

真 實 電 影

寶 影 影

真實電影雙週：亞洲新聲

香港浸會大學電影學院

Hong Kong Baptist University Academy of Film

06 → 22.10.2021

NON-FICTION

FILM

FORTNIGHT

REC

ASIAN NEW VOICES

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可以做的和 應該做的

真實電影雙週，旨在為學生打開一扇窗，讓大家望見：除了傳統劇情片，還有一個更加寬廣的電影世界。同時，因應電影教學需要，通過集中、有趣、具啟發性的系列活動（放映、論壇、講座、工作坊、提案比賽），促動同學去探索、創作各種真實電影（Non-Fiction Film）；嘗試在電影學院內部，形成更加良好的學習和研究氣氛。並且，我們也希望，為本校優秀的學生真實電影作品（紀錄、實驗等），創造更多機會，與校外、國外的觀眾、電影人、機構和電影節產生深入和長久的連接。

更加值得一提的是：由本次影展所設立的提案比賽（pitching competition），將為本校有興趣真實電影創作的學生，提供支持他們項目發展的知識、技能和資金等。

虛構電影（Fiction Film）與真實電影（Non-Fiction Film），如同文學概念中的虛構文學和非虛構文學的對應、對立和交融；真實電影，必不可少的元素是 reality 或者 actuality。在當代電影領域，真實電影更加包羅萬象：包括紀錄片、實驗紀錄片、私人影像、散文電影、video arts 等。而其邊界，隨著 VR、短視頻、監控錄像等技術和傳播情況的變化，不斷拓寬。世界上，著名的真實電影節，有：法國真實電影節（Cinéma du Réel）、瑞士真實電影節（Visions du Réel）等。現如今，浸大電影學院也快將有第一個。

感謝文潔華教授的信任，讓我有機會為影展工作！尤其在疫情和社會等多重困境中，我們需要電影，需要來自電影的更多可能性，令我們之間重新連接，甚至產生新的化學反應（chemical reaction）。

2021 年 10 月，整整的兩週，請勿錯過真實電影雙週！讓我們在那裡相遇、交談、碰撞和探索各種可能。

應亮

2021 年 9 月 16 日

真實電影雙週：亞洲新聲

NON-FICTION FILM
FORTNIGHT:
ASIAN NEW VOICES

06→22
10.2021

▶ 活動一覽 Programme Schedule

日期時間 Date & Time	地點 Venue	類型 Type	活動 Programme	放映影片 Screening Film	講者 Guest & Speaker	主持 Moderator	節目策劃 Programmer
06.10.2021 (Wed) 13:00 - 14:30	AAB201	Screening	師生短打①：「我哋好鍾意」(開幕節目) Teacher & Student Shorts ① (Opening)	《人生畢業禮》丘愷駿、方永傑、簡浩鵬 《少年醒獅團》唐晨、汪怡寰、張曉雯、杜欣時 《半桶水 Busker》黎蕙瑤、謝雅欣、張婉亭、何廣明 《中心點》岑緯欣、葉依霖、吳麗珊	/	應亮先生 Mr. Ying Liang	
07.10.2021 (Thu) 18:45 - 21:30	CVA MUSES@104	Screening	跨文化短打：「鄉關何處」 Cross-culture Shorts	《十三街的非洲鼓》洪光賢 《時輪》次仁央金 《媽媽離家上班去》郭臻	/	洪榮傑先生 Mr. Kit Hung 應亮先生 Mr. Ying Liang	
08.10.2021 (Fri) 11:30 - 14:00	CVA MUSES@104	Screening	師生短打②：「幻愛之光」 Teacher & Student Shorts ②	《和愛有關的日子》蘇鉞秦 《我的老哥》洪成業 《正念世界》應亮 《作為雨水：表象及意志》陳梓桓	/	歐嘉麗博士 Dr. Sonia AU	
11.10.2021 (Mon) 18:45 - 21:00	CVA MUSES@104	Screening	亞洲長片①：「憂鬱的熱帶」 Asian Feature Film ①	《不即不離》(馬來西亞) 廖克發	關志華先生 Mr. Kuan Chee Wah	應亮先生 Mr. Ying Liang	
13.10.2021 (Wed) 14:30-17:30	CVA 1022	Workshop	亞洲獨立製作的國際合製與發行 Asian Independent Cinema: International Co-production and Distribution	/	何梓埭小姐 Ms. Kiki Ho 蔡浩泉先生 Mr. Terence Choi	應亮先生 Mr. Ying Liang	
15.10.2021 (Fri) 14:30 - 17:30	CVA 1022	Talk/Forum	新世紀的紀錄片發展 - 叩問真實：紀錄片如何表達，回應與抵抗現實 Documentary in the New Millennium - Interrogating the Truth: How Does Documentary Express, Respond to, and Resist Reality?	/	李道明教授 Prof. Lee Daw Ming 魏時煜博士 Dr. Wei Shiyu Louisa 吳國坤博士 Dr. Ng Kwok Kwan, Kenny 高傑森博士 Dr. Josan G Coe 林木材先生 Mr. Wood Lin 馬然小姐 Ms. Ma Ran	陳智廷博士 Dr. Chen Chih-Ting, Timmy	應亮先生 Mr. Ying Liang
18.10.2021 (Mon) 18:45 - 21: 00	CVA MUSES@104	Screening	亞洲長片②：「風兒帶我們回家」 Asian Feature Film ②	《星國戀》(新加坡) 陳彬彬	關志華先生 Mr. Kuan Chee Wah	譚以諾博士 Dr. Tam Yee Lok 應亮先生 Mr. Ying Liang	
21.10.2021 (Thu) 14:30 - 17:00	AAB201	Screening	師生短打③：「局內異鄉人」(閉幕節目) Teacher & Student Shorts ③ (Closing)	《不回家看看》王旭楠、潘靜儀、洪愷軒 《密密縫》易思明、葉德榮 《殺戮戰場的邊緣》李道明	/	/	
22.10.2021 (Fri) 11:30-12:30	CVA MUSES@104	Briefing	真實電影提案比賽 Briefing for Non-Fiction Film Pitching Competition	/	應亮先生 Mr. Ying Liang	/	



