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

**Listing – HKAC – Screening**

**香港演藝學院電視電影學院：作品放映**

**HKAPA School of Film and Television Screening 2021: Hong Kong versus The World?**

合辦：香港藝術中心及香港演藝學院

Co-presented by: Hong Kong Arts Centre and The Hong Kong Academy for Performing Arts: School of Film and Television

日期及時間 Date & Time: 02-04/11 7:30pm

地點 **:** 古天樂電影院Venue: Louis Koo Cinema

放映時間表Screening Schedule

2/11 (Tue) 7:30pm 節目一Programme 1 theme: The Darker Side

3/11 (Wed) 7:30pm 節目二Programme 2 theme: Social Pressures

4/11 (Thu) 7:30pm 節目三Programme 3 theme: Family Affairs

免費登記入場

每個放映節目長約兩小時，詳情請參閱相關節目的英文版本。

Admission is free. RSVP for tickets in advance. Each programme runs for approximately 2 hours.

**HKAPA School of Film and Television Annual Screening 2021**

**Hong Kong versus The World?**

**A showcase of award-winning student films from HKAPA and the best international film and media schools**

Welcome to the annual HKAPA School of Film and Television Screening. “Hong Kong versus The World?” Is the question posed by this showcase of recent award-winning films. These short student films are produced by Hong Kong students and screened here alongside a selection of the very best work created globally by students during the past two years.

Of course, filmmaking is not a competitive sport.

However, students are often intrigued to know how their work compares with the work produced in other countries, and by their contemporaries. Industry personnel and Hong Kong society more broadly is often concerned with the future direction of the venerated, and much loved Hong Kong film industry.

Where is the next generation of screen storytellers? Is Hong Kong keeping up with the developments in filmmaking and all the new digital technologies available today?

This screening is curated in response to some of these questions and underlying concerns.

Yes, the school maintains very active engagement with international film schools. The school is very well resourced and relies upon ongoing financial support to purchase the best new technologies and filmmaking tools. The school keeps abreast of new and developing trends in screen design and storytelling techniques. The school constantly monitors teaching and learning and curriculum design to ensure our practices and processes align with approaches adopted by international film and media schools.

The School of Film and Television encourages students to become effective users of traditional and new filmmaking tools and takes pride in encouraging students to develop an artistic sensibility when using those tools. This approach develops screen work which is original and always strives to tell stories honestly and with impact.

We are pleased to announce the collaboration between The Hong Kong Arts Centre (HKAC) and the School of Film and Television’s new Screen Production and Research Centre (SPaRC). This beautifully refurbished cinema, named after our recent HKAPA Honorary Fellow, Mr. Louis Koo, fittingly underscores the commencement of our partnership by hosting this first annual screening.

Thanks also to CILECT. The CILECT Congress for 2021 was conducted online recently. The School took it’s place amongst the delegates from over 180 audio-visual educational institutions from 65 countries on 6 continents with 9,000+ teachers and staff that annually train 55,000+ students and communicate with an alumni network over 1,330,000+. CILECT coordinates the annual CILECT Prize which is the ultimate peer reviewed competition where teachers and students from many of the member schools view and judge the submitted films across three categories.

We proudly present some of the best films from the CILECT Prize. For this we especially thank the National Film and Television School, UK (NFTS) and the Netherlands Filmacademie for providing permission to screen their award-winning student films in Hong Kong.

In the spirit of re-opening the world post-COVID, and of the 2021/22 Olympic Games, may Hong Kong student films emerge and engage with the wider world of student filmmaking to compare, contrast and yes, respectfully and most graciously, compete.

Professor Geoffrey Stitt

Dean, School of Film and Television

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節目一：The Darker Side

2/11 (二) 7:30pm

《日暮之途》

導演︰Cheung Ming-wai Jessie

監製︰Tsang Fuk-ching Katie, Leung Yan-ting Tiffany

香港 | 2021 | 10’ | 粵語對白，中、英文字幕 | 彩色

日暮⻄垂，嘉婷從昏睡中醒來，世界已然面目全非。

一路上，三名女生失散以後又重聚，在恐懼中掙扎求生。

災難當前該如何抉擇?

《19》

導演︰Wan Hon-ting Oscar

監製︰Ho Nok-lam Rosany

香港 | 2021 | 30’ | 粵語對白，中、英文字幕 | 彩色

《那年夏天一場夢》

導演︰林卓謙 Lam Cheuk-him

監製︰高漪婷 Ko Yee-ting Tinny

香港 | 2021 | 30’ | 粵語對白，英文字幕 | 彩色

三名無聊貪玩的年輕人潛入一間大宅，陰差陽錯下發現屋主似乎犯下不可告人的罪行。卻被回家的屋主發現他們，眾人制服並逼供屋主。事情發展卻脫離他們控制，亦非他們想像的簡單。他們能否能否回到一切未發生之時？

《黑泥丶白石丶光水氹 》

導演︰吳浚希 Ng Tsun-hei Xavier

香港 | 2021 | 15’ | 無對白及字幕 | 彩色

《Who Goes There? 》

導演︰Astrid Thorvaldsen

監製︰Leah Bethany Jones

英國 | 2021 | 24’ | 挪威語對白，英文字幕 | 彩色

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節目二︰Social Pressures

3/11 (三) 7:30pm

《從前⋯》

導演︰何諾霖 Ho Nok-lam Rosany

監製︰梁凱儀 Leung Hoi-yee Jill

香港 | 2021 | 9’ | 粵語對白，中、英文字幕 | 彩色

《Why Don’t You Stay for Me? 》

導演︰Milou Gevers

監製︰Quita Ruijgrok, Annerose Van Strijen

荷蘭 | 2021 | 25’ | 荷蘭語，英文字幕 |彩色

《輪椅殺手》

導演︰Leung Tsz-him

監製︰Law Ho-pui, Leung Tsz-him

香港 | 2021 |30’ | 粵語對白，中、英文字幕 | 彩色

《6÷1 x 6 =1》

導演︰曾福澄 Tsang Fuk-ching Katie

監製︰曾福澄 Tsang Fuk-ching Katie

香港 | 2021 | 15’ | 粵語對白，中、英文字幕 | 彩色

寶珊至小開始便經歷大大小小的家庭暴力，她的六個不同人格的出現替他擋去了疼痛和折磨，但也帶給她很多生活上的麻煩，她曾經抗拒過他們，不想他們打擾自己的生命，現在我們將記錄她們如何從拒絕相處改變至和平共處。

