**Artslink November – 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.

**雨月物語Ugetsu**

日期及時間 Date & Time: 01/11 8pm

地點：香港藝術中心古天樂電影院

Venue: Louis Koo Cinema, Hong Kong Arts Centre

導演：溝口健二 Director: Kenji Mizoguchi

1953威尼斯影展銀獅獎 Won Silver Lion Award, Venice Film Festival 1953

1953電影旬報十大電影第三位 Won 3rd place in Kinema Junpo’s list of best films 1953

1962、1972英國Sight & Sound雜誌世界十大電影 Selected by Sight & Sound Magazine as among the top 10 greatest films of all time 1962 and 1972

日本| 1953 | 94分鐘|日語對白，英文字幕 | 35mm |黑白

Japan | 1953 | 94 mins | In Japanese with English subtitles | 35mm | B&W

戰國時代，陶工源十郎去市集販售貨物，遇到神秘的公主，被迷於溫柔鄉，忘記了家中的妻兒。但公主原是厲鬼化身，他只好落荒而逃。他的妹夫則沉迷於武士之夢，為求飛黃騰達拋下了妻子，當立下戰功成為武士後，卻遇上淪落青樓的妻子。源十郎回到鄉間，留守的妻子早已死於亂兵，還是化作幽靈靜靜守護回來的丈夫……溝口長鏡頭美學極致之作，讓他一躍成為世界電影大師的影史經典。

In the age of samurai in Japan, the potter Genjuro goes to a nearby market to sell his wares but meets and falls in love with a mysterious princess and promptly forgets is wife and child. However, when the princess turns out to be a ghost, Genjuro is forced to flee. Meanwhile, his brother in law Tobei dreams of becoming a samurai and abandons his wife to follow his path. He wins honours in a battle and achieves his ambitions, but later stumbles upon his wife working as a prostitute in a brothel. Genjuro returns to his home village and discovers that his wife has been killed by invading soldiers, but she returns as a ghost to protect her husband. This film classic represents the crowning achievement in Mizoguchi’s use of long shots, which catapulted him into the ranks of world film masters.

**赤線地帶Street of Shame**

日期及時間 Date & Time: 03/11 7pm

地點：香港科學館演講廳

Venue: Lecture Hall, Hong Kong Science Museum

導演：溝口健二Director: Kenji Mizoguchi

日本| 1956 | 86分鐘|日語對白，英文字幕 | 35mm |黑白

Japan | 1956 | 86 mins | In Japanese with English subtitles | 35mm | B&W

禁止賣春的法例正在國會審議中，吉原的妓院像末世般生意興隆。幾個淪落在此的女子各有各的因由：有為供養兒子上學的寡母，丈夫因病失業的貧妻、反叛父親的千金小姐與代父還債的拜金女子。她們各自迎來不同的悲運，只有無情者才能闖出新天地。擅拍風塵女子的溝口健二，用遺作把塑造過的風塵女子形象來個總展示，讓京町子、若尾文子、三益愛子等女星大鬥演技。

As the Japanese Diet considers a ban on prostitution, the brothels in Tokyo’s Yoshiwara district experiences a fin de siècle boom. This film centres on the stories and experiences of a few prostitutes: a widow who tries to bring up her son, a wife whose husband is sick and unemployed, a rebellious girl from a rich family and a materialistic woman who works to repay her father’s debts. They are all victims of tragedy and only the heartless can find a new way out. Prostitution was one of Mizoguchi’s favourite subjects, and in this final film, he presents a kaleidoscope of prostitute architypes, allowing stars such as Machiko Kyo, Ayako Wakao and Aiko Mimasu to shine in their respective roles.

**溝口健二：一個電影導演的生涯**

**Kenji Mizoguchi: The Life of a Film Director**

日期及時間 Date & Time: 14/11 8pm

地點：香港藝術中心古天樂電影院

Venue: Louis Koo Cinema, Hong Kong Arts Centre

導演：新藤兼人 Director: Kaneto Shindo

1975電影旬報十大電影第一位、最佳導演   
Won 1st place in Kinema Junpo’s list of best films in 1975 and winner of best director award

日本| 1975 | 150分鐘|日語對白，英文字幕 | 16mm |彩色

Japan | 1975 | 150 mins | In Japanese with English subtitles | 16mm | Colour

首部得到電影旬報最佳電影的紀錄片。溝口健二的弟子新藤兼人用攝影機尋訪巨匠的生平，全片受訪者近四十人，由經典作品的拍攝細節，到溝口紛亂的男女關係，他和田中絹代撲朔迷離的感情，都一一追問。影史經典，是通過反復折騰編劇、演員而來。講到溝口駡人，連大明星都有情緒失控的時候。大家七情上面地回憶溝口的電影和人生，出乎意料地娛樂性豐富。

This is the first documentary to be awarded the best film by *Kinema Junpo*. Director Kaneto Shindo, a protégé of Mizoguchi, looks back on the master’s life and career with nearly 40 interviewees. Many subjects are covered in this film, from behind the scenes goings on in Mizoguchi’s classic works and the many women in his life, particularly his intriguing relationship with actress Kinuyo Tanaka. The film reveals the tough work demanded of scriptwriters and actors that contributed to making great works of film art. While Mizoguchi was a demanding auteur, his stars also had moments when they lost their cool on set. Recounting Mizoguchi’s films and life, the faces of former colleagues and actors invariably light up as they offer one surprisingly entertaining anecdote after another.

**流言中的女人**

**The Woman in the Rumor**

日期及時間 Date & Time: 25/11 7:30pm\*

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

\*講者椋代千春將出席映後談。

Speaker Ms. Chiharu Mukudai will attend the after-screening talk.

日本| 1954| 83分鐘|日語對白，英文字幕 | 35mm |黑白

Japan | 1954 | 83 mins | In Japanese with English subtitles | 35mm | B&W

失戀自殺未遂的雪子回到京都，住在她母親初子經營的妓院。因為家庭背景而被戀人拋棄的她，本來厭惡這門家族生意，卻同情起那些在母親手下工作、可憐無助的女子。另一方面，她和初子的秘密情人謙三醫生感情突飛猛進，讓母親悔恨不巳，母女間恩怨情仇即將爆發！溝口用華麗的廠景構建京都島原的風月世界。田中絹代扮演母親，與久我美子演的女兒爭風呷醋，更是一絕。

Yukiko returns to Kyoto following a failed suicide attempt and stays in the geisha house run by her mother, Hatsuko. Spurned by her lover after he has found out about her mother's profession, Yukiko is initially disdainful of prostitution but gradually becomes sympathetic to the tragic and helpless girls working under her mother. At the same time, Yukiko’s relationship with Hatsuko’s secret lover Dr. Matoba becomes increasingly intimate, which causes her mother grief and forces the two to come to a head. This film was shot on a lavish set that recreates the geisha district of Shimabara in Kyoto and stars Kinuyo Tanaka, who plays Hatsuko, and Yushiko Kuga as Yukiko. The sparring scenes in which the mother and daughter fight over the same man is especially captivating.

**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 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 installment in a trilogy about theater, 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 reveal the splendors of the Kabuki stage while at the same time telling a compelling and heart-warming story about human fortitude.

**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**

**暴走列車Runaway Train**

日期及時間 Date & Time: 03/11 2:30pm\*

\*資深影評人林錦波將出席映後談，粵語主講。  
Veteran film critic Lam Kam-po will attend the after-screening talk (in Cantonese).

日期及時間 Date & Time: 30/12 7:30pm\*

\*資深影評人鄭傳鍏、林錦波將出席映後談，粵語主講。  
Veteran film critics Cheng Chuen-wai and Lam Kam-po will attend the after-screening talk (in Cantonese).

導演：安德烈岡查洛夫斯基 Director: Andrei Konchalovsky

美國 | 1985 | 111分鐘| 英語對白，中英文字幕 | DCP | 彩色

USA | 1985 | 111 mins | In English with Chinese and English subtitles | DCP | Color

演員：莊威、艾力羅拔斯、莉碧嘉狄慕妮  
Cast：Jon Voight, Eric Roberts, Rebecca de Mornay

極度重犯曼尼決心逃出不見天日的監獄，一個不知天高地厚的小子慕名死跟不捨，登上前往阿拉斯加冰雪大地的火車上，途中巧遇不羈的火車女工，三人在患難中尋找生趣。看似安穩的列車一路行進，誰不知即將面對失控危機，禍福難料。當年黑澤明勇闖荷里活的劇本，交由俄國名導安德烈岡查洛夫斯基操刀。看似平凡的美國獨立類型電影，卻糅合黑澤明世界的荒謬絕境，與岡查洛夫斯基對為了自由拼死一戰的信念。在兩位導演的眾多作品之中，這部火車逃獄片可謂兩人隱藏於世的奇葩， 現在再度破土而出。

Manny breaks out of an Alaska maximum security prison, accompanied by the young prisoner Buck who hasn't realised the dangers ahead. Once out, they get on a train and make the acquaintance of the engineer Sara. But their lives are in danger as the train goes out of control. This story was to be Kurosawa Akira's Hollywood debut which didn't realise. This seemingly ordinary American independent genre movie combines Kurosawa's sense of adversity and Konchalovsky's determination for freedom. Overlooked in both masters' output, Runaway Train is now ripe to be rediscovered.

