**July 2022 – Listing – HKAC’s programme**

**Listing – HKAC – Screening**

**第二十七屆ifva比賽入圍作品放映**

**The 27th ifva Awards Finalist Showcase**

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

日期Date: 02 – 03/07

地點: 古天樂電影院Venue: 3/F Atrium

票價 Ticket: $80/$64

網頁 Website: https://www.ifva.com/page/?id=F4jbw9LnTjY

第二十七屆ifva比賽入圍作品將回歸電影院，與觀眾一同在大銀幕下感受創作力量！ifva比賽聚集一眾本地及亞洲創作人，入圍短片及動畫作品以不同方式，回應全新常態的當下，我們如何面對生與死、分離與重聚、記憶與現實等切身議題。一連六場，四個ifva比賽組別入圍作品將於7月2日至3日於香港藝術中心古天樂電影院舉行放映。部分節目設映後討論。

The 27th ifva Awards Finalist Showcase would take their way back to the cinema, to celebrate the power of creativity with all the film lovers!

Finalists from different Asian countries and regions together with short films and

animations from Hong Kong talents, they have made spontaneous responses to

intertwining issues under the new normal, such as staying alive and death, separation and reunion, memories and reality.

A total of six screenings will be showcasing the finalist works of four ifva categories. Screenings are to be held at the Hong Kong Arts Centre Louis Koo Cinema from 2 to 3 July, with post-screening discussion in selected programmes.

**新浪潮．新海岸：釜山國際電影節 (延期節目)**

**New Waves, New Shores: Busan International Film Festival (Postponed Event)**

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: 12/07 – 17/07

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\*

大師班Masterclass $60 / $48\*

票價優惠Package Discounts:

大師班套票（《餃子》、《饑渴誘罪》及大師班門票各一張） - $170

\*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。

\*任何門票一經售出，任何情況下概不退換、兌換和退款。

\*本節目不設劃位。

Masterclass Package (One ticket each for Dumplings, Thirst and Masterclass) - $170

\*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.

\*Any tickets sold are non-returnable, non-exchangeable and non-refundable.

\*Free seating.

節目時間表

12/07 7:45pm 一個字頭的誕生Too Many Ways to Be No.1

13/07 7:45pm 一個字頭的誕生 Too Many Ways to Be No.1

15/07 7:45pm 分手的決心 Decision to Leave

16/07 7:30pm 餃子Dumplings

17/07 2:30pm 饑渴誘罪Thirst

17/07 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

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。

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.

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.

**韓女獨有戲：韓國女性獨立電影系列**

**Women Direct. Korean Indies! – Korean Women Independent Film Series**

聯合主辦：香港藝術中心、首爾獨立電影節

Co-presenter: Hong Kong Arts Centre, Seoul Independent Film Festival

日期Date: 24/06 – 13/08

地點: 古天樂電影院Venue: Louis Koo Cinema

票價 Ticket: HK$80, $64\*

售票Ticketing: [www.popticket.hk](http://www.popticket.hk)

套票（七折優惠門票所有放映各一張，包手續費）- $488

\*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。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。

\*香港藝術中心會員可享八折優惠。持票人士入場時，必須出示有效會員證。

\*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。

Ticket Price: $80 / $64\*

All Access Pass (one ticket each for all 8 screenings with 30% discount, service charge included) - $488

\*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. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% discount to HKAC members. Ticket holders must present a valid membership card upon admission.

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

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

繼去年觀衆朋友反應熱烈，香港藝術中心與首爾獨立電影節今年再為大家帶來一系列精彩破格的韓國女性獨立電影！南韓影業文化開放且具前瞻性的發展方向，給予電影人近乎無盡的空間去探索各種各樣的故事和風格。近年南韓亦有更多女性投身電影產業，以出色的光影技藝刻畫多元化的故事。這些獨立電影越發被廣泛地在全世界的戲院和影展發行和選映，並屢獲好評，豐富了世界各地的不同文化。

今年，本節目的作品繼續講述不同世代韓國女性及其人生抉擇的故事：她們嘗試克服不幸和被污名化，帶出新的發現、啟蒙和聯繫，我們希望能涉足女性，以至每個人的現實——例如女性對自身角色的取態、「獨身族」（越來越多人更願意單身和獨居）、年齡及性別歧視、勞工剝削、歷史悲劇等等。

不要錯過和導演們在映後談交流的機會呢！

Encouraged by the welcoming response from our audiences last year, the Hong Kong Arts Centre and the Seoul Independent Film Festival continue to bring you indie films by Korean women filmmakers! The liberal and ambitious spirit of Korean film development has allowed its creators to explore a great variety of stories and styles, and women are taking the stage to express themselves with films that are more widely available on global film distribution and festival circuits, gaining recognition and enriching different cultures.

This year, our selection carries on with telling stories of Korean women of different generations and their life choices – overcoming misfortune and stigmas to bring about new discoveries, enlightenments and connections with the hope of addressing realities that do not only involve women, but everyone – such as women’s changing priorities in their role, the phenomenon of *holojok* (the growing number of people who prefer to be left alone in one-person households), ageism, sexism, labour exploitation, historical tragedies, etc.

Do not miss the chance to chat with our directors at our after-screening talks!

**逆權烈女Boundary: Flaming Feminist Action**

日期及時間 Date & Time: 16/07 2:30pm

導演將出席視訊映後談。

Director will attend virtual after-screening talk.

導演 Director: 尹佳賢 Yun Ga-hyun

獎項 Award

2021 DMZ國際紀錄片電影節最佳韓國紀錄片 Best Korean Documentary Award, DMZ International Documentary Film Festival 2021

影展 Festivals

2021大阪亞洲電影節焦點單元 Spotlight, Osaka Asian Film Festival 2022

2021首爾獨立電影節Seoul Independent Film Festival 2021

南韓South Korea | 2021 | 107’ | 韓語對白，英文字幕In Korean with English Subtitles | DCP | 彩色Colour

我的生存比你的性慾重要

My existence is more important than your sexual desire

在2016年於首爾江南站發生隨機謀殺女性案之後，導演尹佳賢與朋友們將她們社運的焦點從工人轉移到女性權益上。這班朋友裡有尹佳賢，一名運動家與政治家；世正，一名公共勞工律師；和美賢，一名女性與性別研究學者。她們組成了名為「火爆女權行動」的組織，探討女性議題。剃光頭、留體毛、露乳頭、參與選舉……她們不斷用打破常規的方式去表達訴求、呼籲大眾反思父權與仇女現象。這部紀錄片承載的是她們激烈、悸動又大汗淋漓的四年——就如一個令人印象深刻的炎夏。

這是尹的第二部紀錄長片，是一場嚴肅的女權抵抗，同時又充滿幽默與溫柔，鏡頭下女性之間的情誼閃閃發亮。導演的首部紀錄片《兼職勞工聯盟》亦曾參與南韓的多個影展。

After the Gangnam Station femicide in 2016, director Yun Ga-hyun and her friends’ activism switches its focus from labours to women. These friends are Yun, an activist and politician; Se-jung, a public labour attorney; and Mi-hyun, a women and gender studies scholar. They founded a feminist group, Flaming Feminist Action, to address women issues. Their attempts of breaking conventions to provoke people to think about patriarchy and misogyny include shaving their heads, freeing their body hair and nipples, and standing for political election. Four years on, this film is their video diary – passionate, dreadful and soggy – like an impressionable summer.

Yun’s second documentary is serious feminist resistance. Peppered with humour and tenderness, it also shines with women camaraderie. The director’s first feature documentary The Part-Time Workers' Union participated in various film festivals in South Korea.

**J姐姐連環抗議事件Sister J**

日期及時間 Date & Time: 30/07 3pm

導演將出席視訊映後談。

Director will attend virtual after-screening talk.

