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

**Listing – HKAC – Screening**

**第十屆香港國際聾人電影節及第二屆聾人電影國際研討會**

**10th Hong Kong International Deaf Film Festival and the 2nd International Conference on Deaf Cinema**

合辦：香港聾人協進會、亞洲民眾戲劇節協會、香港藝術中心、香港城市大學創意媒體學院、香港城市大學社會及行為科學系Co-presenters: The Hong Kong Association of the Deaf, Asian People's Theatre Festival Society, Hong Kong Arts Centre, School of Creative Media - City University of Hong Kong, Department of Social and Behavioural Sciences - City University of Hong Kong

參與機構：社區文化發展中心Partner: Centre for Community Cultural Development

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

第十屆香港國際聾人電影節及第二屆聾人電影國際研討會

十年以來，我們持續集結世界各地的聾人電影，希望通過以聾人為創作主體、拍攝聾人故事的電影，呈現手語與聾人文化，並肯定聾人是擁有自己語言、文化和歷史的社群，而不是病患者。

走過十個寒暑，亦是時候檢討和進一步探究聾人電影的意義及所關議題。第二屆聾人電影國際研討會將與電影節同步舉行，邀請本地和海外聾人電影節組織者、電影工作者、聾人團體等，一同討論、分享，彼此成長。

第十屆香港國際聾人電影節及第二屆聾人電影國際研討會以網上形式進行。開幕式及節目一： 香港聾人電影及所有研討會皆為免費，屆時將於會免費於Facebook直播，直播網址：<https://www.facebook.com/hkidff/>

Over the past ten years, we have continuously assembled Deaf Films all over the world. We attempt to present sign language and Deaf culture through films that tell stories of the Deaf and created by Deaf people. We do not see Deaf as disabled, but affirm that Deaf people is a community with their own language, culture and history.

A decade has passed. It is time for us to review and further explore the meanings and issues of Deaf films. The 2nd International Conference on Deaf Cinema will be held concurrently with the Film Festival. Local and overseas Deaf Film Festival organizers, film workers, Deaf groups and activists will be invited to discuss and share together.

10th Hong Kong International Deaf Film Festival and the 2nd International Conference on Deaf Cinema will be held online. Opening Ceremony & Programme 1: Hong Kong Deaf Film and all conference sessions will be free of charge and be streaming on Facebook: https://www.facebook.com/hkidff/

電影節節目二至七的電子門票現於PUTYOURSELF.in發售。

有關第二屆聾人電影國際研討會詳情，請按此。

購票及觀看手續：

於PUTYOURSELF.in 購買門票。

成功付款後，PUTYOURSELF.in將以電郵發送附有QR code的電子門票，當中包含節目放映連結及密碼。

於放映開始時，按電郵內的連結並輸入密碼進入放映平台觀看節目。

每個觀看網站有效時間為該節目總片長的一倍，請於限時內完成影片。

For programme 2 -7, tickets are available at PUTYOURSELF.in www.putyourself.in

For the 2nd International Conference on Deaf Cinema, click HERE for more details.

Ticketing and screening procedures (For programme 2-7):

Purchase your tickets at PUTYOURSELF.in

If your booking was successful, PUTYOURSELF.in will send you the e-Ticket with QR code by email. The screening link and password will be included in the e-ticket email

Open the screening link with password at the screening time

The screening link and password will be valid for a double of the programme’s total duration. Please refer to the programme information for the duration marked, and enjoy the films within the session.

For programme 2 -7, tickets are available at PUTYOURSELF.in www.putyourself.in

For the 2nd International Conference on Deaf Cinema, click HERE for more details.

Ticket Price: $65 / $52\*\* (For Programme 2 - 7; Per Programme)

\*Each Purchase of Programme 3: Hong Kong Deaf Film 1 will get a free pass on Programme 4: Hong Kong Deaf Film 2; and

\*Each Purchase of Programme 4: Hong Kong Deaf Film 2 will get a free pass on Programme 3: Hong Kong Deaf Film 1

票價 (節目二至七；以每節目計\*): HK$65 / 52\*\*

\*凡購節目三香港聾人電影 (一)，可免費觀節目四香港聾人電影 (二)，節目四之觀看連結及密碼將隨電子門票電郵發送

\*凡購節目四香港聾人電影 (二)，可免費觀節目三香港聾人電影 (一)，節目三之觀看連結及密碼將隨電子門票電郵發送

\*\*透過香港聾人協進會/亞洲民眾戲劇節協會購票之聾人觀眾可獲8折優惠。

\*\*「早鳥優惠」：於2020年9月20日前於PUTYOURSELF.in 購票可享8折優惠

\*\*20% off discount offer by Hong Kong Association of the Deaf/ Asian People’s Theatre Festival Society for the deaf

票務查詢：look@putyourself.in (辦公時間：星期一至五 10am-7pm)

節目查詢：2582 0248

Ticketing enquiry: look@putyourself.in (Office hour: Mon-Fri 10am-7pm)

Programme enquiry: 2582 0248

放映時間表

Screening schedule

02/10 (Fri) 7pm 開幕式及節目一： 香港聾人電影Ceremony & Programme 1: Hong Kong

Deaf Film

05/10 (Mon) 7pm 節目二： 手語如詩 （總片長Duration：90mins）

Programme 2: The Art of Sign Language

07/10 (Wed) 7pm 節目三：香港聾人電影 (一) （總片長Duration：50mins）

Programme 3: Hong Kong Deaf Film 1

09/10 (Fri) 7pm 節目四：香港聾人電影 (二) （總片長Duration：70mins）

Programme 4 Hong Kong Deaf Film 2

10/10 (Sat) 2pm 節目五： 聾人健聽子女 （CODA） (總片長Duration: 114 mins)

Programme 5: CODA (A child of deaf adult)

10/10 (Sat) 7pm 節目六： 聾趣 • 故事 （總片長Duration：106mins）

Programme 6: Deaf Funny and Stories

11/10 (Sun) 7pm 節目七： 聾人平權運動 （總片長Duration：110mins）

Programme 7: Deaf Advocacy

**開幕及節目一： 香港聾人電影 Opening Ceremony & Programme 1: Hong Kong Deaf Film**（免費於Facebook直播，直播網址Free of charge; streaming on Facebook：https://www.facebook.com/hkidff/）

舞聲勝有聲是一部聾人舞蹈電影，講述了聾人舞者和健聽舞者追尋印度舞蹈詞彙的旅程，期間遇上印度聖雄甘地的一百五十周年誕辰而令自己克服逆境實現自己的夢想有所思考。香港和印度藝術家一同在孟買和新德里拍攝，是一部本地製作、多場景、跨文化、強調多元和社會共融的電影製作。

Voice of DANCE is a dance film about Deaf and Hearing dancers who went on a journey to search for Indian dance vocabularies while they also ran into the national commemoration of Indian national hero Gandhi’s 150th anniversary of his birth.  They were inspired to overcome adversity to follow their dreams. It is a locally-produced, multi-scenario, cross-cultural, diversity-focused and socially-inclusive film production with the participation of Hong Kong and Indian artists and the shooting scenes took place in Mumbai and New Delhi.

舞聲勝有聲（短片版）（世界首映）The Voice Of DANCE (Short version)

聯合導演：Chandrashekar （印度）、楊秉基（香港）Co-directors: Chandrashekar (India), Yeung Ping Kei, Banky (Hong Kong)

電影製作 : Beyond Bollywood

香港及印度 Hong Kong, India | 2020 | 10’ | 粵語對白、香港手語 ，中英文字幕In Cantonese with Hong Kong Sign Language, with Chinese and English subtitles | 彩色Colour | HD

開幕式設有嘉賓分享Opening Ceremony include speakers sharing, attending speakers:

黃耀邦 Jason Wong (舞聲勝有聲主演 Main actor of The Voice Of DANCE )

張倬豪 Anthony Cheung (一次骰子導演 Director of Let the chips fall)

黃志輝 Jeff Wong (愛無限導演 Director of Boundless Love)

一次骰子（世界首映）Let the Chips Fall

導演： 張倬豪Director: Anthony Cheung

香港Hong Kong | 2020 | 23 ‘ | 粵語對白、香港手語，中英文字幕In Cantonese with Hong Kong Sign Language, with Chinese and English subtitles | 彩色 Col | HD

雅恩的秘密不為人知, 連她男朋友子朗也不知道。後來她出來社會有一段時間，她卻碰到不如意的事情，亦學會如何開放自己，最後她如何向他交代？

Nga Yan keeps a secret that nobody knows, not even her boyfriend Tsz Long. When she starts working in the society for a while, she does not encounter smooth sailing. She learns how to open herself. But how does she finally explain to him?

愛無限（短片版）（世界首映）Boundless Love (Short version)

導演： 黃志輝Director: Jeff Wong

香港Hong Kong | 2020 | 10’ | 粵語對白 、香港手語 ，中英文字幕In Cantonese with Hong Kong Sign Language, in Chinese and English subtitles | 彩色Col | HD

講述一個聾人（阿藍）、一個弱聽（王子）遇上兩個健聽（Lucas、小雲），發展出不一樣愛情，利用多元性向文化及聾健愛情戲，帶出世界要包容平等色彩、愛是無分身份（男女聾健），鼓勵勇往直前才會找到光明。

It is a story about a Deaf (Blue) and a Hard of Hearing (Prince) meeting 2 hearing people (Lucas and Claudia), developing their love regardless of sexual orientation or hearing ability. With love, equality and acceptance, everyone can find love and honor with their courage.

