**Artslink December– Listing – HKAC’s programme**

**Listing – HKAC – Screening**

**溝口健二：映畫一代男**

**Kenji Mizoguchi: A Life in Film**

主辦：日本國駐香港總領事館 Presenter: Consulate-General of Japan in Hong Kong

協辦：日本國際交流基金會 In collaboration with: Consulate General of Switzerland in Hong Kong

統籌：香港藝術中心 Organised by: Hong Kong Arts Centre  
支持：日本秋祭IN香港 Supported by: Japan Autumn Festival

鳴謝：康樂及文化事務署 Acknowledgement: Leisure and Cultural Services Department

票價 Ticket: $ 75/60 \*

\*全日制學生、六十歲或以上長者,殘疾人士及其陪同人票價

Tickets for full-time students, senior citizens aged 60 or above, and people with disabilities and their minders.

**殘菊物語**

**The Story of the Last Chrysanthemums**

日期及時間 Date & Time: 02/12 7pm\*

地點：香港科學館演講廳

Venue: Lecture Hall, Hong Kong Science Museum

導演：溝口健二 日本

Director: Kenji Mizoguchi Japan

1939電影旬報十大電影第二位 Won 2nd place in *Kinema Junpo*’s list of best films 1939

\*資深影評人鄭傳鍏將出席映後談。

Veteran film critic Cheng Chuen-wai will attend the after-screening talk.

日本| 1939| 143分鐘|日語對白，英文字幕 | 35mm |黑白

Japan | 1939 | 143 mins | In Japanese with English subtitles | 35mm | B&W

明治年間，歌舞伎世家第二代菊之助因父蔭而享受明星光環，其實演技還未成熟。他身邊都是拍馬奉承之人，只有女佣阿德直言相勸。兩人墮入愛河，只是身份差異不容於名門，菊之助被趕出劇團，開始巡迴演出修行之路，剩下阿德默默在他身邊……溝口「藝道三部曲」第一部，女性為男性犠牲的不變母題結合對藝道的追求。溝口的長鏡頭呈現明治年代的舞台世界，華美之餘，飽含激動人心的堅毅。Set in the Meiji era, this film centres on Kiku, the adopted son of a famous Kabuki actor, who trains to succeed in his father’s career. His acting skills are still immature but he is surrounded by sycophants, and only Otoku the servant girl is frank with him about his abilities. Kiku and Otuku fall in love, but their relationship is frowned upon due to their wide social gap. Kiku is later forced out of the theatre troupe and tries to hone his skills on the road, while the faithful Oyuku stays by his side. The first instalment in a trilogy about theatre, this film combines the theme of woman’s sacrifice with that of the pursuit of artistic excellence. The director’s use of long takes to depict the world of theatre in the Meiji era reveals the splendours of the Kabuki stage while at the same time tells a compelling and heart-warming story about human fortitude.

**ifva x 都爹利會館 放映活動**

**ifva x Duddell’s Screening Series**

合辦：香港藝術中心**ifva**、都爹利會館Co-Presenters: Hong Kong Arts Centre ifva, Duddell’s

日期及時間Date & Time: 11/12 7pm – 8:30pm

地點: 都爹利會館 Venue: Duddell's, Central

免費 Free

**《安琪兒》*Angela***

陳上城Chan Sheung-shing

彩色Col / 24’49” / 粵語對白，中英文字幕In Cantonese with Chinese and English subtitles

安琪兒是一間位於沙角邨的洗衣店。傘運期間的某個晚上，兼職店員馬力橋遇上因留守佔領致頭部創傷的岑寧，並請他清洗多日來積累的衣物。在個多小時的洗衣過程中，兩人看到一個以往不曾理解的世界。

Ma works part time in a laundry shop called Angela. One night during the Umbrella Movement, Ma encounters Shum, a customer whose head is hurt in the protest. When Shum’s clothes are being washed, the two begin to understand each other’s world for the first time.

**高先精選 – 十二月**

**Golden Scene Selection - December**

合辦: 香港藝術中心、高先電影公司

Co-presented by Hong Kong Arts Centre and Golden Scene Company Ltd.

地點:古天樂電影院 Venue: Louis Koo Cinema

票價 Ticket: $ 75/60 \*

\*全日制學生、六十歲或以上長者,殘疾人士及其陪同人票價

Tickets for full-time students, senior citizens aged 60 or above, and people with disabilities and their minders.

門票優惠 Special Offer：

每次購買4張或以上之正價門票，可以享有八折優惠。

Special offer of 20% off for each purchase of four or more standard tickets.

香港藝術中心與高先電影公司呈獻「高先精選」，每個月搜羅來自不同國家，不同類型的電影作品於古天樂電影院放映，為觀眾帶來高質素的電影節目。精彩節目輪番上場，萬勿錯過!

**"Golden Scene Selection"**, proudly presented by the Hong Kong Arts Centre and Golden Scene Company Ltd., will bring to the audience a series of cherry-picked selections from around the world at Louis Koo Cinema. Stay tuned!

**放映時間表 Cinema Schedule**

**《淪落人》(優先場) Still Human (Preview)**

日期及時間 Date & Time: 17/12 8pm

導演：陳小娟Director: Oliver Chan Siu-kuen  
香港Hong Kong | 2018 | 111 min |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

演員：黃秋生、Crisel Consunji Cast: Anthony Wong, Crisel Consunji

這是一個關於兩個淪落人的故事。中年漢梁昌榮（黃秋生 飾）因意外受傷癱瘓後妻離子散，他認為人生再沒有值得期望的東西，而自己亦不值得擁有任何東西。年輕的菲律賓女子 Evelyn（Crisel Consunji 飾）因為現實的原因，離鄉別井，來到香港當外傭，也放棄了成為攝影師的夢想。那一個夏天，這樣的兩個陌生人相遇相識，感情在他們的主僕關係中發芽，然而盛放的，卻是希望和愛。他們一起經歷的春夏秋冬，令他們學習到底要怎樣面對人生的四季。

第3屆電影發展基金「首部劇情電影計劃」得獎作品

A paralysed and hopeless divorcé, Cheong-wing (Anthony Wong) is in need of a caretaker. He meets his new live-in Filipino domestic helper, Evelyn (Crisel Consunji), who has put her dream on hold to come to Hong Kong to earn a living. Living under the same roof, these two strangers develop an unlikely relationship. As they get to learn more about each other, they also rediscover themselves – Cheong-wing begins to reconnect with his estranged son; Evelyn reignites her dream of being a photographer. Together, they help each other through ups and downs, twists and turns, love and loss, and experience the different seasons of life. Just when they think they have lost all hope, little do they know, life still has a lot to offer.

