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

**Listing – HKAC – Screening**

**高先精選 – 十二月**

**Golden Scene Selection – December**

合辦: 香港藝術中心、高先電影公司

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

地點:古天樂電影院 Venue: Louis Koo Cinema

門票於PUTYOURSELF.in發售。Tickets are available at PUTYOURSELF.in.

Ticket price票價：$80 / $64\*

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人可獲八折優惠。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張或以上之正價門票，可以享有八折優惠。

 \*20% discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% off for each purchase of 4 or more standard tickets.

觀眾須於電影入口接待處出示PUTYOURSELF.in發出的電子門票QR code (列印或電子版)，方可進場。For admission, audience must present the QR code (either in electric or printed version) shown on the PUTYOURSELF.in e-ticket at the venue.

票務查詢Ticketing enquiry：2819 8274 | look@putyourself.in (辦公時間Office hour:：星期一至五 Mon-Fri 10am-7pm)

節目查詢Programme enquiry：2582 0248

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!

「高先精選」所有放映將實施以下防疫措施：

 ．所有入場觀眾必須佩戴口罩

 ．入場前職員會為所有觀眾量度體溫，如觀眾體溫顯示超過標準溫度37.5度，將被拒絕進場

The following measures will be implemented for Golden Scene Selection screenings, to combat the prevailing threat of Novel Coronavirus:

- All audience must wear face masks

- Cinema staff have the right to deny the admission of any person with temperature higher than 37.5°C

**好好拍電影Keep Rolling**

01/12 (二) 8pm（優先場），導演文念中將出席映後視訊問答環節，由導演李駿碩主持（粵語主講）

07/12 (一) 8pm，導演文念中將出席映後談（粵語主講）

導演：文念中Director: Man Lim Chung

香港 Hong Kong | 2020 | 113’ | 粵語及普通話對白，中英文字幕In Cantonese and Putonghua with Chinese and English subtitles | DCP | 彩色 Colour

人聲鼎沸的紅地毯，一位年過七十精力充沛的短髮女人舉步生風邁向閃光燈舞台。紅地毯淡出變成泥濘小路，伴著混濁的腳步聲，她大步流星踏入香港新界的電影片場。於她而言，榮耀和艱辛不過是接近電影世界的不同路徑。

出生於中國東北，成長於澳門，受教於香港，她秉持中國文化的根基，沉迷西方文學，繼而遠赴倫敦進修。終於，她找到了電影。透過電影她得以融入香港這座華洋雜處的城市，得以與曖昧疏離的母親和解，得以探索自己和這座城市的難民身份。電影亦找到了她。

她師承胡金銓，處女作開闢香港電影新浪潮，無人問津的小人物們成為她鏡頭下的主角。

四十載光影生涯，從獲獎無數到跌入谷底，潮起潮落間，她對電影，對香港的一片赤誠始終未變。在孤獨的求索路上，電影伴她活出人生的圓滿。

On a buzzing red carpet, a 70-year-old short-haired woman strides towards the stage with confidence. Behind the red carpet, it’s a muddy path that leads to a movie studio in New Territories, Hong Kong. To her, glory and hardship are nothing more than just different paths that lead to the world of cinema.

Born in Northeastern China, raised in Macau and educated in Hong Kong, Ann Hui stays true to her cultural heritage as a Chinese, yet she has always been fascinated by Western literature and therefore decided to further her studies in London. Eventually, she found movies. Through movies, she becomes fully immersed into the ‘East-meets-West’ culture and lifestyle of Hong Kong; She reconciles with her distant mother; And she gets to explore the cultural and social identity of her and the city she calls home. Movies also found her.

Having learned from veteran auteur King Hu, her directorial debut became part of the impetus behind Hong Kong’s New Wave as she explores marginalized characters in her movies.

40 years have passed, Ann Hui experienced numerous ups and downs in her career, but the turn of the tide has never threatened her dedication and integrity towards movies. Her works embody her humanistic concerns and deep interests for the people of Hong Kong. On the lonely journey of discovery, her life is now full because of movies.

**怪胎**I WeirDo

02/12 (Sun) 8pm\*

\*導演廖明毅將出席映後視訊問答環節（國語主講）Director Liao Ming-yi will attend the after-screening discussion via ZOOM at cinema (conducted in Mandarin)

導演：廖明毅Director: Liao Ming-yi

演員：林柏宏、謝欣穎Cast: Austin Lin, Nikki Hsieh

台灣 Taiwan | 2020 | 100’ | 國語對白，中英文字幕 In Mandarin with Chinese and English subtitles | DCP | 彩色Colour

在愛情的世界裡，我們是彼此的怪胎。

陳柏青﹝林柏宏 飾﹞是一名嚴重神經性強迫症患者，有非常嚴重的潔癖，非不得已要出門時都是全副武裝；穿防塵衣、戴手套、戴口罩，還會不停的洗手，所以他幾乎沒辦法正常社交生活。在一般人眼中，柏青就是個異於常人的怪胎。每月的15日唯一一天出門採買的日子，就在某個命運的15日，他遇見了與他「同病相憐」的另一個怪胎—陳靜﹝謝欣穎 飾﹞。陳靜除了跟柏青一樣有嚴重的潔癖之外，她的皮膚只要在家以外的地方待上超過四小時就會嚴重過敏，全身長出紅斑。原本以為自己要永遠孤單活在這世界上的兩人，老天爺讓他們相遇，發展出一塵不染的愛情，彷彿擁有了彼此就不再害怕被世界遺棄。然而這段看似命中註定的關係，卻在柏青的強迫症突然消失後，漸漸的變了調…愛情的承諾，真的能永保新鮮嗎？Po-Ching is an OCD patient, with serious symptoms of mysophobia. He has been conditioned to the endless cleaning habits in his daily life. His “quirkiness” has also isolated him from the general public and people see him as a completely weirdo. Po-Ching goes out for daily needs shopping on the 15th of each month. Someday, he meets another weirdo Chen Ching. It is fate to make Po-Ching and Chen Ching to meet each other. They finally find another who is in the same boat. Their relationship is spotless and perfect. But everything becomes different when Po-Ching’s OCD disappear suddenly. In the world of love, we are each other’s weirdos. When the love is gone, I am not attracted to your quirkiness anymore.

**親愛的房客Dear Tenant**

03/12 (四Thu) 8pm\*

\*導演鄭有傑將出席映後視訊問答環節、攝影指導張宇翰（流星）將親身到場參與映後問答環節（粵語及國語主講）\*Director Cheng Yu Chieh will attend the after-screening discussion via ZOOM and Director of Photography Meteor Cheung will attend the discussion at cinema (conducted in Mandarin and Cantonese)

導演：鄭有傑Director: Cheng Yu Chieh

演員：莫子儀、陳淑芳、白潤音Cast: Mo Tzu Yi, Chen Shu Fang, Bai Run Yin

台灣 Taiwan | 2020 | 106’ | 國語對白，中英文字幕 In Mandarin with Chinese and English subtitles | DCP | 彩色 Colour

在所有人眼裡，林健一 （莫子儀 飾）都是個正人君子。他好心照顧他的房東：一位患有糖尿病的老阿嬤周秀玉（陳淑芳 飾），和一個九歲的小男孩王悠宇 （白潤音 飾）。直到阿嬤過世，悠宇的叔叔立綱 （是元介 飾）返國奔喪，才發現這棟房子已經過戶給悠宇，而且林健一還收養了他。立綱懷疑健一謀財害命，報警展開調查，才發現林健一根本不是外表所表現的正人君子……

For the past five years, Lin has looked after the son (Yo-yu) and elderly mother (Mrs. Chou) of his deceased boyfriend (Li-wei), living together like a family. It is Lin’s way of remembering Li-wei — by continuing to be in the life he once had and loving the people he once loved. But when Mrs. Chou passes away, her other son (Li-gang) returns from overseas and discovers that Mrs. Chou’s property was transferred to Yo-yu, who has been legally adopted by Lin. Li-gang contacts the police, accusing Lin of killing his mother. As the ensuing investigation continues, more and more evidence mounts against Lin…

**腿（優先場）A Leg (Preview)**

04/12 (五Fri) 8pm\*

導演：張耀升Director: Chang Yao Sheng

演員：桂綸鎂、楊祐寧Cast: Gwei Lun Mei, Yo Yang

台灣Taiwan | 2020 | 115’ | 國語對白，中英文字幕In Mandarin with Chinese and English subtitles | DCP | 彩色Colour

\*導演張耀升將出席映後視訊問答環節（國語主講） Director Chang Yao Sheng will attend the after-screening discussion via ZOOM at cinema (conducted in Mandarin)

This story begins with a leg about to be amputated. The leg’s owner is Zi-Han who thought he would soon be discharged from the hospital soon after the operation but develops complications and passes away unexpectedly. His wife Yu-Ying is inspired to seek his missing leg. During the course, she starts to recall how he led her in a waltz when they first met, how they fell in love, and how their relationship gradually shattered. Retrieving the leg is how she tries to properly say farewell to the man she once loved. Only after that can she begin her own journey by herself.

