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

**Listing – HKAC – Screening**

**機械仿生：德國電影中的欲望與科技**

**Machines Like Us: Desires and Technology in German Cinema**

協辦：香港藝術中心、香港歌德學院

Co-presenter: Hong Kong Arts Centre and Goethe-Institut Hongkong

日期Date: 07 – 10/01

地點:古天樂電影院 Venue: Louis Koo Cinema

門票於hkmovie6.com發售。Tickets are now available at hkmovie6.com

個別門票 Individual tickets: $80 / $64\*

\*就每場放映每次購買4張或以上之正價門票，可以享有八折優惠。

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

\*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。

\*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.

\*香港歌德學院學生憑有效優惠信可享八折優惠。

\*20% off discount to Goethe-Institut Hongkong’s students with a valid discount letter.放映時間表Screening Schedule:

07/01 (四Thu) 7:30pm\* 《泥人歌林的誕生》The Golem: How He Came into the World

08/01 (五Fri) 7:30pm+ 《大都會》Metropolis

09/01 (六Sat) 2:30pm《世界旦夕之間》World on a Wire

09/01 (六Sat) 8pm 《星際惹塵埃》In the Dust of the Stars

10/01 (日Sun) 3pm\* 《嗨，AI》Hi, AI

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

+設有映前簡介（粵語主講）+With introduction. Conducted in Cantonese.

從近二百萬年前石器的發明到現今的數碼時代，科技一直是人類為了滿足慾望，獲取資源，改造世界及探索一切可能的工具。電影也是其方法之一：它實現人類的想像並建立人與人之間的聯繫。由香港歌德學院及香港藝術中心合辦，是次電影節將介紹從1920年代至當代的德國科幻電影，鼓勵觀眾留意科技是如何隨著時代的推移，在電影和現實中進化來滿足人類的渴求。本節目涉及在歷史進程中性別、政治、社會、文化和其他領域的討論。它將追溯至遠古的創世之夢是如何與當今的世界連接，同時展現創新的科技是如何影響著人類的自身處境及生存條件。

Since the invention of the first stone tools nearly two million years ago up to the present digital era, technology has always been the means that humans use to fulfill desires, obtain resources, modify the world and explore possibilities. Film is also one of the means - by cinematically realising imaginations and establishing human connections.

Co-presented by Goethe-Institut Hongkong and the Hong Kong Arts Centre, this film showcase serves as an introduction to German science fiction films from the 1920s up till now, and encourages our audience to observe how technologies have evolved over time in cinema and in our greater world to meet human desires. This programme involves discourses on gender, politics, society, culture and other areas over the course of history. While it traces how the ancient dream of creation connects with today’s world, it also illustrates how the human condition and our surroundings have been shaped by technological innovations.

**《泥人歌林的誕生》The Golem: How He Came into the World**

導演Director: Paul Wegener, Carl Boese

配樂Music: Jan Brauer

德國Germany | 1920 | 76 mins |默片配樂 Silent with score| DCP |黑白B&W

暴政產生的危險矛盾

The dangerous contradictions created by tyranny

07/01 (Thu) 7:30pm\*

\*DJ Jan Brauer將出席映後談（英語主講）

\*DJ Jan Brauer will attend the after-screening talk. Conducted in English.

十七世紀，在布拉格的君主專制統治下，猶太智者拉比Lowe為了阻止猶太人受到迫害，創造了一個巨人戰士歌林來保護他們的安全。 歌林由泥土雕砌而成，並被亞斯她錄之魂啓動，帶著一股看似堅不可摧的超級力量，表現出宏偉的英雄氣概，同時也會使用令人畏懼的暴力。當Lowe的助手控制歌林並試圖利用他謀取私利時，歌林逃脫了人類的操控……
電影取材自一個猶太民間的傳說，完美呈現了被釋放的慾望和潛在的危機，是一部精妙絕倫的表現主義作品。由聯合導演Paul Wegener扮演泥人歌林。從藝術和經濟角度來看，這部電影都是德國最成功的默片製作之一。儘管故事看似慘淡，但《泥人歌林的誕生》仍然充滿著光芒與希望，是德國恐怖電影的代表作。受香港歌德學院邀請，柏林的DJ和電子音樂作曲家Jan Brauer將為這部經典默片配樂。

