啓!INSPIRE

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電影美術的多元宇宙

MULTIVERSE IN FILM ARTS



GREEN SNAKE 青蛇

HIGH HEELS 情迷高跟鞋

THE PYE-DOG 野・良犬

MAD MAX: FURY ROAD 末日先鋒：戰甲飛車

THE GRANDMASTER 一代宗師

THRONE OF BLOOD 蜘蛛巢城

MAD WORLD 一念無明

SONGS FROM THE SECOND FLOOR 二樓傳來的歌聲

THE SILENT WAR 聽風者

THE COLOR OF POMEGRANATES 紅塵百劫

AND I HATE YOU SO 小親親

GREASE 油脂

吳里璐 DORA NG

文念中 MAN LIM-CHUNG

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6 AWARD-WINNING PRODUCTION AND COSTUME DESIGNERS　12 HANDPICKED LOCAL AND FOREIGN FILMS
AN ODYSSEY OF THE INFINITE WORLD OF FILM ARTS

主辦 Presented by

康樂及文化事務署 Leisure and Cultural Services Department

LCSD edutainment CHANNEL 康文署寓樂頻道

電影節目辦事處 Film Programmes Office

電影美術的 MULTIVERSE IN

如果說編劇創作的劇本是電影的靈魂，導演是大腦，攝影師是眼睛，那麼美術和服裝指導呢？

電影，是以視覺先行的藝術媒介，銀幕上出現的影像，直接衝擊眼睛。電影美術人員透過拍攝現場的空間利用、環境佈置、道具陳設，以及人物的服飾造型打扮等，撐起每個畫面和整個視覺的外觀，猶如支撐着身體的骨骼、肌肉和皮膚。

電影美術人員負責的範圍包括場景佈景、服裝、化妝、道具等等，從初始的概念、資料搜集、繪圖、搭建場景、設計戲服，協助導演與攝影師一起營造視覺上的氣氛，確立整體的視覺風格，從而展現電影的時代背景、環境狀態、角色的階級、性格等，具體地將劇本中的世界建構出來。優秀的美術和服裝指導具備多元豐富的知識，涉獵歷史、建築、繪畫、時裝、布料、室內陳設、空間運用等各個領域。而隨着科技日新月異，美術和服裝指導更多機會與視覺特效小組合作，一起將畫面的逼真感提升。

電影美術講求細節和質感，即使是日常生活的場景，鏡頭呈現的房間裏的道具陳設、顏色配置，一個花瓶、一張沙發、一葉窗簾，一看便能知道是一間新屋或是一間荒廢了四十年的舊宅；即使角色人物平凡得如平常鄰家的小人物，他身上穿著佩戴、髮型裝扮，已然告訴你他是枯燥乏味的上班族還是離經叛道的黑幫混混。如何讓觀眾感受到場景和人物所產生的和諧真實感，繼而被畫面營造出來的氣氛觸動和感染，這是美術和服裝指導最大的挑戰。

曾參與日本片《燕尾蝶》（1996）、西片《標殺令》（2003）、華語電影《詭絲》（2006）、《金陵十三釵》（2011）及《西遊．伏妖篇》（2017）等，有豐富跨國電影製作經驗的著名美術總監赤塚佳仁認為，電影美術是「將從沒去過的國家，未見過的世界，不明白的歷史，展現在世人面前」，所以說電影美術人員是影像魔術師，實不為過，只是魔術師背後所付出的時間、心思與血汗，着實少有人留意。

隨着七十年代末香港電影新浪潮湧現，「美術指導」這個崗位亦隨之而出現在香港電影的工作人員名單之上。「電影美術的多元宇宙」嘗試透過六位知名的美術指導和服裝造型指導，包括文念中、邱偉明、張兆康、雷楚雄、吳里璐和林子僑，各自挑選一部影

鳴謝：香港電影美術學會提供文念中、邱偉明、張兆康、雷楚雄及林子僑照片。攝影蘇劍豪。

多元宇宙

FILM ARTS

前言

響他們深遠的、或在電影美術上具開創性的世界電影，包括《紅塵百劫》（1969）、《蜘蛛巢城》（1957）、《二樓傳來的歌聲》（2000）、《情迷高跟鞋》（1991）、《油脂》（1978）和《末日先鋒：戰甲飛車》（2015）；以及他們自己的一部代表作，包括《聽風者》（2012）、《一代宗師》（2013）、《一念無明》（2017）、《青蛇》（1993）、《小親親》（2000）和《野·良犬》（2007），一方面縱向帶出電影美術的文化、潮流、風格等世界性的發展，另一方面橫向展示香港的類型電影（如古裝片、時代片、警匪動作片、文藝片、愛情小品等）的美術特色及風格。

為了深化討論的主題，除了六位嘉賓所選的十二部中外電影，更希望以微觀角度透析電影美術的工作領域和面對未來的發展，所以特別選映兩部香港電影作為參考，再搭配專題座談會，希望觀眾可以從不同的角度，加深對電影美術的了解。第一場邀請了《怒火》（2021）的美術指導周德夫與兩位視覺效果專家林洪峯及余國亮對談，一起討論視覺特效的發展與電影美術之間的互動性；第二場邀請了《風再起時》（2023）的導演翁子光、美術總監雷楚雄和造型總監吳里璐對話，透視從劇本文字一步一步視覺化的過程，如何由零開始共同構建電影的影像和風格，以及克服製作上的難關。

「電影美術的多元宇宙」這個電影節目在心裏已蘊釀多年，一直希望可以藉着放映和座談會，拉闊電影美術作為一門藝術的討論範圍，加深觀眾對探索電影美術的興趣，以及關注香港電影的美術發展，做到「見自己，見天地，見眾生」（借用《一代宗師》的名句）。承蒙康文署電影節目辦事處的支持及主辦本節目，願望得以成真。同時特別感謝六位美術和服裝指導文念中、邱偉明、張兆康、雷楚雄、吳里璐和林子僑在百忙中抽空參與其中，從初期一起討論選片，中期親筆撰稿細說自己的電影美術路，到影展啟動後親臨電影院現場跟觀眾面對面交流，他們身體力行的支持，無言感激。另外也要多謝擔任座談會嘉賓講者的翁子光、周德夫、林洪峯和余國亮，以及籌備過程中予以協力和支持的劉天蘭、張西美、張蚊及香港電影美術學會。

節目策劃
卓男

Courtesy of Hong Kong Film Arts Association for photos of Man Lim-Chung, Alfred Yau, Cheung Siu-Hong, Bill Lui and Eric Lam. Photography by Kimhoo So.

FOREWORD

If a script created by the screenwriter is a soul of a film, the director is the brain, and the cinematographer represents the eyes, then what do production designer and costume designer stand for?

Film is a visual-first art form. The images appearing on the silver screen meet the audience's eyes as the first impact. Through utilising spatial design, set decoration, props, costumes and makeup, the art department builds the "visual body" – these elements form the skeleton, flesh and skin of a film.

The art department is responsible for the sets, costumes, makeup, props, and more. Starting from initial conceptualising, research, sketching, set construction and costume design, their role is to support the director and cinematographer to build the overall visual style of a film. This is the important work to vividly present the world penned in the script, such as the period and atmosphere of the story, environment of the setting, and hierarchy and personalities of the characters. Good production designers and costume designers are knowledgeable of various disciplines – history, architecture, drawing, fashion, textile, interior and spatial design, etc. Then, as technology advances, they are joined by the visual effects team to further enhance the image.

Film arts are all about details and textures. Even in the mundane scenes, such as an everyday living room, no props, decorations and colours escapes the lens – a vase, a sofa, a rail of blinds, everything tells the history of the house, whether it's brand new or has been abandoned for 40 years. Same for any character that has the most ordinary look, you can tell whether they are a boring office worker or a deviant gangster by their outfits, hairstyle and makeup. How to move the audience with a harmonious sense of reality created by the scenes and characters, this has always been the biggest challenge for the production designers and costume designers.

Production designer Yoshihito Akatsuka is known for his involvement in many international film productions, including Japanese film *Swallowtail Butterfly* (1996), Hollywood blockbuster *Kill Bill: Vol. 1* (2003), Chinese language productions *Silk* (2006), *The Flowers of War* (2011), and *Journey to the West: The Demons Strike Back* (2017). Akatsuka thinks that production design is "to realise and present countries you have never been to, worlds you have never seen before, and histories you have no knowledge of". Some says that film arts professionals are like magicians. It's actually quite true, only the time, thoughts and resources that they have put into their work is rarely noticed.

Following the emergence of the Hong Kong New Wave in the late 1970s, the position of "production designer" started to appear in the staff credits of local film productions. Multiverse in Film Arts invites six prominent production designers and costume designers from Hong Kong, including Man Lim-Chung, Alfred Yau, Cheung Siu-Hong, Bill Lui, Dora Ng and Eric Lam, to each select a work from world cinema that has been influential

to them, or has made groundbreaking achievements in film arts, including *The Color of Pomegranates* (1969), *Throne of Blood* (1957), *Songs from the Second Floor* (2000), *High Heels* (1991), *Grease* (1978) and *Mad Max: Fury Road* (2015). At the same time, they have also each chosen an iconic work of their own, including *The Silent War* (2012), *The Grandmaster* (2013), *Mad World* (2017), *Green Snake* (1993), *And I Hate You So* (2000) and *The Pye-Dog* (2007). Through this programme, we hope to explore the depths and global development of film arts in terms of culture, trends and styles, while also showcasing the artistic features and styles of different genres (such as period film, contemporary film, action thriller, melodrama and romantic comedy) of Hong Kong cinema.

Besides the 12 local and foreign films selected by our guests, two additional Hong Kong films are included as references in the programme to facilitate an in-depth discussion on the scope of work, challenges and development of film arts. Two thematic seminars will also be organised to deepen the audience's understanding of production design from multiple angles. The first seminar will be a conversation by Chou Tak-Fu, art director of *Raging Fire* (2021) with VFX experts Alex Lim and Yee Kwok-Leung, discussing the interactivities between creative trends of visuals effects and film arts. The second seminar invites the creative team of *Where the Wind Blows* (2023), including director Philip Yung, production designer Bill Lui and image director Dora Ng, to share about the process of visualising the script – joining forces to build the visuals and style of a film from scratch, while overcoming all sorts of challenges.

Multiverse in Film Arts is a programme I have conceived for a long time. There's a famous quote in *The Grandmaster*: "Being, knowing, and doing" that always reminds me of my plan – to organise screenings and seminars to open up discussions of production design as a form of art, strengthening the public's interest in the subject, and to bring focus to the development of film arts in Hong Kong cinema. I would like to thank the Film Programmes Office, LCSD for their support and organisation of this programme. My deep gratitude also goes to the six production designers and costume designer: Man Lim-Chung, Alfred Yau, Cheung Siu-Hong, Bill Lui, Dora Ng and Eric Lam, for their time and effort. From day one that we discussed their film selection, to writing about their dedication to film arts in their own words, to meeting the audience in the cinema; I have nothing but respect and appreciation towards their devotion. I also want to give thanks to Philip Yung, Chou Tak-Fu, Alex Lim and Yee Kwok-Leung for serving as guest speakers at the seminars, as well as Tina Liu, Edith Cheung, Irving Cheung and the Hong Kong Film Arts Association for their generous support and contribution.

Cecilia Wong
Curator

輕輕、摩登啲、幾得意

"SLIGHTLY", "MODERN" AND "INTERESTING"

文念中
MAN LIM-CHUNG

「輕輕」、「摩登啲」、「幾得意呀」大概是我入行以來最常聽到的詞語。

「輕輕」（粵音 heng3 heng1）的意思大概等如一點點，其實就是功夫未達到要求，還差一點，有時用力過多，有時落墨太少。譬如那幅牆身顏色需要再加深一點或減淺一點，這件衣服「做舊」的痕跡，需要多加一點或減少一點；甚至嫌人有點笨的時候會說：「你可否『輕輕』醒少少？」這個「輕輕」到底怎樣才準確，很難拿捏。

「摩登」應該是從英文 Modern 直接翻譯過來的。「你這樣的配襯幾『摩登』」，或者「你可唔可以『摩登啲』?」上司說你的意念不夠「摩登」，即是對你的想法表示不夠時尚，追不上潮流……時移世易，現在已經再沒有聽到年輕的同業會這樣說；如果用上這詞，反而是嫌你老土。

我為「電影美術的多元宇宙」這個節目揀選我其中一部電影——《聽風者》（2012），拍攝時我恰恰和導演麥兆輝及莊文強有同樣的想法：雖然這部諜戰片的背景是設在上世紀四十年代，但不想要那麼寫實的風格，完全根據歷史複製年代的氛圍。我們希望透過演員不同的服裝造型及室內設計裝潢等，加進一點現今流行的元素及設計細節，以增強時尚氣息——「摩登啲」，讓觀眾投入故事發展的同時，又看得賞心悅目。

「幾得意呀」不一定是讚美的說話，要看上司是用哪一種語氣說出來。例如當他們欣賞你某個稍為超出他們估計的驚喜決定時，他們從不會當面直接跟你說「這個很好」，通常只會說「這個『幾得意呀』！」；但相反，如果他是不滿意、不接受的話，他們又會用另一種語氣說：「咁得意？你都諗得出……」

這次挑選的一部外語片——亞美尼亞天才導演沙基帕拉賈諾夫（Sergei Parajanov）的傑作《紅塵百劫》（1969）（又名《石榴的顏色》），是一首關於十八世紀亞美尼亞詩人的精神影像詩歌。石榴的顏色同時也是血液的顏色，全片幾乎沒有對白，只靠運用大量象徵、隱喻的手法，獨特的色彩及構圖，像詩歌一般傳譯導演荒誕近乎瘋狂的想法，唔止「幾得意」，簡直好好睇，是一齣風格鮮明的影像盛宴！

另外還有一句「唔好急，最緊要快」也是無處不在的。我參與的第一部電影，是擔任古裝武打片《神經刀與飛天貓》（1993）的造型設計助理，我由一個從來沒碰過針線手工、沒有設計服裝經驗的平面設計系學生，學習不同布料、配飾的特性，到嘗試配搭服飾，配色畫圖給師傅下單造戲服。後來擔任賀歲片《金玉滿堂》（1995）的美術及服裝指導，又從完全不懂繪畫室內設計施工圖開始，到三星期內把一個如籃球場般大小的片場，從零開始搭建出一座舊式酒樓連帶廚房的場景及道具擺設，加上徐克導演現場所謂「爆鑊」時臨時加單的要求……剛接單不久，還未行出片場大門已經有人問你：「做好了嗎？要拍了！」。一切 order 都來得那麼快，完全沒時間給你思考懂不懂得做，能力是否應付得來。你只能想盡辦法，邊做邊學去將這些工作完成。過程相當艱辛，更要付出超乎想像的辛勞，但過程中所能學到和得到的，絕對比付出的更多，那種把困難一重又一重地克服的滿足感，真的是難以言喻，又愛又恨。所以有人說，做電影美術像跟電影談戀愛，一旦找到感覺後，它有一種魔力吸引着你，會讓你像上了癮般不停地想着它，捨不得離開它。

電影美術及服裝造型總監、導演、香港電影美術學會會長（2021-2025）
Production and Costume Designer, Director, Chairman of the Hong Kong Film Arts Association (2021-2025)

中學時修讀工業設計及繪圖，1991 年獲香港理工大學設計系學士學位，畢業後任職電腦繪圖員，其後因緣際會加入舒琪創辦的電影發行公司任宣傳及發行助理，翌年獲推薦給美術及服裝指導區丁平而入行，在《神經刀與飛天貓》（1993）中擔任造型設計助理。其後經區丁平介紹隨美術總監及服裝設計師張叔平學習。《金玉滿堂》（1995）首次正式擔任美術及服裝指導；往後六年於澤東電影公司工作。2000 年以《心動》首次提名並榮獲第十九屆香港電影金像獎最佳美術指導。入行至今獲得二十餘次香港電影金像獎及金馬獎的最佳美術與服裝造型獎項提名，並四度得獎。2013 年以《聽風者》獲得第七屆亞洲電影大獎最佳造型設計。除為兩岸三地電影擔任美術及造型總監，2020 年首次執導紀錄片《好好拍電影》，翌年獲香港電影導演會年度新晉導演。



"Slightly", "modern", and "interesting" – these terms were probably what I heard the most often since I entered the film business.

