhou and whose true identity and age remain an enigma. An embodiment of fate, **SONG** offers cryptic predictions to the film's characters—some live by them while others dismiss them.

Jackson YEE is widely recognised as one of the most promising young actors in China. He made his debut in 2019's Oscar-nominated film *Better Days* for which he was awarded Best New Actor at the Hong Kong Film Awards. The following year, his performance in *A Little Red Flower* resulted in a Best Actor nomination at the Golden Rooster Awards, a feat he repeated in 2022 with *Nice View*. In 2021, his film *The Battle at Lake Changjin*, co-directed by Chen Kai-ge, Dante Lam and Tsui Hark set new Chinese box office records. In 2023, Yee played the lead role in Zhang Yi-mou's *Full River Red*.



ZHAO LI-YING AS XI LIN

Xi Lin is a writer, playwright, socialite, and, notably, a divorcee in a time that wasn't friendly to divorced women. When Xi Lin's play is abruptly cancelled, she stumbles upon a potential replacement: a work based on the case of Zhan-Zhou, the so-called 'husband killer'. Xi Lin quickly seizes on the opportunity provided by the publicity surrounding the trial to leverage her own floundering career.

ZHAO Liying is a Chinese TV and film actress, including this year's *Article 20* by Zhang Yi-mou, where her breakthrough performance as a hearing-impaired domestic violence survivor who fights for her legal rights has been widely acclaimed. She has starred in many highly popular TV dramas including *Legend of Lu Zhen* (2013), *The Journey of Flower* (2015), *The Story of Minglan* (2018) and *Wild Bloom* (2023), for which she has received numerous acting awards and nominations including the prestigious Best Actress award at the Shanghai Television Festival.



CAST & CHARACTERS
LEI JIA-YIN AS XUE ZHI-WU

XUE Zhi-wu is a deputy Police Commissioner working for the Japanese puppet regime. A fervent believer in the righteousness of his actions, he never stops to consider that he might also be a traitor. Hearing Zhan-Zhou's confession, **XUE** moves quickly to close the murder case, only to realise how much he has underestimated her resilience.

LEI Jia-yin has starred in some of the biggest box office hits in recent years in China, including this year's *YOLO*, acquired by Sony Pictures for worldwide distribution. He has regularly collaborated with Fifth Generation director Zhang Yi-mou, starring in the critically and commercially successful *Article 20*, which was a box office hit over Chinese New Year in 2024, and *Full River Red* in 2023. Born in Liaoning and trained at the Shanghai Theatre Academy, LEI has moved fluidly between comedy (*YOLO*, 2021's *How Long Will I Live*), to action cinema including *A Writer's Odyssey* (2021), to TV drama where he has been remarkably successful with several smash TV shows.

YANG MI AS WANG XU-MEI

WANG Xu-mei, Zhan-Zhou's prison inmate, is respected as the jailhouse "big sister". Once a sought-after Shanghai hostess, her life changed dramatically when she got caught up in harbouring fugitives, yet she remains confident in her eventual release from prison.

YANG Mi is a Chinese actress and TV producer, active in the entertainment industry for over three decades. She has appeared in 35 films and nearly 50 television productions including the series *Eternal Love* (2017) which scored over ten billion views within 30 days of airing and set a Chinese TV drama viewing record of 50 billion views across all platforms. YANG Mi's notable big screen works include the *Tiny Times* series, *Brotherhood of Blades 2* (2017) and *A Writer's Odyssey* (2021).



CAST & CHARACTERS DA PENG AS HO HUI-XIAN

HO Hui-xian is one of Zhan-Zhou's neighbours at the time of the murder. A secluded and timid locksmith with no obvious connections to the case, he initially flies under the radar of the police investigation. The nature of his true involvement with the affair will eventually come to life, however.

Da Peng is a prolific director and actor; *Johnny Keep Walking!*, his latest acting work, topped of the Chinese box-office among the New Year releases. His other nominated performances as an actor include *I Am Not Madame Bovary* (2017), and *Dust to Dust* (2023). He won Best Short Film as a director at the Golden Horse awards for *A Final Reunion* while his directorial features also include *Jian Bing Man*, *City of Rock*, *The Reunions*, *Post Truth*, and *The One and Only*.



LI XIAN AS ZHANG BAO-FU

ZHANG Bao-fu is a friend of 'Big Bear': having introduced him to gambling, **ZHANG** then tries to use his friend's debts and Zhan-Zhou's predicament for his own benefit. **ZHANG** remains indifferent to the consequences of his actions - until he suddenly comes under suspicion of murder.