**自主特區──未來像**

**Independently Yours - Future Pictures**

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

日期及時間 Date & Time: 11/12 8pm

地點:古天樂電影院 Venue: Louis Koo Cinema

總片長Total duration: 70'

\*導演將出席映後談，由獨立導演及製作人陳浩倫主持（粵語主講）。

\*Directors will attend the after screening talk, moderated by Independent Filmmaker Fredie Chan Ho Lun (conducted in Cantonese).

門票將於hkmovie6.com發售。Tickets will be available at hkmovie6.com

Ticket price票價：$80 / $64\*

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人可獲八折優惠。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張或以上之正價門票，可以享有八折優惠。

 \*20% discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% off for each purchase of 4 or more standard tickets.

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1997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。

自主特區──未來像

想像未來，大概是因為相信更美好的事終究會來臨。

從2019到2020，我們面對著各種無法預料的挑戰，累積了很多失望沮喪的情緒。計劃被打亂、擱置，過去所想像的未來或者都不能實現。但當初的計劃、行動不正是源自對更美好未來的期盼嗎？這份存在於你腦海的想像是別人最無法奪走的。因此越疲憊無力時，越要想像。

 「自主特區──未來像」將會選映6部想像未來的影像作品，或遠或近。藉窺探作品所建構的未來，容我們再一同想像：2020即將完結，2021又會如何？

Hong Kong Arts Centre is dedicated to cultivating the audience of and fostering the development of Hong Kong indie movies. “Independently Yours”, 20 years after it was first presented by the HKAC, returns as a recurrent screening programme in the HKAC Cinema.

Independently Yours – Future Pictures

From 2019 to 2020, we were brought into so many exceptional challenges like never before. Numerous of cancelled events, disrupted plans, and unpredictable consequences – when the future imagined might never come, disappointment, anger and frustration grow among us.

Yet, we picture the future, mostly because we believe and hope that the best is yet to come at the first place. These longing and imagination in your head are the one thing that is the hardest to be taken away from you. As such, the hardest the times are, the more we should imagine.

In the coming December, Independently Yours – Future Pictures presents to you 6 short films picturing the future far and near. Through immersing into the unique future worlds, together we imagine: as 2020 is coming to an end, how shall our 2021 be?

**關公大戰外星人GwanGong VS Alien**

導演：梁仲文 Director: Leung Chung-man

香港 Hong Kong| 2011 | 16’ | 粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | HD | 彩色 Colour

香港主權移交，英政府撤離香港，交由中國政府接管，回歸後一切看似太平繁榮，巨大外星侵略者來襲,於港島大肆破壞，香港大難當前，進入生死存亡的大災難！ 偉大的中央政府決定派出國家機密級最終兵器-機械雷鋒，由三名分別來自中港澳三地的精英駕駛員操控，火速前來香港對抗外星侵略者！ 可惜外星人異常厲害，機械雷鋒難以匹敵慘遭擊到，仁慈的中央政府為保祖國安危，下令引爆機械雷鋒體內炸彈，務與外星人同歸於盡，幸得香港駕駛員吳長生為保家鄉，竟敢違抗中央指令，拼死阻止機械雷鋒於香港自爆，就在千鈞一發之間，祂！再次現身凡間！

When a dangerous alien creature attacks Hong Kong and disrupts our harmonious society, the People's Liberation Army sends out its greatest weapon - A Mech Lei Feng robot controlled by elite operators from Mainland China, Macau, and Hong Kong. But when even the best of Mainland Chinese technology fails us, there's always one man we can count on: Gwan gong, the legendary hero who stands for loyalty, justice, and righteousness. This ambitious, larger-than-life sci-fi action satire shows that faith is the greatest weapon we have against even the greatest evil.

**香港將於33年後毀滅Hong Kong will be destroyed after 33 years**

導演：吳兆麟 Director: Ng Siu-lun

香港Hong Kong | 2013 | 7’ | 粵語對白，中英文字幕 In Cantonese with Chinese and English subtitles| HD | 彩色 Colour

氣象局發現一顆小行星的軌跡，預計將於三十三年後擊中香港，香港人該如何自處？

As forecasted by the Meteorological Administration, an asteroid will crash into Hong Kong in 33 years’ time. How should the people handle the approaching catastrophe?

**森．願Wisdom Tree**

導演：何文傑、崔嘉曦、崔嘉朗、陳兆忠Director: Ho Man-kit, Tsui Ka-hei, Tsui Ka-long, Chan Siu-chung

香港Hong Kong | 2008 | 8’ | 無對白及字幕no dialogue and subtitles | HD | 彩色Colour

以末世戰爭片的驚世格局探討環保問題。The short depicts the familiar theme of environmental protection but sets it in an unspecified apocalyptic time in the future.

**Back to Base**

導演：麥少峯、何家超 Director: Mak Siu-fung, Ho Ka-chiu

香港 Hong Kong | 2010 | 19’ | 無對白及字幕 No dialogue and subtitles | HD | 彩色 Colour

兩個冒險狂，來到不知名星體。上天下海，遇到困境均利用他們本身特有能力脫險，最後更碰見前所未有巨大生物。他們又會如何解決眼前難題，結果他們又在這星球上得到什甚麽？

Two explorers with different special abilities arrived at an unknown planet for their adventure. They found a strange transport machine and brought it along to meet the monster.

**21³**

導演：朱殷正 Director: Chu Yin Zhen

香港Hong Kong | 2018 | 4’ | 無對白及字幕No dialogue and subtitles | HD | 彩色 Colour

人死後的剎那間，體重會相差21克，有人稱為靈魂的重量。無機生命體又有沒有所謂的靈魂？

When a person dies, 21 grams is lost in weight. Some call this the weight of soul; but how about inorganic matters? Do they have souls? 50 years from now, Hong Kong faces a biological disaster. Mob21, a medical robot, is sent by the government to attend the patients. Before long, Mob21 befriends them…

**離騷幻覺-序**

導演：江康泉 (江記) Director: Kongkee

香港Hong Kong | 2020 | 16’ | 粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | HD | 彩色 Colour

如果靈魂的歸宿只需要一個軀殼，人與機械人其實有什麼分別；求生與尋死所指向的，會不會是同一個真相？這是一個機械人探求靈魂的歷險故事。

If soul need a shell, what is the different between human body and mechanic robot?What if, behind the search of life, or death, there is the same truth waiting for us?

This is a story of an awakening robot searching for its own soul.

**情死百寶盒：大林宣彥電影展**

**The Treasure Box of Love and Death: Obayashi Nobuhiko Film Showcase**

主辦：日本國駐香港總領事館及日本國際交流基金會Presenters: Consulate-General of Japan in Hong Kong and The Japan Foundation

協辦：香港藝術中心Co-presenter: Hong Kong Arts Centre

支持：日本秋祭in香港－魅力再發現Supporter: Japan Autumn Festival in Hong Kong - Rediscovering Nippon

日期Date & Time: 12 – 20/12

地點:古天樂電影院 Venue: Louis Koo Cinema

門票於城市售票網發售。Tickets are now available at URBTIX.

個別門票: $80 / $64\*

套票 : $350 (包括六齣電影的門票各一張)

\*全日制學生、六十歲或以上長者及殘疾人士及看護人及綜合社會保障援助受惠人士可獲八折優惠。綜援受惠人士優惠票數量有限，先到先得，額滿即止。

\*就每項節目每次購買4張或以上之正價門票，可以享有八折優惠。

Individual tickets: $80 / $64\*

Tickets package: $350 (Includes 1 ticket each of the 6 screenings)

\*20% discount for tickets for full-time students, senior citizens aged 60 or above, and people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients available on a first-come-first-served basis.

\*For each programme, 20% off for each purchase of 4 or more standard tickets.

放映時間表Screening Schedule:

12/12 (Sat) 2:30pm 《野外的四十九日》Seven Weeks

13/12 (Sun) 2:30pm 《花筐》Hanagatami

19/12 (Sat) 3:30pm 《日本殉情傳》The Strange Couple

19/12 (Sat) 7:30pm 《廢市》 The Ruined City

20/12 (Sun) 2:30pm\* 《戰雲下的野孩子》The Young and Wild

20/12 (Sun) 7:30pm 《四姐妹》Four Sisters

\*設有映後談（粵語主講）With after-screening talk. Conducted in Cantonese.

今年四月逝世的日本導演大林宣彥可能是最難定位的影像作者之一。由實驗電影到電視廣告，再到主流劇情片，他在不同的領域都留下了數量龐大，題材多樣的作品。他以影像天馬行空見稱，更擅於開發「電影聖地」。為紀念這位影像魔術師，由日本國駐香港總領事館及日本國際交流基金會主辦、香港藝術中心協辦、日本秋祭in香港－魅力再發現支持，「情死百寶盒：大林宣彥電影展」，選映六部由日本國際交流基金會典藏的大林作品，包括四部少有機會放映的八十年代作品，從中一覧他電影的各個母題：故鄉、嬉戲、反戰、愛的悲劇。

Japanese director Obayashi Nobuhiko, who died in April this year, is probably one of the most difficult audiovisual auteurs to categorise. From experimental films to TV commercials and mainstream features, he has left behind a large number of works with diverse themes in different fields. He is well known for his imaginative visual imageries, while the locations in which his films take place often become “pilgrimage sites” for film buffs.