節目二： 手語如詩 （總片長：90分鐘）Programme 2: The Art of Sign Language (Duration: 90 minutes)

手語尬詩Deaf Jam

導演Director：Judy Lieff

美國USA | 2012 | 70’ | 英語對白、美國手語，中英文字幕In English with American Sign Language, with Chinese and English subtitles | 彩色 Col| HD

電影講述一名住在紐約皇后區的年青以色列裔聾人，安妮塔•波絲基，走進充滿動感和立體語言的手語詩競賽世界的經歷。安妮塔遇上了戴哈妮，一位巴勒斯坦裔的口語詩人後，她們展開合作，創造出一種聾人和健聽人都認同的新詩。

The film centers on the experience of Aneta Brodski, a deaf teenager living in Queens, New York, who becomes immersed in the dynamic and three-dimensional form of American Sign Language poetry. When Aneta, the Israel-born ASL poet, eventually meets Tahani, a Palestinian, oral poet, the two begin to collaborate, creating a new form of poetry that gains recognition in Deaf and hearing communities alike.

致健聽的世界Dear Hearing World

導演Director: Adam Docker

英國UK | 2019 | 4’ | 英語對白、英國手語， 中英文字幕In English with British Sign Language, in Chinese and English subtitles | 彩色Col | HD

致健聽的世界是一部由 Adam Docker 執導的短片，改編自詩人Raymond Antrobus的一首詩。這部電影把聾人女演員 Vilma Jackson 強力而發人深省的英國手語表演，融合音樂和倫敦的都市風光。這重要的作品呼籲「健聽霸權」的世界承認聾人對聽覺世界所表示的不滿和憤慨。

Dear Hearing World is a short film directed by Adam Docker, based on Raymond Antrobus’ poem by the same name. The film blends deaf actress Vilma Jackson’s powerful and thought-provoking performance in British Sign Language with music and striking urban London scenes. This important work calls out ‘audio supremacy’ and asks the world to acknowledge the deaf protagonist’s defiant indignation at their treatment by the hearing world.

再别康橋Saying Good-bye to Cambridge Again

導演： 隨手執夢手語文化中心 Director: iSigner Sign Language Culture Center

中國China | 2019 | 3’ | 普通話對白、中國手語，中英文字幕In Mandarin with Chinese Sign Language, with Chinese and English subtitl | 彩色Col | HD

聾人演員以手語重新演繹《再别康橋》。《再別康橋》是中國近代詩人徐志摩膾炙人口的新詩。1928年秋天，作者最後一次重訪英國劍橋（舊譯康橋），乘船返回中國，途經中國南海時，把劍橋的景色和依戀之情融入詩中，表達告別劍橋的淡淡哀愁。 Deaf actor presents the poem "Saying Good-bye to Cambridge Again" in Chinese Sign Language. "Saying Good-bye to Cambridge Again" is a well-known poem in modern China written by Xu Zhimo. In the fall of 1928, the author revisited Cambridge, England for the last time, and returned to China by boat. When passing through the South China Sea, he integrated the scenery and attachment of Cambridge into his poem, expressing his sorrow of saying goodbye to Cambridge.

念奴嬌•赤壁懷古Charm of a Maiden Singer -- Memories of the Past at Red Cliff

導演： 隨手執夢手語文化中心Director: iSigner Sign Language Culture Center

中國China | 2019 | 2' | 普通話對白、中國手語 ，中英文字幕In Mandarin with Chinese Sign Language, with Chinese and English subtitles | 彩色Col | HD

聾人演員以手語重新演繹經典宋詞－蘇軾的《念奴嬌•赤壁懷古》。蘇軾是宋朝文學家，但懷才不遇，多次被貶官職。他寫下一篇宋詞借景抒情，以周瑜的事蹟反襯自己的遭遇，雖然十分羨慕周瑜，卻表現出看破紅塵的態度。 Deaf actor re-interprets the classic poetry of the Song dynasty "Charm of a Maiden Singer- Memories of the Past at Red Cliff" by Su Shi in Chinese Sign Language. Su Shi was a writer in the Song Dynasty. But his talent was not being appreciated and he was being removed repeatedly from his government post. He wrote a lyric of Song Ci based on the scenic surroundings of the Red Cliffs, and used Zhou Yu's deeds to contrast his own experience. Although he was very envious of Zhou Yu, he showed a carefree see through attitude.

無聲版水圖Silent Version of Water Scene

導演 ： 喬晟祥Director: Qiao Shengxiang

中國 China | 2018 | 11’ | 中國手語 ，中英文字幕In Chinese Sign Language, with Chinese and English subtitles | 彩色Col | HD

沒有指揮，沒有音樂。舞蹈對於作為聾人的我們而言，是恣意汪洋的藝術更是回歸生命的體驗。我們以無拘無束的形式變換來詮釋人生。那無聲的存在以及可辨的形骸一同構築起聾人文化無可逾越的藝術力量，引導我們更深切地感受世間萬物。本片獲上海國際聾人電影節「最佳導演獎」、第二屆東京國際聾人電影節最受觀眾歡迎獎提名。.

No conductor, no music. Dance to the Deaf is an immersion back in life as well as an unbridled artistic expression. We interpret life with free variation of unrestrained body movements. A strong power of art specific to deaf culture has thus been co-constructed by the silent existence and the tangible body. We are hence exposed to everything in the world more thoroughly. The film won the "Best Director Award" at the Shanghai International Deaf Film Festival, and was nominated for People’s Choice Award of The 2nd Tokyo International Deaf Film Festival.

節目三：香港聾人電影 (一) （總片長：50分鐘）

Programme 3: Hong Kong Deaf Film 1 (Duration: 50 minutes)

舞聲勝有聲（導演版）（世界首映）The Voice Of DANCE (World Premiere)

聯合導演：Chandrashekar （印度）、楊秉基（香港）Co-directors: Chandrashekar (India), Yeung Ping Kei, Banky (Hong Kong)

電影製作Film Production : Beyond Bollywood

香港及印度Hong Kong, India | 2020 | 50' | 粵語對白、香港手語 ，中英文字幕| In Cantonese with Hong Kong Sign Language, with Chinese and English subtitles | 彩色Col | HD

舞聲勝有聲是一部聾人舞蹈電影，講述了聾人舞者和健聽舞者追尋印度舞蹈詞彙的旅程，期間遇上印度聖雄甘地的一百五十周年誕辰而令自己克服逆境實現自己的夢想有所思考。香港和印度藝術家一同在孟買和新德里拍攝，是一部本地製作、多場景、跨文化、強調多元和社會共融的電影製作。

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節目四：香港聾人電影 (二) （總片長：70分鐘）

Programme 4: Hong Kong Deaf Film 2 (Duration: 70 minutes)

愛無限（短片版）（世界首映）

Boundless Love (Director’s Cut) (World Premiere)

導演： 黃志輝Director: Jeff Wong

香港 Hong Kong | 2020 | 70’ | 粵語對白 、香港手語 ，中英文字幕In Cantonese with Hong Kong Sign Language, in Chinese and English subtitles | 彩色Col | HD

講述一個聾人（阿藍）、一個弱聽（王子）遇上兩個健聽（Lucas、小雲），發展出不一樣愛情，利用多元性向文化及聾健愛情戲，帶出世界要包容平等色彩、愛是無分身份（男女聾健），鼓勵勇往直前才會找到光明。

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\*Each Purchase of Programme 4: Hong Kong Deaf Film 2 will get a free pass on Programme 3: Hong Kong Deaf Film 1

節目五： 聾人健聽子女 （CODA）（總片長：114分鐘）

Programme 5: CODA (A Child of Deaf Adult) (Duration: 114 minutes)

寶麗Bori

導演Director：Kim Jin-yu

南韓South Korea | 2018 | 114’ | 韓語對白、韓國手語，中英文字幕In Korean with Korean Sign Language, with Chinese and English subtitles | 彩色Col | HD

「我想成為聾人。」

寶麗，是家人唯一一個健聽人。11歲的她成為了父母和弟弟的嘴巴和耳朵。在觀察家人用手語溝通和作為唯一與家人不同的人的時候，寶麗感覺到孤獨，因此踏上了想「失去聲音」的旅程，但卻得到了意外的得着。

‘I want to be Deaf.’Among the family of four, Bori is the only person who does not have a hearing disability. Just 11 years old, Bori becomes the mouth and ears of her parents and younger brother. Bori often feels like an outsider in the family, observing them speaking in sign language and oblivious to the sounds she hears. Bori goes on a journey in hope to “lose hearing” to become one of them, but ends up gaining something unexpected.

