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

**Listing – HKAC – Screening**

**高先精選 – 九月**

**Golden Scene Selection - September**

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**

**我老婆日日都扮死When I Get Home, My Wife Always Pretends to be Dead**

日期及時間 Date & Time: 20/09 8pm; 22/09 7:30pm

導演：李闘士男Director: Toshio Lee  
演員：安田顯、榮倉奈奈 Cast: [Ken Yasuda](http://asianwiki.com/Ken_Yasuda), Nana Eikura  
日本Japan | 2017 | 115分鐘 mins| 日語對白，中、英文字幕In Japanese, with Chinese & English subtitles | DCP | 彩色Colour

見淳某日放工回到家，見到老婆千惠倒在血泊中，大驚失色後發現原來是老婆的玩笑。見淳驚魂未定，千惠卻覺得十分好笑。見淳追問老婆為什麼要這樣做，卻得不到答案。自此之後，他每天回家都會見到「已故」的老婆，死因花樣百出。見淳漸漸擔心老婆這樣做的原因，是她厭倦了婚姻？還是她在尋求幫助？

Jun returns home one night after a hard day to find his wife, Chie, collapsed near the door in a pool of blood. Panicking, he rushes to her side, but then notices a bottle of ketchup nearby. “Tee-hee-hee”, Chie giggles in a feigned unconscious state. “Did I scare ya?” When Jun, relieved, demands a reason for her foolishness, Chie can only laugh teasingly. And so it begins. From that point on, every time Jun returns home, he finds her “dead” by different and increasingly outlandish causes. Jun begins to worry when she never really gives him a reason. Is she bored? Sad? Is it a cry for help?

**《邊境奇聞》(優先場) Border (Preview)**

日期及時間 Date & Time: 21/09 8pm; 23/09 7:30pm

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

**非同凡響 *Distinction***

日期及時間 Date & Time: 22/09 4pm \*, 23/09 4pm; 24/09 8pm \*

導演：歐文傑Director: Jevons Au  
\*導演歐文傑將出席映後談Jevons Au, Director will attend after screening discussion   
演員：谷祖琳、余香凝、岑珈其Cast: Jo Koo, Jennifer Yu, Kaki Sham  
香港Hong Kong | 2018 | 99 mins| 粵語對白，中、英文字幕In Cantonese with Chinese & English subtitles | DCP | 彩色 Colour

徐老師(谷祖琳 飾)在特殊學校任教音樂，一直渴望能轉到主流學校，卻因被標籤為特殊學校老師而碰壁；思穎(余香凝 飾)是Band 1學校的平庸學生，眼前的公開試令她喘不過氣來；來自Band 3學校的叛逆少年珈豪(岑珈其 飾)終日無所事事，對於家中的智障弟弟聞不問...... 徐老師被校方委派籌備音樂劇，公私兩忙下仍硬著頭皮應付；思穎為了討好老師博取高分，自薦義務參與校外音樂劇；珈豪為免被逐出校，迫於無奈參與學校的「洗底計劃」，出席特殊學校的音樂劇。三人因各自目的，參與一場在他們眼中毫無價值的音樂劇，竟不知不覺間譜出了他們的非凡人生。

Ms Tsui (Jo Koo) is a music teacher in a special education needs (SEN) school, who is not able to switch to a mainstream school due to stereotyping and labelling; Zoey (Jennifer Yu) is an underachiever from a Band 1 school, who is struggling for the coming public examination; Ka Ho (Kaki Sham) is a rebellious teenager from a Band 3 school, who idles away his time and doesn’t care about his handicapped little brother…… When being assigned to helm a musical performance, Ms Tsui has to bite the bullet while juggling between work and personal issues; for the sake of earning higher school credit, Zoey volunteers in an extracurricular musical; to avoid being expelled, Ka Ho has no choice but to attend a musical in a SEN school. Three individuals take part in a musical they deem worthless for their own purposes, which turns out to be a journey of self-discovery towards their dreams and goals.

**水底行走的人*I've Got the Blues***

日期及時間 Date & Time:23/09 2pm

導演: 陳安琪Director: Angie Chen  
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.

**光 形—1970年後黑白電影美學Black & White as an Aesthetic Choice**

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

地點: 古天樂電影院 Venue: Louis Koo Cinema

票價 Ticket: $65 / 75\*  
《出獄的女人》*The Woman Who Left* $75  
  
**折扣優惠 :**  
**●**全日制學生、六十歲或以上高齡人士、殘疾人士及看護人及綜合社會保障援助受惠人士可獲半價優惠。綜援受惠人士惠票數量有限，先到先得，額滿即止。優惠票持有人士入場時，必須出示可以證明身份或年齡的有效證件。  
**●** 每次購買4 至9 張正價門票，可獲九折優惠。  
**●** 每次購買10張或以上正價門票，可獲八折優惠。  
**●** 購買每張門票，只可享用以上其中一種折扣優惠。購買半價優惠票的顧客，請於購票時將適用的優惠種類（如：全日制學生）通知票務人員。  
**●** 每張正價門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。  
**●** 如使用網上、信用卡電話購票或流動購票應用程式購票服務，購票手續費為每張門票港幣八元（手續費不設上限及退款）。

**Booking Discounts:**  
**●**Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients are available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.  
**●** 10% discount for each purchase of 4-9 full-price tickets.  
**●** 20% discount for each purchase of 10 or more full-price tickets.  
**●** Patrons can enjoy only one of the above discount schemes for the purchase of each ticket. For purchase of concessionary tickets, please inform box office staff of the eligible discount type (e.g. full-time student) at the time of purchase.  
**●** The price of each discount ticket will be rounded up to the nearest dollar.  
**●** For internet, credit card telephone booking and mobile ticketing app service, there is a handling charge of HK$8 per ticket purchased (no limit set per transaction and is non-refundable).

視覺是彩色的，電影卻以黑白默片的形式誕生。黑白與彩色的交鋒至60年代局面已成，儘管不少大師步履遲遲，70年代世界影壇已是彩色的天下。與默片不同，黑白電影如涓涓細流，不曾消失，反而當技術不是枷鎖、低成本並非顧慮，反潮流而行的黑白影像往往有鮮明的美學態度。此節目選映11部1970年後的黑白電影，必然錯過許多新的舊的佳作，尤其近幾年世界各地不約而同出現黑白創作小浪潮，望能藉此次放映，翻一翻當代黑白電影美學的光譜。

Making films in black-and-white used to be the norm and not a choice. Black-and-white cinema was fast becoming an endangered species. But the grayscale turned out to be more enduring than the silence, as filmmakers started to go against the tide, choosing to abstain from colour. Colour was never met with an opposition quite so vocal or intense and its conquest of the landscape was also not as complete. This programme offers a small sampling of black-and-white films released after 1970 that were made for artistic reasons.