《Harmonia》

導演︰Thom Lunshof

監製︰Pieter Kapteijns, Indy Kisoen, Maayke Pleijers

荷蘭 | 2021 | 26’ 31’’ | 荷蘭語，英文字幕 |彩色

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節目三：Family Affairs

4/11 (三) 7:30pm

《剖白》

導演︰Cheng Sei-hong

香港 | 2021 | 35’ | 粵語對白，中、英文字幕 | 彩色

《浮沉》

導演︰Chau Man-kit Andy

監製︰Liu Sin-yi Charlie

香港 | 2021 | 30’ | 粵語對白，中、英文字幕 | 彩色

《人間煙火》

導演︰Lai Yu -man

監製︰Wing Tsang

香港 | 2021 | 30’ | 粵語對白，中、英文字幕 | 彩色

《November 1st》

導演︰Charlie Manton

監製︰Teodora Shaleva

英國 | 2021 | 25’ | 英語對白，英文字幕 | 彩色

**Programme 1: The Darker Side**

02/11 (Tue) 7:30pm

Dusk 《日暮之途》

Director: Cheung Ming-wai Jessie

Producer: Tsang Fuk-ching Katie, Leung Yan-ting Tiffany

Hong Kong | 2021 | 10’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SPaRC Interdisciplinary, collaborative Independent Study project 2021

Fresh, student-initiated project produced in August/September 2021

Ka Ting awakens from a coma, unsure where she is. After reuniting with her friends, they suddenly find themselves living in an unusually different and dangerous world.

"19"

Director: Wan Hon-ting Oscar

Producer: Ho Nok-lam Rosany

Hong Kong | 2021 | 30’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA Graduation Project 2021

At nineteen, Gut believes the world is a blank sheet and imagination is his paintbrush. One day, he meets Kwong, who is visually impaired. Kwong tells Gut that there is a real world outside, but he doesn’t believe her. To find out if she is right, they set out on an unexpected journey.

A Summer Lucid Dream 《那年夏天一場夢》

Director: Lam Cheuk-him

Producer: Ko Yee-ting Tinny

Hong Kong | 2021 | 30’ | In Cantonese with English subtitles | Colour

HKAPA SFTV BFA Graduation Project 2020

Semi-finalist Student Academy Awards, Los Angeles 2021

Wayne and Bob are unmotivated teenage idlers. One night together with their friend Ching, they break into a mansion where they accidentally discover evidence of unspeakable crimes. How shall they deal with this discovery and at what cost?

Floating in the Night《黑泥丶白石丶光水氹 》

Director: Ng Tsun-hei Xavier

Hong Kong | 2021 | 15’ | No dialogue and subtitles | Colour

HKAPA SFTV BFA 2nd Year Non-Fiction project 2021

A beautiful evocation of rarely experienced Hong Kong sights and sounds.This is not only a documentary, but also a journey.

Who Goes There?

Director: Astrid Thorvaldsen

Producer: Leah Bethany Jones

United Kingdom | 2021 | 24’ | In Norwegian with English subtitles | Colour

National Film and Television School, UK (NFTS)

CILECT Prize 2020 - Fiction - Bronze Medal (3rd place)

Minnesota 1880: The trust of three Norwegian sisters is tested when a stranger appears on their prairie. When the eldest invites him in to heal her dying sister, she doesn't realise that a supernatural force is crossing her threshold.

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**Programme 2: Social Pressures**

03/11 (Wed) 7:30pm

Once Upon a Time 《從前⋯》

Director: Ho Nok-lam Rosany

Producer: Leung Hoi-yee Jill

Hong Kong | 2021 | 9’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA 3rd Year Narrative Project 2020

CILECT Prize (Fiction) 2020 - International ranking 31

There was a man named Cheung. More or less, Cheung lived a mundane, uneventful life. But one day, out of nowhere Cheung heard the voice of his personal narrator. Loud and clear. Is Cheung gong mad or is he really a work of fiction?

Why Didn’t You Stay for Me?

Director: Milou Gevers

Producer: Quita Ruijgrok, Annerose Van Strijen

Netherlands | 2021 | 25’ | In Dutch with English subtitles | Colour

Nederlandse Filmacademie (Netherlands)

Gold medal winner CILECT Prize 2021 (Documentary) - Gold Medal (1st place) - 2021

Four children. One director. Each lost a parent to suicide. When director Milou probes the questions no one ever dared to ask her, the kids finally tell us about the journey they made from the moment they heard the news.

A Killer in a Wheelchair 《輪椅殺手》

Director: Leung Tsz-him

Producer: Law Ho-pui, Leung Tsz-him

Hong Kong | 2021 | 30’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA Graduation Project 2019

Ah Wah, a winner in the game of life, hits rock bottom when an accident befalls him. In a world where truths are intertwined with fabrications, this film playfully explores the boundaries of exploitation and manipulation in filmmaking. Starring Hong Kong Film Award nominee Lam Sen.

6÷1 x 6 =1

Director: Tsang Fuk-ching Katie

Producer: Tsang Fuk-ching Katie

Hong Kong | 2021 | 15’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA 2nd Year Non-fiction project

CILECT Prize 2021 (Documentary) - International ranking 52

Ruby experienced domestic violence since she was nine years old. She has been diagnosed with DID (Dissociative Identity Disorder). In this documentary, we discover how her six identities co-exist peacefully and how this condition impacts her daily existence, and partner.

Harmonia

Director: Thom Lunshof

Producer: Pieter Kapteijns, Indy Kisoen, Maayke Pleijers

Netherlands | 2021 | 26’ 31’’ | In Dutch with English subtitles | Colour

Nederlandse Filmacademie (Netherlands), Fiction 2021 - 25 mins

CILECT Prize 2021 Fiction - International ranking 6

A mysterious voice invades a university campus. It is looking for unity and connection in a world trapped in isolation, where everyone is pursuing their own individual goals. At the same time, we follow Philine in her battle to earn a spot in the competition boat of her university rowing club.

**Programme 3: Family Affairs**

04/11 (Thu) 7:30pm

Couple on Stage 《剖白》

Director: Cheng Sei-hong

Hong Kong | 2021 | 35’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA Graduation Project 2014

CILECT Prize (Fiction) - International ranking 22

CILECT Asia Pacific (CAPA) Prize 1st place

After being married for several years, Jonathan and Karenina are cast for the first time to act side by side in a stage play. During the rehearsals and performances both actors become increasingly aware of the parallel issues their stage characters, John and Mary, confront. Will events on stage reverberate off stage within their seemingly healthy marriage?