▶ 師生短打①：「我哋好鍾意」（開幕節目）Teacher & Student Shorts ① (opening programme)

▶ 師生短打①：「我哋好鍾意」（開幕節目）Teacher & Student Shorts ① (opening programme)

人生畢業禮 GRADUATION

丘愷駿 | 方永傑 | 簡浩鵬
Yau Hoi Chun, Fong Wing Kit, Kan Ho Pang



Original Language: Cantonese \ Production Countries: Hong Kong \ 2021 \ 22m18ss\
Producter(s): 應亮 Ying Liang

在華人社會一向不多人願意談論「死亡」，甚至你家中的老一輩聽到「死」就會說聲大吉利是，但死亡是否那麼可怕？你又會如何面對死亡？片中的女主角－林浩茵毅然從幼稚園老師轉職為全職禮儀師，從一個迎接新生命的職業到送別先人的職業。究竟禮儀師是什麼？禮儀師這個職業又如何給她一個全新的「死亡觀」？她又如何面對別人的眼光？相信她會為大家提供一個最切身的答案。

People in Chinese society are rarely willing to talk about "death". Moreover, the older generation admonishes for the discussion of "death"; however, is "death" terrifying? And how will you confront it? Lam, who was originally a kindergarten teacher, resolutely changed her job to a funeral director. From welcoming to seeing off lives, what was the actuality of being a funeral director? How the job brought her a new perception of "death"? And how did she deal with social judgement? It is believed that she might have her initial and personal answers for the questions.

很難得，一部學生作品，不但有勇氣處理生死議題，且講述的語調含蓄，而有詩意。奪目的題材，脫俗的人物，都未令創作者們迷失。隨著娓娓道來，人物世界逐漸敞開，其中的父女情尤顯真切、可貴。表達方法雖較傳統，但恰好襯托出凝重感，與題材般配。

少年醒獅團 YOUNG LIONS

唐晨
Tommy Tang



Original Language: Cantonese \ Production Countries: Hong Kong \ 2021 \ 17m57ss\
Producter(s): 杜欣時 Kenna DU, 張曉雯 Human Cheung, 汪怡寰 Wang Yihuan

每到週日，位於香港新界的一座工業大樓裡總能傳來喧囂的鑼鼓聲。循著聲音 走進，便能見到一群身著鮮亮訓練衣的孩子們在大樓平台上舞槍弄棒，刻苦地訓練著 醒獅的動作，他們便是夏國璋醒獅團的小隊員們。他們年齡不大，天真活潑，訓練中 時不時能夠聽見他們的嬉戲聲。但在年幼的外表下，孩子們也有著這個年齡段外人不 熟知的心事與故事……

On Sundays, people can always hear sounds of gongs and drums coming from an industrial building in Fo Tan, Hong Kong. Accompanied by the sounds, a group of children learn lion dance on the platform. Practice makes perfect, and they play happily during training. Children have their own independent thoughts and feelings about lion-dance, even if they are young and naive.

這組同學在製作中遇到不少困難，曾幾度迷失。所幸沒放棄，尤在剪輯階段，於有限的 footage 中幾經掙扎，終找尋出了一個組織人物群像的方法。影片可貴之處正在於其單純：人物本身的活力及其變化，已足令一次不太長的講述成立。



▶ 師生短打①：「我哋好鍾意」（開幕節目）Teacher & Student Shorts ① (opening programme)

▶ 師生短打①：「我哋好鍾意」（開幕節目）Teacher & Student Shorts ① (opening programme)

半桶水 BUSKER HALF A BUSKER

何廣明
Ho Kwong Ming



Original Language: Cantonese \ Production Countries: Hong Kong \ 2021 \ 13m40ss

年輕街頭音樂人 Rex 因過往一次的演出令他與音樂結下不解之緣。雖然他已有兩三年街頭表演的經驗，然而他以「半桶水 Busker」自稱，即使滿腔熱誠，但是認為自己累積得不夠經驗，與其他街頭表演者相比仍有一段距離，唯有不斷進步才稱得上為一個真正的 busker。當他回想起以往運動員的經歷，便對自己的音樂之路有另一番體會。

Rex, a young busker, has developed an unbreakable bond with music since a memorable performance. Although he has already done busking for 2-3 years, he still claims himself "half a busker". Even if he is full of enthusiasm, he believes that he has not gained enough experience and still has a long way to be as good as the other buskers. Only through improving can he be called a real busker. When he recalled his previous experience as an athlete, he had a new understanding of his own musical journey.