**節目六： 聾趣 • 故事（總片長：106分鐘）Programme 6: Deaf Funny and Stories (Duration: 106 minutes)**

**聾趣5/6** Deaf Funny 5/6

導演Director: Charlie Swinbourne

英國 UK | 2019 | 55’ | 英語對白、英國手語，中英文字幕 In English with British Sign Language, with Chinese and English subtitles | 彩色Col| HD

聾趣是世界首部在電視放映的手語系列喜劇，所有出演的演員和喜劇演員都是聾人。

Deaf Funny is the world's first TV comedy sketch show in sign language; it has an all-star cast of Deaf actors and comedians.

司機Driver

導演Director：Antonio Cannata

意大利Italy | 2018 | 21’ | 意大利語對白、意大利手語，中英文字幕| In Italian with Italian Sign Language, with Chinese and English subtitles | 彩色 Col| HD

Tom是一位善於快速駕駛的年輕騎手。他將得到老闆的獎勵並取代前司機Jonny。Jonny同樣善於快速駕駛，卻因為被人背叛而入獄。到底Tom會在Jonny出獄後挺身而出嗎？

Tom is a young rider who is good at speed driving. He is going to be rewarded by the Boss and will replace Jonny, an ex-driver who is also good at speed driving but has been jailed in prison as someone has betrayed him. Will Tom stand up for Jonny when he is released from jail?

聾人的黎明Dawn of the Deaf

導演Director：Robert Savage

英國UK | 2017 | 12’ | 英語對白 、英國手語，中英文字幕 | In English with British Sign Language, with Chinese and English subtitles | 彩色Col | HD

一股不明的聲音正入侵健聽人口，一小群聾人必須團結起來才能生存。

When a strange sound infects the hearing population, a small group of Deaf people must unite together to survive.

來自過去的人The Pastman

Director Charlie Ainsworth

USA | 2019 | 17’ | In English with American Sign Language, with Chinese and English subtitles | Colour | HD

在我們可以穿越時空的未來，到處都充斥着時間犯罪分子。一位政府特工被指派回到過去，慰問那些受時間犯罪影響的人。電影由「憤怒的聾人」製作，講求以聾人為中心及主導。大部分工作人員皆為聾人。

In the future, time travel is possible and it is overrun with time criminals. A government agent is assigned to travel back in time to serve to provide consolation to those who have been affected by time crime. The film is produced by "Angry Deaf People Production" which is Deaf-centric and Deaf-driven. The majority of the cast and crew are Deaf.

節目七： 聾人平權運動Programme 7: Deaf Advocacy (Duration: 110 minutes)

生命，有字幕Life, Captioned

導演 Director: Charlie Ainsworth

美國USA | 2019 | 4’ | 無對白及字幕 No dialogue and subtitles | 彩色Col | HD

一位正在冒起的聾人電影工作者反思其母對他生命的影響。此短片刻意不提供字幕，以引起大眾的反思。短片由「憤怒的聾人」製作，講求以聾人為中心及主導。大部分工作人員皆為聾人。

A rising Deaf filmmaker reflects on the impact his mother has on his life. Caption is deliberately not available in order to deliver reflections. It is produced by "Angry Deaf People Production" which is Deaf-centric and Deaf-driven. The majority of the cast and crew are Deaf.

雪球Snow Ball

導演Director：MJ Kielbus

美國USA | 2019 | 2’ | 英語對白、美國手語，中英文字幕In English with American Sign Language, with Chinese and English subtitles | 彩色Col | HD

短片描述聾人在點餐時所忍受的滋擾。短片由「憤怒的聾人」製作，講求以聾人為中心及主導。大部分工作人員皆為聾人。

This short film describes the nuisance a Deaf person must endure while ordering food. It is produced by "Angry Deaf People Production" which is Deaf-centric and Deaf-driven. The majority of the cast and crew are Deaf.

你擁有的內在力量－沉默的文化The Strength Within You – A Culture of Silence

導演Director：Katia Belas

美國USA | 2019 | 7 ‘ | 英語對白、美國手語，中英文字幕 | In English with American Sign Language, with Chinese and English subtitles | 彩色Col | HD

所有人在心靈退修中心都需要整天保持沉默。一名女子需要在沉默和說話中，作出艱難的抉擇。

The story of a woman who must make a difficult choice that will speak volumes, all while taking a vow of silence at a spiritual retreat center.

我想改變世界I want to change the world

導演Director: Sebastian Cunliffe

英國 UK | 2017 | 28’ | 英語對白、英國手語，中英文字幕 In English with British Sign Language with Chinese and English subtitles | 彩色Col | HD

Daniel是九百名學生中唯一一位英國手語使用者。在GCSE中以英國手語參加考試是他的夢想。他以會見聾人運動倡議者展開他的旅程，包括 Paddy Ladd博士、David Buxton 和 Jen Dodds。Daniel把他們所提示的秘訣應用於他的倡議運動，並在特拉法加廣場上的示威中展示。Daniel的GCSEs 已經逼在眉睫，他能否成功爭取以英國手語參加考試呢？

As the only BSL user in a school of over 900 pupils, Daniel has a dream: to be able to take a GCSE in British Sign Language. He embarks on a journey to meet his Deaf campaigner heroes, including Dr Paddy Ladd, David Buxton and Jen Dodds. They give him campaign tips, which he puts to use in his own campaign, with a public demonstration at Trafalgar Square. It’s a race against time as his GCSEs are fast approaching - will a GCSE in BSL be ready in time for Daniel?

幾乎Almost

導演Director： Teresa Garratty

英國UK | 2019 | 5’ | 英語對白、英國手語，中英文字幕| In English with British Sign Language with Chinese and English subtitles | 彩色Col | HD

兩位聾人女孩的偶然相遇，激發了一種不言而喻的聯繫。一切似乎都如此輕鬆，如此完美，卻只差一點……

A chance encounter between two Deaf girls sparks an unspoken connection. Everything seems so effortless, so perfect...Almost.

用手語的一家人（我的完美家庭: 弗格森家庭）Using Sign Language as a Family (My Perfect Family: The Fergusons Part 1)

導演Director ：Attitude (www.attitudelive.com)

紐西蘭 New Zealand | 2019 | 26’ | 英語對白、紐西蘭手語，中英文字幕In English with American Sign Language, with Chinese and English subtitles | 彩色 Col| HD

弗格森是一個平凡的五人家庭，當中三人為聾人，紐西蘭手語是整個家庭的母語。這個有着兩位青少年及一位小孩的忙碌家庭過着怎樣的生活？一間名為「Attitude」（態度）的機構在此家中調研了數天，發現這家庭運作良好，特別是致力倡導紐西蘭聾人青年事務的長女 Zoe。

The Fergusons are an average family of five with three of them are deaf, and NZSL is the first language for the whole family. How does this work in a busy household with two teens and a toddler? Organization "Attitude" spend a few days with the Fergusons and discover it works remarkably well. Especially for the eldest Zoe who is exploring advocating for New Zealand deaf youth.

為愛奔跑LOVE RUN 3.0

導演：阿賞（夏孝賞）Director: Daniel Ha

馬來西亞 Malaysia | 2019 | 6’ | 中文對白、馬來西亞手語，中英文字幕 In Chinese with Malaysian Sign Language, with Chinese and English subtitles | 彩色Col | HD

【沒有人能選擇自己的出生，但我們可以選擇怎麼對待別人】

我相信改變社會，我們需要改變文化。在社會的定義，什麼是正常？那就是十個人在抽煙，如果你一個沒有抽煙，你被定義為不正常。您願意讓社會擁有怎樣的文化，您可以選擇，您可以改變。我們從各個方面，去思考聾人的處境。我們希望整個社會文化可以充滿著愛，一生為愛奔跑，我們相信愛可以改變世界。

【我們領悟肉體的殘缺不是最可怕，最可怕的是心靈的殘缺】— 阿賞

[No one can choose their own birth, but we can choose how to treat others]

I believe that to change society, we need to change culture. What is the definition of normal in society? That is if you are the only non-smoker when ten people are smoking, you will be identified as ‘abnormal’. What kind of culture do you want to have in society? You can choose and change. We try to understand the situation of Deaf people from all aspects. We hope that society can be full of love, and run for love all our lives. Love can change the world.

[We realize that the most terrible thing is not physical defect, but the mental defect] - Daniel

聾女獨白Young Chinese – Deaf Girl Monologue

導演Director：梁婉旎 Liang Wan Ni、異視異色（BIE别的）

中國China | 2018 | 15’ | 中文對白、中國手語，中英文字幕In Chinese with Chinese Sign Language, with Chinese and English subtitles | 彩色Col | HD

這是一部講述中國聾女生活和鬥爭的紀錄片。片中，一群武漢聾女對著名的《陰道獨白》進行了排演。

This is a documentary about the life and struggle of Deaf girls in China. In the film, a group of Wuhan Deaf girls rehearsed the famous "Vagina Monologue."

