

附件：嘉賓、總評審、本地導演及新銳搜映導演簡歷

Appendix: Biographies of Guests, Jurors, Local Directors & Directors of Budding Filmmakers to Follow Series



章明
ZHANG Ming

章明 (中國) · 電影導演、編劇、監製；北京電影學院導演系教授；中國電影家協會導演協會會員及電影評論委員會會員；上海國際電影節選片顧問。章氏為中國第六代導演代表人物之一。

1996 年電影導演處女作《巫山雲雨》入選柏林電影節、紐約電影節、三藩市電影節等，並獲得釜山、都靈、溫哥華等國際影展八項首獎；其後的《秘語十七小時》(2001)、《結果》(2006)和《新娘》(2009)，亦入圍多個國際影展；2011 及 2013 年憑《郎在對門唱山歌》和《她們的名字叫紅》，分別獲上海國際電影節「金爵獎 - 最佳編劇、最佳女演員、最佳音樂」等五項大獎，以及「傳媒大獎評委特別獎」；2014 年憑《九號女神》獲陝西省「五個一工程獎」。《冥王星時刻》為 2018 年新作，入選康城國際電影節「導演雙周」單元。此外，章氏亦先後擔任多個國內外影展評委，參與韓國釜山國際電影節、阿根廷布宜諾斯艾利斯電影節、日本沖繩電影節、中國絲綢之路電影節、中國大學生電影節等。論著有《找到一種電影方法》(2003)。

ZHANG Ming (China), graduated from the Department of Directing, Beijing Film Academy, is a director, screenwriter and producer. He is currently a professor of the Department of Directing, Beijing Film Academy. Member of the Directors Association of the China Film Association and the Film Review Committee, and advisor for the Shanghai International Film Festival selection committee, Zhang is one of the representative figures of the 6th generation Chinese directors.

Zhang made his feature debut with *In Expectation* which premiered at the Berlin International Film Festival in 1996 and won him Best Picture and the FIPRESCI Critics' Prize at the 14th Torino Film Festival, Best Picture at the 11th Fukuoka Asian Film Festival, and Best Picture and the IFFS/FICC Critics Prize at the 11th Fribourg International Film Festival, etc. Following which, *Weekend Plot* (2001), *Before Born* (2006), and *The Bride* (2009) also found their way into numerous international film festivals. *His Folk Song Singing* (2011) and *China Affair* (2012) brought him five awards in addition to the China Movie Channel Media Award at the Shanghai International Film Festival. Zhang's recent work *The Pluto Moment* (2018) was selected for the Directors' Fortnight, Cannes Film Festival. Zhang also served as judge at the 2nd Busan International Film Festival in 1997, and at the 8th Buenos Aires International Festival of Independent Cinema in 2006, etc.

電影作品年表 (選輯) Filmography (selected)

2019 《熱湯》 (製作中) *Hot Soup* (in progress)

2018 《冥王星時刻》 *The Pluto Moment*

2014 《九號女神》 *Cherry Goddess*

2012 《她們的名字叫紅》 *China Affair*

2011 《十愛》 *Lost Time*

《郎在對門唱山歌》 *Folk Songs Singing*

2009 《新娘》 *The Bride*

2006 《結果》 *Before Born*

2003 《巫山之春》 *Springtime In Wushan*

2001 《秘語十七小時》 *Weekend Plot*

1996 《巫山雲雨》 *In Expectation*



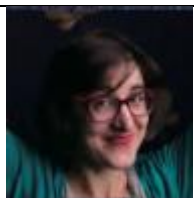
曾慶宏
Eric TSANG

曾慶宏，畢業於香港中文大學新聞與傳播學院；現為獨立電影導演、文藝復興基金會青年理事；曾任香港大學客席講師、《明報》「星期日生活」專欄作者；著有《蜜糖不壞：華語 80 後導演訪談》（2015）；去年憑《下雨天》（2018）獲第 12 屆鮮浪潮國際短片節「鮮浪潮大獎」及第六屆「張國興傑出青年傳播人獎」。他執導的電視紀錄片作品，見於國家地理雜誌頻道、香港電台及 ViuTV，其中實驗電視紀錄片《夜曲 13》（2016），為 2016 香港電視節目欣賞指數調查第四階段欣賞指數第一位。首部劇情長片《陽》，入圍第五屆首部劇情電影計劃得獎項目，現正籌備中。