**放映時間表 Cinema Schedule**

**最後的電影The Last Picture Show** 

日期及時間 Date & Time: 25/09 7:30pm

導演: 彼得．博格丹諾維奇、拉利．麥茂治Director: Peter Bogdanovich  
編劇: 彼得．博格丹諾維奇、拉利．麥茂治Screenplay: Peter Bogdanovich, Larry McMurtry  
攝影: 羅拔．蘇蒂斯Cinematography: Robert Surtees  
演員: 添摩菲．保頓、謝夫．布烈治、茜貝兒．雪花、班．莊遜、歌羅莉絲．李芝曼

Cast: Timothy Bottoms, Jeff Bridges, Cybill Shepherd, Ben Johnson, Cloris Leachman

1971 | 美國USA | 126 mins | 英語對白，中文字幕  In English with Chinese subtitles  | DCP | 黑白 B&W

\* 設映後談，講者: 馮嘉琪，粵語主講\*Post-screening talk with veteran film critic Kiki Fung (in Cantonese)  
  
1972 奧斯卡金像獎最佳男配角Academy Awards Best Actor in a Supporting Role  
1972 奧斯卡金像獎最佳女配角Academy Awards Best Actress in a Supporting Role  
1973 英國電影學院獎最佳編劇BAFTA Awards Best Screenplay

奧遜．威爾斯「黑白攝影是演員最好的朋友」，言猶在耳。彼時的彼得．博格丹諾維奇，初執導筒未幾，深明此意，立意以反潮流的黑白留下獨特一筆。在七十年代偏離彩色，不但少見，亦是特立獨行，為後來逆彩色主流而上的電影創作者闢出道路。這部電影與時代主流保持距離的取態，也標誌著美國電影黃金時期到來。  
  
影片改編自麥茂治的半自傳小說，講述五十年代初期，塵土飛揚的德克薩斯小鎮，老牛仔桑姆（班．約翰遜）經營著一家電影院，成為索尼（添摩菲．保頓）、段安（謝夫．布烈治）和傑西（茜貝兒．雪花）幾個年輕人成長過程中的重要據點。關於愛情的痛苦選擇，朋友的離去，一一發生，為即將消失的生活方式哼唱輓歌。最後的電影，也是青春的儀式。荷里活老將羅伯特．蘇蒂斯的攝影以五十年代的憂鬱情緒去回應七十年代的時代氛圍，拿捏細膩，準確微妙。影片樸素雋永，流動如詩。

見淳某日放工回到家，見到老婆千惠倒在血泊中，大驚失色後發現原來是老婆的玩笑。見淳驚魂未定，千惠卻覺得十分好笑。見淳追問老婆為什麼要這樣做，卻得不到答案。自此之後，他每天回家都會見到「已故」的老婆，死因花樣百出。見淳漸漸擔心老婆這樣做的原因，是她厭倦了婚姻？還是她在尋求幫助？

"Film it in black-and-white," roared the great Orson Welles, "it's an actor's best friend."  Novice director Peter Bogdanovich, preparing to make *The Last Picture Show*as his sophomore project, heeded the advice. And the rest is history. Veering away from colour in 1971 was not only rare and courageous but in fact prescient, blazing the trail for filmmakers who would later defy the monolithic demand of colour. The film's iconic non-conformity to its time is an emblem of the American cinema's 1970s Golden Age then in bloom.  
  
The black-and-white is also a tribute to the previous Golden Ages. Based on the semi-autobiographical novel by famed writer Larry McMurtry, the film is the coming-of-age story of several teenagers set in a small, dusty Texas town in the early 1950s. Bogdanovich, a renowned curator and film scholar before venturing onto the helm of filmmaking, takes a loving bow at classical Hollywood with the story and channels that reverence into a comment on his own time, which was swinging from the idealistic but indulgent 1960s into a 1970s that would later be labeled the Me Decade.  
  
At once nostalgic and visionary, *The Last Picture Show* is an elegy for a vanishing way of life.  Hollywood veteran Robert Surtees's evocative cinematography is by turns realistic and poetic, austere and expressive, animating a 1950s atmosphere and a 1970s mood that give the film its melancholic poignance. A maverick work when it first came out, this picture is now a cherished classic.

**宰羊人Killer of Sheep**

日期及時間 Date & Time: 27/09 7:30pm **\***

\*設映後談，講者: 何思穎，粵語主講Post-screening talk with veteran film critic Sam Ho (in Cantonese)

導演: 查理斯．伯內特Director: Charles Burnett  
編劇: 查理斯．伯內特Screenplay: Charles Burnett

攝影: 查理斯．伯內特Cinematography: Charles Burnett  
演員: 亨利．桑德斯、基斯．摩亞、查理斯．布雷斯Cast: Henry G. Sanders, Kaycee Moore, Charles Bracy

1977 |美國 USA | 80 mins |英語對白，中文字幕 In English with Chinese subtitles | DCP | 黑白B&W   
1981 柏林影展國際影評人聯盟獎Berlin International Film Festival FIPRESCI Prize

導演查理斯．伯內特被稱為「一枝獨秀的非裔美國電影新浪潮闖將」，本片則是美國黑人電影不可忽視的里程碑。查理斯．伯內特身兼編導、攝影、剪輯多職，以十六米釐黑白菲林的廢棄部分拍成。（二十年後，香港導演陳果以類似方式完成代表作《香港製造》，是彩色而非黑白。）本為學生習作，面世時乏人關注，直至數年後才大放異彩。

一系列小插曲，拼湊出三藩市貧民窟內一位宰羊人的生活，他的日子重複而辛勞，哪怕鋌而走險，也不可能走出社會的底層。查理斯．伯內特以現實主義手法道出非裔美國人的故事，且以純粹的黑白影像來抵抗荷里活的主流話語尤其是黑人剝削電影的存在。那些專為白種演員而設計的打光方式在此毫無用處，取而代之的是低成本、高對比度的影像，更切合貧民窟的陰暗。美國黑人樂曲的使用增添魅力。本片的獨立特質，以及對美國黑人豐沛創作力的集中展現，使之成為經典。

*Killer of Sheep* is a monument on the landscape of American cinema. The film was made as a student project, shot on 16mm black-and-white "short ends", end-of-reel stock often discarded. (The same attempt would be Made in Hong Kong 20 years later by Fruit Chan to erect his own monument on our landscape, only the stock he used was colour.) That it went on to become a national treasure is a testament to artistic vision, the spirit of independent cinema and the resilience of Black American creativity.

Eschewing colour had social as well as aesthetic significance in the mid-1970s, when film was flourishing in excesses. Shooting in black-and-white, director Charles Burnett – called "a one-man African-American New Wave" by a writer - not only shines the light of realism on the condition of African American life but also returned filmmaking to the basics, reacting not just to Hollywood dominance but also to Blaxploitation flamboyance.  Low-budget cinematography also resulted in visual effects in sharp contrast to the mainstream mode of lighting for white actors.

Also eschewed is a strong narrative. Through a series of seemingly unrelated vignettes, the film paints a poignant portrait of the titled character - who works in a slaughterhouse, killing sheep - living with his family in the black ghetto of Los Angeles.  The black-and-white imageries, capturing the quiet dignities of the characters in their everyday struggles, are enhanced by an eclectic mix of Black American music, giving the film a poetic dimension at once moving and inspiring.