請給我一片藍天Please Give Me a Piece of Blue Sky

導演： 鄭小三Director: Zheng Xiaosan

中國China | 2020 | 15’ | 中文對白、中國手語，中英文字幕 In Chinese with Chinese Sign Language, with Chinese and English subtitles | 彩色 Col | HD

本片根據聾人女咖啡師張銘慧的真實經歷改編，女孩小慧自幼是聾人，長大後求職屢屢遭拒。某天在送外賣時不小心將咖啡灑在一家咖啡屋的老闆娘身上，老闆娘非但沒有責怪她，反而看中了她安靜專注的氣質，於是請她到自己的店裡來當幫手。咖啡店裡氤氳的咖啡香氣讓她回想起年幼時母親給她熬的中藥，激發了她想要學習泡制咖啡的願望。小慧希望能幫助更多的聾人去追尋自己的夢想。

This film is adapted from the real experience of Zhang Minghui, a deaf female barista. She was deaf since she was a child, and she was repeatedly rejected when she looked for jobs. One day, she accidentally spilled coffee on the proprietress of a coffee shop while delivering food. Instead of blaming her, the proprietress admired her quiet and focused temperament, so she asked her to help in her shop. The scent of coffee in the coffee shop reminded her of the fragrance of the traditional Chinese medicine her mother brewed for her when she was small, which inspired her to learn how to brew coffee. Minghui wishes to help more deaf people to pursue their dreams.

**第二屆聾人電影國際研討會**

**2nd International Conference on Deaf Cinema**

日期Date : 02 – 11/10

免費網上直播 Free online Facebook live stream:

<https://www.facebook.com/hkidff/>

研討會時間表**Schedule of conference sessions**

03/10 11am 研討會一：聾人電影作為社會參與及倡議運動  Conference 1: Deaf Film as a form of social engagement and advocacy of the Deaf

03/10 7pm 研討會二：聾人電影節的可持續發展 Conference 2: Sustainbility of Deaf Film Festival

04/10 11am 研討會三：聾人身份及聾人電影Conference 3: Deafhood and Deaf Film

04/10 7pm 研討會四：聾人電影作為職業及電視傳播 Conference 4: How film making as a career for the Deaf, Deaf Televisions and distribution

研討會均設有手語翻譯、廣東話及英語翻譯Sign language, Cantonese and English interpretation will be provided for all conference session。

研討會一：聾人電影作為社會參與及倡議運動 **Conference 1: Deaf Film as a form of social engagement and advocacy of the Deaf**

主持：劉麗芳 (香港聾人協進會會長) Moderator: Amy Lau (President of Hong Kong Assoication for the Deaf)

講者Speaker:

Charlie Ainsworth (憤怒的聾人電影製作 創始人The Angry Deaf People representative))

黃耀邦 (香港聾人藝術家Local Deaf director)

講者簡介More about the speakers：

Charlie Ainsworth (憤怒的聾人電影製作 創始人) 是一位擅於編劇的美國聾人電影製片人。他於2018年創立了Angry Deaf People Productions，讓聾人社群回應電影界不斷歪曲及誤解聾人及手語的憤怒。該公司的目標是製作聾人的作品。到目前為止，Charlie已經製作了五部電影，導演並撰寫了四部電影，電影包括︰《來自過去的人》、《生命，有字幕》、《雪球》、”How To Caption Your Movie”及”Hamburger Airplane”。他的作品曾奪得獎項，包括兩項最佳女演員獎和一部最佳”how to”電影。他目前有幾個即將開展的項目，可以關注他及Angry Deaf People Productions的社交媒體以獲取最新資訊。

黃耀邦，第七屆青藝節十大青少年藝術家（公開組），擅長強勁節拍的Hip-hop、手語舞、爵士舞及K-Pop。一直以來Jason積極參與各種類型的舞蹈表演和比賽，與不同的本地和國際藝術家或藝術團體合作。除了經常接受本地及海外的媒體採訪外，他還參與製作了香港首部手語歌舞電影《火龍光舞》。2014年，Jason在紐約百老匯舞蹈中心（Broadway Dance Center）學習，以提高他的舞蹈技巧。回港後，他一直積極推廣「無聲舞蹈」，並於2010年成立全港首創森林樂聾人舞蹈團，致力推廣及促進聾人文化與手語文化。舞蹈團亦參與很多不同舞蹈活動和表演，更於 《Free Your Dream Power! Dream Stage 2016》、《藝無疆：新晉展能藝術家大匯演2017》等比賽中獲獎，而Jason亦榮獲2016年再生會十大再生勇士。

**Charlie Ainsworth (Founder, Angry Deaf People Productions)**is an American Deaf filmmaker with a speciality in screenwriting. He founded Angry Deaf People Productions in 2018 as a response to the collective anger of the Deaf community over constant misrepresentation and underrepresentation of the Deaf people and our signed language in the film industry. The goal of the company is to produce works by the Deaf people. So far, Charlie has produced five films and directed and wrote four films. The films include: "The Pastman," "Life, Captioned," "Snowball, "How To Caption Your Movie," and "Hamburger Airplane." His films have won some awards including two best actress awards and one best "how to" film. He currently has several upcoming projects in the works. Follow him and his works on Angry Deaf People Productions social media accounts for updates.

**Jason Wong,**HKPA Youth Arts Festival 2019 Youth Artists Awards (Open) honouree, Jason specialises in strong beat hip-hop, sign dance, jazz dance and K-Pop. He has been actively participating in various performances and competitions, collaborating with different local and international artists. Apart from accepting various local and overseas media interviews, he was also involved in the production of Hong Kong's first Sign Dancing Movie ‘Lighting Dance of Silence’. In 2014, Jason went to study at the Broadway Dance Center in New York to improve his dance techniques. After returning to Hong Kong, Jason has been actively promoting ‘Mute Dance’, and formed ‘Fun Forest Deaf Dance Crew’ (Fun Forest) with a group of dancing enthusiasts with hearing impairment in 2010. Jason is committed to promoting the Deaf culture. Fun Forest has participated in a variety of dance activities and performances, and was awarded in various competitions, such as ‘Free Your Dream Power! Dream Stage 2016’, ‘Cross All Borders 2017’. Also, Jason had the honour of being one of the Ten Regeneration Warriors of Regeneration Society in 2016.

**研討會二：聾人電影節的可持續發展**

主持：劉麗芳 (香港聾人協進會會長) Moderator: Amy Lau (President of Hong Kong Assoication for the Deaf)

講者Speaker:：

Ylva Björklund and Gunilla Wågström Lundqvist (瑞典斯德哥爾摩聾人電影節創辦人Dövfilmfestival representative)

鄭小三 (上海聾人電影節創辦人) Zheng xiaosan (Shanghai Deaf Film Festival representative)

講者簡介More about the speakers:：

Ylva Björklund and Gunilla Wågström Lundqvist (瑞典斯德哥爾摩聾人電影節創辦者 Founders of Stockholm Deaf Film Festival) ，一切由1999年開始，當Gunilla和Ylva初次相識。以對藝術和電影的熱愛，她們決定共同填補聾人文化活動的缺失，並以此獲得斯德哥爾摩聾人協會的資助。從2000年春天開始籌備，創辦一個聾人電影節的想法慢慢變得清晰。六個月後，首次聾人電影節在2000年11月第三個週末成功舉辦，大獲成功。自此之後，我們又一同持續籌辦了19屆聾人電影節。去年秋天是我們聾人電影節的二十週年紀念。這使我們成為全世界最早並持續舉辦的聾人電影節。過去二十年來，我們已經放映過超過200部不同類型的聾人電影，有來自世界各地的短片、長片、紀錄片等等。

鄭小三 Zheng Xiaosan（Sam）是上海國際聾人電影藝術節發起人，一名上海聾人電影製作人和動畫師。在聾人為基礎的團隊的合作下，包括聾人演員和攝影師，成為第一位中國聾人在國際獲獎的聾人導演。2006年畢業於了鄭州工程技術學院(中州大學)特殊教育學院，是中國僅有四所高等教育招收聾人學生。進入古建築繪畫專業，獲大專學歷，他曾從事過藝術與設計創意產業工作，並於2012年進入上海市徐匯區業餘大學和上海戲劇學院繼續教育學院聯合開辦藝術設計專升本。畢業後，他繼續進行電影媒體學習，傳授3D授課，並擔任上海市徐匯區業餘大學特殊教育部門實訓指導老師。鄭小三能運用中國手語、美國手語、英國手語和國際手語。鄭小三致力於擴大聾人的影響、利用影視的情節和紀錄片的可見性，用以促進社會包容與融合。他的電影和媒體利益代表聾人社區包括紀錄片，動畫，音樂和電影傳記。作為電影藝術節的籌備組組長，鄭小三積極利用這個平台鼓勵新老聾人電影人藝術家，通過電影和藝術的力量為社會貢獻力量，並實現自己的電影，藝術夢想。歡迎社會各界和主流媒體關注上海國際聾人電影藝術節，讓大家互相學習，增進瞭解和社會包容。

Ylva Björklund and Gunilla Wågström Lundqvist (Founders of Stockholm Deaf Film Festival) It all got started in 1999 when Gunilla and Ylva meet for the first time. United by their passion for art and films they decided to try to fill this huge gap of cultural events for Deaf people with support from the Stockholm Deaf Association.

The preparations started and during the spring of 2000 the making of Deaf filmfestival became more and more clear. Six month later, the third weekend in November 2000 Deaf filmfestival was released and became a major success.

After this, we’ve arranged this filmfestival another nineteen times. And last fall was our 20th anniversary. This is making us the oldest filmfestival for Deaf and the one to have been arranged most times. During these years we´ve shown over 200 deaf films in all different categories, short films, feature films and documentaries from all over the world.