Suffering under an absolute monarchy in Prague in the 1600s, Rabbi Lowe, a magician and master of the Black Art, wants to prevent the persecution of his Jewish people, and creates a giant warrior, the golem, to protect their safety. The golem is sculpted of clay and animated by the spirit of Astaroth, and is a seemingly indestructible juggernaut with superpower, performing acts of great heroism, yet equally capable of dreadful violence. When the rabbi’s assistant takes control of the golem and attempts to use him for selfish gain, the golem evades human influence...

This finely rendered expressionist work of unleashed desire and potential damnation is based on a Jewish folklore. Co-director, Paul Wegener, plays the golem. The film was one of the most successful German silent film productions, both artistically and financially. Despite its bleakness, The Golem still bursts with brightness and hope, and is a masterpiece of German horror cinema. Commissioned by Goethe-Institut Hongkong, Berlin-based DJ and electronic music composer Jan Brauer will accompany this classic silent movie with a contemporary score.

**有關配樂家**About the score composer

Jan Brauer來自柏林，是一位DJ及電子音樂作曲家。2009年他共同創立了音樂組合Brandt Brauer Frick，曾於許多國際知名音樂節演出，包括Coachella、 Glastonbury和Haldern Pop。Jan的創作範疇更涉及古典音樂、劇場以及電影。他於2017年為電影大師謝爾蓋．愛森斯坦的經典默劇作品《波特金號戰艦》重新配樂，於香港藝術中心作首演，節目大受歡迎，全場滿座。

Jan Brauer is a DJ from Berlin as well as an electronic music composer. He co-founded the group Brandt Brauer Frick in 2009 who has made appearances at festivals such as Coachella, Glastonbury, and Haldern Pop. Jan also works on crossover-projects with classical music, theatre and films. In 2017, Brauer composed a new film music score for Sergei Eisenstein’s classic 1925 silent movie Battleship Potemkin and was premiered to a full house of enthusiastic audience at the Hong Kong Arts Centre.

**《大都會》Metropolis**

導演：費立茲．朗Director: Fritz Lang

2002紐約影評人協會Special Award, New York Film Critics Circle Awards 2002

2011科幻、奇幻及恐怖電影學院（美國）最佳國際電影提名Nominated for Best International Film, Academy of Science Fiction, Fantasy & Horror Films (USA) 2011

德國Germany | 1925/26 | 149 mins |德語對白，英文字幕 In German with English subtitles | DCP |黑白B&W

心術得正Between the head and the hands must be the heart

08/01 (Fri) 7:30pm+

+林瀚光博士將出席映前簡介（粵語主講）+With introduction by Dr. Derek Lam. Conducted in Cantonese.

在未來的城市，大都會，Joh Fredersen從高層統治，工人們卻被困在地底，每天營營役役地工作。Fredersen的兒子Freder愛上了工人組織領袖Maria。與此同時，發明家Rotwang按照Fredersen的指示，創造了一個以Maria為原型的鋼鐵機械人。假冒的Maria煽動工人離開他們負責的工作，從而造成地底洪水氾濫。究竟如何才能克服階級之間的鴻溝和矛盾，讓人們團結起來？
《大都會》是德國最具規模、製作成本最高的電影之一，亦是歷史上其中一套最早期的劇情科幻電影。這部電影的靈感來自於紐約市的樣貌，充滿未來主義和反烏托邦的藝術風格，同時體現了導演費立茲．朗在開拓電影製作領域的雄心壯志。

In the city of the future, Metropolis, Joh Fredersen rules it from high above while the workers are non-stop plodding underground. Fredersens' son Freder falls in love with Maria, the workers' leader. At the same time, Rotwang, the inventor, creates a steel robot and is instructed by Fredersen to model it after Maria. The fake Maria then instigates the workers who leave their machines and thus cause the flooding of the city. How to overcome the vast gulf that separates classes and bring people together?