Eric TSANG Hing-weng, graduated from The Chinese University of Hong Kong majoring in Journalism and Communication, is currently an independent filmmaker and writer; Youth Board Member of Renaissance Foundation Hong Kong. He was formerly a guest lecturer and columnist at The University of Hong Kong and *Ming Pao Sunday* respectively. His book *Tales of Honey: A Collection of Interviews with Post-80s Directors from the Greater China* was first published in 2015. With short film *The Umbrella* (2018), Tsang was awarded “Fresh Wave Award” at the 12th Fresh Wave International Short Film Festival and The 6th “Chang Kuo-sin Award for Aspiring Young Communicators”. His television documentaries are released on National Geographic Channel, Radio Television Hong Kong and ViuTV, while one of his experimental television documentary series *Nocturne Op.13* (2016) ranked no.1 in 2016 Television Programme Appreciation Index Survey (4th stage) in Hong Kong. Funded by the 5th First Feature Film Initiative, he is now working on his debut feature film *The Dinner*.

電影作品年表 (選輯) Filmography (selected)

- 2019 《木已成舟》 (導演 / 編劇) *A Thousand Sails* (Director/ Scriptwriter)
- 2018 《艷陽天》 (監製) *Bright Spring Days* (Producer)
- 2018 《下雨天》 (導演 / 編劇) *The Umbrella* (Director/ Scriptwriter)
- 2017 《瀏陽河》 (攝影) *Liu Yang He* (Cinematographer)
- 2017 《九號公路》 (監製) *Let' s Get Lost* (Producer)
- 2015 《自主時代》 (監製) *The Autonomous Era* (Producer)
- 2014 《陌生人》 (監製) *The Stranger* (Producer)
- 2013 《楊明的夏天》 (導演 / 編劇 / 攝影) *You And Me* (Director/ Scriptwriter/ Cinematographer)
- 2014 《陌生人》 (演員) *The Stranger* (Actor)



倪娃法博士
Dr Wafa
GHERMANI

倪娃法博士，巴黎第三大學電影研究博士，專門探討從日治時期至今的台灣電影及國家認同；現任職於電影組織「Cinémathèque Française」，並策劃多個電影節及台灣電影活動，包括法國費索爾亞洲電影節、華沙五味電影節、巴黎「遇見台灣電影」（電影節）等；最近亦為《悲情城市》劇本中法譯本撰寫序。其他文章包括《Le cinéma taiwanais: repenser la marginalité comme centralité》、《自然的內在風景與性別張力：評潘壘《颱風》》及《Exils: de la nostalgie à la reconquête du passé dans le cinéma》。

Dr Wafa GHERMANI holds a PhD from the Université Paris 3 – La Sorbonne Nouvelle in Film Studies. Her PhD focuses on Taiwanese cinema and national identity from the Japanese colonial period to nowadays. She currently works at the Cinémathèque Française and is a curator for many festivals and Taiwanese film-related events, which include Vesoul International Film Festival of Asian Cinema, Five Flavours Film Festival and Les Rencontres du Cinéma Taïwanais. Her recent writings include the preface for the French translation of the script of *A City of Sadness*, *Le cinéma taiwanais: repenser la marginalité comme centralité* and *Exils: de la nostalgie à la reconquête du passé dans le cinéma*.



李洋博士
Dr LI Yang

李洋博士，法國戴高樂大學電影學博士畢業；北京大學藝術學院副院長、教授、博士生導師；電影製片人；歐盟大學委員會伊拉斯謨計劃高級訪問學者。主要研究範疇為歐洲電影史、電影理論與西方當代藝術理論；著有《目光的倫理》（2014）、《迷影文化史》（2010）等；主編《新迷影叢書》（2017）；翻譯作品包括《巴迪歐論電影》、《萊昂內往事》、《特寫：阿巴斯和他的電影》等；電影作品《呼吸正常》（2016）入圍第64屆聖塞巴斯蒂安國際電影節競賽單元。

Dr LI Yang obtained his PhD in Film Studies from Charles de Gaulle University and is professor and vice-dean of the School of Arts, Peking University, film critic and producer, visiting scholar of the Erasmus Mundus Programme (2010) and author of *Ethics of Regards* (2014), *Cinephilia: History of a Culture* (2010), editor of *New Cinephilia* series (2017), and translator of *Cinema d'Alain Badiou, Conversations avec Sergio Leone, Abbas Kiarostami: Textes, Entretiens, Filmographie Complète*, etc. He is also the producer of the film *Something In Blue* (2016), which has been selected for the Official Competition at the 64th San Sebastián International Film Festival.