Zheng Xiaosan (Sam), the founder of the Shanghai International Deaf Film Festival, is a Shanghai deaf film producer and animator. With the cooperation of a deaf-based team, including deaf actors and photographers, he became the first Chinese deaf director to win an international award. In 2006, he graduated from the Special Education College of Zhengzhou University of Engineering and Technology (Zhongzhou University). It is the only four higher education institution in China that admits deaf students. Sam entered the ancient architecture painting major and obtained a college degree. Sam has worked in the creative industry of art and design. In 2012, Sam entered the Shanghai Xuhui District Amateur University and the Shanghai Theater Academy Continuing Education School to jointly open the art design college upgrade. After graduating, Sam continued to study film media, taught 3D lectures, and served as a training instructor in the special education department of Shanghai Xuhui District Amateur University.Sam can use CSL, ASL, BSL and ISL. Sam is committed to expanding the influence of the deaf, using the plots of film and television and the visibility of documentaries to promote social inclusion and integration. His film and media interests represent the Deaf community including documentaries, animation, music and film biographies. As the preparatory team leader of the Film Festival, Sam actively uses this platform to encourage new and old deaf filmmakers and artists to contribute to society through the power of film and art, and to realize his film and artistic dreams. All sectors of society and mainstream media are welcome to pay attention to the Shanghai International Film and Art Festival for the Deaf, so that everyone can learn from each other and enhance understanding and social tolerance.

**研討會三：聾人身份及聾人電影Conference 3: Deafhood and Deaf Film**

主持：劉麗芳 (香港聾人協進會會長) Moderator: Amy Lau (President of Hong Kong Assoication for the Deaf)

講者Speaker：

MJ Bienvenu, Ph.D. (美國學者A legndary ASL teacher and presenter)

張倬豪 (香港聾人導演) Anthony Cheung (Local Deaf director)

講者簡介More about the speakers:

M.J. Bienvenu Ph.D. ，著名的美國手語推廣者、教育者、顧問、退休教授。M.J. 於1974年及1983年分別在高立德大學(Gallaudet University) 獲得英文學士學位及語言學碩士學位。2003年在聯合大學獲得語言學/詞彙學的博士學位。她曾是高立德大學美國手語及聾人研究學系的教授。她亦主持與雙語、美國手語、文化、充權、LGBT、-isms和傳譯等相關主題的工作坊。

張倬豪，香港聾人導演。張倬豪的短片曾在英國、美國、中國大陸、台灣等地的聾人電影節放映。近年，他成功獲得了藝術發展局的資助，製作了他的最新電影《一次骰子》，將在本屆香港聾人電影節放映。他認為聾人電影不止是一個中間的媒介，更承載著聾人的情感、故事、文化與想像力。多年來，他推廣聾人電影節一向不餘遺力，他過住作品：《Whatsapp & U》、《我們的藍球夢》、《一次骰子》。

**M.J. Bienvenu  Ph.D.**Consultant, ASL and Bilingualism Consulting, LLCRetired Professor, MASLED

A legendary ASL teacher and presenter, originally from Baton Rouge, LA, MJ received her BA in English and MA in Linguistics from Gallaudet in 1974 and 1983, respectively. She received her Ph.D. specializing in Linguistics/Lexicography from Union Institute and University in 2003. She is a retired professor of the Department of ASL/Deaf Studies at Gallaudet University. MJ has conducted workshops on topics of bilingualism, ASL, Culture, empowerment, LGBT, -isms, and interpretation.

**Anthony Cheung**Hong Kong Deaf filmmaker. Cheung has been a regular participant in the Hong Kong Festival and his films have been shown at Deaf film festivals in Britain, USA, mainland China, Taiwan etc.  In 2019 he succeeded in getting an Arts Development Council (ADC) grant to produce his latest film "Let the Chips Fall" which we are showing in the present 10th edition of the Hong Kong Deaf Film Festival. He believes that Deaf film is not just an intermediate media, but also carries emotions, stories, culture and imagination of the Deaf. All these years, he is continually promoting and supporting Deaf film. His past film works include: Whatsapp & U, Our Basketball Dream and Let the Chips Fall.

**研討會四：聾人電影作為職業及電視傳播**

**Conference 4: How film making as a career for the Deaf, Deaf Televisions and distribution**

主持：劉麗芳 (香港聾人協進會會長) Moderator: Amy Lau (President of Hong Kong Assoication for the Deaf)

講者Speaker：

John Wilson (英國手語廣播信託基金會代表Representative of British Sign Language Broadcasting Trust)

陳立育 (台灣公共電視「聽聽看」代表Chen Li-yu Representative of Listening Eye, Taiwan Public Television)

講者簡介More about the speakers：

John Wilson 是位專修聾人藝術和英國手語範疇的自由工作者兼顧問。他擁有不同範疇的豐富經驗，包括作為聾人藝術實踐者，舞台及影視演員，創意手語者，和曾以導演身份參與製作不少作品，由設計表演到以英國手語翻譯莎士比亞作品不等。他作為手語詩人和表演者的作品獲得廣泛認同及支持，而John更曾經參與不少在英國和國際上的計劃，務求透過英國手語作為媒介從而推廣創意手語。John亦曾經於不少英國主要的博物館和美術館工作，包括泰特美術館、國家美術館、國家肖像館、及位於溫莎城堡和白金漢宮的皇家收藏。在2017年他更出任皇家藝術學院英國手語巡迴演出的主理人，亦是第一位聾人能擔當此任。另一方面他以官方認可的英國手語導遊身份於漢普敦宮和海格特墓地工作，同時亦是專為英國手語聾人社群製作影視作品的英國手語廣播信托 (British Sign Language Broadcasting Trust) 之受托人。

陳立育 是聾導演，台灣彰化人，出生在聾人家庭，父母與兩個弟弟都是聾人，主要是以台灣手語溝通。曾任聾人影像傳播人才培訓班執行長，2001年曾以自編自導的「新新聽障上班族」影片，榮獲比利時第二十三屆國際聾人獨立影展，在全部參展的聾人競賽片中獲得聾人創作影片首獎，為台灣的聾人在世界爭得一席之地。現任台灣公共電視的「聽聽看」節目編導，以及中華民國聾人協會的台灣國際聾人電影節副執行長。

**John Wilson** is a freelance consultant working in the field of Deaf Arts and British Sign Language. He has a wide range of experience as a deaf arts practitioner, a theatre and television actor, a creative signer, and a director of numerous productions ranging from devised performances to BSL translations of Shakespeare. His work as a sign poet and performer has been well received, and John has been part of several projects both in the UK and internationally to promote creative sign through the medium of BSL. John works with several major museums and galleries across the UK, including the Tate Galleries, National Gallery, National Portrait Gallery, and the Royal Collection at Windsor Castle and Buckingham Palace. Since 2017 he has been curator of a programme of BSL tours at the Royal Academy  of Arts – the first profoundly deaf person to hold such a role. He also works as an accredited BSL guide at Hampton Court Palace and Highgate Cemetery and is a Trustee of the British Sign Language Broadcasting Trust which makes films and TV for the deaf community in BSL.

**Chen Li-Yu** is a deaf director, born in Changhua,Taiwan; raised in a deaf family with his parents and two younger brothers, they mainly communicate with Taiwan Sign Language. He was the chief executive of the Deaf Media Broadcasting Talent Training Class. In 2001, he won the 23th Brussels Independent Film Festival for the deaf with his self-written and directed video , winning proudly for Taiwan with the First Prize in Deaf Creative Video. He is currently the director of ‘Listening Eye’ by the Taiwan Public Television, and the vice executive of the Taiwan International Deaf Film Festival under the National Association of the Deaf D.O.C(Taiwan).

**幸福島味道**

**The Taste from Happy Island**

合辦：香港藝術中心、HERE DESIGN

Co-presented by: Hong Kong Arts Centre, HERE DESIGN

日期及時間 Date & Time: 29/10 8pm

地點：古天樂電影院

Venue: Louis Koo Cinema

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。

\*20% off discount for full-time students and 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.

\*每次購買4張或以上之正價門票，可以享有八折優惠。

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

設映後談（粵語主講）。\*With after-screening discsusion (conducted in Cantonese).

節目查詢 Programme Enquiries: 2582 0248

**《幸福島味道》所有放映將實施以下防疫措施  
To prevent Novel Coronavirus, the following measures will be implemented for The Taste from Happy Island screening:：**  
- 所有入場觀眾必須佩戴口罩All audience must wear face masks  
- 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度或沒有佩戴口罩，將被拒絕進場Cinema staff have the right to deny the admission of any person with temperature higher than 37.5°C or without wearing face masks

**《幸福島味道》The Taste from Happy Island**

導演：賴學怡Director: Lai Xueyi

主演：唐寧、安哲Cast: Leila Kong, Ahn Zhe

中國China | 2019 | 91’ | 粵語及普通話對白，中英文字幕 In Cantonese and Putonghua with Chinese and English subtitles | HD | 彩色Col

 \*《幸福島味道》導演賴學怡及電影導演吳浩然將出席映後談 （粵語主講）。 Director of The Taste from Happy Island, Lai Xueyi, and director Ng Ho Yin will attend the after-screening talk. (conducted in Cantonese).