Metropolis was one of the most monumental and expensive films of Germany and is among the first features of the sci-fi genre. Inspired by the New York skyline, the film is a canvas of futuristic and dystopic extravaganza, which also embodies director Fritz Lang’s trailblazing ambition in filmmaking.

**《世界旦夕之間》World on a Wire**

導演：寧那．華納．法斯賓達Director: Rainer Werner Fassbinder

1974德國Adolf Grimme Awards最佳電視影集Honourable Mention (Television Play), Adolf Grimme Awards, Germany 1974

2010 柏林影展Berlin International Film Festival 2010

2010墨爾本國際電影節Melbourne International Film Festival 2010

西德 West Germany | 1973 | 212 mins |德語對白，英文字幕In German with English subtitles | DCP |彩色Colour

迷幻人機鬥A trippy race between humans and the machines

09/01 (Sat) 2:30pm

在未來，政府有一個名為Simulacron的模擬計畫，是一個擁有9000多個身份單元的人工世界，這些模擬人類的單元生活在形同現實的虛擬世界中，並相信自己是活生生的人。某日這個項目的技術主管死於一場神秘的事故中。他的繼承人Fred Stiller開始懷疑這間龐大的公司和政府的陰謀，並對自己的人性和世界的真實性感到困惑。同時，其中一個身份單元在模擬計畫中試圖自殺。
在《世界旦夕之間》中，由導演寧那．華納．法斯賓達呈現的反烏托邦突破了人類的想像極限，充滿無盡的創造力。這部史詩式電影證明了科幻類型很適合法斯賓達偏執狂式的存在主義和浪漫情懷。導演在27歲時拍攝這部作品，是他唯一的科幻片，於1968年以電視連續劇形式分為兩部分播出。

In the future, the government has a simulation project called Simulacron, which includes an artificial world with over 9,000 identity units who live as avatars that believe themselves to be real people. The technical director of the programme dies in a mystery accident. His successor, Fred Stiller, becomes suspicious of a massive corporate and governmental conspiracy, and starts to wonder about his own humanity and the “real world”. Meanwhile, one of the identity units in the simulation attempts suicide.

In World on a Wire, director Rainer Werner Fassbinder’s wild wired dystopia is gloriously cracked and boundlessly inventive. The epic demonstrates that sci-fi is a genre that is fit for Fassbinder-esque paranoid-existential interrogation and romantic vision. This is the director’s only work of sci-fi which he made at the age of 27, and was originally aired as a two-part television serial in 1968.

**《星際惹塵埃》In the Dust of the Stars**

導演:Director: Gottfried Kolditz

東德East Germany | 1976 | 95 mins |德語對白，英文字幕 In German with English subtitles | DCP |彩色 Colour

贏家的詛咒在折磨著誰？Who’s suffering from the winner’s curse?

09/01 (Sat) 8pm

經過六年的旅程，Cyrno號飛船在接到求助電話後降落在行星TEM4上，但TEM4星人否認曾致電他們。在指揮官Akala準備飛船駛離時，TEM4的統治者邀請她和隊員們參加豪華的派對。他們被眼前豐盛的食物、誘人的舞者及毒品蒙蔽了頭腦，只有領航員Suko留在了飛船上，同時他發現了一個可怕的秘密。

《星際惹塵埃》不時被稱為「東德的《太空英雌芭芭麗娜》」，被認為是東德電影界最具想像力的電影之一。它是由羅馬尼亞國有電影製片廠與DEFA（前蘇聯所控制的德國電影股份公司）共同製作，是DEFA四部太空電影的最後一部，演員陣容來自東歐不同國家。導演Gottfried Kolditz從歌舞劇開始他的電影生涯，此部作品的畫面讓人目眩神迷。

After a six-year journey, the spaceship Cyrno lands on the planet TEM 4 after receiving its call for help, but the Temers deny the call. As commander Akala prepares the spaceship to leave, the ruler of TEM4 invites her and the crew to a lush party. Not only do the opulent food and the seductive dancers cloud their minds, there are also drugs to brainwash them. Only navigator Suko is left behind on the spaceship, and he makes a terrible discovery.