"Slightly" (in Cantonese phonics "heng3 heng1") roughly indicates that one still needs to work on something for a bit more. Sometimes you tried too hard, and other times you gave not enough effort, but it's almost there. For instance, the wall paint needs to be slightly darker or lighter, or the costume has to be aged slightly further or less. It's the art of being "just right". At times, you may even use the term on somebody when they left their brain at home: "Do you mind being slightly more helpful?" So, it can be hard to get what they mean when someone says "slightly".

"Mo1 dang1" (in Cantonese phonics) is a transliteration from the English word "modern". Usually people use it in ways like "This mix and match looks quite 'modern'", or "Can you make it a bit more 'modern'?" When your boss says your concept is not "modern" enough, it means that it needs to be trendier. Days have passed and times have changed. It becomes an old-school term now and you won't hear it from the younger colleagues. If you use it at times, they may even think you sound corny.

One of the films I selected for the programme is *The Silent War* (2012). I had the same thought as the directors, Alan Mak and Felix Chong, that even though the film is a spy story set in in the 1940s, we didn't want to simply follow historical facts to copy the environment as is. Rather, we hoped to approach the production design with a modern twist, spicing it up with some trendy elements in the designs of costumes and interior sets. This way, the audience can follow the plot development while enjoying a feast for their eyes.

"Interesting" does not solely means compliment, depending on your boss's tone when they utter the word. For instance, if they praise a decision you make which surprises them in a good way, they won't express approval directly with a "Well done", instead they will say "Oh this is 'interesting'!" On the contrary, if they are dissatisfied, they can say it with a mocking tone: "Can't believe you did THAT, how 'interesting'…"

The foreign film I chose for this programme is *The Color of Pomegranates* (1969). A masterpiece directed by the very talented Armenian filmmaker Sergei Parajanov. The film is a poetic treatment of the life of an 18th-century Armenian poet. The colour of pomegranates resembles the colour of blood. The film has very little dialogue, and an abundant use of symbols and metaphors; the unique colour tones and camerawork formulate Parajanov's bizarre ideas into a poem of absurdity. The film is not only "interesting" in a fantastic way, it's a great feast of powerfully constructed imageries.

Another Cantonese slang "Don't rush, but be quick" is also heard everywhere. I started as a graphic design graduate without a single ounce of experience in clothing design or even needlework, but my first production in this lifelong career of film was serving as a costume design assistant for *Flying Dagger* (1993), which is a period *wuxia* film. I had to pick up quickly about different fabrics and accessories, improvised with styling and colour matching, so that I could deliver the design drawing and production order for the tailors to sew the costumes. Later on, I was responsible for the art and costume direction of a Lunar New Year movie *The Chinese Feast* (1995). Again, I had to learn interior design and construction drawings from scratch, and then transforming a soundstage of the size of a basketball court into a traditional Chinese restaurant with a functioning kitchen, along with all the set decorations and props - all done within three weeks - while having to frequently answer to director Tsui Hark's urgent requests. The production manager started chasing up on me on day one: "Is the set done yet? We need to start shooting!" Everything happened in a split second, leaving me no time and headspace to question. All I could do was training myself on the go and threw in everything I have (and don't have) to get the job done. It was an unimaginably heck of a ride, but what I learned from the process and the satisfaction that came with the hardships was unspeakable. It is almost like having a love-hate relationship with filmmaking. No wonder some compares the process of art direction to being in a romantic relationship with film. When the feeling is right, it is magical and addictive, and you have nowhere to escape.

Studied Industrial Graphics and Design during high school, Man Lim-Chung went on to obtain a Bachelor's Degree in Design at the Hong Kong Polytechnic University in 1991. Upon graduation, he was employed as a computer graphics designer, before joining Shu Kei's film distribution company as a promotion and distribution assistant. In 1992, Shu Kei recommended Man to work for art and costume director Tony Au. In the following year, Man served as a costume design assistant in *Flying Dagger* (1993), before being introduced to fellow production and costume designer William Chang by Au. As Chang's apprentice, Man assisted him in the art and costumes departments on his various film projects. In 1995, Man officially debuted as the art director and costume designer for *The Chinese Feast*, and subsequently worked for Jet Tone Films for the following six years. In 2000, *Tempting Heart* gave him his first Best Art Direction nomination and award at the 19th Hong Kong Film Awards. Until today, Man has earned Best Art Direction and Best Costume Design nomination for more than 20 times at both the Hong Kong Film Awards and the Golden Horse Awards, in which he was a four-time winner of the former. In 2013, Man won Best Costume Design for *The Silent War* at the 7th Asian Film Awards. Aside from working as a production designer and costume designer for film productions in both sides of the Taiwan Straits, Man directed his first documentary *Keep Rolling* in 2020, and won Best New Director at the Annual Awards of the Hong Kong Film Directors' Guild in 2021.


红塵石劫
THE COLOR OF POMEGRANATES



16/9
六 Sat
2:30pm | FA

導演 / 編劇 / 美術指導 Director/Screenwriter/Art Director
沙基帕拉賈諾夫 Sergei Parajanov
攝影 Cinematographer
Suren Shakhbazian
美術總監 Production Designers
Stepan Andranikyan, Mikhail Arakelian
服裝指導 Costume Designers
Elene Akhvlediani, Iosif Karalov, Jasmine Sarabian
演員 Cast
Sofiko Chiaureli, Melkon Alekian
Vilen Galustian, Georgi Gegechkori

極富藝術修養的亞美尼亞導演沙基帕拉賈諾夫，藉十八世紀同鄉詩人薩哲諾華的生平，拍出一部極具民俗異色的影像詩篇。電影採用非傳統敘事結構，一個接一個的定鏡鏡頭拍攝，猶如翻開一頁頁的書，展示薩哲諾華的一生。飽和瑰麗的色彩、簡約的畫面構圖和收斂的肢體動作，讓每組鏡頭流露如夢如幻的味道，詩意盎然。電影在亞美尼亞、格魯吉亞和阿塞拜疆多間修道院、教堂和古城等歷史古蹟取景，營造出濃厚的宗教和哲學意味。片中四季及階級分明的服飾打扮，各式各樣的道具和器具，形形式式的敬拜儀式，叫人目不暇給之餘，也優雅地把亞美尼亞的傳統文化永恆地保留在光影之中。

Restored in 2014 by Cineteca di Bologna/L'Immagine Ritrovata and The Film Foundation's World Cinema Project, in association with the National Cinema Centre of Armenia and Gosfilmofond of Russia. Restoration funding provided by the Material World Charitable Foundation and The Film Foundation

2014 美國 Parajanov-Vartanov 電影修復獎
Parajanov-Vartanov Institute Award for restoration, USA

1969 | 亞美尼亞 Armenia | 彩色 Colour | 79' | DCP
亞美尼亞語、阿塞拜疆語及格魯吉亞語，中英文字幕
In Armenian, Azerbaijani, and Georgian
with Chinese and English subtitles

Admired by his profound artistry, Armenian director Sergei Parajanov tells the life of his compatriot minstrel Sayat Nova in a lyrical narrative with great visual panache. Structured by non-traditional storytelling and tableaus of meditative imagery, the film unfolds the many pages in the life of the great poet. Infusing the iconographic cinematography with richly coloured palettes, minimalistic composition and meticulous physical performances, Parajanov built an enigmatic world of spirituality, both religious and philosophical, against the film setting of the monasteries, churches and heritage marvels in such ancient cities as Armenia, Georgia and Azerbaijan. With costume design showing distinct seasons and social classes, as well as a wealth of tactile props and artifacts, the production design celebrates the ritualistic performances that define the dazzling aesthetics in the Armenian tradition, irreplaceably kept in the infinitude of such a cinematic masterpiece.

CINETECA BOLOGNA THE FILM FOUNDATION WORLD CINEMA PROJECT


聽風者
THE SILENT WAR

16/9
六 Sat
5pm | FA



2013 亞洲電影大獎最佳造型設計
Best Costume Design, Asian Film Awards
2013 香港電影金像獎最佳攝影
Best Cinematography, Hong Kong Film Awards

2012 | 彩色 Colour | 120' | DCP
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

導演 / 編劇 Directors / Screenwriters
麥兆輝 Alan Mak、莊文強 Felix Chong
攝影 Cinematographer
潘耀明 Anthony Pun
美術總監 Production Designer
文念中 Man Lim-Chung
演員 Cast
梁朝偉 Tony Leung、周迅 Zhou Xun
王學兵 Wang Xuebing、范曉萱 Mavis Fan

上世紀五十年代初新中國成立初期，政治氣氛仍然雲詭波譎。神秘諜報機關 701 部隊以竊聽敵方軍事頻道獲取秘密情報，繼而部署行動。可是一夜間，全部頻道突然離奇消失。獲上級重用的特工張學寧授命前往上海尋求協助，她誤打誤撞遇上失明但聽覺異常靈敏的何兵；他憑藉天賦特殊聽力，逐步扭轉局面，可惜一次錯誤解讀情報，連累張學寧殉職而內疚不已。

這部諜戰片的佈景、美術及服裝造型俱走復古、洋氣的華麗路線，標誌當時上海繁華大都會的一面。周迅飾演的張學寧身上一件件漂亮的外衣，時而性感嬌艷，時而冷酷沉實，集柔美與硬朗於一身，突顯她八面玲瓏的特務身份。電影中充滿神秘色彩的 701 部隊總局及多個場景，是將上海虹口區的 1933 老場坊改裝而成，場景佈置以簡約、冷峻風格為主。而為了突顯何兵擁有「以耳代眼」的能力，電影設計了一場「將聲音跟畫面創作」配合的戲，讓何兵走在繁忙大街上，憑着不同的聲音來辨別前路與危機。在美術組的巧思下，單車鈴聲、製作爆米花等聲音都成了何兵的「指路明燈」，非常有趣。

During the early years of the newly founded People's Republic of China in the 1950s, the political climate was highly volatile. Unit 701, a mysterious espionage agency tasked to tap classified information from the rival force's military channel, has lost track of all signals overnight. A special agent Zhang Xuening has been sent to seek help in Shanghai where she fortuitously recruits He Bing, a blind person with extraordinary hearing ability. With his natural talent, the tables have turned. But one misinterpretation of intelligence costs Zhang's life, sending He into an abyss of guilt.

This spy thriller has an overall style of retro and westernised elegance, showing the metropolitan glamour of Shanghai in its heyday. Donning a collection of beautiful coats, Zhang Xuening looks sexy and gorgeous sometimes, distant and pragmatic at other times. The combination of feminist softness and masculine toughness gave prominence to the persona of a versatile agent. Brimming with mysteries, the headquarters of Unit 701 and many sets are makeovers of the 1933 Old Millfun in Shanghai's Hongkou District. In general, the set of the film is modest and bleak. In order to accentuate He Bing's ability of "seeing with ears", a scene is designed to "synchronise sounds with visuals", featuring how He Bing employs different sounds to navigate and stay out of danger on a crowded street. The production design team ingeniously makes use of bicycle horns and bells, the popping popcorns as He Bing's "guiding lights", making it a very fascinating episode.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：文念中 | 主持：卓男
Guest Speaker: Man Lim-Chung | Host: Cecilia Wong

知道得太多，所以身處危險中?!

THE DANGER OF KNOWING TOO MUCH?!

邱偉明
ALFRED YAU

酷熱的下午，在一個正在搭建的場景內，汗流浹背的我和置景木工說起處理場景搭建的技巧，他誇讚我這些也知道，很厲害……我心裏當然明白這是客套話，但剎那間想起，唸高中時，有個較要好的同學曾對我說：「看不出將來你會從事什麼職業！」我問他原因，他說覺得我和其他同學不一樣，對什麼都有興趣，好像問什麼都能講出答案。（當然，所謂知得多只是班門弄斧，而且，是與同年齡的人相較而論而已。）我隱約記得我以開玩笑的口吻回答他：「我知道得太多，所以身處危險中，和我出去玩要特別小心！」 這段對話令我開始考慮自己的未來，當然，那時並沒什麼結論。果然，花太多時間增進其他知識，對於身在香港讀書的我來說並不是好事，我的學業成績很一般呢！

有關童年（中學以前）較深刻的記憶，都是各種的「第一次」和特別的情景：在幼稚園時第一次認真畫畫；第一次在上課時肚瀉的尷尬；第一盒模型玩具；第一次給弟妹表演魔術，吞了個硬幣，然後第一次照 X 光；第一台柯達塑膠相機；第一次喜歡上女同學。還有父親送我木結他、帶我去看電影……後來我成為了爸爸的看電影伙伴，因為媽媽不喜歡看電影。在那個沒什麼娛樂的年代，總覺得看電影就是「一回事」。所以，當自己一個人去家附近的二輪戲院買票看電影，也充滿成就感 （記憶中是小學三四年級左右）。

小時候唯一獲得成功感的事，就是畫畫。第一次看電影留下非常深刻的觸動，就是和畫畫有關。電影《滑鐵盧戰役》（*Waterloo*，1970）其中一些場景和鏡頭，極像油畫的光影，我當時感到全身毛管直豎，相當震撼，原來靜止的油畫還可以「動」的！這種演示的表達好像讓我看到另一個時空場景！這是生平第一次覺得：電影對我來說不只是「一回事」那麼簡單。此後我開始認真的看電影。

踏入社會工作，做過印刷製版和平面設計，兜兜轉轉進入電影行業。我覺得自己非常幸運，一直能做跟自己興趣相關的工作，也遇上對的人，學會了很多！例如不同朝代的古裝、不同年代的服飾；貧窮的、富裕的……，我才發覺以前我知道的那些亂七八糟的知識，原來對做電影美術非常有用。

很高興能參與這次影展，美術做得好的電影多如繁星，這次我所選的兩部電影都是以觀影的第一印象和感受作準則。黑澤明的《蜘蛛巢城》(1957) 是第一部讓我看到有古代感覺的電影。《一代宗師》(2013) 是我做得比較艱難，而製作上有較多故事可以分享的作品；這部電影更有趣的是，看完首映後，另有一番感受在心頭。引用片中一句話：「 所謂大成若缺，有缺憾才能有進步」。

電影美術總監、香港電影美術學會執委（2021-2023）
Production Designer, Committee member of the Hong Kong Film Arts Association (2021-2023)

曾於製版公司就職，其後轉投廣告行業。1986 年首次擔任美術助理，參與在香港拍攝的外語電視電影《哈利的香港》(*Harry's Hong Kong*，1987) 的製作，從此投身電影行業。1989 年於《沖天小子》首次正式擔任電影美術指導。從業三十多年來，多次獲得金馬獎、香港電影金像獎、中國電影金雞獎等最佳美術設計提名及獎項，包括《和平飯店》（1995）、《天旋地戀》（1999）、《長恨歌》（2005）、《天堂口》（2007）等，獲獎作品為《2046》（2004）、《一代宗師》（2013）、《華麗上班族》（2015）及《擺渡人》（2016）。



In a scorching afternoon, I was in a movie set under construction, sweating while conversing with a carpenter about set construction techniques. He sang praises of my wide knowledge…of course I knew he was just being polite. At that moment I recalled that when I was in high school, a rather close friend said to me, "It is hard to tell what you will be doing for a living!" I asked why and he said I was different from other classmates, as I was interested in everything and seemed to have answers for everything (it meant nothing more than being a bit of a dilettante among our peers). I vaguely remembered that I jokingly replied, "Knowing too much has put me in danger, be alert when hanging out with me!" This conversation got me thinking about my future for the first time, though there was no fruitful conclusion. One thing is for sure – as a student in Hong Kong, spending too much time on knowledge outside of the syllabus will do no good – my academic performance was so-so.