周曉麗小時候偶然短暫來到了幸福島，在這裡遇到了一個小男孩李小洲，小男孩的溫暖和分享讓她對面包和小島念念不忘。長大後的周曉麗因為不幸的婚姻生活意志消沉，在她最無望的時候，她意外地又回到了記憶中的那個溫暖的地方，並與李小洲相遇相認...

Zhou Xiaoli was born in a big city Donggang and lived with her parents in a little room. The only happiness for her was the visit on a little island where she met a sparky boy. The boy gave her a Cinnamon roll made by his mom. In that moment, she tasted the happiness and remembered it.

When she grew up, she ran away from Donggang to Xizhou, became a dance teacher and encountered her husband Ren Dong. She became a housewife after marriage, but it did not lead her to happiness. Later, she met Li Xiaozhou on Happy Island…

In the beautiful nature, Li and Zhou cured each other by food, and overcame the difficulty. This film integrates taste with space, exploring the meanings of ‘happy’ and ‘nestled’ through a self-improvement experience of a woman.

**Listing – HKAC/ HKAS – Exhibition**

**【路過北角】「我城在舍 ─ 都市實驗室網上成果展」**

**【Via North Point 】Our City . Our Home – Online Exhibition of Urban Design Lab**

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

合辦：合十企劃 Co-presenter: Project Hap Sap

贊助：市區更新基金 Sponsor: Urban Renewal Fund

日期 Date: 由10/10 起 From 10/10

路過北角網站Via North Point website: http://www.via-northpoint.hk

節目查詢 Programme Enquiries: 6572 5106/ 2582 0200

是次「我城在舍@都市實驗室網上成果展」展出對北角春秧街的試驗研究。都市實驗室由香港藝術中心籌辦及由合十企画策劃，在這一系列的社區研習工作坊中，團隊對春秧街和周邊社區進行了一些調研，透過一系列的「共學設計工作坊」，以同理的角度了解社區，重新構想城市生活應有的品質。這些設計意念或許只捕捉了頃刻的當下，但郤充滿了團隊對城市公共空間的意義反思和設計抱負。

每個人都是公共空間的一分子。在這充滿傳奇的春秧街，誠邀大家投入這趟旅程，跟我們分享您的想法。

The exhibition ‘Our City. Our Home @Urban Design Lab’ offers an experimental study of the neighborhood in Chun Yeung Street, North Point, conducted in the Urban Design Lab jointly initiated by Hong Kong Arts Centre and Project Hap Sap. Based on the empathic understanding of the community, Lab members envisioned an alternative quality of urban living through a series of co-design workshops. The design ideas represented are temporal, capturing a moment of thought, but it is our reflection on the meaning of and aspirations for the public space.

Everyone count in the public space. Do join us and immerse into the curious journey at the legendary Chuen Yeung Street and share your thoughts with us.

**香港藝術學院藝廊展覽 ─ 物料與物理**

**Material and Physics — 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: 11/10 – 26/11 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：姚君豪、 黃振欽、張穎欣、鄭凱殷、 陳安瑤 、列咏虹

Participating Artist: Boy Yiu Kwan Ho, Leo Wong Chun Yam, Rivian Cheung Wing Yan, Meko Cheng Hoi Yan, Annebell Chan, Lit Wing Hung

策展人: 陳翹康Curator: Joe Chan Kiu Hong

節目查詢 Programme Enquiries: 2922 2822

從事雕塑創作，要面對如何選擇物料，(物料從何而來？為何選用這種物料？有機的？有時限的？多様的？現成的？) 透過物料的物理特性採用相對的應用及處理技巧。(另類研發還是工藝處理？) 造型上如對抗行地心吸力？(迎合還是對抗？) 完成品如何裝置或陳示？(地域性的？有影的？臨時的？) 如何去呈現或記錄？(互動的？攝影還是短片或是VR？)

一連串的選項與組合連結藝術、科學、物理、邏輯、經驗與感知。

若把完成品視為一種結果,製作過程又可否視為敘事或內容本身?

When we create a sculpture work, firstly we need to start with selecting the material. (Where is the material from? Why do you choose this material? Is it organic? Industrial? Readymade object? Found object or Mixed media?)

Based on the feature of materials, artists can use different techniques and skills accordingly. Then they have to consider if it should involve alternative development or Craftsmanship? Does the form of the work confront or go along with the gravity? How to set up the finished work in the space? (A specific site? With Shadow? Indoor? Outdoor? Temporary?) How can it be presented and recorded? (Interactive? Video recording? VR?)

A series of options combined with art, science, physics, logic, experience, and sensation are then available. If we define the finished work as a result, could the fabrication process be defined as the narrative content?

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

**賽馬會展廊展覽 ─ 黕**

**Squalid — Exhibition at Jockey Club Atrium**

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

日期 Date: 11/09 – 30/10

地點：地下至四樓賽馬會展廊

Venue: Jockey Club Atrium, G/F – 4/F

免費入場 Free Admission

參展藝術家：袁錦華

Participating Artist: Magus Yuen

節目查詢 Programme Enquiries: 2922 2822

「所謂藝術，就是技術，是將肉眼不可見的精神化為物質的技術」- 杉本博司

圖像作為載具，或多或少記錄當代的事物。我記錄的原因，則是害怕忘記，害怕麻木。曾經的相片、文字、符號、數字，當中所包含的精神性的物質：情緒、啟發、覺醒、懷緬等等，我害怕有一天所有人(包括自己)因時間流逝而逐漸遺忘，因習慣和厭倦而再沒有人關心。

透過是次展覽，嘗試記下不應該習慣的曾經、不願意想像的將來以及不可以遺忘的現在。

‘ “Art” is the skill to transform the unseeable out of the ether into the tangibles.’ – Hiroshi Sugimoto

In the process of attempting to seize the unseeables through my imageries, the backdropping zeitgeist is inadvertently captured as well; Serving as a record for posterity, in fear of forgetfulness, in fear of indifference. Frozen in frames are the photos, words, symbols, numbers, encasing the ethereal and metaphysical: emotion, inspiration, epiphany and nostalgia; Images as anchors against the tide of time, to affix memories against our forgetfulness, be it out of habit or weariness.

This exhibition is to record the past that we shouldn’t be used to, the future that is hard to imagine, and the now that shall not be forgotten.

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

**Listing – HKAC – Performance**

**《聲形》 聲音藝術節2020@香港藝術中心**

**Sound Forms 2020@Hong Kong Arts Centre**

合辦：香港藝術中心及現在音樂

Co-presenters: Hong Kong Arts Centre and Contemporary Musiking Hong Kong

日期及時間 Date & Time: 15 – 18/10 8pm

地點: 麥高利小劇場 Venue: McAulay Studio

票價 Ticket: $50

門票現已於城市售票網發售。 Tickets are available at URBTIX now

套票優惠：每次購買「《聲形》聲音藝術節2020@香港藝術中心」三場或以上不同節目的正價門票，可獲八折優惠 Package discount: 20% off on standard tickets for each purchase of 3 or more prorgammes of Sound Forms 2020@Hong Kong Arts Centre

呼吸之間，天地靜默。日出日落數算著日子，陰影最遠也不能逾越家園。隨著翻天覆地的局勢變化，互助、關懷與動蕩的形式有所改變，第三屆《聲形》聲音藝術節亦同步地演化成長了。香港本是國際航空樞紐，也是世界各地旅客流動不息的要衝，現在卻發現自身與外界隔絕了。然而，重建世界的計劃仍能持續。

《聲形》聲音藝術節2020將於10月15日至10月18日會回到香港藝術中心，由現在音樂駐團策展人蕭逸楠（加拿大）策畫，為觀眾呈獻本地新晉藝術家及海外藝術家的委約聲影作品。獲邀的聲音藝術家都是脫離媒體常規限制的藝術工作者。他們與錄像藝術家、作曲家和編舞家攜手，創造出刺激神經中樞的感官體驗。

In between breaths, the world became still. Time once again was measured in sunrises and sunsets, shadows that grew to their terminal length in the confines of our homes. In its third year, this edition of Sound Forms has mutated and grown with the seismic shifts that have affected forms of mutual aid, care, and turmoil. Hong Kong, an international airport hub and transfer node, now finds itself physically isolated. Yet the project of world-building endures.

Curated by Remy Siu (Canada), Sound Forms 2020 returns to Hong Kong Arts Centre from 15/10 - 18/10 this year to transmit newly commissioned audiovisual works from international artists, paired with emerging local talent. The sound artists we have invited reflect those who have superseded the usual confines of their medium. What they have to offer is a sensorium of experience created in collaboration with video artists, composers, and choreographers.

藝術節時間表Festival Schedule

15/10 8pm 節目一 Prog1： Luke Nikel & Hakgwai

16/10 8pm 節目二 Prog 2： So Ho Chi & Cadie Desbiens-Desmeules + Michael Gary Dean

17/10 8pm 節目三 Prog 3： Kimberley Road Union & Lam Lai

18/10 8pm 節目四 Prog 4： Esther Wu & Maria Takeuchi

觀眾務必準時出席，香港藝術中心有權不讓遲到者進場。

Audience members are strongly advised to arrive punctually. Hong Kong Arts Centre reserves the right to refuse admission of latecomers.