**末日先鋒：戰甲飛車 (導演黑白版) *Mad Max: Fury Road (Black & White Chrome Edition)***

日期及時間 Date & Time: 28/09 7pm

\* 設映後談，講者: 家明，粵語主講Post-screening talk with veteran film critic Ka Ming (in Cantonese)

導演: 佐治．米拿Director: George Miller  
編劇: 佐治．米拿、班頓．麥卡菲、力克．拉夫利斯Screenplay: George Miller, Brendan McCarthy, Nick Lathouris  
攝影: 尊．西爾Cinematography: John Seale  
演員: 湯．哈迪、查理絲．花朗、尼古拉斯．侯特Cast: Tom Hardy, Charlize Theron, Nicholas Hoult

2015 |澳洲、美國 Australia, USA | 120 mins |英語及俄語對白 In English and Russian | DCP |黑白 B&W  
2016 奧斯卡金像獎最佳剪接Academy Awards Best Achievement in Film Editing  
2016 奧斯卡金像獎最佳服裝設計Academy Awards Best Achievement in Costume Design

在導演佐治．米拿眼中，「黑白才是最佳版本」。工業體制無法接納他以黑白拍攝的初衷，最終問世的彩色版毋庸置疑是佳作，然而唯有黑白版才能為導演的美學選擇背書。米拿煞費苦心親自打磨，成功將主流動作電影與作者風格鮮明的藝術電影融為一爐，成就這部美麗睿智而且動作炫目的大師級作品，絕無僅有，令人震撼。  
  
有數個版本珠玉在前，然而本片故事獨立成章，以鐵娘子去搭配核心角色麥斯（湯．哈迪），女性主題更具時代意義。未來世界，人變成戰爭機器，為爭奪水資源殺戮。獨臂女戰士芙莉歐莎（查理絲．花朗）苦心策劃，帶著幾位被視為生育機器的女人，逃離恐怖首領不死喬的魔掌。她們與被視為供血機器的麥斯相遇，生死並肩，尋找綠洲。與普遍使用特效的動作電影不同，本片近八成為實景拍攝，尊．西爾掌鏡下這場荒原廢土上的鐵血征伐，本就有攝魂般的後現代魅力，當畫面褪去了顏色，更洋溢著啟示錄一般悚然的美感。

"The best version of this movie is black and white," declares director George Miller, "but people reserve that for art movies now."  Indeed, Mad Max: Fury Road – Black and Chrome belongs to the rare breed of movies at once an inspiring, thought-provoking art film and an action-oriented genre film with formulaic conventions targeted for mass appeal.

Miller had wanted to make the film without colour but was talked out of it by the studio. With or without colour, Mad Max: Fury Road is a great movie. The fourth chapter in the high-octane Mad Max franchise that began as a low-budget actioner in Australia in the late 1970s, the film is considered one of the best action films of our time, with its iconic depiction of the post-apocalyptic wasteland and beautifully choreographed action. Its ironic celebration of ferocious violence while decrying the brutality of the primal world addresses powerfully the human paradox of desiring and abhorring the primal order at the same time. The film also packs a potent feminism punch, its female protagonist equal in every turn to the male hero, intellectually or physically, like the fighting women in Chinese wuxia literature and film.

The not-quite-apocalyptic commercial landscape of 21st century gave Miller a chance to share his original vision with the world. After the film enjoyed a successful theatrical run, the Black and Chrome edition was released, first on DVD, later in theaters.  With all the teal, orange and red drained, the film takes on a different tone, not only allowing us to see and feel the texture more vividly but portraying the horrific future in ways much more direct, severe and poetic.

**白色恐懼*The White Ribbon***

日期及時間 Date & Time:29/09 2:30pm

\*設映後談，講者: 蒙青、翁子光，粵語主講Post-screening talk with veteran film critics Meng Qing and Philip Yung (in Cantonese)

導演: 米高．漢尼卡Director: Michael Hanake  
編劇: 米高．漢尼卡Screenplay: Michael Haneke  
攝影: 基斯安．貝加Cinematography: Christian Berger  
演員: 基斯安．弗里德爾、恩斯特．雅可比、萊奧妮．貝尼契Cast: Christian Friedel, Ernst Jacobi, Leonie Benesch

2009 | 德國、奧地利、法國、意大利Germany, Austria, France, Italy | 144 mins |德語、意大利語及波蘭語對白，中、英文字幕 In German, Italian and Polish with Chinese and English subtitles | DCP | 黑白B&W

2010 金球獎最佳外語電影Golden Globes Best Foreign Language Film  
2009 康城影展金棕櫚獎Cannes Film Festival Palme d'Or  
2009 康城影展國際影評人聯盟獎Cannes Film Festival FIPRESCI Prize

漢尼卡編導生涯的登峰造極之作。一位年老裁縫的回憶拉開故事帷幕，回到一戰前夕德國北部的偏遠村莊。這裡在男爵、牧師和醫生的治理下，秩序井然。孩子們手臂上綁著的白色絲帶，既代表犯錯所受的懲戒，也是對向善之心的提醒。然而，隨著醫生被設計墮馬受傷，一系列意外、死亡的發生，令平靜之下的人性善惡遭受拷問。  
  
漢尼卡所預期的影像風格本就強調黑色能掩藏一切邪惡的特質。他追求黑白影像所帶來的疏離效果，蘊蓄審視的力度。老搭檔攝影師基斯頓．貝加為此特意參考褒曼與攝影師史文．尼維斯特的合作，先使用超35米釐彩色拍攝，再轉為黑白。影像中的細節意涵豐富，人物情緒表現富有張力，黑暗中的室內佈光頗見技巧。漢尼卡蓄十年之功，深思熟慮，未停留在分析納粹成因的窠臼，反而以上乘手法超脫特定時代和地域，繪出集體之惡所編織的弱肉強食大網，令人徹骨生涼。

Black-and-white fits so well with Michael Haneke's art it is astonishing that the Austrian director had not made more films without colour. His work is infused with the angst, violence and estrangement of modern times, probing the shadowy side of Western civilisation in an effort to investigate the darkness of the human soul. Such a spirit lends itself to the greyscale and The White Ribbon is a profound illustration of that affinity.

Subtitled "German Children's Story", The White Ribbon is a fable of cautionary ambiguity.  The tale is set in a village of bucolic beauty on the verge of World War I, a seemingly tranquil community running with quiet, conforming, authoritarian order.  In the household of one character, a disciplinarian man of religion, children who had done wrong are required to wear on their arms white ribbons, symbols of purity.  Then a series of violent acts breaks out, bringing out the disquiet running below the surface...

Haneke, envisioning the film's look on images from 19th and early 20th century, decided to shoot in black-and-white. To find inspiration, cinematographer and longtime collaborator Christian Berger studiously studied the black-and-white films of Swedish master Ingmar Bergman shot by Sven Nykvist, another Swedish master, as well as contemporary films like the Coen Brothers' The Man Who Wasn't There.  He went on to shoot the film in colour with a Super 35 camera, removing the hues afterwards with technology.  The result are imageries at once beautiful and chilling, striking and distanced, historic and modern.