 <p>萬瑪才旦 Pema TSEDEN</p>	<p>萬瑪才旦，電影導演、編劇、作家；出版多部藏漢文小說集，包括《誘惑》（1997）、《死亡的顏色》（2013）、《塔洛》（2016）等，並獲翻譯成英、法、德、日、捷克等文字譯本，獲多個專業文學獎項。2002年，他開始電影編導工作，以拍攝藏語電影為主，代表作品包括《靜靜的嘛呢石》（2005）、《尋找智美更登》（2007）、《老狗》（2011）、《塔洛》（2015）、《撞死了一隻羊》（2018）等，透過深入而細緻的故鄉描述，讓人們對藏族文化及其生存狀況有新的體驗及認識。作品曾入圍威尼斯電影節、洛迦諾電影節、多倫多電影節等，並先後獲「最佳影片」、「最佳導演」、「最佳編劇」等近 40 項國內外電影大獎。</p>	<p>Pema TSEDEN is a director, screenwriter and literary writer. His publications in Tibetan and Chinese include: <i>Temptation</i> (1997), <i>The Colour Of Death</i> (2013), <i>Tharlo</i> (2016), etc. His works have been translated into English, French, German, Japanese, Czech and received numerous literary awards. He began his career as a director and screenwriter in 2002. Most of his films are shot in the Tibetan language. His films include <i>The Silent Holy Stones</i> (2005), <i>The Search</i> (2007), <i>Old Dog</i> (2011), <i>Tharlo</i> (2015), etc. The in-depth and meticulous descriptions of his native land inspire new understanding of Tibetan culture and its living conditions. His films were nominated at the Venice Film Festival, Locarno International Film Festival, Toronto International Film Festival and other major international film festivals, receiving Best Picture, Best Director, Best Adapted Script Awards and over forty other domestic and international awards.</p>
 <p>陳智廷 Dr Timmy Chen</p>	<p>陳智廷，香港浸會大學電影學院研究助理教授。台大外文系畢業，香港大學音樂學博士，專攻華語電影音樂與聲音。博士論文將「治外法權」、「音樂交換」等概念理論化，從王家衛《花樣年華》出發，連結上海及香港歌唱 / 歌舞片，獲香港大學「2015-16 年度李嘉誠獎」。</p>	<p>Dr Timmy Chen is a Research Assistant Professor at the Academy of Film of Hong Kong Baptist University. He received his Ph.D. in musicology from the University of Hong Kong with a dissertation entitled "In the Mood for Music: Sonic Extraterritoriality and Musical Exchange in Hong Kong Cinema," which won the 2015-2016 Li Ka Shing Prize. He has published in <i>A Companion to Wong Kar-wai</i> (2016), <i>Journal of Chinese Cinemas</i>, <i>Surveillance in Asian Cinema: Under Eastern Eyes</i> (2017), <i>The Assassin: Hou Hsiao-Hsien's World of Tang China</i> (2019), and <i>NANG</i> magazine.</p>
	<p>喬奕思，影評人、香港電影評論學會會員；曾任香港國際電影節國際影評人費比西獎、「CASCADIA」國際女</p>	<p>Joyce YANG is a Hong Kong film critic and a member of the Hong Kong Film Critics Society. She has served as a jury member for the FIPRESCI Prize of HKIFF, CASCADIA</p>

<p>喬奕思 Joyce YANG</p>	<p>性電影節、ifva 獨立短片及影像媒體比賽評審；參與編輯書籍《異色經典——邱剛健電影劇本選集》（2018）等。</p>	<p>International Women's Film Festival and the ifva Awards. She has co-edited a book on the selection of CHIU Kang-Chien's award-winning screenplays.</p>
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本地競賽導演 Directors of Local Competition