「《聲形》聲音藝術節2020@香港藝術中心」所有節目將實施以下防疫措施The following measures will be implemented for Sound Forms 2020@Hong Kong Arts Centre, to combat the prevailing threat of Novel Coronavirus:

• 所有入場觀眾必須佩戴口罩All audience must wear face masks

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

**節目一Prog 1：Luke Nikel & Hakgwai**

Impossible Roller Coaster Tutorials 1-3 / Luke Nickel

忘記你對過山車的印象，忘記過山車是為人而建，是歷時多久而建。Luke Nickel 的3段教程將會以No Limits 2過山車模擬器帶你從概念以至設計實踐從新認識過山車，並以創意思維重新檢視過山車這一集速度、重力及位能動態於一身的雕塑。每一段教學都伴隨著原創電子音樂及多重的視覺序列以闡釋不同概念。

觀賞本教學無須任何經驗，適合所有對過山車設計、電子音樂及挑戰不可能思維的人。

Forget everything you know about roller coasters. Forget the idea that roller coasters are made for humans. Forget the idea that roller coasters must be designed and built in a process that takes thousands of hours. Enter a creative state where roller coasters are sculptures of speed, gravity, and potential motion. Enter a creative state where you can create roller coasters as fast as molten metal. Enter a creative state where boundaries, intersections, danger and collisions are productive and empowering goals. Embrace the impossible...

In this three part tutorial series, I will guide you through the concepts and practicalities of designing impossible digital roller coasters using No Limits Coaster 2. In each video, we will practice releasing our minds from the shackles of mortality and gravity and allow ourselves to consider the infinite possibilities that roller coasters might (re)present. I will also provide technical strategies for roller coaster design rooted in my own practice of using simulation software for artmaking. Each video is accompanied by an original electronic soundtrack and contains multiple visual sequences to illustrate the various concepts.

These tutorials are suitable for anyone curious about the intersections between roller coaster design, electronic music and impossible thinking. No previous experience is necessary!

Untitled / Lau Chun-Ho, Hakgwai

黑鬼是來自香港的音樂人，從事各類跨媒體舞台音樂演出、音樂教育、禪修推廣及街頭表演。涉獵Handpan，Didgeridoo ，二胡，琵琶，古箏，琴簫，笛子，葫蘆絲，馬頭琴， Asalato，Djembe，結他，頌缽，口弦， Beatboxing等多種古老文化傳承以及世界傳統民族樂器，擅長配合looper效果 器結合以上各種樂器作獨奏演出。

黑鬼經常在世界各地表演，多年經驗累積令他更能以獨奏或街 頭表演的方式遊走世界各地。

Lau Chun-Ho, Hakgwai is a musician from Hong Kong, who takes part in various types of music performances, concerts, dance, theater, meditation workshops and music education. Good at using different national musical instruments from the world, such as the Australian Didgeridoo, Handpan, Beatboxing, Mongolian Throat Singing, Erhu, Pipa, Guzheng, Qin Xiao, Flute, Matouqin/ Morinhuur , Asalato, Djembe, Guitar, Mouth Harp, various traditional Chinese and international musical instruments. He will be performing a solo performance with various ancient traditional instruments combined with the looper effect to create an electronic style.

**節目二Prog 2:： So Ho Chi & Cadie Desbiens-Desmeules + Michael Gary Dean**

Previz / Cadie Desbiens-Desmeules & Michael Gary Dean

Previz 是指previsualization﹕指藝術家以電腦立體再現的方法，預視藝術作品在裝置後將會怎樣，這些再現形象常常會加入電腦生成的人以再現觀眾。這隱晦地反映出觀眾是體驗藝術的一個不可分割的部份。這些人工的擬影像通常都會用作宣傳或存檔中的展示，甚至比在現實展演時有真實觀眾在場拍的照片更常備選用。在Previz中，Cadie Desbiens-Desmeules 及Michael Gary Dean 將這個做法帶到一個新的空間。立體模型並不只用於再現藝術品，而是本身就是一件藝術品。立體的模型由平面的熒幕放映，而熒幕本身由置於一個三維空間之內。電腦生成的角色觀察並參與於熒幕當中，時而在電話中或平版電腦中觀看，又或是在Zoom會議中體驗。

這個藝術作品內又包含著藝術作品，以不同層次及透射去強調觀眾對藝術品本身的重要，並對媒體藝術未來的形態提出疑問。

Previz refers to a previsualization: a method artists use to create 3D digital representations of how an artwork will look when installed, often including computer generated people to represent an audience. It subtly reveals how integral the audience is to experiencing art. These images are frequently used to promote and document exhibitions, with the perfect artificial representation being favoured over a real-life photograph of people engaging with the work.

In Previz, the latest artwork by audio-visual artists Cadie Desbiens-Desmeules and Michael Gary Dean, this practice is taken to a new space. 3D modelling isn’t just used to represent the work, the 3D modelling is the work. The flat 2D screen on which the visuals would normally be displayed has been placed within a 3D environment. Computer generated characters observe and engage with the screen, sometimes viewing it on their phone or laptop or experiencing it as part of a Zoom meeting.

This is an artwork within an artwork, using layers and refractions to emphasize the importance of witnesses in making a work relevant and provoking questions on what the future context may be for media art.

Living in Dream / So Ho Chi

「活在真相中」是捷克前總統、劇作家哈維爾在70-80年代共產政權在捷克斯洛伐克當權時，建議無權力者去對抗強權法令下的文化所寫的。這個策略是要人民去擺脫政府用以加強政權力量的政府宣傳品的控制。

在這個因科技發達及生活方式改變而使真相不再清𥇦的當下，追尋真相令人感到沮喪。不止是已發生及正發生的事情真相，還有我們相信及希望的真相。Living in Dream 是藝術家透過聲音及影像的對話表達自我的影像日記。

“Living in truth” was what Válclav Havel, a Czech dramatist as well as the first President of the Czech Republic, suggested, for the powerless to confront a powerful State’s prescription of a officially mandated culture during the time when the communist regime dominated in Czechoslovakia back in the 70s and 80s. It was a strategy he suggested for people to deal with the manipulation by the State’s propaganda which consolidated the power of the State. Taking this phrase to this particular time and space, where and when the truth is not apparent and evident anymore due to the advancement of technology and the change of lifestyle, it is frustrating to find out what truth is. Not only the truth of what happened and happening, but also the truth of what we believe in, we hope for.

“Since my return to Hong Kong, my perception of the surroundings and emotion changed from delightful to anxious and depressed. I feel no hope living here. If there is, it is just a selfdeceptive propaganda to cheer ourselves up for actions.”

If all the collectively, categorically agreed “hopes” are kitsch, is there a more authentic hope which supports my own action instead of following the Grand March in which denial of the hopes is forbidden? Is that just my cynical elusion towards the reality or is the reality too heavy that there is no room for people to pursue a little bit of lightness, dream?

“I find that looking at the sky daily is essential to me mentally as I did not feel the urge when I was living in the Netherlands; instead, I missed Hong Kong back then. Living in the Netherlands was too light, whereas living in Hong Kong is too heavy; only looking at the sky in Hong Kong, I could find a humble balance which gives me a small motivation to take actions albeit a very tiny, humble action.”

Living in Dream is a video journal displaying the author’s mind through speeches, dialogue between sounds and moving images.

**節目三Prog 3： Kimberley Road Union & Lam Lai**

L-H-T-P-T-M / Lam Lai

L-H-T-P-T-M 是 Light Has To Pass Through Me的簡寫。這個作品是模擬合成器的現場錄音，作品描畫著三種不同的聆聽模式。

模式一把聆聽者包圍在聲音空間內，模式二引導聆聽者去跟從，模式三分解聲音空間使聆聽者變得虛無。影像由針孔攝錄機發展，相機光圈變成一個點，光束由點穿過針孔並在鏡頭上造出一點光。

L-H-T-P-T-M as a short-term for Light Has To Pass Through Me, is a live recording using analog synthesisers, depicting three modes of listening. Mode I embraces the listener in the sound space, Mode II suggests the listener to follow, and Mode III dissolves the sound space as if the listener becomes invisible. The visual part develops from pinhole camera models where the camera aperture is described as a point, the beam of light from that point passes through the pinhole and creates a point of light inside the camera.

Work / Kimberley Road Union

#AJourneyTowardsTheGuildingLight

表演藝術、當代音樂、室樂、觀眾互動。演出者及觀眾的移動將整個場地化身為樂器，全場的集體動作將會化作樂隊的音樂表演。

Performance, contemporary music, chamber music interactions. Movement between artist and audience will transform the venue into an instrument, and through their interactions, their collective movement will manifest into the band’s performance of music.

**節目四Prog 4: Esther Wu & Maria Takeuchi**

Static Ferment II / Esther Wu

作品的焦點以對時間的感知為基礎，嘗試重現從發酵到停滯隨時間的逆行過程。作品的形象呼應著無重力狀態並與聲音的流動同步。

The focus of Static Ferment II is based on the perception of time with the application of juxtaposition, correlation of stasis, and ferment. The piece is an attempt to realise the transformation process from ferment to stasis and its retrograded process through the duration and progression of time. Regarding the usage of visual in Static Ferment, the visual resonates to this agravic state that synchronise with the movement of sounds.