Presented by the Consulate-General of Japan in Hong Kong and The Japan Foundation, co-presented by the Hong Kong Arts Centre, supported by Japan Autumn Festival in Hong Kong - Rediscovering Nippon, Treasure Box of Love and Death: Obayashi Nobuhiko Film Showcase commemorates this magical film artist, screening six selected features by Obayashi from the collection of the Japan Foundation, including four rarely seen works from the 1980s, from which audiences can observe various motifs found in Obayashi’s films: home, playfulness, pacifism and the tragedy of love.

**《野外的四十九日》Seven Weeks**

2014《電影旬報》年度十大日本電影第四位Fourth place (Top 10 Japanese Films of All Time), Kinema Junpo 2014

2014日本電影專業大獎特別獎Special Award, Japanese Professional Movie Awards 2014

「可能一個人的因果報應，是會傳承至後代的。」

 “Maybe a person’s karma lives on in future generations.”

12/12 (Sat) 2:30pm

日本Japan | 2014 | 171 mins |日語對白，英文字幕 In Japanese with English subtitles | DCP |彩色Colour

大林宣彥是北海道蘆別市電影活動「蘆別電影學校」的「校長」，本片是當地居民企劃的獨立電影，八成資金來自市民集資。故事講退休醫生鈴木光男以95歲之齡逝世，四散各地的子女紛紛回來奔喪。他退休後把住所改成一間舊物店，在頭七尾七法事之間，兒女們爭論如何處理老房子和滿屋的舊物，引出關於戰爭、朝鮮礦工等回憶。生者與死者、現在與過去在片中交織，中原中也的詩句點綴其中，用淡淡的鄉愁喚起戰爭苦難的記憶。

Obayashi Nobuhiko served as the “principal” of the “Ashibetsu Film School”, a film event organised by the town of Ashibetsu in Hokkaido, and this film was financed independently, with 80% of the budget raised from residents in the area. The story follows the events after the death of Suzuki Mitsuo, a retired doctor who passed away at the age of 95. His children gather from all over Japan to attend his funeral. It transpired that after his retirement, Suzuki had turned his home into a secondhand store, and between the first funeral ceremony seven days after his death and the seventh one held 49 days afterwards, his children fight over what to do with the old things scattered throughout his house, stirring up memories about World War II and Korean miners. The dead and the living, past and present intersperse throughout the film, along with the verses of the poet Nakahara Chuya, invoking a faint sense of nostalgia that harks back to the bitter memories of war.

**《花筐》Hanagatami**

2017《電影旬報》年度十大日本電影第二位及最佳導演First runner-up (Top 10 Japanese Films of All Time) and Best Director, Kinema Junpo 2017

2018每日電影獎最佳日本電影Best Film, Mainichi Film Concours 2018

「我想活下去。」“I’d like to live.”

13/12 (Sun) 2:30pm

日本Japan | 2017 | 168 mins |日語對白，英文字幕In Japanese with English subtitles | DCP |彩色 Colour

太平洋戰爭前夕，十七歲的中學生榊山寄宿在九州唐津的嬸嬸家，每天和學校裏古怪的同學胡鬧鬼混。他愛上了身患肺病的堂妹，同時身邊又有其他美麗的少女圍繞，但鮮花盛放的華麗青春，很快就被席捲而來的戰爭吞噬。改編自《火宅之人》原著作者兼主人翁檀一雄的首作，劇本早在導演拍攝首部劇情片《鬼怪屋》之前完成，封塵四十年後，終於搬上銀幕。

Just prior to the outbreak of the Pacific War, Toshihiko, a seventeen-year-old high school student, moves in with his aunt in Karatsu, and soon develops tumultuous friendships with his classmates and infatuations with his younger cousin as well as other local beauties. However, his youthful recklessness and budding romances are soon swallowed up by war. Adapted from House on Fire author and protagonist Dan Kazuo’s debut novel, Hanagatami was actually written before Obayashi Nobuhiko’s first narrative feature, House, and only went into production 40 years later.

**《日本殉情傳》The Strange Couple**

1989日本電影學院獎最佳導演及最佳美術設計提名Nominated for Best Director and Best Art Direction, Japan Academy Film Prize 1989

「夢碎了也忍耐著生活下去。」“Let’s live on with patience although our dream is broken.”

19/12 (Sat) 3:30pm

日本Japan | 1988 | 108 mins |日語對白，英文字幕 In Japanese with English subtitles | 16mm |彩色Colour

收數佬室田與太太夕子住在海邊小城，當兩人的童年好友成田出獄，回歸社團後，夫婦的關係起了微妙變化。與此同時，海邊的戲院將要放映最後一場電影……改編自山崎十三原著的漫畫，導演用愛克發菲林帶出日本電影罕見的色彩，捕捉穿越鬧市的火車、髒亂的海邊小屋，呈現出荒誕的氣氛與不一樣的尾道風景。穿插戲中戲《上海歸來的莉露》（島耕二，1952），甚至找到該片男主角復出，更是一場別開生面的「電影與電影」對話。

Debt collector Murota lives with his wife Yuko in a small town by the sea, but following the release of their childhood friend from jail and his rejoining of the yakuza, the relationship between Murota and Yuko undergoes a subtle change. At this time, a cinema by the seaside prepares for its last movie show. Adapted from a manga by Yamasaki Juzo, Obayashi Nobuhiko used Agfa film to shoot this film, creating a colourful palette rarely seen in Japanese films by capturing trains running in the middle of a busy city,as well as the dirty and haphazard small houses along the coast, portraying an atmosphere of Onomichi city that is at once absurd and unique. The film within a film interspersed throughout is Lily from Shanghai (Shima Koji, 1952), and Obayashi even convinced that film’s leading man to come out of retirement to play a part, forming an interesting filmic dialogue.

**《廢市》The Ruined City**

1984《電影旬報》年度十大日本電影第九位Ninth place (Top 10 Japanese Films of All Time), Kinema Junpo 1984

「我現在什麼也不是。」“I’m nothing at all.”

19/12 (Sat) 7:30pm

日本 Japan | 1983 | 105 mins |日語對白，英文字幕 In Japanese with English subtitles | 16mm |彩色Colour

大學生來到位於偏遠水鄉的大屋寫畢業論文，被招待他的少女吸引，也迷上了這裏水聲淙淙的氣氛。只不過，外人眼中的悠閒小城，對居民而言是瀕死的「癈市」，大屋主人一家的命運，亦正走向悲劇。大林宣彥在暑假兩星期內拍攝的文藝小品，小型攝製組加上當地居民的參與，捕下外景地柳川的水鄉風貌，用16mm菲林的影像重塑福永武彥原著的「私小說」氛圍。小林聰美第一部擔綱「女主角」的電影，同時也是戰前巨星入江隆子的遺作。

A university student visits a remote town famed for its canals in order to work on his undergraduate dissertation. He is immediately attracted to the young girl running the guesthouse in which he stays, and is enchanted by the constant sound of the waters. However, to the locals, this charming and laid-back small town is a dying and ruined city, and the large guesthouse and the family living within it are in a state of tragic decline. Obayashi Nobuhiko filmed this art film in two weeks during the summer holidays with a mini crew as well as the participation of local residents, and used 16mm film to capture the unique scenery of Yanagawa, successfully recreating the “private novel” atmosphere of Fukunaga Takehiko’s book upon which the film is based. This is the first film in which Kobayashi Satomi plays a leading role, as well as being pre-war star Irie Takako’s final work.

**《戰雲下的野孩子》The Young and Wild**

1987每日電影獎Sponichi Grand Prix 新人獎Sponichi Grand Prize New Talent Award, Mainichi Film Concours 1987

2015波士頓影評人協會獎Best Rediscoveries獎Best Rediscoveries, Boston Society of Film Critics Awards 2015

「騙人！騙子！道歉！」“Liar! Cheat! Apologise!”

20/12 (Sun) 2:30pm\*

\* 資深影評人鄭傳鍏將出席映後談（粵語主講）Veteran film critic Cheng Chuen-wai will attend the after-screening talk. Conducted in Cantonese.

日本Japan | 1986 | 135 mins |日語對白，英文字幕In Japanese with English subtitles | 16mm |彩色 Colour

時間是二次世界大戰前夕，座落在瀨戶內海旁的小學來了一個轉學生，他的出現引發爭奪孩子王之位的鬥爭，他美麗的姊姊阿昌更令全校男生、老師、鎮上的年輕軍官瘋狂，為奪取她的芳心常態盡失。當大家發現女神將被賣落火坑，全鎮男生團結起來發起「搶救阿昌」行動……大林宣彥創立的PSC電影公司十周年紀念作，改編佐藤春夫的半自傳小說，將原著的時代背景由日俄戰爭搬到二戰，結合嬉戲的電影風格與對戰爭的深沉思考，開啟了他反省戰爭的創作路線。

The story of The Young and Wild takes place in a town located near the Seto Inland Sea in the days before the outbreak of World War II. A young boy is transferred to a primary school in the area and quickly starts a battle with his classmates to decide who will be the king of the children. Meanwhile, his beautiful older sister Osho-chan becomes the object of desire among all the male students, teachers, and even a young army officer, who compete with each other for her affection. When they find out that she is about to be sold to prostitution, all the men in town unite to save her… Made to commemorate the 10th anniversary of PSC, the production company founded by Obayashi Nobuhiko, The Young and Wild was adapted from Sato Haruo's semi-autobiographical novel, Wanpaku Jidai. By shifting the time period from the Russo-Japanese War to WWII, the film combines a jovial style with profound ruminations about war, and represents the start of a series of films with anti-war themes from the director.

