啓INSPIRE

嶺南影像

LINGNAN IMAGES
A Cinematic Crossover of 4 Cities



四城電影放映、交流會及工作坊，
映照嶺南文化社會風貌、展現創作活力。

A cinematic crossover of Hong Kong, Macao, Shenzhen & Guangzhou, with screening, seminar and workshop.

23.11.2024 – 19.1.2025

香港電影資料館電影院｜香港大會堂劇院及演奏廳

Cinema, Hong Kong Film Archive ｜ Theatre & Recital Hall, Hong Kong City Hall

這個節目亦是弘揚中華文化系列的活動之一。康文署一直積極推廣中國歷史和文化，透過舉辦多元化的節目和活動，讓市民認識博大精深的中華文化，想獲得更多資訊，請瀏覽網頁 www.lcsd.gov.hk/tc/ccpo/index.html。

The programme is also one of the activities in the Chinese Culture Promotion Series. The LCSD has all along promoted Chinese history and culture through organising an array of programmes and activities to enable the public learn more about broad and profound Chinese culture. For more information, please visit www.lcsd.gov.hk/en/ccpo/index.html.

電影節目辦事處
Film Programmes Office
www.lcsd.gov.hk/fp

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

前言

今日的大灣區正是傳統的「嶺南文化區」。這歷史上被稱為落後之地，竟有着率先接觸世界之利；既是華人向海外認知和探索世界的渡口，又是外來文化進入中國內地的踏腳石。傳統與現代、大陸與海外在這鹹淡水交集之地滙聚，激起浪花。此後從默片到有聲片的出產一直以香港 —— 廣州為軸心，經過一百年斷斷續續的發展，這地區性的電影已擴展及南洋、美洲以至各大洲華人共享、並有着國際地位。

千禧年以降嶺南各地製作的影片日有增加，在主流的工業化、專業化製作之外，亦興起更多基於在地的創作與表達，彰顯現代化路途中各地文化的成長、創新與相互影響。乘第四屆粵港澳大灣區文化藝術節舉行之便，我們以「嶺南影像」為主題舉辦電影展，以該地區共同文化背景下的電影創作透視嶺南文化區的社會、民生、地理及歷史面貌等，並通過影人的聚會訪談，促進港澳深穗四城電影文化的互動交流。

展映分成兩大階段。其一，開放改革到千禧年。這是港、澳處於回歸前後，而深、穗進入改革開放的城市化、現代化軌道。從選映的《半邊人》和《我愛扭紋柴》可以看到香港的本土與外來文化，基層與精英文化的相互衝擊以至交匯。又從《細路祥》看到新舊兩代普通市民的生活態度和怎樣與外來移民相處，以至他們對回歸的盼望。缺乏電影工業基礎的澳門，此期間在各方培育下長出了錄像的新苗，尚極少成熟的長片製作。而在深、穗，城市急速現代化催生了像《絕響》和《太陽雨》等創作，探討現代化帶來的社會倫理問題，又藉反映粵曲的凋萎，思考傳統文化如何再生。

其二是從千禧年到數字化時代。2000 年後大量資深香港影人北上，騰出空間給較新一代拍攝更多反映本地文化的中低成本製作。而由於數字化製作的普及，嶺南各地愈來愈多個性化作品出現。選映片目譬如《牛郎織女》和《葉問 — 終極一戰》，兩者雖然文武有別，卻都細緻描寫移民對新生活的適應，和基層社會的複雜性。前者是外地民工進入廣州謀生的艱困奮鬥，後者是由穗流港武師自我提升到詠春大師的艱苦歷程。也有非主流之作如《點對點》，追蹤勾劃出舊日和今日香港的城市記憶，也寄寓着香港人和內地人的感通連結，對應着《三元里》和《差館 II》分別以畫面和聲音去描述廣州的城市風貌和人事變遷。而香港出品的《明媚時光》描繪因逃避家庭壓力而移居深圳的男校生，和深圳出品的《回南天》中迷惘苦惱的打工仔女、或廣州出品《八卦》中那些承受不了經濟和社會壓力而迷途失措的普通人恰好對比，仿佛也回應着《呼吸正常》那群在城市中踟躕的廣州知青；同樣是徒然的反叛和對虛惘的愛的追求。這幾部別具個性的獨立製作都各有可觀性但都很少機會在銀幕上看到。進入數字化時代，澳門的青年影人在政府的資助下以自由組合方式試行集體創作，以手工業方式製作出滿有社會意識與人文關懷的影片。《堂口故事 2：愛情在城》六個導演拍的六個故事堪稱典型；《過雲雨》卻是異類，嘗試一個導演同時講六個故事。

除此之外，我們也嘗試在眾多的短片中選映七部組成兩個短片集，以示範短片如何參與嶺南電影文化的傳承創造。其中有揭示嶺南歷史文化的癥結的《瘴氣，植物，外銷畫》和《字裡城間》。有圍繞社會文化現象娓娓道來的《澳・土》和《歷歷如畫》。探討社會文化議題則有手法較為戲劇化的《手機鄰居》和《九龍東往事》，或更為隱晦的《恐懼與顫慄》，不一而足。

影展的放映期間亦舉辦連串的交流活動，邀請四城的電影工作者匯聚香江，進行同行之間的交談對話，或面對影評人和觀眾答問；也有邀請影人作專題演講並放映其新作片段作示範的座談會；亦有為電影新秀而辦的工作坊以及為中學生而辦的專場講座。

期望今次放映和交流能引起市民對嶺南文化景觀進一步認識的興趣，亦望藉此促進大灣區電影作品的流通，促成電影工作者的交流合作。這只是個開始，但願能持續下去，讓嶺南電影文化更好地傳承、發揚光大！

聯合節目策劃
羅卡
馮宇

Foreword

The Greater Bay Area today was traditionally known as Lingnan Cultural Region. Although regarded as a primitive area in history, it had the first opportunity to get in touch with the outside world. Lingnan was the waterfront where Chinese explored and got in touch with the world. Meanwhile, it also served as the steppingstone for foreign cultures to enter the Mainland China. Traditional and modern ideas, as well as the Mainland and overseas cultures gathered and stirred up waves at Lingnan where freshwater and seawater met. Since then, Hong Kong - Guangzhou is always the core of the film industry, from silent film to sound film. After developing for more than 100 years, the films in this region are now recognised internationally and become popular among Chinese in Southeast Asia, Americas and other continents.

The number of films made in various locations of Lingnan keeps increasing at the turn of the millennium. Besides those industrialised and professional productions, there are also a lot of localised creations and expressions which illustrate the development, innovations and mutual influences of these cities during the journey of modernisation. Complementing the Fourth Guangdong - Hong Kong - Macao Greater Bay Area Culture and Arts Festival, we have organised a film festival under the theme of 'Lingnan Images' to examine the social, living, geographic and historical situations of Lingnan Cultural Region through the films with the same cultural background - made in Lingnan. Seminars will also be held to foster the interactions among the film cultures of Hong Kong, Macao, Guangzhou and Shenzhen.

The programme is divided into two parts. The first one covers the period from the reform and opening-up to the millennium. At that time, Hong Kong and Macao were facing the return to the motherland, while Shenzhen and Guangzhou were on the road to urbanisation and modernisation after the reform and opening-up. From *Ah Ying* and *Now You See Love… Now You Don't*, we can find the clashes and convergence in culture of local versus foreign and grassroot versus elite in Hong Kong. On the other hand, *Little Cheung* shows us the life attitudes of two generations of ordinary citizens, how they mix with immigrants and their hopes for the return. Without the foundation of film industry, there were only very few mature feature films made in Macao during that period. However, various parties had helped grooming new talents in video production. In Shenzhen and Guangzhou, rapid urbanisation gave rise to films like *Swan Song* and *Sun and Rain*, which explore the issues in social ethics brought by modernisation. Through portraying the decline of Cantonese operatic songs, these films also discuss how traditional cultures can be revitalised.

The period from the millennium to the digital age forms the second part of the programme. Many Hong Kong veteran filmmakers went to work in the Mainland since 2000, leaving opportunities for the new generation to make more mid-to-low-budget productions that can reflect local culture vividly. With the popularisation of digital production, there are more characteristic films in various Lingnan cities. Some films in this programme, like *Knitting* and *Ip Man - The Final Fight*, though different in genre, all reflect in detail immigrants' adaptation to their new lives and the complexity of the grassroot society. The former depicts the struggles that migrant workers have to face in Guangzhou, while the latter displays the difficult journey of a martial artist, who comes to Hong Kong from Guangzhou, self-transcends himself to a Wing Chun master. Meanwhile, *Dot 2 Dot*, a non-mainstream production, traces and illustrates the city memories of the Hong Kong of today and yesterday, with a subtle portrait of the emotional link between Hong Kong people and Mainlanders. In comparison with it, *San Yuan Li* and *Cop Shop II* describe Gunagzhou's city landscape and changes in human relationships through vision and sound respectively. Moreover, the following characters in these films contrast with each other: a student at boys' school who moved to Shenzhen to escape the pressure from his family in *Glamourous Youth* (made in Hong Kong); some distressed and confused young workers in *Damp Season* (made in Shenzhen); and those ordinary folks who got lost because they could not stand the economic and social pressures in *Eight Diagrams* (made in Guangzhou). They also seemed to be responding to those Guangzhou educated youths who wandered the city in *Something in Blue* - all of them were longing for illusory love and rebellious, but to no avail. These four are great independent productions with unique characteristics, but rarely get screened. Coming into the digital age, young filmmakers in Macao team up on their own to have collective works with the sponsorship of the government. They make films full of social consciousness and humanistic concern in a handicraft style. *Macau Stories 2: Love in the City* is arguably a typical work with six directors telling six stories, whereas *Passing Rain* can be considered as an exception as all six stories in the film are told by one director.

In addition, we have also compiled seven entries from many shorts into two collections to demonstrate that shorts play a part in the passing down and creation of Lingnan film culture. The selected shorts vary in style significantly: *Miasma, Plants, Export Paintings* and *Fonting the City* examine some core subjects of Lingnan history and culture; *Sons of the Land* and *14 Paintings* give discourses to social and cultural phenomena; discussing social and cultural issues, *Real Talk* and *An Asian Ghost Story* use dramatic styles, while *Fear and Trembling* employs a more obscure approach.

There will also be a series of exchange activities during the festival. Filmmakers from the four cities are invited to gather in Hong Kong to have dialogues with peers or Q & A sessions with film critics and audience. Some guests will give thematic speeches and show excerpts of their latest works in seminars. Workshops for new blood in film industry and special screenings for secondary students are organised too.

Through the screenings and exchanges, we aim to arouse people's interest to further understand the cultural landscape of Lingnan. It is also our wish that the festival can promote the circulation of films in the Greater Bay Area and the collaboration of the filmmakers in the area. This year's event is only the beginning. Let's hope it can continue and help pass down and further develop the film culture of Lingnan!

Co-curators
Law Kar
Feng Yu

開幕電影
Opening Film

半邊人
Ah Ying



方育平《半邊人》（1983），相片由銀都機構有限公司提供
Allen Fong, *Ah Ying* (1983), Photo: Courtesy of Sil-Metropole Organisation Ltd.

導演 Director 方育平 Allen Fong
編劇 Screenwriters 施揚平 Sze Yeung-ping
王正方 Peter Wang
攝影 Cinematographer 陳樂儀 Chan Lok-yee
演員 Cast 許素瑩 Hui So-ying
王正方 Peter Wang

1983 | 彩色 Colour | 110'| DCP

粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

1984 **香港電影金像獎最佳電影、最佳導演及最佳剪接**
Best Film, Best Director and Best Film Editing, Hong Kong Film Awards

23/11 六Sat *
7:30pm
香港大會堂劇院
Theatre, Hong Kong City Hall



*** 設映後談 | 粵語主講**
Post-screening talk in Cantonese
講者：許素瑩，施揚平
Speakers: Hui So-ying, Sze Yeung-ping

海歸又不良於行的導師和「賣魚妹」因着戲劇而亦師亦友、互勵互勉，從而提升了各自的精神品位，也使得影片自通俗寫實提升到虛實相生、戲劇與人生共融的境界。

A disabled film director, returning home from overseas, became a mentor and a friend of a fish-selling girl after they got acquainted in a drama workshop. Through mutual encouragement, both of them had their spiritual statuses improved. During the process, the fiction and the reality interacted to elevate the film from a realistic melodrama to a fusion of drama and real life.