很老實地拍、剪，甚至有點笨拙，卻勝在誠懇。拍攝者與受訪者同齡，背景相似，是好處，但也可能侷限創作視野。如一副人物肖像畫，本片工整、有誠意，但稍可惜，不算很深入。其中，人物的謙遜及他們對街道的執著，令人印象深刻。

中心點 DANCE THE NIGHT AWAY

岑緯欣 | 葉依霖 | 吳麗珊
Sum Wai Yan Charmian, Yap Madelaine, Ng Shan



Original Language: Cantonese \ Production Countries: Hong Kong \ 2021 \ 19m19ss \
Producer(s): 岑緯欣 Sum Wai Yan Charmian, 葉依霖 Yap Madelaine, 吳麗珊 Ng Shan

紀錄片中，我們將跟隨一個全職工作中而又熱愛跳舞的 23 歲女生，Melissa。舞蹈對她而言，既是興趣，亦是工餘時一種放鬆身心的方式。本片將重點跟隨她的舞蹈歷程，記錄她和朋友們如何練習和翻跳 K-pop 舞蹈，並拍攝成影片公開於網上。此外，作為全職人士，她又如何透過在業餘時間跳舞，來平衡生活與工作。

The documentary follows Melissa, a 23 year old full time worker who is enthusiastic in dancing. She dances as a hobby and as a way to relax after work. The film will record the process of Melissa from practising to filming a K-pop dance cover with her teammates, which the video will be released to the public. How does she maintain work-life balance through dancing in her leisure?

影片方法無多新意，但年青人拍年青人，既為人做傳，也似自傳。海外回流、搵食、韓國舞團、YouTube channel……同學未必會從文化批評的角度，觀看自己的作品，但這些有關「身分」的雪泥鴻爪，是很需要被記錄的，尤其在如今巨變中的香港。



▶ 跨文化短打：「鄉關何處」 Cross-culture Shorts



▶ 跨文化短打：「鄉關何處」 Cross-culture Shorts

十三街的非洲鼓

DJEMBE IN THE 13 STREETS

洪光賢
Kwong Yin Brian Hung



Original Language: Cantonese, English, Swahili \ Production Countries: Hong Kong \ 2020 \ 47m31ss \ Producter(s): 舒琪 Shu Kei

近年，愈來愈容易在香港發現非洲人的踪影，一直以來，他們也離我們很遙遠。到底他們為何會來這裡？他們有甚麼目的？同時，香港亦有些人是熱衷於非洲文化，這兩種不同族群的人是如何產生互動？

跳脫出常規紀錄片格局，把一組群像描繪得生趣盎然。作為一個跨族群文本，不斷打破人類學意義上的定見，帶觀眾進入社群，聽他們交談，看他們行為，逐漸同理。影片中的香港有點陌生，是非洲眼光中的香港；其中的非洲，也很讓人意外，是與香港有連結的非洲。

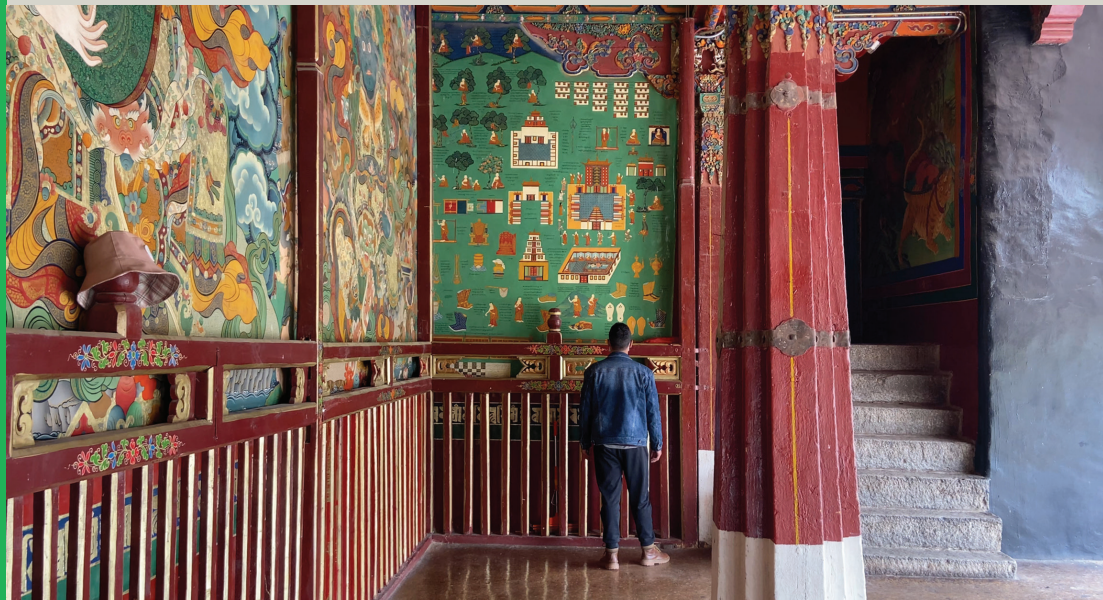
In recent years, more and more Africans have settled down in Hong Kong. Local people may wonder why did they end up coming here? What is their purpose? At the same time, some Hong Kong natives have been gradually developing a keen interest in African culture. How exactly do these two groups of people who could not be more far removed from each other successfully interact? Through them, we can get to experience this interactive journey.