導演 Director: 李秀妌 Lee Soo-jung

獎項 Awards

2020釜山國際電影節最佳紀錄片獎 Mecenat Award, Wide Angle – Documentary Competition, Busan International Film Festival 2020

2020首爾獨立電影節長片競賽SIFF委員會獎SIFF Committee Award, Feature Competition, Seoul Independent Film Festival 2020

影展 Festivals

2020光州國際電影節Gwangju Independent Film Festival 2020

2021杰川國際音樂電影節Jecheon International Music & Film Festival 2021

南韓South Korea | 2022 | 97’ | 韓語對白，英文字幕In Korean with English subtitles | DCP | 黑白、彩色B&W/Colour

挺身反抗還是默然忍受

To be, or not to be

被導演親切地稱為「J姐姐」的林栽椿在結他廠工作了30年，卻突然被無理解僱，此後他花了逾十年時間於帳篷靜坐抗議，為復職苦苦掙扎。栽椿不再像從前般害羞，他和同事與同一陣線的支持者一起，在劇場演出、玩結他、以唱作抗爭。導演記錄了栽椿於創意和勞工維權運動中的轉變歷程。

李秀妌最初以充任韓國電影大師林權澤的助理導演入行，她成為了八十年代首批獨立電影工作者。《J姐姐連環抗議事件》是她的第四部紀錄長片，她的前幾部作品亦參與了多個影展。

Affectionately called Sister J by the director, middle-aged Lim Jae-chun was laid off after having worked for a guitar factory for 30 years, then has been spending more than 10 years in a tent as a sit-in while struggling for reinstatement. Sister J is no longer the shy man he used to be, together with his fellow workers and other people who believe in their cause, Sister J acts in theatre, plays guitar, writes and sings to voice their protest. The director captures his transformation through creativity and labour activism.

Lee Soo-jung started her film career as an assistant director to Korean film master Im Kwon-taek. She became the first generation of independent filmmakers in the 1980s. Sister J is her fourth feature documentary and her previous works also entered multiple film festivals.

**幸福的私生活 The Slug**

日期及時間 Date & Time: 12/08 7:45pm

導演將出席視訊映後談。

Director will attend virtual after-screening talk.

導演Director: 崔珍瑛Choi Jin-young

獎項 Award

2021大阪亞洲電影節最具前途新人獎Most Promising Talent Award, Osaka Asian Film Festival 2021

提名 Nomination

2021大阪亞洲電影節最佳電影 Best Film, Grand Prix, Osaka Asian Film Festival 2021

影展 Festivals

2021 蒙特利爾奇幻國際電影節Fantasia International Film Festival (Canada) 2021

2020釜山國際電影節「今日韓國電影」單元Korean Cinema Today - Vision, Busan International Film Festival 2020

2020首爾獨立電影節 Seoul Independent Film Festival 2020

演員 Cast: 姜臻雅Kang Jin-ah, 朴惠珍Park Hye-jin, Hong Sang-pyo

南韓 South Korea | 2020 | 99’ | 韓語對白，英文字幕In Korean with English subtitles | DCP | 彩色Colour

**思前想後**

**Thinking back and forth**

三十多歲的春喜活得渾身不自在。她年少時父母在亞洲金融風暴後離世，自此歸對她嫌棄萬分的親戚照顧；她也經常為自己身體狀況異於常人、嘀嗒不止的大汗感到尷尬不已。她本性溫順且善解人意，以包容又溫和的態度去生活著。直到她被雷劈的一天，過去年輕的自己不斷出現在她眼前。她們相談甚歡、互相照顧。她們想和對方說些什麼？

崔珍瑛的首部劇情長片贏得衆多好評。演員姜臻雅自然靈活，優雅流暢地演繹女主角春喜。崔的多部短片亦在眾多影展獲得成功。

Thirty-something Chun-hee is uncomfortable in her own skin nor in her own house. Her parents have died after the IMF crises when she was a teenager, which leaves her under the care of resentful relatives. She is also constantly embarassed about her heavy sweat due to a medical condition. With a soft and empathetic nature, she gets on with life in a warm and accommodating manner. Until a day when she gets struck by lightning, her young self keeps appearing in flesh and bone, and they chat and live with each other. What do they want to tell each other?

Choi Jin-young’s first feature has won critical acclaim. Lead actress Kang Jin-ah carries the character of Chun-hee with natural and versatile sensibility and grace. Choi’s many short films also garnered success at many different festivals.

**老婦人An Old Lady**

日期及時間 Date & Time:13/08 2:30pm

導演將出席視訊映後談。

Director will attend virtual after-screening talk.

導演 Director: 林善愛 Lim Sun-ae

獎項 Award

2019釜山國際電影節KNN電影獎 KNN Award, Busan International Film Festival 2019

提名 Nomination

2019釜山國際電影節新潮流獎 New Currents Award, Busan International Film Festival 2019

影展 Festivals

2020台北電影節「未來之光」單元Future Lights, Taipei Film Festival 2020

2019首爾獨立電影節 Seoul Independent Film Festival 2019

2021首爾國際女性電影節 Seoul International Women’s Film Festival 2021

演員Cast: 藝秀晶 Ye Soo-jung, 奇周峯 Ki Joo-bong, 金太勳 Kim Tae-hun

南韓South Korea | 2020 | 99’ | 韓語對白，英文字幕In Korean with English subtitles | DCP | 彩色Colour

一個女人從來都不是一個老女人

A woman is never an old woman

寡言内斂的69歲婦人孝靜在一次物理治療時，遭29歲的男護理強姦，沒有家人或朋友的她於是選擇向同居的東仁傾訴。他們向警方落案起訴，但沒有人相信她。男護理後聲稱當時是雙方自願發生性行為，使孝靜和東仁震驚不已。無助的孝靜決定依靠自己尋求公道。

林善愛的首部劇情長片備受讚譽，罕有地啟發觀眾思考普羅社會對女性及老人的刻板描寫、歧視和暴力。她的短片曾參與不同的電影節。她亦是數部長片的分鏡插畫師。

Quiet and reserved 69-year-old Hyo-jeong is raped by a 29-year-old male nurse aide during physical therapy. She has no family nor friends, and turns to her co-habitant Dong-in to confide the crime. The case is reported to the police but no one believes her. The aide later claims that it is consensual sex, shocking both Hyo-jeong and Dong-in. Since no one can help her, Hyo-jeong has taken matters into her own hands.

Welcomed by audiences and critically acclaimed, Lim Sun-ae’s debut directorial feature about stereotypes and violence against women and the elderly is unusual and enigmatic. Her short films participated in various festivals. She also worked as a storyboard artist for several feature films.

**湯與意識形態 Soup and Ideology**

日期及時間 Date & Time:13/08 7:30pm

導演將出席視訊映後談。

Director will attend virtual after-screening talk.

導演Director: 梁英姬 Yang Yong-hi

獎項 Award

2021 DMZ韓國國際紀錄片電影節最佳國際紀錄片白鵝獎 White Goose Award, International Competition, DMZ International Documentary Film Festival 2021

提名 Nomination

2021山形國際紀錄片電影節最佳紀錄片 Best Documentary, Yamagata International Documentary Film Festival 2021

影展 Festival

2021首爾獨立電影節 Seoul Independent Film Festival 2021

日本，南韓 Japan, South Korea | 2021 | 119’ | 韓語對白，英文字幕 In Korean with English subtitles | DCP | 彩色 Colour

必能說的秘密

A secret that can be told

繼《親愛的平壤》和《索娜，另一個我》——兩部關於她作爲一個在日韓國人（家族受日佔韓國時期影響而長期移居日本的韓國人）的紀錄片，導演梁英姬繼續透過這部最新的紀錄片訴説她的家庭與身份的故事。某天，梁的母親向她講述了自己參與濟州起義，反對1948、1949年間朝鮮分裂，最終不得已離開韓國前往日本的經歷。濟州大屠殺已過去七十年，梁和她的日本人未婚夫帶著患有阿兹海默症的母親重返濟州。

梁英姬是一位屢獲殊榮的知名導演。片名《湯與意識形態》所指的是她對和平的信念：儘管我們有著不同的價值觀或思維方式，我們也應該一起吃飯、生活，不應互相殘殺。她希望她的紀錄片能夠鼓勵人們在分歧中學習互相包容。

Following Yang Yong-hi’s highly regarded and intriguing documentaries Dear Pyongyang and Sona, the Other Myself on her life as a Zainichi Korean (a long-term Korean resident of Japan who traces their roots to Korea under Japanese rule), Yang continues her story on her family and identity in this latest documentary. One day, Yang’s mother told her about the experience of being involved in the Jeju Uprising against the division of Korea between1948 and 1949, which made her leave Korea for Japan. 70 years after the massacre in Jeju, Yang and her Japanese fiancé took the Alzheimer’s-ridden mother to Jeju Island.