Adrift 《浮沉》

Director: Chau Man-kit Andy

Producer: Liu Sin-yi Charlie

Hong Kong | 2021 | 30’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV BFA Graduation Project 2021

Ka-chun loves his mother, who also loves her son. But she takes her love to extremes. One day after taking a class at school, Ka Chun feels that what his mother has done might be sexual assault. Ka- chun is confused and struggles with what he should do. A class-mate helps him…

The Smoke that Blinds 《人間煙火》

Director: Lai Yu -man

Producer: Wing Tsang

Hong Kong | 2021 | 30’ | In Cantonese with Chinese and English subtitles | Colour

HKAPA SFTV MFA Thesis Project 2020

Official submission to CILECT Prize (Fiction)

North American distribution by 7 Palms Entertainment

Honourable Mention - HKBU Global University Film Awards (GUFA) 2022

Anna, a single mother struggles to accept the death of her firstborn child. She cannot understand why the younger son, Alex, keeps burning his brother’s belongings. Wanting to take time out she decides to take a trip but must include Alex. On a snow swept holy mountain in Japan can the ritual fires melt the ice between Anna and Alex…mother and son?

November 1st

Director: Charlie Manton

Producer: Teodora Shaleva

United Kingdom | 2021 | 25’ | In English with English subtitles | Colour

National Film and Television School, UK (NFTS), 2020 25 mins

Gold Medal winner - CILECT Prize (Fiction) - Gold Medal 1st

A mother and daughter travel across a US state to witness a long-overdue execution.

**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Presented by: Consulate-General of Japan in Hong Kong and The Japan Foundation

合辦：香港藝術中心Co-presented by: Hong Kong Arts Centre

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

日期 Date: 06 – 21/11

地點 : 古天樂電影院

Venue: Louis Koo Cinema

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

票價Ticket: $85/ $68\*

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

\*HKAC個人會員及HKAC BEE會員可獲八折優惠。優惠只適用於城市售票網售票處購票，並於購票時出示有效會員證。

\*每次購買4張或以上之正價門票，可以享有八折優惠。

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

\*20% off for HKAC Individual members & HKAC BEE. Discount is only available at the URBTIX Sales Counters, members must present a valid membership card upon purchase.

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

套票折扣:

同時購買全部8場不同電影場次的正價門票 (優惠價合共 $476)

同時購買講座「與大林千茱萸對話」及任何1場或以上「情死百寶盒：大林宣彥電影展」電影場次的正價門票，可以享有八折優惠。

Package discount:

Each purchase of standard tickets of all 8 screenings at discounted price: $476 per package

20% off for each purchase of standard tickets of "Talk with Obayashi Chigumi; moderated by Maggie Lee" and any 1 or more screenings

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.

放映時間表:Screening Schedule:

06/11 (Sat) 2:30pm 《和殭屍相約在下午》、《廢市》Emotion + The Ruined City

06/11 (Sat) 7:30pm 《日本殉情傳》 The Strange Couple

07/11 (Sun) 2pm [《鬼怪屋》](https://ticket.urbtix.hk/internet/zh_TW/eventDetail/42547) House

07/11 (Sun) 4pm 《四姐妹》 Four Sisters

07/11 (Sun) 7:30pm 《戰雲下的野孩子》\* The Young and Wild\*

09/11 (Tue) 7:30pm 《野外的四十九日》 Seven Weeks

10/11 (Wed) 7:30pm 《花筐》Hanagatami

21/11 (Sun) 2pm 《電影百寶盒》 Labyrinth of Cinema

21/11 (Sun) 5:35pm 講座：與大林千茱萸對談Talk: A Conversation with Obayashi Chigumi

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

**《和殭屍相約在下午》、《廢市》Emotion + The Ruined City**

06/11 (Sat) 2:30pm

**《和殭屍相約在下午》Emotion**

「我還了你的心，卻丟了自己的心。」“I've returned your heart, yet I've lost my own.”

日本 Japan | 1967 | 40’ |日語對白，英文字幕 In Japanese with English subtitles | 16mm |彩色Colour

住在海邊的美少女來到大城市，遇上了相親相愛的城市少女，更愛上了神秘的吸血殭屍⋯⋯向羅渣華汀《吸血女殭屍》至敬之作，電影學者當奴力治聲演。大林宣彥實驗電影時代最著名的短片，在全日本六成大學校園巡映。

A pretty young woman travels from a seaside village to a city, where she meets a city girl before encountering and falling in love with a mysterious vampire. A homage to Roger Vadim’s Blood & Roses, the film is narrated by Japanese film scholar Donald Richie. Emotion is Obayashi’s most famous short film during his experimental phase, and had been shown at 60% of universities in Japan.

**《廢市》The Ruined City**

「我現在什麼也不是。」“I’m nothing at all.”

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

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

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.

**《日本殉情傳》The Strange Couple**

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

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

06/11 (Sat) 7:30pm

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

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.

**《鬼怪屋》House**

「耀眼的陽光讓我害怕」"The bright sunlight frightens me."

日本Japan | 1977 | 88’ |日語對白，英文字幕 In Japanese with English subtitles | 16mm |彩色Colour

07/11 (Sun) 2pm

不滿父親再婚的少女帶着六個同學探訪住在深山的姨媽，想在她的大屋渡過快樂暑假。怎知苦侯不歸愛人多年的姨媽早已化成鬼屋，正等著大啖青春少女的鮮肉。故事來自導演的十二歲女兒，把荷李活大白鯊和日本妖怪故事合而為一，融合青春、搞笑、恐怖等類型，成為一部血肉横飛，又驚又笑的嬉戲之作。轉戰廣告界十多年後，大林宣彥終於拍出首部劇情片，也為獨立導演們進軍大銀幕開了先例。

A young girl, unhappy with her father’s decision to remarry, decides to bring along six of her friends to spend the summer with her aunt who lives in the mountain. Unbeknownst to them, the aunt had died many years ago while waiting for her fiancée to return but that her spirit remains, eating unmarried girls who arrive at her home. The idea for the plot came from Obayashi’s 12-year-old daughter, which combines elements of the Hollywood blockbuster Jaws with Japanese horror tales. Blending elements of teen drama, comedy and horror, this gory, terrifying yet funny and playful work represents Obayashi’s first foray into narrative films, and marks his return to filmmaking after more than a decade making commercials. The box-office success of House also paved the way for other independent filmmakers to venture into mainstream features.

**《四姐妹》Four Sisters**

「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.”

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

07/11 (Sun) 4pm

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

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.

**《戰雲下的野孩子》The Young and Wild**

「騙人！騙子！道歉！」“Liar! Cheat! Apologise!”