Sometimes referred to as the “East German Barbarella”, In the Dust of the Stars is deemed one of the most imaginative films of East German cinema. It was co-produced with Romania by the state-owned studio, DEFA (Deutsche Film-Aktiengesellschaft), and is the last of the studio’s four outer-space films. The cast was heralded from different eastern European countries. Director Gottfried Kolditz started his career in making musicals and In the Dust of the Stars is a feast for the eyes.

**《嗨，AI》**Hi, AI

導演Director: Isabella Willinger

2019馬克思-奧菲爾斯電影節最佳紀錄片Best Documentary, Max Ophüls Prize Film Festival 2019

2019德國電影獎最佳紀錄片提名Nominated for Best Documentary, German Film Awards 2019

2019哥本哈根國際紀錄片電影節NEXT:WAVE獎及 Politiken's Audience獎提名Nominated for NEXT:WAVE Award and Politiken's Audience Award, CPH:DOX 2019

2019阿姆斯特丹國際紀錄片電影節International Documentary Filmfestival Amsterdam 2019

德國Germany | 2018 | 90 mins |英、德、日、意大利語對白，英文字幕In English, German, Japanese Italian, with English subtitles | DCP |  彩色Colour

機械式愛人為本？A robotic goal to love humans?

10/01 (Sun) 3pm\*

\*Gordon Cheng博士及林瀚光博士將出席映後談（英語主講）Professor Dr Gordon Cheng and Dr Derek Lam will attend the after-screening talk. Conducted in English.

機械人是「新生物」。當科學家們為圍繞人工智能的哲學問題而煩惱時，機械人正在扮演接待員、家務助理和性伴侶等角色。在美國，Chuck因為孤獨而找了一個機械人女友Harmony，她的程式設定是具有同情心和喜歡讚美他人。在日本，櫻井奶奶的兒子送給她一個機械人小孩Pepper，這樣她就不會那麼孤單了。
儘管智能化可以說是機械人未來的發展方向，但《嗨，AI》引發了重要的倫理道德和存在主義問題：我們將如何跟機械學習並和人工智能共存？我們會得到什麼？又將會失去什麼呢？誰是新世界的主角？電影中角色的互動帶來了幽默的瞬間，也藴藏著許多暗示。觀衆可能會意識到，我們可以在人工智能的新生命形態中更深入地了解人類的特性。

Humanoid robots are the new creatures. While scientists agonise over the philosophical questions surrounding artificial intelligence, robots are filling roles as receptionists, domestic workers, sex objects and others. In the US, Chuck is lonely and picks up a robot girlfriend, Harmony, who is programmed for empathy and compliments. In Japan, grandmother Sakurai is given the childlike robot, Pepper, by her son, so she is less alone.

While robotics is the future, Hi, AI provokes important moral and existential questions: How will we live together with machine learning and artificial intelligence? What will we win and what will we lose? And, who are the main characters in the new world? The interactions in the film bring about humorous moments, and many revealing hints too. We might come to realise that we can discover deeply human traits in the new artificial lifeforms.

**講者簡介**About the speakers

**林瀚光博士**Dr Derek Lam

林瀚光博士在香港大學任教電影。 他曾在香港國際電影節（曾參與「尚盧．高達回顧展」）、戀愛電影館和紐約電影節工作。他在哥倫比亞大學獲得了電影導演的碩士學位，並在香港大學獲得了比較文學博士學位。

Dr Derek Lam teaches film as a lecturer at the University of Hong Kong. He has worked for the Hong Kong International Film Festival (most recently on its retrospective of late Godard), Macau's Cinemateca Paixão, and the New York Film Festival. He obtained his MFA degree in film directing at Columbia University and his PhD in Comparative Literature at the University of Hong Kong.