**《四姐妹》Four Sisters**

1987日本電影學院獎最佳女配角提名Nominated for Best Supporting Actress, Japan Academy Film Prize 1987

「我們的關係比血緣更親近。我們是真正的姐妹。」“We’re closer than blood ties. We’re the true sisters.”

20/12 (Sun) 7:30pm

日本Japan | 1985 | 100 mins |日語對白，英文字幕 In Japanese with English subtitles | 16mm |彩色Colour

住在京都、沒有血緣關係的喜多澤家四姐妹，經歷愛情、親情、生離死別各種考驗的純愛故事。大林宣彥在八十年代被視為「偶像電影」專家，擅拍新星的首作、成名作。在本片他更一次過排出四位當時得令偶像：紺野美沙子、淺野溫子、澤口靖子和富田靖子，在公映時被期待為現代版的《細雪》── 同樣有「四大美人」的電影經典。但和溫婉細膩的《細雪》相反，這部改編大山和榮同名少女漫畫的電影，開始時活潑跳脫，到後來愛得要生要死，甜酸苦辣五味紛陳。

The story of four sisters of the Kitosawa family from Kyoto who, as it turns out, are not blood relatives, tracing the romantic and familial relationships of the women along with their trials and tribulations as they experience the various vicissitudes of life. In the 1980s, Obayashi Nobuhiko was widely seen as a director specialising in teen idol films, directing many rising stars in their film debuts and breakthrough hits. This film stars four popular young stars of the day, Konno Misako, Asano Atsuko, Sawaguchi Yasuko and Tomita Yasuko, and Four Sisters was seen as an updated version of the classic film The Makioka Sisters when it was released. However, unlike its gentle and delicate predecessor, Obayashi’s work, adapted from Oyama Kazuhide’s teen manga, starts out as lighthearted and playful but takes on a tragic life and death weightiness towards the end, running the full gamut of emotions from joyfulness to tears.

香港藝術中心務必為觀眾全力搜羅影片的最佳拷貝版本放映，但若偶然事與願違，請大家見諒。While it is the HKAC’s policy to secure the best possible screening versions of our presented films, the HKAC appreciates our patrons’ understanding of the occasional less than perfect screening versions. Thank you for your kind consideration.

**「請讓我回家 」麥海珊實驗紀錄片三部曲**

**Homecoming - Trilogy of Anson Mak’s Experimental Documentary**

**合辦：香港藝術中心、First Light Images**

Co-organiser: Hong Kong Arts Centre & First Light Images

日期及時間 Date & Time: 15 – 17/12 8pm

地點:古天樂電影院 Venue: Louis Koo Cinema

門票現已於撲飛 popticket.hk發售。 Ticketing are now available at popticket.hk <https://www.popticket.hk/homecoming%20>

票價Ticket: $80 / 64\*

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人、HKAC Bee會員 或 香港藝術中心/ 香港藝術學院職員，可以享有優惠。優惠票持有人士入場時，必須出示可證明身份或年齡的有效證件。優惠票數量有限，售完即止。

\*每次購買4張或以上之正價門票，可以享有八折優惠。

所有放映將實施以下防疫措施：

所有入場觀眾必須佩戴口罩

入場前職員會為所有觀眾量度體溫，如觀眾體溫顯示超過標準溫度37.5度，將被拒絕進場

觀眾須于電影入口接待處出示撲飛 popticket.hk 發出的電子門票QR code (列印或電子版)，方可進場。

\*Full-time students and senior citizens aged 60 or above, people with disabilities and the minder, Comprehensive Social Security Assistance (CSSA) recipients, HKAC Bee members and HKAC/ HKAS Staff. Concessionary tickets are available on a first come, first served basis. Ticket holders must present proof of eligibility on admission.

\*For each purchase of 4 or more standard tickets.

The following measures will be implemented for all screenings, to combat the prevailing threat of Novel Coronavirus:

All audience must wear face masks

Cinema staff have the right to deny the admission of any person with temperature higher than 37.5°C

For admission, audience must present the QR code (either in electric or printed version) shown on the popticket.hk e-ticket at the venue.

票務查詢：ask@popticket.hk (辦公時間：星期一至五 10am-7pm)Ticketing enquiry: ask@popticket.hk (Office hour: Mon-Fri 10am-7pm)

節目查詢Programme enquiry: 2582 0248

甚麼時候，你會想回家呢？

在海上飄浮之時？思緒縈繞之際？工作折騰之中？醫院病榻之上？臨終之時？錯過之後？或者，只是回過神來，發現自己被外境種種所牽引，而忘掉心在何方的一剎那？

「請讓我回家」重訪麥海珊歷年創作心路，選映四部重要的實驗紀錄片包括她的最新作品：

《唱片上的單行道》（2007）以實驗散文電影為方法，探索兩個女子小時候的家和對家的感受，以至香港作為家的思考；同場放映的短片《邊個驚鬼！？》（2009）攝於觀塘市中心重建計畫之前，用超八菲林獨特的質感，回顧盂蘭節的兒時回憶和對觀塘社區的情感。

《在浮城的角落唱首歌》（2012）與三位元本地獨立音樂人合作──My Little Airport 的 Ah P（觀塘工廈）、Dejay（石蔭邨）和迷你噪音的Billy（尖沙咀文化中心外廣場），真摯地道出他們關於家、社區歷史和空間的故事。在街上，他們唱了一首歌，城市空間也是心裡的情感空間。

《誠惶（不）誠恐，親愛的》（2020）紀錄當下，這一年香港人承受了如此創傷經歷，也許是時候回到內在的家，那個最穩妥可靠、力量最大的家──自己的心。

請讓我們都回家！

How does the idea of Homecoming hit you? When floating on the sea? When your thoughts linger? Being tossed by work? On hospital bed? Right before death? After we miss something important? Or, is it the mere moment when we resume awareness of being carried away by outside phenomena?

This programme revisits various methods and inspiration of Anson Mak’s artworks by screening four significant experimental documentaries including her latest film:

One-way Street On A Turntable (2007) experiments forms of essay film to explore the very first homes of two women and the notion of home as well as Hong Kong as home. The screening also includes a short film, Who’s Afraid of Ghosts!? (2009) which was created right before the redevelopment plan of Kwun Tong town centre. With the unique texture of Super 8 film, the work re-inscribes childhood memories of Hungry Ghosts Festival and emotions to the Kwun Tong community.

On The Edge Of A Floating City, We Sing (2012) studies spatial narratives and is a collaboration with local independent musicians. Ah P of My Little Airport (Kwun Tong Industrial Building), Dejay (Shek Yam Estate) and Billy of Mininoise (public square next to Hong Kong Cultural Center in Tsim Sha Tsui) genuinely tell stories about homes, communities history and spatial stories. In the streets, they sang. Urban space is also the space of the emotions and the mind.

Fear(less) and Dear (2020) echoes with nowadays Hong Kong. We have undergone such traumatic experiences over the past year. Perhaps it is time to return to our inner home, the most peaceful, reliable and powerful home - our mind.

Please let us all go home!

**Screening schedule**
15/12 (Tue) 8pm\* 《唱盤上的單行道》＋《邊個驚鬼!?》 One-Way Street On A Turntable + Who’s Afraid Of Ghosts!?
16/12 (Wed) 8pm 《在浮城的角落唱首歌》On The Edge of A Floating City, We Sing
17/12 (Thu) 8pm\* 《誠惶（不）誠恐，親愛的》Fear(less) And Dear
\*設映後談With after-screening talk

**節目一｜《唱盤上的單行道》＋《邊個驚鬼!?》 Programme 1｜One-Way Street On A Turntable + Who’s Afraid Of Ghosts!?**

15/12 (Tue) 8pm\*

\*導演麥海珊及紀錄片導演卓翔將出席映後談（粵語主講）。Director Anson Mak and documentary film director Cheuk Cheung will attend the after-screening talk (Conducted in Cantonese).

《唱盤上的單行道》One Way Street On A Turntable

香港Hong Kong | 2007 | 74’ |粵語、英文、國語對白，中英文字幕 In Cantonese, English & Mandarin with Chinese & English subtitles | 數碼錄像Digital video | 黑白、彩色B/W, Color

2007 香港國際電影節2007 Hong Kong International Film Festival

2007 溫哥華國際電影節 2007 Vancouver International Film Festival

2007 新加坡國際電影節2007 Singapore International Film Festival

2007洛杉磯亞太影展2007 Los Angeles Asian Pacific Film Festival

2007 臺北電影節2007 Taipei Film Festival

2008 北京獨立電影論壇2008 Beijing Independent Film Forum

在《唱盤上的單行道》中，有著一連串很明顯的對比：移動與根著、公共與個人、實驗與紀實、陽性與陰性、城市與非城市、有權者與無權者、戴手套與沒有手套、歷史與記憶、大街與小巷、單聲道與雙聲道、單一作者與多元互動、線性與非線性、理性與感性、分析與格言、遺忘與記憶、「知識份子」與「平民」......