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

07/11 (Sun) 7:30pm\*

1987每日電影獎Sponichi Grand Prix 新人獎

2015波士頓影評人協會獎Best Rediscoveries獎

Sponichi Grand Prize New Talent Award, Mainichi Film Awards 1987

Best Rediscoveries, Boston Society of Film Critics Awards 2015

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.

\*《戰雲下的野孩子》映後談

資深影評人鄭傳鍏將出席映後談（粵語主講，毋須報名，免費入場；座位有限，先到先得。）

\*The Young and Wild after-screening talk

Veteran film critic Cheng Chuen-wai will attend the after-screening talk. (Conducted in Cantonese. No registration required; free admission. Limited seats available on a first-come, first-served basis.)

**《野外的四十九日》Seven Weeks**

「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.”

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

09/11 (Tue) 7:30pm

2014《電影旬報》年度十大日本電影第四位

2014日本電影專業大獎特別獎

Fourth place (Top 10 Japanese Films of All Time), Kinema Junpo 2014

Special Award, Japanese Professional Movie Awards 2014

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**

「我想活下去。」“I’d like to live.”

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

10/11 (Wed) 7:30pm

2017《電影旬報》年度十大日本電影第二位及最佳導演

2017 每日電影獎最佳日本電影

First runner-up (Top 10 Japanese Films of All Time) and Best Director, Kinema Junpo 2017

Best Film, Mainichi Film Awards 2017

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.

**講座：與大林千茱萸對談**

**Talk: A Conversation with Obayashi Chigumi**

21/11 (Sun) 5:35pm\*

導演大林宣彦的女兒大林千茱萸將出席視訊講座，與觀衆分享大林導演的職業生涯和作品背後的故事。

Obayashi Nobuhiko’s daughter, Obayashi Chigumi, will attend a virtual talk to chat about Director Obayashi’s film journey and its stories with the audience.

**《電影百寶盒》Labyrinth of Cinema**

「世界和平！」“Peace to the world!”

日本 Japan | 2019 | 179’ |日語對白，英文字幕 In Japanese with English subtitles | DCP |彩色Colour

21/11 (Sun) 2pm

2019 東京國際電影節特別功勞賞

2020 加拿大奇幻電影節影評人協會電影獎

2021 《電影旬報》年度最佳導演

Special Mention: AQCC-Camera Lucida Prize Fantasia Film Festival 2020

Winner: Best Director Kinema Junpo Awards 2021

Special Achievement Award, Tokyo International Film Festival 2019

海邊電影院的最後一夜，正要放映日本戰爭片專輯，電影少女和三個觀影少年被吸進銀幕世界，遇上宮本武藏、坂本龍馬和新選組，在一捲捲菲林中經歷動亂與戰爭。大林宣彥的天鵝之歌，既是他創作主題與風格的集大成，亦盛載他對電影和戰爭的思考，以至成長的記憶。由故鄉尾道出發，用詼諧的舞步探索歷史迷宮，把影像實驗做到生命的盡頭，呈獻一包羅萬象的電影百寶盒。

On its last night of operation before closing down for good, a seaside cinema features a programme of Japanese war movies. A young female cinephile and her three friends are suddenly transported into the silver screen where they encounter Miyamoto Musashi, Ryoma Sakamoto and the Shinsengumi and experience social turbulence and war within a celluloid universe. As Obayashi’s swan song, Labyrinth of Cinema is a summation of his main creative themes and styles, containing his reflections about cinema, war and his memories of growing up. Using the director’s hometown of Onomichi as the starting point, the film explores the labyrinth of history in a meanderingly humorous way. Obayashi persists with his signature experimental style until the very end of his life, offering up a rich and kaleidoscopic cinematic treasure box.

**新浪潮．新海岸：釜山國際電影節**

**New Waves, New Shores: Busan International Film Festival**

主辦機構：香港藝術中心Presented by: Hong Kong Arts Centre

資助機構：創意香港電影發展基金Financially supported by: Film Development Fund, Create Hong Kong

影展夥伴：釜山國際電影節Festival Partner: Busan International Film Festival

協辦機構：韓國電影振興委員會In Association with: Korean Film Council

日期 Date: 25/11 – 16/01

地點 : 香港藝術中心Venue: Hong Kong Arts Centre

門票現於POPTICKET發售。Tickets are available now on POPTICKET.

票價Ticket

放映Screenings $80 / $64\*

座談會 Talks $50 / $40\*

大師班Masterclass $60 / $48\*

票價優惠Package Discounts:

套票A - 所有放映、座談會及大師班門票各一張Package A - One ticket each for all Screenings, 4 Talks and Masterclass (service charge included) $1,420

套票B - 《餃子》、《饑渴誘罪》及大師班門票各一張 Package B - One ticket each of Dumplings, Thirst and Masterclass $170

Package C - 20% off discount to each purchase of standard tickets of Comfort Women Trilogy套票C - 每次同時購買《慰安婦三部曲》之正價門票可享八折優惠

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人及綜合社會保障援助受惠人士可獲八折優惠。綜援受惠人優惠票數量有限，先到先得，額滿即止。優惠票持有人於入場時必須出示可以證明身份或年齡的有效證件。

\*HKAC個人會員及HKAC BEE會員可獲正價門票八折優惠，並於入場時出示有效會員證。

\*每次購買4張或以上之正價門票，可以享有八折優惠。

\*每張門票最多只可享用其中一種優惠。

\*本節目不設劃位。

\*20% off discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% off for HKAC Individual members & HKAC BEE. Members must present a valid membership card upon admission.

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

\*Only one discount offer could be applied to each ticket purchase.

\*Free seating.

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.