Professor Dr Gordon Cheng

在過去的20年，Gordon Cheng博士在機械人、神經工程和人工智能的領域作出了開創性的貢獻。自2010年以來，他一直擔任認知系統研究所的主席，該研究所也是他創立的。認知系統研究所是德國慕尼黑工業大學電子及計算機工程學系的一部分。

Gordon Cheng has made pioneering contributions in humanoid robotics, neuroengineering, artificial intelligence for the past 20 years. Since 2010, Dr Cheng has been holding the Chair for Cognitive Systems, which he also founded. The Chair for Cognitive Systems is part of the Department of Electrical and Computer Engineering at Technical University of Munich (TUM), Munich/Germany.

**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

**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 – 18/01 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

本展覽之展期現將延長至2021年1月18日, 惟因應近日2019新型冠狀病毒病疫情發展及政府再進一步收緊之社交距離措施，展覽將暫停開放至2021年1月6日。

請隨時留意我們的最新資訊，感謝您的支持與諒解！Kindly note that the XX exhibition will be extended to 18 January of 2021. However, in view of the spike of the COVID-19 cases in recent days and the further tightened social distancing measures announced by Government, the exhibition is temporarily closed to public until 6 Jan 2021. Please stay tuned for our updates. Thank you for your support and understanding, and please continue to stay safe and healthy!

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 – Comix Home Base**

**《漫熱》漫畫出版配對**

**Comics Publishing Matching Session**

協辦：香港藝術中心、香港歌德學院

Co-presenter: Hong Kong Arts Centre and Goethe-Institut Hongkong

主辦︰香港藝術中心 （動漫基地）Organiser: 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

漫畫公開徵集截止日期Deadline of the Open-call:︰31/12

名額Quota︰25

海外漫畫專業人士Overseas publishers︰

Alex CHAUVEL（法國Éditions Polystyrène 聯合創辦人Co-founder of Éditions Polystyrène, France）

Frédéric FOURREAU（法國Patayo Éditions編輯總監Editorial Director of Patayo Éditions, France）

Nicolas GALIANO（法國出版社Éditions Chattochatto編輯總監Editorial Director of Éditions Chattochatto, France）

Daniel PELLEGRINO（瑞士Éditions Atrabile聯合創辦人Co-founder of Éditions Atrabile, Switzerlan）

David SCHILTER（拉脫維亞kuš! 創辦人(Founder of kuš!, Latvia）

免費Free of Charge

報名Application: <https://docs.google.com/forms/d/e/1FAIpQLScBnSfiC2kODXwLFqxseJqzyprBdUhfvbsVhK1xUucGbOleuA/viewform>

查詢 Enquiries: 2582 0200

召集「有團火」漫畫創作人與海外出版人士配對出版機會！

想知道自己的漫畫創作水平？

將你的漫畫交出來，由海外漫畫專業人士給你建議，是優是劣一一話你知。

在15分鐘的一對一面談，爭取於海外出版的機會！

Open-call for glowing Hong Kong Comics artists for matching with overseas publishers on publishing opportunities!

Are your works up to the standard?

Show your works to the overseas comics professionals and seek for their most genuine insights and feedbacks.

Grab the exclusive 15-minute one-to-one critique session and pitch your works to the world market.

**線上面談　一對一作品點評Online Comics One-to-one Critique Session**

第一場︰漫畫大師班學員**Session One: For Fever Comics Master Class Participants**

日期及時間 Date & Time：20/12 7:30pm – 9:30pm

法語主講，粵語傳譯Conducted in French with Cantonese interpretation

第二場︰公開徵集參加者**Session Two: For Open-call Participants**

日期及時間 Date & Time：23/01 6pm – 8pm

法語主講，粵語傳譯Conducted in French with Cantonese interpretation

**海外出版人士介紹Publisher's Biography**

**Alex CHAUVEL**

法國Éditions Polystyrène 聯合創辦人Co-founder of Éditions Polystyrène, France

法國出版社Éditions Polystyrène 聯合創辦人，同時亦是漫畫創作人。Co-founder of French publishing house Éditions Polystyrène, Alex is also a comics artist.