The 3rd First Feature Film Initiative, The Film Development Fund

**逆向誘拐Napping Kid**

日期及時間 Date & Time: 19, 21/12 8pm

導演: 黃浩然Director: Amos Why

演員：吳肇軒、邵仲衡、蘇麗珊Cast: Ng Siu-hin, David Siu, Cecilia So

香港Hong Kong | 2018| 99' 00" |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

今年最燒腦推理遊戲，改編自香港作家文善勇奪島田莊司推理小說獎同名冠軍作品。小儒（蘇麗珊飾）為投資銀行客戶財務分析趕工，檔案竟網上被盜，電腦部同事阿植（吳肇軒飾）遍尋不獲。老闆 John（王敏德飾）收到勒索電郵，要求聽從指令，三日內交 19 萬超低贖金，否則公開財務分析。小儒上司 Irene（張雪芹飾）為保客戶股價，找來刑警前夫唐輔（邵仲衡飾）低調調查，將有關職員隔離：而分析員牧野（朱鑑然飾）一度失蹤、客戶技術總監 Zachary（泰臣飾）不歡離職，都嫌疑極大；綁匪近在咫尺，指令古怪，志不在錢，背後隱藏更大危機？

Four years after the critically acclaimed *Dot 2 Dot*, director Amos Why returns with one of the brainiest mysteries of the year – *Napping Kid*, adapted from Hong Kong novelist, Mannshin’s award-winning mystery novel of the same name.

Siu-yu (Cecilia So), a financial analyst who has been working to complete a budget analysis for an investment bank, finds that a file containing confidential information has been mysteriously deleted. Her colleague, Dylan (Ng Siu-hin), from the I.T. Department, also has no luck tracing the missing file. Soon after, their boss, John (Michael Wong), receives a ransom email from someone called K Kidnapper demanding a ransom of only $190,000. The ransom must be paid in three days, or K Kidnapper will release the information to the public. Siu-yu’s superior, Irene (Candy Cheung), finds her ex-husband, Tong Fu (David Siu), a police detective, to discretely carry out an investigation so as not to affect the stock prices. While Tong Fu demands everyone to stay in a service apartment, an employee is found missing and a technical officer resigns. Everyone is a suspect!

Demanding just $190,000 worth of ransom, K Kidnapper is on the move. What secret lies behind the mystery?

**自由行(優先場) A Family Tour**

日期及時間 Date & Time: 18, 20/12 8pm

導演: **應亮**Director: Ying Liang

演員：宫哲、耐安、張子夫Cast: Gong Zhe, Nai An, Pete Teo

香港、台灣、新加坡、馬來西亞Hong Kong, Taiwan, Singapore, Malaysia | 2018 | 109' 00" |國語、粵語、台語對白，中英文字幕In Mandarin, Cantonese, and Taiwanese with Chinese and English subtitles | DCP | 彩色Colour

五年前，因拍攝《孤僻者的母親》，楊樞導演遭中國政府處罰，滯留香港，至今無法回國。住在四川的媽媽雖多年前胃癌手術成功，但近期復發，很快要再動手術，因此很想與女兒，及四年來只通過網絡「認識」的外孫見面。楊樞導演與香港丈夫帶著四歲的兒子藉參加電影節的機會，從流亡地香港到台灣，來實現這次家庭團聚。無奈媽媽不能脫離旅行團「自由行」，女婿訂了與媽媽相同的酒店、查好旅行團路線，協助全家在台灣的酒店和各風景區會面。

羅迦諾電影節 主競賽單元

溫哥華國際電影節

釜山電影節

高雄電影節 閉幕片

*The Mother of One Recluse* was the work of Chinese film director Yang Shu. She made the film five years ago, and in doing so offended the Chinese government. Since then, she has been forced to remain in exile in Hong Kong. Her mother, who lives in Sichuan, has had a relapse of her stomach cancer from years ago, and needs to undergo an operation imminently. She wishes to see her daughter and grandson, having only known the latter via internet chat. Yang Shu therefore takes the opportunity of a film festival event to go to Taiwan with her husband and son to meet her mother, who has gone there with a leisure tour of a mainland company. To ensure that this family reunion can take place under the strictly regulated schedule of the tour company, the young family checks in to the same hotel and follows the tour group to various scenic spots.

In Competition, Locarno International Film Festival

Vancouver International Film Festival

Busan International Film Festival

Closing Film, Kaohsiung Film Festival

**《十年》Ten Years**

日期及時間 Date & Time: 23, 25/12 12:30pm

導演：郭臻、黃飛鵬、歐文傑、周冠威、伍嘉良Director: Zune Kwok, Fei-Pang Wong, Jevons Au, Chow Kwun-Wai, Ka-Leung Ng

演員：廖啟智、利沙華、陳彼得、黃靜、劉浩之、梁建平、吳肇軒及Tanzela Qoser

Cast: Liu Kai-chi, Courtney Wu, Peter Chan, Wong Ching, Lau Ho-Chi, Leung Kin-Ping, Ng Siu-hin, Tanzela Qoser

香港 Hong Kong | 2015 | 104' 00" |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP | 彩色Colour

電影《十年》，由5段短篇故事組合而成，是對香港的預言，也是寓言。5位香港年青導演以電影向觀眾提問，關乎我城最核心的問題：郭臻導演的《浮瓜》直指香港人會面對從哪來的恐怖襲擊；黃飛鵬導演的《冬蟬》關心若保育意識走到盡頭，我們還能保護什麼；歐文傑導演的《方言》在廣東話日漸衰微的情況下洞悉市民生活的變化；周冠威導演的《自焚者》想象十年後香港會否出現自焚者；伍嘉良導演的《本地蛋》質疑我們的下一代要學的是什麼。

第22屆香港電影評論學會大獎推薦電影

第35屆香港電影金像獎最佳電影

*Ten Years* is a collection of five short stories. It is a prophecy and a fable for Hong Kong. Through their films, five of Hong Kong’s young directors question the most central issues concerning our city, and the audience is invited to ponder with them. In *Extras,* Kwok Zune questions where the terrorist attacks towards us will come from. In *Season of the End,* Wong Fei-Pang asks what is left for us to protect when the awareness to preserve is at its end. In *Dialect,* Jevons Au explores how the fading of Cantonese affects the lives of the Hong Kong people. In *Self-immolator,* Chow Kwun-Wai imagines self-immolation in Hong Kong ten years from now. Finally, Ng Ka-Leung uses *Local Egg* to remind the audience what our next generation is meant to learn.