唱盤上的方向，可以逆轉；現實世界的發展方向，是否已進入不歸的單行道？那麼，抵抗遺忘的人，是否也進入了抵抗的不歸路？......

實驗與紀實融合的精采嘗試，我們這個城市的平民詩歌。

This film is about how people understand Hong Kong and Hong Kongers, and how we understand ourselves, as Hong Kongers.

Tracing personal histories from spatial memories, the film juxtaposes two stories on first homes – the local-born director’s first home in Kwun Tong, and the actress’s home in Mei Foo Sun Chuen, where she settled as a new immigrant from China in Hong Kong in the 1980s. One-way street on a Turntable explores an alternative way to tell Hong Kong history and Hong Kongers' changing identities, that have been existing between moving and rootedness.

同場加映麥海珊導演短片作品︰《邊個驚鬼!?》Screen with Anson Mak’s Short Film: Who's Afraid Of Ghosts!?

香港Hong Kong | 2009 | 15’ |無對白及字幕 No dialogue and subtitles | 單頻道超8毫米菲林及DV影帶轉數碼錄像single-channel Super 8mm film and DV tape transferred to digital video | 彩色Color

2009 英國劍橋國際超8毫米電影節 Best Sound Prize2009 Cambridge Super 8 Film Festival, Best Sound Prize

本實驗紀錄片於2008年拍攝，通過重新探索鬼節，導演再次發掘自己的兒時回憶，以至表達對觀塘社區重建計畫（2009至2023年）的關注。這部實驗自傳式民族志，由詩化的影像結合聲境設計而成。鬼節，傳統上是憶念祖先、歷史、窮人以至希望眾生離苦的節日。當社區經歷巨變之時，「邊個驚鬼！？」我們又該憶念甚麼？

The film was done in 2008. Through re-exploring Ghost Festival, this experimental documentary expresses the artist’s revisits to childhood experience and her concern of urban re-development plan (2009-2023) to the old community - Kwun Tong. An experimental auto-ethnography fabricated by poetic moving images and soundscape design. Ghost Festival, traditionally stresses the good will to pay tribute to ancestors, to histories, to help the poor and save all from suffering. Who's afraid of ghosts now!? and what will be the good will…when the community has experienced drastic changes…

**節目二｜《在浮城的角落唱首歌》Programme 2｜On The Edge Of A Floating City, We Sing**

16/12 (Wed) 8pm

《在浮城的角落唱首歌》On The Edge Of A Floating City, We Sing

香港Hong Kong | 2012 | 120’ | 粵語對白，英文字幕In Cantonese with English subtitles | 數碼錄像 Digital video |彩色 Color

2012香港國際電影節2012 Hong Kong International Film Festival

2012 臺北金馬影展2012 Taipei Golden Horse Film Festival

2012 臺灣南方影展2012 South Film Festival

由空間的故事和本地獨立音樂出發，在浮城的角落反思自由。My Little Airport 的Ah P在牛頭角的街頭巷尾，唱出《rm1210》。The Pancakes的Dejay回到石蔭邨，在經已失落的空間重游兒時故事，從舊街坊的照片之中，看見孩子在有限空間的無限想像。迷你噪音的Billy來到尖沙嘴文化中心旁的廣場，由1999年開始，每年六月三日，他都會在「異議聲音」中演出《記號》，在悲傷中展望未來。

對自由的不同實踐，在這三個地方穿梭往來，我們在經驗它，我們在生活它……在香港。

A reflexive documentary about the notion of freedom via spatial stories and local indie music.

Ah P from My Little Airport performs rm1210 in various streetscape in Kwun Tong area to tell how messy rents and situations have become due to the “revitalization policy” of the government.

Dejay from The Pancakes chose Shek Yam Estate where she lived as a kid. Revisiting lost space echoes with memories. The imagined space narrates her childhood stories. Together with the photos and stories from other Shek Yam residents, we see how they creatively invented plays within limited space that tell so much about Hong Kong in its 70’s and 80’s.

Billy from Mininoise chose the square outside Hong Kong Cultural Centre in Tsim Sha Tsui. The sculpture and the square has turned into a place symbolize freedom. And indeed, the square is a free space. Since 1999, Billy has been playing the same song every year in the concert at the square in memory of June Forth Incident (democratic movement in China in 1989). It is not a song about the past but, the future.

**節目三｜《誠惶（不）誠恐，親愛的》Programme 3｜Fear(less) and Dear**

**17/12 (Thu) 8pm\***

\*導演麥海珊及紀錄片導演陳梓桓將出席映後談（粵語主講）。\*Director Anson Mak and documentary film director Chan Tze Woon will attend the after-screening talk (Conducted in Cantonese).

**《誠惶（不）誠恐，親愛的》Fear(less) and Dear**
香港Hong Kong | 2020 | 106’ |粵語對白，英文字幕 In Cantonese with Chinese & English subtitles | DCP |彩色Color

2020 釜山國際電影節 2020 Busan International Film Festival

2020 香港亞洲電影節2020 Hong Kong Asian Film Festival

恐懼是概念，還是實在的經驗？

自2019年春夏以來，從社會動盪至疫症陰霾，香港人經歷著極其艱難的時刻。年輕父母的感受是怎樣的？他們如何面對恐懼、孩子和未來？三位藝術家─區議員兼表演藝術家張嘉莉、政治漫畫家黃照達及作家張婉雯，真誠地分享自身故事和為人父母的經驗，他們的作品也有力地回應了社會動盪，以至最內在個人情感，如，這部電影本身。

2020年7月，中共在香港實施國安法，人心惶惶。直面恐懼，已成為我們必經之心路。

Since the summer of 2019, Hong Kong has been going through one of the toughest periods of its history due to a political movement sparked by the government’s controversial extradition bill and the COVID-19 pandemic that has swept the globe. How do young parents feel? What do they think about their kids and the next generation? Director and visual artist Anson Mak invites three local artists, who are also parents—performing artist and district councillor Clara Cheung, political comic artist Justin Wong and writer Cheung Yuen-man—to genuinely share their stories regarding the notion of fear. Their artworks also powerfully respond to political unrest and personal innermost emotions, as this film in itself.

**Listing – HKAC/ HKAS – Exhibition**

**香港藝術學院藝廊展覽 ─ 婧影**

**Girls On Film — Exhibition at The Gallery of Hong Kong Art School**

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

日期及時間 Date & Time: 01/12– 27/01 11am – 8pm (星期日及公眾假期休息 Closed on Sundays and Public Holidays)

地點：香港藝術學院藝廊（香港藝術中心10樓）

Venue: The Gallery of Hong Kong Art School (10/F, Hong Kong Arts Centre)

免費入場 Free Admission

參展藝術家：張影薇 | 黎靖欣 | 劉麗穎 | 盧棠棣 | 潘梓晴

Participating Artist: Maria CHEUNG | Jennifer LAI | Winnie LAU | Vanessa LO | Aki POON

策展人: 袁錦華Curator: Magus YUEN

節目查詢 Programme Enquiries: 2922 2822

女性作為攝影者，從鏡頭前走到鏡頭後，將以抽象為名的強烈個人情感，或思念或不安，再現於不同的影像媒介。

攝影向來與客觀理性掛勾，然而女性攝影者總能在這工具上，以細膩敏感的觸覺找到突破口，以光影描繪像詩般的圖像。

五位先後在香港藝術學院的藝術高級文憑/ 藝術文學士課程中主修攝影的藝術工作者，在這裡透過影像，分享她們不同面向的思考及意識形態。

Piercing from the front of the camera lens to the scene behind, female photographers project their anxiety, yearning, and personal feelings onto abstraction, presented in various visual media; giving us a glimpse of their internal world from female perspectives.

Photography is by default associated with unyielding and perhaps cold objectivity, but female photographers are often able to break through that shackle with their sensibility, bending light and shadow into optic poetry.

Through photography, five esteemed female artists from the Hong Kong Art School’s Higher Diploma in Fine Art / Bachelor of Arts (Fine Art) programmes with a major in Photography, lend passage into their multi-faceted internal world of thoughts and ideologies.

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

**《小菊仙與大棕熊：海邊奇幻之地》展覽**

**Daisy Fairy and the Bear: From the Beach to Wondeer Exhibition**

主辦：香港藝術中心、東華三院愛不同藝術Presenter: Hong Kong Arts Centre, Tung Wah Group of Hospitals i-dArt

日期及時間 Date & Time: 03 – 30/12 10am – 8pm (\*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：香港藝術中心三樓實驗畫廊

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

免費入場 Free Admission

故事: 區文詩Story: Michelle Ling Allcock

插畫: 陳詩敏、林兆良、李愛兒、梁日洪、麥惠鴻、莫惠芝@東華三院愛不同藝術

Illustrations: Chan Sze Man Vicky, Lam Siu Leung, Lee Oi Yee, Leong Iat Hong, Mak Wai Hung, Mok Wai Chee Gigi @ Tung Wah Group of Hospitals i-dArt

Arts for All——每一個人都應盡情透過藝術表達自我。

藝術是一種超越文字的共通語言——它把每一個人和社區連結起來，跨越不同國度和文化背景，結合了其無限多元性。

香港藝術中心與作家區文詩再度合作，出版她的故事繪本《小菊仙與大棕熊》的延續篇——《小菊仙與大棕熊：海邊奇幻之地》。這次饒富意義的計劃得到「東華三院愛不同藝術」協力成就。六位才華洋溢的藝術家，來自不同年齡層和背景，他們克服自身各種障礙和限制，以繪畫表達所思所感。是次展覽可以看到他們豐富多彩的海邊奇幻之地。

《小菊仙與大棕熊：海邊奇幻之地》繪本由香港藝術中心出版，將於香港藝術中心商店及網上商店（hkacartshop.store）發售。

‘Arts for All’— all individuals should feel free to express themselves through art.