林錦波之選

故事出自黑澤明手筆，由蘇聯導演淒美演繹，一場冰天雪地下的火車大逃亡。

最早認識安德烈岡查洛夫斯基這位前蘇聯導演，是看他1984年的作品《瑪麗亞的情人》。迷人的固然是美艷的娜塔莎金絲姬，但導演的取材和說故事的形式，都有別於主流荷里活風格，為美國電影賦予新的氣息。翌年，岡查洛夫斯基拍出《暴走列車》，劇本出自日本電影大師黑澤明。按照黑澤明原來的計劃，本片會是繼《赤鬍子》（1965）後拍攝的首部彩色電影。豈料集資失敗，最後劇本流落到美國，經《瑪麗亞的情人》的編劇保羅辛德爾等人改寫，搬到美國的阿拉斯加雪地。罪犯逃獄，逃到失控的列車；人在冰天雪地，為了奔向自由不惜一切。

往後，有關失控列車的電影多不勝數，可是沒有一套像《暴走列車》般描畫人性如此深刻。身在惡劣的自然環境，面對無法控制的列車，重犯莊威決心重奪自由，隨行的小子一心只想吃大茶飯。兩人在列車相知相交，一個只願重獲新生， 一個卻執迷不悟，輾轉由衝突到互相了解，再遇火車女工誤闖困局，直至絕望等死，過程觸目驚心而又發人深省。電影最後用上莎士比亞的《理查三世》名句作結：「再狂暴的野獸，也有一絲憐憫之心；我卻毫無憐憫之心，因此我不是野獸。」未知黑澤明原著劇本有沒有寫下這句註腳？那到底野獸是誰？或是天下皆無野獸？

Choice of Lam Kam-po

Kurosawa's story reworked by a Soviet master. A most daring escape by train through heavy snow.

The Soviet director Andrei Konchalovsky first came to my attention through Maria's Lovers (1984). What attracted me in the first place was the seductive Nastassja Kinski, but in terms of the subject and storytelling, Konchalovsky did it differently from the mainstream Hollywood. Runaway Train, Konchalovsky's next film, was a Kurosawa script that would have been the Japanese master's first colour film. The funding failed to come through and the script ended up rewritten by Paul Zindel, scriptwriter of Maria's Lovers, among others. The setting was changed to Alaska and the story is about an escapee who finds himself trapped on an out-of-control train.

There are numerous films about trains running out of control but none comes as deep as Runaway Train in its depiction of its protagonists' clashes. Jon Voight is so desperate to be free that put him at odds with Buck, who just wants a second chance in life. They eventually resolve their conflict but in comes Sara the engineer, and the trio find no way out other than death. The film ends with a famous quote from Shakespeare's Richard III, "No beast so fierce but knows some touch of pity. But I know none, and therefore am no beast." So who's the beast? Perhaps there's no beast at all. Was this quote there when Kurosawa wrote it, or crept in during the rewriting?

**火車謀殺案Murder on the Orient Express**

日期及時間 Date & Time: 10/11 2:30pm\*

\*資深電影監制及製作人莊澄及資深影評人登徒將出席映後談，粵語主講。

Film producer John Chong and veteran film critic Thomas Shin will attend the after-screening talk (in Cantonese).

日期及時間 Date & Time: 29/12 7:30pm\*

\*資深影評人登徒將出席映後談，粵語主講。  
Veteran film critic Thomas Shin will attend the after-screening talk (in Cantonese).

導演：薛尼盧密 Director: Sidney Lumet

英國| 1974 | 127分鐘|英語、法語、德語、土耳其語、意大利語、瑞典語對白，中英文字幕| DCP | 彩色

UK | 1974 |127 mins | In English, French, German, Turkish, Italian and Swedish with Chinese and English subtitles | DCP | Color

演員：阿爾拔芬尼、羅蓮柏歌、英格烈褒曼、馬田波森  
Cast：Albert Finney, Lauren Bacall, Ingrid Bergman, Martin Balsam

1935年，白羅臨時登上在伊斯坦堡出發往倫敦的東方快車頭等車廂，火車在大雪之夜被封在荒野，鄰房富商身中多刀死亡。白羅憑過人之銳利眼光，逐一查問火車上的十三位嫌疑人物，並發現死者涉及一宗小孩被撕票綁架案，十三位嫌犯亦與肇事家庭有千絲萬縷關係。克莉絲蒂的懸疑布局、出人意表的結局，仍是密室殺人的典範，大明星如英格烈褒曼、阿爾拔芬尼、辛康納利、安東尼柏堅斯等，一起擠進導演薜尼盧密布置的華麗迷宮，成為一時佳話。此片是少數令克莉絲蒂滿意的改編電影，她更罕有地與夫出席1974 年的首映禮。英格烈褒曼亦憑此片獲得奧斯卡最佳女配角。

1935, Istanbul. Hercule Poirot hops on the Orient Express to get back to London on an urgent matter. On the way the train is stuck in heavy snow. The next morning, the American businessman Ratchett is found dead with multiple stab wounds. Poirot, who occupies the cabin next to Ratchett's, interrogates thirteen suspects onboard. He finds out that they and Ratchett are all related to a well-publicised kidnapping that has resulted in a child's death. Meticulously crafted and with a very unexpected ending, Murder on the Orient Express is still a classic of the locked room mystery. With a star-studded cast such as Ingrid Bergman, Albert Finney, Sean Connery and Anthony Perkins, Lumet lays out a most gorgeous web of mystery. Usually wary of adaptations of her works, Christie was delighted by Lumet's effort and attended the premiere with her husband. Ingrid Bergman won her third Oscar, this time as the Best Supporting Actress.

登徒之選

薜尼盧密為克莉絲蒂搭建華麗舞台，火車中上演戲中戲，宛如密室中的心理迷宮。

《火車謀殺案》改編自阿嘉莎克莉絲蒂同名小說，是白羅偵探系列的第十本小說，成於1934年。這個長有八字鬍子，身材矮小，年邁而頭如蛋狀的比利時裔英國偵探白羅，一直是克莉絲蒂筆下最受歡迎的角色。《火車謀殺案》亦是她描寫白羅中最著名的一部。1930年，克莉絲蒂正享受著第二春，她與第二任丈夫麥克斯相識於一趟東方快車之旅，她離婚四年，麥克斯是考古學家，比她年輕。她亦在自傳中提及，1930 至1937年是人生中最愉快的年頭，幸運地，這段婚姻亦維持至她過身。

克莉絲蒂為人低調，不愛應酬，在她自傳明言愛火車，也愛旅行，她亦是在伊斯坦堡寫成此書，將東方快車變成小說場景。火車在山區遭遇大雪而開不動，原來都是她的親身經驗，只是當時遇著水災而已。戲中的安卓尼伯爵伉儷，一直如影隨形，有分析說是克莉絲蒂將夫妻感情都投入於內。

曾拍出《十二怒漢》（1957），有演員導演之美譽的薜尼盧密，離開自己熟悉的紐約市，一頭栽進克莉絲蒂的歐陸快車和密室殺人橋段中，保留神探白羅的才智和分析能力外，決意擺脫過去不少改編中的踏實方式，找來一眾神級大明星，聯袂在封閉空間裏擦出演技火花，阿爾拔芬尼更靠特技化妝，由30餘歲變為年逾60的名偵探白羅，挑戰性極高。

火車是克莉絲蒂的舞台，薜尼盧密將它變成開不動的迷宮，在此上演一場「戲」，登台、演出、謝幕，在盧密的仔細安排下還原成一張人際網，寫出了仇恨、報復和犧牲，義無反顧。

Choice of Thomas Shin

A most gorgeous web of mystery, the unsurpassable locked room mystery.

Sidney Lumet's Murder on the Orient Express is an adaptation of Agatha Christie's hugely popular novel. The novel is the tenth novel featuring Hercule Poirot and published in 1934. A Belgian residing in London, the mustached Poirot is short, old, and has an egg-shaped head. He's also the most beloved Christie characters.

Murder on the Orient Express is also the most popular Poirot novel. In 1930 Christie started a new love life after having been divorced for four years. She met Max Mallowan, an archaeologist much younger than her, on the Orient Express. They got married and the marriage lasted until Christie's death. Christie fondly remembered the period between 1930 and 1937 as her happiest years.

Christie kept a low profile and shunned the spotlight. In her memoirs she wrote about her love of travel and trains, and this novel was written in Istanbul. The snow-trapped train was a real experience with the slight variation of being trapped by floods. Count and Countess Andrenyi of the novel are speculated to be the representation of Christie and her husband.

Acclaimed as an actor's director and with the iconic 12 Angry Men (1957) among his best works, Sidney Lumet departed his familiar locale of New York and plunged himself in Christie's mysterious world of the locked room mystery. Lumet also took a step away from his pragmatic style while filming adaptations to stage this close-door drama with an array of big stars. Albert Finney, then in his thirties, got himself heavily made up to portray the sixty something Poirot.

Lumet turned Christie's train into a maze where hatred, revenge and sacrifice are acted out like a play, complete with entrances, performances and curtain calls.