2020	Vijay Mohan Social Change Award, Philadelphia Asian American Film Festival, 2020
2020	Official Selection, The 2020 African World Documentary Film Festival
2020	Selected work- Industry Section- Media Library 2020, Visions du Réel, International Film Festival Nyon

時輪

SANGDRU

次仁央金
Yangjin CIREN



Original Language: Tibetan \ Production Countries: China \ 2021 \ 18m41ss \ Producter(s): 次仁央金 Yangjin CIREN

桑珠在這一世已經學習唐卡九年。面對浮躁的社會，桑珠選擇讓自己沉下心來專注於精進唐卡水平。在自己做好的前提下再去教授別人。他的夢想是在二十年之後去參加唐卡考試，通過之後便能去寺廟畫壁畫。對他來說，壁畫比唐卡更有意義，但如果沒有積攢畫唐卡的經驗，壁畫是無法完成的。桑珠說他曾經在佛祖面前許願希望下輩子還能輪迴成一名唐卡師。

Sangdrü has been painting Thangkas for nine years. Facing impetuous society, Sangdrü chooses to calm himself down and concentrates on one thing. To join Thangka exam after twenty years is his dream. After he passed the exam, he can paint murals at the temple. For him, temple mural paintings are more meaningful than Thangka paintings, but it cannot be finished well without enough experience in painting Thangkas. Sangdrü said he once made a wish before the Buddha that he would be reincarnated as a Thangka painter in his next life.

人物光彩照人，但稍可惜，拍攝者略顯拘謹。作者是圖博兒女，又在中西合璧的香港唸書。是次拍攝，也許是個機會，以細看自己的身分。突出的攝影，輕輕勾勒出一幅六道輪迴的圖景；淡淡的孤獨與平靜的守候，於不疾不徐的講述中交融。



▶ 跨文化短打：「鄉關何處」 Cross-culture Shorts

媽媽離家上班去 HOMECOMING

郭臻
Kwok Zune



Original Language: Cantonese, English, Tagalog \ Production Countries: NA \ 2009 \ 30m16ss \ Producer(s): 梁佩怡 Leung Pui Yi, Joy

菲律賓籍女子 Charlie 在廿多年前留下幼子，隻身來到香港當女傭，成為家中經濟支柱。多年來與家人分隔兩地，終於到了退休返鄉的日子，以為可與學成畢業的兒子共聚天倫，豈料……

郭臻的舊作，也許是第一次出現在紀錄片影展中。一個群體，她們從未進入主流敘述，卻在本片中自信地擔當主角——香港，當然也是屬於她們的。兩個族群、兩代人，及雙城，視野開闊如此。作為一部畢業作品，僅其不卑不亢，已令人驚艷不已。

2010	第十五屆香港獨立短片及錄像比賽 (ifva) - 「公開組」金獎 Gold Award in Open Category - The 15th HK Independent Short Film & Video Awards (ifva), Hong Kong, 2010.
2010	台北電影節 – 香港四重奏 In Quattro Hong Kong Programme - Taipei Film Festival, Taipei, Taiwan, 2010.
2009	第六屆中國獨立影像年度展學生短片競賽 (南京) - 最佳學生短片 Best Student Short - The 6th China Independent Film Festival (CIFF), Nanjing, China, 2009.



▶ 師生短打②：「幻愛之光」 Teacher & Student Shorts ②

和愛有關的日子 DAYS OF LOVE

蘇鉞秦
Su Yue Qin



Original Language: Chinese \ Production Countries: Hong Kong \ 2021 \ 23m34ss \ Producer(s): 蘇鉞秦 Su Yue Qin

因為一段童年創傷，我與父親的關係一直很疏遠，而這成為了我成長過程中很困擾的事。在跟拍為女兒維權的父親郭利的時候，我逐漸對二人同樣疏離的父女關係感到好奇。在這個過程中，我不斷探索，逐漸回歸自己的家庭，最終鼓起勇氣，對一段童年往事，提出了質詢。雖然未有一個確切的結局，但拍片的過程是一個自我療癒、自我和解的過程，也不斷令自己成長。

I have been alienated from my father because of a childhood trauma, which I have been struggling with as I grow up. When I was filming Guo Li, who became an activist for his daughter, I gradually became curious about the similar alienation between them. In this process, I kept exploring and gradually returned to my own family, and finally picked up courage to face that childhood trauma and raised my questions. Although the ending is yet to be reached, making the film helps me to heal, to relieve, and to become more mature than before.

這是一部創作過程有點漫長的畢業功課，也在不停摸索和自我拷問中完成。所幸，作者有著非常難得的堅持，沒放棄，哪怕在最迷茫和無力的時刻。拍自己和家人，從來是最難的，不僅需要勇氣、意志力，還要有一不怕痛的體質。



▶ 師生短打②：「幻愛之光」 Teacher & Student Shorts ②



▶ 師生短打②：「幻愛之光」 Teacher & Student Shorts ②

我的老哥 LAO GE

洪成業
Hong Chengye



Original Language: Chinese \ Production Countries: China \ 2021 \ 29m48ss\
Producer(s): 洪成業 Hong Chengye

我的哥哥是一個創業明星，他的成績斐然。獲得過著名風投機構的千萬投資，也入選過福布斯榜單。可在 2020 年的時候，公司遇到了前所未有的危機——現金流斷裂，代理商討錢。自己一手創辦的公司岌岌可危。身為弟弟，我也察覺到哥哥與家庭的關係也出現了問題。我決定拿著攝影機，尋找哥哥沮喪背後的真相。

My elder brother is an outstanding start-up Entrepreneur. He has great achievements, which includes getting investment from famous VP and being selected in Forbes list. However, his company got into trouble in 2020. His company was in a dangerous position. As his brother, I also noticed that the relationship between him and our family become worse. I decided to find the truth by making a documentary of him.

這是部結構完整的私人電影，但感性和開放度應還能更高。作者遊走於家庭身分與創作探索之間，這是困難，也是機會。當攝影機對著家人的時刻，作者抽身成為局外人，彼此的創傷因而得到治療。多麼幸運，也多麼應該感謝電影的贈與！

正念世界 THE WORLD OF MINDFULNESS

應亮
Ying Liang



Original Language: Cantonese, English, Mandarin \
Production Countries: Hong Kong \ 2021 \ 19m

在無法出門的日子裡，小朋友用一架紙飛機，帶著 Abbas Kiarostami 的頭像，飛去了全世界。

In the days when we couldn't go out, a kid flew to all around of the world with a paper airplane with Abbas Kiarostami's portrait.