**出獄的女人The Woman Who Left**

日期及時間 Date & Time: 01/10 2pm

\*設映後談，講者: 陳智廷、何思穎，粵語及普通話主講  
\*Post-screening talk with Hong Kong Baptist University Lecturer Timmy Chen and veteran film critic Sam Ho (in Cantonese and Putonghua)

導演: 拉夫．狄亞茲Director: Lav Diaz  
編劇: 拉夫．狄亞茲Screenplay: Lav Diaz  
攝影: 拉夫．狄亞茲Cinematography: Lav Diaz  
演員: 沙羅．山度士康西奧、尊．萊特．古斯、米高．迪．美沙  
Cast: Charo Santos-concio, John Lloyd Cruz, Michael de Mesa

2016 Venice Film Festival Golden Lion Award

2016 | 菲律賓The Philippines | 226 mins | 菲律賓語、英語及日本語對白，中文字幕 In Filipino, English & Japanese with Chinese subtitles |DCP | 黑白 B&W

2016 威尼斯影展最佳電影金獅獎 Venice Film Festival Golden Lion Award  
  
狄亞茲是菲律賓電影大師，以緩慢綿長的故事、一以貫之的黑白影像獨步影壇。他深受俄國文學影響，以托爾斯泰的小說《神知道真相，只是時辰未到》為靈感創作此片。全片近四小時，已屬他的短片。故事講述1997年的菲律賓，女主角奧拉西奧（沙羅．山度士康西奧）遭人陷害，冤獄三十年後獲釋，矢志復仇。影片藉電台報道提及時代大事，奧拉西奧的復仇之路則剖開社會底層，與許多邊緣人物如易服妓女等相遇，揭開綁架施虐、腐敗氾濫的現實。  
  
狄亞茲也是本片攝影，如他所言，「我認為電影就是黑白的。我兒時覺得電影是另一宇宙，沒有顏色才更接近我的想象」。高對比度的黑白，標誌性的長鏡頭，以及風格化的中景、遠景鏡頭，描繪出陽光退卻後，後街陰影和城市夜光中的社會百相，層層披露暗中罪惡。觀看狄亞茲的電影，或許挑戰了時長紀錄，然而也是對電影理念的全新發現，每一分鐘的投入都無比值得。

Black-and-white cinematography goes well with the signature length and pace of Lav Diaz's films. Diaz's films are famously – some may say infamously – long and slow, and, together with his insistence on eschewing colour, he is easily one of history's most iconoclastic filmmakers.  
  
"I see cinema as black and white," said Diaz, who also photographs his own films. "Absence of colour amplifies my childhood belief that cinema is an alternative universe." Alternative is indeed a key characteristic of Diaz's art. A major figure in the slow-cinema movement currently on the simmer, he is always pushing the limits - of our attention, of our idea of film art and of our physical endurance sitting in theaters for long hours. His works are products of the medium that is art film and the industry that is film festivals. The many shades of grey of his films are thus important artistic markers of our time.  
  
*The Woman Who Left*, clocking in at almost four hours, is uncharacteristically short for Diaz. Inspired by Tolstoy's *God Sees the Truth, But Waits*, the film evinces an inquiry into the guilt and shame, grace and forgiveness that distinguish Russian literature. The time is 1997 – Hong Kong's return to Chinese sovereignty is mentioned – and the titled character has just been released from prison after a 30-year stay, wrongly accused of murder. Diaz's camera follows her around in his signature long-takes, his chiaroscuro images of washed-out sunlight, backstreet shadows and urban fluorescence capturing the forbidding reality and horrific texture of life conditions while forcing us to ponder the human condition. Diaz's stripped-down aesthetics is contemplative realism at its best.

**鬼子來了Devils on the Doorstep**

日期及時間 Date & Time: 01/10 7:30pm

2000 | 中國 China| 161 mins | 普通話、日語、英語、法語對白，英文字幕In Putonghua, Japanese, English and French with English subtitles | DCP | 黑白 B&W

\*設映後談，講者: 鄭政恆，粵語主講 Post-screening talk with veteran film critic Matthew Cheng (in Cantonese)

導演: 姜文Director: Jiang Wen  
編劇: 姜文、尤鳳偉、述平、史建全Screenplay: Jiang Wen, You Fengwei, Shu Ping, Shi Jianquan  
攝影: 顧長衛Cinematography: Gu Changwei  
演員: 姜文、姜宏波、香川照之Cast: Jiang Wen, Jiang Hongbo, Kagawa Teruyuki

2000 康城影展評審團獎  
  
姜文早期最為鋒芒畢露的作品，兼具傲氣才情與歷史洞察，以中國河北掛甲臺村的命運來反映戰爭期間的民族性、人性問題。姜文由不問世事的小農情景入題，以「不認識的自己人」這樣荒誕的對話開局，定下內省的調子。農民馬大三（姜文）被突如其來的訪客打斷好事。他們交給馬大三的兩個戰俘，一個日本陸軍士兵花屋小三郎（香川照之），一個翻譯官，如同定時炸彈，將馬大三乃至所有村民都送上了滑稽、失控、危險的軌道。這場在戰爭後方發生的，農民VS日本軍人、個體VS時代的角力，撕扯出的是殘忍與荒誕。  
  
影片取材自尤鳳偉的小說《生存》，在姜文的剪裁下獲得更為鋒利的解剖度。無論是農民群像，還是對日本軍國主義的諷刺，全都處理得深刻睿智，留有許多思量空間。攝影顧長衛以顆粒質感、粗糙濃烈的黑白來強化戲劇效果，所有的無色盡是為了襯托結尾噴濺而出的一抹鮮紅，畫龍點睛。  
  
**備註：**「1970年後黑白電影美學」節目將於香港電影資料館放映更多電影及場次，詳情請留意康樂及文化事務署 電影節目辦事處之網頁: [www.lcsd.gov.hk/fp](http://www.lcsd.gov.hk/fp)2000 Cannes Film Festival Grand Jury Prize  
  
The art of back-and-white photography is antithetical to black-*vs*-white morality and its use in a film about moral ambiguity and complexity is most appropriate.   
  
*Devils on The Doorstep*, inspired by You Fengwei's novel *Survival* and set in World War II at a small mountain village in Hebei, is a far cry from the gung-ho simplicity of "main melody" war films.  It pointedly defies the stereotypical views of an important page in history, focusing instead on the absurdity of the devilish enterprise that is war, finding humanity in the tragic and the horrific. Such endeavour is also a poignant attempt by Chinese culture at self-examination. And the film's cinematography plays a key role in its greatness.  
  
Director Jiang Wen and cinematographer Gu Changwei reportedly made the decision to shoot in black-and-white to evoke the texture of the historical period, insisting on it despite worries that distribution and box office would be affected.  The Chinese film industry's addiction to colour also made the production difficult, driving up cost and causing delays.  
  
Jiang presents his story as a black comedy, its depiction of common folks forced into extraordinary circumstances taking the form of caricature but informed by pathos. Gu's photography masterfully animates the events with sharply cut images, soaked in various shades of evocative grey. Compositions that heighten the ironic situations and close-ups that capture exaggerated expressions are projected onto the widescreen with stark, expressionistic black-and-white, synchronised to the constantly roaming camera and Jiang's staccato editing rhythm.   
What emerges is a profound portrait of the human condition.  
  