22nd Hong Kong Film Critics Society Award, Film of Merit

35th Hong Kong Film Awards, Best Film

**《十年日本》Ten Years Japan**

日期及時間 Date & Time: 23/12 3pm; 25/12 8:15pm

導演：早川千繪、木下雄介、津野愛、藤村明世、石川慶Director: Hayakawa Chie, Kinoshita Yusuke, Tsuno Megumi, Fujimura Akiyo, Ishikawa Kei

演員：川口覺、國村隼、杉咲花、池脇千鶴、太賀Cast: Kawaguchi Satoru, Kunimura Jun, Sugisaki Hana, Ikewaki Chizuru, Taiga

日本、香港Japan, Hong Kong | 2018 |99 min | 日語對白，中英文字幕In Japanese with Chinese and English subtitles |DCP |彩色 Colour

勇奪康城影展金棕櫚獎的是枝裕和擔任監製，帶領五位新晉導演，以五部短片預測日本的未來：《75終老計劃》透過未來政府推行「75歲以上安樂死」的獎勵制度，討論生與死的抉擇；《惡作劇同盟》以國家戰略IT特區内的一間小學作為故事舞台，探討人工智能的道德議題；《數碼遺產》中，女兒獲得母親生前留下的電子遺產，了解母親不為人知的一面； 《無色的空氣》講述女孩因核電廠嚴重污染而移居地下，對地面世界充滿憧憬；《美麗的國家》則講述日本引入自衛隊徵兵制，暗尋戰爭的意義。

釜山電影節

台北金馬影展

***Ten Years Japan*** is executive-produced by one of Japan’s leading filmmakers, Hirokazu Kore-eda. With his final approval, five up-and-coming Japanese filmmakers were chosen for the quality of their screenplays, their originality, and their potential. They conjured up five concepts of what Japan might be like 10 years down the line.

Chie Hayakawa’s *PLAN 75* suggests a modern-day *The Ballad of Narayama*, in its depiction of people 75 and above being guided by the government toward euthanasia. Yusuke Kinoshita’s *Mischievous Alliance* introduces children in a special school district, where moral education is monitored closely by artificial intelligence. Megumi Tsuno’s *DATA* is the tale of a young woman living with her father who begins to explore her “inheritance”: her late mother’s personal data in digital form. Akiyo Fujimura’s *The Air We Can’t See* delves into the relationship between a girl and her mother, who have been forced to live underground due to atmospheric pollution. Finally, Kei Ishikawa’s *For Our Beautiful Country* paints a picture of a Japan in which a military draft system has been reintroduced.

Busan International Film Festival

Taipei Golden Horse Film Festival

**《十年台灣》(優先場) Ten Years Taiwan (Preview)**

日期及時間 Date & Time: 23/12 5pm; 25/12 3pm

導演：勒嘎‧舒米、鄒隆娜、呂柏勳、謝沛如、廖克發Director: Lekal Sumi, Rina B. Tsou, Lu Po-shun, Hsieh Pei-ju, Lau Kek Huat

演員：蔡星瑀、柯念萱、呂東洋、李文和、王琮威Cast: Alina Tsai, Karolyn Kieke, Lu Dong-yang, Li Wen-he, Mike Wang

台灣、香港Taiwan, Hong Kong | 2018 |108 min |國語、台灣南島語、台語、英語對白，中英文字幕In Mandarin, Formosan languages, Taiwanese and English with Chinese and English subtitles |DCP |彩色Colour

《十年台灣》透過當地五位新生代導演的獨特眼光，以五部風格各異的短片，將問題聚焦在環境以及文化方面，投射出他們眼中台灣的未來。從原住民勒嘎.舒米執導的《惡靈罐頭》中的蘭嶼核廢料集合場、台菲混血鄒隆娜執導的《942》中外籍勞工遭遇到的困境、呂柏勳執導的《路半》中主角掙扎於城市與家鄉的去留、謝沛如執導的《蝦餃》中的理想家庭形象、馬來西亞僑生廖克發執導的《睏眠》中的失眠等主題出 發，觸及反核、外勞不平等待遇、城鄉差距、少子化等社會議題，呈現出多元的視角。同時，五部短片亦分別以原住民語、台語、普通話和英語拍攝，展現對台灣多元的社群和對他們的關懷。

釜山電影節

台北金馬影展

台北電影節

The second spin-off of Hong Kong’s *Ten Years* features five visions of Taiwan ten years from now from up-and-coming Taiwan-based filmmakers. An aboriginal man living on the island of Lanyu recalls his days as an activist against the local waste disposal plant in Lekal Sumi’s *The Can of Anido*. Rina B. Tsou’s *942* explores the plight of migrant workers. A man faces a hard choice between his hometown and the promise of a better life in the city in Lu Po-shun’s *Way Home*. A producer searches for a baby in a city with an extremely low birth rate in Hsieh Pei-ju’s *A Making-of*. And Malaysian director Lau Kek Huat shows a woman who seeks solace from the real world using technology in *The Sleep*.

Busan International Film Festival

Taipei Golden Horse Film Festival

Taipei Film Festival

**《十年泰國》Ten Years Thailand**

日期及時間 Date & Time: 23/12 8:15pm; 25/12 5pm

導演：阿狄阿薩拉、韋西沙贊那庭、朱拉蘭尼色里、阿彼察邦韋拉斯花古 Director: Aditya Assarat, Wisit Sasanatieng, Chulayarnnon Siriphol, Apichatpong Weerasethakul

演員Cast：Boonyarit Wiangnon, Kidakarn Chatkaewmanee, Tanasawan Thepsatorn, Sakda Kaewbuade

泰國、香港Thailand, Hong Kong | 2018 |93 min |泰語對白，中英文字幕In Thai with Chinese and English subtitles |DCP |黑白及彩色B&W, Colour

肩負「十年國際計劃」頭炮的重任，《十年泰國》率先入選今年康城影展的「特別放映」單元。集合了泰國當今影壇三位資深導演和一位新晉導演，以泰國在軍政府控制下的未來為題，炮製了四部短片，分別為鹿特丹影展金虎獎得主阿狄阿薩拉執導的《日落》，講述士兵調查藝術展覽的故事;泰國新浪潮導演韋西沙贊那庭執導的《喵托邦》，描繪貓人當道，殺害人類異己;新晉電影導演朱拉蘭尼色里執導的《天文館》，以獨裁者捉拿異見人士為背景;壓軸的《城市之歌》由康城影展金棕櫚獎得主阿彼察邦韋拉斯花古(《波米叔叔的前世今生》)操刀，刻劃出未來人在安眠機幫助下舒適愜意的生活。四部短片充斥著寫實與奇幻的影像，諷刺逐漸被箝制的言論與創作自由的現況，引發反思。

康城影展 特別放映

東京國際電影節

釜山電影節

台北金馬影展

Following its controversial success in Hong Kong, *Ten Years* branches out with three new spin-offs that use the anthology format to showcase talented filmmakers from across Asia. The brief remains the same: Tackle an important social or political issue and imagine how it will play out ten years into the future. An army squadron takes issue with a painting in a gallery in Aditya Assarat’s *Sunset*. One man tries to survive in a cat’s world in *Catopia* by Wisit Sasanatieng. A dictator carries astonishing steps to control her people in Chulayarnnon Siriphol’s *Planetarium*. And Cannes Palme d’Or winner Apichatpong Weerasethakul portrays life in a health-addicted society in *Song of the City*.

Special Screenings, Cannes Film Festival

Tokyo International Film Festival

Busan International Film Festival

Taipei Golden Horse Film Festival

**影評人之選 2018－電影，從鐵路開始**

**Critics' Choice 2018 - From Rails to Reels, CINEMA**

主辦：康樂及文化事務署 Presenter: Leisure and Cultural Services Department

協辦：香港藝術中心 In collaboration with: Hong Kong Arts Centre

統籌：香港電影評論學會 Organised by: Hong Kong Film Critics Society

地點:古天樂電影院 Venue: Louis Koo Cinema

票價 Ticket: $ 65/32.5 \*

\*全日制學生、六十歲或以上長者,殘疾人士及其陪同人票價

Tickets for full-time students, senior citizens aged 60 or above, and people with disabilities and their minders.