Yang Yong-hi is an established director with multiple awards under her belt. The title Soup and Ideology refers to her belief that even if we have different values or ways of thinking, we should eat and live together without killing one another. She hopes her film can be a positive force for mutual understanding in differences.

**人類群星閃耀時：電影中的褚威格世界**

**Stellar Moments of Humankind: The World of Stefan Zweig in Cinema**

聯合主辦： 香港歌德學院、香港藝術中心Co-presented by: Goethe-Institut Hongkong, Hong Kong Arts Centre

協辦：奧地利電影資料館、芬蘭電影資料館、意大利駐港文化處

In association with: Filmarchiv Austria; National Audiovisual Institute, Finland (KAVI); Italian Cultural Institute

日期Date: 21 – 24/07

地點: 古天樂電影院Venue: Louis Koo Cinema

票價 Ticket: HK$80, $64\*

節目查詢Programme enquiries: 2802 0088 / 2582 0282

門票於撲飛 POPTICKET.hk 發售。Tickets are available on POPTICKET.hk.

套票（七折優惠門票所有放映各一張，包手續費） - $427

孖住睇套票（購買以下組合門票，可享八五折優惠）

A: 《白玫瑰》及《一個陌生女子的來信》

B: 《婚外隱事》及《恐懼》

\*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。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。

\*香港歌德學院學生可享八折優惠。持票人士入場時，必須出示有效優惠信。

\*香港藝術中心會員可享八折優惠。持票人士入場時，必須出示有效會員證。

\*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。

All Access Pass (one ticket each for all 7 screenings with 30% discount, service charge included) - $427

Double Bill (15% discount for when tickets for following pairs of screenings are purchased together)

A: White Roses and Letter From an Unknown Woman

B: Angst and Fear

\*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. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\*20% discount to Goethe-Institut Hongkong’s students. Ticket holders must present a valid discount letter upon admission.

\*20% discount to HKAC members. Ticket holders must present a valid membership card upon admission.

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

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

陪同在黑夜路人杳

儲起的微笑

留待燦爛晨曦才用掉

——《人類群星閃耀時》歌詞

當世局日漸窘逼擠壓 —— 前所未有的疫情、人類的矛盾及衝突加劇、真假消息不清、網上投機主義盛行——我們亦重新發現，是堅守道德的勇氣及毅力，讓人類於亂世中仍能傲然挺立，温柔堅定地發亮。是次電影節目紀念奧地利文豪史提芬．褚威格（1881-1942）。他奉行和平主義、堅持對世事作更深廣的體會和理解、善於閲讀人性錯綜複雜的激情與慾望。

褚威格曾經歷兩次世界大戰。作為聞名遐邇的猶太裔奧地利作家，他的作品在二戰前及期間受到納粹的查禁焚毀。他為躲避納粹迫害而流亡海外，先後移居英國、美國，最終定居巴西。流亡期間，一位記者問到褚威格如何看待德國，他覆道：「我不想預測未來，我絕不會批評德國，任何國家我都不會批評。」

褚威格的文學作品及人生被改編或啟發為多部電影。是次節目為大家精選數部作品，橫跨他的時代（斯坦荷夫的《恐懼》）至今（施托澤的德國電影獎之作《心陷棋局》）。我們更邀來《布達佩斯大酒店》（安德森執導）的視覺特效師 Andreas Dahn 作座談嘉賓。

適逢褚威格逝世八十周年，是次節目盼能傳承他的理想主義，紀念他為過去、現在及將來的讀者，為人類創造了一個個文學閃耀時。

*“I salute all my friends! May it be granted to them yet to see the dawn after the long night!”*

– Stefan Zweig in his last letter

As the human race straddles an unprecedented pandemic, hostile divisions and conflicts, fake news (and real news) and digital opportunism, we also discover new strengths and beauty of moral courage and perseverance. This programme celebrates the Austrian master of literature, Stefan Zweig (1881 – 1942), who is famed for his steadfast pacifism, insistence on vaster understanding and intricate reading on passion and desire.

Zweig experienced two world wars. As a famous Jewish-Austrian writer, Zweig’s books were censored, vilified and destroyed by the Nazi in the 1930s and 1940s. He left his hometown, Vienna, to escape German persecution, living in England and America before settling in his final destination, Brazil. When Zweig was in exile, a journalist asked how the writer thought of Germany, he answered, “I will make no prophecy. I would not speak against Germany. I would never speak against any country.”

Zweig’s work has served as the basis of many film adaptations and inspirations. This programme introduces some outstanding cinematic works that are based on his life and work – from his time (Angst by Hans Steinhoff) to the present (German Film Award-winning The Royal Game by Philipp Stölzl). There will be a special talk by Andreas Dahn, the visual effects artist of The Grand Budapest Hotel (dir. Wes Anderson).

Coinciding with the 80th anniversary of Zweig’s demise, this programme continues to celebrate his idealism – for he also created stellar literary moments for his past, present and future followers.

節目時間表Event Schedule

21/07 (Thu) 7:45pm 再見維也納Farewell to Europe

22/07 (Fri) 7:45pm 心陷棋局The Royal Game

23/07 (Sat) 2:15pm 白玫瑰White Roses

23/07 (Sat) 4:45pm 一個陌生女子的來信Letter from an Unknown Woman

23/07 (Sat) 7:45pm 布達佩斯大酒店The Grand Budapest Hotel

映後談：《布達佩斯大酒店》的魔幻影像After-Screening Talk: Magical Images of The Grand Budapest Hotel

24/07 (Sun)2:30pm 婚外隱事Angst

24/07 (Sun) 4:45pm 恐懼Fear

**再見維也納Farewell to Europe**

Vor der Morgenröte – Stefan Zweig in Amerika

日期及時間Date & Time: 21/07 7:45pm

德國、法國、奧地利Germany, France, Austria | 2016 | 102 mins | DCP | 彩色Colour

導演：瑪莉亞．雪德Director: Maria Schrader

德語、俄羅斯語、英語、葡萄牙語、法語及西班牙語對白，英文字幕

In German, Russian, English, Portuguese, French and Spanish with English subtitles

「無論我離開歐洲有多遠，它的命運都伴隨著我。」

瑪莉亞．雪德斷續地描繪褚威格這位世界一流作家的生活：他在職業巔峰時期為逃離納粹而不得不離開奧地利。里約熱內盧、布宜諾斯艾利斯、紐約和彼得羅波利斯是他的流放地，儘管得到安全的避難所、友好的接待和浩瀚的大自然，但這些都無法讓他找到平安，也無法取代他的家鄉。褚威格是個絕望的、流徙的人，總是在途上，沒有終站。一部視覺令人驚艷的史詩式電影，訴說一位偉大藝術家在歐洲淪陷之時的漂泊生活——這是一個難民的故事，也是一部尋找新家園的傳記。

“However far I went from Europe, its fate came with me.”

Maria Schrader tells episodically from the life of the world author, Stefan Zweig, who at the height of his career has to leave Austria fleeing from the Nazis. Rio de Janeiro, Buenos Aires, New York and Petrópolis are stations of his exile, which despite safe refuge, friendly reception and overwhelming nature do not let him find peace, cannot replace his homeland. Zweig is a desperate, driven man, always on the move, but without arrival. A visually stunning historical film about a great artist in a time when Europe was on the brink of calamity, this is the story of a refugee – a tale of losing one’s home and searching for a new one.