**Note**: “Black & White as an Aesthetic Choice” will have more films and screenings at the Hong Kong Film Archive. For details, please visit the website of Film Programmes Office, Leisure and Cultural Services Department: [www.lcsd.gov.hk/fp](http://www.lcsd.gov.hk/fp)

**工作坊**  
黑夜無相機攝影 – 黑影照片工作坊

想像入夜後的城市就像是一間大的黑房，把日常見慣了、變得麻木了的圖像重新審視。放下數碼機器帶給我們的便利，回到攝影成像原理之最初，體驗一趟無相機攝影的拍攝樂趣。  
工作坊將於一個晚上及一個早上進行，適合初學者及喜歡黑白攝影人士。  
   
**工作坊一**  
日期 & 時間: 5/10 (五) 7:00pm–10:00pm  &  6/10 (六) 10:00am–1:00pm  
**工作坊二**  
日期 & 時間: 6/10 (六) 7:00pm–10:00pm  &  7/10 (日) 10:00am–1:00pm  
地點: 香港藝術中心香港藝術學院本部 (香港灣仔港灣道2號香港藝術中心10樓)及灣仔區內  
  
導師: 黃頌茵  
出生及現居於香港。畢業於由香港藝術學院(香港藝術中心附屬機構)與澳洲皇家墨爾本理工大學合辦的藝術文學士學位課程，主修攝影。她的創作來源及作品內容經常反映城市中被忽略的人事物。探索他們的另一種美及如何與別不同，並把他們重現在攝影作品中。

**社區物料窺探 – 針孔相機工作坊**

要了解一個人最快的方法可能是看看這個人的垃圾桶。如果我們想了解一個社區，可否也看看這個社區內有甚麼物件，從而窺探這個社區內有著怎樣的人? 他們如何生活? 我們將在社區收集物料，作為大家創作的出發點，亦從中了解社區多一點點。  
利用收集到的物料製作自己獨一無二的針孔相機，除了可以了解到攝影的最原始理論，亦可體驗到簡單的黑房操作技巧。從頭到尾，由相機製作、觀察和拍攝到相片沖洗，親手拍下你眼中所發現到的社區二三事。

**工作坊一**  
日期 & 時間: 6/10 (六) 10:00 am–1:00 pm  &  2:30 pm–5:30 pm  
**工作坊二**  
日期 & 時間: 7/10 (日) 10:00 am–1:00 pm  &  2:30 pm–5:30 pm  
地點: 香港藝術中心香港藝術學院本部 (香港灣仔港灣道2號香港藝術中心10樓)及灣仔區內  
   
導師: 張偉樂  
生於1986，2010年畢業於由香港藝術學院(香港藝術中心附屬機構)與澳洲皇家墨爾本理工大學合辦的藝術文學士學位課程，主修攝影。現職為專業攝影師及兼任攝影講師。商業作品涵蓋人像、商品、活動、劇場攝影等。個人藝術創作以攝影為主要媒介，關心香港這個城市的人和物，並思索攝影這媒介的本質及可能性。作品曾於《出爐2010》藝術系畢業生聯展展出，2011年獲邀參加首個海外聯展《灼爍之港：香港當代攝影展2011》，2012年舉行首個攝影個展《張的相片》。除個人創作外，亦同時喜愛攝影教學工作，分享攝影的技術、熱情及樂趣。

**歡迎16歲或以上人士參加**  
**每場工作坊名額: 12**  
**粵語講解**

**票價: $280 (包括所有材料)**  
**查詢: 2734 2900 /**[**www.lcsd.gov.hk/fp**](http://www.lcsd.gov.hk/fp)**(電影節目辦事處)**

**統籌: 香港藝術學院**

本節目內容並不反映主辦機構的意見。如遇特殊情況，主辦機構保留更換節目或藝人的權利。

**Workshop   
  
Photography Without Camera – Photogram Workshop**

When night falls on the city, it becomes a giant darkroom. It makes us take a second look at visuals that we're used to seeing everything. Set aside the convenience that digital machines have given us and go back to the basic principles of photography. Experience the fun of photography without camera.  
  
This workshop will be held with a daytime and nighttime class. Suitable for beginners and black-and-white photography enthusiasts.  
  
**Workshop 1**  
Date & Time: 5/10 (Fri) 7:00 pm–10:00 pm & 6/10 (Sat) 10:00 am–1:00 pm  
  
**Workshop 2**  
Date & Time: 6/10 (Sat) 7:00 pm–10:00 pm  &  7/10 (Sun) 10:00 am–1:00 pm  
  
Location: Hong Kong Art School Main Campus, Hong Kong Arts Centre (10/F, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong) and around Wanchai  
  
**Instructor: Wong Chung-yan**  
Born and raised in Hong Kong, Wong Chung-yan holds a Bachelor of Arts (Fine Art) degree co-presented by RMIT and Hong Kong Art School (a division of Hong Kong Arts Centre) in 2010, majored in Photography. Her photographic works aim to explore and highlight a different type of beauty in people and objects that are often overlooked in the city.

**Peep Into the Community Materials – Pinhole Camera Workshop**

One of the best ways to learn about a person is to peek into his or her garbage bin. If we want to learn about a particular community, can we examine its materials to understand the people in it and how they live? We will collect materials from the community and use them as a creative starting point for all to gain deeper understanding of the community.  
  
With the materials, each participant will create a unique pinhole camera. In addition to learning basic photography principles, participants will also learn basic darkroom techniques. With every step – from camera production to observation, photography and developing – participants can discover the nooks and crannies of a neighbourhood through their eyes.  
  
**Workshop 1**  
Date & Time: 6/10 (Sat) 10:00 am–1:00 pm & 2:30 pm–5:30 pm  
  
**Workshop 2**  
Date & Time: 7/10 (Sun) 10:00 am–1:00 pm & 2:30 pm–5:30 pm  
  
Location: Hong Kong Art School Main Campus, Hong Kong Arts Centre (10/F, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong) and around Wanchai  
  
**Instructor: Cheung Wai-lok**  
Born in 1986, Cheung Wai-lok holds a Bachelor of Arts (Fine Art) degree co-presented by RMIT and Hong Kong Art School (a division of Hong Kong Arts Centre) in 2010, majored in Photography. He currently works as a professional photographer and a part-time lecturer in photography. His commercial works include portraits, commercial products, events and theatrical productions. Photography is his primary media of expression, with an emphasis on the objects and people of Hong Kong, as well as the nature and possibility of photography as a medium. In 2010, his works were exhibited at the New Trend 2010 Art Department Graduates group exhibition. In 2011, his works travelled overseas for the first time as part of Luminous Harbor: Hong Kong Contemporary Photography. In the following year, Cheung held his first solo exhibition, Photo of Cheung. In addition to his photography work, Cheung enjoys sharing his skills and passion in photography as an instructor.

For patron ages 16 or above  
Quota per workshop: 12  
Conducted in Cantonese  
Tickets: $280 (Including all materials)  
Enquiries: 2734 2900 / [www.lcsd.gov.hk/fp](http://www.lcsd.gov.hk/fp) (Film Programmes Office)

Organised by: Hong Kong Art School

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 or artists should unavoidable circumstances make it necessary.

**自主特區 Independently Yours**

合辦：香港藝術中心、影意志

Co-presented: Hong Kong Arts Centre, YingEChi

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.

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.

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.

**分域大道Last Exit to Kai Tak**

香港藝術中心及影意志合辦Co-presented by Hong Kong Arts Centre and Ying E Chi

日期及時間 Date & Time: 26/09 7:45pm

導演︰杜浩綸Director: Matthew Torne  
\*杜浩綸導演將出席映後談Post-screening Q&A Session with Director Matthew Torne

香港、英國Hong Kong, UK | 2018 | 129 mins|粵語、英語對白，中文字幕In Cantonese and English with Chinese subtitles | DCP |彩色Colour  
  
五個香港人終究發現，生命是其所有選擇的總和。

一部關於五名活躍於社會運動的人物─黃之鋒、何韻詩、黃洋達、劉偉德、林淳軒－和他們朋友的故事。訴說他們如何在雨傘運動後找自己生活的日常。在後雨傘時代，他們發現生命原來是其所有選擇的總和。導演杜浩綸（《未夠秤》(2014)，《黃之鋒：熱⾎血青年vs.超級強權》(2017)）將五個二十⼀世紀香港人的故事拼湊一起，呈現觀眾眼前。

Five Hong Kongers come to realise that life is the sum of all their choices.