節目時間表

26/11 (五) 7:45pm 天下第一拳\* Five Fingers of Death\*

27/11 (六) 2:30pm 神女觀音 The Bacchus Lady

27/11 (六) 7:30pm 一輩子豬玀\* The King of Pigs\*

28/11 (日) 1:00pm 秋霞\* Chelsia, My Love\*

28/11 (日) 4:45pm 座談會：韓國電影於世界舞台上的展現及推廣

Talk: Launching Korean Cinema onto the World Stage

28/11 (日) 8:00pm 鋼泥雲端\* Concrete Clouds\*

01/12 (三) 7:45pm 安娜瑪德蓮娜\* Anna Magdalena\*

03/12 (五) 7:45pm 完美生活\* Perfect Life \*

04/12 (六) 1:00pm 慰安婦三部曲 – 慰安婦悲歌 Comfort Women Trilogy – The

Murmuring

04/12 (六) 3:15pm 慰安婦三部曲 – 漫漫哀傷、我的氣息\*

Comfort Women Trilogy – Habitual Sadness, My Own

Breathing \*

05/12 (日) 2:30pm 座談會：釜山國際電影節培育亞洲電影人之使命

Talk: BIFF’s Mission to Nurture Asian Filmmakers

05/12 (日) 4:30pm 座談會：新銳導演的宣傳推廣 Talk: Industry Toolkit for Emerging Filmmakers

05/12 (日) 7:30pm 茂山日記\* The Journals of Musan\*

08/12 (三) 7:45pm 戀之風景\* The Floating Landscape\*

11/12 (六) 3:00pm 毒戰Drug War

11/12 (六) 7:30pm 毒戰寒流\* Believer\*

12/12 (日) 4:00pm 座談會：港韓電影的融匯交流

Talk: Cross Currents in Hong Kong and Korean Cinema

12/12 (日) 7:30pm 快樂第四名\* Fourth Place\*

28/12 (二) 7:45pm 暴烈與溫柔\* Breathless\*

29/12 (三) 7:45pm 人民公厠\* Public Toilet\*

30/12 (四) 7:45pm 一個字頭的誕生Too Many Ways to Be No.1

04/01 (二) 7:45pm 一個字頭的誕生 Too Many Ways to Be No.1

05/01 (三) 7:45pm 與牛同行\* Rolling Home with A Bull\*

06/01 (四) 7:45pm 少年壯士麥當娜\* Like a Virgin\*

15/01 (六) 7:30pm 餃子Dumplings

16/01 (日) 2:30pm 饑渴誘罪Thirst

16/01 (日) 5:15pm 改編劇本大師班：丁瑞慶與陳果

Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan

\*設映後談with after-screening talk

近年有不少具潛質的後起之秀投身於香港電影業，為協助年輕電影人得以長遠發展其事業，並滿足大眾對豐富、多元電影作品的日益追求，以及讓本土電影的製作質素大放異彩，香港藝術中心一直致力培育電影人才，以助他們擴闊專業視野、提升製作技巧、拓展人際網絡，從而促進本地以至國際影壇對他們的認可。釜山國際電影節是亞洲最重要的電影節之一，致力推動亞洲電影業界發展，不少香港及韓國的新銳導演均在釜山平台得到國際關注。

於2021年11月25日至2022年1月16日，香港藝術中心將推出「新浪潮．新海岸：釜山國際電影節」。本節目是繼2019年「新浪潮．新海岸：康城導演雙週50遇見香港電影」後的第二屆，將聚焦釜山國際電影節，展現長久以來港韓在電影業以至文化的相互影響，並推動兩地電影人與觀眾交流。香港電影部分由「新浪潮．新海岸：釜山國際電影節」策展人、《Variety》亞洲電影首席影評人、東京及溫哥華國際電影節節目策劃Maggie Lee策展，韓國電影部分則由Maggie Lee與釜山國際電影節節目總監南東喆（Nam Dong-chul）共同策展。屆時更請來一眾電影人於映後談與觀眾交流，亦設有四場座談會，由本地及海外電影業界不同崗位的電影工作者、策展人、影評人、發行商、資助機構等主講，探討港韓電影文化交流、釜山國際電影節之角色與支援新銳導演的工作。節目更包括兩場工作坊︰電影提案技巧工作坊、丁瑞慶電影劇本工作坊，以及改編劇本大師班：丁瑞慶與陳果。

In the past decade, Hong Kong has seen a growing number of first-time or emerging filmmakers. To help young filmmakers build a long-term sustainable career and to meet the needs of an increasingly diversified audience culture and film industry, the Hong Kong Arts Centre (HKAC) sees a pertinent need to assist filmmakers to expand their professional and personal horizons, enrich their crafts, network and get recognised on local and international levels.

From 25 November 2021 to 16 January 2022, the Hong Kong Arts Centre presents New Waves, New Shores: Busan International Film Festival. Following the success of the first edition, which focused on the Cannes Directors’ Fortnight, this programme aims to introduce the importance of BIFF as one of the leading film festivals in Asia and how it assists budding filmmakers from Hong Kong and South Korea. The screenings comprise a Hong Kong showcase curated by Maggie Lee, Curator of New Waves, New Shores: Busan International Film Festival; Asia Chief Film Critic, Variety; Curator for Tokyo and Vancouver International Film Festivals, and a Korean showcase co-curated by Lee and Nam Dong-chul, Program Director, Busan International Film Festival. There are four thematic talks designed for those who aspire to pursue a career in film to learn about the industry’s inner-workings. Film distributors, sales, producers, festival curators, funding bodies and filmmakers will share their professional experiences and insights through in-depth conversations. The programme also consists of two workshops: Film Project Pitching Workshop and Screenwriting Workshop with Chung Seo-kyung, and Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan.

**Listing – HKAC/ HKAS – Exhibition**

**混搭之時尚 – 當代長衫展覽**

**Transformative Chic – The Everlasting Cheongsam Exhibition**

主辦：香港藝術中心

Presenter: Hong Kong Arts Centre

特別鳴謝Special thanks：

香港駐多倫多經濟貿易辦事處Hong Kong Economic and Trade Office (Toronto)

場地贊助：虎豹樂圃

Venue supported by: Haw Par Music

日期及時間 Date & Time: 29/10 – 13/11 10am – 8pm

地點 : 包氏畫廊四樓

Venue: 4/F Pao Galleries

免費 Free

節目查詢 Enquiries: 2582 0270

展覽場内特設長衫展覽期間限定店。

參觀者除了可以在現場欣賞到九位香港長衫設計師的長衫作品，更可以即時試穿及購買到他們所設計的長衫及長衫相關設計產品呢!

There will be a cheongsam pop-up store at the exhibition venue during the exhibition period.