**心陷棋局The Royal Game**  
*Schachnovelle*

日期及時間Date & Time: 22/07 7:45pm

德國、奧地利Germany, Austria | 2021 | 112 mins | DCP | 彩色Colour

導演：菲力浦．施托澤Director: Philipp Stölzl

德語對白，英文字幕

In German with English subtitles

「人和事不會讓我們失望，我們設想的現實模型卻會。」

1942年，在交出《象棋的故事》的手稿後不久，褚威格選擇與妻子雙雙自盡。這部遺作也是他最著名的作品，是曾經驕傲自持的歐洲文化價值觀沒落的一首輓歌。這部改編集中在Dr B的故事，以及他在維也納蓋世太保總部被單獨囚禁的時段。在那裡，因一次偶然的機會，他發現了一本國際象棋書，並用心學習這項對弈遊戲。與從前的改編電影不同，此部作品對原作沒有那麼一絲不苟：導演施托澤描繪一個精英階層的身心崩潰，認為自己直到最後都不會受圍攻影響，是這部新作的一個變調。

“People and events don't disappoint us; our models of reality do.”

Shortly after handing in the manuscript of The Royal Game in 1942, Stefan Zweig chooses a double suicide with his wife. This last work is also his most famous: a swan song to the values of the once proud European culture. The remake now focuses on the story of Dr B and his time in solitary confinement at a Gestapo headquarter in Vienna. There, by chance, he comes across a chess book and learns entire games by heart. Unlike earlier film adaptations, Stölzl adheres less meticulously to the original: the depiction of the physical and mental collapse of an elite class that believes it is immune from the mob until the very end is just one of the new accents that this new film sets.

**白玫瑰White Roses**

*Valkoiset Ruusut*

日期及時間Date & Time: 23/07 2:15pm

芬蘭Finland | 1943 | 105 mins | DCP |黑白 B&W

導演：漢努．萊米寧Director: Hannu Leminen

芬蘭語對白，英文字幕In Finnish with English subtitles

「致從不知道我存在的你。」

「我只做了一件事，」女主角向她的秘密對象坦白，「在你生日那天我總是送你一束白玫瑰，跟我們相愛初夜你送我的那些一模一樣。在這十年……十一年間，你有沒有想過是誰送的？」他沒有，因為對作家來說，她只是和其他許多人一樣的短暫刺激。《白玫瑰》是褚威格《一個陌生女子的來信》的五部改編電影中尚未被發現的一部。導演萊米寧極具風格，場景敏銳言溢而陰影重重。臆測導演馬克思．歐弗斯，這位1948年著名荷里活改編的導演，到底是否知道這部戰時芬蘭作品是無意義的：兩者並行而觸目，且Tauno Palo 與Louis Jourdan的地位同樣崇高。

“To you, who never knew me.”

"Only one thing I did," confides the heroine to her secret love," on your birthday I always sent you a bunch of white roses, the very same ones you gave me after our first night of love. In these ten, in these eleven years, have you ever wondered who sent them?" He didn't, because for the writer she was only a fleeting adventure like dozens of others. White Roses is the yet to be discovered among the five cinema adaptations of Stefan Zweig's Letter from an Unknown Woman. It was directed by Hannu Leminen, a stylist with a keen sense of expressive set and heavy shadows. It is idle to speculate whether Max Ophüls, creator of the famous 1948 Hollywood adaptation, may have known this wartime Finnish production: the parallels are striking and Tauno Palo sublime as Louis Jourdan.

**一個陌生女子的來信Letter from an Unknown Woman***Brief einer Unbekannten*

日期及時間Date & Time: 23.07 4:45pm

美國United States | 1948 | 86 mins | DCP | 黑白B&W  
導演：馬克思．歐弗斯Director: Max Ophüls

英語對白，中文字幕In English with Chinese subtitles

「這些小事可以改變我們的生活軌跡。」

白雪將如夢的城市美景沉浸在憂鬱中，休止的預示縈繞於上：約在1900年，女學生Lisa無可救藥地愛上了Stefan，一個被成功縱容腐壞的鋼琴家。一段將伴隨她一生的痴戀，儘管她只能在那曾經共渡、漫長而具魔力的晚上裡找到滿足。《一個陌生女子的來信》不止是「那個」褚威格的改編，並被認為是文學改編的經典之作，它也是一部至今仍令人著迷的電影。當世界風景畫在普拉特遊樂園的模型火車前經過時，它隱射的是影院的機器，以及歐弗斯及攝影師Franz Planer為重現維也納所投入的極緻技藝，只有在洛杉磯的片廠中實現。

“The course of our lives can be changed by such little things.”

Dream images of a city bathed in melancholy by the snow, over which hovers the foreboding of a great caesura: around 1900, the schoolgirl Lisa falls hopelessly in love with the pianist Stefan, who is spoiled by success. An amour fou that will accompany her for the rest of her life, although she only finds fulfillment in the magic of a long, shared night. Letter from an Unknown Woman is not only “the” Zweig adaptation and considered a classic of literary adaptation, it is also a film that enchants to this day. When the painted landscapes of the world pass by in front of a dummy train in the Prater, it refers to the machine of cinema and the enormous artistry that Ophüls and cinematographer Franz Planer put into their return to Vienna, which was realised exclusively in studios in Los Angeles.

**布達佩斯大酒店The Grand Budapest Hotel**

日期及時間Date & Time: 23/07 7:45pm

美國、德國United States, Germany | 2014 | 100 mins | DCP | 彩色Colour

導演：韋斯．安德遜Director: Wes Anderson

英語、法語及德語對白，中英文字幕In English, French and German with Chinese and English subtitles

\*映後談 : 《布達佩斯大酒店》的魔幻影像 （嘉賓: Andreas Dahn,《布達佩斯大酒店》視覺特效師）\*After-Screening Talk: Magical Images of The Grand Budapest Hotel (Guest: Andreas Dahn, Visual effects artist of The Grand Budapest Hotel)

「我們在這裡曾經很開心，就一段短暫的時間。」“We were happy here, for a little while.”

四項奧斯卡獎及眾多國際電影獎項，是給這部電影尊敬的桂冠。靈感來自褚威格的角色及氛圍，由不拘一格的佈景設計大師韋斯．安德遜執導。片名所指的大酒店坐落於虛構的Zubrowka共和國，地處「歐洲大陸的最東邊」，它依然散發著昔日的魅力：管家Gustave H.及他的門徒Zero Moustafa不知不覺地捲入了一場錯綜複雜的巨額家產鬥爭中。在 1930 年代戰爭蔓延的背景下，陰謀、欺詐、甚至謀殺——以及一幅珍貴畫作的盜竊將兩者連接在一起。色彩斑斕，星光熠熠，提供富趣味又奧妙的娛樂。

Four Oscars and numerous international film awards are the laurels for this homage inspired by Stefan Zweig's characters and moods from eclectic and master of set design cinema, Wes Anderson. The eponymous hotel in the fictional republic of Zubrowka, located on the "easternmost frontier of the European continent," still exudes the charm of bygone days: concierge Gustave H. and his protégé Zero Moustafa are caught unawares in the intricate dispute over a large family fortune. Intrigue, fraud, even murder - and the theft of a valuable painting weld the two together against the backdrop of burgeoning wars in the 1930s. A colourful, star-studded and amusing as well as profound pleasure.

**映後談：《布達佩斯大酒店》的魔幻影像After-Screening Talk: Magical Images of The Grand Budapest Hotel**

講者Speaker: Andreas Dahn (《布達佩斯大酒店》視覺特效師) Visual effects artist of The Grand Budapest Hotel)

英語主講Conducted in English

作為《布達佩斯大酒店》的視覺特效合成師，Andreas Dahn 負責把不同部分的視覺元素凑合起來，在鏡頭加入最後的一塊拼圖和注滿引人入勝的細節，創造出天衣無縫的畫面，造就了一個令觀衆着迷的夢境。歡迎來進一步了解這部電影的絕美畫面！

As the VFX compositor of The Grand Budapest Hotel, Andreas Dahn is in charge of the last stage to piece the visual puzzles together and fill in fascinating details to create the seamless shots - blurring the line between fiction and reality, sweeping the audiences’ feet away with a tangible dream. Come learn more about the beautiful images of the film!

Andreas Dahn

於德國及印度工作的視覺特效師 Dahn，除了曾參與製作《布達佩斯大酒店》外，其他項目亦包括艾美獎得獎電視劇《權力遊戲》、漫威電影《銀河守護隊2》及獲奧斯卡提名的BBC短片《咕嚕牛》等等。Dahn has been working as a VFX artist in Germany and India. Aside from The Grand Budapest Hotel, his other credits include the Emmy-awarded series, Game of Thrones, Marvel’s Guardians of the Galaxy 2 and the Oscar-nominated BBC short, The Gruffalo.