Weaving together the stories and interactions of five activists (Joshua Wong, Denise Ho, Wong Yeung Tat, Ed Lau and Derek Lam) and their friends with astonishing fluidity as they come to terms with life in a post-Umbrella Movement Hong Kong and the realisation that life is the sum of all their choices. Director Matthew Torne (*Lessons in Dissent*(2014), *Joshua: Teenager vs Superpower*(2017)) serves up five slices of Twenty-First Century Hong Kong life in this ambitious mosaic of a film.

**賽馬會 ifva Everywhere影像嘉年華**

**Jockey Club ifva Everywhere Carnival**

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

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| |  |  | | --- | --- | | |  | | --- | | 主要贊助：香港賽馬會慈善信託基金Major Funder: The Hong Kong Jockey Club Charities Trust  日期Date: 29 – 30/09  地點：中環愛丁堡廣場 Venue: Edinburgh Place, Central  免費入場 Free admission  節目查詢 Programme Enquiries: 2824 5329, [ifva@hkac.org.hk](mailto:ifva@hkac.org.hk)  網頁Website: www.ifva.com/Everywhere | | | http://www.hkac.org.hk/images/spacer.gif |  |

由香港藝術中心主辦、香港賽馬會慈善信託基金獨家贊助，「賽馬會 ifva Everywhere - 影像嘉年華」將於9月29至30日假中環愛丁堡廣場，展開兩日兩夜精彩戶外節目，包括露天放映、互動媒體展影場、光影學堂及賣藝趁墟等，開拓公眾對影像文化的眼界。

Organised by Hong Kong Arts Centre and exclusively funded by the Hong Kong Jockey Club Charities Trust, Jockey Club ifva Everywhere Carnival will be held on 29 and 30 September at Edinburgh Place, Central. This two-day outdoor moving image festival covers open-air screening, film tent, media arts exhibitions, as well as workshops and a pop-up market to provide free entertainment to the community and the general public.

 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 – Nov

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

**"Peeling The Onion" - 藝術碩士畢業展二零一八**

**Peeling the Onion –Master of Fine Art Graduate Exhibition HK 2018**

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: 08-16/09  10am-8pm

地點：包氏畫廊 Venue: Pao Galleries

免費入場 Free admission

開幕典禮Opening Ceremony: 07/09 6:30pm – 8pm

節目查詢 Programme Enquiries: 2922 2822

香港藝術學院與澳洲皇家墨爾本理工大學於九月將合辦藝術碩士畢業展，展出十位畢業生作品。

為何畢業展以“Peeling the Onion”為題？洋蔥在生吃時是苦中帶甜的，它也是製作許多菜餚中的重要配菜，但處理它們的過程可能會令人流淚，剝洋蔥正好比喻他們在為期兩年的藝術碩士課程在情感及藝術方面獲得的豐富體驗。參展畢業生透過展覽對自己的創作界別包括陶瓷，攝影，繪畫，表演等方面層層解構，進一步發掘作品的內涵，並表達他們作為視覺藝術家的態度及觀點。​

Hong Kong Art School and RMIT University are pleased to co-present the Master of Fine Art Graduate Exhibition 2018 in this September. Entitled as “Peeling the Onion”, the exhibition showcases the artworks of 10 graduates from the MFA programme.

Why “Peeling the Onion”? Onions are bitter-sweet when raw and they are a vital ingredient in the creation of many dishes, the act of preparing them can cause a few tears. This is an appropriate metaphor for our graduates’ various experiences of the two-year MFA programme, referencing the emotional journeys and the artistic processes undertaken by them.  Through this exhibition, our graduates peel back the layers of their own unique artistic practices - based in ceramics, photography, painting, performance and more - to try to uncover some essential understanding about their artworks, showing their attitudes and approaches as visual artists.

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

**典亞藝博 2018──香港藝術學院**

**Fine Art Asia 2018—Hong Kong Art School**

大會主辦：國際藝展有限公司Event Organiser: Art & Antique International Fair Ltd.

主辦（參展攤位P10）及大會教育伙伴：香港藝術學院

Organizer (Exhibition Booth P9) & Event Education Partner: Hong Kong Art School

展覽日期及時間 Exhibition Date & Time: 28/09 – 02/10 11am-7pm

展覽地點：香港會議展覽中心Hall 3 B22攤位

Exhibition Venue: Booth B22 Hall 3, Hong Kong Convention and Exhibition Centre

憑票入場 Admission by ticket

展覽網頁 Exhibition Website: [www.fineartasia.com](http://www.fineartasia.com)

香港藝術學院今年將為第八年參與「典亞藝博」，並為大會的教育伙伴。今次展出的陶瓷藝術家皆為香港藝術學院歷屆畢業的校友，他們以陶瓷為創作媒介，各自在陶瓷範籌上汲取養分，並以多元性及不同可塑性的作品回應當代陶瓷，為觀眾帶來新的觀賞角度和驚喜。展覽作品並能呈現香港藝術學院的教學特質和畢業生的氣質。

*Prophecy of Contemporary Ceramics* – by Alumni of Hong Kong Art School

Hong Kong Art School School (HKAS) is proud to participate again in the Asia’s leading international fine art fair, Fine Art Asia, this year for the eighth year, and to take part as the exclusive Education Partner of the fair. The ceramic artists participating in this exhibition are all alumni of the School.  Ceramics is the medium of their art-making, they explore different aspects of this medium and incorporate them into their works, and they respond to the contemporary world with ceramics artworks that allow diversity and give rise to endless possibilities.  Their works always bring in new perspectives and eye-opening surprises to the audiences.  To a certain extent, they can also demonstrate the uniqueness featured in the learning and teaching process of HKAS, and they always radiate a distinctive ambience developed through time by HKAS alumni.

節目資料提供：香港藝術學院

Programme information provided by: Hong Kong Art School

**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.

Listing – HKAC－ Learning

**藝術高級文憑課程講座**

**Higher Diploma in Fine Art Programme Seminar**

主辦：香港藝術學院Presenter: Hong Kong Art School

日期及時間 Date & Time: 04/08 10am – 11am

地點: 香港藝術學院本部（香港藝術中心10樓）Venue: Hong Kong Art School Main Campus (10/F, Hong Kong Arts Centre)

節目查詢 Programme Enquiries: 2922 2822

學院有關課程導師將為有興趣修讀藝術之人士介紹有關課程之結構、特色及入學資格等等。應屆文憑試考生及對藝術有興趣之在職人士參加以獲悉更多修讀本課程之詳情。

如欲獲知更多課程詳情及登記講座，請瀏覽：

<http://www.hkas.edu.hk/zh/event/04082018-bachelor-of-arts-fine-art-and-higher-diploma-in-fine-art-programme-seminars>

The School will introduce the respective structure, features, and admission requirements of the Higher Diploma in Fine Art programme to potential students. HKDSE 2018 candidates and working adults who wish to further their study in art are welcome.