七十年代末到八十年代初，本地文青和海歸的專才合力推動了影視界的開放改革，形成新浪潮。期間又創辦香港電影文化中心，舉辦課程和影展，向青年人提供在地學習電影製作機會，又重建了港、台和內地的電影文化橋樑。根據賣魚姑娘阿瑩在中心半工讀學習表演，和導師戈武交往的實事改編，影片展現了學習過程的樂與苦，兩岸三地文化在他們身心的交滙，造成一股暖流在他們的親友和觀眾之間迴蕩。



Allen Fong, *Ah Ying* (1983), Photo: Courtesy of Sil-Metropole Organisation Ltd.

方育平七十年代初在美國修讀廣播、電影及電視，之後加入香港電台電視部，1979年底投身影圈，並參與香港電影文化中心的創辦。本片是他的第二作，他的創作和製作都採取探究、試驗、歸納方式，以求取新意和真實感，此後成為方育平獨特的導演風格。他完成了五部長片和若干電視節目之後，中年篤信佛教，2000 年起定居加拿大，完全息影並過着隱居生活。

From late 1970s to early 1980s, many local culture buffs and experts returning from overseas embarked on a reform in the film and television industries in Hong Kong, thus creating the New Wave. Hong Kong Film Culture Centre (FCC), established by some enthusiasts during that period, promoted the film culture through organising courses and screenings, providing hands-on production experiences for youngsters and forging communication channels among Hong Kong, Taiwan and the Mainland film industries. *Ah Ying* was adapted from the real-life story of Hui So-ying (the fish-selling girl) who studied performing in FCC and had a close relationship with her instructor Koh Wu. The film depicts the bittersweet of studying and the cultural impacts on the cross-Strait and three places. Such interactions bring warmth to the hearts of their relatives, friends and film audience.

Before working in the TV Division of Radio Television Hong Kong, **Allen Fong** studied broadcasting, film and television in the United States in early 1970s. One of the founders of FCC, he joined the local film industry in 1979. To search for inventiveness and sense of reality, all Fong's creations/productions employ an explorative, experimental and inducive approach. Eventually, this becomes his unique style in directing. *Ah Ying*, his second directorial work, is no exception. Fong retires from directing after making five feature films and several TV programmes. Residing in Canada since 2000, he becomes a devoted Buddhist and now lives a secluded life.



方育平《半邊人》（1983），相片由銀都機構有限公司提供
Allen Fong, *Ah Ying* (1983), Photo: Courtesy of Sil-Metropole Organisation Ltd.

牛郎織女

Knitting

改革開放後，大量外來人口湧入廣州謀生，為傳承已久的嶺南文化帶來深刻變化。2000 年後，反映南北交雜的新廣州文化的電影中，尹麗川的《牛郎織女》以北方人身份創作卻別具代表性。

The huge influx of outsiders into Guangzhou to earn a living after the reform and opening-up made a profound impact on the long-standing Lingnan culture. *Knitting*, directed by northerner Yin Lichuan, has a unique representativeness in the films that showcase the new Guangzhou culture - a mixture of the north and the south.

30/11 六Sat

11am

香港電影資料館電影院
Cinema, Hong Kong Film Archive



南方男陳進和北方女李大萍在廣州經營小巴載客並同居。一次萍墜車令她和進的胎兒流產，只好在家中休養。某日，趾高氣揚的四川女人海麗闖進萍家，氣勢佔盡上風。不久車隊轉讓，麗和進做假醋又被人舉報，進陷入困頓，生病的麗也從城市消失。萍和進重回甜蜜二人世界，進為籌備婚事遊走在犯罪邊緣，終於在某天消失。心灰意冷的萍再次墮胎，而麗卻突然出現在面前……

Chen Jin, a southern guy, and Li Daping, a northern lady, lived together and ran a mini-bus business. An accident caused Daping a miscarriage. When she was resting at home, Haili, a Sichuan woman suddenly came and got an upper hand in the relationships among the three. But Jin and Haili got into trouble as they had manufactured fake vinegar. After the latter disappeared, Jin and Daping got back together. He also fled after trying to break the law to raise fund for their wedding. Disappointed Daping went for abortion and found Haili in front of her…

導演 Director 尹麗川 Yin Lichuan
編劇 Screenwriters 尹麗川 Yin Lichuan
阿美 Amei
攝影 Cinematographer 劉勇宏 Liu Yonghong
監製 Production Supervisors 衡曉陽 Heng Xiaoyang
姜怡湘 Jiang Yixiang
演員 Cast 呂玉來 Lu Yulai
顏丙燕 Yan Bingyan
張一 Zhang Yi

2008 | 彩色 Colour | 100' | 數碼檔案 Digital File

普通話對白，中英文字幕
In Putonghua with Chinese and English subtitles



交流會 Exchange Session
講者 Speakers



尹麗川 Yin Lichuan
《牛郎織女》導演
Director of *Knitting*



喬奕思 Joyce Yang
影評人
Film Critic

30/11（六 Sat）12:45pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
普通話主講・免費入場
In Putonghua・Free Admission

尹麗川 作家、導演和編劇。出生於重慶，畢業於北京大學西方語言文學系、法國 ESEC 電影學校。2006 年執導個人第一部長片《公園》，入圍第 26 屆中國電影金雞獎最佳導演處女作。2008 年憑《牛郎織女》入圍第 61 屆康城影展導演雙周單元 。

Graduated from Beijing University, **Yin Lichuan** has published several volumes of novel, essay and poem before moving to film writing and directing. Her first film *Garden* was nominated for Best Director at the 26th *Golden* Rooster Award. *Knitting* was shown in the Director's Fortnights at the 61th Cannes Film Festival and other international film festivals.

喬奕思 香港電影評論學會理事。曾任香港國際電影節、新加坡國際電影節及柏林影展面面觀單元國際影評人聯盟獎評審。

Joyce Yang is a film critic and a member of the Hong Kong Film Critics Society. She has served as a jury member for FIPRESCI Prizes of HKIFF, Singapore International Film Festival and Berlinale Panorama section, etc.

我愛扭紋柴

Now You See Love... Now You Don't



導演 Director 羅啟銳 Alex Law

編劇 Screenwriters 羅啟銳 Alex Law
張婉婷 Mabel Cheung

攝影 Cinematographer 潘恒生 Poon Hang-seng

監製 Producers 谷薇麗 Linda Kuk
張家振 Terence Chang

演員 Cast 周潤發 Chow Yun-fat
鄭裕玲 Carol 'Do Do' Cheng
毛舜筠 Teresa Mo
黃秋生 Anthony Wong

1992 | 彩色 Colour | 97' | 35mm

粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

30/11 六Sat*
2:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive



*** 設映後談 | 粵語主講**
Post-screening talk in Cantonese
講者：張婉婷
Speaker: Mabel Cheung

高度都市化後僅餘的圍頭村民都得外向尋找出路，但又脫不開傳統的羈絆，種種矛盾衝突通過男女愛戀關係而爆發成荒誕笑料。圍村生活習俗和節慶場景的重現是最大特色。

After Hong Kong underwent urbanisation, the remaining Weitou villagers (aka Punti people), who had to leave the village for their livelihood, could not get rid of their own traditions. A lot of farcical gags were created because of such conflicts in relationships. The re-enactment of Weitou customs and festive traditions becomes a major characteristic of the film.



圍頭村村長發覺離開了三年到英國打工的圍頭妹女友從外形到腦筋都西化得難以接受，影片就以兩人生活與思想方式的衝突作為喜劇矛盾，再誇張成典型的賀歲喜鬧劇。圍村的文化景觀如祠堂開光、節慶宴會、舞火龍和一些陋習如重男輕女，以及鄉音口語都成為喜鬧場景和諷刺的素材。搞笑場面此起彼落得不惜工本，還動用了大批影星客串，實行眾星拱月，而又好在各有生動的形象。





Photo by John Chu

羅啟銳、**張婉婷**一向以合作高質素文藝片見稱，其中如《秋天的童話》（1987）、《宋家皇朝》（1997）、《歲月神偷》（2010）都膾炙人口。本片卻一反作風，全情投入瘋狂搞笑，但仍可感知到他們編導上創新的嘗試：用圍村居民的適應作為主題，搞笑場面處理特重視美感等。可惜這最佳拍檔在完成了《給十九歲的我》（2022）後因羅的逝世而不得不分手。

The village chief of Weitou found his girlfriend, who came back from the UK after working there for three years, became too westernised. Alex Law made a typical Chinese New Year comedy by exaggerating the clash between their lifestyles and thoughts. Various cultural landscapes and outmoded customs of Weitou, together with the village's own dialect, all became gag materials in this high-frequency comedy. Many local film stars, each had his / her own vivid image, made guest appearances in the film.

Alex Law and **Mabel Cheung** were renowned for their collaboration in making high quality art films like *An Autumn's Tale* (1987), *The Soong Sisters* (1997) and *Echoes of the Rainbow* (2010). Contrasting to their usual style, *Now You See Love… Now You Don't* is a relentless comedy. But they still did creative experiments in it: using the adaptation of Weitou villagers as the theme and paying special attention to aesthetics in those hilarious scenes. It is a shame that this great partnership had to part after they made *To My Nineteen-Year-Old Self* (2022) as Law passed away.



八卦
Eight Diagrams

14/12 六 Sat
2pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

長期生活在城中村的符新華，是最會講城中村故事的導演。這樣的故事，要不講粵語的「新廣州人」才講得出來，且講得粗中有勁、荒誕又真實。

Fu Xinhua, who lives in urban villages for a long time, is the best director to tell the stories of urban villages. These absurd but realistic stories can only be told by 'New Guangzhou People' who cannot speak Cantonese, in a vulgar yet interesting way.





導演 / 編劇
Director / Screenwriter 符新華 Fu Xinhua

攝影 Cinematographers 符新華 Fu Xinhua
林偉東 Lin Weidong

演員 Cast 袁孔彬 Yuan Kongbin
羅運梅 Luo Yunmei
成德 Chen De
于四平 Yu Siping

2009 | 彩色 Colour | 91' | 數碼檔案 Digital File

普通話對白，中英文字幕
In Putonghua with Chinese and English subtitles

農曆年廿九除夕，某神情恍惚的男子徘徊廣州街頭，等候與幾年前的女友見面；而在老城區，中年婦女帶着女孩沿街乞討，遇到一個駕車遊逛的中年男人，邀請她們一起吃路邊攤燒烤，並提出了一個建議；某醫院，兩名保安打牌贏錢，決定去城中村尋歡……三段不可能但又發生了的故事，一部沉浸於慾望與傷感的黑色荒誕影片。

On Chinese New Year's Eve, a dazed man was wandering the streets of Guangzhou and waiting for his girlfriend of yesteryear; in the old district of the city, a woman was begging with her girl before they met a middle-aged man who invited them to have a barbecue and made a suggestion; two security guards in a hospital decided to visit sex workers in an urban village as they had won some money playing mahjong…This dark comedy, consisting of three impossible stories that actually happen, does indulge in desire and sentimentality.

交流會 Exchange Session
講者 Speakers



符新華
Fu Xinhua
《八卦》導演
Director of
Eight Diagrams



陳果
Fruit Chan
《細路祥》導演
Director of
Little Cheung

14/12（六 Sat）3:35pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
粵語及普通話主講・免費入場
In Cantonese and Putonghua・Free Admission

符新華 以絕對非工業的方式拍電影。平時從事其他職業，儲足錢便開戲，拍出來又進不了影院，完全回不了本，只能停下再儲錢，等有了錢，再拍。明明是劇情片，卻像紀錄片一樣真實得可怕，荒誕得有情有義，還相信愛情。

Fu Xinhua does not follow the industry practice when making films. He saves up the money for film production by taking up other jobs. His films, however, never get released in cinema and suffer huge losses. Therefore, he has to stop making films and save up money again. Filmmaking resumes when he has the budget. His works, obviously feature films, are like documentaries that are realistic and make you scared. On the other hand, they are absurd in a loyal and faithful way, as he still believes in love.