**放映時間表 Cinema Schedule**

**嚴密監視的列車Closely Watched Trains**  
日期及時間 Date & Time: 30/12 2:30pm\*

\*資深影評人喬奕思將出席映後談，粵語主講。

Veteran film critic Joyce Yang will attend the after-screening talk (in Cantonese)

導演：伊里曼素 Director：Jiří Menzel

捷克斯洛伐克| 1966 | 93分鐘|捷克語、德語對白，中英文字幕| DCP | 黑白

Czechoslovakia | 1966 |93 mins | In Czech and German with Chinese and English subtitles | DCP | B&W

演員：華歷夫尼加、約瑟夫蘇曼、華斯杜米布洛斯基

Cast: Václav Neckář, Josef Somr, Vlastimil Brodský

伊里曼素于二十八歲完成的首部劇情長片，備受國際矚目。故事源自捷克作家赫拉巴爾的小說，由他與導演共同操刀改編。二戰時被納粹佔領的捷克斯洛伐克，小鎮青年米洛斯得償所願，成為火車調度員。順遂的日子因他與女友瑪莎共度春宵時發覺自己無能而告終。站內造訪的德國官員、攜炸彈而來的情報員讓小站蒙上戰爭陰影，米洛斯克服性障礙的青春之旅也終歸幷入政治操縱中。悲喜交匯，舉重若輕，處處可見伊里曼素對時代政治的深刻諷刺。愛養鴿子的站長對納粹官僚逢迎拍馬，資深調度員將公章蓋在情人的屁股上，影片取態看似遠離政治，實爲睿智妙筆，是捷克新浪潮的代表作之一。

喬奕思之選

性苦悶的少年心事被絞入政治的車輪，伊里曼素處理得舉重若輕，無愧捷克影史經典。

伊里曼素處理政治題材，展現出過人睿智，作家赫拉巴爾的原作與合編自然也功不可沒，把原本只是一個小鎮青年的性苦悶故事，鋪陳出超越國度與時代的深意。青年米洛斯胸無大志，想做火車調度員全因在站台舉舉信號牌的日子非常輕鬆，還可以常常見到任職票務員的女友瑪莎。這個十分人性化的故事起點，與二戰的背景設定看似南轅北轍，但隨著米洛斯對「站台」的瞭解逐步深入，他漸意識到青春與政治的危機就埋伏在自己身邊。

《嚴密監視的列車》在我看來，就是一起永遠不停發生的事故之現場，講述政治如何占領了青春的站台，那些平凡善良的人道主義日常如何與無法左右的時代政治猛烈相撞。這部捷克電影格局小：小鎮、小站台，主要人物不過十人。曲綫救國，以邊緣寫中心，站長、調度員、官僚各色人等通通用來諷喻納粹統治以及一切虛偽的政治操作。看懂《嚴密監視的列車》之後，再看姜文新作《邪不壓正》（2018），就更容易理解姜文看似荒誕不經的孩子氣，如何與伊里曼素以喜寫悲異曲同工。自然，兩部電影中拿官員公章蓋到情人美臀上的做法，是一樣的調皮，一樣的不屑於那些政治謀略、官僚主義的大話。面對所謂時代風雲、政治運作，伊裏曼素以影明志，愛惜青年、珍視人性本應無需任何理由。米洛斯在這齣悲喜劇中的遭遇，其實從未因二戰結束而停止，這正是此部經典未曾褪色的現實意義。

Based on the novel by Bohumil Hrabal and co-scripted with the author, Jiří Menzel's feature film debut shot the 28-year-old director to international fame. Set in the German-occupied Czechoslovakia during WWII, the film tells the story of a young train dispatcher, Miloš, in a small town. Getting this job fulfils a childhood dream of Miloš, but his first sexual encounter ends in embarrassment. The idyllic train station gets caught up in war with the arrival of a Nazi official and a resistance agent who plans to blow up German trains. Will Miloš get over his sexual setback and save his skin in the deadly conflict? Menzel's easy-going approach of this war story conceals a witty sarcasm of contemporary Czech politics. The overdone flattery by the stationmaster to the Nazi official and the senior dispatcher's erotic use of the station stamp are jokes with political overtones.

Choice of Joyce Yang

Adolescent sex frustration caught under train wheels. Menzel's easy-going approach of a heavy subject makes this an unforgettable Czech classic.

Menzel's handling of political subject matter is always witty. The credit also belongs to Hrabal, whose story of a sexually frustrated young man transcends the limit of nation or era. To Miloš, being a train dispatcher is a dream job because it seems easy and it gives him the chance to meet his sweetheart Máša, a train conductor, at work. Outwardly, a story of the common man wouldn't be associated with the WWII setting. But as the story progresses, Miloš realises the weight and danger of his seemingly easy job.

To me, *Closely Watched Trains* depicts a state of flux in which politics intrudes on the platform of youth. The simple and warm humanism is constantly put to the test by politics. This gem of Czech cinema is constructed on a small scale. The town, Miloš's stool, even the cast is small. Patriotism is carried out backhandedly. The periphery is used to describe the core. The roles of the stationmaster, dispatchers, and the officials are used to satirise the Nazi occupation and all political scheming that came after it. If you can get the message of *Closely Watched Trains*, you'll also grasp the silly fun of Jiang Wen's *Hidden Man* (2018). *Hidden Man* also features a scene where an official imprints a woman's buttocks with the official stamp. Jiang's jest on the hypocrisy of politics and bureaucracy may be seen as a nod to Menzel. In the face of history or political machinations, Menzel always takes the side of the youth and humanism. Miloš's story in this tragicomedy actually goes way beyond WWII and maybe that's the reason of this film's timelessness.

The content of the programme does not represent the views of the Leisure and Cultural Services Department.

The presenter reserves the right to change the programme should unavoidable circumstances make it necessary.

Listing – HKAC – Exhibition

**《活著如風》Xyza Cruz Bacani個人展覽**

**"We Are Like Air" A Solo Exhibition of Xyza Cruz Bacani**

合辦單位：WMA、香港藝術中心Co-presented by: WMA & Hong Kong Arts Centre

印相贊助：FUJIFILM Photo Printing supported by: FUJIFILM

活動合作單位：白恩逢女移民工庇護中心、Guhit Kulay、婦女動力基金

Programme supported by: Bethune House,Guhit Kulay,HER Fund

日期及時間 Date & Time: 01 - 20/12 10am – 6pm

若壽臣劇院進行日場演出，開放時間將會稍作更改。

Opening hours may change if Shouson Theatre has day-time performance.