	<p>參賽作品 Participating Short Film</p>	<p>導演簡介</p>	<p>Director' s Biography</p>
<p>1 </p>	<p>《老人與狗》 <i>Old Man And A Dog</i></p>	<p>陳瀚恩，畢業於香港城市大學創意媒體學院；現修讀國立臺北藝術大學電影創作學系碩士班。</p>	<p>Ryan CHAN Hon-yan, graduated from the School of Creative Media at City University of Hong Kong, is a current MFA student studying in Filmmaking at Taipei National University of Art.</p>
<p>2 </p>	<p>《金繼》 <i>The Mending</i></p>	<p>陳天朗，畢業於香港浸會大學創意電影製作高級文憑課程，主修導演；現參與電影製作。畢業作品《一餐飯》入選第 20 屆印度國際兒童電影節（非競賽組）「兒童世界」單元。</p>	<p>Javier CHAN Tin-long, currently participating in film production, obtained a Higher Diploma in Creative Film Production, major in Directing, from Academy of Film at Hong Kong Baptist University. His final year project titled <i>The Dinner</i> was featured in "Children's World" at the 20th International Children's Film Festival India (Non- Competitive Section).</p>
<p>3 </p>	<p>《十七樓》 <i>Seventeen Floor</i></p>	<p>蔡芷楓，畢業於香港城市大學創意媒體學院，主修新媒體；現職製片及副導演，從事廣告及短片拍攝工作。</p>	<p>CHOI Chi-fung is a graduate from the School of Creative Media at City University of Hong Kong, major in New Media; currently production manager and assistant director in advertising and short film productions.</p>
<p>4 </p>	<p>《紅棗薏米花生》 3 Generations 3 Days</p>	<p>朱凱潑，畢業於香港中文大學音樂系，後獲頒香港浸會大學電影學院藝術碩士學位，主修電</p>	<p>CHU Hoi-ying graduated from The Chinese University Hong Kong, major in Music; and obtained a master degree in Fine Art, majoring in Film</p>

		影製作；2016 年入圍釜山國際電影節「亞洲電影學院」成為學員；2017 年參與拍攝及聯合剪接陳安琪紀錄長片《水底行走的人》，入圍釜山國際電影發展基金項目等。	Production from Hong Kong Baptist University. Shortlisted for "Asian Film Academy Class of 2016", organised by Busan International Film Festival. She is co-editor for <i>I've got the Blues</i> (2017), a critically acclaimed documentary directed by Angie CHEN.
5	 《林同學退學了》 <i>The Dropout of Her</i>	祝紫嫣，現為導演、作家；《語絲》創辦人；2017 年出版短篇小說集《夏日的告別》。	Sasha CHUK Tsz-yin, founder of <i>The Flow of Words</i> , is currently a director, writer and actress. She published her fiction book <i>The Epilogue of Summer</i> in 2017.
6	 《蛋》 <i>Spawning Migration</i>	何應權，劇場 / 影視編導、盜火劇團駐團藝術家；畢業於香港浸會大學文學系及國立臺北藝術大學劇場藝術研究所。作品《山洞野人》獲第 11 屆鮮浪潮國際短片節「最佳編劇」（學生組）、2017 高雄電影節國際短片競賽優選獎及南方影展「勇於創新獎」等。	HO Ying-kuen, graduated from Hong Kong Baptist University and the Department of Theatre at Taipei National University of the Arts, majoring in playwriting, is a theatre/movie playwright and director, and currently artist in residence at Voleur du Feu Theatre.
7	 《飛往父親的鳥》 <i>A Bird Goes By</i>	賈勝楓，曾任記者；現任網絡短片及電視紀錄片編劇、導演及監製。	KA Sing-fung is a journalist, scriptwriter, director and producer of online videos and TV documentaries.
8	 《靈落之丘》 <i>Anima Mound</i>	高翠婷，畢業於香港城市大學創意媒體學院，主修電影藝術；曾以副導演身份參與多部單元劇；喜歡描寫愛情的美好與殘酷。	KO Chui-ting graduated from the School of Creative Media at City University of Hong Kong, major in Cinematic Arts. She is focused on exploring both the bright and dark sides of romantic love.