導演 / 編劇 Director / Screenwriter 陳果 Fruit Chan
攝影 Cinematographer 林華全 Lam Wah-chuen
監製 Executive Producers 楊紫明 Doris Yang
上田信 Makoto Ueda
演員 Cast 姚月明 Yiu Yuet-ming
麥惠芬 Mak Wai-fan

1999 | 彩色 Colour | 117' | DCP

粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

1999 香港電影評論學會大獎推薦電影
Film of Merit, Hong Kong Film Critics Society Awards
2000 瑞士盧卡諾影展銀豹獎
Silver Leopard, Locarno International Film Festival, Switzerland
2000 金馬獎最佳原著劇本及最佳新演員
Best Original Screenplay and Best New Performer, Golden Horse Awards

細路祥

Little Cheung

14/12 六Sat

5:30pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive



用孩童的目光看到的九七後過渡期的庶民生活，平凡瑣碎又充滿寓意，而且都發生於光怪陸離的鬧市舊區。創作者在紛亂的屋巷間發現了童真和生趣，一如在紛亂的人際關係中找到愛心和希望。

A child's perspective on the daily life of common people in an old district during the 1997 transition may be ordinary and trivial, yet it has a lot of messages. The creative team of *Little Cheung* discovered innocence and fun in life among the messy alleys, just like they found love and hope in chaotic interpersonal relationships.

八歲大的細路祥和經營茶樓的父母、深居簡出的祖母、親如家人的菲傭生活於旺角舊區，他和同齡的當黑工的阿芬一起送外賣乘機遊玩，成了好友。影片圍繞着他們趣怪的日常生活瑣事，展現出九七臨近時一些庶民的生態和心境：他們忙於為生活拼搏然後吹水找樂；他們關心家人友好的下落多於時代的轉變。唯保有童真的小孩在紛亂中找到安寧和希望。「日子就這樣無驚無險的過。九七了。」



陳果 七十年代由內地移居香港，八十年代初涉足電影圈，從小工到副導、編劇、製片都做過。直到 1997 年用極低成本拍出了《香港製造》才一舉成名。本片是他繼《去年煙花特別多》（1998）後完成的「九七三部曲」壓卷之作。其後的多部作品都流露着他對祖國的情意結，和對香港社會的反思，卻往往以超現實手法滲入基層寫實中，營造出既緊貼生活又有狂野高揚想像的特異風格。

Little Cheung, 8, lived in an old district of Mong Kok with his parents, grandmother and a Filipino maid. He befriended Fan, an illegal worker, after they went out to play while doing delivery service. Through the funny and trivial matters in the kids' daily lives, the film shows the lifestyles and states of mind of some ordinary folks: they were busy earning a living and then had fun by talking nonsense, whereas they also cared more about the whereabouts of their relatives and friends than the changing time. Only the innocent child found peace and hope in the chaotic environment. 'Time went by without surprises. It's now 1997.'

Migrating from the Mainland to Hong Kong in the 1970s, **Fruit Chan** joined the local film industry in the early 1980s. He had taken up the posts of production assistant, assistant director, screenwriter and line producer before getting instant success in 1997 with his low-budget feature *Made in Hong Kong*. *Little Cheung* is the final episode of his '1997 Trilogy', after *The Longest Summer* (1998). Chan's later works still show his complex about China and his reflection on Hong Kong with a unique style that is both close to life and highly imaginative by giving surrealistic treatment to his realistic grassroot stories.



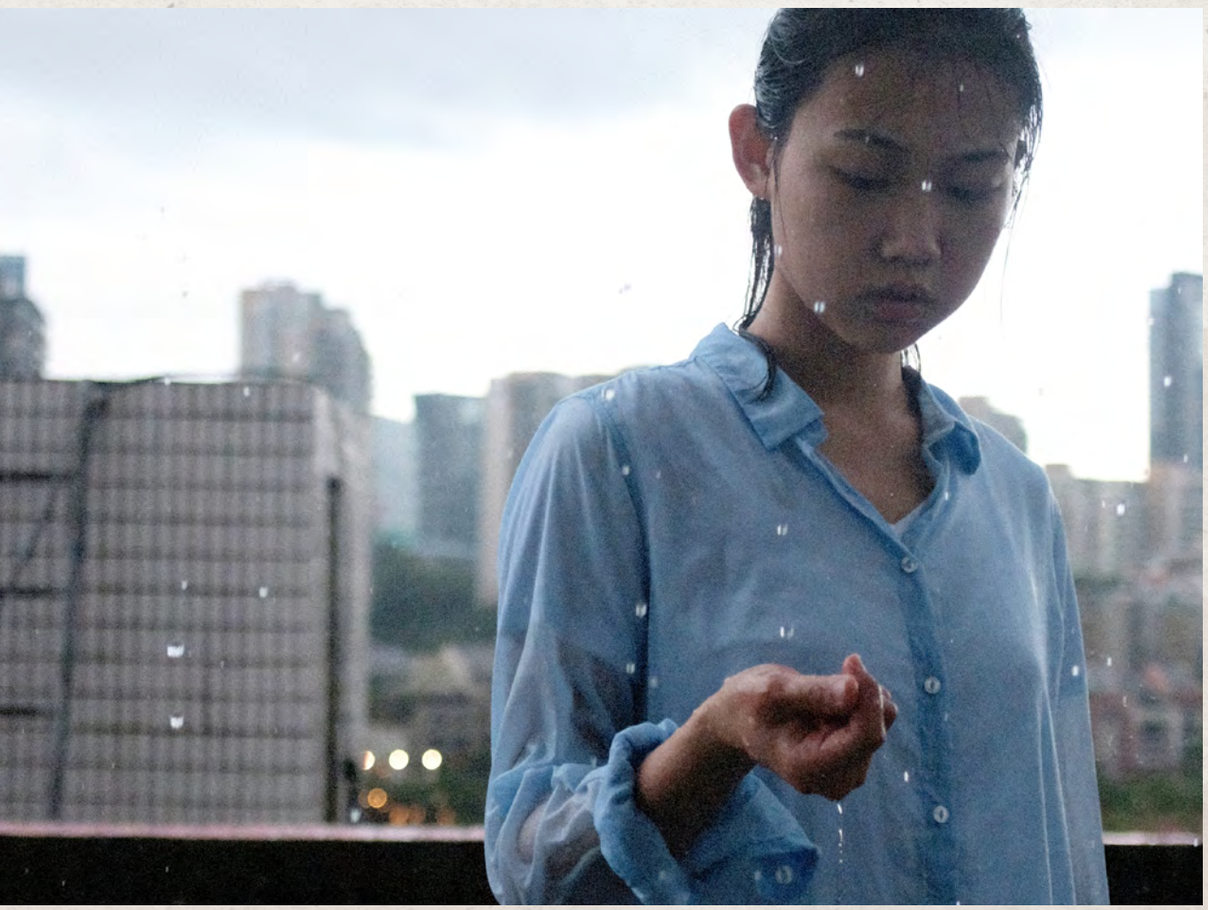
回南天

Damp Season

「回南天」本是嶺南春季常見的天氣，揮之不去的潮濕霉腐讓人生厭又無可奈何。身處深圳城中村的打工族，經濟與精神有形無形的壓力也是困擾著他們的另一種「回南天」。

The 'damp' feel is a common weather phenomenon during spring in southern China. The wet and mouldy environment makes people upset and helpless. For the working class living in the urban villages of Shenzhen, the economic and mental stresses that they have to face are another kind of 'damp season'.

21/12 六 Sat
2pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive



「被包裹在水蒸汽裡的感受，你是說不出來的，但是極其痛苦。」《回南天》講述的，就是春來夏未至的深圳。青年男女小東和杜鵑貌合神離、又各自另生情愫。而生活在恆溫恆濕環境、長年不見天日的龍老師，也有着不能承受的輕。劇中每個人都渴望自由，渴望愛與被愛，但每個人又都是孤獨的，希望從別人身上找尋自己沒有的力量。

'You can't tell the feeling of being wrapped up by steam, but it's pretty painful.' *Damp Season* took place at Shenzhen during the time between spring and summer. Young couple Xiaodong and Dujuan were in an alienated relationship and each had his / her own affairs. Meanwhile, teacher Long, who lived in an environment with constant temperature and humidity but sunshine, suffered from a kind of unbearable lightness. Every character in the film longed for freedom, love and being loved. Yet they were all alone and hoped to find the strengths that they did not possess from other people

導演 Director 高鳴 Gao Ming
編劇 Screenwriters 高鳴 Gao Ming
劉兵 Liu Bing
攝影 Cinematographer 大塚龍治 Ryuji Otsuka
監製 Executive Producers 萬瑪才旦 Pema Tseden
耿軍 Geng Jun
演員 Cast 黃宇聰 Huang Yucong
陳宣宇 Chen Xuanyu
梁龍 Liang Long
林子熙 Phoebe Lin

2020 | 彩色 Colour | 106' | DCP

普通話及粵語對白，中英文字幕
In Putonghua and Cantonese with Chinese and English subtitles

2020 全州國際電影節國際競賽首獎
Grand Prize, International Competition, Jeonju International Film Festival



交流會 Exchange Session
講者 Speakers



高鳴 Gao Ming
《回南天》導演
Director of *Damp Season*



翁子光 Philip Yung
《明媚時光》導演
Director of *Glamorous Youth*

21/12（六 Sat）3:50pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
粵語及普通話主講・免費入場
In Cantonese and Putonghua・Free Admission

平面設計師出身的**高鳴**，2005 年拍攝了紀錄片《排骨》，十五年後拍出劇情片《回南天》，延續他對身處其中的深圳的觀察與思考，用內斂、濕冷又令人不安的貼身手法來表現。影片在海外大獲好評，亦曾在第 44 屆香港國際電影節角逐火鳥大獎。

Gao Ming, originally a graphic designer, made documentary *Paigu* in 2005. 15 years later, he finally sourced the funding for his debut feature film and made *Damp Season*. In the film, Gao continued to express his observations and thoughts about Shenzhen, where he lived, through a subtle, wet and cold style. His close-range shooting approach could make audience uncomfortable. Receiving great critical acclaim, the film was also nominated for the Young Cinema Award in the 44th Hong Kong International Film Festival.

明媚時光 III

Glamorous Youth

21/12 六 Sat
5:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive



導演 / 編劇 Director / Screenwriter	翁子光 Philip Yung
攝影 Cinematographer	李植熹 Harry Lee
監製 Producer	張雯 Chang Wen
演員 Cast	太保 Tai Bo
	翁家軒 Nelson Yung
	王璐瑤 Louise Wong
	李子涵 Sherry Lee
	梁榮忠 Joey Leung
	許素瑩 Hui So-ying

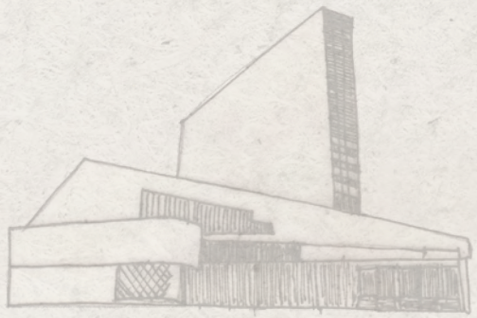
2009 | 彩色 Colour | 133' | DCP

粵語及普通話對白，中英文字幕
In Cantonese and Putonghua with Chinese and English subtitles

2009 **香港電影評論學會大獎推薦電影**
Film of Merit, Hong Kong Film Critics Society Awards

通過兩個家庭的兩代人的倫理與愛情，突出青春苦悶和徒然的反抗。以香港和內地作為場景，作者以坦誠又激烈的態度，作出不滿現實又不滿於過去的自己的表白。

The film highlights the adolescent depression and rebellion (in vain) through the love and relationships between the two generations in two families. The author makes a confession that shows his dissatisfaction about the reality and his own past, with an honest and passionate approach.





這是香港和深圳之間一年內發生的故事。父親常上深圳幹偏門行當，兒子陳健康上深圳是逃避香港苦悶的家庭和戀愛。陳的女友和媽媽也處於鬱抑的病態，他們都在尋找精神出路。陳從中學老師中得到啓發，可惜老師卻早逝。在深圳，陳找到同居對象但仍困於因循的生活。這些人物不是錯過就是不懂得珍惜青春，如今都期盼着明媚春光的再臨！



翁子光 出生於廣東惠陽，編導訓練班畢業後，1998 年投身影視製作，同時寫評論、搞獨立錄像推動電影文化。《明媚時光》根據朋友的事蹟改編，他承認其中有自我反省青春時期的成份。影片斷斷續續拍製了 15 個月，邊拍邊改邊找演員，公映後獲提名第 29 屆金像獎新晉導演，2015 年卒以《踏血尋梅》獲得第 35 屆香港金像獎合共七個獎項，此後作品源源而出。

This was a story took place in Hong Kong and Shenzhen within one year. The father often went to the latter for illegal dealings, while the son, Chan Kin-hong, also went there to escape from his family and lover. Both his girlfriend and mother were in a state of depression, seeking spiritual outlets. Chan got some inspiration about life from a schoolteacher who sadly passed away. Although he found a cohabitant in Shenzhen, he was still trapped in his routine life. All these characters had missed or had not treasured their youths. Now they were longing for the return of the 'glamorous youth'!