**嚴密監視的列車Closely Watched Trains**

日期及時間 Date & Time: 10/11 7:30pm\*

\*電影學者馬蘭清及資深影評人喬奕思將出席映後談，粵語及英語主講。  
Scholar Gina Marchetti and veteran film critic Joyce Yang will attend the after-screening talk (in Cantonese and English).

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-yearold director to international fame. Set in the Germanoccupied Czechoslovakia during WWII, it tells the story of a young train dispatcher, Miloš, in a small town. Getting this job fulfills 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 easygoing 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 easygoing 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 and 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 related to 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.

**香港好電影**

**Great Hong Kong Movies**

**客途秋恨**

**Song of the Exile**

合辦：香港藝術中心、天下一電影製作有限公司

Co-Presenters: Hong Kong Arts Centre, One Cool Film Production Limited

日期及時間 Date & Time: 12/11 7:30pm

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.

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Special offer of 20% off for each purchase of 4 or more standard tickets.

導演：許鞍華 Director: Ann Hui

1990 臺北金馬獎最佳原著劇本   
Won Best Original Screenplay, Golden Horse Awards 1990

演員：張曼玉、陸小芬、李子雄、田豐、蕭湘

Cast: Maggie Cheung, Luk Siu Fan, Waise Lee, Feng Tien, Siu Sheung

香港| 1990 | 100分鐘 | 粵語對白，中、英文字幕 | D-Beta |彩色

Hong Kong |1990 | 100 mins | In Cantonese and English with English and Chinese subtitles | D-Beta | Colour

曉恩自小與母不和，長年住在外，因妹妹出嫁才回到久違的家。妹妹出嫁移民後，恩迫不得已陪母親回她的故鄉──日本的別府。在語言、 生活習慣處處相異的國度裡，曉恩終於了解當年母親在家中的寂寞無助， 彷似與母親重新認識……

Based on the real life experiences of director Ann Hui, comes a brilliant drama about a daughter’s hidden feelings of resentment and alienation towards her mother. The story revolves around Hueyin (Maggie Cheung), a student who harbours feelings of contempt towards her mother, a Japanese girl married to a Chinese man at the conclusion of the Sino-Japanese War. As Hueyin returns to Hong Kong from her studies in London, she and her mother begin to fight. Largely due to cultural and societal conflicts with her mother, old memories of Hueyin’s unhappy childhood are revived. Taking a trip back to Japan with her mother, it is only then that Hueyin truly begins to understand her mother’s own feelings of loss and alienation

#### Late Night Series ─ Art X：流動影像

#### Late Night Series ─ Art X：Moving Images

主辦：香港藝術中心Presenter：Hong Kong Arts Centre  
合作單位：法國駐港澳總領事館 及 數碼創新月In association with Consulate General of France in Hong Kong and Macau, Novembre Numérique  
夥伴：原來我 Creativity Is Partner：Creativity Is

地點：古天樂電影院 Venue: Louis Koo Cinema

(i) 單一門票Single Ticket    
- 虛擬實境體驗劇場Immersive VR Theatre ─ The Cliffs of V ($250)   
- 任何一套電影Movie ($75)   
(ii) 優惠套票 1 Package 1：任何一套電影 + 虛擬實境體驗劇場One movie + One Immersive VR Theatre ─ The Cliffs of V ($290)   
(iii) 優惠套票 2 Package 2：兩套電影 + 虛擬實境體驗劇場Package 2: Two movies + One Immersive VR Theatre ─ The Cliffs of V (HKD320)   
（$320元）  
(iv) 優惠套票3 Package 3：兩套電影Two movies ($120)

**《無臉的眼》Eyes Without a Face**

日期及時間Date & Time：17/11 9:30pm

導演：佐治方朱 Director: Georges Franju   
法國France | 1960 | 88' 00" | 法語對白，英文字幕In French with English subtitles | DCP | 黑白B&W  
  
整形外科醫生為修復女兒在車禍中被毀掉的面容，不惜割下一位女學生的臉皮，移植到女兒身上。然而手術失敗，女學生性命不保，但他仍繼續物色其他合適人選……  
To recover the face of his daughter who has been disfigured by a car crash, a plastic surgeon removes the face of a young student to replace her daughter’s. Although the surgery has failed and the student has died, he keeps looking for the next victim

**《再生人》** **Life After Life**

日期及時間Date & Time：18/11 12am

導演：翁維銓 Director: Peter Yung  
香港Hong Kong | 1981 | 80' 00" | 粵語對白，中、英文字幕In Cantonese with English & Chinese subtitles | D-Beta | 彩色 Colour

故事結合民間信仰與生死輪迴觀念，講述一位時裝表演策劃人意外發現用作表演的古老木偶埋藏了一宗多年前的凶案。

The story is inspired by folk religions and the concept of reincarnation, and tells a series of mysterious events that has happened to a fashion show organiser – as he uses puppets for display at the show, he accidentally discovers a murder that has happened years ago.  
  
\*以上放映會是香港藝術中心 Late Night Series -「Art X」的其中一項節目。一場午夜的藝術體驗，在黑夜釋放蘊藏已久的想像。「Art X」一年兩度在午夜為大家帶來嶄新和獨特的跨界體驗活動，涵蓋表演、電影放映及特別策劃節目，適合任何人士參與。

\* This above sceenings are part of the programme of the the Late Night Series - "Art X". Come Join with the Hong Kong Arts Centre on the bi-annual special night program “Art X”, which offers new and unique cross-disciplines art experiences for visitors of all ages with performances, film screenings and special programs. For details, please click [here](https://hkac.org.hk/programme_detail/?u=XDfEh0bg7xo).

**自主特區 Independently Yours**

**書寫 · 佔領 · 情色──陳耀成電影回顧和講座  
Cosmopolitanism, Rebellion and Sexual Citizens - an Evans Chan Retrospective**

合辦：香港藝術中心、陳耀成 Co-Presenters: Hong Kong Arts Centre, Evans Chan

地點:古天樂電影院

Venue: Louis Koo Cinema

票價: $75/$60\*

Tickets: $75/$60\*

\*全日制學生、六十歲或以上長者及殘疾人士票價

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

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節目查詢 Programme Enquiries: 2582 0247

香港藝術中心重視並致力推動獨立電影的發展，同時鼓勵觀眾欣賞獨立電影。

自一九九七年後，「自主特區」再次回歸香港藝術中心電影院並會定期向大家推介本地的獨立佳作，帶給觀眾商業影院以外的選擇。

Hong Kong Arts Centre is dedicated to cultivate the audience and development of Hong Kong indie movies. ‘Independently Yours’, 20 years after its first initiation presented by HKAC, comes back as a recurrent screening programme in the HKAC Cinema.

**蒙馬特．女書（世界首映）**

**Death in Montmarte (World premiere)**

日期及時間 Date & Time: 18/11 2:30pm\*

\*設映後談

With after-screening talk

香港 | 2018 | 106分鐘| 國語，不設字幕 | HD | 彩色  
Hong Kong | 2018 | 106 mins | In Mandarin & English without subtitles | HD | Color

年僅 26 歲於1995年在巴黎自盡的台灣女同志作家邱妙津，歿後廿載，成為國際文壇的重大發現，近年廣被翻譯。其長篇首作，曾被華文女同界奉為「聖經」的《鱷魚手記》去年被《紐約時報》表揚為「離經叛道……的傑作」。導演陳耀成，穿梳臺灣、巴黎、紐約、上海、東京，追溯邱妙津光亮的人生，撲朔迷離的自死，並以國際視野探討邱的文學遺產。邱昔年的恩師，法國女文豪埃萊娜 · 西素（Hélène Cixous） 形容足本版的《蒙馬特．女書》「跨時空、跨物種、跨性別及跨電影類型，引人入勝，令觀眾如入魔咒。」

（本片原是香港電台「華人作家系列 II」邀約作品；一個 52分鐘的電視版本曾於 2017 年 1 月在香港播映。這是國語旁白，片長為 106 分鐘的足本版 。）

Two decades after her suicide in Paris in 1995 at the age of 26, Taiwan’s foundational lesbian novelist Qiu Miaojin has prevailed as a global Chinese LGBTQ icon and an international literary discovery for her “thrillingly transgressive” work. Documentarian Evans Chan traces Qiu’s lovelorn footsteps from Taiwan to Paris to Tokyo, resulting in a Chinese filmic counterpoint to Blue is the Warmest Color with a tragic note. Blending fiction, performing art, and rare interviews with Qiu’s friends, advocates, and associates, including France’s feminist philosopher Hélène Cixous, Death in Montmartre is an artful exploration of the poignant and inspiring life and death of a gay-rights “martyr” in Taiwan, which, in 2017, became the first place in Asia to legalize same-sex marriage.   
(Death in Montmartre originated as a Radio Television Hong Kong-commissioned production for its Chinese Writers Series II (2016/2017). And a 52-min version, without English subtitles, was broadcast in Hong Kong in January, 2017.)