地點：實驗畫廊Venue: Experimental Gallery

免費入場 Free admission

來自菲律賓的Xyza Cruz Bacani的作品曾獲紐約時報Lens Blog、CNN及其他國際媒體廣泛報導，作為一名曾於香港工作接近十年的外籍家庭傭工，Xyza致力利用攝影去發掘未被關注的議題，聚焦於移民及人權等題材。

《活著如風》是WMA委託計劃的成果，由資深公共藝術策展人李林嘉敏策劃。展覽從攝影師個人故事出發，重現外傭的工作環境，以物品及錄像講述攝影師家庭中兩代均於香港工作的經歷和點滴，深度呈現外傭離鄉工作後的無奈、掙扎與迷惘，對家人及故鄉的切身影響。同時展出多張未曾公開發表，以在港外籍家庭傭為題的攝影作品，交織出一道完整的香港外傭故事。

Xyza Cruz Bacani is a Filipina documentary photographer whose works and story have been featured in the New York Times’ Lens Blog, CNN and other international media. While working as a migrant domestic worker in Hong Kong for almost a decade, she uses photography to raise awareness about under-reported stories on migrants and human rights issues.

Curated by Melissa Karman Lee, We Are Like Air is the public presentation of the WMA Commission project. Xyza, who used to be a domestic worker herself, reclaims the story of the migrant worker that has been told countless times by others. She is telling their own tale – not as victims, but as champions who have overcome many hardships in life. The exhibition portrays the experience of millions of mothers, daughters, and families whose lives have been disrupted by migration. The exhibition title, We Are Like Air, comes from the idea that migrant workers are treated like air – invisible but important.

**關於Xyza Cruz Bacani**  
Xyza Cruz Bacani 出生於1987年，是一名菲律賓籍的駐港紀實攝影師。作為一位曾於香港工作接近十年的第二代家庭傭工，她特別關注移民及人權的議題，希望能藉攝影作品令更多人關心外傭的處境。她曾於2015年獲Magnum Foundation選為Photography and Social Justice Fellow，亦在世界各地進行巡迴展覽，並取得多個攝影獎項。她更獲菲律賓眾議院通過決議案（HR No.1969）以 特別表揚她在攝影方面的卓越成就。Xyza曾獲各項殊榮，包括被選為2018年度亞洲協會「亞洲21青年領袖」 、2016年「30位30歲以下出色女攝影師」（30 Under 30 Women Photographers） 、《福布斯 》「30位30歲以下亞洲菁英」（30 Under 30 Asia）、2015年BBC 全球百大女性及FUJIFILM大使。她亦是WMA委託計劃2016/17年 、普立茲中心資助計劃（2017）及開放社會基金會「移除高牆」項目（2017）得主。

**關於策展人**  
李林嘉敏為香港一所古蹟及藝術館大館的教育及公共項目策展人。她主要從事策劃展覽與公共項目，以及教學的工作。2018年7月，她為大館策劃首屆「夏日學社」課程項目，邀請三位卓越的學者與一位當代藝術家來港分享。他們以「勞動」及「特權」為研討題目，分析藝術史及當代藝術案例。在2014至15年間，她擔任美國費城Slought基金會大型項目的策展人，構思一系列的展覽，展出數碼藝術二人組張英海重工業最新的委託作品「Bozo on the Boom Boom Badass Beat」及與2014年香港雨傘運動有關的作品「打氣機」。兩個展覽分別回應Sherry Turkle的《虛擬化身─網路世代的身分認同》及Gilles Deleuze和Félix Guttari的《卡夫卡：走向一種少數文學》一書。她曾獲邀擔任多個講座及會議的講者，包括沙迦藝術基金會的三月會議（2015）、亞洲協會香港中心的「Women in the Arts」研討會（2013）、安迪華荷視覺藝術基金會屬下的創意資本於美國費城舉辦的「Arts Writers Convening」會議（2011）及香港TEDx 「Translating the Human Experience」演講（2013）。她亦曾於香港中文大學英文系擔任高級講師。

**關於 WMA 委託計劃**  
WYNG Media Award (WMA) 旨在以一系列從影像出發的項目，推動公眾對香港社會議題的關注和討論。項目包括WMA 大師攝影獎、WMA 委託計劃、WMA 映香港攝影比賽、WMA 學生計劃及 WMA 視像。WMA 每年設立不同主題促進社會對話，歷屆的主題分別為「貧窮」、「空氣」、「廢／棄」、「我們是誰」、「動」和「過渡」，2018/19年度主題為「機遇」。

WMA委託計劃致力推動不同項目及活動，加深了解香港面對的議題。計劃期望通過攝影藝術，提高對該議題的了解、提出全新視角、並且擴大公眾意識及知識。計劃亦提供機會，集中探索此全球共同關注的議題中，與香港有關的部份。

**Artist Biography**  
Xyza Cruz Bacani (b.1987) is a Filipina documentary photographer based in Hong Kong who uses her work to raise awareness about under-reported stories. Having worked as a second-generation domestic worker in Hong Kong for almost a decade, she is particularly interested in the intersection of migrant domestic workers and human rights. She is a Magnum Foundation Photography and Social Justice Fellow in 2015, has exhibited worldwide, and won awards in photography. She is also the recipient of a resolution (HR No.1969) that was passed by the Philippines House of Representatives in her honour. Xyza is one of Asia Society’s Asia 21 Young Leaders in 2018, the WMA Commission recipient (2016/17), a Pulitzer Center grantee, and an Open Society Moving Walls grantee in 2017. She is one of the BBC’s 100 Women of the World 2015, 30 Under 30 Women Photographers 2016, Forbes 30 Under 30 Asia 2016, and a FUJIFILM Ambassador.

**About the curator**  
Melissa Karmen Lee is the Education and Public Programmes Curator at Tai Kwun Heritage and Arts Centre, Hong Kong. Her experience primarily consists of curating beyond the exhibition space through pedagogical and public practice. In July 2018, she organised and conceived of “Summer Institute”, an inaugural programme where three distinguished scholars and one contemporary artist led seminars and public lectures on the theme of Labour and Privilege, explored through art historical and contemporary art case studies. In 2014-2015, she was the curator of large projects for the Slought Foundation in Philadelphia. She curated a series of “On the Cloud” exhibitions that included a newly commissioned work “Bozo on the Boom Boom Badass Beat”, performed online and in a gallery space by digital artists Young-Hae Chang Heavy Industries. This exhibition was contextualised in a curatorial essay alluding to Sherry Turkle’s Life on the Screen. A second “cloud” exhibition entitled “Add Oil Machine” was about the 2014 Hong Kong Umbrella Movement and the revolutionary potential of language and enunciation contextualised with Deleuze and Guattari’s Kafka: Towards a Minor Literature. She has been an invited and keynote speaker at panels including the Sharjah Art Foundation March Meetings (2015), “Women in the Arts” at the Asia Society Museum, Hong Kong (2013), and the “Arts Writers Convening” at The Creative Capital | Andy Warhol Foundation, Philadelphia (2011). She gave a TEDx Hong Kong talk entitled “Translating the Human Experience” (2013). Previously, Lee was a Senior Lecturer on faculty at the English Department at the Chinese University of Hong Kong.