In my childhood recollections (before secondary school), all the unforgettable moments were my "first" encounters and special situations: the first time I drew a picture wholeheartedly in kindergarten; the first awkward moment of having diarrhoea in the classroom; the first box of model toy; the first magic show to my younger brother and sister during which I swallowed a coin and had my first x-ray examination; the first Kodak plastic camera; the first crush on a girl in my class. Also, a guitar as a gift from my father, and he would take me to movies…I soon became his movie buddy as my mother was not that into films. In a time without much entertainment, I regarded watching movies as the thing to be. So whenever I went to second-run cinemas nearby to buy tickets and watch movies by myself (at primary three or four if my memory serves me right), I had a sense of achievement.

When I was a kid, drawing was the only thing that gave me a sense of accomplishment. The first time being deeply touched by a film was also related to drawing. *Waterloo* (1970) features scenes and frames resembling oil painting's light and shades, and this visual impact gave me goose bumps. Oil paintings that were not static, they came into life! This artistic expression opened a new dimension of time and space to me. I felt for the first time in my life: films were more than just a thing. From that moment on, I have watched films seriously ever since.

After graduation, I had worked in the business of printing plate and graphic design, and finally arrived at the film industry. I am truly blessed that my career matches my interests, and with the right people, I have learnt a lot, such as period costumes across different eras and dynasties, from contemporary to futuristic, from the poor to the rich…I came to realise that my knowing a little of everything is actually very useful to my working in production design in the film industry.

I am very pleased to be a part of the Multiverse in Film Arts programme. There are countless masterpieces with wonderful production design. My two picks were based on the first viewing impression and sentiments. Akira Kurosawa's *Throne of Blood* (1957) was the first film that gave me a sense of historical sensation, while *The Grandmaster* (2013) was a tough challenge for me which also means that more stories about its production can be shared. What made this film even more interesting was my mixed feelings after watching its premiere. To quote a line from the film, "Break from what you know, and you will know more.".

Before joining the film industry, Alfred Yau worked in a platemaking company and later in the advertising industry. In 1986, Yau participated as an assistant art director in *Harry's Hong Kong* (1987), a foreign language TV film that was shot in Hong Kong, launching his career in the film industry. In 1989, Yau made his art direction debut for *Path of Glory*. Throughout his career of over 30 years, Yau has earned numerous nominations and awards for Best Art Direction at the Golden Horse Awards, the Hong Kong Film Awards, and the Golden Rooster Awards. Among which, he received nominations for *Peace Hotel* (1995), *When I Look Upon the Stars* (1999), *Everlasting Regret* (2005), *Blood Brothers* (2007), and more; while garnered the Best Art Direction for *2046* (2004), *The Grandmaster* (2013), *Office* (2015), and *See You Tomorrow* (2016).



TOHO COMPANY / RGR Collection / Alamy Stock Photo

17/9
日 Sun
2pm | FA



1957 | 日本 Japan | 黑白 B&W | 109' | 35mm
日語對白，中英文字幕
In Japanese with Chinese and English subtitles

導演 Director
黑澤明 Akira Kurosawa
編劇 Screenwriters
小國英雄 Hideo Oguni、橋本忍 Shinobu Hashimoto
菊島隆三 Ryuzo Kikushima、黑澤明 Akira Kurosawa
攝影 Cinematographer
中井朝一 Asakazu Nakai
美術總監 Production Designer
村木與四郎 Yoshiro Muraki
演員 Cast
三船敏郎 Toshiro Mifune、山田五十鈴 Isuzu Yamada
志村喬 Takashi Shimura

1957 日本藍絲帶獎技術獎（美術）
Technology Award (Production Design), Blue Ribbon Awards, Japan
1957 日本每日電影獎最佳美術、最佳男主角
Best Production Design and Best Actor, Mainichi Film Awards, Japan
1957 日本電影旬報最佳女主角
Best Actress, Kinema Junpo Awards, Japan

日本戰國時期蜘蛛巢城城主遭下屬密謀聯同鄰國造反圍攻，正當以為失守在即，卻分別收到一砦守將鷲津武時和二砦守將三木義明擊退敵軍的捷報。兩位守將獲功勛得城主召見，前往授勳途中，在大霧的蜘蛛手森林迷途；並遇上一位白髮老嫗，她說出如預言般的說話，然後消失無蹤。鷲津和三木本來對預言不以為然，怎料預言的上半部一一發生。鷲津開始迷惘不安，在妻子淺茅的慫恿下更是漸生疑心，不但暗中刺死城主，就連對情如手足的三木及其子也動起殺機。

黑澤明將英國莎翁名劇《馬克白》搬到日本改編，特別選了日本名山富士山邊陲的地方建起蜘蛛巢城，城堡的建築是美術總監村木與四郎參考了日本古卷軸設計而成。蜘蛛手森林則是由富士山的山坡外景與東寶片廠廠景拍攝合成。黑澤明認為富士山一帶的山坡大霧瀰漫，非常接近他心目中蜘蛛巢城的景像，電影中敵軍將樹木綁在身上，既能護身又造出樹林移動的夢幻效果。

35mm print courtesy of National Film Archive of Japan

Back in feudal Japan, lord of the Spider Web Castle is under siege laid by his own men who collude with their enemies. Before the castle falls, word comes of his commanders Washizu and Miki having fended off the invaders. The heroic pair, while heading back to their lord for rewards, lose their way in the mist-shrouded Spider Web Forest where they meet an old woman who foretells their fate before vanishing. Paying no heed at first to her prophecy, Washizu and Miki are startled to find the first half of it coming true. A distressed Washizu even becomes untrusting because of his wife Asaji, who cajoles him into assassinating his lord and plotting murder of his best friend Miki and Miki's son.

Akira Kurosawa transposed Shakespeare's *Macbeth* to Japan, where he selected the periphery of Mt. Fuji to erect the Spider Web Castle. The production designer, Yoshiro Muraki, drew inspiration from ancient scrolls for the castle's design, while the forest was a combination of location shots of Mt. Fuji and studio shots of Toho. Kurosawa said the foggy slopes on Mt. Fuji were very close to what the castle should be like. In the film, the enemy troops tie tree limbs onto their bodies as they prowl about, creating as well a dream-like effect as if the forest were moving.


一代宗師
THE GRANDMASTER
Courtesy of Block 2 Distribution

17/9
日 Sun
5pm | FA

2013 金馬獎最佳攝影、最佳視覺效果、最佳美術設計、最佳造型設計及最佳女主角
Best Cinematography, Best Visual Effects, Best Art Direction, Best Makeup & Costume Design and Best Leading Actress , Golden Horse Awards

2014 香港電影金像獎最佳電影、最佳導演、最佳編劇、最佳攝影、最佳美術指導及最佳服裝造型設計
Best Film, Best Director, Best Screenplay, Best Cinematography, Best Art Direction and Best Costume & Makeup Design, Hong Kong Film Awards

2014 亞洲電影大獎最佳電影、最佳導演、最佳攝影、最佳美術指導及最佳造型設計
Best Film, Best Director, Best Cinematography, Best Production Design and Best Costume Design, Asian Film Awards

導演 Director
王家衛 Wong Kar Wai
編劇 Screenwriters
鄒靜之 Zou Jingzhi、徐皓峰 Xu Haofeng、王家衛 Wong Kar Wai
攝影 Cinematographer
Philippe Le Sourd
美術總監 Production Designers
張叔平 William Chang、邱偉明 Alfred Yau
造型設計 Costume Director
張叔平 William Chang
演員 Cast
梁朝偉 Tony Leung、章子怡 Zhang Ziyi

廣東佛山的詠春高手葉問被武術界推舉，跟引退在即、從北方南來的八卦形意門掌門宮寶森在金樓對戰，葉問得勝。為了老父名聲，宮寶森女兒宮二挑戰葉問，贏回一仗，且種下惺惺相惜之情，邀請葉問日後造訪東北。及後戰爭爆發，東北之行告吹；佛山淪陷後，葉問的生活亦趨艱難，持續的戰火更令他家破人亡。另一方面，宮寶森被徒弟馬三所殺，宮二為報父仇，推掉婚事，並發誓終身不嫁、不傳藝。宮二最終打死馬三，卻內傷嚴重。1950年葉問移居香港，設館授徒，發揚詠春；宮二亦來港開館行醫，可惜身體日漸衰弱，重遇葉問時，生命已近盡頭。

透過多個南、北武術人物的故事交織而成的《一代宗師》，片中的建築、場景和服飾也有南、北之分，例如東北大雪紛飛下的火車站及富嶺南建築風格的金樓。主場景金樓的工程浩大，動用六十多位專業師傅、耗上兩年多才搭建完成，木裝的牆面、門框、窗櫺等全是精巧的手工雕花，家具和燈飾都是出圖訂製，樓梯扶手則飾上金箔，金碧輝煌。


Courtesy of Block 2 Distribution

2013 | 彩色 Colour | 130' | DCP
粵語、普通話及日語對白，中英文字幕
In Cantonese, Putonghua and Japanese with Chinese and English subtitles

Wing Chun master Ip Man of Foshan in Guangdong, is nominated by the Southern *wushu* circle to hold a match at the Gold Pavilion, opposing Gong Baosen, head of the Bagua Xingyi style based in Northern China, who is about to retire soon. Ip wins, and Gong's daughter Gong Er challenges him for a rematch in hopes of upholding her father's reputation. Gong wins this round and they become friends. Gong invites Ip to visit her in the Northeast, but the plan is disrupted by the outbreak of the war, which leaves Foshan occupied and the Ip's family is ruined. On the other hand, Gong Baosen is killed by his disciple Ma San. To avenge her father's death, Gong rejects her wedding engagement and vows to never marry or teach martial arts. Gong eventually kills Ma, though seriously wounded. Ip moves to Hong Kong in 1950 and starts teaching Wing Chun. Gong also arrives to open a clinic. They finally meet again, but Gong's health is deteriorating fast, and her clock is ticking.

The Grandmaster is intertwined with stories of various Northern and Southern Chinese martial artists. The architectures, scenes and costumes in the film also carry distinct characteristics of the North and the South. For example, the train station in the snowy Northeast, and the Gold Pavilion built with Lingnan architecture style. As the main set, construction of the Gold Pavilion was very complex, taking more than 60 professional masters and over two years to complete. Wooden walls, door frames and lattice windows were handcrafted with decorations; furniture and lamps were custom-made, staircase handrails were gilded – all to demonstrate the resplendence and splendour.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：邱偉明 | 主持：卓男
Guest Speaker: Alfred Yau | Host: Cecilia Wong

有一種電影美術叫「恰好」

A KIND OF ART DIRECTION CALLED "JUST RIGHT"

張兆康
CHEUNG SIU-HONG

電影美術是什麼？其實我一點也不懂。

從事電影美術十多年，想起來，經驗多了，不見得認知變好，且分享一些經驗。

小時候從來沒有想過會當電影美術（事實上我根本不知道世上有一種叫「電影美術」的工作），只是機緣巧合地碰上這樣的機會，然後又恰好發覺自己喜歡這工作。

早前，香港電影美術學會拍攝肖像時，攝影師 Ringo 問我們可不可以做一個簡單的錄像訪問，他問道：「美是什麼？」，我愣了一下，然後即興回答了一些虛無飄渺的答案。回想起來，回答雖然隨興，說了出來也就有了其意思。我答道：「美有時是一種偶然，也是一種『對』，這種『對』就是一種『恰好』，好像斜陽落在樹底下，光線穿透葉子時，風吹葉動，光影婆娑。這是我理解的一種美。」

「恰好」並不容易，每一部電影，最開始是文本，文本可以有千萬種演繹方法，「什麼才是適切的？」往往是我最需要思考的問題，這需要配合導演拍攝的風格，如果導演想要「張狂」，「浮誇」也可以是一種「恰好」，「自然」也可以是一種「造作」。每一個選取背後，其實都有其考量，細如角色撥弄頭髮的方向，都可以影響一個角色的性格和印象。

有時會覺得電影美術其實微不足道，拍電影，是一種合奏，你彈得好，也需要身旁的人配合，才能相得益彰，才能動聽；有時也像踢球般，你踢得不好，但隊友帶挈，只跑了幾個折返來回也能贏球。電影美術，有時在拍攝過程中也微不足道，我試過提供很多設計給導演選擇，但導演要麼不喜歡，要麼覺得不合適，總是不採用。就算設計再好，沒有攝進影框也是徒勞，根本連驗證到底是好是壞的機會都沒有。所以電影美術，講求知音，也講求美學上的契合。有時看一些電影，美術不怎麼樣，但我還是看得津津有味，提醒自己，其實我不懂，總要保持謙卑。

但有些電影，美術的角色很重，像韋斯安德遜（Wes Anderson）的電影，電影美術簡直就是主角，我會忘記演員是誰，只記得某個畫面、顏色。在他的電影裏，形式（form）往往高於內容（content），又或者形式即是內容。《二樓傳來的歌聲》（2000）的導演羅伊安德遜（Roy Andersson）也有點類近，表面上也很形式主義，但我更喜歡羅伊多一點，因為我覺得他的作品中，是內容先化為形式，形式再昇華內容。核心依舊是內容，而內容主題很關注人，以及人的生存狀況。

可能基於我是讀藝術出身，沒有唸過設計，我沒有很注重以設計去解決問題，反而比較注重以設計去表達意義、概念和感覺。我更感興趣的，是怎樣構成詩意的影像；影像給予人的感覺跟文字很不同，文字可以很潦草地表達一些畫面，其餘的都交由讀者自行腦補。但經營影像時，你必須交代清楚。男女主角之間的邂逅，發生在一個雜物房，在文字上也許可以無比浪漫，但經營畫面時，卻需要解決一些實際問題，到底放在雜物房內的雜物是何許雜物，才能既浪漫又合符現實。詩意文字的構成跟詩意影像的構成，既相關又大有不同。文字的詩，能在字詞配合之間傳遞一個不能具體描述的意思；影像的詩，也應該能在影像配合之間傳遞一個多於你所見到的感覺。

為什麼把這東西放在影框中？這必須是合理的？也可以是不合理的，如果它能帶出的感覺比你想像的遠。當所有的東西都放「對」了，也可以是「不對」的。但也有一種「恰好」，渾然天成，帶着一點缺失，帶出無限的美好。

電影美術及服裝造型總監、香港電影美術學會執委（2021-2025）
Production and Costume Designer, Committee member of Hong Kong Film Arts Association (2021-2025)

2004 年畢業於香港城市大學創意媒體學院，其後赴笈倫敦藝術大學中央聖馬丁藝術與設計學院攻讀碩士課程。2005 年畢業後回港投身電影行業，擔任資深美術指導及服裝設計師文念中的助理，參與電影美術工作，並在其指導下涉足平面及電視廣告、演唱會、唱片專輯封面等不同範疇的創作工作。2007 年首次擔任電影美術指導、服裝指導及剪接，參與製作麥曦茵導演首部劇情長片《烈日當空》（2008）。2017 年憑電影《擺渡人》獲第五十四屆金馬獎最佳造型設計。2019 年，憑《寂寞有害》於香港亞洲電影投資會獲得香港畫天青年導演大獎。2020 年，以《花椒之味》榮獲香港電影金像獎最佳美術指導。

What is production design in films? I do not have a clue.