**撐傘\***

**Raise the Umbrellas**\*這場放映後將加映陳耀成最新完成的《撐傘》延續篇《我們有雨靴》。  
This screening will be paired with ***We Have Boots***.

日期及時間 Date & Time: 18/11 7pm\*

\*設映後談

With after-screening talk  
  
美國| 2018 | 117分鐘| 粵語及英文對白，中英文字幕 | HD | 彩色

USA | 2018 | 117 mins | In Cantonese & English with English & Chinese subtitles | HD | Color

儘管曾被譽為眾多傘運紀錄片中「最鉅細無遺，細說始末」，並罕有地包納了反佔領觀點訪問的一部，《撐傘》卻在香港連續踫上禁映風波。此片於過去兩年，在歐美高等學府巡映，並在月前的柏林文學節展出。導演陳耀成把結尾更新了的《撐傘》再帶回香港放映。這部「強而有力」的影片鋪陳從 1989 天安門到 2014年間，連綿三代的香港民主發展；鏡頭從草根階層的屋邨、到擾攘的佔領區、到紐約華爾街，從而尋索雨傘的美學、哲學及其當代的政治意義。李歐梵教授說：「從他的康有為電影到《撐傘》，我讚賞陳耀成虔敬地追索許多華人知識份子已經忘記或背棄的：跨越國界與地界的人的自由與尊嚴……《撐傘》令我感動－－不因為個別的「領袖」的話語，而是他拍攝到的個人或集體感情之傾吐。從這角度看，影片是超越政治的。然而香港的雨傘運動，將有可能逐漸觸刺到所有地區的華人的良知。」  
Four years later, Hong Kong’s 2014 democratic Umbrella Movement has been nominated for a Nobel Peace Prize, with intense political backlash against protesters still unfolding. *Raise the Umbrellas* has been hailed as a “moving,” “must-see,” and “the most comprehensive documentary” about this unique 79-day Occupy campaign on Chinese soil. Yet despite its inclusion of anti-Occupy views, such as an interview with the pro-Beijing heavyweight Jasper Tsang, it has repeatedly been the target of censorship. Evans Chan has updated the film’s ending to reflect the latest fallout, and this is its first public screening in Hong Kong after its extensive tour in American and European universities and festivals. “A powerful film,” said French critic Jean-Michel Frodon, “it connects the past and present of Chinese democratic movements, and the multigenerational phenomenon of the Hong Kong occupation.”

**我們有雨靴\***

**We Have Boots  
\***《我們有雨靴》為《撐傘》延續篇。  
This screening will be paired with ***Raise the Umbrellas***.

美國| 2018 | 30分鐘 | 粵語及英文對白，中英文字幕 | HD | 彩色

USA | 2018 | 30 mins | In Cantonese & English with English & Chinese subtitles | HD | Color

片中被訪者包括周庭、周永康、陳健民、黃國才、邵家臻等，談個人及香港傘運後的未來及出路。

A sequel to *Raise the Umbrellas*, *We Have Boots* features interviews with Agnes Chow, Kinman Chan, Alex Chow, Kacey Wong, and Shiu Kachun. All of them reflect on their personal situations as well as that of Hong Kong in the post-Umbrella Movement era.

**情色地圖**

**The Map of Sex and Love**

日期及時間 Date & Time: 20/11 7:30pm\*

\*設映後談

With after-screening talk

香港及美國 | 2001 | 130分鐘 | 粵語及英文對白，中英文字幕 | 35mm | 彩色  
Hong Kong & USA | 2001 | 130 mins | In Cantonese & English with Chinese & English subtitles | 35mm | Color

多年流徙，陳耀成為個人與香港追求定位的影像之旅再回歸到起點處 ── 香港。影片的靈感來自他曾經聽到的「三個秘密」：一是「橡皮圈」，同性戀男舞蹈員時常憶起少年時學校的輔導老師教他用橡皮圈治療不正常的性傾向；「貝爾格萊德」，一名少女在東歐旅遊時精神崩潰，鬱結久久難解；第三個是「納粹黃金」，傳聞二次大戰時，葡萄牙人曾將納粹德國擄掠的猶太人黃金送入澳門。陳耀成前作《浮世戀曲》中後六四的焦慮，《北征》𥚃港人的矛盾心態，也像隨著香港主權移交而換上新色相。在 97 之後，沙士與傘運來臨之前，有身份與去留未明，愛慾與歷史都失掉地圖的曖昧時空。首映時，香港電影節讚美這是「香港罕有，充滿睿智」的影片。《倫敦 TimeOut》形容《情色地圖》內容知性，「但經常妖媚誘人，而三位演員（包括提名金馬獎最佳男配角的馬才和）的演出富於魅力。」

Hailed as "a rare film from Hong Kong, wise and profound" by the 2001 Hong Kong International Film Festival, The Map of Sex and Love explores history, past and present, and love, gay and straight, through three interrelated stories – “Rubber Band,” “Belgrade,” and “Nazi Gold.” In “Rubber Band,” a gay dancer is advised to heal his perversity by snapping a rubber band against his wrist; in “Belgrade,” a girl has a traumatic revelation while traveling in Eastern Europe; and in “Nazi Gold,” a filmmaker has an eerie encounter with traces of the Third Reich in Macau. “The film is…seductive as it negotiates the spaces between desire and inhibition, between the troubled mind and the always troublesome body, between cruising and map-making.” (TimeOut London) Bernardo Chow, Cherie Ho, and Victor Ma, who received a nomination for The Best Supporting Actor at the Taiwan Golden Horse Film Festival, give riveting performances.

**新世紀的康有為**

**Chinatopia**

日期及時間 Date & Time: 23/11 4:30pm\*

\*設映後談

With after-screening talk

香港、臺灣及美國 | 2014 | 73分鐘 | 粵語、英語及國語對白，中英文字幕 | 彩色

Hong Kong, Taiwan & USA | 2014 | 73 mins | In Cantonese, Mandarin & English with Chinese & English subtitles | Color

這是《大同：康有為在瑞典》及《康有為二三事》合剪而調整的長版。影片更著墨廿世紀初北歐發靭的福利社會，對康撰《大同書》的啓發；南海先生因策劃杯葛美國貨反撃排華法，與泰迪·羅斯福總統因不打不相識的交往；康的國際主義，他對西方民主的憧憬……已故專研中國馬克思主義的名學者德里克讚美陳耀成重新發崛中國近代史，是「賦予康有為一個新的歷史任務。」  
Chinatopia is an abridged version of Evans Chan’s two-part documentaries, acclaimed by critics and historians, *Two or Three Things about Kang Youwei* (2013) and *Datong: The Great Society* (2011). While previously known mainly for spearheading the Hundred Days Reform (1889), a modernization drive crushed by Empress Dowager Cixi, Kang Youwei comes alive in *Chinatopia* through evocation of his cosmopolitanism and Asian American activism – including an anti-American boycott he orchestrated in 1905-06 to beat back the Chinese Exclusion Acts, which resulted in two meetings with a conciliatory Theodore Roosevelt. “From a diasporic perspective,” said historian Huang Ke-wu, “Chan has fashioned an unusual framework to examine modern Chinese history… [the Datong films force] us to re-examine…the idealism and disillusionment that the Chinese people have experienced during the past century… they matched triumphantly ‘the truth of history’ with ‘the beauty of art.’”

**名字的玫瑰──** “**董啟章”地圖  
The Rose of the Name: Writing Hong Kong**

日期及時間 Date & Time: 24/11 2:30pm\*

\*設映後談

With after-screening talk

香港 | 2014 | 105分鐘| 粵語、英語及國語對白，中英文字幕 | HD | 彩色

Hong Kong | 2014 | 105 mins | In Cantonese, Mandarin & English with Chinese & English subtitles | HD | Color

國際版的《名字的玫瑰—“董啟章”地圖》是展露9月28日啓動雨傘運動的催淚鎮壓場面的第一部電影。於香港1967年的暴動期間出生，而在2014的騷動不安之年成為香港書展年度作家的小說家董啟章，已經成為香港進軍國際文壇的重要聲音。他的生命及創作歷程見證了香港社會的重大轉變。導演陳耀成透過董家三代的訪問橫切了一頁香港社會史，並追溯香港社運史，香港文學史。貫徹片中的是置於電車上層的攝影機，如同在一個流動的舞台上，既拍攝改編為舞台劇的董啟章短篇小說，復眺覽時代空間中，文藝、生命與歷史面對的嚴峻挑戰。英國影評人東尼．雷恩斯說：「這是廿一世紀的電影：概念上涵蓋記錄、劇情及表演藝術，而與其主題完全配合。」  
As the first film to feature scenes from Hong Kong’s 2014 democratic Umbrella Movement, this essayistic documentary offers a portrait of Dung Kai-cheung, the city’s emerging voice in world literature, a slice of social history through interviews with his family members, as well as a mini-history of Hong Kong literature. Rose explores not only the challenge faced by writers working in a so-called "cultural desert," but also the search of an ethnic and cultural minority for its literary and political voice in Greater China and the world. “Chan’s wide-angle perspective succeeds not only in placing the writer firmly in the line that stretches from Borges to Calvino,” said British film critic Tony Rayns, “but also convincingly connects Dung’s work with Hong Kong’s new generation of protestors themselves. This is cinema for the 21st century: a conceptual blend of fiction, nonfiction and performance art that’s completely in synch with its subject.”

