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The Pink Dollar Myth: The Hong Kong Lesbian & Gay Film Festival

First introduced in 1989, the Hong Kong Lesbian and Gay Film Festival (hereafter "the Festival" or "HKLGFF"), is now the longest-running queer film festival in Asia. HKLGFF has always been criticized for its gender and class bias, as well as its Euro-Americancentrism throughout its 20-year history, which are more noticeable move towards the gay consumer market since the millennium. In this essay, I maintain my critical stance on the Hong Kong Lesbian and Gay Film Festival's prioritizing commercial and gay men interests above the community's at large and demystify the presumption of "screening nei5zai2 (female tongzhi/ lesbian/...) films is not profitable". Drawing on the personal experiences and reflections of the four female curators, I will explicate the gender politics in the organizational history of the Festival, and the possibilities of opening up more spaces for gender diversity.