<p>9</p> 	<p>《全部都係雞》 <i>Call Girl And The Pimps</i></p>	<p>林子穎，畢業於香港大學比較文學及法文系；先後執導紀錄片《地厚天高》、《未竟之路》，以及短片《旺角黑夜》。《全部都係雞》為其首部劇情作品。</p>	<p>Nora LAM Tze-wing graduated from The University of Hong Kong, major in Comparative Literature and French. She is the director of feature documentary <i>Lost in the Fumes, Road Not Taken</i> and short film <i>Midnight in Mongkok</i>. <i>Call Girl and the Pimps</i> is her first attempt in fictional film directing.</p>
<p>10</p> 	<p>《萬事如意》 <i>have a nice day</i></p>	<p>羅嘉偉，香港浸會大學電影學院創意電影製作高級文憑（導演專業）畢業，渴望找到一個只須觀察而不用反應的職業，好讓自己能以一個漂亮的街頭自居。</p>	<p>LAW Ka-wai obtained a Higher Diploma in Creatvie Film Production (specialising in Directing) from the Academy of Film at Hong Kong Baptist University.</p>
<p>11</p> 	<p>《不負好時光》 <i>Good Times</i></p>	<p>李津河，畢業於香港城市大學創意媒體學院，獲電影藝術文學士；任電影電視剪接師，作品包括《劉以鬯：1918》、《也斯：東西》、《我們相愛吧2》等。</p>	<p>LEE Chun-ho graduated from the School of Creative Media at City University of Hong Kong. He is a film and television editor whose works include <i>Yi-Chang Liu: 1918</i>, <i>Yesi: Boundaryless</i> and <i>We are in Love 2</i>, etc.</p>
<p>12</p> 	<p>《齒輪》 <i>Bond</i></p>	<p>李天佑，現修讀香港浸會大學國際學院新媒體及影視創作學士課程。</p>	<p>LEE Tin-yau is a current student studying Creative Writing for Film, Television and New Media at Hong Kong Baptist University.</p>
<p>13</p> 	<p><i>GoGo Club</i></p>	<p>梁韻怡，自言不善言辭，希望透過錄像創作說故事；拍攝理念是「我們永遠不知道，會以甚麼樣的面貌，影響某些人的生命」。</p>	<p>Rei LEUNG Wan-yi, who describes herself not good at words, wishes to tell stories through video creation. With the theme "we will never know which aspect of our life would impact on others", she presents <i>GoGo Club</i>.</p>
<p>14</p> 	<p>《蕃茄田》 <i>Taste Of Tomato</i></p>	<p>李昊，畢業於香港中文大學；曾任美聯社攝影記者及香港電台劇集助</p>	<p>LI Ho, graduated from The Chinese University of Hong Kong, is a former photojournalist of Associated Press</p>

		導；獲第 13 屆台灣金甘蔗影展最佳編劇；現為自由工作者。	and assistant director (drama) of Radio Television Hong Kong. He was awarded Best Screenplay of 13th Golden Sugar Cane Film Festival in Taiwan and is currently a freelancer.
15	 <p>《夜》 <i>Happy Friday</i></p>	麥志濠，畢業於香港公開大學，修讀創意寫作與電影藝術；從事攝影相關工作，現為自由工作者。	MAK Chi-ho graduated from The Open University of Hong Kong studying in Creative Writing and Film Arts. He is now a freelance photographer and editor.
16	 <p>《我的孤兒》 <i>The Redemption</i></p>	吳仲謙，曾參與多個商業及獨立製作；希望透過不同規模的製作，學習以電影與觀眾溝通。	NG Chung-him is engaged in various commercial and independent productions. He is keen in exploring ways to communicate with audience with film productions of different scales.
17	 <p>《兩種孤獨》 <i>Two Kinds Of Loneliness</i></p>	吳家偉，畢業於香港科技大學，主修經濟；現於香港中文大學修讀哲學碩士課程。	NG Ka-wai graduated from The Hong Kong University of Science and Technology, major in economics; and is currently pursuing a Master of Art in Philosophy at The Chinese University of Hong Kong.
18	 <p>《兼職人類》 <i>PT Human</i></p>	毛淳宇，從事寫作及錄像創作；策劃《香港 01》「隱形香港」頻道。	Nicholas MO Shun-yu specialises in writing and video creation, and manages to curate a channel on <i>HK01</i> which investigates into issues that Hong Kong youngsters are facing.
19	 <p>《赤手》 <i>I Come Empty-handed</i></p>	嚴尚民，短片導演、編劇，作品包括《陳美鳳》、《The Tide》、《獨家報導》。	YIM Sheung-man is a director and scriptwriter. His works include <i>The Man Who Shouted Teresa, The Tide</i> and <i>Exclusively On Air</i> .