**高先精選 – 十一月**

**Golden Scene Selection - November**

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 4 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**

**《邊境奇聞》Border**

日期及時間 Date & Time: 22/11 8pm

導演：亞里亞巴斯Director: Ali Abbasi  
瑞典、丹麥Sweden, Denmark | 2018 | 102mins |瑞典語對白，中、英文字幕 In Swedish with Chinese & English subtitles | DCP | 彩色Colour

在邊境小鎮任職海關的天娜，憑靈敏如狗的嗅覺，偵緝走私客屢建奇功。偶然之下，天娜遇上嗅覺同樣天賦異稟的禾尼，不禁被吸引之際，天娜漸漸揭露禾尼的陰謀，同時發現自己身份的秘密。改編自《血色童話》（2008）作者林維斯特另一短篇小說，以冷峻詭異氣氛刻劃社會的冷漠疏離和邊緣人的寂寞。  
Customs officer Tina is known for her extraordinary sense of smell. It’s almost as if she can sniff out the guilt on anyone hiding something. But when Vore, a suspicious-looking man, walks past her, her abilities are challenged for the first time ever. Tina can sense Vore is hiding something she can’t identify. Even worse, she feels a strange attraction to him. As Tina develops a special bond with Vore and discovers his true identity, she also realizes the truth about herself. Tina, like Vore, does not belong to this world. Her entire existence has been one big lie and now she has to choose: keep living the lie or embrace Vore’s terrifying revelations.  
  
2018 康城影展「一種關注」大獎2018 Cannes Film Festival, Un Certain Regard Award

**水底行走的人*I've Got the Blues***

香港 Hong Kong| 2017 | 91min | 廣東話及部分英語對白，中英文字幕In Cantonese, With English (in parts) with Chinese and English subtitles | DCP | 彩色Colour  
  
人需要高貴的靈魂才能成為偉大的藝術家嗎? 知名藝術家黃仁逵一直抱有簡單念頭 —「我天生是畫畫的人，便畫畫」。童年時父親問「你知不知道畫畫很窮？」，黃仁逵回答「窮又如何」。黃仁逵畫畫不為外界所影響，他堅持不與講錢的畫廊合作，不參加俾面派對，不喜歡別人叫他「畫家」，他說「我不是畫家，我是一個畫畫的人」。導演陳安琪與黃仁逵的互動之中，火花與爭執並行、自我與謙卑角力、愛與背叛同在，我們得以一窺人性之複雜，把香港精彩卻又不為人知的文化景觀呈現給全世界。

Does a person need nobility of the soul to be a great artist? Renowned HK artist Wong Yan-kwai says, "I'm a born painter, so I paint.” His famous line is: When you are used to poverty, you don't feel poor. In the interaction of Wong Yan-kwai and Director Angie, sparks and arguments, egos and humility, love and betrayal, and human complexities surface.

**逆向誘拐Napping Kid**

日期及時間 Date & Time: 23, 25/11 8pm

導演: 黃浩然Director: Amos Whyn

**自由行A Family Tour**

日期及時間 Date & Time: 24/11 8pm

導演: **應亮**Director: Ying Liang

**伊朗三面戲劇人生3 Faces**

日期及時間 Date & Time: 25/11 2:30pm; 26/11 8pm

導演: **賈法爾帕納希**Director: Jafar Panahi

Listing – HKAC – Exhibition

**漫遊機場——功夫三部曲**

**Comixtream @ Airport – Kung Fu Trilogy**

主辦：香港機場管理局、香港藝術中心

Presenter: Airport Authority Hong Kong, Hong Kong Arts Centre

日期Date: 13/07 – 30/11

地點: 香港國際機場Venue: Hong Kong International Airport

中華武術亦被常稱為功夫，是一種有著三百多年悠久歷史的、古老獨特的藝術形式。

功夫和拳擊作為武術形式之二，已在流行文化中佔據了一席之地，在功夫明星如李小龍、黃飛鴻主演的影片之中，以及著名武俠小說作者金庸先生的文學作品中，均有重點呈現這兩種武術。由於功夫受到大眾的喜愛，有益身心,有越來越多的人將習武作為日常體育運動之一。

香港藝術中心與三個香港藝術家—曹志豪、李志清和李健良攜手合作，希望通過他們獨特的漫畫演繹，帶你在香港國際機場暢遊功夫、武術及拳擊的世界。

Chinese martial arts, also known as Kung Fu, are unique art forms with over 300 years of history.

Kung Fu and boxing, as two different forms of martial arts, have become part of the popular culture for decades.  They are featured in movies of celebrities such as Bruce Lee or Wong Fei Hung, as well as novels by renowned writer Dr Louis Cha. Being a subject close to heart and beneficial to the body and mind, Kung Fu is attracting an increasing number of practitioners who see it as a form of sport.

Through the distinct styles of three renowned Hong Kong comics artists – Jerry Cho, Chi-Ching Lee, and Kin-Leung Lee, Hong Kong Arts Centre is delighted to present a world of Kung Fu at the Hong Kong International Airport, where you can understand more about Kung Fu through their comics.

**遊蹤俠影**

**Heroes into the Imaginary and Reality**

李志清 Chi-Ching Lee

地點：香港國際機場接機大堂升降機幕牆Venue: Hong Kong International Airport Arrival Hall Lift Façade

**龍爭虎鬥**

**Battle Between Heroes**

李健良 Kin-Leung Lee

地點：香港國際機場旅客捷運系統月台幕門–離港層

Venue: Hong Kong International Airport Automated People Mover Platform – Departure Level

**線上起舞**

**Dancing On the Line**

曹志豪 Jerry Cho

地點: 香港國際機場旅客捷運系統月台幕門–到達層

Venue: Hong Kong International Airport Automated People Mover Platform – Arrival Level

**香港藝術中心四十周年旗艦展覽－－灣仔文法：過去、現在、未來式**

**The HKAC 40th Anniversary flagship Exhibition – Wan Chai Grammatica: Past, Present, Future Tense**

主辦: 香港藝術中心 Presenter: Hong Kong

捐助 Donors: CLS Architects Ltd, Nelson Leong, Bryan Lu, Trevor and Dominica Yang

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

日期及時間 Date & Time: 30/09 – 04/11 10am – 8pm

地點：包氏畫廊 Venue: Pao Galleries

免費入場Free Admission

節目查詢Program Enquiries: 2582 0200

香港藝術中心四十週年旗艦展覽將聚焦中心所在地：灣仔。灣仔是香港歷史最悠久的地區之一，新舊並存，蘊含豐富的多元文化，彷彿香港的縮影。展覽融合不同世代、跨領域、跨文化的創作，勾勒情景與藝術軌跡，全新的委託創作更進一步探索藝術家眼中的灣仔與香港。

The HKAC 40th Anniversary flagship exhibition celebrates the cultural and artistic traces of Hong Kong. The programme is simultaneously an investigation into and a celebration of the Hong Kong identity, as seen through one of Hong Kong's most iconic city districts: Wan Chai. Participants include Hong Kong artists from different generations, backgrounds, and national origins, as well as artists from the international community who have a special connection to Hong Kong. Diverse artistic genres and newly commissioned works express artists’ explorations of Wan Chai on many different levels, including personal, historical, and experiential.

**阿推的漫畫──捉迷藏**

**The Quest Game – Exhibition of Push Comic’s Works**

2018台灣月節目 Programme of 2018 Taiwan Arts Festival

主辦：香港藝術中心、動漫基地Presenter: Hong Kong Arts Centre, Comix Home Base

聯合主辦：光華新聞文化中心Co-presented with: Kwang Hwa Information and Culture Center

授權單位 阿推的漫畫 Authorised unit:　AH TUI - PUSH COMIC©2018

展覽 Exhibition

日期及時間Date & Time：19/10 – 20/11 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：三樓實驗畫廊Venue：Experimental Gallery

免費入場 Free Admission

參展藝術家：阿推 Artist: Push Comic

兒時玩捉迷藏，你躲丶我找，好不樂趣。有想過這個遊戲也可以在紙上進行嗎？阿推的漫畫中隱藏大量密碼、符號及彩蛋，這正正就是各人最愛的解碼×捉迷藏遊戲。臺灣資深科幻漫畫家，傳說中的「科幻漫畫潮流教父」，今次展覽就來陪他玩──讓漫畫「捉」動你的視覺神經及瘋狂想像，「迷」上其歐美風格加上細膩畫法，並收「藏」他獨特的金句、角色與玩具。

從擔任飛碟唱片的美術主編到《歡樂漫畫半月刊》知名漫畫家們的編輯，繪畫科幻漫畫到製作藝術家玩具，搶攻法國、意大利漫畫市場到BBDO廣告設計，展覽內容以阿推具國際視野的33年創作生涯的三個重要階段為主軸，展示其手稿、模型玩具、漫畫書、商業企劃以及視覺設計，呈現其創造力的多元及作品的玩味。

漫畫的一格空間不大，但對於阿推卻是無限的天地。無論是膾炙人口的作品《超人巴力入》之「反空間」，又或是「在地的」故事《風竹城》，毎一格一樣暗藏滿滿的驚喜，其天馬行空的想像力及豐富的畫面吸納不少華文及非華文世界的讀者，當中包括樂團五月天成員阿信及瑪莎。

還未找到阿推的漫畫箇中的「超連結」和秘密？仔細再看一遍，重點往往就在細節之中！

「捉迷藏」是阿推在香港的首次個人展覽，亦是光華新聞文化中心旗下「2018台灣月」的節目之一。除展覽外，不要錯過連串的週邊活動，包括阿推親自坐鎮的公眾座談會以及現場創作示範。

Still remember the game of hide-and-seek? You can actually play it on paper! The numerous hidden codes, symbols and ‘Easter eggs’ on each page of Push Comic’s works are the fun decoding/hunting games favoured by fans. A legend of sci-fi comics and the ‘Godfather of Pop culture’, famed Taiwanese comics artist, Push Comic, invites you to play with him for this exhibition – go on a ‘quest’ for whimsical and wild imaginations, fall for his one-of-a-kind pen work with American and European influences, and collect his quotes, codes and characters.