**About the WMA Commission**  
The WYNG Media Award (WMA) is a series of non-profit programmes developed to spark discussions of social issues of great importance to Hong Kong through visual images, with a view to fostering positive change in the society. Each year, a theme is chosen for the programmes. Past themes included “Poverty”, “Air”, “Waste”, “Identity”, “Mobility”, and “Transition”. The theme for the 2018/19 cycle is “Opportunity”.   
  
The WMA Commission is committed to programmes and activities that foster deeper understanding of issues facing Hong Kong. The grant brings focus to the issue of the annual social relevant theme through photographic artistic means introducing new perspective and expanding public awareness and knowledge. It presents the opportunity to explore the particularities of this global issue as it specifically relates to Hong Kong.

**時／空：暫如照片──馮漢紀與當代攝影對話**

**Time/Space: Brief as Photos ── Dialogue between Joseph Fung and his Contemporaries**

合辦：香港國際攝影節、香港藝術中心 Co-presenter: Hong Kong International Photo Festival, Hong Kong Arts Centre

資助：香港藝術發展局Supported by: Hong Kong Arts Development Council

日期及時間 Date & Time: 04 – 19/12 10am – 8pm

地點：包氏畫廊Venue: Pao Galleries

免費入場 Free admission

策展人：黃啟裕 Curator: Blues Wong Kai Yu

藝術家：馮漢紀、顧錚、高志強、劉清平、劉博智、劉衛、梁家泰、文念中、岑允逸、黃淑琪、王禾璧

Artists: Joseph Fung Hon Kee, Gu Zeng, Alfred Ko Chi Keung, Lau Ching Ping, Lau Pok Chi, Lau Wai, Leong Ka Tai, Man Lim Chung, Dustin Shum Wan Yat, Wong Suk Ki, Wong Wo Bik

近半個世紀，馮漢紀在香港與中國大陸當代藝術界中分別擔任攝影師、教育家、作家及策展人多重身份。本次回顧展「時／空：暫如照片──馮漢紀與當代攝影對話」精選馮氏從1980年至今的標誌性創作，並按創作的時空歷程分成四個篇章：

Ⅰ 中國，我的中國

Ⅱ 芝加哥歲月

Ⅲ 前衛視點

Ⅳ 重歸故里

展覽深入探究及提取馮漢紀豐碩創作類型成果，包括社會紀實攝影、新紀實攝影、概念攝影、修飾攝影、表演式肖像攝影、數碼影像及影像裝置。同場邀請十位享負盛名的視覺藝術家分別以作品和採訪片段，回應馮漢紀不同創作階段之理念，希望由此展示香港過去四十年當代攝影的發展歷程。

With his forward-looking vision of photographic art, Joseph Fung Hon Kee has been a key figure in the contemporary art world of Hong Kong and Mainland China.

For nearly five decades, Fung has served in multiple roles: photographer, educator, writer, and curator, continually demonstrating impeccable skills and versatility.

This exhibition “Time/Space: Brief as Photos — Dialogue between Joseph Fung and his Contemporaries” is a selection of his iconic works from the 1980s to the present. It is divided into four sections that trace the chronology of his creative path:

Ⅰ China, My China

Ⅱ Chicago Years

Ⅲ Avant-Garde Vision

Ⅳ Homecoming

The exhibition explores and spotlights Fung’s prolific artistic practice which spans social documentary photography, new documentary photography, conceptual photography, manipulated or para-photography, performative portraitures, digital imaging, and photo-installation.

Ten prominent visual artists have been invited to provide responding works and video interviews in parallel with the stages of Fung’s artistic practice; the dialogue sheds light on the development of Hong Kong contemporary photography over the past 40 years.

**「Moving Average」黃智銓媒體藝術展**

**“Moving Average” Media Art Exhibition by Kenny Wong Chi-chuen**

**Moving Average**

合辦：歌德學院、ifva

Co-presenter: Goethe-Institut HongKong, ifva

日期 Date: 15/12 – 12/01

地點：香港藝術中心十四樓香港歌德學院歌德藝廊

Venue: Goethe-Gallery, Goethe-Institut HongKong, 14/F, Hong Kong Arts Centre

時間 Time: Mon – Fri 10am – 8:30pm; Sat 1pm – 6pm

(22/12 1pm– 4:30pm)

(休息Closed 23/12 – 01/01)

免費入場 Free admission

開幕 Opening：15/12 3pm

**藝術家講座Artist Talk by Kenny Wong**

日期及時間Date & Time: 15/12 4-5pm

主講：黃智銓 Speaker: Kenny Wong Chi-chuen

主持：楊陽博士Moderator: Dr. Yeung Yang

**英語主講，免費入場**Conducted in English. Free admission

香港藝術中心ifva將與香港歌德學院再度攜手策展，呈獻第二十三屆ifva比賽媒體藝術組得獎者黃智銓的個人作品展。是次展覽將會展出本地新晉媒體藝術家黃智銓由2016年至今創作的一系列媒體藝術作品，透過藝術家的創作實踐呈現他對「動態」這一概念及其闡釋的探究成果。黃氏作品經常利用電腦動力學裝置觸發一系列持續動作，時而達致均衡的節奏，時而又會打破平衡、造成不穩定的情緒狀態。

吸引與排斥，持久與短暫，解構與重構。我們與他者之間經常時而同步，又時而抗衡。「動」與「不動」這兩個元素在黃氏的作品中反復出現。嘀嗒、嘀嗒——《相距・倆》中的兩個鐘擺在電腦程式的操控下不斷產生隨機擺動，兩者以相同或不同的速度及軌跡運動而形成不同關係，象徵人與人之間有意或無意的雙目交投的一刻。具催眠效果的重復擺動與深情凝視的虛擬圖像之間形成強烈碰撞，加劇了緊張及不安的情緒。《傾覆》中經改裝的液晶顯示屏透過時快時慢的旋轉，同樣引發了相似的緊張感。下墜、分解與破碎的危機，不平衡旋動而產生的張力，還有不時出現的搖擺動作，這一切都令觀者產生不安與危險的情緒。另一作品《聲幻共振》則透過一系列金屬片的輕微振動，觸發獨特而充滿詩意的聲音效果，及具藝術質感的模糊影像，為觀者提供廣闊的想像及解讀空間。

Goethe-Institut Hongkong and ifva, the flagship programme organized by the Hong Kong Arts Centre, will join hands once again for presenting the ifva Awards Media Art Category winner’s solo exhibition. Kenny Wong Chi-chuen, will present a series of works from 2016 to present, which places the focus on revealing his artistic practice and exploration of motion and its interpretation, by using computational kinetic sculpture to compose movement that shifts relentlessly in-between rhythmical equilibrium and unbalanced emotional state.