曾於法國土魯斯Lycée Pierre de Fermat學院修讀歷史及哲學及於安古蘭的European School of Visual Arts修讀漫畫藝術。2013年起居於德國柏林，加入漫畫出版社Reprodukt工作。

喜歡發掘、嘗試漫畫的不同呈現方式。

個人創作或繪畫的作品包括《Alcide》（2011）、《Thomas et Manon》（2015）、《Les profondeurs》（2019）、《Retour à Movieland》（2020）等。

He studied History and Philosophy at the Lycée Pierre de Fermat in Toulouse and Arts and Comics at the European School of Visual Arts in Angoulême. He moved to Berlin in 2013 and worked for the comic-publisher Reprodukt.

He loves to explore different form of presentation of comics.

His works include: *Alcide* (2011), *Thomas et Manon* (2015), *Les profondeurs* (2019), Retour à Movieland (2020), etc

**Éditions Polystyrène**

法國出版社Éditions Polystyrène 於2010年，由Alex Chauvel及幾位安古蘭European School of Visual Arts的同學所創立。

Éditions Polystyrène的創作及出版，意圖重新定義漫畫「書」，出版的漫畫刊物有拉頁式、海報式、混合素材印製等，各形各式，但都跟漫畫主題、內容敘述環環相扣。

出版的作品有純創作的歷險故事，亦有根據個人經歷出發的作品，題材跨度甚廣。

Éditions Polystyrène的作品都是實驗，打破讀者習以為常的「一頁一頁」看漫畫。

Éditions Polystyrène is a French publishing house established by Alex Chauvel and friends from the European School of Visual Arts in Angoulême in 2010. Éditions Polystyrène aims at redefining the format of comics books by publishing “books” that unfold, in the form of a poster, of mixed-media, etc. All these formats are related to the themes and contents of the comics themselves. From adventure stories to more personal books, Éditions Polystyrène try to make room for all genres.

Éditions Polystyrène created and published comics books so as to experiment offer readers new ways to read comics, experiences beyond simply flipping pages.

**Frédéric FOURREAU**

法國Patayo Éditions編輯總監Editorial Director of Patayo Éditions, France

Patayo Éditions以一個名字開始。這個沒有意思、沒有意義的名字，其中有着無限的可能性。園景師出身的Frédéric，在之前的25年在世界各地透過植樹來向別人訴說自己的

所思所感。經常與樹木接觸，自然而然，他也受紙本印刷書中的魔幻與迷思、故事與知識所吸引，他亦因此從樹木轉到出版的紙張世界，由宏觀的風景 (large landscape) 轉到橫向格式 (landscape format)。

最先啟迪Frédéric的是稱為「連環畫」的中國漫畫。這種樣式的漫畫，每一頁只有一張圖和一些配置文字。它的樣式十分簡單，可以容易放到口袋之中，在日本漫畫大行其道前的1950至80年代廣泛流傳。在這個圖像與文字泛濫的世界之中，他看到推廣連環畫的敘事與出版精品書本的潛質。Patayo Éditions有它獨特的歷程，不論圖像或是敘事，都有不同的觀點角度。而對讀者來說，亦是個以不同觀點看世界的機會。

Patayo Éditions started with a name. A name that doesn't say anything, and doesn't mean anything, but which brings out all the possibilities. Trained as a landscape designer, for 25 years Frédéric has been trying to tell stories by staging trees in front of their spectators all over the world, according to  orders. It is therefore quite naturally that I am attracted to  books, the magic and mystery they carry within them,  the story and the knowledge they develop… These have  led me to move from trees to paper and the world of publishing, from the large landscape to the landscape format...