**婚外隱事Angst**

*Angst, Die schwache Stunde einer Frau*

日期及時間Date & Time: 24/07 2:30pm

德國Germany | 1928 | 90 mins | DCP |黑白 B&W

導演：漢斯．斯坦荷夫Director: Hans Steinhoff

無對白，德文字卡，英文字幕No dialogue, German intertitles, with English subtitles

「她被驚嚇，亦同時感到受驚的快感」

原著將一切鋪敘得清清楚楚，本片卻加入懸疑感，令故事更撲朔迷離︰Inge的丈夫是個事業和利益至上的律師，使Inge在婚姻關係中備感不快。兩人一次計劃出遊卻不成事，她獨自啟程往法國海岸，孤獨的心在異國遇上年輕藝術家，她迅速墮入愛河。她以為這段婚外情是秘密，豈料回到柏林後卻有人以此要脅她。一心破壞她婚姻的，究竟是誰？斯坦荷夫的改編版本更注重角色的背景，對婚姻忠誠的意義提出更深刻的詰問，難怪當代影評對本片深表喜愛︰「這套室內劇有著劉別謙和施素德美的韻味，但又自成一格，導演斯坦荷夫再次證明他是一個奇才。」

“She was alarmed, and at the same time felt the pleasures of alarm.”

What is clearly stated in the literary model, the film may only hint at: Inge suffers under her husband, a successful lawyer who only looks out for his own benefit and career. Because their vacation together falls through, she travels alone to the French coast and falls in love with a young artist with whom she begins an affair. Apparently not unnoticed - because back in Berlin she becomes the victim of blackmail. But who could have an interest in destroying her marriage? Steinhoff's film focuses primarily on the back story and on the question of the value of marital fidelity. Contemporary critics were quite taken with it: "A chamber play reminiscent of the best works of Lubitsch and Cecil de Mille, but by no means a copy, instead revealing director Hans Steinhoff once again as an expert with an idiosyncratic talent."

**恐懼*Fear***

*La Paura*

日期及時間Date & Time: 24/07 4:45pm

西德、意大利West Germany, Italy | 1954 | 83 mins | DCP | 黑白B&W

導演：羅伯托．羅塞里尼Director: Roberto Rossellini

英文對白，中文字幕In English with Chinese subtitles

「她隱約地感到被自己舒適的生活所矇騙。」

Irene嫁了給知名科學家，看似婚姻美滿，她的心卻另有所屬，與作曲家展開婚外戀。風聲傳到了作曲家的女友耳中，她威脅Irene要揭發他們的戀情，明目張膽藉此勒索金錢，Irene的生活眼看快將瓦解……以《德國零年》（1948）等作品聞名的導演羅塞里尼，與當時的妻子英格烈褒曼最後一度合作。陰暗多雨的戰後慕尼黑，映照著暗湧處處的婚姻，這或許也是羅塞里尼與褒曼這對銀色夫妻關係崩解中的寫照。

“[I]n some vague way she felt cheated of real life by her own comfort.”

Irene, married to a well-known scientist, has a perfect marriage on the outside, but her heart is actually set on her affair with the composer Heinz. When his jealous girlfriend gets wind of the affair, she threatens to expose them and begins to blackmail Irene with brazen demands for money. Their lives increasingly get out of joint... Six years after Germany, Year Zero, the last collaboration of the former dream couple Bergman/Rossellini takes us to a gloomy, rainy post-war Munich, arguably also reflecting the doomed state of their own marriage.

**《緣路山旮旯》優先場 Far Far Away (preview)**

合辦：香港藝術中心及高先電影

Co-presented by: Hong Kong Arts Centre & Golden Scene Co. Ltd.

日期及時間Date & Time: 26/07 8pm

地點: 古天樂電影院Venue: Louis Koo Cinema

票價 Ticket: $80, 64\*

門票將於撲飛 POPTICKET.hk 發售。Tickets will be available on POPTICKET.hk.

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人可享八折優惠。優惠票持有人士入場時，必須出示可證明身份或年齡的有效證件。優惠票數量有限，售完即止。

\*香港藝術中心會員可享八折優惠。持票人士入場時，必須出示有效會員證。

\*每次購買4張或以上之正價門票，可享八折優惠。

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

票務查詢：ask@popticket.hk (辦公時間：星期一至五 10am-7pm)

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

\*HKAC members. Ticket holders must present a valid membership card upon admission.

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

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

Ticketing enquiry: ask@popticket.hk (Office hour: Mon-Fri 10am-7pm)

2021香港亞洲電影節閉幕電影2021 Hong Kong Asian Film Festival – Closing Film

大阪亞洲電影節參展電影official selection, Osaka Asian Film Festival

新加坡華語電影節參展電影official selection, Singapore Chinese Film Festival

導演：黃浩然Director: Amos Why

演員：岑珈其、蘇麗珊、張紋嘉、梁雍婷、陳漢娜、余香凝

Cast: Kaki Sham, Cecilia So, Crystal Cheung, Rachel Leung, Hanna Chan, Jennifer Yu

香港 Hong Kong | 2021 | 96’ | 粵語對白，中英文字幕 In Cantonese, with Chinese and English subtitles | DCP | 彩色 Colour | IIB

一個土生土長二十八歲港男阿厚 (岑珈其 飾)，一不高大，二不靚仔，內向寡言暖男一個。小康出身，早年喪母，中學讀和尚名校聖言，中大讀電腦，畢業做 I.T.，一世人暫時只拍過一次拖。點知阿厚今年原來行桃花運，先後遇到五個女仔 (余香凝、陳漢娜、梁雍婷、蘇麗珊、張紋嘉 飾)，個個外形性格背景都不同，唯一共通點：五個都住到山長水遠，屋企都位於山旮旯天腳底，送返屋企，有車都未必去得到。一年四季，一皇五后，阿厚上完五堂愛情速成班，究竟個人會有幾大成長？情路又是否能夠修成正果？

A 28-year-old IT geek, Hau, is a mediocre but warm-hearted introvert, who suddenly finds himself the object of affection for five attractive women within the same year. The quintet share virtually no similar traits except one quirky thing: they all live in

remote corners of Hong Kong. Seeing our heartthrob’s struggles in getting there’s half the fun, though; all that travelling allows director Amos Why to offer his audience a chance to see and appreciate parts of the city they rarely get to experience.

Programmes are subject to change without prior notice.

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

All audience must wear face masks and comply with the requirements and

restrictions announced by the Government

No smoking, eating and drinking. Unauthorised photo-taking, audio and/or video

recording is strictly forbidden

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

**吶喊與呢喃：鄭一山電影回顧展**

**Cries and Whispers: Film Retrospective of Lee Isaac Chung**

合辦：香港藝術中心、美國駐港澳總領事館Co-presenter: Hong Kong Arts Centre, U.S. Consulate General Hong Kong & Macau

合作夥伴：高先電影有限公司Partner: Golden Scene Co. Ltd.

日期 Date: 29/07 – 06/08

地點 : 古天樂電影院Venue: Louis Koo Cinema

門票將於6月18日起於撲飛發售Tickets will be available on POPTICKET from 18 June.