參展藝術家Participating Cheongsam Designers：

Blind by JW | Cantosoul | Grace CHOI | Polly HO | Ranee KOK | Janko LAM | Kenny LI | Mountain YAM | Mary YU

策展人語:

人們常常試圖保護非物質文化遺產，然而，非物質文化遺產（非遺）是人類生活經驗的結晶，與人類文明共同衍變。只有把非遺放在當代語境中分析，我們才能看見它的流動性、生命力和適應性。通過一系列的多媒體實驗和展示，我們可以認識到非遺不僅僅是承載人類歷史的載體，更是通向人類未來的門戶。

唯有改變是永恆的。

如同任何其他繁榮的文化遺產一樣，長衫，作為一種非物質文化遺產，它的發展仍然是變化多端的，並已成為新的靈感和創造力的主題和源泉。其三個關鍵元素—立領、花鈕、腿部兩側或右側側開衩—獨具特色，可以與莨紗綢等面料進行無限的混搭組合，賦予長衫不同的風格和形狀，滿足各種各樣的功能和場合。

長衫是在香港發現的最迷人的非物質文化遺產之一。長衫的前身是滿族傳統服飾，其在中國的流行始於清朝建立後，而其型態則在民國時期繼續演變。起初，長衫是一種男女皆宜的日常服裝，男女服飾在剪裁和風格上略有不同。後來，長衫逐漸成為民國許多如胡適和張愛玲等文化人物青睞的民族象徵。而張愛玲的長衫後來發展成了上海風格長衫，結合了中國傳統剪裁和歐洲剪裁的特點，突顯中國女性的身姿。

後來，由於第二次世界大戰期間日本侵華及國共內戰，中國大陸的社會動蕩，許多知識分子和裁縫來到英屬香港尋求庇護。在香港這個文化融合的城市，長衫繼續作為一種中國人身份的象徵存在着。長衫在香港的影響是如此深遠，直到今天，香港仍為大中華地區唯一一個將長衫作為女生校服的地方。在如王家衛的《花樣年華》和李安的《色戒》等許多國際獲獎的香港電影的影響下，旗袍在香港仍然是一種時尚的正裝，也是女性氣質的一種象徵。

長衫的神奇之處在於其簡單的剪裁和驚艷的效果，突顯每位穿着者的個性。長衫已經進化了數代人。在香港，旗袍仍在許多當代設計師的精心設計下不斷發展，他們的工作超越了當代旗袍的範疇，並將旗袍視為源源不斷的創新設計靈感的源泉。

今次展覽期望成為一個窗口，讓觀眾看到長衫作為一種非物質文化遺產和香港的文化象徵的獨特魅力。展覽亦展示香港時裝設計師的創意，他們將香港長衫這個「永恆」的文化象徵重新注入活力，使它與當代世界息息相關。長衫不但在歷史中得以流傳，更成為香港乃至全球的一股時尚潮流。

Curatorial Statement:

People often attempt to preserve Intangible Cultural Heritage (ICH), yet ICH, being the crystallization of human life experience, evolves alongside humanity itself. By putting ICH into the contemporary context one can contest its fluidity, vitality and adaptability through a series of multi-arts experiments and showcases, to allow us to appreciate ICH to be more than just a carrier of humanity’s past but also a gateway towards humanity’s future.

Only change is eternal.

Just like any other thriving cultural heritage, cheongsam remains fluid, and has become the subject and source of new inspiration and creativity. Its three key elements – the mandarin collar, the flower button and the split – are unique features that can be used to create infinite mix-and-match combinations with fabrics such as Cantonese silk and other materials, giving cheongsam different styles and shapes that serve a wide spectrum of functions and occasions.

Cheongsam is one of the most fascinating ICH entities found in Hong Kong. Also known as “qipao”, cheongsam originated from the traditional Manchu costume which was introduced to China nation-wide after the establishment of the Qing dynasty and continued to evolve during the Republic era. First worn as a daily unisex dressing with slight differences in cutting and style for the two genders, cheongsam gradually gained recognition as a national symbol favoured by many cultural figures in the Republic, such as HU Shi (胡適) and ZHANG Ailing (張愛玲). Particularly, in the case of ZHANG, her style of cheongsam was later developed into the Shanghai-style which combined features of both the traditional Chinese and European tailoring that highlights the body contour of the Chinese women.

Later on, wars and social unrests in the mainland China resulting from the Japanese invasion during World War II and the Civil War drove many intellects such as ZHANG, as well as a lot of Chinese tailors to the colonial Hong Kong to seek refuge. It was in Hong Kong where cheongsam continued to serve as a symbol representing the Chinese identity in this culturally hybrid city. The influence of cheongsam is so profound that to this day, Hong Kong is the only place in the Greater China where cheongsam has been adopted as school uniform for female students. Under the influence of many internationally award-winning Hong Kong movies such as In the Mood for Love (花樣年華) by WONG Kar-wai (王家衛) and Lust, Caution (色戒) by LEE Ang (李安), cheongsam is still a fashionable formal dressing as well as a symbol of femininity in Hong Kong.

The magic of cheongsam lies in its simple cutting and stunning outcome which highlights each wearer’s individuality. Cheongsam has evolved over generations; it is still evolving in Hong Kong in the good hands of different contemporary designers, who are working beyond the realm of contemporary cheongsam, seeing in cheongsam the muse for endless inspirations for innovative designs.

This exhibition serves as a window into the unique charm and transformative world of cheongsam – an ICH entity and a symbol of the culturally rich city of Hong Kong. It is also a showcase of the creativity of Hong Kong fashion designers who have revitalized this ‘timeless’ cultural icon and are making it relevant to the contemporary world. Not only has cheongsam survived through history, but it has continued to become the trendy fashion of our daily life in Hong Kong and across the globe.

**HKAC CREATORS FOR TOMORROW - 無以名狀 ～ 第 II 章 ～ 謬讚之果**

**HKAC CREATORS FOR TOMORROW - JE NE SAIS QUOI VOL. II — KALLISTI**

主辦：香港藝術中心

Presenter: Hong Kong Arts Centre

日期及時間 Date & Time: 21/10 – 14/11 10am – 6pm

若壽臣劇院進行日場演出，展覽開放時間將會稍作更改。\*Exhibition opening hours may change if Shouson Theatre has matinee performances.

地點 : 張靜蘭實驗畫廊

Venue: Diana Cheung Experimental Gallery

免費 Free

藝術家：劉杭霖Artist : Lau Hong Lam

節目查詢 Enquiries: 2582 0200

**無以名狀 ～ 第 II 章 ～ 謬讚之果**

在希臘神話中，金蘋果是不和之果。僅是一個彼岸果實，卻足以成爲特洛伊戰爭的導火綫，間接顛覆和催毀希臘文明。人生就像下棋，走錯一步，未來可能會不留情面的崩塌下來。一切或許是神明旨意，又或許我們都能改寫和創造命運；生命總是處於一個無法知曉的狀態。

劉杭霖首次個人展覽名爲「Je ne sais quoi」，法語的字面意思是「我不知道」，形容某種吸引人但難以言喻的特質。畫作盛載著一個又一個沒法言明的詭譎秘密。是次展覽為系列的第二章，副標題「KALLISTI 」意指「獻給最美麗的人」，亦正是金蘋果上刻有的文字。果實最終沒有順應字義送給傾國之神，反倒摧毀了整個文明。

獻給最美麗的人——到底是指被選中的人，還是作出選擇的那個人？一切愈是錯縱複雜，愈讓人不能自拔；大家在努力保守秘密並尋找答案之際，卻意外墮入混沌的狹縫……

**JE NE SAIS QUOI VOL. II — KALLISTI**

In Greek mythology, the golden apple is a fruit of discord: a seemingly mundane fruit was enough to spark the Trojan war, which ultimately subverted and destroyed the Greek civilisation. Life is like playing chess; a blunder can obliterate the future without mercy. Perhaps everything is part of God’s plan and there is some destiny we cannot change, but how much is it influenced by our actions? Is life, after all,

always in an invariable state of unknown?