Born in Huiyang of Guangdong Province, **Philip Yung** participated in film and television production in 1998 after graduating from a directing course. Meanwhile, he also helped promoting film culture through writing film reviews and making independent videos. Yung admitted that *Glamorous Youth*, adapted from the true story of a friend, has the element of his own reflection on his adolescence. He kept on revising the script and casting during the 15-month production period. The film got a nomination in the 'Best New Director Award' of the 29th Hong Kong Film Awards for him. Some years later, another Yung's work, *Port of Call*, swept seven awards in the 35th Hong Kong Film Awards. He has become much more prolific since then.



呼吸正常

Something in Blue

26/12 四 Thu
2pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

這是一部關於廣州的電影，但此時此地跟《八卦》裡的城中村已是另一世界，連粵語口音都「今時唔同往日」。社會已經發展、秩序塵埃落定，年輕人要在座次排定的世界謀得一席之地，要努力，也要「拚爹」。

Something in Blue is another film about Guangzhou, but the time and location it takes place, even the Cantonese accent, are quite different from the urban village in *Eight Diagrams*. Since the society had developed and the order had established, youths needed to work hard and 'have a successful dad' to fight for a place in a world that all seats were taken.

導演 Director	李雲波 Li Yunbo
編劇 Screenwriters	李雲波 Li Yunbo
	花城紀創作組 SIB Group
攝影 Cinematographers	雲中 Yun Zhong
	辛理 Xin Li
	張俊輝 Zhang Junhui
監製 Executive Producers	羅韵源 Luo Yunyuan
	曾怡清 Zeng Yiqing
	李雲波 Li Yunbo
演員 Cast	張興超 Zhang Xingchao
	葉銳洪 Ye Ruihong
	周嘉亨 Zhou Jiaheng
	李會 Li Hui



2016 | 彩色 Colour | 106' | DCP

普通話及粵語對白，中英文字幕
In Putonghua and Cantonese with Chinese and English subtitles

「四個青年，四季輪轉，一座城市，愛情與理想，輕鬆的茫然。」這部半即興、半紀實的低成本製作，輕故事、重感覺。看似業餘，卻別具真實感。「行行企企沒事發生，口花花好似冇乜主題」，卻又帶出時下廣州青年的種種日常。輕描淡寫四個青年人在城市中流浪、找工作、追女仔都不見成績，但過程有趣亦有啓發性，簡直是赤裸裸的城市遊記。

'Four youths. The cycle of four seasons. One city. Love and ideals. At a loss with a relaxed feeling.' A half-improvisational and half-documentative low-budget production, the film puts emphasis on the feel, rather than the story. It may look amateurish, but does possess a sense of realism. Although the characters failed to get jobs or date girls, the processes were interesting and inspirational. Through showing them wandering around with nothing really happened and keeping on talking nonsense without a theme, the film may serve as a travelogue in the city by reflecting the daily lives of Guangzhou youths today.

交流會 Exchange Session

講者 Speakers



李雲波 Li Yunbo
《呼吸正常》導演
Director of *Something in Blue*



黃浩然 Amos WHY
《點對點》導演
Director of *Dot 2 Dot*

26/12（四 Thu）3:50pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
粵語及普通話主講・免費入場
In Cantonese and Putonghua・Free Admission

影評人出身的**李雲波**，有十年電視台工作經驗，一於將低成本拍攝城市電影的理念貫徹到底，於網上徵集電影夥伴「講心唔講金」共同創作。作為不說粵語的資深「廣漂」，用粵語對白拍出最有今日廣州韻味的漫遊和青春群像。

With experiences as a film critic and working in the television industry, **Li Yunbo** insists on making low-budget films about the city and recruits companions who do not care about fees for collaboration. As a senior outsider in Guangzhou, who does not speak Cantonese, he can showcase trips in the city and youth portraits in his films with the most colloquial flavour in Cantonese dialogue.



導演 / 編劇
Director / Screenwriter
黃浩然 Amos WHY

攝影 Cinematographers
歐陽志遠 Zachery Au Yeung
戴偉棠 Angus Tai

監製 Producers
黃浩然 Amos WHY
鄺珮詩 Teresa Kwong
吳凱恩 Heidi Ng

演員 Cast
陳豪 Moses Chan
蒙亭宜 Meng Tingyi
林子聰 Lam Tze-chung
張雪芹 Candy Cheung
邵仲衡 David Siu
邵音音 Susan Shaw

2014 | 彩色 Colour | 89' | DCP

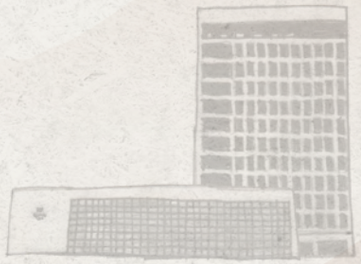
粵語及普通話對白，中英文字幕
In Cantonese and Putonghua with Chinese and English subtitles

2014 香港電影評論學會大獎推薦電影
Film of Merit, Hong Kong Film Critics Society Awards

點對點

Dot 2 Dot

26/12 四 Thu
5:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive



受到以點連點拼圖遊戲的啓發，內地女生和海歸男生各自在城市中尋尋覓覓，探索今日和舊日的香港。在互相猜測、暗通情愫之同時也和觀眾共享追尋的樂趣。

Inspired by a traditional game which outlining a figure by joining the dots, a Mainland Chinese lady and a returned overseas man were each searching the 'dots' in the city on his/her own. While guessing the identity of each other and sending out love messages, they also shared the fun of exploring the Hong Kong of today and yesterday with the audience.

海外歸來的雪聰和內地來港的小雪服務於不同行業，公餘都愛逛街；男的是回憶兒時的舊街景，女的是認識陌生的城市。兩人都在各個地鐵站旁找到奇異的點陣，連出耐人尋味的圖案：銅鑼灣站是煤氣火舌，荔枝角站是大象……寒來暑往，他們逐步解謎，同時讓觀衆重遊香江舊地、認識當年事。兩人完成了點對點的聯想，終於在堅尼地城海旁夕陽中面對面相認了。



黃浩然 曾任電視台體育組助導、編輯，也是香港曲棍球代表隊成員，並曾為香港電台電視部編導過十多部外判的戲劇和紀錄片。得到一些友好影人和專家的支持，2012 至 2014 年間完成了首部長片《點對點》，獲提名香港電影金像獎新晉導演。其後有《緣路山旮旯》（2022）及《全個世界都有電話》（2023），每部都可看到他巧妙地描繪衆多的本地景色和人物樣貌，對人際關係的觀察也別有心得。

Suet-chung, an overseas returnee, and Xiaoxue, a lady from the Mainland, both loved wandering the city. The former was reminiscing the old streets, whereas the latter was trying to know more about Hong Kong. Both of them found strange sketches with dots at various Mass Transit Railway stations. Intriguing figures, like a flame or an elephant, would appear by joining the dots. Through solving the puzzles, they guided the audience to revisit old landmarks and relive historical events. After completing the 'dot-to-dot' conjecture, Suet-chung and Xiaoxue eventually met at Kennedy Town Praya under the sunset.

Amos WHY, a former member of the Hong Kong hockey team, worked as a production assistant and news editor in the sports division of a television network, before making more than a dozen outsourced drama episodes and documentaries for the TV Division of Radio Television Hong Kong. With the support of some filmmakers and experts, in 2012-2014 he finished his debut feature film *Dot 2 Dot*, which got him nominated for the 'Best New Director Award' of the 35th Hong Kong Film Awards. All his works display his clever illustrations of local sceneries and characters, as well as his unique observations about interpersonal relationships.





堂口故事2：愛情在城

Macau Stories 2: Love in the City

講起澳門電影，朱佑人舉足輕重。1999 年，他成立拍板視覺藝術團，聚集一班電影愛好者分享和製作電影。他監製的《堂口故事》系列，挖掘並團結起一班修讀電影的澳門年輕人，開拍屬於澳門自己的電影。

Albert Chu Iao Ian plays an important role in Macao cinema. He founded Associação Audio-Visual CUT in 1999 to share and produce films with fellow film lovers. Several young local talents who studied film have been spotted by Chu and teamed up to make films about Macao in the *Macau Stories Series*, produced by him.

4/1 六Sat*

1pm

香港電影資料館
電影院
Cinema, Hong Kong Film Archive













2008年起，澳門電影工作者發起《堂口故事》電影保育運動。三年後，第二部曲以愛為名，六位澳門本地新導演異軍群起，與廖慶松、清水宏一、關本良和葉紹麒等國際級影人穿梭於澳門街頭，記錄這個城市的人和事，拍下六個關於愛情的故事。

《百年孤寂》：圖書館裡一本塵封的小說，原來藏着一顆靜候她的戀愛種子；《June》：女裁縫遇上找尋過去的年輕人，在深藍月映下，她偷偷聽着自己的心跳；《SaFa》：她對這張舊沙發一見鍾情，而他看到的，卻是一雙熱烈而豐滿的紅唇；《蛋糕》：某夜，保安員吃到神秘的蛋糕，於是下定決心要在生活中找尋甜美的來源；《觸電》：開始戀愛，總懷疑眼前人是天外來客，令人心動卻又難以觸摸；《冰凍的世界》：初戀令人不怕死，敢用自己相信的方式，奮不顧身地投入這個世界……

Some Macao filmmakers launched the *Macau Stories* campaign in 2008 for local cinema preservation. Three years later, local new talents, including Jordan Cheng, Fernando Eloy, Mike Ao Ieong, Tou Kin-hong, Elisabela Larrea and Wong Teng-teng, emerged on the scene through the second part of the campaign, under the theme of 'love'. To record the people and tales of the city, they collaborated with world-class filmmakers like Liao Ching-sung, Koichi Shimizu, Kwan Pun Leung and Yip Shiu Kei on the streets of Macao and created six stories about love.

A Book to Remember: a book that had been gathering dust in a library hid a love seed, awaiting her; *June*: a female tailor was listening to her own heartbeat when she met a young man who was searching for the past under the blue moon; *Safa*: she fell in love with the old sofa at the first sight, while what he saw was a pair of hot and fat lips; *Cake*: a security guard had a piece of mysterious cake and then began to search for the source of sweetness in life; *Shocking*: when you fell in love, you always suspected that your lover was a seductive and untouchable alien; *Frozen World*: first love made lovers brave, even risking their own lives to participate in this world…



*** 設映後談 | 粵語主講**
Post-screening talk in Cantonese

講者：朱佑人，黃婷婷
Speakers: Albert Chu, Wong Teng-teng



鄭君熾
Jordan Cheng



義來
Fernando Eloy



歐陽永鋒
Mike Ao Ieong



杜健康
Tou Kin-hong



黎若嵐
Elisabela Larrea



黃婷婷
Wong Teng-teng

導演 Directors
鄭君熾 Jordan Cheng
義來 Fernando Eloy
歐陽永鋒 Mike Ao Ieong
杜健康 Tou Kin-hong
黎若嵐 Elisabela Larrea
黃婷婷 Wong Teng-teng

編劇 Screenwriters
鄭君熾 Jordan Cheng
Edgar Medina
歐陽永鋒 Mike Ao Ieong
Javis Lee
杜健康 Tou Kin-hong
梁怡安 Ian Leung
黎若嵐 Elisabela Larrea
黃婷婷 Wong Teng-teng

攝影 Cinematographers
陳楚強 Chan Chor-keung
葉紹麒 Yip Siuki
張穎 Zhang Ying

監製 Executive Producers
朱佑人 Albert Chu
鄧漢強 Mathew Tang

演員 Cast
張栢菱 Cheong Pak-leng
梁子麟 Leong Chi-lon
葉崇茵 Anna Yip
黃思傑 Lawrence Wong
小肥 Terence Tsui
朱蕾安 Julianne
蔡贇 Cai Yun
丁倩玉 Dinh Thi Ngoc
何汝霆 Trevor Ho
Daniela Guerreiro
梁梓豪 Leung Tsz-ho
陳詩慧 Chan Sze-wai
Soler

2011 | 彩色 Colour | 103' | DCP

粵語及普通話對白，中英文字幕
In Cantonese and Putonghua with Chinese and English subtitles

2012 葡萄牙阿旺卡國際電影節國際長片特別表揚
Special Mention, AVANCA International Film Festival, Portugal



三元里
San Yuan Li

導演 Directors 歐寧 Ou Ning
曹斐 Cao Fei
攝影 Cinematographers 歐寧 Ou Ning
曹斐 Cao Fei
緣影會 U-theque
錄音 Sound Recording 李如一 Li Ruyi
剪接 Editor 曹斐 Cao Fei

2003 | 黑白 B&W | 40' | 數碼檔案 Digital File

粵語及普通話對白，中英文字幕
In Cantonese and Putonghua with Chinese and English subtitles

《三元里》是電影作為話語權落入民間的標誌；是先鋒性通過非專業方式達成的個案；是城市生活參與者化身為觀察者與表達者的濫觴。從這部電影開始，「城中村」由概念演變成具體的銀幕形象。

San Yuan Li is a sign to show cinema, as a power of discourse, comes to ordinary folk: it is a pioneering project made in a non-professional way; it is the first opportunity for city life participants to become observants and speakers. Starting from this film, 'urban village' is no longer a concept, but a concrete image on the screen.