Art is a universal medium of communication and expression beyond words — it connects individuals and communities across nations and cultural backgrounds. It unites in its infinite diversity.

The Hong Kong Arts Centre is honoured to work with author Michelle Ling Allcock again to publish Daisy Fairy and the Bear: From the Beach to Wondeer, the sequel to her illustration book, Daisy Fairy and the Bear. We are most grateful for the concerted effort of our partner,Tung Wah Group of Hospitals i-dArt, who has made this meaningful project possible. Through this project, we have connected six talented artists across age groups and backgrounds, who are all eager to express their thoughts without any barrier or hindrance. Visitors will see their colourful Wondeer in the exhibition.

Published by Hong Kong Arts Centre, the illustration book, Daisy Fairy and the Bear: From the Beach to Wondeer will be available for sale at the Hong Kong Arts Centre Art Shop and online shop (hkacartshop.store).

作品介紹Book description:

《小菊仙與大棕熊：海邊奇幻之地》是她於2019年出版的《小菊仙與大棕熊》的延續篇，是一個關於人類、動物和大自然共存的童話故事。這個故事表達每個生命都有其珍貴之處，我們應當欣賞和珍惜不同生命，並珍視和大自然的關係，與大自然好好相處。

Daisy Fairy and the Bear: From the Beach to Wondeer, the sequel to her illustration book, Daisy Fairy and the Bear published in 2019, is a fairy tale about the co-existence between human beings, animals and nature. The story conveys the meaningful message that we should appreciate and treasure every life, cherish the relationship with the environment, and exist in harmony with nature.

作者簡介Author’s bio:

區文詩（故事）Michelle Ling Allcock (Story)

出生於香港，中英混血兒（父親是英國人，母親是中國人），從事創意藝術。她在香港的漢基國際學校接受中小學教育後，前往英國升學，畢業於英國根德大學創意項目學系。基於其中西文化交融背景，她的各種創意作品，處處流露中西方的美學和傳統。她的興趣廣泛，包括舞蹈、唱歌、作曲、花藝、珠寶設計、花式溜冰、滑浪等。

A creative artist from Hong Kong. Born to a Chinese mother and English father, Michelle received her formative education at Chinese International School in Hong Kong and went on to complete a degree in Creative Events from the University of Kent, England. In her work Michelle draws upon the aesthetics and traditions of East and West, and her many hobbies and interests, include dancing, singing, songwriting, flower arranging, jewellery making, ice skating and surfing.

**XX ─ 香港藝術學院二十周年展覽**

**XX – An Exhibition Celebrating the 20th Anniversary of Hong Kong Art School**

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

伙伴Partners: Hong Kong Art School Alumni Network, SAGE Communications

日期及時間 Date & Time: 13/12 – 04/01 10am – 8pm (公眾假期休息，冬至、平安夜、除夕於下午三時關閉Closed on Public Holidays. Closed at 3pm on 21, 14 & 31/12)

地點：包氏畫廊 Venue: Pao Galleries

免費入場 Free Admission

網站 Website: hkas-20xx.com

參展藝術家：

陳翹康 ∣ 陳正文 ∣ 陳思光 ∣ 陳沁昕 ∣ 鄭禮仁 ∣ 張康生 ∣ 張煒詩 ∣ 張穎欣 ∣ 張施烈

方梓亮 ∣ 香建峰 ∣ 何鎮宇 ∣ 何兆基 ∣ 黎健強 x Drew PETTIFER ∣ 黎靖欣 ∣ 林志光

林嵐 ∣ 李美娟 ∣ 李雪盈 ∣ 梁冠明 ∣ 梁山丹 ∣ 李寧 ∣ 盧文謙 ∣ 馬琼珠 ∣ 文美桃 ∣ 譚曉怡∣鄧廣燊 ∣ 曾敏富 ∣ 謝明莊 ∣ 黃麗貞 ∣ 黃小玲 ∣ 余偉聯 ∣袁錦華Participating Artists :Joe CHAN Kiu Hong ∣ Man CHAN ∣ Ray CHAN See-kwong ∣ Tap CHAN ∣ Ryan CHENG ∣ Enoch CHEUNG ∣ Rachel CHEUNG ∣ Rivian CHEUNG ∣ Szelit CHEUNG∣Argus FONG Tsz Leong ∣ Alex HEUNG Kin Fung ∣ Jerry HO Chun Yu ∣ HO Siu Kee ∣ Edwin K. LAI x Drew PETTIFER ∣ Jennifer LAI Cing Yan ∣ LAM Chi Kwong∣ Jaffa LAM ∣ Carol LEE Mei Kuen ∣ LEE Suet Ying ∣ Jakie LEUNG Koon-Ming ∣ Lily LEUNG ∣ LI Ning ∣ Virginia LO ∣ Ivy MA ∣ MAN Mei To ∣ Rebeka TAM∣TANG Kwong San ∣ Matthew TSANG Man Fu ∣ TSE Ming Chong ∣ Fiona WONG Lai Ching ∣ June WONG Siu Ling ∣ Francis YU Wai Luen ∣ Magus YUEN

總策展人 : 陳育強教授Chief Curator : Prof. Kurt CHAN Yuk Keung

節目查詢 Programme Enquiries: 2922 2822

XX引發出一連串想像和解讀，從代表二十的羅馬數字，到融合不同學科的跨界意念，以及促使嶄新與意想不到成果萌生的多變概念等。

是次展覽由香港藝術中心主辦、香港藝術學院策劃，展出三十三位藝術家 / 藝術單位的作品。參展者皆是學院的摰友，包括學院校友、前任及現任教職員，以及創校成員。

作品衍生自四個藝術主修科目——陶瓷、繪畫、攝影及雕塑，它們同時亦把四個主修科緊密聯繫起來。展覽為參觀人士帶來一場視覺旅程，把學院過去二十年的藝術成就活現眼前。

XX sparks off an arrays of thoughts and interpretations, from Roman numerals signifying 20, to the idea of crossover, which brings together different disciplines, and the concept of variables, which germinates and gives rise to new hybrids and surprising outcomes.

Presented by Hong Kong Arts Centre and curated by Hong Kong Art School, the exhibition is featuring works by 33 artists / units. All participating artists are dear friends of the School, they include alumni of the School, former and current academic staff members, as well as founding staff members of the School.

The works are deriving from and at the same time bridging four major artistic disciplines, namely Ceramics, Painting, Photography and Sculpture. The exhibition guides visitors through a visual journey which vividly depicts the artistic accomplishments of the School over the past two decades.

**Listing – HKAC – Performance**

**Music On Live – House Music Series**

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

日期及時間 Date & Time: 19/12 6pm – 7pm

地點: 香港藝術中心正門前空地

Venue: Main Entrance, Hong Kong Arts Centre

免費進場 Free Live

免費Facebook直播 Free Facebook Livestreaming

節目查詢 Programme Enquiries：2582 0272 Jesper Wong

隨性的音樂演奏讓人感受自由氣息。 House Music Series每月一次，將香港藝術中心不同角落搖身一變成為突破傳統的音樂場地，觀眾或在現場席地而坐、或輕依高枱感受旋律與節奏的流動，傾聽音樂人的創作與分享，亦讓不同界別的音樂人互相交流，在即興的演奏中突破創作界限。 網上音樂會的需求日漸增長，House Music Series亦不再受時間和地點的限制，以網絡串流形式將音樂直送府上，任何地方都是專屬為你而設的舞台。

Happening at different corners of Hong Kong Arts Centre once a month, House Music Series is designed to be a series of live gigs distinct with its spontaneity, breaths of freedom and intimate environment that audiences could enjoy and interact with musicians. Being celebrated as one of the long-running music series, it provides a platform to encourage crossover between musicians and to inspire them to "play out of the box".

With the emergence of online live streaming services, a lot of physical limitations have been eliminated, you can now participate in the music gig anywhere through live streaming when hectic schedule wouldn’t allow you to be physically present at the show.

**Listing – HKAC – Learning**

**HKAC ART Factory**

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

日期Date: 18/10 – Jan 2021

地點: 香港藝術中心正門前空地/排練室

Venue: Main Entrance, Hong Kong Arts Centre / Rehearsal Room

節目查詢Programme Enquiries: 6796 4482 (Whatsapp)

<https://www.instagram.com/artfactory.hkac/>

票價 Ticket:

工作坊採用代幣系統，學員可以因應自己喜好自由地把代幣用在任何工作坊，並可以在季節中段切換課程。

代幣將會在香港藝術中心Online Art Shop有售！

<https://hkacartshop.store/c/HKAC%20ART%20Factory%20%E5%B7%A5%E4%BD%9C%E5%9D%8A%E5%A5%97%E7%A5%A8>

All workshops run with a token system, patrons are free to spend their token in any of the workshops as they wish and could switch courses in the middle of the season as they see fit.