Attraction and repulsion. Constant and temporary. Deconstruction and reconstruction. We synchronize and repel with one another from time to time. Moving and unmoving can both be found in Kenny’s works. Tick tock, tick tock — the random beats of a pendulum from the kinetic sculpture *dist.duo* suggests a framed movement about the moment of eye contact. The crash of such hypnotized repetitive motion and the virtual images of the expressive gaze evokes a mounting sense of tension and emotion. Similar anxiety can be seen in the unstable spinning pace of a decomposed plasma screen in *Undermine*. The tendency of falling, the act of breaking something down into its separate parts, and the energy created by the unbalanced rotation conjures a sense of dangerousness and uneasiness to the viewer.  Subtle vibrations can create impact too. The micro movement of metal sheets in *The Canvas of Resonance* cultivates motion poetically and wordlessly yet triggers sounds and blurriness with our association with moving images, creating a vague container that open for interpretation.

**關於黃智銓**

黃智銓出生於香港，獲頒香港城市大學創意媒體學院文學士（榮譽）學位，現於加拿大Concordia University修讀碩士，主修雕塑。

黃氏以多媒體設計師、機械工程師／設計師和藝術研究員的身份與其他媒體藝術家、聲音藝術家及戲劇演員等積極合作。他關注跨界模擬信號與數位表現法，以日常經驗及感知刺激之間的微妙關係作為創作元素，熱衷於探索視覺模式丶運動、聲音質感，以及電腦動力學裝置。

黃智銓的作品獲邀於全球超過10個國家展覽展出，包括：林茨電子藝術節（奧地利）丶WRO媒體藝術雙年展（波蘭) 丶FILE電子藝術節（巴西）以及眾多國際展覽。

**關於ifva**

由香港藝術中心主辦，ifva是一個旨在推廣香港及亞洲獨立影像媒體創作人的搖籃及推手。始於1995年，ifva前名為「香港獨立短片及錄像比賽」，以比賽為平台，歷年來造就了不少本地及國際上舉足輕重的電影及媒體創作人，涉獵的範疇包括短片、錄像、動畫及媒體藝術。本著突破框框的信念和強調獨立精神，ifva一直蛻變演進，推動各種影像的文化及探索創意媒體的無限可能，除一年一度的比賽和ifva節，更著力舉辦「創意策動」及「全民參與」兩大範疇下的各種計劃，旨在承傳獨立精神，連結創意社群。ifva亦是每年香港影視娛樂博覽的核心項目。

**Artist Biography**

Kenny Wong was born in Hong Kong. He is currently pursuing his MFA in Sculpture at Concordia University and attained his BA from the School of Creative Media, City University of Hong Kong. Kenny is also actively works as a collaborating artist, mechanical engineer/designer, and art researcher.

Kenny’s works explore the delicate relationship between daily experiences and perceptual stimulations by hybridising analogue and digital representations. He is interested in searching out visual patterns, motions, and sound textures, as well as presenting works in the form of computational kinetic sculptures.

Kenny has exhibited in over 10 countries, including Ars Electronica Festival (Austria), WRO Media Art Biennale (Poland), FILE Festival (Brazil) and more.

**About ifva**

Organised by Hong Kong Arts Centre, ifva is an incubator for film and visual media in Asia (formerly the Hong Kong Independent Short Film and Video Awards). Founded in 1995, ifva serves as a platform that actively promotes and encourages creative talents in Asia, making short films, videos, animation and media arts. With a cutting-edge vision and highlight independent spirit, ifva has evolved to promote different visual cultures while exploring the boundless potential of creative media. In addition to the annual competition and festival, ifva curates a host of programmes under two initiatives, “Cultivation” and “Engagement”. By connecting creative communities all over the world, ifva aims to engage everyone in the art of creation. ifva is also a core event of Entertainment Expo Hong Kong.

**《Brian Tilbrook: A Retrospective》展覽**

**Brian Tilbrook: A Retrospective**

日期 Date: 31/12– 19/1/2019 10am-6pm

地點：香港藝術中心三樓實驗畫廊

Venue: Experimental Gallery, 3/F, Hong Kong Arts Centre

免費入場 Free admission

香港藝術家Brian Tilbrook（陶布力先生）的回顧展將於明年一月份於香港藝術中心三樓實驗畫廊舉辦。陶布力先生半個多世紀以來一直在視覺上表達他與這座城市的關係。這位英國出生的藝術家在 1965年抵達香港後，立即被生動多彩的城市所吸引；而他對香港的感情反映在他多年來的作品, 包括充滿活力的半抽象畫以及令人回味的寫實風景畫。

他的繪畫往往捕捉到了不同時代爆炸性的政治情緒。但他的作品也受到他長期目睹歷史變遷而產生對未來的信心和積極性的影響，正如他最近的作品之一《勝利》（2018年），所表達的那樣。 陶布力先生的作品中明顯的混亂性經常被使用一些反覆出現的漢字所抵消：例如《靜》與《樂》。藝術家說他喜歡這些字的情感以及它們建築性的品質。

展覽中最早的作品是《聖保羅遺址》（1948年）。這是一幅寫實畫作，捕捉了他在第二次世界大戰結束時在倫敦大教堂邊緣看到的被炸毀的廢墟。二十年後，陶布力先生和他的妻子Moyreen從馬來西亞搬到了香港，瞬間被捲入了1966及67年的暴亂。他在新建成的香港大會堂的第一次展覽反映了這場動盪。在那段時間裡，陶布力先生太太開始在亞洲各地廣泛旅行。這個展覽包含兩幅20世紀60年代末的吳哥窟畫作。

作為一名實驗藝術家和舞台設計師，陶布力先生的工作遍歷了香港過去五十年來的變化。他在1997年英國移交香港之前其中的受委託工作是替General Sir John Archer在前英軍司令總部搬離 Flagstaff House之前畫一幅作品以作記印, 此藝術畫作現存放在倫敦的國防部。1997年後，香港、亞洲的藝術愛好者及收藏家加深留意陶布力先生的作品；而新加坡，越南及香港一些重要收藏家也收藏了他的畫作，當中包括香港藝術館也收藏了他四件作品。 其實, 在香很許多重要建築物都會見到陶布力先生的藝術作品，例如在金鐘港麗酒店和港島香格里拉大酒店之間的通道所掛的大型壁畫 ，以及在香港會所那覆蓋整個建築物的香港歷史海傍繪畫。

The Hong Kong Arts Centre is delighted to announce Brian Tilbrook: A Retrospective exhibition at the Experimental Gallery in January, 2019.

Mr. Tilbrook is a Hong Kong artist who has been giving visual expression to the city for over half a century. When he arrived in Hong Kong in 1965, the British-born artist was immediately seduced by the vividly colourful city which has remained an inspiration for much of his work, from his lively semi-abstracts to evocative paintings of scenery in the New Territories.

His paintings can be seen to capture the sometime explosive political emotion of the moment, tempered by the assurance and positivity of one who has witnessed the vicissitudes of history, as expressed in one of his recent works, Triumph (2018). The apparent chaos in his work is often countered by the use of a number of recurring Chinese characters: peace and quiet, for example. The artist says he likes them for their emotional appeal as well as their architecturally satisfying quality.