緣影會是千禧年前後活躍於深圳、廣州的民間電影團體，由歐寧於 1999 年創辦。本片是他和曹斐應威尼斯雙年展委約的創作，由緣影會核心成員協作而成。從三元里這個城中村開始對廣州進行分析和解讀，以城市漫步者的姿態，探討歷史之債、現代化與嶺南宗法聚落文化的衝突與調和、都市村莊的奇異建築和人文景觀，最後拍成一篇沒有旁白的影像詩。



歐寧 跨領域藝術家、策展人和作家。其不同時期的活動軌跡覆蓋文學、藝術、城市研究、鄉村建設實踐、烏托邦研究、地方音景研究等領域。

曹斐 藝術家。她的錄像、多媒體裝置及網絡作品融合社會評論、流行美學，參考超現實主義並運用紀錄片拍攝手法，反映當今中國社會城市化進程既急速又混亂的狀態。

Founded by Ou Ning in 1999, U-theque was a civic film group active in Shenzhen and Guangzhou around the millennium. He and Cao Fei were invited by the Venice Biennale to make this film as a commissioned work. The directors, assisted by U-theque core members, conduct an analytical study on Guangzhou with San Yuan Li, an urban village, as the starting point. As roamers in the city, the authors explore the debt of history, the conflicts and reconciliations of modernisation and the settlement-based culture in Lingnan, as well as the strange architecture and cultural landscape of urban villages. Eventually, it becomes a visual poem without narration.

Ou Ning is a cross-disciplinary artist, curator and writer. His activities in various stages cover the areas of literature, arts, urban studies, rural construction practices, utopian studies and local soundscape research.

Cao Fei is an artist whose video productions, multi-media installations and online works merge social criticism and pop aesthetics into documentary shooting, also with a reference to surrealism. These works reflect the status of the urbanisation process of Chinese society is rapid and chaotic.

差館 II
Cop Shop II

導演 Director 周浩 Zhou Hao
攝影 Cinematographers 袁哲 Yuan Zhe
周浩 Zhou Hao
錄音 Sound Recording 周浩 Zhou Hao
剪接 Editor 譚佳英 Tan Jiaying
製片 Producer 沈顥 Shen Hao

2011 | 彩色 Colour | 70' | 數碼檔案 Digital File

普通話對白，中英文字幕
In Putonghua with Chinese and English subtitles



2010 年，周浩完成紀錄片《差館》，並在第二年的香港「華語紀錄片節」獲得短片組亞軍。2011 年春節期間，他回到廣州火車站越秀區派出所拍攝《差館 II》。這裡有 300 名警察，春運時火車站每天發送二十萬人次，乃當時中國最繁忙的火車站之一。進出派出所的民眾，是形形色色「有困難找警察」的人們，這也正是觀察中國社會的一個切入點。

In 2010, Zhou finished the documentary *Cop Shop*, which won the runner-up prize in the Shorts Group of Chinese Documentary Festival in Hong Kong next year. He returned to the police station at Yuexiu District of the Guangzhou Railway Station to shoot *Cop Shop II* during the Chinese New Year in 2011. It was one of the busiest stations in China, with 200,000 people arrived or left the Station each day and 300 cops were on duty at that period. Those who went into the police station were people with various types of difficulties. This could be a good starting point to observe Chinese society.

對公共場所或機構的關注，是新聞工作者出身的周浩作品中的重要母題（motif）。和「直接電影」的冷眼旁觀不同，周浩的鏡頭在冷靜之餘仍保持溫度，更透過鏡頭與被拍攝者交流。

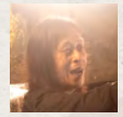
A concern for public places or organisatons is always an important motif in the works of Zhou Hao, a former journalist. Unlike the sober observation approach of the Direct Cinema, Zhou's camera remains sober yet warm. He also interacts with shooting targets through it.

11/1 六 Sat
2pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

交流會 Exchange Session
講者 Speakers



周浩 Zhou Hao
《差館 II》導演
Director of *Cop Shop II*



邱禮濤 Herman Yau
《葉問 – 終極一戰》導演
Director of *Ip Man - The Final Fight*

11/1（六 Sat）3:50pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
粵語及普通話主講・免費入場
In Cantonese and Putonghua・Free Admission

周浩 自認：「我是一個紅綠色弱，在我的世界裡面，黃色的花是比紅色的花更引人注目。其實每個人看世界的時候，感受都是不一樣的。」周浩多年來獲獎無數，是近二十年來中國最重要的紀錄片導演之一。

'I have colour vision deficiency. In my world, yellow flowers are more conspicuous than red flowers,' admitted **Zhou**. 'In fact, people have different feelings when they look at the world.' Winning a lot of awards in the Chinese-speaking world, he is undoubtedly one of the most important documentary directors of China in these two decades.

葉問—終極一戰

Ip Man - The Final Fight



導演 Director 邱禮濤 Herman Yau
編劇 Screenwriter 李敏 Erica Li
攝影 Cinematographer 陳廣鴻 Joe Chan
監製 Producers 冼國林 Checkley Sin
利雅博 Albert Lee

演員 Cast 黃秋生 Anthony Wong
鍾欣桐 Gillian Chung
陳小春 Jordan Chan
曾志偉 Eric Tsang
周定宇 Marvel Chow

2013 | 彩色 Colour | 101' | DCP

粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles

2013 香港電影評論學會大獎推薦電影
Film of Merit, Hong Kong Film Critics Society Awards
2013 澳門國際電影節金蓮花最佳男主角及最佳女配角
Best Leading Actor and Best Supporting Actress, The Golden-Lotus Awards, Macau International Movie Festival

以扎實的手法還原葉問的真像。描繪中晚年的葉問流落香江，在人生崎嶇路上飽經顛簸，卻深懂人情世故，更勇於為人排難解紛，切實寫出他成為一派宗師那不辭勞苦的過程。

The film uses a plain and simple approach to restore the true image of kung fu master Ip Man. Fleeing to Hong Kong after having a lot of setbacks in life, Ip became a man of the world and was willing to solve problems for others. The film depicts in detail the difficult journey that leads him to finally be regarded as a true master.

11/1 六 Sat
5:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive



踏入中年又有胃病的葉問由內地來港謀生，在港九飯店職工總會天台教授詠春拳，一群新收徒眾中有活躍的工會份子，也有當差的而後來鎮壓工人罷工與友人成為對立。為師傅的要求徒弟本着良心做人，加以排解。但晚年遇上個風塵女人成了紅顏知己，卻不被徒弟諒解。葉問能化敵為友但也出於義憤、挺身和九龍城寨的惡霸決戰。影片把葉問由超人還原為人的同時，又展示了嶺南武術文化的美德，重現了五六十年代的香江風貌。



邱禮濤 自八十年代起默默耕耘於電影界，編導攝影皆能勝任，至今作品過百部，遍及各種類型。同業中他以效率高而多產見稱，票房落差大，卻也獲獎無數。評論界稱許他對社會邊緣和底層人物的同情了解，因此能寫實地拍出妓女、吸毒者、罪犯、臥底警員的生態和心理。2000 年後香港電影日陷困境，他更積極迎難而上、以求打出天地。

Ip, middle-aged and suffered from stomach trouble, came from the Mainland to earn a living in Hong Kong by teaching Wing Chun at the premises of a labour union. Among his students, there were active unionists, as well as policemen who suppressed labour strikes. Trying to resolve their conflicts, Ip asked them to act according to their conscience. But the students did not understand him when he got acquainted with a sex worker in his later years. Although he sometimes would make friends with his enemies, he was not afraid to have a duel with a thug for justice. Besides restoring Ip as a true human being with flesh and blood, the film also showcases the moral of Lingnan martial arts and the cityscape of Hong Kong from 1950s to 1960s.

Herman Yau has worked as a director, screenwriter and cinematographer since 1980s. Renowned for being highly efficient and prolific, he has participated in the production of over 100 films of various genres. His works have won numerous awards, with polarised responses in box office. Film critics give high regard for his understanding and sympathy of the underclass and marginalised people as he can realistically portray the lives and thoughts of sex workers, drug addicts, criminals and undercover cops. Yau becomes even more proactive to overcome challenges and break new ground after Hong Kong cinema has gone downturn since 2000.



太陽雨

Sun and Rain

改編自深圳作家劉西鴻得獎小說《你不可改變我》，是張澤鳴城市電影的扛鼎之作。改革開放的前沿，人們在西方文化襲來時驚慌失措，既迎新又不知如何去舊，迷茫困惑。愛情故事只是表象，一時失落才是本質。本片延續導演對現代化議題的思考，超前地描繪人與人之間的疏離與愛，今日依然是關於深圳最重要的銀幕講述之一。

Adapted from the award-winning novel *You Can't Change Me* by Shenzhen writer Liu Xihong, *Sun and Rain* is Zhang Zeming's best 'city film'. Situated at the fore-front of the reform and opening-up, the characters in the film panicked when the Western culture invaded. They were embracing the new, but did not know how to remove the old. Under the package of a love story, the depiction of temporary loss is the essence of the film which continues Zhang's examination on modernisation. Illustrating the alienation and love in human relationship in a way ahead of its time, it remains one the most important cinematic narrations about Shenzhen now.

18/1 六 Sat

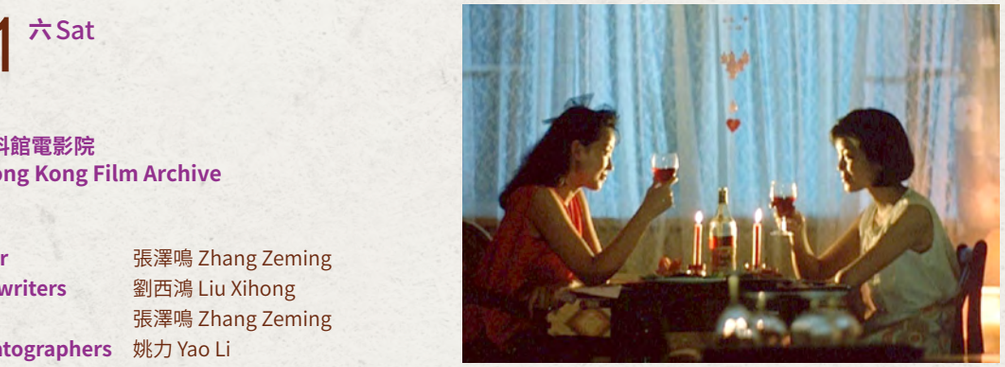
2pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

導演 Director	張澤鳴 Zhang Zeming
編劇 Screenwriters	劉西鴻 Liu Xihong
	張澤鳴 Zhang Zeming
攝影 Cinematographers	姚力 Yao Li
	龐鐳 Pang Lei
演員 Cast	嚴曉頻 Yan Xiaopin
	孫淳 Sun Chun
	伊欣欣 Yi Xinxin
	張玲 Zhang Ling
	張艷麗 Zhang Yanli

1987 | 彩色 Colour | 90' | 數碼檔案 Digital File

普通話對白，中英文字幕
In Putonghua with Chinese and English subtitles





圖書館管理員劉亞曦與從事廣告設計的戀人劉亦東的關係陰晴不定。東忙於公務，對曦時有冷落，令她頗感孤寂。一日，東的前女友突然到圖書館向曦宣佈和東的餘情未了、要將東奪走，令曦大為不快。另一邊廂，曦的閨蜜孔令凱放棄讀大學的機會，決意成為時裝模特並搭上了東。各人在執着一己的生活態度之同時、感情關係亦不自覺地隨情境而變幻。

Librarian Liu Yaxi and advertising designer Liu Yidong had a turbulent relationship. The former often felt lonely as her boyfriend was busy at work. One day, Yidong's ex-girlfriend came to tell Yaxi that she wanted to win him back. Meanwhile, Kong Lingkai, Yaxi's good friend, became a fashion model and had an affair with Yidong. While all characters were obsessed with their own life attitudes, their relationships also kept on evolving as circumstances changed.