Li Xian kicked off his career with *Feng Shui* (2012) which was selected in competition at the Tokyo International Film Festival. In 2017, he starred in the acclaimed TV series *Tientsin Mystic*, one of the first Chinese TV dramas acquired by Netflix which then went on to earn a Best Drama nomination at New York Festival's Film And TV Awards. His performance in the 2019 TV drama *Go Go Squid!* saw him skyrocket to fame. Li's other acting credits include TV drama *Sword Dynasty Fantasy Masterwork* (2020) and the film *The Enigma of Arrival* in that same year: both played at the Busan International Film Festival.

CI SHA AS CHEN KAI-ZHOU

CHEN Kai-zhou is a law graduate freshly returned from the US who teams up with YE Bo-xiu on Zhan-Zhou's case. Driven by a determination to change the status quo of Chinese women, CHEN's idealism is tested as he confronts the complicated reality.

Ci Sha is an up-and-coming Chinese actor who has appeared in films such as *1921* (2018), directed by the renowned Huang Jian-xin. He was selected for training camp for the Chinese fantasy epic trilogy *The Creation of The Gods* in 2018, eventually playing the Taoist priest Yang Jian in the popular series.

CAST & CHARACTERS FAN WEI AS YE BO-XIU

YE Bo-xiu is a prominent lawyer at Shanghai's largest law firm, owned by his daughter's husband. When he approaches Zhan-Zhou with a pledge to secure a retrial, she is left wondering what he might stand to gain.

A household name in China, FAN Wei has seamlessly transitioned between comedic and dramatic roles throughout his long and successful career. He featured in several critically acclaimed films such as *A World Without Thieves* (2004), *City of Life and Death* (2009), and *Back to 1942* (2012), while also starring in culturally significant Chinese television series, including *The Long Season* (2023) which is the highest-rated Chinese TV show of the past five years. FAN's performance in *Mr. No Problem* (2016) earned him Best Actor at the Golden Horse Awards and the Beijing International Film Festival.



CAST & CHARACTERS

ZHANG ZI-FENG AS YE NIAN-ZHI

YE Nian-zhi is the daughter of YE Bo-xiu. She agreed to marry her father's boss at Shanghai's top law firm despite the huge age gap between them, but a dark undercurrent runs beneath the surface of wealth and comfort that this marriage has brought her.

ZHANG Zi-feng's acting career took off in 2012 when, at the age of eight, she won the Best New Actor Award at the Hundred Flowers Awards for her standout performance in Feng Xiao-gang's *Aftershock*. In 2018, her performance in Shinju Iwai's *Last Letter* earned her a nomination for Best Supporting Actress at the Golden Horse Awards. In 2021, her leading role in *Sister* made her the youngest-ever recipient of the Best Actress award at the Huabiao Awards. ZHANG's filmography includes titles such as *Detective Chinatown*, *My People My Country*, *Upcoming Summer* and *Chinese Doctors*.





REFLECTIONS DIRECTOR OF PHOTOGRAPHY JAKE POLLOCK

I've been with Peter Ho-Sun CHAN on three films and he's the only director I've worked with who consistently pushes himself to work outside his own comfort zone. Early on in our discussions, Peter talked about how much he wanted to push the visuals for the film. While Western audiences may be unfamiliar with 1940's Shanghai during and immediately after the Japanese occupation, this is a very common setting for films in China. We wanted to use modern sensibility to create a unique interpretation of this time period.

Unlike previous films where Peter typically shoots a lot of coverage, this film aimed to limit the number of times the actors performed a scene. The strategy for capturing the actors' performances was meticulously planned. The mise-en-scène was designed to maximize the value of each angle. Often, two to three hours were spent setting up, and the scene was captured in one take, one setup.

Peter wanted to get all the creative departments to design the look in concert with each other. It was exciting to work so closely with the costume designer to pick out fabric textures that could emphasize the character's frailty and build lighting plans into the production design. Towards the end of the shoot, we filmed the final courtroom scene. ZHANG Ziyi's performance was incredible, and what really made that moment special was realising how the impact of the lighting, the costumes, the set design, and even the special FX makeup added to her emotion.

Each department was dedicated to creating something very unique and that was all in service of Peter's desire for this film to look the way it does. After 30 years in this business, I can say this was the first time I experienced collaboration of this calibre. The colours have a filmic quality that recalls the emotions of film emulsion but could only have been shot with the most modern digital cameras. I feel like we really pushed the technical and aesthetic possibilities of filmmaking.

REFLECTIONS COSTUME AND MAKEUP DESIGN DORA NG

From my initial conversations with director Peter Ho-Sun CHAN, it was clear that he was keen on showcasing a completely fresh perspective of each actor. He envisioned ZHANG Ziyi and LEI Jia-yin in roles that were unlike any they had portrayed before. So, the pursuit of novelty and surprise became the consistent theme in our approach.