Tokens of HKAC Art Factory will be available soon on Hong Kong Arts Centre Online Art Shop!

<https://hkacartshop.store/c/HKAC%20ART%20Factory%20%E5%B7%A5%E4%BD%9C%E5%9D%8A%E5%A5%97%E7%A5%A8>

 \*1 代幣 = 60 分鐘工作坊

所有代幣須於2個季度內用完。

代幣數量 代幣單價錢 代幣套裝價錢

一個代幣 HKD150/hr /

六個代幣套裝 HKD120/hr HKD720

十二個代幣套裝 HKD100/h HKD1,200

十八個代幣套裝 HKD90/hr HKD1,620

二十四個或以上 HKD80/hr HKD1,920 -

一個完整的工作坊課程包含24節工作坊, 每節工作坊長約一小時.

每個代幣的價值等於一小時的工作坊，可以用於隨意任何一個工作坊：

\*1 Token = 60 mins of workshop

All tokens in the package should be used within two seasons

No. of Token Purchased          Unit Price of Token          Package Price

Single Token                            HKD150/hr                              /

6 Token Package                     HKD120/hr                      HKD720

12 Token Package                   HKD100/hr                      HKD1,200

18 Token Package                   HKD90/hr                        HKD1,620

24 or Above                             HKD80/hr                        HKD1,920 -

One full course of workshop is 24 sessions, with 1 hour for each session.

Each token is worth for a 1-hour, and is eligible to all 4 types of workshops:

《HKAC ART Factory》由香港藝術中心主辦，每季都會找來不同藝術家一同創作各式工作坊，將藝術中心化身成藝術探索和發揮創意的交流平台。請準備好運用你的無限創意及想像力，讓藝術縈繞生活，在日常中自由解放、啟發自我。

2020年度的《 HKAC ART Factory》由四個工作坊組成，內容涵蓋身體律動丶形體舞蹈、身心靈與聲音藝術及創意寫作等不同範疇，分別有當代舞蹈家楊浩的《Flying Low》、當代舞蹈家肖呈泳的《Body Movement》、音樂家及聲音藝術家Shane Aspegren的《Sound, Mind and Matter》以及劇場編劇及女演員李穎蕾的《晨來之筆》。

Invigorate Your Artistic Spirit. Come Join Us!

Presented by Hong Kong Arts Centre,《HKAC ART Factory》literally transforms the Centre into a creative hub overflowing with artistic spirits. Joined by distinguished artists each season,《HKAC ART Factory》will serve as a platform for all co-creation, exploration and playful ideas of our curated artists. Be prepared to tap into your limitless creativity and imagination and be inspired to lead an artful life with practices and skills you can hone.

The first season of 《HKAC ART Factory》will feature four series of workshops spanning across body alignment, and movement training as well as mindfulness sound bathing and creative writing, offered by Contemporary dance choreographer Yang Hao (Flying Low) and Sarah Xiao (Body Somatic), musician and sound artist Shane Aspegren (Sound, Mind and Matter), as well as Theatre Playwright & Actress Santayana Li (Morning Expresso Writing). They will lead the participants to journey through their world of arts . Either you are an art veteran, or a self-proclaimed art dummy, join this journey curated by professionals; you only need to relax and open your mind and freely immerse in the magic of the art in the《Factory》

晨來之筆Morning Espresso Writing by李穎蕾Santayana Li

逢星期一至五Every Mon – Fri 8am – 9am OR或 9am – 10am

Flying Low by Yang Hao 楊浩

逢星期日Every Sunday 12pm – 1pm

逢星期一Every Monday 7pm – 8pm

Body Movement by肖呈泳Sarah Xiao

逢星期二Every Tuesday 6:30pm - 7:30pm

Sound, Mind and Matter by Shane Aspegren

逢星期三Every Wednesday 6:45pm – 7:45pm

**Listing – HKAC – Comix Home Base**

**《漫熱》漫畫大師班學員作品展示**

**FEVER - Comics Master Class Participants’ Works Showcase**

主辦: 香港藝術中心(動漫基地)

Presenter: Hong Kong Arts Centre (Comix Home Base)

贊助︰香港特別行政區政府「創意香港」Sponsor: Create Hong Kong of the Government of the Hong Kong Special Administrative Region

支持︰香港經濟貿易辦事處（布魯塞爾）Supporter: Hong Kong Economic and Trade Office in Brussels

協辦︰香港動漫畫聯會、香港數碼娛樂協會、安古蘭國際漫畫節In Association with: Hong Kong Comics & Animation Federation, Hong Kong Digital Entertainment Association, Angoulême International Comics Festival

日期及時間 Date & Time: 23/11 – 20/12 9am- 11pm

地點: 香港藝術中心地下至四樓賽馬會展廊 Venue: Jockey Club Atrium, G-4/F, Hong Kong Arts Centre

節目查詢 Programme Enquiries︰25820200 /chb@hkac.org.hk

學員Participants:

美美子AMAZINGMEI

區華欣Wah-yan AU

畢若嵐Evelyn Yeuk-nam BIH

禾我Tsz-yan CHO

周小某SIUMOU CHOW

何羨漁Sin-yu HO

高康翹Hong-kiu KO

黎曉蓉Eunice Hiu-yung LAI

梁慧欣Chivas Wai-yan LEUNG

李柏萱Esther Pak-huen LI

呂適之Kayla Sik-chi LUI

彭康兒Bonnie PANG

六榊ROKU SAKAKI

蘇煒琳Toby Wai-lam SO

曾文俊、周輝耀、徐松年Man-tsun TSANG, Patrick Fai-yiu CHOW, Robert Soong-nien HSU

《漫熱》香港、法國漫畫創作交流計劃@香港，漫畫大師班的學員經歷四個月的特訓，最終各完成一部全新短篇漫畫，作品題材廣泛，畫風多元。得到漫畫家黎達達榮、出版人黃珮珊、電影編劇及導演郭子健傳授秘技，又有兩位資深漫畫導師麥少峯及馮慶強作一對一創作指導，在這強勁搭擋的加持下，學員會創作出怎樣的作品？觀眾可於是次作品展示看到滿有熱情的漫畫生力軍帶來的本土創作新景象。

After four months of intensive coaching, the Comics Master Class of FEVER Hong Kong and France Comics Creation Exchange Programme @Hong Kong finally came to an end. Participants each completed a brand-new short comic, showcasing a variety of themes and styles. With the Midas’ touch of comics artist Laitattatwing, film director and screenwriter Derek Kwok and publisher Pei-shan Huang, together with one-to one creative coaching with veterans Siu-fung Mak and Honkaz Fung, there is no limit to the fantastic stories created by our participants under these dynamic tutors! Come and see for yourselves a new dawn to local creation heralded by these passionate newcomers!

免責聲明︰香港特別行政區政府創意香港僅為本項目提供資助，除此之外並無參與項目。在本刊物／活動內（或由項目小組成員）表達的任何意見、研究成果、結論或建議，均不代表香港特別行政區政府、商務及經濟發展局通訊及創意產業科、創意香港、創意智優計劃秘書處或創意智優計劃審核委員會的觀點。

Disclaimer: Create Hong Kong of the Government of the Hong Kong Special Administrative Region provides funding support to the project only, and does not otherwise take part in the project. Any opinions, findings, conclusions or recommendations expressed in these materials/events (or by members of the project team) are those of the project organizers only and do not reflect the views of the Government of the Hong Kong Special Administrative Region, the Communications and Creative Industries Branch of the Commerce and Economic Development Bureau, Create Hong Kong, the CreateSmart Initiative Secretariat or the CreateSmart Initiative Vetting Committee.

本活動之主辦單位實施以下防疫措施，以防止「2019冠狀病毒病」傳染︰

進場前工作人員會為參加者測量體溫，如參加者體溫顯示超過標準溫度攝氏37.5度（溫度以主辦單位之探熱器所顯示為準）或有明顯呼吸道感染病癥之人士，將被拒絕進場；

進場前參加者須先用酒精搓手液消毒雙手；

參加者於活動場地內必須配戴自備口罩；

本中心會檢視情況，有需要時將調整有關預防措施，不便之處，敬請見諒。

主辦單位就有關活動細節安排保留最終決定權。

To reduce the risk of the spread of COVID-19, the organiser has implemented the following precautionary measures.

Mandatory body temperature checks are implemented. Organiser reserves the right to refuse entry to any persons whose body temperature is higher than 37.5 degrees Celsius (as indicated by the temperature detector used by organiser) or to those who have significant respiratory infections into the venue.

Participants are required to clean their hands with hand sanitiser before admission.

Participants are required to wear their own mask inside the venue.

The organiser will review the situation and adjust the measures if necessary. We appreciate your understanding.

The organiser reserves the rights of final decision on the arrangement.