票價Ticket: $80 / $64\*

本回顧展向當代一位傑出非凡的電影人——鄭一山致敬。節目原於美國一年一度的亞太裔傳統月（亞太裔美國人文化傳統月）五月份舉行，旨在紀念亞太裔美國人對國家發展和歷史的貢獻。然而，因近期香港疫情肆虐，戲院關閉，為安全起見，本節目改至八月舉行。

鄭氏描述的故事就如香港近期的文藝節目和港人的生活一般，是與時代和命運緊緊相連的軌跡。當香港與世界各地的人們在殫精竭力地面對疫情下的悲劇和不同國家接二連三的重大變故，鄭氏電影的角色體現了人類如何在名爲「生活」的混沌裡——於憤怒、焦慮、茫然、溫柔、幽默等錯綜複雜的情感中——帶著韌力、靈活性和希望求存。

本節目名「呐喊與呢喃」或許會令觀衆想起瑞典電影大師英瑪．褒曼的傑作。偉大的導演往往以原始的衝動和精湛獨特的技巧，將人的狀態深深地刻畫在電影中。鄭氏的故事所觸及的主題廣泛——戰爭、疾病、歧視、流離、孤獨和死亡等，充滿了來自人類心靈深處的呐喊和呢喃。他的風格卻柔和且含蓄，給觀衆空間去細察、陪伴人物心路歷程的起伏。他所講述的不只是美國人或亞裔美國人的故事，而是人類本身的處境，因此不同類型的觀眾都能被其作品感動。

香港藝術中心與美國駐香港及澳門總領事館將於本節目呈獻鄭一山的五部長片：由參展康城的首部長片《盧旺達阿寶》，至樹立了電影史里程碑的奧斯卡得獎作品《農情家園》。放映將設映後談，並舉行鄭一山主講的大師班。

This retrospective honours one of the most celebrated and extraordinary filmmakers of our time, Lee Isaac Chung. It was supposed to take place in May, America’s Asian Pacific Heritage Month, which pays tribute to Asians and Pacific Islanders who have enriched the country's development and history. Yet, due to Hong Kong’s sudden Covid-19 outbreak and the subsequent temporary closure of cinemas, this programme now takes place in August – in a safer place.

Chung’s stories, like the recent happenings of Hong Kong arts programmes and life, are trajectories subject to their time and fate. While Hongkongers and other peoples have been painstakingly coping with the tragedies of the pandemic and other earthshaking events, Chung’s characters exemplify how humans survive the chaotic nature of life – be it personal or communal – in fury, in tension, in dazedness, in tenderness, in humour and in other emotional complexities, along with resilience, versatility and hope.

Our programme title, Cries and Whispers, might recall the masterpiece of the Swedish director Ingmar Bergman. All outstanding filmmakers are primarily great for their primal urge and distinct artistry to carve profound human conditions onto film. In Chung’s oeuvre, concerns are wide-ranging - such as war, illness, discrimination, displacement, loneliness and death. He strives for authenticity in his filmmaking, and his stories are full of cries and whispers from the depths of human psyche. But Chung’s style is gentle and subtle, always allowing space for audiences to observe and evolve with the characters as their journeys ebb and flow. His films are not only about

Americans or Asian Americans - they are about human beings - hence their appeal to people far and wide.

In this programme, the Hong Kong Arts Centre and the U.S. Consulate General Hong Kong & Macau present five feature films by Chung, from his Cannes recognised

debut Munyurangabo to his Oscar honoured historic milestone Minari. Our screenings will be accompanied by talks and a masterclass with Chung.

**Listing – HKAC/ HKAS – Exhibition**

**陳福善畫室Luis Chan Studio**

主辦： 香港藝術中心

Presenter: Hong Kong Arts Centre

贊助：陳福善家族信託基金與嘉禮堂文教基金

Sponsor: Luis Chan Family Trust and Jia Li Hall Foundation

日期: 25/05 起 From 25/05 onwards

地點: 香港藝術中心四樓Venue: 4/F, Hong Kong Arts Centre

免費入場 Free Admission

人稱「福伯」的香港畫家陳福善，曾居住在位於灣仔駱克道的家居畫室——一個不僅是他生活的地方，亦是他創作的空間。陳氏的創作大多源於日常生活的景物，灣仔這個地區因此亦成為他不少作品的創作靈感，例如街道風景、灣仔海旁、附近的店鋪等。不論是和諧自然的寫實畫，還是奇幻繽紛的抽象畫境，陳氏的作品都滿載時代的印記，具濃厚的本土特色。

「陳福善畫室」以陳福善的家居畫室為參考，並從他的灣仔故居中精選其個人物品，包括各種家品擺設、親筆畫作及藏書作展示，以重現陳氏當時的居住環境及作畫時的佈置。觀眾可在玻璃房間外，一覽他昔日創作空間的原貌，以另一種視覺體驗探索陳氏的創作世界，深入認識這位本地藝術家的多元面向。

「陳福善畫室」亦通過展示有關陳氏生平的歷史相片和文字紀錄，帶領觀眾回顧陳氏的藝術歷程和風格發展，徜徉在造就「水彩王」傳奇一生的故事。立足當代，側面追溯香港藝術史軌跡。

「陳福善工作室」是由香港藝術中心策劃、陳福善家族信託基金與嘉禮堂文教基金贊助的常設展示，為期五年。

Nicknamed as “Fuk Bak”, Hong Kong artist Luis Chan lived in a home studio located at Lockhart Road in Wan Chai – a place which doubled as his living place and room for creation. His paintings were mostly based on daily life. Wan Chai, therefore, became the inspiration for many of his works, including the streetscape, waterfront, and shops nearby. Whether realistic landscape paintings or colourful abstract paintings, his works are traces of the past and rich in local characteristics.

Luis Chan Studio is an interpretive recreation of a space in which Luis Chan lived and worked. This room features his personal belongings, such as furniture, paintings, and books relocated from his apartment, to recreate the original living environment and moment when he was drawing. We hope that visitors can encounter his creative space of the old days through the glass window and gain an in-depth understanding of the pluralistic nature of this pioneering artist.

Showcasing historical photos and written records about Luis Chan, Luis Chan Studio also guides the public through Luis Chan’s artistic journey and development of styles. From the legendary life of the “King of Watercolour”, we hope the audience could explore Hong Kong art history as well in the contemporary context from another perspective.

Presented by the Hong Kong Arts Centre, sponsored by Luis Chan Family Trust and Jia Li Hall Foundation, Luis Chan Studio will be a Hong Kong Arts Centre’s 5-year project.

**HKAC CREATORS FOR TOMORROW - 玻璃管內低聲說**

**盧可兒個展**

**HKAC CREATORS FOR TOMORROW - Murmuring in a Glass Tube**

**Connie Lｏ’s Solo Exhibition**

主辦: 香港藝術中心

日期及時間 Date & Time: 18/06 – 24/07 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 admission

節目查詢 Programme Enquiries: 2582 0200, [hkac@hkac.org.hk](mailto:hkac@hkac.org.hk)

**玻璃管內低聲說**

我閉上眼，體内喃喃不斷的聲音低鳴著，它隨著我的一呼一吸，失去重力在黑暗處飄浮。房間外的世界亮得刺眼，空氣湧進空洞的軀體，快要把薄如肥皂膜的皮膚撐破。

法國哲學家巴舍拉（Gaston Bachelard）在著作《空間詩學》中，以家屋意象類比人的靈魂，主張我們能透過回憶起家屋，學習安居於心靈深處，因為家「在我們裡面，而我們也在它的裡面」。在首次個人展覽《玻璃管內低聲說》中，藝術家盧可兒想像身體是一個房間，以一系列版畫、聲音和立體作品，描繪體內深遂之處。

人往往把聲音當作理所當然的存在，然而在嘈雜喧囂的城市中，我們有曾深度傾聽自己的聲音？在作品《In the Absence of…》及《在房間的一角》中，盧可兒把身體視為聲音的容器，借用聲音、物料與光影，重現身體的聲境（soundscape）。體內流動的聲音既是藝術家對自身經歷的親密解讀，同時亦是對外在環境的投射。隨著內與外的界線變陣擺動，一切明確的定義褪去，聲音迴盪於輪廓模糊、但充滿張力的房間。

在盧可兒的創作裡，聲音常化作幻影，反之亦然；藉版畫作品《無題》、《Sound on Paper I & II》和聲音作品《聲音雜記》，她展開一場貫通於視覺、空間及聲音的藝術實驗，以視覺召喚聲音回憶，利用聲音更新視覺想像。

絮語散落在畫廊各處，偶爾蜷縮在光影一角，或是窩進聲音的繭裡。

**「在玻璃管內低聲說」展覽公眾活動**

藝術家分享環節及聲音聆聽寫畫工作坊

\*需登記，活動將以廣東話進行

I 分享環節（約30 分鐘）

關於展覽作品的簡介、聆聽經驗、製作點滴、提問及討論。

II 聲音聆聽寫畫工作坊 （約30 分鐘）

參加者將專注聽覺，及聲音的特色、將之轉化為視覺繪畫作品。

日期及時間：26/06, 09/07 2pm – 3pm

詳情與登記: <https://docs.google.com/forms/d/e/1FAIpQLSeGyW7vN0p-IO8QSInhgJ5smuOqAfdl2nG2bD2R6xlBXDAOYA/viewform>

關於藝術家

盧可兒在2015年畢業於澳洲皇家墨爾本理工大學及香港藝術學院合辦的藝術文學士課程，繼而於2018年完成英國列斯大學藝術碩士課程。她專注混合媒介創作，探討視覺及空間喚起的聽覺感受，以及三者之間的微妙關係。盧可兒的藝術實踐源自個人生活，延伸至個人與外界的關係。創作題材多由自我或身邊的事物出發，亦常在創作過程中邀請公眾參與。她的作品曾於香港、日本及英國展出。

個人網頁: http://cargocollective.com/connielo

Instagram: connieeeelo

**Exhibition Statement**

I close my eyes and take a breath; murmurs levitate within the depths of my body. The world outside the room is beaming with light. Air rushes into my hollow body—nearly rupturing my skin as if it is the surface of a soap bubble.