本次影展的三部老師作品之一。如下評論，摘自雪菲爾國際紀錄片電影節：應亮用頑皮的迷影語調，創造出一個奇妙而單純的童年天地，即：正念世界。

2021	最佳短片提名，雪菲爾國際紀錄片電影節 Nominated for Best Short Award, Sheffield Doc/ Fest
2021	全球視野，DMZ 國際紀錄片電影節 Global Vision Section, DMZ Docs
2021	台北金馬國際影展 Golden Horse Film festival



▶ 師生短打②：「幻愛之光」 Teacher & Student Shorts ②

▶ 亞洲長片①：「憂鬱的的熱帶」 Asian Feature Film ①

作為雨水：表象及意志

BEING RAIN: REPRESENTATION AND WILL

陳梓桓
Chan Tze-woon



Original Language: Cantonese, English \ Production Countries: Hong Kong \ 2014 \ 26m06ss \ Producer(s): 陳梓桓 Chan Tze-woon

當社會運動成為日常風景，一群紀錄片工作者兩年來一直拍攝香港社運，懷疑一個神秘組織暗中控制天氣，企圖製造惡劣天氣減低市民參與遊行意欲。究竟是天有不測之風雲，還是神秘組織隻手遮天？導演陳梓桓畢業於城大政策及行政學系，透過影像記錄社運點滴。

本次影展的三部老師作品之一。於今日回望陳梓桓在學生時代，對真實 / 虛構所做的探索，如同《十年》的預言「為時未晚」一樣，已隔幾世。此後至今，陳梓桓不斷在真實 / 虛構的維度上，推進他的創作。未來，他將如何繼續講述香港和香港人，讓我們拭目吧。

A group of documentary filmmakers began to shoot the civil social movement in Hong Kong, which became part of the city's common landscape. Spanning over two years, the filmmakers attempt to reveal the visible and invisible control behind. They trace a mysterious organisation which is suspected to secretly control the weather which dampens the mood and suppresses the intention of the public to participate in social movements. On the surface, the question on inclement weather could be answered by climate changes around the world. The underlying sordid discussion, however, is really about intervention, pervasive suppression and control instead of any conspiracy theory.

2014 藝發局 2014 鮮浪潮短片 比賽公開組最佳創意獎
the Best Creativity Award in Freshwave International Short Film Festival 2014

2015 2015 台灣金穗獎短片節參展作品 2015 Taiwan Golden Harvest short film festival

2015 2015 烏甸尼遠東電影節參展 2015 Udine Far East film Festival

不即不離

ABSENT WITHOUT LEAVE

廖克發
LAU, Kek-Huat



Original Language: Fuzhou, Mandarin, Malay \ Production Countries: Taiwan \ 2016 \ 91m

35年前，這裡曾經是我出生、成長的老木屋。這裡不只是家族三代人的記憶，同時也是我對祖父母最後的記憶。直到長大成人，我才明白，長掛在老家大廳上的那張畫像是我從未見過的阿公。60年來，這張畫像成為家人的禁忌，沒人能提及這個男人，他的名字，或是任何他的過去。這部紀錄片即是關於我們對於他的追尋，以及愛與恨。

This story begins with a man's portrait hanging in my family home in Malaysia. The identity of this man has always been a taboo, until one day I discovered it was my grandfather, whose identity was hidden from me because he was a member of the Malaysian Communist Party. This is a journey to discover the secret history of my country through the eyes of my grandfather.

何為一個「馬來西亞人」，與何為一個「香港人」，同樣很難用幾句話就回答完。導演運用電影，進行了一次追尋和自我拷問。私與公、歷史與現代，互動互通、互為因果，無時不在對話。禁止對話，只能表明禁止者的不自信。