**Listing – Hirer – Screening**

**《佔領立法會》＋《理大圍城》**

**Taking back the Legislature + Inside the Red Brick Wall**

主辦：影意志 Presenter: Ying E Chi

日期 Date & Time: 03/12 – 04/12 7:30pm; 05/12 5:45pm, 8:30pm; 06/12 2:15pm, 5:45pm, 8:30pm

地點: 壽臣劇院Venue: Shouson Theatre

日期 Date & Time: 28 – 30/12 7:30pm

地點: 古天樂電影院Venue: Louis Koo Cinema

票價 Ticket: $95

票務 Ticketing: https://www.popticket.hk/

節目查詢 Programme Enquiries: info@yingechi.org

網頁Website: <http://yingechi.org>

惡劣天氣安排Adverse Weather Arrangement：

若黑色暴雨警告訊號或八號風球於活動開始前3小時仍然生效，活動將會取消。如有任何查詢歡迎電郵至info@yingechi.org

Programme will be cancelled if a black rainstorm warning or a typhoon signal no. 8 is still in force 3 hours before the event starts. For inquiries please contact us through info@yingechi.org

**佔領立法會Taking back the Legislature**

導演：香港紀錄片工作者Director：Hong Kong Documentary Filmmakers

香港Hong Kong | 2020 | 46' | 粵語對白，中英文字幕In Cantonese with Chinese and English subtitle | HD | 彩色Colour

經過一夜通宵達旦的部署和悼念，風雨欲來的七一清晨仍然歷歷在目。《佔領立法會》由一眾嘗試死諫的示威者和忠於紀錄事實的電影工作者組成主要圖景，面對政府室內升旗之荒謬，和理非遊行的作用存疑，抗爭者冀由衝進立法會而使運動有所改變，門外與泛民議員對質，積存已久的憤怒和絕望爆發出來，撼動人心。藉由警方的「空城計」，成功佔領立法會並讀出宣言立下先例，雖然歷史告知佔領已不合時宜，撤退後的深夜繼續延續街頭暴力衝突，但作戰心態早已植根民間，而人民絕不會罷休。

After a night of planning and mourning, a storm is brewing at early hours of July 1, 2019. Taking back the Legislature primarily focuses on a group of protesters putting their lives on the lines and dedicated documentary filmmakers. In face of the absurdity of the government’s indoor flag ceremony, protesters question the usefulness of peaceful protest and hope to storm the Legislative Council Complex as a last ditch effort to ignite change in the movement. As they confront pro-democracy councilors outside the complex, their pent-up anger and despair explode. Due to the police’s decision to leave the building defenseless, the group successfully takes back the Legislative Council Complex momentarily and reads out their declaration. Though history has warned of futility in occupied space, violent street clashes continue deep into the night even after the group has retreated. The combat mentality has already taken root in the people’s heart and they shall not give up anymore.

**理大圍城 (III級)**

**Inside the Red Brick Wall (III)**

導演：香港紀錄片工作者Director：Hong Kong Documentary Filmmakers

香港 Hong Kong | 2020 | 86| 粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | HD | 彩色Colour

反修例運動來到11月中，似乎來到最高點，理工大學一役成為反修例運動中最驚心動魄的衝突。示威者發起三罷和堵塞行動，警方選擇驅散其中被堵塞的紅磡海底隧道，示威者退到理大，警方則徹底包圍及封鎖整個校園，等待搜捕時機。在外的市民心急如焚，嘗試靠近救援又苦無對策，而優雅的紅色磚牆內，紀錄下的鏡頭盡是籠罩黑暗恐怖的氣氛，四面楚歌，除了想辦法離開、躲藏，能做的就只有等待，一如香港人在極權統治下的縮影，被困者、抗爭者、香港人究竟如何才能逃出生天？

The Anti-ELAB movement comes to a most horrifying peak in mid-November at the Hong Kong Polytechnic University. When protesters call for a citywide strike and road blockage, police chooses to disperse the protesters who were blocking the Cross-Harbor Tunnel. Many of the protesters retreat to the Polytechnic University while police completely puts the school in a lockdown by completely surrounding the area. Anxious citizens want to help but can barely go near the campus. Meanwhile, within those red brick walls, the camera captures a campus shrouded in darkness and horror. Besides trying to leave or hide, the only thing they can do is wait. Like all of Hong Kong living under a totalitarian regime, how could the trapped ones, the protesters and Hong Kongers come out alive?

The Anti-ELAB movement comes to a most horrifying peak in mid-November at the Hong Kong Polytechnic University. When protesters call for a citywide strike and road blockage, police chooses to disperse the protesters who were blocking the Cross-Harbor Tunnel. Many of the protesters retreat to the Polytechnic University while police completely puts the school in a lockdown by completely surrounding the area. Anxious citizens want to help but can barely go near the campus. Meanwhile, within those red brick walls, the camera captures a campus shrouded in darkness and horror. Besides trying to leave or hide, the only thing they can do is wait. Like all of Hong Kong living under a totalitarian regime, how could the trapped ones, the protesters and Hong Kongers come out alive?

節目資料提供：影意思Programme information provided by: Ying E Chi

**電影節發燒友十二月節目Cine Fan Dec Programmes**

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

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

日期 Date: 23, 26- 27/12

地點:古天樂電影院Venue: Louis Koo Cinema

節目查詢: 2970 3300

門票優惠詳情請參閱 http://cinefan.com.hk/ticketing/

Cine Fan節目將於十一、十二月重新登場！精彩節目重現銀幕，乘着光影夢幻，邁向美好新一年！

「百年費里尼」電影全展：囊括大師全廿四部作品，皆為修復版本。從首部《五光十色》以至遺作《月吟》，影迷可從頭至尾追縱費里尼一生電影軌跡，探索其風格之形成與蛻變。當中最享負盛名的經典，首推四部奧斯卡最佳外語片得獎作：《大路》、《花街春夢》、《八部半》及《想當年》，加上榮獲康城金棕櫚獎的《露滴牡丹開》及《羅馬風情畫》，更奠定費里尼的影史傳奇

「銀幕再現」環節：美國導演卜科西的康城金棕櫚得獎作《浮生若夢》，與馬田史高西斯夥拍夏菲基圖與羅拔迪尼路的《窮街陋巷》，不約而同深受費里尼影響，卻拍出自我獨特風格

「黃金時代」環節：差利卓別靈的《舞台春秋》，與奧遜威爾斯的《贗品》，遊走於舞台與人生、創造與真實之間，兩部傑作令人嘆為觀止

**放映時間表**

|  |  |  |
| --- | --- | --- |
| 23/12 | 7:30pm | [愛之頌](http://cinefan.com.hk/zh-hant/movie/in-praise-of-love/) In Praise of Love |
| 26/12 | 2:30pm | [樂隊排練](http://cinefan.com.hk/zh-hant/movie/orchestra-rehearsal/) + [費里尼的導演筆記](http://cinefan.com.hk/zh-hant/movie/fellini-a-directors-notebook/) Orchestra Rehearsal + Fellini: A Director's Notebook |
| 5:15pm | [女兒國](http://cinefan.com.hk/zh-hant/movie/city-of-women/) City of Women |
| 8:15pm | [大海航行](http://cinefan.com.hk/zh-hant/movie/and-the-ship-sails-on/) And the Ship Sails On |
| 27/12 | 2:30pm | [珍姐與佛烈](http://cinefan.com.hk/zh-hant/movie/ginger-and-fred/) Ginger and Fred |
| 5:15pm | [追訪費里尼](http://cinefan.com.hk/zh-hant/movie/intervista/) Intervista |
| 7:45pm | [月吟](http://cinefan.com.hk/zh-hant/movie/the-voice-of-the-moon/) The Voice of the Moon |

**Listing – Hirer – Performance**

**留守太平間Alive in the Mortuary**

主辦: 燈亮劇場Presenter: Lights Up Theatre

日期 Date: 11 – 12/12 8pm; 12 – 13/12 3pm

地點: 壽臣劇院Venue: Shouson Theatre

票價 Ticket: HK$320, $260

節目查詢Programme Enquiries: lightsuptheatrehk@gmail.com

門票於城市售票網發售Tickets are available at URBTIX

粵語演出Performed in Cantonese

烽火連天的安哥拉，面對打不完的內戰、做不完的手術、救不完的病人... 一個一個來、一個一個去，然後呢？我在這裡還有意義嗎？轉身離開就能終結一切，誰願繼續留守？

陳腐官僚的醫學院，面對扭曲的制度、無能的教授、失德的前輩... 留守於這裡，畢業後成為制度的一部分，然後呢？我會成為我理想中的好醫生，還是遭他們同化？

惶惑不安的二人在太平間相遇了，一場關於理想和人生的激辯隨即上演。

或許留守了，才有然後？

<<留守太平間>>為第十二屆香港舞台劇獎最佳劇本，2002年由中英劇團首演，是次演出為全新製作。

In the war torn Angola, a senior surgeon conducts endless operations and faces countless casualties every day. Patients come and go, sometimes he could save them, more often he couldn’t. He begins to cast doubt on his decision to be a war doctor…

In a bureaucratic medical school, a student is increasingly frustrated by the incompetent professors and heartless colleagues. The prospect of becoming the kind of doctor he wants looks grim…

The bewildered two bumped into each other in a mortuary. A heated debate on the meaning of life and the pursuit of ideals ensued.

Time to have a second thought?

“Alive in the Mortuary” won the Best Script Award in the 12th Hong Kong Drama Awards. The play was first staged by Chung Ying Theatre in 2012. This performance is a revival of the play.