Having been in production design for more than a decade, I introspect that knowledge doesn't always come with age. Let me share some of my experiences.

I never thought of becoming an art director when I was young (In fact, I didn't even know there was a profession known as production design). It is by sheer serendipity that I had this job opportunity and coincidentally I love it.

A while ago, in Hong Kong Film Arts Association's portrait shooting session, we were asked by the photographer Ringo to do a simple video interview. He asked, "What is beauty?" I was astounded and casually gave an abstract answer on the spur of the moment. Looking back, despite ad-libbing, the answer came out meaningful. My thoughts are, "beauty is a coincidence sometimes, a kind of "rightness" that is "just right". Like the sun setting behind a tree, sending light beams to shine through the leaves, wind whispering through the leaves and light and shadow swaying in the breeze. Such is a kind of beauty to me."

"Just right" is not easy to achieve. Every film begins with a script. For every script there are thousands possible interpretations, so which one is the appropriate way? This is an issue I must mull over, going hand in hand with the director's filming style. Should the director want something "melodramatic", then going "hyperbolic" could be a "just right" approach, while being "natural" would be "pretentious". Behind every artistic decision, there is a rationale. As trivial as how a character flips the hair in either direction, every small detail can shape a character's personality and persona.

There are times I feel humbled as an art director. Filmmaking is like a symphony; your performance has to be in harmony with others to achieve greatness. Sometimes it is like a football game. You may not be brilliant, but with teammates' efforts, you can still win the match by just running around. Production design can be negligible at times during shooting. There was a time I proposed a lot of designs to a director, but some were disliked while some were deemed inappropriate. Nothing worked. No matter how good your designs are, all efforts are unseen without being taken into the frame as there is no chance to verify whether it is good or not. Therefore, production design is about having a receptive audience, and a shared aesthetic preference. Some films are not directed well artistically, but still very enjoyable, which reminds me of my inadequacy and the need to stay humble.



Production design plays an important role in some films, such as Wes Anderson's cinematic world. Production design there is almost like the main character. I can easily forget who the actors are but will remember a particular scene or colour. In his works, form surpasses content, or the form itself is the content. Similarly, Roy Anderson, director of *Songs from the Second Floor* (2000), appears to be a formalist on the surface. I admire him more. He first turned content into form, then used the form to transcend content. The content remained the core which was people-oriented and cared about human existence.

Maybe because I was trained in art school but not design school, I do not focus on using design to solve problems. Instead, design is used to express meanings, concepts and feelings. I am more drawn to the formation of poetic images. Visual images are being picked up differently by people as opposed to words. A few words are already enough to express certain scenarios and readers will fill in the details on their mind. But when you are creating images, you need to portray everything explicitly. Suppose the actor and actress first meet in a storeroom – in words the encounter can be incredibly romantic, but to be put out visually, some practical issues must be settled beforehand such as what kinds of props should be put in the storeroom to make the mise en scène romantic as well as realistic. Poetic expressions in words versus images, closely related yet completely different. Poetry in words contains a greater meaning beyond strings of words and phrases. Likewise, visual poems should also drive the sequences of images to greater meaning.

Why putting this object in the frame? Does it make sense? Or it can make no sense at all as long as it unveils greater meaning beyond your imagination. When everything being put in is "right", it can still be "not right". There is a kind of "just right", it is when everything falls into place but with a flaw in it, something that can spark off countless amazing things.

Graduated from the School of Creative Media at the City University of Hong Kong in 2004, Cheung Siu-Hong later studied at the Central Saint Martins College of Art and Design in London for a Master's Degree. Upon graduation in 2005, he returned to Hong Kong and started working as an assistant for renowned art and costume director Man Lim-Chung. Under Man's guidance, Cheung was actively involved in production design for films, and contributed his skills to various kinds of design and production work such as advertisements, TV commercials, concerts and album cover design. In 2007, Cheung participated for the first time as the art and costume designer and film editor in the production of Heiward Mak's directorial debut *High Noon* (2008). In 2017, Cheung won Best Makeup and Costume Design at the 54th Golden Horse Awards for *See You Tomorrow*. In 2019, Cheung received the Heaven Pictures Young Director Award for *Solitary Kills* at the Hong Kong Asia Film Financing Forum. In 2020, Cheung received Best Art Direction at the Hong Kong Film Awards for *Fagara*.



二樓傳來的歌聲

SONGS FROM THE SECOND FLOOR

30/9
六 Sat
2:30pm | FA



2000 | 瑞典、法國、德國、丹麥
Sweden, France, Germany, Denmark
彩色 Colour | 98' | DCP
瑞典語對白，中英文字幕
In Swedish with Chinese and English subtitles

導演 / 編劇 Director/Screenwriter
羅伊安德遜 Roy Andersson
攝影 Cinematographers
István Borbás, Jesper Klevenås, Robert Komarek
服裝指導 Costume Designer
Leontine Arvidsson
演員 Cast
Lars Nordh, Stefan Larsson, Bengt C.W. Carlsson

2000 康城影展評審團大獎
Jury Prize, Cannes Film Festival
2000 瑞典金甲蟲獎最佳電影、最佳導演、最佳編劇、最佳攝影
Best Film, Best Director, Best Screenplay and
Best Cinematography, Guldbagge Awards, Sweden
2001 挪威國際電影節挪威影評人獎
The Norwegian Critics Prize, Norwegian International Film Festival

「當人類真不容易！」男主角卡爾感慨地說。經濟蕭條，生活和工作的無形壓力迫得人人灰頭土臉、走投無路，儼如行屍走肉，蒼白地過着每一天；夫妻間無愛也無性，父子間充斥誤解，同事間虛偽冷漠，連冤鬼也陰魂不息，宗教更變得毫無意義。城市每個角落、任何時刻都在上演殘酷的荒誕劇。

導演羅伊安德遜利用一個個靜態長鏡頭、深焦拍攝和廣角鏡頭，加上演員克制的動作和表情，以及美術上大量使用藍、灰、黑、白、啡等冷調色系和遠距離的佈景，將一個冷漠的北歐城市呈現觀眾眼前。在他掌控的每一個固定的鏡頭裏，瀰漫一片末日的氛圍，你說是黑色幽默，我說是荒謬諷刺更貼切傳神。

'It's not easy being human!' lamented Kalle, the protagonist who is among the many ashy, straight-faced urban dwellers depicted in the film, struggling for a living in the gloomy economy. Amidst the anxiety of modern existence, people are by no means spirited. They lost interest in love, sex, interpersonal communication and spiritual enlightenment; even the ghosts are restless. Meaninglessness takes over the forlorn city, a stirring everydayness of nothing but absurdity.

Director Roy Andersson employs static shorts, long takes, deep focus and wide shots, together with the deadpan performances of actors. The signature production design is overwhelmed by the Nordic palette of muted blue and gray as well as brown, black and white heightened by the sets in hyperfocal distance that brings an unemotional Nordic city to life. What hides behind the chillingly beautiful static camera is an apocalyptic sense of dark humour, if not cutting sarcasm.


MAD WORLD
疯狂世界

30/9
六 Sat
5:30pm | FA



2017 | 彩色 Colour | 101' | DCP
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

導演 Director
黃進 Wong Chun
編劇 Screenwriter
陳楚珩 Florence Chan
攝影 Cinematographer
張穎 Zhang Ying
美術總監 Production Designer
張兆康 Cheung Siu-Hong
服裝指導 Costume Designer
羅嘉慧 Lo Ka-Wai
演員 Cast
余文樂 Shawn Yue、曾志偉 Eric Tsang

2016 金馬獎最佳新導演及最佳女配角
Best New Director and Best Supporting Actress, Golden Horse Awards
2017 香港國際電影節觀眾票選大獎
Audience Choice Award, Hong Kong International Film Festival
2018 香港電影金像獎新晉導演、最佳男配角及最佳女配角
Best New Director, Best Supporting Actor and Best Supporting Actress, Hong Kong Film Awards

患有躁狂抑鬱症的阿東，長年獨力照顧行動不便的母親，身心俱疲，一天錯手把她殺死，被法庭判處強制入院治療。阿東康復後重投社會，搬入狹小的劏房，與長年因工作而忽略家庭的老父住在同一屋簷下。阿東努力重啟人生，覓工作、找前度，但困難重重。父子關係本來疏離，加上旁人歧視的目光，老父對兒子亦不無芥蒂，要重新開始談何容易。

片中父子寄居的劏房，是香港低收入家庭居住環境的真實反映：空間極度狹窄，生活條件惡劣，採光及通風嚴重不足。雖然製作資源極度有限，美術組仍能透過佈景陳設，高度還原劏房的實況；加上攝影機位的配合，畫面完全捕捉到房間的擠迫感，展現父子二人無形的壓迫，觀眾更容易體會他們的情緒和心境。

Tung suffers from bipolar disorder. Physically and mentally exhausted from taking care of his disabled mother for years alone, Tung accidentally killed her one day and was sentenced by the court into forced rehabilitation. Upon recovery, Tung moves into a tiny subdivided unit with his father who neglected the family in the past because of work. As Tung struggles to restart his life through job hunts and finding his ex-girlfriend, tension and anxiety begin to boil at home. The already estranged father-son relationship is met by unfriendly gazes from neighbours – Tung's new life hits bump after bump.

The subdivided unit in the film is an authentic reflection of low-income families in present Hong Kong: extremely lack of space, poor living conditions, seriously insufficient sunlight and ventilation. Even with very limited production resources, the art department was able to construct and decorate the set which highly resembles a subdivided unit in real life. Through well-planned camera work, the crampedness of the unit and the mounting stress between the father and the son are fully captured on screen, leading the audience into the characters' emotions and states of mind.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：張兆康 | 主持：卓男
Guest Speaker: Cheung Siu-Hong | Host: Cecilia Wong



“
我喜歡每天出門走走，
看看街上有趣的事物，
一直吸收，記在腦袋裏，
需要的時候就拿出來用，
這些就是創作的靈感。

I like to go out for a walk every day and look for interesting things on the street. My brain is like a sponge and the keeper for new ideas. They become my inspiration whenever I need it.

吳里璐
DORA NG



“
拍電影是挺有趣的，
和畫畫一樣充滿色彩，
看怎樣去表達而已，
不同的筆觸
代表不同的情緒。

Filmmaking is interesting and just as colourful as drawing. It all depends on the presentation, and different brush strokes stand for different emotions.

文念中
MAN LIM-CHUNG



“
我覺得人物的世界
和呈現出來的那個電影
世界，不是 100% 真實，
電影始終有屬於電影的世界，
所有東西都是建構出來的，
所有東西都是再現。

To me, the worlds in the story and of the characters are both not 100% real. Film is an alternate world by itself. Everything inside the film are constructed. Every object is a representation.

張兆康
CHEUNG SIU-HONG



“從限制的預算及時間中，以美術角度透過場景、服裝及整體色調等去演繹劇本裏的世界觀。如果導演、美術和攝影交流良好和有默契，多數會製作出水平以上的作品。

With limited budget and time, production designer presents the worldview of a story through artistic interpretation of scenes, costumes, and overall colour tone. Good teamwork between the director, art and camera departments will very likely deliver good quality production.

邱偉明
ALFRED YAU



“我們很多時候會不斷重複做類似的事情，要怎樣創新或超越以前做過的？按每個故事獨一無二的世界觀，去找角度重新演繹，自然就有不同的處理方法。

People often do the same thing repeatedly, so how do we beat the old versions of ourselves? Look for new angles to reinterpret the unique worldview of each film, you will find a way out naturally.

林子僑
ERIC LAM



“美術指導需要提供多幾個意念給導演選擇，儘管他未必採納，這沒關係，我們的責任是盡量滿足導演之餘，也要開拓他不知道或沒注意的美術元素，這樣彼此間才有互動，可以不斷提升。

The production designer should offer multiple ideas for the director to consider. The ideas might not always be adopted, but that's fine. It's our responsibility to satisfy the director's requests and to assist the director to explore the unknown or unnoticed artistic elements. It is such interactions that push our mutual growth.