第 27 屆 新加坡國際影展，最佳觀眾票選獎

第 7 屆 泰國薩拉耶國際紀錄片電影節，亞細安最佳紀錄片獎

第 11 屆 台灣國際紀錄片影展 (TIDF)，「華語紀錄片」首獎與「台灣競賽」優等獎



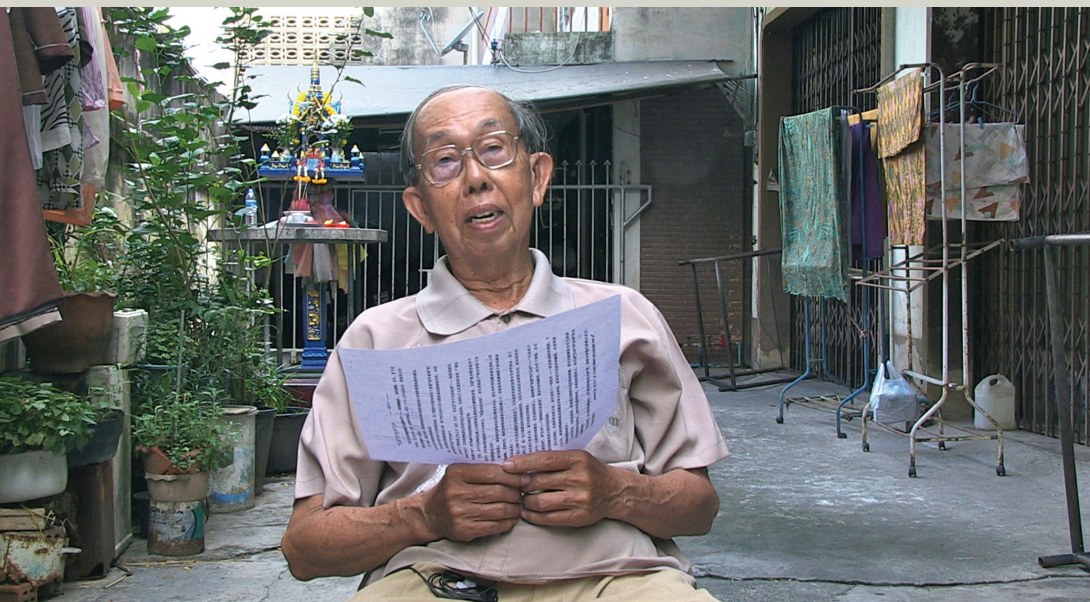
▶ 亞洲長片②：「風兒帶我們回家」 Asian Feature Film ②

▶ 師生短打③：「局內異鄉人」(閉幕節目) Teacher & Student Shorts ③ (closing programme)

星國戀

TO SINGAPORE, WITH LOVE

陳彬彬
Tan Pin Pin



Original Language: English, Mandarin, Malay \ Production Countries: Singapore \ 2013 \ 67m \ Producer(s): 陳彬彬 Tan Pin Pin

陳彬彬導演參加了泰南的一場葬禮，見證了發生於馬來西亞的一次家庭團聚，她還驅車穿越英國鄉郊，這一切都是為了尋找那些無處安放的靈魂，他們是新加坡不同世代的政治流亡者，其中一些人已超過 50 年沒有回家。這部電影，透過描述這群被流放者的日常生活和他們的夢境，猶如一封以異鄉人心情寫給摯愛新加坡的情書。

陳彬彬單槍匹馬之作，新加坡罕見的、重要作品。假設一部電影，便令國家不安全，那只能說：國家可能本就不太安全。流亡群像的面孔和聲音，打破了一貫的國家論述。最日常的，也就是最政治的——雖然禁止在本國放映時，國家的理由並非這個。

Director Tan Pin Pin attends a funeral in the hills of southern Thailand and a family reunion in Malaysia, and goes for a drive through the English countryside, searching the world for the displaced souls of Singapore: different generations of Singaporean political exiles who have not been able to come home. Some have not returned for 50 years. She finds out how they have lived their lives away and how they still view the Singapore of their dreams. As they recount their lives, we see a City that could have been. A love letter to Singapore, from the outside.

Best Director, Muhr AsiaAfrica Documentary Awards. Dubai International Film Festival

Asian Cinema Fund, Busan International Film Festival

64th Berlinale, Forum Selected Screenings

不回家看看

A SPECIAL CHINESE NEW YEAR

洪愷軒 | 潘靜儀 | 王旭楠
Hong Kaixuan, Xuan, Pan Jingyi, Rex, Wang Xunan, Habibi



Original Language: Mandarin \ Production Countries: Hong Kong \ 2021 \ 29m35ss \ Producer(s): 洪愷軒 Hong Kaixuan, Xuan | 潘靜儀 Pan Jingyi, Rex | 王旭楠 Wang Xunan, Habibi

2021 年農曆新年，香港。新冠肺炎下，香港與中國內地的雙向通關計劃仍未得到落實。由於往返陸港兩地需隔離 28 天，許多內地學生不得不在香港過年。對於他們中的許多人來說，這是第一次異地過年。疫情阻斷了空間亦阻斷了時間。本片以香港內地學生這一視角，探討疫情下的年與家這兩個概念，並展現疫情給港漂帶來的影響。

Lunar New Year 2021, Hong Kong. Under the COVID-19, due to 28 days of quarantine between mainland and Hong Kong, many mainland students have to stay in Hong Kong for the New Year. For many of them, this is the first time to celebrate the New Year in a different place. The pandemic has blocked space and time. This film explores the concepts of "home" and "year" under the pandemic from the perspective of students from mainland, and shows the impact of the COVID-19 on them.

精彩的結構和剪輯，於學生作品中少見。作者們帶著「中國 / 香港」的雙重眼光，令觀點持平。如同一次多聲部合唱：單人、雙人、眾人、女女、男男……在一個異鄉的語境中，共振、同樂、齊悲。一個詞藉此浮現，那就是：自由。



▶ 師生短打③：「局內異鄉人」(閉幕節目) Teacher & Student Shorts ③ (closing programme)

▶ 師生短打③：「局內異鄉人」(閉幕節目) Teacher & Student Shorts ③ (closing programme)

密密縫

A MAN WITH HIS NEEDLEWORK LACK OF TRAILER

易思明 | 葉德榮 YI Siming, YE Derong



Original Language: Chinese \ Production Countries: Hong Kong \ 2021 \ 20m14ss\
Producter(s): 易思明 YI Siming, 葉德榮 YE Derong

胡阿叔，1954 年出生於重慶市南川區，於飢荒年代倖存，因為癌症右腿截肢。2004 年他“投靠”遠嫁香港的女兒。阿叔看似流浪街頭，實則以擺賣手工編織品月入過萬，寧放棄養老院優厚待遇，也要自由吃喝，自己積攢養老錢。胡阿叔的足跡遍佈香港，哪裡人多，他就去哪裡擺。2021 年 10 月阿叔將獲得香港永久居民身份，卻計劃返回重慶老家照看生病的姊姊。

作者曾以虛構寫作呈現過這位老人，這次又以紀錄片來表達。拍攝中，同學產生過一些倫理焦慮，並藉此有了不錯的思考。只可惜，因時間所限，無法更深入講到老人精神上的處境。作者獨特角度，於影片中顯現不多，但貴在誠懇和專注。

Hu, who was born in Nanchuan District in Chongqing Province in 1954, had his right leg amputated due to a cancer. In 2004, he took refuge in his daughter, who married in Hong Kong in 2004. He seems to be a vagrant, but he earns more than ten thousand Hong Kong dollars a month by selling knitted goods. He would rather give up the generous treatment in the nursing home and pursue the freedom to eat and drink. Hu sold his needlework around Hong Kong with a dense population. In October 2021, Hu will become a Hong Kong permanent resident, but plan to return to his hometown in Chongqing to look after his sick sister.