交流會 Exchange Session

講者 Speakers



張澤鳴
Zhang Zeming
《太陽雨》導演
Director of *Sun and Rain*



羅卡
Law Kar
聯合節目策劃
Co-curator



馮宇
Feng Yu
聯合節目策劃
Co-curator

18/1（六 Sat）3:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
粵語主講・免費入場
In Cantonese・Free Admission

張澤鳴 以分別講述廣州、深圳、香港和倫敦的《絕響》（1985），《太陽雨》（1987），《人約砵蘭街》（1995）和《月滿英倫》（1996），十多年間由嶺南走向世界，以改革開放至九七年回歸前的一條跋涉軌跡，繪出華語電影世界絕無僅有的時代風景。

Zhang Zeming went from Lingnan to the world in around 10 years with *Swan Song* (1985), *Sun and Rain* (1987), *A Date in Portland Street* (1995) and *Foreign Moon* (1996) which took place in Guangzhou, Shenzhen, Hong Kong and London respectively. He paints a special picture of Chinese language cinema facing the world by tracing the difficult track from the reform and opening-up to the return to the motherland in 1997.

過雲雨

Passing Rain



導演 / 監製 / 編劇 Director / Producer / Screenwriter 陳嘉強 Chan Ka-keong

攝影 Cinematographer 孟曉清 Meng Xiaoqing

演員 Cast
陳建德 Doug Chan
曾韋迪 Dicky Tsang
王萍 Wang Ping
林蔚 Candice Lam
李耀愷 Kayden Lei
李德 Li De

2017 | 彩色 Colour | 92'| DCP

粵語及普通話對白，中英文字幕
In Cantonese and Putonghua with Chinese and English subtitles

19/1 日 Sun*
2pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive



*** 設映後談 | 粵語主講**
Post-screening talk in Cantonese

講者：陳嘉強
Speaker: Chan Ka-keong

陳嘉強執導的首作已顯見其敘事亂中有序和處理時空的能力，使得多線交錯、多面發展的故事說來趣味盎然，儼然是映照今日澳門的一面小鏡子。

Chan Ka-keong already showcased his abilities to create an order in a chaotic narrative and to handle the time element in his directorial debut. The story, with intertwining plotlines and several development directions, is told in an interesting way and can serve as a mirror of today's Macao.



環繞六個人物發生於今日澳門的小故事：陪姊妹來澳玩順便賺快錢卻總是遇人不淑的「北姑」；欠下賭債瀕臨險境的富家司機；瞞着太太到外面「偷食」的懦弱男人；暗戀教琴老師的妙齡少女；為跟縱所愛行動匪夷所思的「小丑」；想像自己飛上月球的天真小孩。多條線索交織敍事不依常規卻也可感能解。一如片名所示，世事如浮雲驟雨。影片製作嚴謹但格調輕鬆，看後只留下一抹微笑、一聲嘆喟。



陳嘉強 在內地出生、澳門成長，主要從事平面設計和視覺藝術，並任設計學院導師，其作品多次獲獎。他獲澳門文化局「2013 電影長片製作支援計劃」資助開拍本片，擔任監製、編劇、導演並演出一角。自言喜愛把偶然性注入創作中，但亦一直在城市中尋找它的核心價值，追索作為澳門人的身份和意義。

The film tells the stories of six characters in Macao today: a sex worker who travelled to the city and wanted to make some easy money, but always got cheated; a chauffeur of a rich family who was in dire straits because of a huge debt; a coward man who betrayed his wife; a young girl who had a crush on her piano teacher; a 'clown' who followed his lover with strange actions; and a naive child who imagined himself flying to the moon. The plotlines are intertwined and narrated in an unconventional yet comprehensible way. As the title suggests, things change like passing rain. Meticulously produced, the film keeps a pleasant tone and lets the audience leave a smile and a sigh after watching.

Born in the Mainland and grown up in Macao, **Chan Ka-keong** is a graphic designer, visual artist and design school lecturer by profession. Besides winning several awards, he received financial support from the '2013 Support Programme for the Production of Feature Films' of the Cultural Affairs Bureau of Macao to make this film and served as the producer, screenwriter, director and actor in it. He aims to search in the city for its core values and explore the identity and meaning of being Macao people through his works, while injecting some contingent elements into them.

短片集 I
Shorts I

25/12 三 Wed
1:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

5/1 日 Sun
3:45pm
香港大會堂演奏廳
Recital Hall, Hong Kong City Hall

九龍東往事
An Asian Ghost Story

導演 / 編劇 / 剪接 Director / Screenwriter / Editor
王博 Wang Bo
攝影 Cinematographer Yavuz Selim Isler
錄音 Sound Recording Franco van der Lidne
監製 Producer 姚若瑤 Ruoyao Jane Yao

2023 | 彩色 Colour | 38' | 數碼檔案 Digital File
粵語、英語及普通話對白，中英文字幕
In Cantonese, English and Putonghua with Chinese and English subtitles

2023 丹麥哥本哈根國際紀錄片影展新視野獎
New:Vision Award, CPH:DOX, Denmark
2023 德國萊比錫紀錄片與動畫影展金鴿獎
Golden Dove Award, DOK Leipzig, Germany

通過獻出頭髮的鬼魂的敍述，引領我們重溫香港作為東南亞假髮生產中心的往事。研究視覺藝術的王博以精妙的音與畫敍說二十世紀以來頭髮與抗日、冷戰的關係史，以及和香港的關連。

Following the narration of a ghost who donated her hair, we can revisit the glorious days of Hong Kong - as the production centre of wigs in Southeast Asia. Wang Bo, who researches visual art, tells the hair's relations with the War of Resistance against Japanese Aggression, the Cold War and Hong Kong since the 20th Century through exquisite sound and visual.



王博 藝術家、導演。現居阿姆斯特丹。

Wang Bo, is an artist and film director, now lives in Amsterdam.



澳・土
Sons of the Land

導演 / 編劇 / 剪接 Director / Screenwriter / Editor
黎若嵐 Elisabela Larrea
攝影 Cinematographer 馮永浩 Fong Weng-hou

2007 | 彩色 Colour | 38' | 數碼檔案 Digital File
粵語、英語、葡萄牙語及澳門土生土語對白，中英文字幕
In Cantonese, English, Portuguese and Patuá with Chinese and English subtitles

葡國人在澳門生養的後代一般稱做土生葡人（Macanese）。回歸之後土生葡人成了「少數族裔」；保留着自己的生活方式、語言，和主流社會若即若離。本身是土生的黎若嵐為此作了精簡到家的訪談拍攝，剪輯成嚴肅又輕快的本片。

黎若嵐 文化研究者、導演、傳播學博士。長期在澳門推動土生葡人的藝術保育。學術寫作之外也拍製電影。作品有《澳門・鄉情》（2010）和《堂口故事 2：愛情在城》（2012）中《觸電》。

The generations born and raised in Macao by Portuguese people are called Macanese. Although becoming an 'ethnic minority' after Macao's return to the motherland, they still maintain their own lifestyle and language, as well as keeping a somewhat detached attitude towards the mainstream society. Elisabela Larrea, a Macanese herself, did some concise interviews and shootings on this topic and made a serious yet light-hearted film.

With a PhD in communications, **Elisabela Larrea** is a cultural researcher and director who promotes Macanese arts conservation. Besides writing academic essays, she also makes films, including *Macau Hometown* (2010) and *Shocking* in *Macau Stories 2: Love in the City* (2012).



字裡城間
Fonting the City

導演 / 剪接 Director / Editor
陳子揚 Wallace Chan Chi-ieong
監製 / 攝影 Producer / Cinematographer
梁家權 Marble Leong Ka-kun

2015 | 彩色 Colour | 40' | 數碼檔案 Digital File
粵語對白，中英文字幕
In Cantonese with Chinese and English subtitles





澳門不少老店的招牌和牆柱上仍殘留着許多書寫字體，成為一道風景。設計師陳子揚對歷年尚存於商品包裝和街道所見的手製美術字甚有興趣，遂和友人合力作出全面的搜集拍攝，追尋其文化根源，乃有解讀字體美學與城市景觀的本片。

陳子揚 網頁設計師，亦從事短片拍攝，作品有《天亮了》（2010）和《城牆外》（2014）。2014 至 2015 年對澳港市面上「被遺忘的字型」——那商業用途的手寫字體進行研究，四出訪問拍攝。本片在澳門及海外多個電影節上映，大獲好評。

There are still many stunning Chinese handwritings on the signboards, walls and pillars of some Macao old shops. Designer Wallace Chan pays a huge effort in collecting and shooting these Chinese characters remained on product packages and streets with his friends. He also traces their cultural origins to create a film that interprets Chinese characters and the city landscape.

Wallace Chan is a webpage designer who also makes shorts, including *Anachronic* (2010) and *Beyond the Walls* (2014). He did a lot of interviews and shooting on the handwritten Chinese characters for commercial purposes on the streets of Macao and Hong Kong, 'the forgotten fonts', from 2014 to 2015. The film receives great critical acclaims in many Macao and overseas film festivals.



交流會 Exchange Session
講者 Speakers



陳子揚
Wallace Chan
《字裡城間》導演
Director of *Fonting the City*



黎若嵐
Elisabela Larrea
《澳・土》導演
Director of *Sons of the Land*

主持 Host 羅卡 Law Kar
5/1（日 Sun）5:45pm
香港大會堂演奏廳
Recital Hall, Hong Kong City Hall
粵語主講・免費入場
In Cantonese・Free Admission

短片集 II
Shorts II

25/12 三 Wed
4:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

12/1 日 Sun
3:45pm
香港大會堂演奏廳
Recital Hall, Hong Kong City Hall

瘴氣，植物，外銷畫
Miasma, Plants, Export Paintings

導演 / 文字 Directors / Screenwriters
王博 Bo Wang，潘律 Pan Lu
攝影 / 剪接 Cinematographer / Editor 王博 Bo Wang
錄音 Sound Recording 羅威 Luo Wei
製片 Producer 龍森淵 Andrew Lone

2017 | 彩色 Colour | 28' | 數碼檔案 Digital File
普通話及英語對白，中英文字幕
In Putonghua and English with Chinese and English subtitles

2018 **日本影像論壇電影節「東亞實驗電影」競賽單元優秀獎 Award for Excellence, East Asian Experimental Competition, Image Forum Festival, Japan**

十九世紀流行的瘴氣理論將瘟疫和空氣、環境與種族聯繫起來。香港植物園的建立肩負着為英國整理本地植物和自然知識的任務，卻間接促進了外銷畫在歐洲的流行。本片試圖探討在這一框架下東西方文化或商貿交流的模式。

王博 藝術家、導演，現居阿姆斯特丹。**潘律** 香港理工大學中國歷史及文化學系副教授，也是活躍的策展人和影像藝術家。兩人合作完成了多部散文電影，本片獲東京影像論壇電影節優秀獎。

The miasma theory, popular in the 19th Century, links plagues with air, environment and ethnicity. Hong Kong Botanical Garden was founded with the task to collate the knowledge about local botany and nature for the UK, but it indirectly promoted the popularity of export paintings in Europe. The film tries to explore the exchange patterns of culture and trade between the east and the west under this framework.

Wang Bo, is an artist and film director, now lives in Amsterdam. **Pan Lu**, Associate Professor of Department of Chinese History and Culture, Hong Kong Polytechnic University, is also an active curator and visual artist. Wang and Pan collaborate to make several essay films.



歷歷如畫
14 Paintings

導演 Director 陳東楠 Chen Dongnan
攝影 Cinematographer 蕭瀟 Xiao Xiao
剪接 Editors 楊瀟 Yang Xiao，陳思思 Chen Sisi
錄音 Sound Recording 彭鏑 Pandy Peng
監製 Executive Producers
吳玉堅 Wu Yujian，吳宇航 Wu Yuhang

2023 | 彩色 Colour | 24' | 數碼檔案 Digital File
普通話及方言對白，中英文字幕
In Putonghua and dialects with Chinese and English subtitles

在深圳大芬油畫村由「複製」邁向「原創」之際，影片對其十四幅畫作進行了一場田野調查，探索藝術，商品和社會現實之間層層纏繞的交互作用。鏡頭重新凝視這些最常見卻又最被忽略的畫，為這些無法踏入美術館的作品構建一場展覽。

陳東楠 來自西安，畢業於紐約大學。首部短片《聲音的顏色》（2012）獲艾美獎提名，紀錄長片《曠野歌聲》（2021）入圍鹿特丹國際電影節等多個影展。本片曾參展阿姆斯特丹國際紀錄片電影節、西寧 First 青年影展和聖丹斯電影節。

While the products of Dafen Oil Painting Village are changing from copycats to originals, the film conducts a field study to explore the interrelationship among arts, commodities and social reality. The camera stares at those most common yet most easily ignored paintings to curate an exhibition for these works that cannot enter museums.