新銳搜映導演 Directors of Budding Filmmakers to Follow Series

	作品 Short Film	導演簡介	Director' s Biography
 <p>楊婕 Chieh YANG</p>	<p>《克洛諾斯》 <i>Cronos</i></p> <p>《一團爛泥》 <i>Like A Patch Of Mud</i></p> <p>《乒乓》 <i>Ping Pong Coach</i></p> <p>《蘇菲雅和她哥》 <i>Sophia And Josh</i></p> <p>《年尾巴》 <i>Tail End Of The Year</i></p>	<p>楊婕 (台灣) · 導演、編劇、監製、演員；先後畢業於國立政治大學廣播電視學系及紐約哥倫比亞大學電影製作碩士課程 (修讀編劇與導演) ；2016 年分別憑碩士一年級作品《乒乓》及《克洛諾斯》· 獲翠貝卡電影節「最佳學生短片」和金穗獎「最佳剪接」 (一般組) · 同年入選金馬電影學院；2018 年憑畢業作品《年尾巴》獲選公共電視新創短片輔導金、美國國家評論協會年度學生榮譽獎、高雄電影節評審團大獎· 及美國導演工會亞洲學生首獎。紐約權威影評人 Annette Insdorf 評論作品時表示：「電影在視覺與聽覺上皆豐富飽滿· 《年尾巴》展示了楊婕在編劇、導演與引導出美麗動人的表演上不凡的才華。」</p>	<p>Chieh YANG (Taiwan) graduated from National Chengchi University, Taipei and obtained a Master of Fine Arts from Columbia University, New York, is a film director, scriptwriter, producer and actress. In 2016, Yang, with her graduation projects <i>Ping Pong Coach</i> and <i>Cronos</i>, was awarded the Student Visionary Award at Tribeca Film Festival and Best Editing (Open Division) at Golden Harvest Awards for Outstanding Short Films and shortlisted for the Golden Horse Film Academy. In 2018, her graduation film <i>Tail End Of The Year</i> received a grant from the Public Television Service (Taiwan), and won the National Board of Review Student Grant, Jury Prize at Kaohsiung Film Festival and Best Asian American Student Filmmaker (East Region) at DGA Student Film Awards. "It is visually and aurally rich. <i>Tail End Of The Year</i> demonstrates Chieh' s talent as a writer, director, and master of eliciting performance." commented Annette Insdorf, an authoritative film critic from New York.</p>

 <p>佐藤快磨 Takuma SATO</p>	<p>《人言不可畏》 <i>Sticks And Stones</i></p>	<p>佐藤快磨 (日本) · 於日本修讀電影製作；憑首部劇情片《Don't Say That Word》(2014) 獲得日本 PIA 電影節「觀眾大獎」及「Cinema Fan 大獎」，並入圍釜山國際電影節「New Currents」競賽；其後獲日本文化廳贊助拍攝《Beginning To Break Hey, Hey, Hey》· 參與 2015 年「Camera Japan」電影節。短片作品《Sudden》(2017) 及《Happy Happy Saturday》(2018) · 分別於夕張國際奇幻電影節及池袋 Cinema Rosa 戲院放映。《人言不可畏》(2018) 是他的最新短片作品。</p>	<p>Takuma SATO (Japan) studied filmmaking at New Cinema Workshop. His first feature <i>Don't Say That Word</i> (2014) won the Audience Award and Cinema Fan Award at the Pia Film Festival and was selected for the "New Currents Competition" at the Busan International Film Festival. Sponsored by Agency for Cultural Affairs, Japanese Ministry of Education, Culture, Sports, Science and Technology, he directed <i>Beginning To Break Hey, Hey, Hey</i>, for "New Directions in Japanese Cinema" at the CAMERA JAPAN Festival in 2015. His short films <i>Sudden</i> (2017) and <i>Happy Happy Saturday</i> (2018) were screened at Yubari International Fantastic Film Festival in 2018 and at Ikebukuro Cinema Rosa respectively. <i>Sticks And Stones</i> (2018) is his latest short film.</p>
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