殺戮戰場的邊緣

Beyond the Killing Fields: Refugees on the Thai-Cambodian Border

李道明
Daw-Ming Lee



Original Language: NA \ Production Countries: NA \ 1986 \ 58m\
Producter(s): 丁松筠神父 Fr. Jerry Martinson

1980 年代中期，有大約 25 萬高棉難民與少數越南難民為了躲避高棉內戰，逃到了泰國與高棉邊界，被安置在泰棉邊界的十多個難民營中。本紀錄片紀錄了難民營飽受砲轟與地雷威脅的緊張氣氛與死傷情景，呈現難民的生活情形、宗教與文化活動。影片也採訪了當時流亡國外的前高棉國王施努雅、高棉反抗軍領袖、聯合國秘書長及各國志願工作者。

In early 1979 invading Vietnamese troops toppled the Khmer Rouge government of Cambodia, a regime that had killed an estimated 2 million of its citizens, but set off a civil war in the process. Over the next 10 years, 600,000 refugees fled the country, mostly to the Thai border area. Filmed in January

1985, “Beyond the Killing Fields” about the Cambodian refugee situation on the Thai-Cambodian border. It vividly depicts the living conditions faced by the refugees at a time when the camps were being bombed daily, as Cambodians fled in large numbers to escape the civil war.

現場收音、非新聞模式，縱身一躍的人道情懷展露無遺。三十多年前，李道明與神父丁松筠於死神鐮刀下完成此片。主流媒體的後續行動，冥冥中助台灣建構了國際身分。重看本片後，舉目如今世界，當年的泰緬邊境和其中心情，依舊無處不在。

1986 金馬獎最佳紀錄影片獎 Golden Horse Awards - Best Documentary Film

1986 金馬獎最佳紀錄影片導演獎 Golden Horse Awards - Best Documentary Film Director

1986 亞太影展最佳短片獎 Asia Pacific Film Festival - Best Short Film Award

亞洲獨立製作的國際 合製與發行

ASIAN INDEPENDENT CINEMA: INTERNATIONAL CO-PRODUCTION AND DISTRIBUTION

13.10.2021

▶ 工作坊 Workshop

講者 Guest & Speaker

何梓琦 | 獨立電影監製、電影節目策劃

Kiki HO | Film producer, curator and researcher

2008 年畢業於香港城市大學創意媒體學院。監製作品包括《哭喪女》(2013)、《他們的海》(2014) 及《風景》(2017) 等，曾參與釜山、都靈、蒙特利爾及開羅等多個國際電影節，並獲得多個華語電影節獎項，包括鮮浪潮大獎、ifva 公開組金獎及中國獨立影像展最佳短片等，最新監製紀錄長片《誠惶不誠恐，親愛的》(2020) 入圍釜山國際電影節「超廣角」紀錄片競賽、山形國際紀錄片節「New Asian Current」競賽等。

2014 年，何氏與多位獨立電影導演成立平地映社，策劃平地學生電影節，自第三屆起擔任節目策劃，其他策劃節目包括「這次不看大戲—台港學生交流展 (2018)」、「New Cinema Collective：亞洲新銳電影的製作生態 (2021)」、「平地視點—香港短片巡迴展映 | 柏林、馬來西亞、台灣 (2021-)」等。研究計劃「新導演的異路」探討近十年香港獨立長片首作，將於 2021 年 11 月中旬發表。2018 年入選藝發局第二屆「藝術行政人員海外考察計劃」。

Born and raised in Hong Kong. Her production credits include Keening Woman (2013), The Sea Within (2014), Pseudo Secular (2017) and Fear(less) and Dear (2020). These films were screened at several international film festivals include Busan, Yamagata, Torino, Montreal and Cairo. Her curated programs include “Ground Up Student Film Festival” (2015 -), “New Cinema Collective: The Emerging Power of Asian Cinema” (2021), “New Paths of Young Directors: Research on Production and Distribution of Hong Kong Independent Debut Features” (2021).

Terence Choi is currently Distribution Manager of WE Distribution Limited in Hong Kong handling worldwide sales and distribution.