For more details about the programme and registration for the seminar, please visit:

<http://www.hkas.edu.hk/en/event/04082018-bachelor-of-arts-fine-art-and-higher-diploma-in-fine-art-programme-seminars>

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

**藝術文學士課程講座**

**Bachelor of Arts (Fine Art) Programme Seminar**

主辦：香港藝術學院Presenter: Hong Kong Art School

日期及時間 Date & Time: 04/08 11:30am – 12:30pm

地點: 香港藝術學院本部（香港藝術中心10樓）Venue: Hong Kong Art School Main Campus (10/F, Hong Kong Arts Centre)

節目查詢 Programme Enquiries: 2922 2822

由學院及澳洲皇家墨爾本理工大學合辦的藝術文學士課程將於2019年1月開課；是次講座將為有興趣修讀藝術的人士提供相關課程之結構、特色及入學資格等等。

如欲獲知更多課程詳情及登記講座，請瀏覽：

<http://www.hkas.edu.hk/zh/event/04082018-bachelor-of-arts-fine-art-and-higher-diploma-in-fine-art-programme-seminars>

The Bachelor of Arts (Fine Art) programme, co-presented by the School and RMIT University, will commence in January 2019. This seminar will provide people who wish to study art with the programme’s details, including the structure, features, and admission requirements.

For more details about the programme and registration for the seminar, please visit:

<http://www.hkas.edu.hk/en/event/04082018-bachelor-of-arts-fine-art-and-higher-diploma-in-fine-art-programme-seminars>

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

Listing – hirer－screening

**電影節發燒友九、十月節目**

**Cine Fan Sep/Oct Programmes**

主辦: 香港國際電影節協會 Presenter: The Hong Kong International Film Festival Society

贊助:創意香港、電影發展基金 Sponsor: Create Hong Kong, Film Development Fund

地點: 古天樂電影院 Venue: Louis Koo Cinema

票價 Ticket: HK$75  
  
門票優惠詳情請參閱<http://cinefan.com.hk/zh-hant/ticketing/>

好戲停不了！Cine Fan九、十月緊接夏日國際電影節，延續英瑪褒曼傳奇，今次重頭戲包括兩部奧斯卡最佳外語片《對鏡猜謎》及《芬妮與亞歷山大》五小時足本。辣手神探專輯後輪到法官、律師與陪審團登場，精選《桃色血案》、《碧姬芭鐸浪漫史》等六部傑作，還有兩部日本殿堂級修復經典《#地獄門》及《#楢山節考》(1958)再現銀幕。

Don’t let it stop! Following SummerIFF, Cine Fan will continue the Ingmar Bergman legacy, showcasing 8 of his masterpieces including two Oscar Best Foreign Language Film winners – THROUGH A GLASS DARKLY and FANNY AND ALEXANDER (5-hour full version!). From austerity to thrillers, we have 6 courtroom dramas including ANATOMY OF A MURDER and THE TRUTH; plus two Japanese restored classics GATE OF HELL and THE BALLAD OF NARAYAMA (1958).

**放映時間表**

|  |  |  |
| --- | --- | --- |
| 2018年09月01日 (六) | 14:30  16:30  19:00 | [對鏡猜謎](http://cinefan.com.hk/zh-hant/movie/through-a-glass-darkly/)  [冬日之光](http://cinefan.com.hk/zh-hant/movie/winter-light/)  [地獄門](http://cinefan.com.hk/zh-hant/movie/gate-of-hell/) |
| 2018年09月02日 (日) | 14:30  16:05  17:30  19:30 | [沉默](http://cinefan.com.hk/zh-hant/movie/the-silence/)  英瑪褒曼座談會  [假面](http://cinefan.com.hk/zh-hant/movie/persona/)  [楢山節考（1958）](http://cinefan.com.hk/zh-hant/movie/the-ballad-of-narayama-1958/) |
| 2018年09月29日 (六) | 19:30 | [夕陽舞曲](http://cinefan.com.hk/zh-hant/movie/saraband/) |
| 2018年09月30日 (日) | 14:00  17:15  20:30 | [芬妮與阿歷山大（一）](http://cinefan.com.hk/zh-hant/movie/fanny-and-alexander-i/)  [芬妮與阿歷山大（二）](http://cinefan.com.hk/zh-hant/movie/fanny-and-alexander-ii/)  [大控訴](http://cinefan.com.hk/zh-hant/movie/music-box/) |
| 2018年10月05日 (五) | 19:30 | [對鏡猜謎](http://cinefan.com.hk/zh-hant/movie/through-a-glass-darkly/) |
| 2018年10月06日 (六) | 14:30  17:00  19:30 | [地獄門](http://cinefan.com.hk/zh-hant/movie/gate-of-hell/)  [楢山節考（1958）](http://cinefan.com.hk/zh-hant/movie/the-ballad-of-narayama-1958/)  [冬日之光](http://cinefan.com.hk/zh-hant/movie/winter-light/) |
| 2018年10月07日 (日) | 14:00  17:30  20:00 | [桃色血案](http://cinefan.com.hk/zh-hant/movie/anatomy-of-a-murder/)  [褒曼—生命的巔峰](http://cinefan.com.hk/zh-hant/movie/bergman-a-year-in-a-life/)（免費入場）  [沉默](http://cinefan.com.hk/zh-hant/movie/the-silence/) |
| 2018年10月20日 (六) | 14:30  16:30  20:00 | [哭泣與耳語](http://cinefan.com.hk/zh-hant/movie/cries-and-whispers/)  [秋天奏鳴曲](http://cinefan.com.hk/zh-hant/movie/autumn-sonata/)  [碧姬芭鐸浪漫史](http://cinefan.com.hk/zh-hant/movie/the-truth/) |

**Screening Schedule**

|  |  |  |
| --- | --- | --- |
| 01/09/2018 (Sat) | 14:30  16:30  19:00 | [Through a Glass Darkly](http://cinefan.com.hk/movie/through-a-glass-darkly/)  [Winter Light](http://cinefan.com.hk/movie/winter-light/)  [Gate of Hell](http://cinefan.com.hk/movie/gate-of-hell/) |
| 02/09/2018 (Sun) | 14:30  16:05  17:30  19:30 | [The Silence](http://cinefan.com.hk/movie/the-silence/)  Seminar on Ingmar Bergman  [Persona](http://cinefan.com.hk/movie/persona/)  [The Ballad of Narayama (1958)](http://cinefan.com.hk/movie/the-ballad-of-narayama-1958/) |
| 29/09/2018 (Sat) | 19:30 | [Saraband](http://cinefan.com.hk/movie/saraband/) |
| 30/09/2018 (Sun) | 14:00  17:15  20:30 | [Fanny and Alexander (I)](http://cinefan.com.hk/movie/fanny-and-alexander-i/)  [Fanny and Alexander (II)](http://cinefan.com.hk/movie/fanny-and-alexander-ii/)  [Music Box](http://cinefan.com.hk/movie/music-box/) |
| 05/10/2018 (Fri) | 19:30 | [Through a Glass Darkly](http://cinefan.com.hk/movie/through-a-glass-darkly/) |
| 06/10/2018 (Sat) | 14:30  17:00  19:30 | [Gate of Hell](http://cinefan.com.hk/movie/gate-of-hell/)  [The Ballad of Narayama (1958)](http://cinefan.com.hk/movie/the-ballad-of-narayama-1958/)  [Winter Light](http://cinefan.com.hk/movie/winter-light/) |
| 07/10/2018 (Sun) | 14:00  17:30  20:00 | [Anatomy of a Murder](http://cinefan.com.hk/movie/anatomy-of-a-murder/)  [Bergman - A Year in a Life](http://cinefan.com.hk/movie/bergman-a-year-in-a-life/) (Free admission)  [The Silence](http://cinefan.com.hk/movie/the-silence/) |
| 20/10/2018 (Sat) | 14:30  16:30  20:00 | [Cries and Whispers](http://cinefan.com.hk/movie/cries-and-whispers/)  [Autumn Sonata](http://cinefan.com.hk/movie/autumn-sonata/)  [The Truth](http://cinefan.com.hk/movie/the-truth/) |