Lau Hong Lam’s first solo exhibition took its title from the French phrase “Je ne sais quoi”, which literally means “I don’t know what”. It is an expression often used to capture appealing but elusive qualities—something evident in his prints as they unravelled one obscure secret after another. The second chapter of this exhibition series is subtitled “KALLISTI”, meaning “to the most beautiful”— the

same word that was inscribed on the golden apple. The fruit eventually was not given to the most beautiful goddess; instead, it marked the catastrophic end of an entire civilisation.

To the most beautiful person—does this refer to the chosen one or the person who chooses? The more complicated one feels, the more obsessed they may become. In the process of keeping the secret while seeking for answers, we accidentally fall into chaos…

**HKAC CREATORS FOR TOMORROW - 美柔汀版畫製作體驗工作坊**

**HKAC CREATORS FOR TOMORROW - Mezzotint Taster Workshop**

主辦：香港藝術中心

Presenter: Hong Kong Arts Centre

日期及時間 Date & Time: 29/10, 12/11 6pm – 9:30pm; 30/10, 06/11 2pm – 5pm

地點 : 香港藝術中心10樓香港藝術學院1002室 Room 1002, Hong Kong Art School, 10/F, HKAC

費用: $250（已包括材料費）Course fee: $250 (Including materials fee)

藝術家：劉杭霖Artist : Lau Hong Lam

適合16歲或以上人士Suitable for Ages: 16 or above

節目查詢 Enquiries: 2582 0200

此課程會帶學員初步認識和體驗美柔汀的原理和製作。美柔汀是一種能夠把深度層次和明暗對比完美地呈現的凹版畫技法。先運用一把弧形、刀口帶有密集鋸齒的搖刀在光滑的銅板上搖刻綿密細點，印製濃烈而柔美、宛如天鵝絨的黑平面。然後再以用作打磨拋光的刮刀和壓刀在佈滿細點的板上鐫刻。學員能夠在3小時的工作坊內在半預製的銅板上完成一張屬於自己的美柔汀版畫。

\*參加學員請帶備一張圖像(60 x 75 mm)作為製作美柔汀版畫的參考。

The workshop will introduce the basic knowledge and demonstration on how to create a mezzotint print. Mezzotint is an intaglio technique producing a strong sense of depth and dramatic chiaroscuro with black in your imagery. It uses rocker (a semi-circular toothed tool) to roughen (‘grounded’) the entire surface of the copper plate. The design and tone are then developed by scraping and polishing the area of the plate with scraper and burnisher. Participants can experience crafting onto a pre-prepared mezzotint copperplate and print their own mezzotint print in this 3-hours workshop.

\*Participant need to bring their own image (60 x 75 mm) for their reference on the mezzotint print.

**香港動漫展覽Hong Kong Comix Exhibition**

主辦：香港藝術中心 (動漫基地)

Presenter: Hong Kong Arts Centre (Comix Home Base)

贊助：香港駐東京經濟貿易辦事處Sponsor: Hong Kong Economic and Trade Office (Tokyo), The Government of the Hong Kong Special Administrative Region)

日期及時間 Date & Time: 10 – 28/11 10am – 9pm

地點Venue: Design Pathway B, 1F-2F, Museum, Dongdaemun Design Plaza (DDP)

(Euljiro 281, Jung-gu, Seoul, South Korea)

免費 Free

參與藝術家Participating Artists:

1. Chi-tak LI 利志達

2. Shui-pan WONG 黃水斌

3. Tin-kit MARK 麥天傑

4. KONGKEE 江記

5. Stella SO 蘇敏怡

6. Chi-kit KEUNG姜智傑

7. SAM TSE 謝森龍異

8. Bonnie PANG 彭康兒

9. Rex KOO 顧沛然

10. Chi-kit KWONG鄺志傑

節目查詢 Enquiries: 2582 0218

As a unique comics branch in the world, Hong Kong comics has been developing rapidly in the past 60 years, becoming more and more diverse especially in the last decade. To promote Hong Kong creativity to audience in South Korea, Hong Kong Arts Centre proudly presents Hong Kong Comix Exhibition, showcasing the history and development of Hong Kong comics and animation from the 1960s to the present.

Moreover, a set of thematic creations by 10 Hong Kong comics artists will be exhibited. Hong Kong comics artists created works inspired by several Hong Kong and South Korean movies. Numerous movies from Hong Kong and South Korea have been critically acclaimed worldwide, such as A Better Tomorrow series (Hong Kong) in 1980s, Parasite (South Korea) in 2019. Movies and comics are the perfect media to engage cultural exchange.

Comics artists from Hong Kong and South Korea will participate in drawing jams and talk to exchange their experience in comics creation. The exchange will be streamed online for both audience in South Korea and Hong Kong.

**繪畫展覽 @ 賽馬會展廊 — 畫裏畫，話裏話**

**Painting Showcase @ Jockey Club Atrium — Latent and Patent**

主辦：香港藝術學院

Presenter: Hong Kong Art School

日期 Date: 18/10 – 28/11 8am – 11pm(星期日及公眾假期休息 Closed on Sundays and Public Holidays)

\*\*展覽時間或因未預知之情況而有所更改, 請留意相關網頁及社交平台之最新訊息。The opening hours are subject to change due to unforeseen circumstances. Please visit our website and digital platforms for more updated information.

地點 : 香港藝術學院地下至四樓賽馬會展廊

Venue: Jockey Club Atrium, G/F – 4/F, HKAC

免費 Free

策展人: 區凱琳Curator: AU Hoi Lam

參展藝術家： 方懿德 | 劉婉婷 | 梁世潘 | 黃泳茵 | 黃欣欣

Participating Artists : FONG Yee Tak | Rita LAU | Kenny LEUNG | Vanessa WONG | Yan Yan WONG

節目查詢 Enquiries: [enroledu@hkac.org.hk](mailto:enroledu@hkac.org.hk); 2922 2822

這是本年度香港藝術學院於賽馬會展廊展覽系列的最後一回。五位香港藝術學院的校友，以繪畫的語言，穿梭遊走於畫布之中，靜靜地訴說及揭示一層又一層錯綜複雜的生命痕跡。

This is the last showcase of the Hong Kong Art School’s showcase series held at the Jockey Club Atrium in 2021. In the painting showcase ‘Latent and Patent’, there are layers of meaning and dialogue to be unveiled. Five alumni from the Hong Kong Art School employ various languages of drawing and painting, so as to recount the complicated nuances of everyday life.