講者 Guest & Speaker

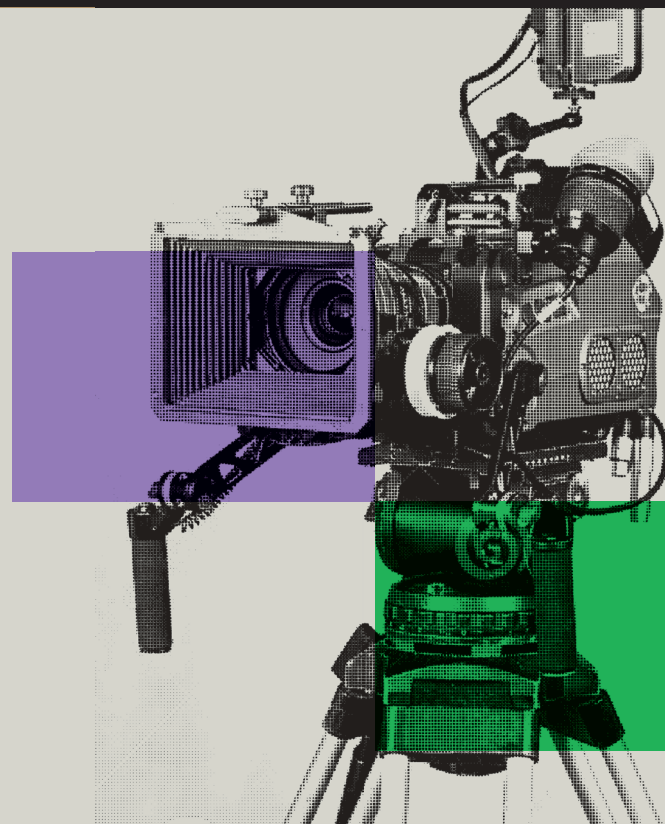
蔡浩泉

Terence Choi

倫敦大學伯貝克學院電影及媒體碩士畢業，研究範疇包括東南亞電影節生態及台灣新電影。曾於香港亞洲電影投資會、安樂影片及双喜電影（前身：發行工作室）工作，負責範圍包括：公關、電影版權銷售、發行及宣傳，曾發行多部華語及荷里活電影，包括：《無雙》、《奇門遁甲》、《從前，有個荷里活》、《決戰中途島》等，亦曾策劃兩部首部劇情片《藍天白雲》及《G 殺》的香港發行及宣傳工作。2017 年起亦擔任電影節目統籌及策劃人，包括「New Cinema Collective：亞洲新銳電影的製作生態」(2021) 及「第三屆平地學生電影節」(2017)。現職於陳可辛導演創立的我們發行，負責國際版權銷售及發行。

Since graduated from Birkbeck, University of London with M.A. in Film and Screen Media Studies, Terence began his career coordinating press and media for the Hong Kong Asia Film Financing Forum (HAF) and later moved into distribution at Edko Films, Broadway Cinematheque and Distribution Workshop. His work experience includes film sales & distribution, marketing, programming and audience development. He is also curator and organizer of film programmes and workshops, namely: “New Cinema Collective: The Emerging Power of Asian Cinema” and “Group Up Student Film Festival Hong Kong”.

Terence Choi is currently Distribution Manager of WE Distribution Limited in Hong Kong handling worldwide sales and distribution.



何為獨立製作？

何為亞洲跨國合製？

發行的流程及電影節簡介

叩問真實：紀錄片如何表達， 回應與抵抗現實

INTERROGATING THE TRUTH: HOW DOES DOCUMENTARY EXPRESS, RESPOND TO, AND RESIST REALITY?



講者 Guest & Speaker

李道明教授
Prof. Lee Daw Ming
吳國坤博士
Dr. Ng Kwok Kwan, Kenny
魏時煜博士
Dr. Wei Shiyu Louisa
高傑森博士
Dr. Josan G Coe
林木材先生
Mr. Wood Lin
馬然小姐
Ms. Ma Ran

主持 Moderator

陳智廷博士
Dr. Chen Chih-Ting, Timmy

新世紀的紀錄片發展

DOCUMENTARY
IN THE NEW MILLENNIUM

15.10.2021

NON-FICTION

FILM

PITCHING

COMPETITION

真實電影 提案比賽徵件

真實電影提案比賽，現接受報名。歡迎符合資格的電影工作者，申請紀錄片製作基金。除了提供經費，大會還將為獲選項目提供各種切身的協助，並與作者保持幾乎全年的專業聯繫。

為鼓勵來自學生作者獨立的、具藝術批判力的聲音，由真實電影雙週計畫的本次比賽，將提供項目製作經費給三十分鐘以下的紀錄片項目。符合資格的申請者為：學生導演，其正在浸會大學電影學院的任何課程就讀（團隊其他成員，可以是非浸大背景）。

大會期待收到具有新穎創意的紀錄片項目，它們通過有力的視覺來講故事；也希望這些作品，未來並不只在浸會大學校內放映。

報名類別：
製作基金（每項目將得到港幣四萬元）

歡迎參與真實導演提案比賽簡介會（2021 年 10 月 22 日週五，11:30-12:30，CVA MUSES @104）

假設需要更多信息，請儘管電郵諮詢：
studioi@hkbu.edu.hk

Pitching Competition is now accepting entries. Eligible filmmakers can submit their documentary project(less than 30min.) in one category: Production support. In addition to funding, selected filmmakers will receive tailored support from this competition and opportunities for connecting with Non-fiction Film Fortnight's professional network year-round.

With its aim of supporting independent and critical artistic voices from the student filmmaker, The Non-fiction Film Fortnight funding scheme provides development grant to documentary film directors who is studying in any programmes of Film Academy, HKBU.

For this funding scheme, the Pitching Competition looks forward to receiving a new slate of creative documentary projects that use a strong visual approach to tell compelling stories and have the potential to reach audience who are not only in our school.

Filmmakers can submit projects in one category: Production (contribution HKD40,000 per project)

Welcome to the Briefing for Pitching Competition (11:30-12:30, 22nd Oct., 2021, CVA MUSES@104)

For more information, feel free to contact us at studioi@hkbu.edu.hk

聯絡我們 Contact us : studioi@hkbu.edu.hk | 3411 8129

主辦 Presented by



合作夥伴 Partner