The first trigger was when I discovered lianhuanhua, the Chinese comic book format that means "chained pictures". One image per page accompanied by a small text, it was in wide circulation  from the 1950s to the end of the 80s before the Japanese manga became popular. It is a very simple format that  fits in your pocket. I saw a great potential in it to tell stories and create beautiful objects to read in a world where images and texts are omnipresent. Patayo Éditions could start his own adventure, with a diversity of views, whether graphic or narrative. And, for the reader, an opportunity to look at the world a little diﬀerently.

**Patayo Éditions**

Patayo Éditions於2019年成立，是一間位於法國南特，聚焦於繪圖作品的獨立出版社，旨在推廣表現多元地域與文化的作品與藝術家。Patayo的圖像小說面向由年輕到成熟的漫畫讀者，促進世界各地不同的體裁、世界觀、語言及美學的交匯，並努力帶出傳統歷史敘事與圖像創作中少見的文化及傳統。

透過Patayo Éditions的兩個系列： Petit Patayo (小型 Patayo) 及Des cases, des langues, des mondes（平臺、語言、世界），Patayo Éditions 致力推廣法國及世界各地的年輕及未較少人認識的漫畫家。

Founded in 2019, Patayo Éditions, an independent Nantes-based publishing house dedicated to the drawn image, aims to highlight works and artists that bear witness to territories and cultures that are as diverse as possible. Aimed at all audiences, from young people to veteran comic book readers, Patayo's graphic novels invite the encounter of genres, universes,

languages and aesthetics from all over the world, and seek to bring out cultures and traditions often invisible in history and in drawn creation.

Through two collections, Petit Patayo (Little Patayo) and Des cases, des langues, des mondes (Panels, languages, worlds), Patayo Éditions endeavours to publish young or little-known author-drawers, whether French or foreign.

**Nicolas GALIANO**

法國出版社Éditions Chattochatto編輯總監Editorial Director of Éditions Chattochatto, France

法國出版社Éditions Chattochatto編輯總監。Nicolas Galiano 獲非物質文化遺產與經濟學碩士及資訊與科技管理學碩士學位。他早年從事傳媒工作（電臺、網頁），後決定回歸自己最喜歡的日系漫畫（manga），開設日系漫畫出版社。

Editorial Director of Éditions Chattochatto. With a Masters Degree in Intangible Heritage and Economic, Scientific and Technical Information Management, he previously worked in the media industry (radio, web) before returning to his first love: manga.

**Éditions Chattochatto**

Chattochatto成立於2018年，是專門出版日系漫畫（manga）的法國出版社，以發掘新的創作人才為目標。Chattochatto主要出版少年、青年、少女漫畫，積極尋找刺激、有趣令人欲罷不能追看的漫畫故事。

Chattochatto is a manga publishing house established France in 2018, with the aim of discovering new talents. We specialise in editing shônen, seinen, shojo and look beyond borders to find exciting, intriguing and overwhelming stories.

**Daniel PELLEGRINO**

瑞士出版社Éditions Atrabile聯合創辦人。Co-founder of Éditions Atrabile, Switzerland

曾經營書店、從事影片錄影帶出租。ex-bookseller, ex-renter of K7 video.

**Éditions Atrabile**

瑞士首間獨立漫畫出版公司，成立於1997年。

專門出版劇情漫畫，合作的漫畫家來自世界各地，各有強烈的個人風格。面向的讀者不限於瑞士，法國、比利時等歐洲地區是重點推廣地，美加、非洲、亞洲也有知音的讀者。

由Éditions Atrabile編輯出版的漫畫，是每年安古蘭國際漫畫節各個獎項的熱門之選。

Established in 1997, Éditions Atrabile is the first independent comics publisher in Switzerland.
Éditions Atrabile specialises in drama comics and has working partnerships with comics artists with distinctive styles from around the world. Comics by Éditions Atrabile enjoy popularity beyond the traditional comics core of Switzerland, but also in France, Belgium and European countries, they are widely read in North America, Africa and Asia.