Listing – hirer－performance

**明日陽光燦爛(兩人獨腳戲同場演出)**

**It Won’t be Long Now (A Double Bill)**

主辦：社區文化發展中心Presenter: Centre for Community Cultural Development

合辦 Co-presenter：Bill Aitchison Company

場地贊助: 香港藝術發展局 Venue Sponsor: Hong Kong Arts Development Council

日期及時間 Date & Time: 31/08 – 01/09 8pm; 01 – 02/09 3pm

地點: 麥高利小劇場 Venue: McAulay Studio

票價 Ticket: $280/$200 (學生, 長者, 殘疾人士及其陪同Students, elderly, persons with disability and their carers )

英語及廣東話(將有適量的中英文字幕)演出English and Cantonese (with English and Chinese subtitles where appropriate)

演員: Bill Aitchison, 李俊亮 Actor: Bill Aitchison, Indy Lee Chun Leung

節目查詢 Programme Enquiries: 2891 8482 /9800b7169

網頁 website: [www.cccd.hk](http://www.cccd.hk)

《明日陽光燦爛》( 深水埗演義第六回)

第二次世界大戰中深水埗戰俘營內外的真實故事: 不害怕，不氣綏，信有明天

第二次世界大戰1941年12月25日香港淪陷。被日軍俘虜的大量外國戰俘被關在深水埗的集中營。戰俘帶領我們走進沒有自由和受高壓統治的世界：虐打、疾病、勞役、死亡；亦會帶著我們遊覽營中的花園，戰俘互相學習和對知識的追尋, 還有越獄和男扮女變裝秀。似乎當人與死神共舞時，反而能放開一切，盡情起舞。看這齣戲，觀眾會感受到當一切都被剝奪殆盡也仍然存在的人性,生存和重建理想世界的欲望。上面的故事由英國演員Bill Aitchison以獨腳戲的形式演繹。廣東話版則由李俊亮擔綱，從香港人的角度出發，對照英國戰俘的故事，訴說香港人在三年零八個月經歷高壓統治的歲月。

"It Won't Be long Now": the sixth in the series of "Sham Shui Po Stories"

It Won’t Be Long Now, a solo show set in 1940s Hong Kong, follows the experiences of British prisoners of war incarcerated in the Sham Shui Po Barracks by the Japanese. They are our guides to the world of the camps: the beatings, diseases, forced labour, and deaths, but so too to the informal university, the furious gardening, the prison breaks and drag entertainment acts. It may just be that when you dance with death sitting in the front row, you dance with greater abandon. The show reveals the enduring humanity, will to survive, and the dream for a better world that still exists when everything else has been stripped away. The Cantonese version of It Won’t Be Long Now on the other hand would be the story of Hong Kongers during the Japanese occupation of three years and eight months.

The performance will take the form of two solos in a double bill performed by two well-known dramatists, Bill Aitchison and Indy Lee Chun Leung.

節目資料提供: 社區文化發展中心 Programme information provided: Centre for Community Cultural Development

**唐吉訶德DON QUIXOTE**

主辦：菲利普·戈利耶／予心靈文化產業／榞劇場

Presenter: Philippe Gaulier, PIP Cultural Ind. Ltd., Radix Troupe

日期及時間 Date & Time: 21 - 24/09 8pm; 22 - 23/09 3pm; 26 – 27/09 8pm

地點: 壽臣劇院 Venue: Shouson Theatre

票價 Ticket: $450/$380/$280

全日制學生／高齡人士（8折優惠，額滿即止）  
殘疾人士及\*看護人優惠票。（8折優惠，額滿即止）  
\* 顧客每購買一張殘疾人士優惠門票，即可同時以相同優惠買一張門票予看護人

Full-time students/ Senior Citizens Aged 60 or above(20% off, with quota)  
People with disabilities &the Minder\*(20% off)  
\*For Purchase of each concessionary ticket for people with disabilities, the customer can purchase one ticket of same concession for a minder)

查詢 Enquiry: 4647 0813

粵語演出，設英文字幕In Cantonese with English Surtitles  
  
原著小說：米格爾·塞萬提斯 《唐吉訶德》Original Novel: “Don Quijote de La Mancha” by Miguel de Cervantes Saavedra  
改編、導演Adaptation and Director：菲利普．歌利耶 (Philippe Gaulier)  
監製：陳淑儀Producer: Chan Suk Yi  
演員：詹瑞文、陳淑儀Actors: Jim Chim, Chan Suk Yi

世界級劇場培訓大師菲利普．戈利耶(Philippe Gaulier)改編經典西班牙文學巨著塞萬提斯的《唐吉訶德》，親自擔任導演，精挑兩名高徒──香港劇壇巨匠詹瑞文、陳淑儀，演繹真男人的情與義！  
  
三人相識27年，合體組成「三劍俠」，首度在舞台上合作，以瘋癲幽默重新打造經典，絕對是香港劇壇年度驚喜！  
  
唐吉訶德騎著老馬，裝成雄姿英發的尊貴騎士，帶著幻想情人杜仙妮亞的祝福，展開瘋狂且荒唐的冒險。唐吉訶德自認聰明無比，山曹篤信唐吉訶德是絕世天才。兩個男人又笨又傻，憑著熱情與祟高的尊嚴，明知不可能，仍抱著不死精神大膽出發，向著不可能挑戰，尋找絕對真相！是天真還是瘋狂？還是傻人有傻福，關關難過關關過？

Philippe Gaulier’s adaptation of the great novel from Spanish literature ‘’Don Quixote’’ by Miguel Cervantes (1547-1616). This theatre production by Philippe Gaulier will feature two fantastic actors from Hong Kong: Jim Chim and Chan Suk Yi.  
  
The first idiot thinks he is more clever than the other. The other idiot believes the first is a genius. They both are great idiots, and beautiful ones. What else is important?  
  
They are looking for something absolute! Does it exist in this world? Will it appear in front of them one day? How to reach it? How to get to the impossible? To something impossible!  
  
Philippe Gaulier is a world renowned French theatre teacher, director, writer and poet. He always says that Don Quixote is the root of Clown, and of the beauty of idiots.  
  
節目資料提供: 菲利普·戈利耶／予心靈文化產業／榞劇場

Programme information provided: Philippe Gaulier, PIP Cultural Ind. Ltd., Radix Troupe