The earliest work in the exhibition is Ruins of St. Paul's (1948), a painting in realistic style that captures the bombed ruins he saw on the edge of the London cathedral at the conclusion of the second world war. Two decades later, Mr. Tilbrook and his wife, Moyreen, moved from Malaysia to Hong Kong where they were caught up in the 1966/67 riots, and his first exhibition at the newly opened City Hall reflected the turmoil. During that time, the Tilbrooks began travelling extensively around Asia and this exhibition contains two paintings of Angkor Wat as it was at the end of the 1960s.

Mr. Tilbrook’s work as an experimental artist and stage designer has traversed, and been informed by, the fundamental changes that Hong Kong has experienced over the past five decades. Before Britain handed Hong Kong over to China in 1997, he was commissioned by General Sir John Archer for the last painting of Flagstaff House before it ceased to be the residence of the Commander of British Forces. The painting now sits in the Ministry of Defence in London. Post 1997, the appreciation and patronage of his art has expanded across the region, with major Asian collectors acquiring his more recent paintings in Singapore, Vietnam and Hong Kong itself, including the Hong Kong Museum of Art which has four of Mr. Tilbrook’s paintings in its permanent collection.

His art has been, and continues to be, seen by many in major buildings such as the Hong Kong Club, where his painting of Hong Kong’s historic waterfront spans the entire width of the building. His large murals also dominate the walkway between Conrad Hotel and the Island Shangri-la Hotel in Admiralty.

**關於白賴恩·陶布力**

白賴恩·陶布力1932 年生於英國密德薩斯，於1953 年畢業於倫敦Ealing College of Art，並在1960 年代初隨英軍首次踏足亞洲，先後駐守日本、馬來西亞及香港。1963 年在馬來西亞藝術文化協會及英國文化協會的資助下, 陶布力先生在吉隆坡舉行了首個專業個人展覽。他自1965 年起就在香港任教和從事藝術和設計工作。1968 年，陶布力先生於大會堂低座舉行個人展覽，是其中一位最早於該處舉辦個展的藝術家。

為了提高公眾對香港文化遺產的關注, 香港政府在1989 年特別委派陶布力先生舉行一個巡迴畫展， 展出50幅作品，並由政府新聞處特印一書介紹。他的繪畫和壁畫收藏在世界各地的許多城市，包括香港藝術館。他亦曾擔任英基學校協會的美術顧問。

陶布力先生也是一位多產的舞台設計師。自1965年以來他製作了100多套舞台設計。有一段很長的時間，陶布力先生是香港話劇團的主要設計師。現於香港南丫島生活及創作。

**Artist Biography**

Brian Tilbrook (b. 1932, Middlesex, UK)

A graduate of London's Ealing College of Art (1953), Brian Tilbrook first came to Asia in the early 1960s through military postings to Japan, Malaysia, and Hong Kong. His first professional exhibition was in 1963 in Kuala Lumpur sponsored by the Arts Council and the British Council. Since 1965, he has worked as a designer, artist and teacher in Hong Kong and has had many one-man shows and taken part in group displays for special events including the opening of the Hong Kong Arts Centre and the Hong Kong Cultural Centre. Mr. Tilbrook was one of the first artists to have a solo show at the Low Block Exhibition Hall of Hong Kong City Hall in 1968.

In 1989, the Hong Kong government commissioned 50 paintings to focus public attention on the city’s heritage through a touring exhibition and a book produced by the Government Information Services. There are paintings and murals in various cities and private collections around the world and in the permanent collection of the Hong Kong Museum of Art. He was also the art consultant to the English Schools Foundation for many years. Mr. Tilbrook has also been a prolific stage designer, having produced over 100 sets since 1965 and for a long time was the main designer for the Hong Kong Repertory Theatre. He at the present paints and designs on Lamma Island, Hong Kong.

Listing – HKAC－ Performance

**2018 大家樂壇 x 開放音樂 Indie Showcase音樂會**

**2018 CDC x HKAC Open Music – Indie Showcase**

合辦：香港藝術中心、大家樂Co-presenters: Hong Kong Arts Centre, Cafe De Coral

策劃：龔志成先生 Curator: Mr. Kung Chi Shing

日期及時間 Date & Time: 12/12 7:30pm – 10:30pm

地點: 壽臣劇院Venue: Shouson Theatre

免費入場 Free Admission

索取門票 Ticket Reservation：

<https://www.putyourself.in/event/cdc-om-indie-showcase/>

《2018大家樂壇x開放音樂》繼音樂座談會和迷你音樂會後來到最緊張的階段─Indie Showcase 音樂會！4位專業評審會由已報名的近百個音樂單位當中選出4個於音樂會進行演出，當晚更邀請了本地獨立樂隊GDJYB雞蛋蒸肉餅作表演嘉賓，同場加映兩位評審Mike Orange及Teriver Cheung與本地獨立唱作人Vincy Chan的特別演出。見證本地獨立音樂未來新聲音，萬勿錯過Indie Showcase音樂會！

The “2018 Café De Coral Music Station X Hong Kong Arts Centre Open Music Series – Sync Together” comes to the most exciting part – Indie Showcase! Four chosen music units will perform on concert night, headlined by local indie band GDJYB. Two of the panellists, Mike Orange and Teriver Cheung, will even perform with singer-songwriter Vincy Chan!

**House Music Series**

主辦：香港藝術中心Presenter: Hong Kong Arts Centre

日期及時間 Date & Time: 21/12 5pm or 6pm (to be confirmed)

地點: 香港藝術中心正門Venue: Main Entrance, Hong Kong Arts Centre

免費入場 Free Admission

香港藝術中心House Music Series│讓旋律在這空間再度響起！

香港藝術中心過去多年來無間斷在中心對出空地以不同身分為你放送音樂，在短暫的休止符過後，我們決定以嶄新形式回歸初心，在最熟悉的場地，分享最真摰的音樂。

這個音樂計劃由10月中開始，為期一年，每個月將會有一到兩場半小時的音樂會在中午或傍晚舉行，形式不限，甚至可以配合投影等自己喜愛的方式演繹，訴說你的創作靈感和音樂故事。

音樂無界限，無論你是一個民謠唱作人、一個琵琶演奏家、一個爵士結他手、一個Handpan手也好，我們邀請作為音樂人的你前來，或在藝術中心大堂，或在對出空地，讓屬於你的音樂充滿這美好的地方。

House Music Series – Music on Air

A continuum of the acclaimed Music Series of seven years has transformed and is coming back with a new framing for new talent to shine! House Music Series is waiting for you to fill your songs, melody, rhythm, beats and stories in the Hong Kong Arts Centre.

Launched in October 2018, this one-year programme will meet you twice a month for 30 minutes. The format could be whatever you like, such as using projector or some more interesting showcase.

House Music Series is the perfect platform for young musicians to explore possibilities and interact with devoted music lovers in the city. We sincerely invite you to bring along your original music pieces and share your musical ideas with our guests. As of now, just feel free to send your bio, demo, music videos, and links to us, and we will be in touch. Enjoy your showcase!