雷楚雄
BILL LUI

母親・電影・美術

STORIES ABOUT MOTHER, FILMS, AND ART

雷楚雄
BILL LUI

父親經營的餐館相繼倒閉，一直照顧我的乳母要另外謀職，在沒人照顧下，三歲的我跟五姐一齊入讀詠雲小學一年級，因為我年紀太小，學習完全跟不上。五姐升讀二年級時，我還留在一年級，重讀下對學習較有興趣，一些課文，我至今還有記憶；其中一篇是「秋天到，樹葉落，黃葉黃葉，你飄到哪裏？你落在哪裏？」每每念着此篇文章，就彷彿看到黃葉無助的在風中搖曳，內心是一片傷感，印象中這是最早觸動我想像力的一次記憶。

五歲時，父親驟然離世，母親帶着我們姐弟妹搬入調景嶺，入讀學費低廉的鳴遠學校。調景嶺的生活雖然清苦，但我們卻有一段愉悅的童年時光。調景嶺的仲夏夜月白風清，我們會在門外鋪蓆擠坐在一起乘涼，擅於講故事的三姐就開始描述我們將來的家園：「入門後是寬敞的客廳，飯廳在一側，再往內進是上二樓的弧形梯級；每個姐弟妹都有自己的房間，房間外面是露台，露台下望是花園……」我聽着聽着，腦海中浮現一幅又一幅的畫面，在不知不覺間跌進甜夢鄉。母親母兼父職，對我們非常嚴厲，平時甚少笑容，我們對她是又愛又怕，記得小學三年級時，有次雨中無聊，我臨摹了月餅盒上的嫦娥奔月圖，畫完自覺不錯，拿去給一位愛惜我的女老師看，沒想到母親在她家閒話家常時，老師對我的畫作讚不絕口，我抬頭望見母親露出少有的笑容，此後，我就常常畫畫，為的就是要得到母親的歡顏和讚許，我也因此愛上了美術課。

調景嶺海邊有間名叫「益智」的露天戲院，選映的電影都是當時國泰電懋和邵氏電影公司的佳作，有時也會放映一些著名西片。我家在半山，坐在門外大樹旁就可看到戲院五分之四的銀幕，加上是露天戲院，對白音樂都聽得清楚。那年代一些佳作的細節，我到現在還是可以如數家珍，也讓我從小就對電影產生了莫大興趣。回想起來，這些童年往事是否牽引了我日後走進電影工業，選擇了美術指導這崗位，我想是頗有關連的。

選映電影《青蛇》，因為拍攝時歷經千辛萬苦，亦有許多有趣故事。為求滿足徐克導演的奇思妙想，誤打誤撞間，結局卻是柳暗花明。徐導演是香港電影的殿堂級人物，對電影各部門瞭如指掌，尤其在美術上匠心獨運，和另一部我要推薦的電影《情迷高跟鞋》(1991)的西班牙國寶級導演艾慕杜華 (Pedro Almodóvar)，彼此有極其相似的行事作風，兩者的電影美術皆極為出彩——徐導演擅於繪畫且技巧奇高，主導的電影色彩悅目；艾氏的電影色彩濃烈鮮艷，形容自己是畫家，電影場境與人物服飾等都是他的調色板，跟他合作《情迷高跟鞋》的奧斯卡金像獎美術指導 Pierre-Louis Thévenet 說：「艾慕杜華會親自選擇電影中的每一件家具、窗帘……」。兩位導演對美術的主張都太過強烈，以至難以和美術指導保持長期的合作關係，但卻使兩人的電影，各自呈現出統一的美術風格。

電影美術總監、香港電影美術學會副會長（2021-2025）
Production Designer, Vice-Chairman of the Hong Kong Film Arts Association (2021-2025)

1978 至 1982 年就讀於英國栢克郡立藝術學院影視美術設計系。畢業後加入英國廣播公司工作，於 1982 至 1984 年擔任該公司倫敦總台美術設計師。1984 年回港後加入香港電台電視部擔任美術部主任。1986 至 1988 年出任香港廉政公署電視製作宣傳主任。1988 年應林德祿導演之邀，擔任《應召女郎 1988》（1988）的美術指導，投身電影界。入行至今參與製作了 107 部電影。1994 年，憑《重案組》（1993）獲中國珠海電影節金龍獎最佳美術指導獎。2004 年以《千機變》（2003）獲得第 二十三屆香港電影金像獎最佳美術指導。2010 年以《畫皮》（2008）贏得第十六屆北京影視春燕獎最佳美術指導。2023 年於第四十一屆香港電影金像獎憑《風再起時》獲最佳美術指導。2011 至 2014 年期間擔任香港電影美術學會會長，現為副會長。近年來致力推動香港電影美術的教育、推廣與傳承。

After the closure of my father's restaurants, my wet nurse had to find another job leaving me with no one to take care of. Being admitted to the first grade of Wing Wun Primary School with my fifth sister at age three, I was too young and couldn't keep up with my studies. By the time my sister advanced to second grade, I was still struggling as a first grader. However, this gave me extra time to develop my interest in learning. Until today, I can still remember some of the textbook passages. One of them reads "Autumn is here, and the leaves are falling. Oh yellow leaves, to where are you drifting?" Whenever I read this passage, I felt as if I saw the yellow leaves swaying helplessly in the wind, and my heart was filled with sadness. This was the first time my imagination got triggered.

When I was five, my father passed away suddenly. My mother brought me and my siblings along to move to Tiu Keng Leng. We were enrolled in the Ming Yuen Primary School with affordable tuition fees. Although our lives back then were poor, we had a happy childhood. On midsummer night, we would sit on mats at the porch to enjoy the moonlight and soft breeze. My third sister, who is a good storyteller, would begin to describe our future home: "Through the front door, you will find a spacious living room adjacent to the dining area. When you go further, there is a staircase curving up to the second floor. Each of us has our own bedroom with balconies. Looking down from the balcony, you will see a garden…" As I listened, visuals appeared in my mind one after another, and I gradually fall into sweet dreams. As a single parent, my mother was very strict and rarely smiled. We love her, but also afraid of her. One day when I was in third grade, it was raining and I was bored. I started copying the picture of Chang'E (the goddess of the Moon) on a mooncake packaging box. I thought I drew nice, so I showed it to a teacher who always cared for me. My mother just happened chit-chatting at her home. The teacher praised my drawing and my mother showed her uncommon smile. After that, I started drawing more often to get my mother's compliment and her joyous smile. I fell in love with art classes too.

There was an outdoor cinema at the seaside in Tiu Keng Leng called Yik Chee Theatre, and they usually showed films produced by Motion Picture & General Investment Company and Shaw Brothers. Sometimes they also screened foreign classics. My house was located in the mid-levels. When I sat under the tree outside the door, I could almost see the entire cinema screen. As the theatre had no roof, the sound travelled far and all dialogues and music could be heard clearly. I can still recall details from the movies I watched back then and it was the foundation of my interest in film. Recalling all these childhood memories, it seems to me that I was somehow being guided to enter the film industry, and chose to become a production designer.



The film *Green Snake* (1993) was selected for this programme as there were many untold hardships yet interesting stories during shooting. In order to satisfy director Tsui Hark and his whimsical mind, the crew had to keep trying and luckily everything worked out in the end. Director Tsui has been considered a maestro in the Hong Kong film industry. He has knowledge of all the production departments, and in particular about art direction. Another film I would like to recommend was *High Heels* (1991), directed by Spanish filmmaker Pedro Almodóvar, who is a national treasure himself. Tsui and Almodóvar are very alike in terms of the way they handle productions, and the films they directed. Both of their films are highly praised for the production design – Tsui is skilful in drawing, and his directorial works are always rich in colour; while Almodóvar's films have intense tones. He even once described himself as a painter, where the art direction and costume design serve as his palette. Pierre-Louis Thévenet, an Academy Award winning production designer who collaborated with Almodóvar in *High Heels* said, "Almodóvar chooses every single piece of furniture for the film, even the curtains…" Both Tsui and Almodóvar have very strong sense and opinion in art direction, which makes it difficult for them to establish long term collaborations with any production designers. However, because of their distinct taste in art, their works are unique and demonstrate a unified set of aesthetics.

Bill Lui studied at the Berkshire College of Art and Design from 1978 to 1982, majoring in Film & TV Art Design. Upon graduation, he was employed by the BBC as an art designer, working at the headquarters of the TV station. Lui returned to Hong Kong in 1984 and joined Television Division of the RTHK as an officer of the Art Department. After that he entered ICAC as a promotion officer of television production from 1986 to 1988. Also in 1988, Lui was invited by director David Lam Tak Luk to carry out the art direction for his film *Girls Without Tomorrow* (1988), which then became Lui's steppingstone into the film industry. Until today, Lui has participated in the making of 107 films. Throughout his career, Lui has awarded Best Art Direction many times, including the China Zhuhai Film Festival Golden Dragon Awards in 1994 for *Crime Story* (1993); the 23rd Hong Kong Film Awards in 2004 for *The Twins Effect* (2003); and the 16th Chunyan Awards for *Painted Skin* (2008) in 2010. In 2023, Lui earned his second Best Art Direction trophy at the 41st Hong Kong Film Awards for *Where the Wind Blows*. Lui was the Chairman of the Hong Kong Film Arts Association from 2011 to 2014, in which he is vice-chairing at present. In recent years, he has dedicated himself into the education and promotion of film arts for the new generation.


情迷高跟鞋
HIGH HEELS

1/10
日 Sun
2pm | FA



1991 | 西班牙、法國 Spain, France
彩色 Colour | 113' | DCP
西班牙語，中英文字幕
In Spanish with Chinese and English subtitles

導演 / 編劇 Director/Screenwriter
艾慕杜華 Pedro Almodóvar
攝影 Cinematographer
Alfredo Mayo
美術總監 Production Designer
Pierre-Louis Thévenet
服裝指導 Costume Designer
José María de Cossío
演員 Cast
Victoria Abril, Miguel Bosé, Marisa Paredes

1992 哥倫比亞卡塔赫納最佳電影及最佳女主角
Best Film and Best Actress, Cartagena Film Festival, Colombia
1992 巴西格拉馬杜電影節最佳導演、最佳女主角及最佳原創音樂
Best Director, Best Actress and Best Original Score, Gramado Film Festival, Brazil
1993 法國凱撒電影獎最佳外語片
Best Foreign Film, César Awards, France

主播蕾貝嘉在直播新聞報道中坦誠殺死了丈夫，她被迅速逮捕及拘留。法官相信她是無辜的，落力追查真相。蕾貝嘉的母親帕拉莫是知名歌手，婚後被丈夫力阻工作，隨着丈夫離奇死亡，她重投歌唱事業，冷落女兒。一直被忽視但又極度渴求母愛的蕾貝嘉，長期活在耀眼的母親陰影下，既想超越她，又希望獲得她的關注，甚至嫁給母親的前度情人。事情愈演愈複雜，但一宗謀殺案卻令母女坦誠面對鴻溝，重新修補關係。

電影包羅了艾慕杜華電影最常見的亂倫、謀殺、異裝癖等離經叛道的元素，不過這一切只是表面，核心卻是人性的七情六慾，以及濃得化不開的母女情。艾慕杜華的電影色彩濃烈奪目，構圖瑰麗獨特，服裝、佈景、用色等美術風格別樹一幟，在在都成為他獨一無二的簽名式標誌。

Rebeca, a broadcaster who confesses live on air that she has murdered her husband, is soon arrested and detained. Domniquez, the judge who handles the case, believes Rebeca is innocent and is eager to dig into what happened. Rebeca's mother Páramo is a renowned singer. She has been keeping a distance from her daughter, as she focuses wholly on developing her singing career which was once stopped by her husband, who later died in an unknown death. A harrowing experience for Rebeca living under the shadow of Páramo, she also longs for her mother's love and wants to excel her to gain her attention. To do so, she decides to marry her mother's ex-boyfriend, resulting in not only a complicated mother-daughter relationship, but a murder mystery which in the end brings the two women into reconciliation.

The film is one of the signature works of Pedro Almodóvar, who is known for mastering such themes as incest, murders, cross-dressing, among his other rebellious topics. The essence behind such themes in Almodóvar's richly coloured movie is nothing but human desires and complicated emotional mother-daughter relationship, so vividly invoked by the idiosyncratic compositions, costumes, sets and art direction.


青蛇
GREEN SNAKE

1/10
日 Sun
5:30pm | FA

4K 修復版 RESTORED VERSION

1993 | 彩色 Colour | 99' | DCP
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

導演 Director
徐克 Tsui Hark
編劇 Screenwriters
徐克 Tsui Hark、李碧華 Lilian Lee
攝影 Cinematographer
高照林 Ko Chiu-Lam
美術指導 Art Director
雷楚雄 Bill Lui
服裝指導 Costume Designer
吳寶玲 Bobo Ng
造型設計（青蛇、白蛇）
Image Director (Green Snake & White Snake)
張叔平 William Chang
演員 Cast
王祖賢 Joey Wang、張曼玉 Maggie Cheung
吳興國 Wu Hsing-kuo、趙文卓 Vincent Zhao



南宋年間，在紫竹林修練五百載的青蛇與千年的白蛇妖精，受佛珠的靈光誘惑，化身成兩個嫵媚嬌艷的女子小青和白素貞，傾倒眾生，魅行人間。白素貞在西湖畔巧遇書生許仙，展以法術迷惑，二人火速譜出一段迷離纏綿的戀曲。修練尚未到家的小青看在眼內，認為自己也有能力勾引許仙，甚至能降魔伏妖的法海和尚。白素貞對許仙動了真情，更懷了他的孩子；同時她對小青也心生忌諱，擔心小青會壞了大事，導致姊妹情幾近破裂。

徐克導演對電影的美術提出的其中一項要求：突出重點，其他一律可簡化；主景不需有牆，用布分隔便可。因此美術指導雷楚雄參考了唐宋時期的古畫，摒棄細節，保留「留白」的特色，所以電影中白蛇的大屋只有樑、柱、棟、窗框和門廊，盡量以輕紗代牆，而紗後利用打燈和風吹的效果，營造虛幻妖魅之感。至於青蛇和白蛇的造型，造型設計張叔平在京劇青衣的服飾基礎上改良，以薄衣料突出蛇妖的媚態。

In the Southern Song Dynasty, a green snake and a white snake, with five centuries and a thousand years' practices respectively, live in a remote purple bamboo forest. Tempted by gleaming prayer beams, they transform into two ravishing and sensual young women named Green Snake and Lady White Snake, enticing everyone that comes their way. Lady White Snake runs into scholar Hsui Xien in the West Lake who is soon held spellbound, and they become deeply in love. Green Snake, endowed with weaker powers, misjudges that she is also capable of seducing Hsui and even the powerful monk Fat Hoi. Lady White Snake is devout on this human love and expecting their baby. Meanwhile, her vigilance towards Green Snake's recklessness grows, worrying that she will ruin her love relationship. Their sisterhood is on the verge of breaking down.

One of the requests made by director Tsui Hark on production design was: Stay focused and everything else could be kept to a minimum; the main set could be wall-less and partitioned by fabrics. Art Director Bill Lui referenced Tang and Song Dynasty paintings, upholding the practice of leaving blank space and had details taken away. In the film, the White Snake residence was only supported by columns and corridors with window frames. Walls were to be replaced by chiffon gauze lit and blown from behind, creating an aura of etherealness and bewitching allure. The costumes of Green Snake and White Snake were handled by William Chang based on the archetype of Peking Opera's main female role *Qingyi*, making use of diaphanous fabrics to dramatise the serpentine coquettishness.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：雷楚雄 | 主持：卓男
Guest Speaker: Bill Lui | Host: Cecilia Wong

Larger than Life 的愛情小品

THE ROMANTIC DRAMAS THAT ARE LARGER THAN LIFE

吳里璐
DORA NG

我自小就喜歡時裝，大學時修讀紡織及時裝設計，畢業後因緣際會加入電影圈工作。那時我設計角色造型猶如時裝設計師在設計時裝展的服裝一樣，是從 collection（主題系列）的思維出發，在電影的主題下構想造型。現在當然不是這樣了。

曾經有一段日子我跟奚仲文合作無間，他彷彿是我最強後盾，讓我開了眼界。他總是讓我放膽去做，如果過了頭，他會提醒一下，像導師一樣。記得拍《和平飯店》（1995）時，我們有兩、三個月的時間籌備，對於正在成長階段的我來說，是很奢侈的。奚仲文作為藝術總監，他給我的第一份功課，沒有指示，只有一個重點：要有別於大家見慣的上海，或者可以中西合璧；然後就讓我發揮。於是電影裏的西裝，就不是那個年代常見的款式，倒是帶點美國西部牛仔的味道，片中的上海灘也不是歷史印象中那樣。後來奚仲文執導的兩部電影《安娜瑪德蓮娜》（1998）和《小親親》（2000），他把服裝設計部份完全交給我主理，偶然他也會技癢的指導一、兩句，但大方向他會跟我磨合。

我個人特別喜歡接拍愛情小品，也許是因為愛情小品都追求浪漫，能脫離現實，去造夢，不用寫實，只要把畫面營造得美美的。我本身修讀時裝設計，喜歡漂亮的衣裳，拍愛情小品便實現了我對時裝的追求。