In his book “The Poetics of Space”, French philosopher Gaston Bachelard examines the house as an analogy to the human soul, maintaining that we can learn to abide within ourselves by remembering the houses in which we have found shelter, because houses “are in us as much as we are in them”. In her first solo exhibition “Murmuring in a Glass Tube”, artist Connie Lo imagines the body as a room as she presents a series of prints, sounds and three-dimensional works to depict the bodily abyss.

People often take listening for granted, but in a bustling city like ours, have we ever listened to ourselves? In the works “In the Absence of…” and “In a Corner of My Room”, Connie regards the body as a sonic receptacle, and utilises sounds, materials, lights and shadows to construct a soundscape of the body. Sonic expressions are not merely an intimate reflection of the artist’s own experience, but also a reaction to her immediate surroundings. As we encounter these works, we constantly oscillate between the external and internal. Ambiguity looms while sounds reverberate in a hyphenated room.

Connie Lo’s art practice revolves around sonic imagery and the spatial contours of sound. With printmaking artworks “Untitled” and “Sound on Paper I & II”, as well as the sound art piece “Sounds Jotting”, she unfolds an experiment that connects visuals, space and sounds. Listening becomes an act of visualisation whereas seeing triggers our echoic memory. Murmurs are scattered all across the gallery—there is a chance you will find them in a dim corner or a cocoon of sounds.

**Public Programme**

**Artist Sharing and Listening Workshop by Connie Lo**

\*Registration required. The workshop will be conducted in Cantonese.

Artist Sharing – 30 mins

Introduction of the exhibition and works, artwork-making process and listening experience.

Listening Experience Workshop- 30 mins

Participants are encouraged to focus on their hearing senses and transform the listening experience and imagination into a drawing.

Date & Time: 26/06, 09/07 2pm – 3pm

Details and Registration: <https://docs.google.com/forms/d/e/1FAIpQLSeGyW7vN0p-IO8QSInhgJ5smuOqAfdl2nG2bD2R6xlBXDAOYA/viewform>

About the Artist

Connie Lo graduated from the Bachelor of Arts (Fine Art) programme co-presented by RMIT University and Hong Kong Art School in 2015. She subsequently completed a Masters of Arts (Fine Arts) degree at the University of Leeds in 2018. Connie creates interdisciplinary art that explores how visuals and space elicit auditory responses, and the subtle relationship between our spatial, visual and auditory senses. Her practice springs from her personal life, and extends to the relationship between the individual and the outside world. While she often draws inspiration from intimate experiences, she also invites the public to participate in her artmaking process. Her work has been exhibited in Hong Kong, Japan and the UK.

Webpage: <http://cargocollective.com/connielo>

Instagram: connieeeelo

**香港藝術學院藝廊六至八月份展覽 – 無相**

**The Gallery of Hong Kong Art School June – August Exhibition – Colors Come with Thoughts**

主辦:香港藝術學院

Presenter: Hong Kong Art School

日期及時間Date & Time: 25/06 – 03/08 11am – 8pm (星期日及公眾假期休息Closed on Sundays & 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

藝術家：陳景朗、羅佩文Artist: Chan King Long Ken, Lo Pui Man Polly

策展：羅佩文Curated by: Lo Pui Man Polly

開幕Opening: 25/06 (5pm- 7pm)

藝術家分享Artist sharing: 02/07 (5pm – 5:30pm)

藝術導賞Guided Tour: 16/07 5pm – 5:30pm

節目查詢 Programme Enquiries: 2922 2822

這項由兩位藝術文學士課程應屆畢業同學陳景朗及羅佩文參與的聯展，靈感來自前蘇格拉底時期希臘哲學家赫拉克利特(Heraclitus)的名言：「靈魂染上了思想的顏色」。赫拉克利特聲稱顏色屬於思想，意味著人的精神面貌是他們的日常思想來塑造；這展覽正好聚焦探索顏色、思想及精神面貌的關係。

中世紀時代的藝術家多利用顏色代表文化或社會語境下的某種意義和象徵，然而在當代藝術世界中，藝術家以其認知和意識運用色彩，其概念與赫拉克利特的想法極為相似。根據個人的想法來設置顏色，這反映了我們對世界的感覺、情感和感知。那些對顏色的想法不僅影響了藝術品的外觀, 同時亦賦予其意義。

展覽以「無相」命名，取材自色相是用來區分顏色的名稱，寓意擺脫顏色枷鎖。藝術家以情感設色於複雜的選擇空間，以至涉及色彩的性質與色彩體驗之間的關係。就是說，在這課題上，兩位參展藝術家將通過自我體驗、對色彩的思考來進行創作。

Inspired by the quote “The soul is dyed the color of its thoughts” by pre-Socratic Greek philosopher Heraclitus, our BAFA graduating students Ken CHAN and Polly LO illustrate their views on colors through their experience in and thoughts on art-making in their joint exhibition “Color Come with Thoughts”. While Heraclitus viewed color as belonging to thoughts, and that people are shaped by what they have in mind, this exhibition contemplates the relationship between color, thought and human mind.

In the Middle Ages, artists painted to mirror reality. Colors were used to represent certain meanings and symbolisms under different cultures and social contexts. In the world of contemporary art, however, artists follow their cognition and consciousness in their use of colors, which in concept closely resembles the ideas of Heraclitus. When we follow our thoughts to put the respective colors on the canvas, not only is the work we produce reflective of our feelings, emotions, and perceptions of the world but its aesthetics and meaning are also heavily influenced.

That, in the particular perspective, Ken and Polly will illustrate their habitat in views of color through the artist’s self-experience and thoughts on art-making.

**賽馬會「傳．創」非遺教育計劃 - 週年展覽 2021/22**

**Jockey Club ICH+ Innovative Heritage Education Programme - Annual Showcase 2021/22**

合辦: 嶺南大學及香港藝術學院

Co-presenter: Lingnan University and Hong Kong Art School

捐助機構: 香港賽馬會慈善信託基金

Funded by: The Hong Kong Jockey Club Charities Trust

日期及地點Date & Venue: 06/07 – 28/08 (賽馬會展廊 Jockey Club Atrium); 05 – 28/08 (張靜蘭實驗畫廊 Diana Cheung Experimental Gallery)

免費入場Free admission

節目查詢 Programme Enquiries: 2582 0200, [hkac@hkac.org.hk](mailto:hkac@hkac.org.hk)

週年展覽將展出培訓課程學員的優秀作品，以示其學習成果。傳统工藝大師及當代藝術工作者亦可透過這個平台展示其創作，發揮對非物質文化遺產的創意想像，並吸引大眾了解傳統工藝及當代藝術的融合和可能性。

Creative and outstanding artworks by students in the “Pass It On” Programme will be featured in the Annual Showcase to showcase the remarkable learning results of the

students as well as the works of Intangible Cultural Heritage masters and contemporary artists to generate a platform for these practitioners to demonstrate their thought-

provoking ideas on each Intangible Cultural Heritage item. This will be a special occasion for the general public to discover how contemporary elements could be applied to the inherited traditions.