From working as an art editor for UFO Group to *Joy Comics*, drawing offbeat sci-fi comics to making art toys, entering the French and Italian comics market to BBDO advertising, the exhibition focuses on three significant stages of Push Comic’s 33-year creative career and his global vision. A ‘game’ of creativity and diversity, the exhibition displays some of his manuscripts, drawings, figures, comic books, commercial projects and graphic designs.

One panel of a comic strip has limited space, but to Push Comic, it is an infinite world. Whether it is his previous, popular work *Balézo* or the latest, locally-inspired story *Bamboo Windy Towns*, every single panel of his comics is full of surprises. His imagination and detailed drawings have captured the hearts of many readers, including members of the renowned Taiwanese rock band Mayday: Ashin and Masa.

So, where are the hidden signs and secrets in his comics? The closer you look, the more you will see!

“The Quest Game” is Push Comic’s first solo exhibition in Hong Kong. Co-presented with Kwang Hwa Information and Culture Center, the exhibition is one of the programmes of “2018 Taiwan Arts Festival”. In addition to the exhibition, there will be a talk and workshop hosted by Push Comic, don’t miss it!

阿推

臺灣資深漫畫家，曾任時報出版漫畫編輯、飛碟唱片美術主編、臺北BBDO廣告設計、品牌設計展覽策展人、實踐大學助理教授，長年創作另類科幻漫畫，目前從事漫畫圖像等多媒體創作、ART TOY角色玩具設計、插畫、街頭流行觀察和多種類型作品。

1980年代為臺灣《歡樂漫畫半月刊》擔任編輯，負責名家蔡志忠、敖幼祥、鄭問、朱德庸、曾正忠等作者的編務、美編、送審工作。

85年出版個人第一本書《太極符》，至今個人創作累積20多部，代表作有《九命人》、《超人巴力入》（90年代最早登陸歐洲的臺灣漫畫，由法國漫畫月刊《KAMEHA》連載）、《承諾島1.2.3》(意大利版由per questa edizione Edizioni BD發行) 等，授權多部漫畫於海外出版。除了漫畫之外，亦製作設計20多款藝術家玩具。

2012、13、15年安古蘭國際漫畫節的臺灣館參展藝術家，12年赴法國蒙特波列市新漫畫節和法國香貝里國際漫畫節舉辦個人展覽，更獲蒙特波列市記者協會頒贈年度漫畫節評審特別獎；14年獲邀擔任新竹縣政顧問；15年推出睽違10多年的漫畫新作《野星球》，並舉辦展覽，同年以《乒乓狗》獲得中國第12屆金龍獎最佳劇情漫畫獎類金獎，16年《野星球》榮獲文化部第7屆金漫獎原型設計獎，新作《風竹城》榮獲第8屆動感金羊獎最佳漫畫金獎。

阿推的漫畫作品啟發各界菁英，深受名人喜愛，例如：樂團五月天的成員阿信、瑪莎、繪本作家幾米、藝人鍾漢良、國際名模林志玲、馬來西亞漫畫家張家輝等。

PUSH COMIC

Push Comic (Ah Tui), moniker of a celebrated Taiwanese comics artist, is a man of many roles, including working as the comic section editor for the *Chinese Times*, art editor for UFO Group, BBDO Taiwan advertising designer, exhibitions curator, and assistant professor at Shin Chien University. Now, he is engaged in multimedia creations and art toys, as well as illustrations and anything that is related to comics or popular street culture.

During the 1980s, he worked as the editor for the *Joy Comics*, issued in Taiwan. He was responsible for editing works by famous Taiwanese comics artists, such as Tsai Chih-chung, Ao You-xiang, Chen Uen, Zhu De-yong, Tseng Cheng-chung etc.

In 1985, he published his first book *The Symbol of Taichi*, and then went on to be the author of over 20 comic books, including *Nine Lives Man*, *Balézo* (The first Taiwanese comics launched in Europe in the 90s, serialised in French comics magazine *KAMEHA*), and *Promised Island 1.2.3* (published by per questa edizione Edizioni BD in Italian), many of which are licensed overseas. In addition to comics, he designed and created over 20 art toys.

In 2012, 2013 & 2015, he is the representative artist at the Taiwan Pavilion of the Angouleme International Comics Festival. In 2012, he was invited to France to stage his solo exhibition at NmK Festival Les Nouveau Mangakas in Montpellier, and was awarded “Prix Special du Jury” of the year as selected by Montpellier Journalists Association; and Chamery’s International Comics Festival. In 2014, he became Hsinchu County Affairs Advisor. In 2015, he released his long-awaited new work *Wild Star* after a 16-year hiatus, followed by *Bamboo Windy Towns* in 2016. He won the Gold Award at the 12th Golden Dragon Award in China for his comics work *Pin Bom Dog*.

Push Comic’s works have inspired many people and are well-loved by artists, including members of the Taiwanese rock band Mayday: Ashin and Masa, illustrator Jimmy Liao, celebrity Wallace Chung, model Lin Chi-ling, Malaysian comics artist Keith Chong etc.

#### **混搭之時尚:當代長衫珍藏**

**The Chic of Hybridity: A Collection of Contemporary Cheongsam**

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

**協辦**：香港駐東京經濟貿易辦事處Sponsor: Hong Kong Economic and Trade Office (Tokyo)

**鳴謝**：鄭兆良、蔡毅明、G.O.D.、郭翠華、林春菊、Loom Loop、黃惠霞、譚燕玉、余嫿、馮桂芳、香港長衫薈、香港歷史博物館 (《百年時尚：香港長衫故事》展覽圖錄)、香港中裝藝文傳承 (《承先啟後：有關1940~1970 年代香港中式服裝的故事》電子書)。

Special Thanks: Barney Cheng, Grace Choi, G.O.D., Ranee Kok, Janko Lam, Loom Loop, Amy Wong, Vivienne Tam, Mary Yu, Fion Fung, Cheongsam Connect, Hong Kong Museum of History ( A Century of Fashion: Hong Kong Cheongsam Story exhibition catalogue) and The Association of Hong Kong Cheongsam Art and Cultural Inheritance( e-boo*k Seaming the Past with Present and Future: Stories of Hong Kong Chinese Traditional Costumes in the 1940s to 1970s*).

日期及時間Date & Time: 03 – 11/11 11am – 8pm

地點Venue: 03 – 04/11 : Shibuya HIKARIE 8/ COURT

05 – 11/11 : Creative Lounge MOV aiiima 1

免費入場 Free admission

長衫，亦稱旗袍，在日本一般稱為チャイナドレス（China dress），是當代中國社會的一個強烈的文化象徵，也是其中一種最為國際間認識的非物質文化遺產項目。傳統中國長衫擁有超過一百年歷史，一直透過重新詮釋和重塑來演變，配合現代社會的發展。

部分旗袍裁縫師傅因為第二次世界大戰以及國共內戰由中國北方來到當時英屬香港，他們的工藝和創意遂於這片東西文化融會的土地萌芽成長。中國傳統旗袍的剪裁受到歐式的覆蓋裁剪影響，發展成為獨一無二的香港式長衫。它作為香港時裝歷史上一個不可或缺的日常服飾，持續不斷地推陳出新，見證了既堅韌不拔又多元化的「香港精神」。

長衫由起初作為男女同權和實用性的象徵演變成今日時裝界中流行形象，一直都是天馬行空的想像與可能性的靈感來源。長衫的美態隨著香港流行藝術文化的輸出，傳達至世界不同角落。《混搭之時尚:當代長衫珍藏》以其用途、風格、形式和顯著性展示了長衫的演進過程，勾勒出它為何一直啟發著國際的時裝潮流和文化。本展覽亦將展示時裝設計師如何受到文學、純藝術、中國文化與非傳統的素材啟發，為經典服飾增添新語彙。設計是一種表達方式，承載記憶與思想，使長衫成為超越服裝功能性的可穿戴藝術。

Cheongsam (lit. long robe in Cantonese), also known as qipao in Mandarin andチャイナドレス(China dress) in Japanese, is a powerful cultural icon in contemporary Chinese society and one of the most internationally well-known intangible cultural heritage entities. With more than a century of history, this traditional Chinese dress has been evolving and maintaining its relevance to the present days through reinterpretation and reinvention.