A Trilogy of Waves / Maria Takeuchi

作品以意識流方式展示出藝術家對身處的社會的認知及理解抱存的疑問。試想象我們每個個體一直都不自覺地在自己的腦海中構建出這些「認知的宮殿」，但我們又有多肯定這些建構的認知反映出多少現實呢？

This piece presents the stream of thoughts which questioning our perceptions and understandings regarding the surroundings and societies that we are living in. Let’s imagine, we – as individuals have been automatically constructed all these palaces of cognition in our mind. However, to what extent could we be sure about the cognitive constructions in our mind would reflect the reality?

**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: 29/10 10pm – 11pm

地點: 3樓實驗畫廊 / 賽馬會展廊

Venue: Experimental Gallery / Jockey Club Atrium, 3/F

Elly C (Musician – 待定to be confirmed)

15 grams (VJ – 待定to be confirmed)

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。今個10月的House Music Series將會注入互動視角新元素，由影像騎師（VJ）配合音樂節奏與感覺，親自發辦處理影像元素，讓你「看」得出音樂。

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. This October, care-free music is not the only enjoyment offered, but also the audio visual experience with the collaboration with the live VJ artist. Ideas and melodies thrown out by the musicians will be further expressed through VJ-ing. Co-creation triggered between will shape the visual that is projected to the musician’s canvas of performance, making every music gig unique and intriguing.

**Listing – HKAC - Others**

**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: 3樓賽馬會展廊/排練室

Venue: Jockey Club Atrium, 3/F / 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

逢星期日Every Sunday 7pm - 8pm

逢星期二Every Tuesday 6:30pm - 7:30pm

Sound, Mind and Matter by Shane Aspegren

逢星期三Every Wednesday 5:30pm – 6:30pm

**Listing – Hirer – Performance**

**順風．送水**

**Invisible Men**

主辦：香港話劇團

Presenter: Hong Kong Repertory Theatre

日期Date: 16 – 24/10

地點: 壽臣劇院 Venue: Shouson Theatre

票價 Ticket: $320/$260/$200

門票現已於城市售票網發售。 Tickets are available at URBTIX now

https://ticket.urbtix.hk/internet/zh\_TW/eventDetail/40402

編劇：陳小東Playwright: Chan Siu Tung

導演：陳永泉\*Director: Chan Wing Chuen\*

演出：歐陽駿、鄧宇廷（〇組）、陳嬌（△組）、吳家良、丁彤欣、蔡溥泰、陳嘉樂

Cast: Eddy Au Yeung, Tang Yu Ting Adam (Group〇), Chan Kiu (Group△), Ng Ka Leung, Tunes Ting, Trickle Choi, Kalok Chan

\*蒙普 劇場允准參與制作With the kind permission of POP Theatre

佈景及服裝設計：葉穎君Set and Costume Designer: Ip Wing Kwan

燈光設計：趙靜怡Lighting Designer: Chiu Ching Yi

音樂及音響設計：彭俊傑Music & Sound Designer: Vincent Pang

宣傳設計Publicity Design：Peter Bird Studio

宣傳攝影Photographer: Michael CW Chiu

全劇長約1小時30分鐘　不設中場休息

Approximately 1 hour and 30 minutes without intermission

粵語演出 附中英文字幕Presented in Cantonese with Chinese and English surtitles

本劇含粗俗用語This programme contains strong language

適合六歲或以上人士觀看For ages 6 or above

查詢Enquiry: 3103 5900

網頁 Website: https://www.hkrep.com/event/20-3/

16/10 – 24/10

〇組：歐陽駿、鄧宇廷Group〇: Eddy Au Yeung, Tang Yu Ting Adam

8pm 16#, 19, 22, 24/10

3pm 24/10

△組：歐陽駿、陳嬌Group△:Eddy Au Yeung, Chan Kiu

8pm 17#, 21, 23/10

3pm 18/10

笑中有淚　首演極受好評

升降機中的一次萍水相逢

分享兩套截然不同的人生哲學

Praised for its subtle mix of laughter and tears

Opposite philosophies of life surface at a chance encounter

送水員（送水）和速遞員（順風）被困升降機。

順風希望藉此機會暫停工作，享受意外得來的休息時間；送水卻希望可以盡快獲救，趕緊完成工作。漫漫長夜，二人被逼相對。萍水相逢的他們因苦悶而聊起來，面對人生，二人抱持不同的人生哲學。他們有選擇的權利嗎？人們又有否看見每天跟我們擦身而過的每一個他？

《順風．送水》首演好評如潮，並獲提名第八屆香港小劇場獎最佳劇本，鄧宇廷更憑送水一角獲最佳男主角。是次載譽重演，將聯同話劇團演員，於壽臣劇院再度演繹順風與送水的故事。

A bottled-water delivery man (Sung Shui) and a courier delivery man (Shun Fung) find themselves trapped in a lift.

Shun Fung longs for a short respite from work, while Sung Shui wishes to be rescued as soon as possible so he can finish his job. In this long night, as two men while away their boredom, they come face to face with opposite philosophies of life. Do these men have the right to choose their own paths? Are we aware of them as we rush about our daily lives?

The premiere production of Invisible Men won not only applause and commendation, but also Best Actor (Adam Tang Yu Ting) at the 8th Hong Kong Theatre Libre.

獎項Awards

第八屆香港小劇場獎The 8th Hong Kong Theatre Libre

※最佳男主角 - 鄧宇廷Best Actor - Tang Yu Ting Adam

※最佳劇本提名 - 陳小東Nominee of Best Script - Chan Siu Tung

**Listing – Hirer – Exhibition**

**劉瑛：有物混成**

**Liu Ying: The Crucible Of Formlessness**

主辦:漢雅軒 Presenter: HANART TZ GALLERY

日期及時間Date & Time: 03/10 11am – 7pm; 04 – 19/10 10am – 8pm

地點:5樓包氏畫廊 Pao Galleries, 5/F

免費入場 Free admission

節目查詢Programme Enquiries: 2526 9019 / [hanart@hanart.com](mailto:hanart@hanart.com)

藝術家感言

宇宙形成之前處於混沌狀態，沒有空間、時間，後來有了…空間可以看到，時間卻看不到，但看不見摸不到的東西不代表它不存在。時間、能量是無形的存在，看不見卻可以感受到。比如當你看一座山，可以感受到那種造山運動的能量。從人的短暫來看，這運動是靜態的，但大自然的形成是來自噴薄的爆發力和生命力。我對這種能量尤其感興趣。

人的行為，無論怪異或正常，都盛載著不同的精神能量。日出日落、天空大海、山川河流、颳風下雨，這些我們習以為常的自然現象都有著迷人的能量。

觀看這些看似平凡的每天出現在我們身邊的事物，感受其中的能量，再把它們通過能量轉化的形式表現出來，這就是我的創作原理，這不是容易的事，需要中間作為轉化媒介的藝術家也必須擁有強大的能量，才能以自己的方式完成轉化。我在創作過程中，是拼盡全力的。一邊是天然直覺, 一邊是控制，要把兩者協調地合併在一起，沒有規律可循，這個過程只有自己明白。

能量這個東西很抽象，當觀眾看作品時，具有這種感受能力的，就會接收到這種能量，進入相同的振頻，體驗到共振。

劉瑛

Artist’s Statement

Before the cosmos came into being, it was nascent within the primal void, where neither time nor space existed…later, when the cosmos emerged, space became visible, but time did not.

Yet just because something is invisible, doesn’t mean that it does not exist. Time and energy exist in a formless state. They cannot be seen, but they can be sensed, just as when you look at a mountain, you can sense the energetic momentum that brought the mountain into being. From the perspective of our limited human life span, this kind of momentum appears as static. Yet the forms of nature are always created through a cataclysmic explosion of energy and life force. It is just this kind of dynamic energy and life force that captivates me as an artist.

Regardless of whether a person’s behaviour is considered as normal or abnormal, all human actions are imbued with vital energy. In the world of nature, all the phenomena that we take for granted--whether a sunrise or a sunset, the sky or the sea, a mountain stream or a flowing river, a tempest or a rainfall--are imbued with a mysterious life force.

When I experience these things in daily life, I feel intensely the energetic power contained within them. In my artistic practice, my goal is to transpose this energetic power into form. Any artist who seeks to act as the medium through which this transposition can take place must have deep reservoirs of strength and energy to make this possible. Otherwise they will not be able to fully utilize their unique methods and practice to enact this transposition. When I am painting, I am always working to the absolute limits of my strength. If my energetic force in that moment is insufficient to the task I have set myself, or if my control of the process is not good enough, then I have no choice but to destroy the painting and start all over again.This kind of creative practice is a process of amalgamation of natural intuition and technical control; there are no set rules to follow, and only the painter herself truly understands the means by which this process is realized.

Energy is an abstract concept. But when someone views my works and feels the energetic force emanating from them, then he or she will enter into their energetic frequency and experience the sense of resonance with nature and with life that informs everything I do as an artist.

Liu Ying