Chen Dongnan, who comes from Xian, is a graduate of New York University. Her debut short, *Sound of Vision* (2012) won a nomination for The Emmy Awards. Recently, International Film Festival Rotterdam and some other festivals selected Chen's feature length documentary *Singing in the Wilderness* (2021) for screening, whereas this film is invited to the International Documentary Film Festival Amsterdam, FIRST International Film Festival at Xining and Sundance Film Festival.



交流會 Exchange Session
講者 Speakers



陳東楠
Chen Dongnan
《歷歷如畫》導演
Director of *14 Paintings*



黃偉凱
Huang Weikai
《手機鄰居》導演
Director of *Real Talk*



潘律
Pan Lu
《瘴氣，植物，外銷畫》導演
Director of *Miasma, Plants, Export Paintings*

主持 Host 馮宇 Feng Yu
12/1（日 Sun）5:30pm
香港大會堂演奏廳
Recital Hall, Hong Kong City Hall
普通話主講・免費入場
In Putonghua・Free Admission

恐懼與顫慄
Fear and Trembling

導演 / 編劇 Director / Screenwriter 甘小二 Gan Xiao'er
攝影 Cinematographer 王國維 Wang Guowei
製片主任 Executive Producer 李輝 Li Hui
演員 Cast 劉睿靈 Liu Ruiling，張世婷 Zhang Shiting

2009 | 彩色 Colour | 35' | 數碼檔案 Digital File
無對白 No dialogue

一個頭上長着羊角的小男孩，召集了一群 Coser，每人一件傳統的木工工具，從小賣部、破舊的天主堂、城門樓、森林、農家院落、電動麻雀館、古堡等處，兵分四路，集合在一起。經過笨拙的勞動，他們造出一個巨大的十字架。

甘小二 導演、編劇，華南師範大學電影創作研究中心主任、教授，廣東省電影家協會副主席。曾執導《山清水秀》（2002）、《舉自塵土》（2007）、《在期待之中》（2012）、《坪石先生》（2024）等多部有關基督教文化、知識分子精神的電影。

A little boy with goat horns on his head assembled a group of cosers, each carrying a carpenter's tool. They gathered together after walking past a tuck shop, an old catholic chapel, the city gate tower, the forest, some cottages, an electronic mahjong game centre and a castle. Then they made a huge cross with some clumsy labour work.

Gan Xiao'er is a director and screenwriter who also holds the posts of Director and Professor of Film Creation Research Centre, South China Normal University and Vice Chairman of Guangdong Film Association. He has directed many films relating to Christian culture and the spirit of intellectuals, including *The Only Sons* (2002), *Raised from Dust* (2007), *Waiting for God* (2012) and *Scholars Under Fire* (2024).



手機鄰居
Real Talk

導演 / 攝影 Director / Cinematographer
黃偉凱 Huang Weikai
編劇 Screenwriters
黃偉凱 Huang Weikai，王砜 Wang Feng
監製 Producers
黎究楚 Li Jiuchu，彭嵐 Peng Lan，黃偉凱 Huang Weikai
演員 Cast 王煦童 Wang Xutong，黃偉凱 Huang Weikai

2024 | 彩色 Colour | 15' | 數碼檔案 Digital File
普通話及粵語對白，中英文字幕
In Putonghua and Cantonese with Chinese and English subtitles

疫情期間，正處在生活旋渦裡的中年導演，突然接到一個揚言要自殺的陌生電話……

黃偉凱 導演。長片項目《多多》曾入選康城影展 Cinéfondation 扶持計劃。2014 年紀錄片《現實是過去的未來》入選《TIME OUT》雜誌評選有史以來中國大陸一百部最佳電影。

During the pandemic, a middle-aged director in turmoil received a call from a stranger who claimed to commit suicide…

Huang Weikai is a director. His feature film *Now Is the Future of the Past* was selected in the Cinéfondation Section of the Cannes Film Festival. In 2014, *Time Out* Magazine listed *Disorder*, his documentary, as one of the best 100 Mainland Chinese films.



座談放映 1
Seminar Screening 1

邀請電影人談論創作過程與環境，並以作品示範。
Filmmakers talk on their work and environment as illustrated by their recent films.



知識分子電影的精神
The Spirit of Films about Intellectuals

28/12 六 Sat
2:30pm-5:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

講者 Speaker　甘小二 Gan Xiao'er
嘉賓 Guest　劉嶔 Lau Yam
普通話及粵語主講 In Putonghua and Cantonese
影片片段選映 Screening film excerpt
《坪石先生》*Scholars Under Fire*（2024）

華語電影中的知識分子電影屈指可數，《坪石先生》可能是最新的一部。2024 年是中山大學建校 100 周年，2025 年是抗戰勝利 80 周年，本片由今天的大學教授拍攝 80 年前的大學教授，帶觀眾回到「篳路藍縷氣猶在，殘山剩水血未涼」的抗戰年代，攜着強烈的來自知識分子的精神力量。導演志在研習當年大師風度，亦圖關照當今教育。

今次榮幸邀得甘導演來港以最新作示範，並和香港學者劉嶔座談他的電影精神。



甘小二 導演、編劇。現任華南師範大學電影創作研究中心主任、教授，廣東省電影家協會副主席。



劉嶔 資深電影文化工作者，從事研究、影展策劃、書籍編輯，於香港中文大學和香港演藝學院教授電影歷史及電影導演藝術。曾任香港電影資料館研究員，近年策劃多個電影節目，主編《雄艷者的色想與美典—邱剛健編導電影劇本集》等。

There are few Chinese language films talking about intellectuals, *Scholars Under Fire* probably being the latest one. 2024 marks the 100th anniversary of Sun Yat-sen University, while we shall celebrate the 80th anniversary of the victory of the War of Resistance against Japanese Aggression in 2025. The film, made by a professor of today, tells the story of one of his counterparts 80 years ago. Showcasing the strong spiritual power of intellectuals, it brings the audience back to the War days, when people were in high spirits despite the difficulties. The director shows his care for the current education situation while studying the glamour of a master of yesteryear.

Gan Xiao'er is a director and screenwriter who also holds the posts of Director and Professor of Film Creation Research Centre, South China Normal University and Vice Chairman of Guangdong Film Association.

Lau Yam, experienced film researcher and curator. Former researcher at the Hong Kong Film Archive. He teaches film history and directing styles in CUHK and HKAPA.

座談放映 2
Seminar Screening 2

隱秘的嶺南心事
Lingnan's Secret Thoughts in Minds

29/12 日 Sun
3:45pm-5:45pm
香港大會堂演奏廳
Recital Hall, Hong Kong City Hall

講者 Speaker　楊平道 Yang Pingdao
嘉賓 Guest　陸叔遠 Robert Loh
粵語主講 In Cantonese

影片片段選映 Screening film excerpts
《鵝凰嶂逸事》*E Huang Mountain*（2013）
《好友》*My Dear Friend*（2018）
《裂流》*A Yang Pingdao Film*（2020）
《浪漫的斷章》*A Romantic Fragment*（2023）
《急火攻心》（製作中）*Work in Progress* (WIP)

楊平道的話 嶺南天氣濕熱，人的邊界感比北方更顯。心事焦灼卻欲言又止，話說三分。嶺南電影或者抒情，也不好讓人物直言，但風雨可以說，沉默的山可以說——我選景時有通感，不是進入了雨霧繚繞的山谷，而是已經進入人物的內心，透過感受風雨雲、蟲叫蛙鳴去體察人的悲歡離合。電影只拍「三分」更動人，是因為承認了靈魂的困境。孤獨是一個靈魂很難靠近另一個靈魂，徒留更多心事。只拍「三分」的電影，收穫了更廣闊的世界。



楊平道 廣東人，導演、編劇、作家。以自己家鄉陽春為背景拍攝了多部電影，屢獲中外電影節獎項，作品被各大藝術機構及大學收藏。



陸叔遠 青年時代起從事藝術創作，遍及時裝設計、電影美術、繪畫、舞蹈和多媒體表演各個領域。在海外內策劃過不同主題的藝術展。2018 年主演楊平道的《好友》，2020 年自資拍製並參演半紀錄的實驗影片《遊輪上的故事》。



Message from Yang Pingdao Lingnan has a humid and hot climate, so the people there have a higher sense of personal boundaries than northerners. They hold back their words even though they are anxious. But the weather and silent mountains in Lingnan films can express the characters' thoughts instead. When I choose shooting locations, I have a sense to experience the sorrows and joys of human beings through the nature. Films become more moving if they only show 30% of what can be expressed, because they admit the dilemma of the soul. Such films embrace a wider world.

Yang Pingdao a Guangdong native, director, screenwriter and writer. Some of his films take place at Yangchun, his home city. Yang is highly recognised in China and overseas as his works win a lot of awards in film festivals and are collected by universities and arts organisations.

Robert Loh's creative career starts at a young age and covers various areas, including fashion design, film arts, painting, dance and multi-media performance. He also curated some arts exhibitions with different themes in China and overseas. After appearing in Yang's *My Dear Friend* in 2018, Loh made and appeared in a half-documentative experimental work, *Stories on a Cruise Liner*, in 2020 through self-financing.



澳門電影的發展狀況
The Current Situation of Macao Cinema

講者 Speakers
朱佑人 Albert Chu，黃婷婷 Wong Teng-teng
粵語主講 In Cantonese
影片片段選映 Screening film excerpts
《堂口故事》系列 *Macau Stories Series*
《撞牆》*Crash*（2016）
《梅婆》*Mui*（2021）
《幸運閣》*Revisit*（2024）
等 etc.

澳門電影事業是回歸後在政府的扶持下才發展起來。朱佑人監製的《堂口故事》系列是先行之作；今次邀得他和持續參與系列片製作的導演黃婷婷以親身經歷和長期觀察講述澳門電影發展上的問題和展望，並以黃婷婷新作《幸運閣》和其他片段示範。

《幸》片得到澳門文化局和中國青年電影扶持計劃的資助，經數年籌備拍製，講的是藝術和倫理交纏的故事。參演者皆澳門影劇藝術界的新銳，並得香港女將顏卓靈和翁靜晶助陣。



朱佑人 在南加州大學取得碩士回澳，1999 年自資拍製了《忘不了，1999 年 12 月 20 日》，翌年創辦拍板視覺藝術團，在製作電影同期也舉辦放映會、影展、開電影班，以至經營藝術影院，至今不斷。



黃婷婷 在北京電影學院主修導演及剪輯，以優秀生得一等獎學金。曾參與製作包括《戀愛通告》（2010）、《北京遇上西雅圖》（2013）及《堂口故事》系列片，又以《真心英雄》（2024）奪得 2017 粵港澳電影創作投資交流會「最佳電影項目大獎」。新作《幸運閣》將於今年底完成。

4/1 六Sat
4pm-5:30pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive

With the support of the government, the Macao film industry began to develop after the city's return to the motherland. The *Macau Stories* series, produced by Albert Chu, are pioneering works. He and director Wong Teng-teng, who keeps on participating in the production of the series, are invited to share their opinions on the prospect and issues of Macao cinema with their first-hand experiences and long-term observations. Wong's latest work, *Revisit*, and excerpts of some other films will be shown as examples.

With the sponsorships from Macao Cultural Affairs Bureau and CFDG Young Director Support Programme, it takes some years for *Revisit* to finish. The cast of this intertwining story about arts and relationships include many new cinema and drama talents of Macao, together with Hong Kong actresses Cherry Ngan and Mary Jean Reimer.

Albert Chu returns to Macao after getting his master's degree from University of Southern California. In 1999, he self-financed his work *Not To Forget 1999/12/20* before founding Associação Audio-Visual CUT the next year. Besides productions, he also organises film shows, festivals and courses, as well as running an art house.

When **Wong Teng-teng** was majoring in directing and editing in Beijing Film Academy, she received a scholarship for her distinction result. She had participated in the productions of *Love in Disguise*, *Finding Mr. Right* and the *Macau Stories* series, before her work, *My Dreamer Daddy*, won the "Film Project—Grand Award" in Guangdong-Hong Kong-Macao Film Production Investment and Trade Fair. *Revisit*, her latest film, is finished by the end of 2024.