As master qipao tailors fled from northern China to then British colonial Hong Kong in the south during the Second World War and the subsequent Chinese Civil War, the seeds of their crafts and creativity germinated in this new land where “East meets West”. Chinese traditional qipao tailoring absorbed the new nutrition of “dyapiag” from its European counterpart and gave birth to the unique Hong Kong style cheongsam. As an essential daily wear in the fashion history of Hong Kong, its constant renewals also mark traces of the durability and versatility of the “Hong Kong spirit”.

From its initial appearance as a symbol of gender equality and practicality to its popular image as a chic fashion today, cheongsam has been a source of inspiration for wild imaginations and possibilities. With the export of Hong Kong’s popular arts and culture, the beauty of cheongsam has reached different corners of the world. The Chic of Hybridity: A Collection of Contemporary Cheongsam charts the course of cheongsam evolution in terms of its use, style, form and prominence, and illustrates why it continues to inspire global fashion and cultures. This exhibition also highlights how our fashion designers have been inspired by literature, fine art, Chinese culture and unconventional materials to create new vocabularies for this classic dress. A design is an expression, carrying the memories and thoughts of its designer. Cheongsam is a form of wearable art that exceeds the mere function as clothing.

展示一Showcase 1

日期及時間Date & Time: 03 – 04/11 11am – 8pm

地點Venue: Shibuya HIKARIE 8/ COURT 8F, 東京都涉谷區涉谷2-21-1 8樓2-21-1, Shibuya, Shibuya-ku, Tokyo

免費入場Admission: Free Admission

特別活動

2018/11/04 (日)

14:00 - 15:00）

15:00 - 20:00

特別活動

Special Events

03/11:

2:30pm開幕Opening Reception

3pm- 4pm設計師座談（郭翠華）Designer Talk (Ranee Kok)

4:30pm – 5:30pm設計師座談（黃惠霞）Designer Talk (Amy Wong)

04/11:

2pm – 3pm設計師座談（林春菊Designer Talk (Janko Lam)

3pm- 8pm工作坊：長衫書籤製作Workshop: Cheongsam Bookmark

展示二 : Creative Lounge MOV aiiima 1

日期及時間：05 – 11/11 11am – 8pm

地點Venue： Creative Lounge MOV aiiima 1東京都涉谷區涉谷2-21-1 8樓

免費參觀 Free admission

#### **香港與列日相遇——大型燈光藝術裝置展**

#### **Hong Kong x Liege - To See a World in a Grain of Sand**

日期及時間Date & Time: 06 – 21/11 12nn – 8pm (Tue – Sat)

地點Venue:  Salle Des Pieds Legers, Theatre of Liege, Belgium

免費入場 Free admission

“沙粒中看世界”是由跨學科藝術家王志勇創作的體驗式燈光藝術裝置。 他的研究主要集中在“正念”如何透過一種溫和而不帶評判的心態來強調當下的時刻，提升我們對思想，情感，感官和周圍環境的認知。 此外，正念如何引導我們接受並理解我們如何以及為什麼處理我們的感受。

“沙粒中看世界”這個燈光藝術裝置將會是一場光影，聲域和觸覺的冥想之旅，它的美學旨在營造靜謐而沉思的氛圍。 參觀者可以沉浸式其中，用心體驗他們的感受，從而使他們能夠增強自己與現時思想和感覺的溝通與對話。

“To See a World in a Grain of Sand” is an experiential light installation developed by the cross-disciplinary artist Chi-yung Wong. His research focuses on how mindfulness could allow us to accentuate on the present moment and raising awareness of our thoughts, feelings, senses, and surrounding, through a gentle and a non-judgmental mind. Moreover, how mindfulness could lead us to accept and understand how and why we process our feelings.

This installation “To See a World in a Grain of Sand” will be a meditative journey of light, sound and touch; its aesthetic aims to create a serene and contemplative atmosphere. The visitors could immerse and experience their feeling mindfully that allows them to strengthen their communication with their own thoughts and sense in the present.

More information: http://theatredeliege.be/en/evenement/tosee-a-world-in-the-grain-of-sand/

**Social Transformations – An Exhibition Celebrating 20 Years of Partnership between RMIT University and Hong Kong Art School**

合辦：香港藝術學院、澳洲皇家墨爾本大學

Co-presenter: Hong Kong Art School, The Royal Melbourne Institute of Technology University

日期及時間 Date & Time: 11-28/11  10am-8pm

地點：包氏畫廊 Venue: Pao Galleries

免費入場 Free admission

節目查詢 Programme Enquiries: 2922 2822

The exhibition proudly celebrates the 20 years of partnership between RMIT University and the Hong Kong Art School (HKAS), with a focus on the social transformations it brings.

The collaboration between RMIT University and HKAS on the offering of quality tertiary education programmes in fine art has started since 1998.   All along, this treasurable partnership and the artistic accomplishments springing from it have been shaping the art ecology in Hong Kong and imposing intriguing impacts onto the art educational landscape in Hong Kong and beyond.   They have also been breathing new life into the local and the transnational art scenes.

The participating alumni-artists in this exhibition are all graduates from the Bachelor of Arts (BAFA) and/or Master of Fine Art (MFA) programmes which have been nurtured from this long-term partnership over the years.   Their works always respond or contribute to the idea of social transformations in unique ways.

**Forum #1**

***Making Meaning - Pedagogy for the Expanding Scope of Art Practic***  
Date & Time: 10/11 5pm – 7pm:

Venue: Pao Galleries

Conducted in English

There has been an expansion in terms of the scope of art practices over the past two decades, which gives rise to a need of revisiting corresponding pedagogy.    
Discussing the opportunities and the challenges brought by such tendency, exploring the evolution therein and making meaning out of the phenomena in both local and transnational art educational landscapes.

**Speakers:**  
Prof. CHAN Yuk Keung Kurt, Acting Director, Hong Kong Art School  
Prof. Julian GODDARD, Dean, School of Art, RMIT University  
Prof. Louis NIXON, Director, Academy of Visual Arts, Hong Kong Baptist University  
Prof. Frank VIGNERON, Chair, Department of Fine Arts, The Chinese University of Hong Kong

**Forum #2**

***Art & Society***  
Date & Time: 17/11 3pm – 5pm  
Venue: Pao Galleries

Conducted in Cantonese  
Addressing how art has been evolving and penetrating into different sectors of the society as well as different walks of life over the past two decades

**Speakers:**  
CHENG Yee Man Gum, Curator / Artist / Co-founder of C&G  
LAI Wai Yi Monti, Artist / Farmer  
LO Lok Him, Artist / Co-founder of Ching Chun Warehouse  
Dr. WONG Kwok Choi Kacey, Art Activist

**Moderator:**  
LAM Laam Jaffa, Academic Head, Hong Kong Art School

節目資料提供：香港藝術學院 Programme information provided by: Hong Kong Art School

Listing – HKAC－ Performance

**House Music Series**

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

日期及時間 Date & Time: 11/11 11pm – 11:45pm

地點: 香港藝術中心地下大堂Venue: Lobby, G/F, Hong Kong Arts Centre

日期及時間 Date & Time: 30/11 1:30pm – 2pm

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 7 years is transforming and way back with a new framing to dedicate for new talents to shine! House Music Series is waiting for you to fill your songs, melody, rhythm and beats, stories etc. in Hong Kong Arts Centre.

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

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!

#### Late Night Series ─ Art X：虛擬實境體驗劇場《The Cliffs of V》

**Late Night Series ─ Art X：Immersive VR Theatre ─ The Cliffs of V**

主辦：香港藝術中心Presenter：Hong Kong Arts Centre  
合作單位：法國駐港澳總領事館 及 數碼創新月In association with Consulate General of France in Hong Kong and Macau, Novembre Numérique  
夥伴：原來我 Creativity Is Partner：Creativity Is

日期及時間 Date & Time: 17/11 2pm – 1:30am; 18/11 1pm – 6:40pm

地點：香港藝術學院 1001室及何鴻章排練室 Venue: Pao Galleries Room 1001 & Eric Hotung Studio

(i) 單一門票Single Ticket    
- 虛擬實境體驗劇場Immersive VR Theatre ─ The Cliffs of V ($250)   
- 任何一套電影Movie ($75)   
(ii) 優惠套票 1 Package 1：任何一套電影 + 虛擬實境體驗劇場One movie + One Immersive VR Theatre ─ The Cliffs of V ($290)   
(iii) 優惠套票 2 Package 2：兩套電影 + 虛擬實境體驗劇場Package 2: Two movies + One Immersive VR Theatre ─ The Cliffs of V (HKD320)   
（$320元）  
(iv) 優惠套票3 Package 3：兩套電影Two movies ($120)

是次活動由香港藝術中心及Gengiskhan Production聯合呈獻。The event is in collaboration with Gengiskhan Production.

節目長度: 每節一小時Duration: 1 hour per session

節目以英語進行。The Programme will be conducted in English.