擔任愛情小品的服裝指導並不是想像般容易，重點是如何 larger than life（儀表不同凡響，格外耀眼奪目），難度在於如何拿捏「超」現實的尺度，就是我要給平凡的角色賦予多少不平凡的元素，而不致於失去真實感？有些電影，演員穿得太漂亮，反倒令人覺得不現實；可是太真實呢，於我卻不能滿足。所以如何做到不會太超越現實而失真，令人覺得離譜呢？我要把握好其中的尺度，既符合生活，又超過生活，這是最困難的。

《小親親》正好記錄了我這個「拿捏」的過程。在這部電影，我傾向於鮮明的顏色搭配，而非精緻的服裝設計。電影中的女主角是一位古板的作家，最初我嘗試一個正常且典型的作家造型，但當時我想：「會否太正常了？」這倒讓我覺得有點悶，因為角色本身已經呆板，要是服裝的顏色也是日常生活常見的，那就更悶了，失卻浪漫愛情電影的味道。於是我一點一點地添進一些鮮色和對比的元素，好像陳慧琳那件粉藍色的外衣就很有代表性，還有其他衣飾，色彩也很豐富；而郭富城的衣服也一直以藍綠色為主調。畫面一時變得鮮艷起來，比起當年的其他電影，更加亮麗。但如果加入更多顏色，過份斑斕，效果就適得其反。我覺得愛情小品的服裝設計就如畫畫，工夫在於要添上什麼顏色去為電影畫龍點睛。

我覺得「美」跟高級、高貴無關，即使休閒服也可以很美。就像《甜蜜蜜》（1996）裏我讓黎明穿的棉襖，或者普通如張曼玉的牛仔褲，都穿出味道來；重點是要在看似平凡的服飾中用心經營，令它們變得有點不平凡。在另一部電影《喜歡．你》（2017）裏，總是握着手杖的金城武，他穿的西裝、搭配的領呔、襯衫，我都選剪裁特別、顏色獨特的，而不是一般上班族慣常的樣式，來突顯角色的獨特之處；其他服飾我都選用活潑的色調。周冬雨穿的黑白條紋圍裙，再配大紅色頭巾，令這個角色顯得特別時尚和感覺年輕。

作為一位女性服裝指導，我特別喜歡在服裝的細節上用心，更熱衷於運用不同的色彩。我喜歡自己的作品充滿這些元素：色彩豐富、具時裝感、有很多細節且充滿女性的柔。這也讓我想起年輕時熱愛的一部美國歌舞片《油脂》（1978），當年我在戲院看了六次，非常喜歡它有歌有舞，色彩繽紛又歡樂，賞心悅目。

電影服裝造型總監、服裝設計師
Costume and Image Director, Costume Designer

1987 年畢業於香港理工學院 (香港理工大學前身) 紡織及時裝設計系。同年進入電影行業，為張之亮導演的《中國最後一個太監》（1988）擔任服裝指導。入行至今參與超過八十部電影的服裝造型工作，製作橫跨兩岸三地。曾先後多次獲提名或奪得香港電影金像獎最佳服裝造型設計，包括《甜蜜蜜》（1996）、《紫雨風暴》（1999）、《金雞》（2002）(提名)、《如果．愛》（2005）、《十月圍城》（2009）、《少年的你》（2019）及《風再起時》（2023）；《金雞》及《十月圍城》亦獲金馬獎最佳造型設計。2023 年憑《梅艷芳》（2021）首次於亞洲電影大獎獲最佳造型設計。

I have loved fashion as a child, and majored in Textile and Fashion Design in university. Upon graduation, I entered the film business by chance. Back then, I designed costumes for characters with the mindset of a fashion designer planning a collection for a runway show – I designed the costumes based on the theme of the film – of course that's not how I do it now.

There was a time that I worked closely with Yee Chung-Man. He was my backbone and my guide to eye-opening experiences. He's like a mentor to me, giving me a free hand while looking after the project on the sideline. During the shooting of *Peace Hotel* (1995), we had almost three months for preparations, which was very luxurious particularly for an emerging costume designer like me. Yee was the production designer of the film. The first "assignment" he gave me had only one rule, and it was to create an unusual Shanghai with an atmosphere mixing The East and The West. Therefore, the suits for actors were different from what was normally seen in that period of time. They had a twist of American cowboys instead. The Bund in the film also deviated from its historical appearance. Later, Yee directed two films, *Anna Magdalena* (1998) and *And I Hate You So* (2000), in which I was fully in charge of the costume design. Occasionally he would jump in to give an advice or two, but mostly he was open to discussion and negotiation.

Personally I like to work on romantic dramas, perhaps because they usually focus on the feeling of romance, which is a bit out of reality. The story can be dreamy and unrealistic. All we need to do is create a beautiful picture. I studied fashion design and I love beautiful clothing. Designing costumes for romantic dramas can realise my passion for fashion.

Designing costumes for romantic dramas is not as easy as it seems. The key is how to be "larger than life" (an extraordinarily glamorous appearance). The challenge lies on nailing the element of "surreal" within the "real" – how to make the ordinary characters stand out, while not making them look too unrealistic? If the characters dress too fabulously, it might seem unreal; but if they look too down-to-earth, then I might find it underwhelming. So how not to distort it with too much surreal elements, while still maintaining a certain level of everyday quality? Grasping such balance is the most difficult.

And I Hate You So exactly recorded the process of me trying to balance. For this film's costumes, I relied on a vibrant colour palette instead of chic designs. The female protagonist is a modest writer. At first, I tried to put together a stereotypical writer look, but then I thought, "Does it look too normal?" It felt a bit boring. Since the character itself is already quite dorky, if her costumes look too ordinary, it will double the dorkiness and the romantic feeling will be lost. Therefore, I added in some contrasting colours here and there, such as the iconic coat in sky blue that was worn by Kelly Chen in the film, as well as her other costumes, they were all quite colourful. Likewise, Aaron Kwok's costumes also used teal as the main tone. The film is therefore visually very colourful and has a richer tone than some other films in that period. I had to be careful of adding too much bright colours, which would be counterproductive. To me, designing costumes for romantic films is like painting, the finishing touch is where you see the master.



I think "beauty" doesn't have to come with "high-class" and "elegance". Even casual wear can be very beautiful. For example, in *Comrades: Almost a Love Story* (1996), I gave Leon Lai a quilted jacket and Maggie Cheung a pair of jeans. They both pulled it off. The key is to put your heart into these seemingly ordinary clothing and made them extraordinary. In *This Is Not What I Expected* (2017), the suits, matching ties and shirts for Takeshi Kaneshiro's character, who always carries a cane, are tailor-made with specific cutting and colours, all to demonstrate a sense of uniqueness. Zhou Dongyu's apron in black and white stripes and head band in bold red make her look particularly fashionable and young.

As a female costume designer, I am especially in love with details and the use of different colours. I like to fill my works with these elements: vibrant colours, fashionable styling, and plenty of details that show a sense of feminine softness. This also reminds me of the American musical movie *Grease* (1978), which I really adored when I was young. I watched it for six times in the cinema back then. I enjoyed the film so much – the music, the dance, the colours, the joy – everything.

After graduated from the Hong Kong Polytechnic in 1987 majoring in Textiles and Fashion Design, Dora Ng immediately started as a costume designer for Jacob Cheung's *Lai Shi, China's Last Eunuch* (1988). Over the course of her career, Ng has designed costumes for over 80 film productions on both sides of the Taiwan Straits. Her accumulated accolades of Best Costume Design at the Hong Kong Film Awards include *Comrades: Almost a Love Story* (1996), *Purple Storm* (1999), *Golden Chicken* (2002) (nomination), *Perhaps Love* (2005), *Bodyguards and Assassins* (2009), *Better Days* (2019), *Anita* (2021) and *Where the Wind Blows* (2023); for *Golden Chicken* and *Bodyguards and Assassins*, she has also won the Best Makeup and Costume Design at the Golden Horse Awards. In 2023, Ng received her first Best Costume Design trophy at the Asian Film Awards for *Anita*.



Image courtesy of Park Circus/Paramount

14/10
六 Sat
2:30pm | FA



Image courtesy of Park Circus/Paramount

1978 | 美國 USA | 彩色 Colour
110' | DCP
英語對白，中英文字幕
In English with Chinese and English subtitles

導演 Director
蘭度基沙 Randal Kleiser
編劇 Screenwriter
Bronté Woodard
攝影 Cinematographer
Bill Butler
美術總監 Production Designer
Philip M. Jefferies
服裝指導 Costume Designer
Albert Wolsky
演員 Cast
Olivia Newton-John, John Travolta
Stockard Channing, Frankie Avlon

2002 美國電影學院百年百大愛情電影之一
One of the American Film Institute's 100 Years…100 Passions
2004 美國電影學院百年電影歌曲之一
One of the American Film Institute's 100 Years…100 Songs
2006 美國電影學院最佳音樂電影之一
One of the American Film Institute's Greatest Movie Musicals

暑假快要結束，來自澳洲的姍迪與美國男孩丹尼打得火熱的愛情，差點因分隔兩地無奈告終；後來姍迪父母決定留在美國，並安排女兒入讀丹尼的學校。姍迪結識了校內的「粉紅女士」，當她們知道姍迪曾與同校的「雷鳥」首領丹尼墮入愛河，決定揭穿丹尼壞男孩的真身；姍迪晴天霹靂，加上丹尼在同儕面前拒絕認愛，令彼此尚存心底的熱愛迅速降溫。經過一翻折騰，兩口子愛火重燃。一個學年過去，一班畢業在即的男女在離離合合中找到各自所愛。

《油脂》改編自五十年代同名音樂劇，1978 年公映時票房和口碑皆是一時佳話，電影中的歌曲首首琅琅上口。男女主角也成為銀幕上的金童玉女，他們的衣着造型更被追捧模仿。緊身 Tee 配皮褸牛仔褲、口袋隨時拿出一把梳子，為最潮打扮。賞心悅目的青春校園歌舞片，女孩子身上的衣服、配飾和假髮，顏色和款式亮麗搶眼；男孩子的帥氣打扮，無論是皮褸或牛仔褲都成了「有型」的指標。

Summer is coming to an end, so as the heated attraction between vacationing Australian Sandy and local American boy Danny as they are about to be separated. Sandy's parents eventually decide to stay and enroll Sandy into Denny's high school, where she befriends the greaser girl clique "Pink Ladies". When they discover that Sandy and Danny, who is the leader of the T-Birds greaser gang, had a brief romance, they decide to unmask his bad-boy reputation. Caught between his feelings and his bad-boy image, Danny snubs Sandy in front of his gang. She becomes upset and their relationship is frozen. After some twists and turns, the couple rekindled. On the last day of school, the young boys and girls find their own paths on love.

A romantic musical full of youthful energy, *Grease* was an adaptation of the stage musical of the same title in the 1950s. Instantly topped box office upon its release in 1978, even the soundtracks were well-known by the public. While the protagonists were applauded the best on-screen couple, their costumes also attracted imitations – the girls' colourful and dazzling clothes, accessories and wigs; the boys' handsome tight tees, fitted jeans and leather jackets, combs in their pockets – these were the trendiest and most stylish looks at the time.


小親親
AND I HATE YOU SO
Orange Sky Golden Harvest Entertainment Group 橙天嘉禾娛樂集團

14/10
六 Sat
5:30pm | FA



2000 | 彩色 Colour | 96' | DCP
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

導演 Director
奚仲文 Yee Chung-Man
編劇 Screenwriter
岸西 Ivy Ho
攝影 Cinematographer
鮑德熹 Peter Pau
美術指導 Art Directors
潘志偉 David Poon、黃炳耀 Pater Wong
服裝指導 Costume Designer
吳里璐 Dora Ng
演員 Cast
郭富城 Aaron Kwok、陳慧琳 Kelly Chen

女作家吳秋月在報章專欄中辛辣又帶感性的文筆深受愛戴；著名電台主持人章戎風頭不遑多讓，擅長在嬉笑怒罵中解答情愛問題，支持者眾。二人本來各不相干，卻因二手店裏一張黑膠唱片結怨，經過連串小風波，二人在誤會中慢慢了解對方。吳秋月本來準備跟前度男友結婚移民，但這對戰場上的鬥氣冤家卻變成情場上才氣相吸的有情人。另一邊廂，二手店的女主人 Cat 和愛狗之人武也上演一幕中年男女遲暮的愛情。

電影人製作有限公司（UFO）為嘉禾製作的最後一部電影，大都會裏的俊男美女愛情小品，中環小半山上的舊式公寓和二手舊物店，佈景陳設與演員的服飾打扮依然滿載 UFO 的中產氣息。片中吳秋月一身粉色系列的休閒服，襯衣、羊毛衫、格子長裙、修身大衣，營造平易近人的愛情作家氣質；跟渴望戀愛而打扮花枝招展、衣飾艷麗俗氣的 Cat，形成強烈又有趣的對比。

Writer Luna Ng is a columnist known for her pungent but sentimental words. Cheung Yung is a radio broadcaster of a popular phone-in programme about romantic matters, which he hosts with fun and wit. The duo goes separate ways at first, until their fight over a vintage vinyl record at a secondhand store. A series of events happen, and their bond starts to grow from the misunderstandings. Luna plans to get married and will relocate abroad with her ex-boyfriend, but she and Cheung finally acknowledge each other's feelings. On the other hand, owner of the secondhand store Cat and dog lover Mo also have their own middle-age love affair sparkling on.