主辦
Presented by

國家文化和旅遊部
The Ministry of Culture and Tourism of the People's Republic of China

香港特別行政區政府
The Government of the Hong Kong Special Administrative Region

廣東省人民政府
The People's Government of Guangdong Province

澳門特別行政區政府
The Government of the Macao Special Administrative Region

策劃
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中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region of the People's Republic of China

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



腦戰工作坊
Brainstorming Workshop

9-10/1
四 Thu – 五 Fri
高山劇場
Ko Shan Theatre

粵語主講，參加工作坊費用全免
In Cantonese and Free Admission
報名日期 Registration Period
25.11 – 20.12.2024
名額 Quota：30

詳情請參閱電影節目辦事處網頁
For details, please visit lcsd.gov.hk/fp

「腦戰工作坊」是本電影交流展重點活動之一，旨在讓港澳和內地的電影愛好者和新秀聚首一堂，在專業人士指導下交流討論，更多地瞭解行業的運作。

我們誠意邀請熱愛電影的你參與，無論你是正在修讀電影任何相關科目、曾經參與過電影製作，例如編劇、拍攝、剪接、燈光、美術等，甚至有自己個人的製作，均已符合申請的資格。申請者需通過甄選方能成為本工作坊的學員。學員將有機會接受電影界資深且具份量影人的指導，機會難得，報名從速。導師名單將適時公布。

工作坊為期一連兩天，每天兩課，每課三小時，共四課。分題討論由編、導、攝影、後期製作到集資、監製、發行等。

統籌導師 陳榮照 電影工作者，創意教育導師，網台主持。八十年代開始參與香港電影製作。導演作品：《盲女 72 小時》、《十分鍾情》及香港電台電視紀錄片《華人作家系列之四人行》等。近年常任導師，培訓年青專業電影工作者。

Brainstorming Workshop plays a major part in the film festival. It provides an opportunity for new talents from Hong Kong, Macao and the Mainland to meet with film professionals.

This workshop is open to film students and those who have been involved in film productions. Participants may further develop their careers after having a better understanding about the industry through discussions with and receiving guidance from the professionals. Heavyweight and experienced filmmakers will be invited to serve as lecturers to discuss with participants. Stay tuned for the lecturers' list which will be announced in appropriate time.

The 2-day workshop consists of 4 sessions in total with 3 hours each and two sessions will be held each day. Topics like screenwriting, directing, cinematography, post-production, fund sourcing, producing and distribution will be covered.

Coordinating Lecturer Chan Wing-chiu is a filmmaker, creative education teacher and web programme host. He has directed films that include *3 Days of a Blind Girl*, *A Decade of Love* and the RTHK documentary *Four Writers of the Outstanding Chinese Writers series* after joining in the local film industry in the training of young professional filmmakers.

節目時間表 Screening Schedule

TH 香港大會堂劇院 Theatre, Hong Kong City Hall — 中環愛丁堡廣場五號 5 Edinburgh Place, Central, Hong Kong
RH 香港大會堂演奏廳 Recital Hall, Hong Kong City Hall — 中環愛丁堡廣場五號高座 8 樓 8/F, High Block, 5 Edinburgh Place, Central, Hong Kong
FA 香港電影資料館電影院 Cinema, Hong Kong Film Archive — 香港西灣河鯉景道 50 號 50 Lei King Road, Sai Wan Ho, Hong Kong

日期 Date		時間 Time	地點 Venue	
23/11	六 Sat	**7:30pm**	**TH**	**開幕電影：半邊人** **Opening Film: Ah Ying** 設映後談 | 講者 許素瑩，施揚平 | 粵語主講 Post-screening talk in Cantonese | Speakers Hui So-ying, Sze Yeung-ping
30/11	六 Sat	**11am**	**FA**	**牛郎織女** **Knitting**
		12:45pm	**FA**	**交流會 | 講者 尹麗川，喬奕思 | 普通話主講** **Exchange Session in Putonghua** **Speakers Yin Lichuan, Joyce Yang**
		2:30pm	**FA**	**我愛扭紋柴** **Now You See Love… Now You Don't** 設映後談 | 講者 張婉婷 | 粵語主講 Post-screening talk in Cantonese | Speaker Mabel Cheung
14/12	六 Sat	**2pm**	**FA**	**八卦** **Eight Diagrams**
		3:35pm	**FA**	**交流會 | 講者 符新華，陳果 | 粵語及普通話主講** **Exchange Session in Cantonese and Putonghua** **Speakers Fu Xinhua, Fruit Chan**
		5:30pm	**FA**	**細路祥** **Little Cheung**
21/12	六 Sat	**2pm**	**FA**	**回南天** **Damp Season**
		3:50pm	**FA**	**交流會 | 講者 高鳴，翁子光 | 粵語及普通話主講** **Exchange Session in Cantonese and Putonghua** **Speakers Gao Ming, Philip Yung**
		5:30pm	**FA**	**明媚時光** **Glamorous Youth** ⚠
25/12	三 Wed (PH)	**1:30pm**	**FA**	**短片集 I Shorts I** 九龍東往事 | 澳・土 | 字裡城間 An Asian Ghost Story | Sons of the Land | Fonting the City
		4:30pm	**FA**	**短片集 II Shorts II** 瘴氣，植物，外銷畫 | 歷歷如畫 | 恐懼與顫慄 | 手機鄰居 Miasma, Plants, Export Paintings | 14 Paintings | Fear and Trembling | Real Talk
26/12	四 Thu (PH)	**2pm**	**FA**	**呼吸正常** **Something in Blue**
		3:50pm	**FA**	**交流會 | 講者 李雲波，黃浩然 | 粵語及普通話主講** **Exchange Session in Cantonese and Putonghua** **Speakers Li Yunbo, Amos WHY**
		5:30pm	**FA**	**點對點** **Dot 2 Dot**
28/12	六 Sat	**2:30pm**	**FA**	**座談放映 1：知識分子電影的精神** 講者 甘小二 | 嘉賓 劉嶔 | 主持 馮宇 | 普通話及粵語主講 **Seminar Screening 1: The Spirit of Films about Intellectuals** Speaker Gan Xiao'er | Guest Lau Yam | Host Feng Yu | In Putonghua and Cantonese

日期 Date		時間 Time	地點 Venue	
29/12	日 Sun	**3:45pm**	**RH**	**座談放映 2：隱秘的嶺南心事** 講者 楊平道 | 嘉賓 陸叔遠 | 主持 羅卡 | 粵語主講 **Seminar Screening 2: Lingnan's Secret Thoughts in Mind** Speaker Yang Pingdao | Guest Robert Loh | Host Law Kar | In Cantonese
4/1	六 Sat	**1pm**	**FA**	**堂口故事 2：愛情在城** **Macau Stories 2: Love in the City** 設映後談 | 講者 朱佑人，黃婷婷 | 粵語主講 Post-screening talk in Cantonese | Speakers Albert Chu, Wong Teng-teng
		4pm	**FA**	**座談放映 3：澳門電影的發展狀況** 講者 朱佑人，黃婷婷 | 粵語主講 **Seminar Screening 3: The Current Situation of Macao Cinema** Speakers Albert Chu, Wong Teng-teng | In Cantonese
5/1	日 Sun	**3:45pm**	**RH**	**短片集 I Shorts I** 九龍東往事 | 澳・土 | 字裡城間 An Asian Ghost Story | Sons of the Land | Fonting the City
		5:45pm	**RH**	**交流會 | 講者 陳子揚，黎若嵐 | 主持 羅卡 | 粵語主講** **Exchange Session in Cantonese** **Speakers Wallace Chan, Elisabela Larrea | Host Law Kar**
11/1	六 Sat	**2pm**	**FA**	**三元里 + 差館 II** **San Yuan Li + Cop Shop II**
		3:50pm	**FA**	**交流會 | 講者 周浩，邱禮濤 | 普通話及粵語主講** **Exchange Session In Putonghua and Cantonese** **Speakers Zhou Hao, Herman Yau**
		5:30pm	**FA**	**葉問 — 終極一戰** **Ip Man - The Final Fight**
12/1	日 Sun	**3:45pm**	**RH**	**短片集 II Shorts II** 瘴氣，植物，外銷畫 | 歷歷如畫 | 恐懼與顫慄 | 手機鄰居 Miasma, Plants, Export Paintings | 14 Paintings | Fear and Trembling | Real Talk
		5:30pm	**RH**	**交流會 | 講者 陳東楠，黃偉凱，潘律 | 主持 馮宇 | 普通話主講** **Exchange Session in Putonghua** **Speakers Chen Dongnan, Huang Weikai, Pan Lu | Host Feng Yu**
18/1	六 Sat	**2pm**	**FA**	**太陽雨** **Sun and Rain**
		3:30pm	**FA**	**交流會 | 講者 張澤鳴，羅卡，馮宇 | 粵語主講** **Exchange Session in Cantonese** **Speakers Zhang Zeming, Law Kar, Feng Yu**
19/1	日 Sun	**2pm**	**FA**	**過雲雨** **Passing Rain** 設映後談 | 講者 陳嘉強 | 粵語主講 Post-screening talk in Cantonese | Speaker Chan Ka-keong

所有影片設中英文字幕 All films are subtitled in Chinese and English

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

映後談和交流會座位有限，持設映後談 / 交流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 / 交流會開始前 15 分鐘於放映場地門外等候入座。
Limited seats available for post-screening talks and exchange sessions. Ticket holders of screenings with post-screening talks / exchange sessions will be admitted with priority. Remaining seats will be open on a first-come, first-served basis. Audiences are welcome to queue up outside the screening venues 15 minutes before the post-screening talks / exchange sessions begin.

票務詳情 Ticketing Information

門票於 10 月 23 日起發售 Tickets available at URBTIX from 23 Oct onwards

節目查詢 Programme Enquiries 2734 2900 | www.lcsd.gov.hk/fp

$70 香港電影資料館電影院 | 香港大會堂劇院及演奏廳
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- **適用於所有場次 (包括座談放映)**
  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。
- **適用於所有場次 (包括座談放映)**
  早鳥優惠 高達 7 折
  (2024 年 10 月 23 日上午 10 時開始至 2024 年 10 月 31 日晚上 11 時 59 分)
  套票優惠
  每次購買不同電影場次的正價門票，可享以下優惠：
  2 場**九折**；3 至 5 場**八折**；6 場或以上**七折**。
  團體購票優惠
  每次購買 4 至 9 張正價門票，**八折**優惠。
  每次購買 10 張或以上正價門票，**七折**優惠。

2024 年 11 月 1 日午夜 0 時開始

套票優惠
每次購買不同電影場次的正價門票，可享以下優惠：
3 至 5 場**九折**；6 場或以上**八折**。
團體購票優惠
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。

- **For all screenings (including seminar screenings)**
  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.
- **For all screenings (including seminar screenings)**
  Early Bird Discount – up to 30% off
  (23 October 2024 10am till 31 October 2024 11:59pm)
  Package Booking Discount
  For each purchase of standard tickets for different screenings, the following concession applies: **10% discount** for 2 screenings; **20% discount** for 3-5 screenings; **30% discount** for 6 or more screenings.
  Group Booking Discount
  20% discount for each purchase of 4-9 full-price tickets.
  30% discount for each purchase of 10 or more full-price tickets.

From 1 November 2024 00:00 midnight

Package Booking Discount
For each purchase of standard tickets for different screenings, the following concession applies: **10% discount** for 3-5 screenings; **20% discount** for 6 or more screenings.
Group Booking Discount
10% discount for each purchase of 4-9 full-price tickets.
20% discount for each purchase of 10 or more full-price tickets.

備註 Special Notes

- 如使用網上、電話或流動購票應用程式購票，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。
- 部分影片中文字幕為簡體中文。
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- 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.
- Chinese subtitles of some films are in Simplified Chinese.
- At the time this booklet goes to print, some of the films have not been reviewed by the Office for Film, Newspaper and Article Administration. In the event that a film is subsequently classified as Category III, refunds will be made to ticket holders under 18 years old.
- The box office of the HK 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.
- Programmes 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.

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節目詳情及電影預告 Programme Details & Movie Trailer

合辦 Co-presented by
康樂及文化事務署 Leisure and Cultural Services Department
佛山市粵劇傳習所 佛山市粵劇院
香港文化中心三十五周年 HONG KONG CULTURAL CENTRE
中華文化促進會 Chinese Culture Promotion Assn