**香港藝術學院藝廊展覽 — 風景這邊獨好**

**We Have The Best Scenery Here — Exhibition at The Gallery of Hong Kong Art School**主辦：香港藝術學院

Presenter: Hong Kong Art School

日期 Date: 08/10 – 12/11 11am – 8pm (星期日及公眾假期休息 Closed on Sundays and Public Holidays)

開幕 Opening: 08/10 6:30pm – 8pm

地點 : 香港藝術學院藝廊（香港灣仔港灣道2號香港藝術中心10樓）

Venue: The Gallery of Hong Kong Art School (10/F, Hong Kong Arts Centre, 2 Harbour Road, Wan Chai, Hong Kong)

免費 Free

參展藝術家：盧文謙 | 方梓亮

Participating Artists : Virginia LO | FONG Tsz Leong Argus

節目查詢 Enquiries: [enroledu@hkac.org.hk](mailto:enroledu@hkac.org.hk); 2922 2822

兩個繪畫人以他們的風景畫作交流對談。

繪畫人對談語錄：

Virginia : 「Argus的繪畫過程尤如把一個微觀的世界化成了遼闊的星空和巍峨的山川，寓意在穹蒼底下住著不一樣的人。這片夢裏的大地也許是他心內的期盼。」

Argus: 「Virginia在繪畫裏敍述的風景，仿似脫色或過度曝曬的舊照片。唯獨留下異常的鮮紅。這是夕陽西下晚風輕拂的時分，還是紅色毒氣取代氧氣的時代……」

Two painters are having dialogues through their landscape paintings.

A dialogue between two painters:

Virginia on Argus

His painting process encapsulates a micro world transformed into one with endless night skies and boundless mountains. And between it all, exists people with their own diversity. Perhaps this dream scape is something which he desires.

Argus on Virginia

Her landscape painting evokes the feeling of an old photo with it’s faded colour and over-exposed lighting, yet there is a curious shade of red. What could the red signify? Could it be the moment a sun sets and the night breeze sweeps in? Or even a red gas that replaces the very air we breathe in?

**Listing – hirer – Exhibition**

**五個人展**

**Five for Art Exhibition**

主辦：埶方

Presented by: Art Four Square

日期及時間 Date & Time: 16/11 4pm – 8pm; 17 – 21/11 10am – 8pm; 22/11 10am – 4pm

地點 : 包氏畫廊

Venue: Pao Galleries

免費 Free

「五個人展」:藝術的日常脈搏

「五個人展」,由五位水墨藝術家許建生、胡小萍、張浩然、馮靜顏、曾彩雲首次聯袂策劃。顧名思義,這是五位藝術家各自的個人展覽,也是他們聚焦於「個體」的展覽。五批作品,不約而同地被藝術家自況為在這三年間所積累的「功課」,是他們藉持之以恆的藝術創作形式,探討個體面對由日常與無常形成的新常態的自我對話記錄。而他們為是次展覽特別構思的裝置作品,更注重對個人創作特色的積澱、改良、發掘,甚至擴充,在展覽此一共有時空形態中,向公眾開放出由身經體遇所切問經聚的脈象形態。

“Five for Art” : The Everyday Heartbeat of Art

“Five for Art” is the first time five ink artists, Winnie KS Hui, Evan SP Wu, Carroll CW Tsang, Jennifer CN Fung, and Andrew HY Cheung, have come together to curate an exhibition. As the name suggests, it is the solo exhibition of each of the five artists. The focus is on their own individuality. By happenstance, all five collections have been considered by their artists as the accumulation of their efforts in making sense of their lives in the past 3 years. It’s a record of the conversations they have had with themselves as an individual confronted with the new normal created by the everyday and the unexpected using their regular creative art form. The emphasis of the installation works they have created especially for this exhibition is on the aggregation, improvement, discovery, and even expansion of each of their personal creative character. The exhibition provides a shared time and space to let the public take a measure of each artist’ pulse, a pulse that is the result of the diagnostic interpretation of their own personal experience.

節目資料由埶方提供

**Listing – hirer – Performance**

**VINCENT by Leonard Nimoy**

Presented By: STYLUS PRODUCTIONS

日期及時間 Date & Time: 18 – 20/11 8pm

地點 : 麥高利小劇場Venue: McAulay Studio

票價 Ticket: $200, $180

Programme Enquiries: 9127 0420 / stylushktheatre@yahoo.com

The late Leonard Nimoy’s lifelong interest in Vincent Van Gogh found expression in this engaging and moving play, based on the lifetime of letters exchanged between the artist and his younger brother, Theo. The tormented passion and beauty of Vincent’s life is brought vividly to life beneath a backdrop of his projected art, from his first unsure drawings to his world-famous masterpieces.

Performed in English by Adam Harris (Educating Rita, The Unknown Soldier, Underneath the Lintel).

All box office proceeds will be donated to the Treak Community Centre in Cambodia.

Programme information provided by STYLUS PRODUCTIONS

**Hong Kong Youth Arts Foundation presents - Miller Performing Arts: Only a Girl**

Presented By: Hong Kong Youth Arts Foundation

日期及時間 Date & Time: 25 – 27/11 7:30pm; 27/11 2:30pm

地點 : 壽臣劇院Venue: Shouson Theatre

票價 Ticket: $300, $250 (Concessions : $260, $220)

Programme Enquiries: Ms. Mag Hung mag@hkyaf.com / 2877-2656

Ticketing Information: <https://www.popticket.hk/en/event/only-a-girl>

Performed in English with Chinese subtitles

This November, 50 talented young actors and dancers take the stage to present Only a Girl – a bittersweet LGBT+ tale about a girl’s road to self-discovery.

Written and directed by HKYAF’s founder Lindsey McAlister, Only a Girl begins with a chance encounter on the MTR that turns 15-year-old Jazz’s predictable world upside down. As the sparks of ﬁrst love ignite, she learns how to navigate conservative parents, a nosey sister, curious friends and a new secret life. But will she ﬁnd a way to live fully and openly?

Programme information provided by Hong Kong Youth Arts Foundation