This was the last film United Filmmakers Organisation (UFO) produced for Golden Harvest, a love story of a handsome couple in a cosmopolitan city. Old apartment and thrift shop up in the mid-levels, middle class set decorations and costume design, surely it was the signature style of UFO productions. In the film, Luna has a range of casual outfits of pastel colours – shirts, woollen sweaters, checkered A-line skirts, fitted coats, all there to build the impression of an approachable romantic story writer. Cat, the spinster longing for love, on the contrary, always dolls up in colourful tones and fully accessorised. The looks of the two ladies form a strong but interesting contrast.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：吳里璐｜主持：卓男
Guest Speaker: Dora Ng | Host: Cecilia Wong

電影美術幫電影好好說故事

ART DIRECTION IS A CATALYST FOR GREAT FILM STORYTELLING

林子僑
ERIC LAM

1997 年的夏天，我完成了香港電影美術學會的短期課程後，正式開始電影美術工作。所有技巧與知識都是從前輩和實際工作中學習，可說是百份百由香港電影培育的一代。

大部分人認為美術指導的工作是為了美化電影。美化只是手法、過程，卻並非結果或目標。電影美術其中一個最主要的功能是幫電影說故事。電影中看到的所有都不是真實的，要令觀眾進入這個虛構的故事，美術指導需要創造一個屬於那部電影的世界。

第一次能真正創造這樣的世界，與劇本產生共鳴互動的是《野・良犬》（2007）。這是目前為止仍是影響我最深遠的其中一部電影。整個故事不是很寫實，富有一種凄美的黑色浪漫，感覺上可以透過美術去風格化整部電影，甚至創造一個獨有的世界。

《野・良犬》美術部份的預算極低，但劇本在美術上的發揮空間很大，為了得到更多資源做好美術工作，最後我甚至將自己的薪酬也撥作經費。即使如此，資源仍然非常緊絀，於是啟動無限創意，每天利用舊物去創作。拍攝地點在一所閒置的舊軍營，創作過程中不斷在軍營內尋找可利用的物資轉化成戲中的小學。但一所十室九空的舊軍營始終不能提供所有物資，美術道具組每天首要任務是在自家門前的垃圾房留意有沒有棄置的傢俬雜物可用。這個以舊物創作的模式，在電影中聖誕晚會舞台的場景中發揮得淋漓盡致。片中負責製作這舞台的主角同樣是在沒有足夠預算下只能以舊物創造舞台，於是水桶、電油氣罐、燒焊面罩，甚至油漆師傅的水桶與木梯都成為佈置舞台的材料。這一幕原先是寫主角們要為學校製作一個有「家的感覺」的聖誕晚會舞台，但這亦是他們感情建立的一個重要場景。從美術角度「陳設成一個家」並沒太大特色，而且感覺像舞台劇，令片中人與舞台好像比較抽離，所以最後提出將舞台佈置成遊樂場主題作為替代，除了視覺上更豐富、美觀，晚上的燈光佈置亦更多樣化，感覺更切合電影的調子。我把概念推介給導演郭子健時，他馬上接納，後來更把一場父子約會的戲改到一個真實的遊樂場拍攝，達致前後呼應。這是我第一次切切實實感受到自己的美術概念滲入劇情中。雖然當時的製作條件有限，但至今仍是其中一部自己最喜愛的作品。

如果要選最經典的電影美術，過去百年好例子很多，但說到成功為電影創造新世界的，我非常推薦《末日先鋒：戰甲飛車》（2015）。可能很多人會問，這部電影是典型的荷里活商業大片，以大型動作特技及官能刺激作招徠，為甚麼可以成為電影美術的經典例子？

此片是這個系列電影的第四部，即使從未看過前作亦可獨立觀賞。電影講述一個文明被摧毀的未來；相似的故事背景在荷里活電影中屢見不鮮，但《末日先鋒：戰甲飛車》卻能一開場以極短篇幅建立一個屬於自己的世界觀。從主角於荒漠中被追趕，企圖逃脫到被擄，然後被平民奉之若神的大反派，高高在上發放生命之源——水，最後戰車出動。短短時間內已經通過影像將觀眾帶到設定的世界裏。電影除了開場的數個場景外，餘下的時間都發生在荒漠中，所以開場的設定變得極為重要。亦因為往後大部分篇幅都發生在荒漠中，觀眾除了看到沙漠外景，就只看到演員的造型和車輛。各種戰車看似簡單但其實不然，在極度有限的空間中，既要貫徹既定的世界觀，還要更多的考慮演員、攝影、動作、特技的需要，當中需要深厚的美術功力。而車輛貫徹了電影中營造的世界觀，以僅餘的物料去創作。從整體造型到駕駛室的佈置，細緻如儀錶板、軚盤、腳掣、地墊都沒有馬虎。車輛與造型上的細節之多，可能真的需要定格或從劇照點評才可發現，但當觀眾觀賞時已完全接收美術的所有設定。美術風格沒有喧賓奪主，只恰如其分地與劇本並行，幫電影好好說故事。

電影美術總監、香港電影美術學會司庫 (2021-2023)
Production Designer, Treasurer of Hong Kong Film Arts Association (2021-2023)

畢業於香港浸會大學傳理學院公關及廣告系。1997 年修畢香港電影美術學會首屆培訓課程後，跟隨課程發起人兼導師、電影美術總監雷楚雄投身電影美術行業。初期任助理美術指導，1999 年於《醫神》正式擔任電影美術指導。至今從事電影美術工作逾二十年，參與影片超過七十部。2013 年及 2019 年分別以《大上海》和《無雙》榮獲第 32 屆及第 38 屆香港電影金像獎最佳美術指導。除電影美術工作，自 2020 年起於香港浸會大學電影學院客席任教電影美術課程，將多年來的經驗和知識傳承給年輕一代。

In the summer of 1997, shortly after my completion of a course at the Hong Kong Film Arts Association, I joined the production design profession. I owed all my skills and knowledge to my predecessors and on-location experience. I would say I am 100% raised and nurtured by Hong Kong films.

Production design is held by many as an effort to beautify a film. However, it is only one of the means, a process, not an objective nor an aim. Everything you see in a film is not real, it is the task of a production designer to create a universe of the film's own, letting the audience to be immersed in a fictional world.

The first universe of such came with the film *The Pye-Dog* (2007), which I interacted and resonated with the script. It has remained, until now, the most influential film to me. The plot of the film is somewhat surreal and rich in a kind of poignant dark romance, in which a unique world could be created through artistic styling.

The production design budget for *The Pye-Dog* was measly, but the script opened up new dimensions for artistic imagination. In order to have better resources, I ended up spending all my salary on the production. Even so, the budget was still tight, so much so that boundaries had to be pushed to unleash creativity – every day we made something new out of used materials. The filming location was an abandoned old barracks where we had to turn it into a primary school. During the time, we had to comb through the whole place to find objects that might be useful. But the place was too barren to provide adequate resources, so all members of the scenery and props team were entrusted with a mission : go check your neighborhood dumping grounds to look for useful pieces of furniture and utensils every morning. This transformation of used items reached a climax in the form as a Christmas party stage in the film. The protagonist in the story also needs to make do with old stuff to build a low-cost stage. From a bucket, gasoline tanks, a welding mask to the ladder of a painter, all become the stage's building materials. This scene was originally written to feature a Christmas party stage with a homely feel at school. Since it is a crucial scene for the three main actors to bond, a homelike set would seem too plain in terms of design aesthetics, and a theatre-like stage set would create a sense of detachedness among the actors. Finally a playground instead of a homelike stage was proposed as it would be visually richer and more pleasing to the eye. Plus it would enhance the lighting diversity for the night scene and be more in line with the film's mood and tone. Director Derek Kwok immediately accepted it. He even changed the shooting location for a father-and-son gathering scene to a real playground to echo the two subplots. This was the first time I felt my artistic concept became inextricably intertwined with the story. Despite production constraints, the film remains one of my favourite works.



When it comes to films with the most iconic production design, there were many showpieces in the past century. But for the creation of a cinematic universe, I highly recommend *Mad Max: Fury Road* (2015). Many people may question: how can a Hollywood action-thriller packed with stunts and sensory stimuli be regarded as a classic work of art direction?

The film is the fourth instalment of the *Mad Max* franchise which can be enjoyed on its own. Set in an apocalyptic world, which is commonly seen in Hollywood movies. *Mad Max: Fury Road* establishes its unique world from the get-go. From the desert chase, escape attempt, the evil character being worshipped as a god figure granting water as a source of life, to the final chariot race, the film quickly captivates the audience with its constructed world. Apart from the opening scenes, the rest of the film takes place in a desert, making the beginning part extremely important. And also because of the sandy background, all viewers can see are the actors' styling and their vehicles. While the battle vehicles may look simple, it takes tremendous efforts and skills for the production designer to embrace a constructed universe in such limited spaces. The production designer also had to take into account of factors like actors, cinematography, action, and stunt performance. The vehicles in the film help perpetuate the constructed universe, looking as if they were made with leftover resources. From overall design to cockpit interiors where speedometer, steering wheels, brakes, and carpet are all meticulously crafted. The details are so intricate that some can only be noticed through screenshots or production stills on reviews. While watching the film, the audience are absorbed into the visual setting. Instead of stealing the thunder, the artistic style works hand in hand with the story and tells a better story on the silver screen.

Eric Lam graduated from the School of Communication at the Hong Kong Baptist University, majoring in Public Relations and Advertising. After completing the first edition of the art direction training course organsied by the Hong Kong Film Arts Association in 1997, Lam followed the course organiser and his mentor Bill Lui to join the production design profession. Lam started as an assistant art director, then later in 1999, he became the art director for *The Doctor in Spite of Himself*. In the past 20 years, Lam has contributed in over 70 film productions. In 2013 and 2019, Lam won Best Art Direction at the 32nd and 38th Hong Kong Film Awards for *The Last Tycoon* and *Project Gutenberg* respectively. Lam has also started teaching production design at his alma mater as a guest lecturer since 2020, passing on his expertise and experience to young generations.


末日先鋒：戰甲飛車
MAD MAX: FURY ROAD
Image courtesy of Park Circus/Paramount

15/10
日 Sun
2pm | FA



Image courtesy of Park Circus/Paramount

導演 Director
佐治米拿 George Miller
編劇 Screenwriters
佐治米拿 George Miller, Brendan McCarthy, Nico Lathouris
攝影 Cinematographer
John Seale
美術總監 Production Designer
Colin Gibson
服裝指導 Costume Designer
Jenny Beavan
演員 Cast
Tom Hardy, Charlize Theron, Nicholas Hoult

2016 美國奧斯卡金像獎最佳美術設計、最佳服裝設計、最佳化妝及髮型設計
Best Production Design, Best Costume Design and Best Makeup and Hairstyling, Academy Awards, USA
2016 英國電影電視藝術學院獎最佳美術設計、最佳服裝設計、最佳化妝及髮型設計
Best Production Design, Best Costume Design and Best Make-Up and Hair, BAFTA Awards
2015 奧斯汀影評人協會最佳電影及最佳導演
Best Film and Best Director, Austin Film Critics Association

2015 | 澳洲 Australia | 彩色 Colour | 120' | DCP
英語對白，中英文字幕
In English with Chinese and English subtitles

在核爆後不久的未來，人類文明崩落，世界淪為荒漠的狀態，水和石油幾乎消耗殆盡，成為人人爭奪的珍貴資源。曾是公路巡警的麥斯，自妻兒遭暴徒殺害後流浪到這個恍若劫後末日的國度，他被專制獨裁的軍閥「不死祖」的手下捕獲並帶到西方堡壘，判定為「強效型供血者」。麥斯努力擺脫眼前困局，逃走期間遇上攜同「不死祖」五名妻妾離開的反叛者「指揮官」芙莉奧莎，麥斯從拒絕幫忙到與她們互相合作，並肩逃出恐怖首領「不死祖」的魔爪。

電影的靈魂人物——導演佐治米拿說：「別因為那是末日荒地，就不可以製作漂亮的東西！」，所以他利用最新的視覺特效，以及多款設計奇特、製作精良的重型巨車，透過連珠爆發的追逐、爆破、打鬥場面，炮製一部視聽刺激豐富的影像饗宴，在奧斯卡頒獎禮上載譽而歸。值得注意的是，片中設計搶眼的車子的大小和威力， 正好對應背後的操控者的勢力。正如美術總監 Colin Gibson 所言：「每輛車子都是權力的隱喻。」

In the future shortly after the nuclear explosion, human civilisation has collapsed and the world has become a desert wasteland. Water and petrol have become scarce commodities to fight over for. Max, who was a patrol officer, has wandered the post-apocalyptic desert after his wife and child have been killed by a gang. He is captured and taken to the despotic warlord Immortan Joe's citadel to be used as a "blood bag". While breaking from prison, Max meets Imperator Furiosa, who revolts against Joe and is helping his five wives to flee. Initially unwilling to cooperate with Furiosa, Max gradually shows support, and together they manage to defeat Joe and escape from his evil clutches.

Director of the film, George Miller, said, "Just because it's the Wasteland, doesn't mean people can't make beautiful things." With that in mind, Miller successfully delivered a thrilling feast of audio and visual excitement through scenes of car chases, explosions and violent fights using the latest visual effects and a large variety of creatively engineered giant vehicles. This film won multiple accolades at the Oscars. There is more beneath the extreme designs of the cars – each car mirrored its driver's power by the size and engine. As Colin Gibson, the production designer, remarked, "The cars were a metaphor for power."


野狗
THE PYE-DOG



2007 | 彩色 Colour | 90' | 35mm
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

15/10
日 Sun
5:30pm | FA

導演 Director
郭子健 Derek Kwok
編劇 Screenwriters
郭子健 Derek Kwok、龍文康 Leong Man-Hong
攝影 Cinematographer
柯星沛 O Sing-Pui
美術指導 Art Director
林子僑 Eric Lam
服裝指導 Costume Designer
利碧君 Lee Pik-Kwan
演員 Cast
陳奕迅 Eason Chan、林苑 Gia Lin、文俊輝 Wen Jun-Hui

自閉症小孩宏仔因母親自殺而由外婆照顧，其父親是流亡泰國的黑幫頭子鈕喬澤。而無父無母的陳滿堆，自小跟隨老大叉哥，並按其指示到學校冒充校工，要揪出和綁架鈕喬澤的兒子。後阿堆與宏仔成了莫逆之交，跟代課的張老師也有微妙交流。當他得悉宏仔是鈕喬澤的兒子，需要做出決定。

電影借用黑澤明經典同名電影《野良犬》三字，比喻像宏仔和阿堆這些流離失所的初生之犢，面對腥風血雨的成人世界時，猶如漂泊的野狗，但內心依然保存善良的種子。電影中的美術協助展示兩位主角的童真世界， 例如充滿魔幻味道的樹林奇遇、利用廢物佈置而成的聖誕節表演舞台、將燒着的炭火打到半空假裝流星、丟到一地的紙巾球仿傚滿天的繁星等等。當地上的紙巾球在雨天下化開變成白花，彷彿寄予了人生的希望。

Wang, who diagnosed with autism, has lived with his grandmother ever since his mother committed suicide. His father Chak is a mob leader who lives in exile in Thailand. Dui is an orphan who has been raised by gangster Cha and become his sidekick. Dui is ordered to pose as a janitor at Wang's school to kidnap Chak's son. Without knowing Wang's identity, Dui befriends him, and also bonds with Miss Cheung, the substitute teacher. When Dui finds out the truth, a difficult decision awaits him.

The Chinese title resembles Akira Kurosawa's film classic *Stray Dog*, a metaphor comparing Wang and Dui as stray dogs to highlight the homeless but fearless young, who remain kind-hearted in face of the cruel adult world. The art direction visualises Wang's and Dui's innocent inner worlds – their encounter in the magical forest, the Christmassy performance stage made from recycled materials, faking of shooting stars by throwing burning charcoals into midair, forming a "galaxy" with crumbles of tissue paper on the ground, etc. When the balls of tissue paper blossom in the rain, hope finds its way into their lives again.