**藝術文學士畢業展2022 – 逆**

**Bachelor of Arts (Fine Art) Graduate Exhibition 2022 – Inverse**

主辦:香港藝術學院

Presenter: Hong Kong Art School

合辦: 澳洲皇家墨爾本理工大學

Co-presenter: RMIT University

贊助Sponsor:

Touch Gallery / Hidden Space / 1a Space / WYNG Foundation / Hearty Ceramic /

Yrellag Gallery / Sinag Art Space

日期及時間Date & Time: 09 – 25/07 10am – 8pm

開幕典禮Opening Reception：08/07 6pm – 8pm

地點: 包氏畫廊Venue: Pao Galleries

免費入場Free admission

藝術家: 38位藝術文學士課程應屆畢業同學

Artist: 38 graduating students from the School’s Bachelor of Arts (Fine Art) programme

節目查詢 Programme Enquiries: 2922 2822

第二十二屆藝術文學士畢業展以「逆」為主題，將展出三十八位應屆畢業生在主修媒介上的研習成果。畢業生以繪畫、陶瓷、攝影、裝置及影片等多媒體作品承載着他們對藝術的追求和信念。

「逆」，迎也。「逆」是「迎」的另一個面向，好比自然規律、循環。逆向思維迎來更多可能性。面對逆境，畢業同學們仍然相信藝術的力量，迎難而上。

The 22nd edition of the Bachelor of Arts (Fine Art) Graduate Exhibition will take place at the Pao Galleries of Hong Kong Arts Centre from 9 – 25 July. Titled as “Inverse”, the exhibition showcases the works of 38 graduating students. Presented in a diversity of art forms, such as painting, ceramics, photography, installation and video, the works bear the fruits of the learning journey of our graduates, reflecting their pursuits of art and their beliefs in the art-making process.

**藝術高級文憑畢業創作展2022 – jyun4**

**Higher Diploma in Fine Art Graduate Showcase 2022 – jyun4**

主辦:香港藝術學院

Presenter: Hong Kong Art School

日期及時間Date & Time: 20 - 31/07 10am – 8pm

地點: 香港藝術學院柴灣校舍Venue: Hong Kong Art School Chai Wan Campus

免費入場Free admission

藝術家: 32位應屆藝術高級文憑畢業同學

Artist: 32 graduating students of the Higher Diploma in Fine Art programme

節目查詢 Programme Enquiries: 2922 2822

三十二位應屆藝術高級文憑畢業同學今年七月將假學院柴灣校舍舉行畢業創作展，作品主要聚焦繪畫、陶藝及攝影三個主修科目，展示畢業同學兩年以來的學習成果。

32 graduating students of the Higher Diploma in Fine Art programme will be showcasing their academic achievements of the two-year studies in July. The forms of artworks will be aligned with the major disciplines, ranging from painting, to ceramics and

photography.

**Listing – HKAC– Learning**

**埋嚟學──── 創意藝術學習空間**

**Out Of The Cube - Co-learning Arts Space**

主辦： 香港藝術中心

Presenter: Hong Kong Arts Centre

贊助Sponsor: HKAC Bee

日期及時間Date & Time: 01/07 – 30/08 11am – 6pm

地點：三樓賽馬會藝廊　Venue: Jockey Club Atrium, 3/F

今年夏天，由香港藝術中心策劃丶HKAC Bee贊助的創意藝術學習空間【埋嚟學 Out Of The Cube】，將邀請大人及小朋友於暑假跳出常規的框框，「埋嚟」香港藝術中心邊玩邊學，探索藝術！

項目是一系列由展覽、線上線下教育工作坊、閱讀空間及共享平台組成的創意藝術學習空間。在這個空間內，我們提供多元的學習體驗，包括手工藝、圖書閱讀、實驗探索、視覺藝術體驗等，並按不同的學習需要配搭出工作坊組合，通過創新貼地的藝術教材，一起探索藝術的無限可能。

【埋嚟學 Out Of The Cube】，寓意帶領大家跳出常規框框，邀請每個人「埋嚟」香港藝術中心邊玩邊學。目標受眾群由家⻑與子女、年輕人及退休人士，擴展至有特殊需要人士、少數族裔及其他非華語人士。

獨學不如共學，【埋嚟學 Out Of The Cube】營造一個社群共學，互相成⻑的空間，一同探索藝術之餘，亦可認識志同道合的小夥伴，擴闊社交圈子。我們邀請公眾、學校及不同團體，聚首藝術共學空間，將藝術轉化成人人共享的日常，讓社會更多人受惠。

Curated by the Hong Kong Arts Centre (HKAC) with the funding support of the HKAC Bee, the creative arts learning space【Out Of The Cube】invites everyone to our Centre this summer to PLAY, to LEARN, and to CREATE through art!

The long term arts education programme 【Out Of The Cube】is a creative arts learning space offering audiences participatory learning experiences including crafts, reading, exploration, visual arts activities and more. Various combinations of physical and online workshops with innovative education kits are available to all walks of audiences based on their learning needs.

【Out Of The Cube】was named with the intention to lead audiences to THINK OUT of the CUBE, and invited everyone to visit our Centre to PLAY, to LEARN, and to CREATE. Our target audiences include family and kids, teenagers, retirees, audiences with special needs, ethnic minorities and other non-Chinese speakers.

Let’s learn more together than alone. We provide a co-learning space where the community learns, connects, and grows together. We invite the general public, schools and various organizations to join us. Together in this space, we strive to make arts accessible to everyone regardless of their background, language, race, and gender and make arts accessible for everyone.

「觸覺藝術」無障礙工作坊、「讓色彩說話」顔色工作坊，詳情將於稍後公佈，stay tuned📢!

\*活動安排將會按政府防疫措施而更新／改動

Stay tuned for the Colour Card Workshop and Texture Card Workshop!

\*The event arrangement will be updated/changed according to the government's anti-epidemic measures.

**Listing – hirer– performance**

**一個舞台上不能接受的吻**

主辦：試當真Presenter: Trial & Error

日期及時間Date & Time: 08 – 10, 12 – 17, 19 – 24/07 8pm; 10, 16 – 17, 23 – 24/07 3pm

地點: 壽臣劇院Venue: Shouson Theatre

票價 Ticket: $680/$580/$480

主辦： 試當真

製作： 昭映製作

編劇： 龍文康

導演： 張銘耀

主演： 朱栢康、陳苡臻

演出： 郭翠怡、倪安慈、林家𤋮

粵語演出Performed in Cantonese

每當​問及演員演戲時的尺度 ──「先看劇本是否『劇情需要』吧！」

「劇情需要」。究竟有沒有劇情需要這回事?

劇情需要由誰決定？編劇？導演？角色？還是觀眾？

「吻」，是由甚麼而成？

當兩情相悅、情到濃時，管他是大街小巷還是人來人往的馬路，二人接吻正常不過。

在舞台上劇情推展，男女主角最後深深一吻亦無人反對。

但一吻背後，若角色感到不妥，該怎麼辦？

這個吻的背後涉及情節，而劇情真的需要一個吻嗎？

節目資料由試當真提供。 Programme information provided by Trial & Error

**浮城夢蝶Butterfly Lovers 2022**

主辦Presenter: Art Mentor International Limited

日期及時間Date & Time: 29 – 31/07 7:30pm; 31/07 2:30pm

地點: 壽臣劇院Venue: Shouson Theatre

票價 Ticket: $120 - $300

節目查詢 Programme Enquiries: 9171 9623

Inspired by the Chinese legend, Butterfly Lovers is a reimagination of the classic love story, presented as a modern-day English musical.

Set in Hong Kong, our story follows Alvin; a teenager raised from a low-income family, and in addition to studying hard for his university entrance exams, also works part-time at a convenience store to provide extra income for his struggling family. In contrast, is Elise; who is raised from a rich socialite family, and although her family has plans for her to join the family business, she wishes to have a stronger connection with the struggling working class around her.

In an unexpected encounter, Alvin and Elise meet and it is love at first sight. But just as quickly as they fall in love, society around them is quick to remind them that their love is not a realistic pursuit.

Is the purist of adolescent true love enough to conquer the opposing forces? Or will fate have to play a part in the future of these two Butterfly Lovers?

Programme information provided by Art Mentor International Limited