One dress, in particular, stands out – the cheongsam worn by Zhang Ziyi in the poster. This dress, a gift to her character during a wedding photoshoot and the same one she wore when she killed her husband, represented the extremes of her life – one of beauty and joy, and the other of extreme cruelty. The director enlightened me with a simple comment: “Just think of the cheongsam as Zhan-Zhou herself.” This insight gave me the idea of presenting the cheongsam as torn and tattered. The process of tearing and sewing it back by hand gave the dress a unique appearance. The resulting effect was quite striking – a fragmented, blood-stained cheongsam that conveyed a sense of decay.

While our aim was for the film to have a realistic aesthetic, determining what is perceived as ‘real’ can be subjective. Sometimes, what is factually accurate may not appear so to the viewer. Conversely, our creative interpretations might be perceived as more ‘real’. For instance, in my research, I found that death row prisoners wore clothes that were black on one side and white on the other. This stark contrast, while factual, could come across as comical or overly stylized, like a joker card’s design. So, in the film, we opted for a simple gray and brown uniform instead. The challenge was finding a balance between creativity and reality, a task that proved to be both challenging and rewarding.





REFLECTIONS PRODUCTION DESIGN SUN LI

This film is set in the 1940s, a time for which there are few remaining real-world locations. Director Peter Ho-Sun CHAN and I scouted locations in Tianjin and Shanghai. Then we had to meticulously design sets like government agencies, law firms, courts, factories, prisons, docks, and police stations. We strived to avoid clichéd settings, opting for a minimalist court design, a prison with cinematic form and scale, and a factory that mirrors the characters' identities and hierarchies. Our objective was not to recreate old Shanghai, but to facilitate the actors' performances and immerse the audience.

The script's portrayal of Detective XUE's persistent visits and investigations at the Jiang Yuan Long (Soy Sauce Alley) crime scene served as a great inspiration. From this point, we delve into the enigmatic streets and lanes of Shanghai, the stylish and contemporary literary scene, all set against a rapidly changing political world under the influence of war. After crafting such a vivid worldview, we place the fate of the ordinary individuals against the backdrop of major historical events.

Setting a film at that time requires more care and solemnity than typical historical dramas. We had to steer clear of the conventional depiction of Shanghai during this period as the "Paris of the Far East". Amid all the challenges, the director's aim remained simple and straightforward: "Can't we just be a little different this time?" This call for "difference" demands innovation, the creation of our own interpretation of the old world, and the immersion of the audience in it.

When the actors' performance succeeds in moving the audience, the art design can be deemed successful. This experience has been a journey of discovery, innovation, and ultimately, fulfillment.

CREDITS

A **WE PICTURES** PRODUCTION

A **PETER HO-SUN CHAN** FILM “**SHE’S GOT NO NAME**”

STARRING	ZHANG Ziyi, WANG Chuan-jun, Jackson YEE, ZHAO Li-ying, LEI Jia-yin, YANG Mi, Da Peng, LI Xian, FAN Wei, Ci Sha, ZHANG Zi-feng
SCREENPLAY BY	SHI Ling, JIANG Feng, SHANG Yang, PAN Yi-ran
CO-DIRECTOR	HAN Shuai
DIRECTOR OF PHOTOGRAPHY	Jake POLLOCK
PRODUCTION DESIGNER	SUN Li
MUSIC PRODUCER	YU Fei
COMPOSER	Natalie HOLT
EDITOR	William Suk-Ping CHANG, ZHANG Yi-bo
SOUND SUPERVISOR	WU Jiang, Nopawat LIKITWONG
COSTUME DESIGNER	Dora NG
PRODUCED AND DIRECTED BY	Peter Ho-Sun CHAN

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ABOUT THE PRODUCTION COMPANY **WE PICTURES**

Founded in 2009 by director Peter Ho-Sun CHAN, WE Pictures Limited is a new breed of film company set to transform the outlook of Chinese language cinema. With its own distribution arm, it is helping some of the most promising talents in the greater China region translate their ideas into film projects and get them to the screen – as well as backing commercially- and critically-acclaimed features from some of the region’s best-known names. Films from the WE Pictures stable are audience-friendly, critically-acclaimed, award-winners and box office champions – a four-quadrant success story from the exciting and dynamic director/producer Peter Ho-Sun Chan.

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SÉLECTION OFFICIELLE 1997
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A PETER HO-SUN CHAN FILM

ZIYI ZHANG

SHE'S GOT **醬園弄** NO NAME



猫眼电影

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