設映後談，粵語主講 Post-screening Talk in Cantonese
嘉賓講者：林子僑 | 主持：卓男
Guest Speaker: Eric Lam | Host: Cecilia Wong

怒火
RAGING FIRE



2022 香港電影金像獎最佳電影、最佳導演、最佳剪接及最佳動作設計
Best Film, Best Director, Best Film Editing and
Best Action Choreography, Hong Kong Film Awards

2021 | 彩色 Colour | 125' | DCP
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

導演 Director 陳木勝 Benny Chan
編劇 Screenwriters
陳木勝 Benny Chan、凌偉駿 Ryan Ling、唐耀良 Tim Tong
攝影 Cinematographer 馮遠文 Fung Yuen-Man
美術指導 Art Director 周德夫 Chou Tak-Fu
服裝指導 Costume Designer 陳嘉儀 Joyce Chan
視覺特效 Visual Effects Supervisors
梁偉民 Raymond Leung、林洪峯 Alex Lim
刁璟瑋 Diu King-Wai、洪敏詩 Hung Man-Shi
演員 Cast 甄子丹 Donnie Yen、謝霆鋒 Nicholas Tse、秦嵐 Qin Lan

22/9
五 Fri
7:15pm | FA

邱剛敖與幾位同僚在執行一項秘密任務時，將疑犯打死；他深信上司會護航，結果不但被出賣，更被起訴判刑。他們深深不忿，出獄後策動連串劫案，過程中殺死多位警察。重案組警察張崇邦在追查多宗案件期間，發現昔日的同袍戰友邱剛敖竟變成悍匪首領。在正義與不公之間，彼此的恩怨情仇愈積愈深，拼盡生命互搏直至最後一刻。

陳木勝導演拍出港式警匪動作片的新高度，除了將鬧市飛車追逐及槍彈激戰的爆破場面處理得爐火純青，結尾更在熙來攘往的尖沙咀安排槍戰火拼重頭戲，將街頭槍戰的實感與電腦特效的虛擬效果完美結合。製作團隊在佔地四萬呎的片場內，搭建比例幾乎真實的北京道與廣東道街景，拍攝期間開出近萬發子彈，片場化身城市戰場。隨着電腦特效的技術和應用愈趨成熟和普及，電影如何通過美術佈景與電腦特效營造動作片的嶄新世界和境界，《怒火》作了出色的示範。

While carrying out a secret mission, Yau Kong Ngo and some fellow police officers beat the suspect to death. They believe that their superior would vouch for them, only to be prosecuted and imprisoned. Yau's group felt betrayed and therefore held a deep grudge. Upon discharge from jail, they plot a series of robbery and kill numerous police officers. During the investigation of several cases, Regional Crime Unit officer Cheung Sung Bong discovered that his former colleague and friend has now become the leader of a criminal gang. Between justice and injustice, the grievances and enmity that bind Yau and Cheung deepen, and they fight each other with all their might until the very end.

Director Benny Chan uplifted the benchmark of Hong Kong style action film. Not only the speedy car chases, gun fights and explosion scenes in the city were perfectly executed, the climax scene in the bustling urban Tsim Sha Tsui successfully combined real street gunfights with virtual computer special effects. In a 40 000-sq.ft. film studio, the production team built streetscapes of Peking Road and Canton Road according to real proportions. During the filming, nearly 10 000 rounds of bullets were fired – the film set truly became an urban battlefield. While the technology and application of VFX continue to mature, *Raging Fire* has set an excellent example of how action films can create a new world and a new realm through marrying set design and VFX.

座談會 SEMINAR

電影美術與視覺效果的互爲相生
HAND IN HAND – FILM ARTS AND VISUAL EFFECTS

22/9
五 Fri
9:20pm | FA

嘉賓講者：周德夫 (美術指導) 、林洪峯 (視覺效果指導) 、余國亮 (視覺效果指導) | 主持：卓男
Guest Speakers: Chou Tak-Fu (Art Director), Alex Lim (Visual Effects Supervisor), Yee Kwok-Leung (Visual Effects Supervisor)
Host: Cecilia Wong

粵語主講 In Cantonese | 免費入場 Free Admission



風再起時
WHERE THE WIND BLOWS

2023 香港電影金像獎最佳美術指導及最佳服裝造型設計
Best Art Direction and Best Costume & Makeup, Hong Kong Film Awards

2023 | 彩色 Colour | 143' | DCP
粵語、英語、潮州方言及上海方言對白，中英文字幕
In Cantonese, English, Chaozhou dialect and Shanghai dialect with Chinese and English subtitles

導演 Director 翁子光 Philip Yung
編劇 Screenwriter 孫霏 Effy Sun
攝影 Cinematographer 秦鼎昌 Chin Ting Chang
美術總監 Production Designer 雷楚雄 Bill Lui
造型總監 Image Director 吳里璐 Dora Ng
演員 Cast 梁朝偉 Tony Leung、郭富城 Aaron Kwok、杜鵬 Du Juan

13/10
五 Fri
7:15pm | FA

經歷戰爭後，背景不同的年輕人紛紛加入警隊謀生。五十年代警隊由洋人主導，華人則由低做起，內部貪污情況嚴重。果敢張揚的磊樂與內斂善謀的南江，雖然不甘同流合污，但時勢下不得不從。二人惺惺相惜，漸漸受到重用，一心建立由他們掌控的貪污制度，勢力和權力日益膨漲，與嚴洪和韓生成為四大探長。期間磊樂太太蔡真經常暗地「踩過界」，協助丈夫處理見不得光的事，導致兄弟間的權力和信任日漸失衡，加上廉政公署成立及打貪的威脅，叱吒三十年的磊樂、南江最終流亡海外。

這部以香港時代更替為主軸的電影，前後橫跨三十多年，由四十年代抗日戰爭一直到七十年代中廉政公署成立，中間穿插的人物與場景眾多，無論造型、服裝及佈景均交出了海量的設計，當中盡是創作者的心思和血汗。美術指導與服裝指導如何協助導演建構及呈現想像中的昔日香港，是學問，也是挑戰。座談會上，雷楚雄與吳里璐將會分享籌備期間的設計手稿圖，細述把翁子光導演腦海中的舊香港影像化的過程。

As the Second World War came to an end, many young people in Hong Kong joined the police force to earn a living. Back in the 1950s, corruption was rampant among the law enforcers; the higher positions were occupied by expatriates whereas locals had to climb the ladder from the lowest rung. In *Where the Wind Blows*, the bold, forthright Lui Lok and the reserved, coolheaded Nam Kong wanted to stay clean but can't go against the tide. The pair soon escalates the ranks and gains control over a system which they built to line their own pockets, becoming known as the "Four Big Detectives" together with Yim Hung and Chubby B. Meanwhile, trust begins to break down among the sworn brothers as Lui's wife Tsai Chen covers up her husband's shady dealings by foul means. Eventually with the founding of the Independent Commission Against Corruption, Lui and Nam have to flee abroad after 30 years in power.

Spanning decades from the Sino–Japanese War in the 1940s to the mid-1970s, this saga involves a colossal number of characters and scenes. All the styling, costumes and sets require painstaking efforts and craftsmanship to materialise. How do Production Designer Bill Lui and Image Director Dora Ng visualise and materialise the old Hong Kong in the film will be illustrated with the sketches they made in the seminar.

座談會 SEMINAR

如何營造電影裏的世界——導演、美術指導、服裝指導對談
HOW TO CONSTRUCT THE CINEMATIC WORLD – A CONVERSATION AMONG DIRECTOR, PRODUCTION DESIGNER AND COSTUME DESIGNER

13/10
五 Fri
9:40pm | FA

嘉賓講者：翁子光 (導演)、雷楚雄 (美術指導)、吳里璐 (服裝指導) | 主持：卓男
Guest Speakers: Philip Yung (Director), Bill Lui (Production Designer), Dora Ng (Costume Designer) | Host: Cecilia Wong

粵語主講 In Cantonese | 免費入場 Free Admission

無中生有——香港電影美術及服裝造型展延伸活動

FRINGE ACTIVITY OF OUT OF THIN AIR: HONG KONG FILM ARTS & COSTUMES EXHIBITION

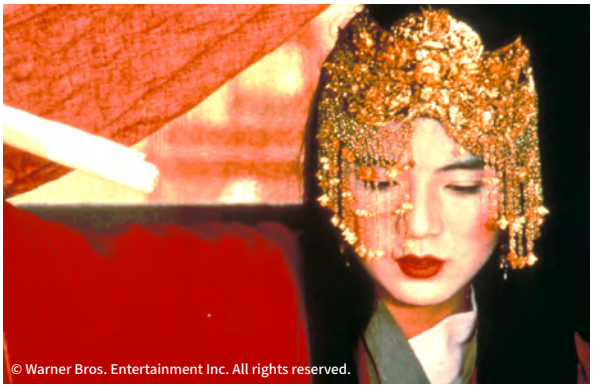
香港文化博物館 x 電影節目辦事處：電影放映及映後座談會

HONG KONG HERITAGE MUSEUM X FILM PROGRAMMES OFFICE: FILM SCREENING AND POST-SCREENING SEMINAR

香港文化博物館一樓劇院 1/F Theatre, Hong Kong Heritage Museum

免費電影放映

FREE SCREENING



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梁祝 THE LOVERS

26/8 六 Sat 2pm | HM

1994 | 彩色 Colour | 107' | 數碼檔案 Digital File
粵語對白，不設字幕
In Cantonese with no subtitles
導演 Director 徐克 Tsui Hark
編劇 Screenwriters 徐克 Tsui Hark、許莎朗 Sharon Hui
攝影 Cinematographer 鍾志文 David Chung
美術指導 Art Directors
張叔平 William Chang、莊國榮 Joel Chong
演員 Cast 吳奇隆 Nicky Wu、楊采妮 Charlie Young

梁山伯與祝英台 THE LOVE ETERNE

2/9 六 Sat 2pm | HM

1963 | 彩色 Colour | 121' | 數碼檔案 Digital File
國語對白，中英文字幕
In Mandarin with Chinese and English subtitles
導演 / 編劇 Director / Screenwriter
李翰祥 Li Han-Hsiang
攝影 Cinematographers
賀蘭山 He Lanshan、戴嘉泰 Tai Kai-Tai
美術指導 Art Director 曹年龍 Tsao Nien-Lung
演員 Cast 凌波 Ivy Ling Bo、樂蒂 Betty Loh Ti

映後座談會

POST-SCREENING SEMINAR

跨越三十年，古裝戲服的變化與演進 （粵語主講 In Cantonese）

EVOLUTION AND VARIATION OF PERIOD COSTUME DESIGN IN THREE DECADES

2/9 六 Sat 4:15 | HM

李翰祥在片廠裏成就的經典電影《梁山伯與祝英台》，與徐克打造的《梁祝》，兩部以《梁祝》故事為藍本的古裝電影前後相距三十年，隨着紡織布料、顏色和剪裁的革新，嘗試比較兩個年代的古裝戲服在風格及造型設計上的變化與發展。

Li Han-Hsiang's classic *The Love Eterne* and Tsui Hark's *The Lovers*, though thirty years apart, were both adapted from the story of *The Butterfly Lovers*. The seminar will highlight the innovation of textile materials, colours, and tailoring across two generations and how these developments shape the changing styles and designs of period costume on screen.

嘉賓講者 ：張西美（服裝指導及紡織品研究專家） | 主持：卓男

Guest Speaker: Edith Cheung (Costume Designer & Textile Specialist) | Host: Cecilia Wong



$60

門票於 8 月 23 日起在城市售票網發售 Tickets available at URBTIX from 23 August onwards

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- 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半價優惠。綜援受惠人士優惠票數量有限，先到先得，額滿即止。優惠票持有人士入場時，必須出示可以證明身份或年齡的有效證件。
- 每次購買 4 至 9 張正價門票，**九折**優惠。
- 每次購買 10 張或以上正價門票，**八折**優惠。
- **套票優惠**
  每次購買同一位美術指導 / 服裝指導的 2 部推薦電影，正價門票，**九折**優惠。

- Half-price tickets are available 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 are available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.
- **10% discount** for each purchase of 4-9 full-price tickets.
- **20% discount** for each purchase of 10 or more full-price tickets.
- **Bundle Booking Discount**
  10% discount for each purchase of the 2 films recommended by the same production designer/costume designer.

備註 Special Notes

- 如使用網上、電話或流動購票應用程式購票服務購買門票，手續費為每張門票港幣 9 元（手續費不設上限及退款）。
- 購買每張門票，只可享用其中一種購票優惠。購票時請將適用的優惠種類通知票務人員。
- 香港電影資料館售票處提供發售及領取資料館電影節目門票的服務。選擇領票服務的顧客可於館內的自助售票機領取門票。
- 若節目開始前三小時，天文台發出八號或以上之熱帶氣旋警告信號或黑色暴雨警告信號，或有關警告信號仍然生效，該節目一般會取消。持票人可登入網頁 www.lcsd.gov.hk/fp 了解詳情。
- 如遇特殊情況，主辦機構保留更改節目和講者的權利。

- Using internet, telephone booking or mobile app service to purchase tickets, there is a service fee of HK$9 per ticket purchased (no limit set per transaction and is non-refundable).
- Upon each purchase of ticket, patrons can enjoy one of the ticket discounts. Please notify the ticketing staff at the time of purchase.
- The box office of the Hong Kong Film Archive provides counter sales and ticket collection services for film programmes. Patrons can collect tickets at the self-service ticketing kiosk in the Archive.
- Programme will normally be cancelled when Tropical Cyclone Warning Signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect 3 hours before the screening starts. Ticket holders are advised to visit www.lcsd.gov.hk/fp for details.
- The presenter reserves the right to change the programme and speakers should unavoidable circumstances make it necessary.

本節目內容並不反映康樂及文化事務署的意見。
The content of the programme does not represent the views of the Leisure and Cultural Services Department.

放映時間表 SCREENING SCHEDULE

HM 香港文化博物館劇院 Theatre, Hong Kong Heritage Museum
FA 香港電影資料館電影院 Cinema, Hong Kong Film Archive

日期 Date		時間 Time	地點 Venue	
26/8	六 Sat	2pm	HM	梁祝 The Lovers
2/9	六 Sat	2pm	HM	梁山伯與祝英台 The Love Eterne
		4:15pm	HM	座談會：跨越三十年，古裝戲服的變化與演進 Seminar: Evolution and Variation of Period Costume Design in Three Decades
16/9	六 Sat	2:30pm	FA	紅塵百劫 The Color of Pomegranates
		5pm	FA	聽風者 ● The Silent War
17/9	日 Sun	2pm	FA	蜘蛛巢城 Throne of Blood
		5pm	FA	一代宗師 ● The Grandmaster
22/9	五 Fri	7:15pm	FA	怒火 Raging Fire
		9:20pm	FA	座談會：電影美術與視覺效果的互為相生 ● Seminar: Hand in Hand — Film Arts and Visual Effects
30/9	六 Sat	2:30pm	FA	二樓傳來的歌聲 Songs from the Second Floor
		5:30pm	FA	一念無明 ● Mad World
1/10	日 Sun	2pm	FA	情迷高跟鞋 ⚠ High Heels
		5:30pm	FA	青蛇（4K 修復版） ● Green Snake (4K Restored Version)
13/10	五 Fri	7:15pm	FA	風再起時 Where the Wind Blows
		9:40pm	FA	座談會：如何營造電影裏的世界——導演、美術指導、服裝指導對談 ● Seminar: How to Construct the Cinematic World — A Conversation among Director, Production Designer and Costume Designer
14/10	六 Sat	2:30pm	FA	油脂 Grease
		5:30pm	FA	小親親 ● And I Hate You So
15/10	日 Sun	2pm	FA	末日先鋒：戰甲飛車 Mad Max: Fury Road
		5:30pm	FA	野・良犬 ● The Pye-Dog

● 映後談 / 座談會 (粵語主講) Post-screening Talk / Seminar in Cantonese

⚠ 只准 18 歲或以上人士觀看 For Persons Aged 18 or above Only

所有影片設中、英文字幕 (除 26/8《梁祝》不設字幕) All films are subtitled in Chinese and English (except *The Lovers* scheduled on 26/8 is without subtitles)

映後談和座談會座位有限，持設映後談 / 座談會電影放映門票的觀眾優先入座，其餘座位先到先得。觀眾可於映後談 / 座談會開始前 15 分鐘於香港電影資料館 1 樓大堂等候入座。
Limited seats available for post-screening talks and seminars. Ticket holders of screenings with post-screening talks/seminars will be admitted with priority. Remaining seats will be open on a first-come, first-served basis. Audiences are welcome to queue up at 1/F, HK Film Archive 15 minutes before the post-screening talks/seminars begin.