Comics by Éditions Atrabile are frequently nominated and awarded at Angoulême Internationals Comics Festival Award.

**David SCHILTER**

拉脫維亞kuš!創辦人Founder of kuš!, Latvia

於瑞士成長，完成法律學士學位後移居拉脱維亞。他是國際非主流漫畫出版團體kuš!的其中一位創辦人，團體設立於拉脱維亞首都里加。自2007年起，kuš!為世界各地的藝術家出版了超過150本漫畫書。除了出版，kuš!亦有舉辦工作坊、展覽、駐留計劃、講座及其他與漫畫相關的活動，期望透過這些活動，向各地宣傳更多漫畫的藝術表達形式。David Schilter由kuš!最初成立開始就擔任著編輯、策展人和組織者的角色，同時代表拉脱維亞漫畫界參與世界各地的國際漫畫節。

David Schilter grew up in Switzerland and after finishing his Law studies he moved to Latvia. He is the co-founder of the Riga-based comics publishing outfit kuš! Since 2007, kuš! has published over 150 titles with comics artists all around the world. Aside from publishing, kuš! organises workshops, exhibitions, residencies, artist talks and other comics related events, with the aim to spread more artistic expressions of the medium. David Schilter has worked as editor, curator and organiser for kuš! ever since and has been representing the Latvian comics scene at international comics festivals and art book fairs.

**kuš!**

kuš!（發音koosh!）是一個拉脱維亞的國際非主流漫畫出版社，設立於首都里加。由2008年開始所有刊物均以英文出版，並於全球的小型漫畫店發售。kuš!的宗旨是讓漫畫流行於一些缺乏漫畫發行的國家，以及向外推廣拉脱維亞漫畫。在2012年，選集《š!》獲得法國安古蘭國際漫畫節的非主流漫畫獎（Prix de la Bande Dessinée Alternative），2017及2020年，《š!》亦獲提名美國艾斯納獎最佳選集（Eisner Awards ‘Best Anthology'）。

kuš!不只以紙媒的身份出版漫畫，更籌辦展覽、駐留計劃、工作坊、漫畫現場示範及其他與漫畫相關的活動，致力將拉脱維亞的漫畫熱潮帶到全球各地的漫畫節當中。

**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: 28/01 8pm – 9pm (待十一卜人 to be confirmed)

網上直播Online 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 – Public Art**

Event Name: Via North Point – Open Call for Creative Proposals  | 路過北角 ─ 創意設計方案徵集

Venue: Online submission  | 網上遞交

Date: mid-January 2021 to mid-February 2021 | 2021年1月中旬至2月中旬

Admission / ticket price: Not applicable | 不適用

Programme Introduction:

Are you passionate to make the public space more vibrant? With the mission in empowering the community to envision a better future use of public space, Hong Kong Arts Centre is now inviting submissions for Open Call for Creative Proposals to embrace the betterment of the public realm as part of the Via North Point project funded by Urban Renewal Fund. Local creative talents are welcomed to submit design ideas that will improve urban spaces, and take an active consideration of the urban fabric, context and culture in response to the community needs in North Point. Selected innovative and exceptional ideas will receive funding to build and showcase to become a part of the Project’s month-long Finale Festival in September 2021! Apply now through 22 February 2021.

Stay tuned for more details: <https://www.via-northpoint.hk/>

你是否熱衷於推動公共空間中的活力?，由市區更新基金贊助，香港藝術中心籌辦的「路過北角」項目將於2021年1月中旬進行創意設計方案徵集。秉持著以啟發社區居民對公共空間未來用途的思考和設計為願景和進一步推動社區的參與，誠邀各路人馬組成小隊，構想融合以社區居民為本、地方質素和改善社區空間的設計方案，共同轉化北角的休憩處和公共空間，成為富有特色和讓彼此互動交流的平台。獲甄選的設計方案將有機會取得資助實現構思，並於2021年9月份路過藝術節中展示! 截止申請日期: 22/02/2021

 詳細資料，請密切留意<https://www.via-northpoint.hk/>