在一個未知的時空/角度，捐贈器官短缺，政府向長期囚犯提出隻要他們捐出部份器官，可獲減刑期 ── 而你正準備捐出雙眼換取自由。《The Cliffs of V》由法國著名劇作家 Laurent Bazin編寫，他近年致力將科技引入劇場，並嘗試以現場表演和虛擬實境電影，模糊真實與虛構之間的界限，讓你穿越不同空間，體驗「身體」和「情感」的變化。

\*《The Cliffs of V》是香港藝術中心 Late Night Series -「Art X」的其中一項節目。一場午夜的藝術體驗，在黑夜釋放蘊藏已久的想像。「Art X」一年兩度在午夜為大家帶來嶄新和獨特的跨界體驗活動，涵蓋表演、電影放映及特別策劃節目，適合任何人士參與。

\* "The Cliffs of V" is part of the programme of the the Late Night Series - "Art X". Come Join with the Hong Kong Arts Centre on the bi-annual special night program “Art X”, which offers new and unique cross-disciplines art experiences for visitors of all ages with performances, film screenings and special programs. For details, please click [here](https://hkac.org.hk/programme_detail/?u=XDfEh0bg7xo).

In an unknown time and space, facing an organ shortage crisis, the government offers sentence remission to long-term prisoners in exchanging of a part of their bodies – and you are the prisoner waiting for the trade. “The Cliffs of V” is written by French famous playwright – Laurent Bazin. In recent years, he tried to bring in innovative technology to theatre, and blur the lines between real and virtual by immersive stage design, including live performance and VR film. You will get across several spaces and experience both “physical” and “emotional” changes.

Listing – HKAC－ Learning

**和風藝傳-日本特色和服文化在香港**

**Fabulous Kimono Workshop in Hong Kong**

合辦：香港藝術中心 & 日本駐香港總領事館

Co-presenter: Hong Kong Arts Centre & Consulate-General of Japan in Hong Kong

日期及時間 Date & Time: 16/11 2pm- 5pm

地點：古天樂電影院Venue: Louis Koo Cinema

報名 Online registration: <http://www.hkaconlineregistration.com/event.php?en=NDM2&lang>=

講者: 富田伸明 (和服大師) Speaker: Nobuaki Tomita (Kimono Master)

你知道穿著一件和服需要多少時間嗎？能想像一件有朱古力香味的和服是怎樣的嗎？來自京都的著名和服設計師富田先生將帶你穿梭和服世界，探索和服今昔。現場觀眾將有機會上場擔任模特兒，與絢爛華麗的和服近距離接觸！

Do you know how long does it take to wear a piece of kimono? Can you imagine a kimono which smells like chocolate? Famous kimono stylist from Kyoto, Mr. Tomita will lead you through the world of kimono, to explore its present and past. Audience will have a chance to be the models on stage, having a close contact with the gorgeous kimono!

#### Late Night Series ─ Art X：網上體驗式遊戲《 原來我 ： 未定型 》

#### Late Night Series ─ Art X：Online Experiential Game

#### 日期及時間Date & Time: 17/11 6pm – 12am

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

免費 Free

**【網上體驗式遊戲】《** **原來我** **：** **未定型** **》**

《 原來我 ： 未定型 》2018 W³ Awards網站類別金獎得主  
  
香港是一個停不下來的地方  
營營役役之餘  
我們很少問自己一句：   
「你今日點呀？」  
更加少有思考及沉澱的空間  
所以我們啟動了  
一場與自己對話的製作   
  
透過網上體驗式遊戲 《 原來我 ： 未定型 》  
短短 12 分鐘旅程  
會有不同節點讓你選擇  
進而影響下一步劇情  
  
透過選擇 ． 了解自己  
  
進入 [www.creativityis.me](http://www.creativityis.me/) 體驗旅程  
  
《原來我》是一個用創意抗衡無力感的運動  
透過各種製作包括放映會、體驗活動、社會實驗等  
嘗試啟動香港人自身有的創意  
主動選擇自己條路  
創造自己

\*此節目是香港藝術中心 Late Night Series -「Art X」的其中一項節目。一場午夜的藝術體驗，在黑夜釋放蘊藏已久的想像。「Art X」一年兩度在午夜為大家帶來嶄新和獨特的跨界體驗活動，涵蓋表演、電影放映及特別策劃節目，適合任何人士參與。[詳情](https://hkac.org.hk/programme_detail/?u=XDfEh0bg7xo)

In the night full of fear, anxiety and phobia in the centre, will you dare break through your own comfort zone for chances?  
  
Participants of Art X can also enjoy a free online experiential game exclusively on 17/11 at the main entrance of the Hong Kong Arts Centre. In the 12 mins journey, created by Creativity Is, participants are required to make a series choices which will affect the next step of the story. And through the choices, you will not only decide the plot of the story but it is also a self-discovery journey.

\* This event is part of the programme of the the Late Night Series - "Art X". Come Join with the Hong Kong Arts Centre on the bi-annual special night program “Art X”, which offers new and unique cross-disciplines art experiences for visitors of all ages with performances, film screenings and special programs. For details, please click [here](https://hkac.org.hk/programme_detail/?u=XDfEh0bg7xo).

Listing – HKAC－ Comix Home Base

**漫畫零距離6：香港與柏林────繼續交流！**

**Comics w/o Boundaries 6: Hong Kong and Berlin – the exchange goes on!**

主辦:香港藝術中心、動漫基地

Presenter: Hong Kong Arts Centre, Comix Home Base

聯合主辦: 香港歌德學院Presented with: Goethe-Institut Hongkong

日期及時間Date & Time: 07/11 7pm – 8pm

地點:香港藝術中心14樓 香港歌德學院圖書館

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

講者：Aisha FRANZ（柏林）、彭康兒（香港）

Speakers: Aisha FRANZ（Berlin）、Bonnie PANG （HK）

語言: 英語輔以粵語進行 Language：　English supplemented with Cantonese

名額Quota: 40

年齡： 5歲或以上Age: Aged 5 or above

登記 Registration: [www.hkac.org.hk](http://www.hkac.org.hk)

需網上登記，先到先得。Online registration required. First-come, first-served. 免費入場Free Admission

2017年6月香港藝術中心之動漫基地首度於德國柏林舉辦展覽《Let’s Play Ping Pong! Hong Kong Comics》，將香港漫畫展示予柏林市民。展覽進行期間，多名香港年輕漫畫家親赴柏林跟當地的漫畫家進行講座及即場繪畫活動，加深了兩地在漫畫創作方面的交流。

今次柏林漫畫家Aisha Franz將來港，**繼續交流，**與香港漫畫及插畫創作人彭康兒對談，兩位年青一代將分享她們創作的靈感、過程與挑戰。

Aisha同時會在11月6日於第18屆香港國際文學節舉行講座，詳情可瀏覽：<https://www.goethe.de/ins/cn/cn/sta/hon/ver.cfm?fuseaction=events.detail&event_id=21374247>

In June 2017 the Hong Kong Arts Centre’s Comix Home Base held its first comics exhibition *Let’s Play Ping Pong! Hong Kong Comics* in Berlin. During the exhibition, comic artists from Hong Kong carried out interesting exchange with local comic artists from Berlin.

The exchange between the two cities goes on now when we have Aisha Franz in Hong Kong to talk with Hong Kong comic artist, Bonnie Pang. The two young female artists will talk about their inspiration, creative process and the challenges they face in their respective home city.

Aisha Franz will also present a talk on 6th November in Hong Kong International Literary Festival. Please visit <https://www.goethe.de/ins/cn/cn/sta/hon/ver.cfm?fuseaction=events.detail&event_id=21374247> for more details.

**Aisha FRANZ**

插畫兼漫畫家Aisha Franz現居德國柏林，著有首本圖畫小說《Earthling》、《Brigitte》以及《Shit is Real》。她繪畫的短篇故事收錄於多本文集，巳括著名的拉脫維亞漫畫集《KUŠ》和廣獲好評的《Kramer’s Ergot》。她曾為《麻省理工科技評論》和《紐約時報》擔任插畫師，並自2014年於德國卡塞爾藝術學院教授漫和插畫。她亦與柏林出版社Colorama協辦小型雜誌計劃CLUBHOUSE。

Aisha Franz is an illustrator and comic author based in Berlin. Earthling is her first graphic novel, followed by Brigitte and Shit is Real. Her drawn short stories has been published in several anthologies, including KUŠ and Kramer’s Ergot. As an illustrator, she has worked for clients such as the MIT Technology Review and the New York Times. Franz has been teaching comics and illustration at the Kunsthochschule Kassel since 2014 and runs CLUBHOUSE, a collaborative zine initiative, with Berlin-based publisher Colorama.

**彭康兒 Bonnie PANG**

香港新一代插畫家及漫畫家。2012年畢業於香港中文大學地理系，2016年修畢美國舊金山藝術大學碩士。曾擔任動畫原畫師，其後主要創作漫畫及插畫。2015年凴窩心日常漫畫《Roar StreetJournal》獲得Line Webtoons國際網絡漫畫比賽季軍，連載至今，讀者遍佈世界各地。現為自由創作人，主要繪畫歐美童書插畫及漫畫《Roar Street Journal》。

In 2012 Bonnie graduated from The Chinese University of Hong Kong in Geography, then in 2016 obtained a Master in Fine Arts (Illustration) at The Academy of Art University, San Francisco, USA. After working as an animation concept artist, she pursued her interests in comics and book illustrations. In 2015, her heart-warming webcomic “Roar Street Journal” won third place in Line Webtoon’s international contest. Bonnie is currently a full-time comic artist and children’s book illustrator.