THE 14th HONG KONG INDEPENDENT SHORT FILM & VIDEO AWARDS

創新 · 新鮮 · 活力 · 冒險

香港獨立短片及錄像比賽 (ifva) 自1995年起以比賽作平台，推動全民創意媒體創作，如短片、錄像、動畫及互動媒體。這個由香港藝術中心主辦的活動，已成為香港影像媒體的創作搖籃，歷年來已造就不少當今在香港及國際上舉足輕重的電影及媒體創作人。每年比賽前後亦舉辦不同的活動，推廣創意影像；同時藉出版物，以及為海外影展策劃香港短片放映活動去承傳、推動及發揚本地的媒體創作。

Hong Kong Independent Short Film and Video Awards (ifva), hosts annually by the Hong Kong Arts Centre, has been actively promoting innovative creative media since 1995. In addition to supporting short film, video, and interactive media, ifva also organises pre- and post-award activities to enhance public awareness of creative media and encourage media interaction. Committed to developing local indie talent, ifva seeks to break new ground and push the boundaries of innovation and creativity.

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Asian New Force 評審團介紹
Asian New Force Jury Panel

Chow Keung was born in Hong Kong in 1966. He graduated from the Chinese University of Hong Kong and obtained a MA in Media Studies in New York. On returning to Hong Kong, he had worked for the Hong Kong Arts Centre and Hong Kong Film Critics Society before turning full-time filmmaker. He has produced 17 films with directors such as Jia Zhangke, Yu Lik-wai, Karl Ng, Diao Yinan, Han Jie, Emily Tang, Min Hui, David Verheek. He has also produced and directed short films and documentaries for RTHK, including Village of the Ten Acre (2001), Vietnam Run (2004), Urban Monk (2007), Crazy Mosau (2007).

Park Kiyong was born in Korea in 1961 and studied filmmaking at Seoul Institute of Arts and Korean Academy of Film Arts. He has produced, written and directed numerous films. He is currently the Executive Director of Korean Academy of Film Arts, Deputy Dean of Asian Film Academy and Co-Director of Cinema Digital Seoul.


Linda Lai is a Ph. D. in Cinema Studies (NYU), currently Assistant Professor at City University's School of Creative Media, an inter-disciplinary artist and art curator. Her works have a strong concern for language and narrative, grounded in a feminist sensibility that integrates critical theory, film theories and visual ethnography. Her video and installation works have been exhibited in Oberhausen, Taipei, Kaohsiung, Kuala Lumpur, New Delhi, Paris, Barcelona and Hong Kong.

Teresa Kwong is a promoter, curator and producer for film and media arts. She has been working for Hong Kong Arts Centre since 1997 and became a member of NETPAC (Network for the Promotion of Asian Cinema) afterwards. Currently she is the Director of the Hong Kong Independent Short Film and Video Awards (HIVA). Apart from being invited to give presentations and curate programmes about Asian short film for overseas festivals/institutions, she is also the jury member of various international film festivals, including the Pusan International Film Festival, Rotterdam International Film Festival and Women Film Festival in Seoul. Recently, she has started producing films with emerging filmmakers in Hong Kong and China. She has been awarded a Starr Foundation Fellowship (2007) by the Asian Cultural Council to conduct research and undertake residencies in the United States.
從「做對了」到成規的揭發、再創造

黃駿雄

吱吱吱

一口氣看完近六十部作品，一大堆問題湧現。甚麼才算好作品？獎項的設立是為了甚麼？作為發表平臺，「Asian New Force」希望成為怎樣的平台？鼓勵創作？鼓勵發表？開創發表者？樹立創作的導向？……慣用文學體裁的用詞，這幾十部作品，詩歌短篇小說報導文學講談文將文散文様々な書寫，各盡特色，長的近一兩小時，短的只有幾分鐘。必須說，整體體驗不錯，基本技術充足，叫我意識到電影大概不會死亡，雖然不同亞洲地區建構為電影傳播接代的功夫孜孜不懈，還算是頂真質實的，然而電影、尤其短片，尤其數碼錄像，前路何在？

雖說技術有定水準，電影觀影的變化和想像能力做到超越成規而創新的卻不多，總有過於工整，「都做對了」的感覺。「都做對了」叫人不安。「都做對了」而朝向「花巧」，在我個人的評審尺度來說，更是絕不可鼓勵的。所謂「花巧」就是電影觀影的運用，即場面调度、剪接、光影故事的畫面、效果超乎所想的，成為規範的，或為了解釋而設計。這是為甚麼在眾多作品中，看到《小城》（台灣）的導演陳檳，導演的音樂和播送的畫面，準確的描寫收起，把一個又一個的長短居民在大樹下對往事的悠悠講述悄悄的「框」住，心裡感到溫暖。框內的微小活動——有心的、人的、文明的——在靜謐的拍攝下帶著張力，叫人回到電影的起點，看到電影的本身。尤其巴赫的指揮所謂的剪接的統治力，又或喬治・巴托特所論到的，導演是特殊的無意識的視覺記憶體，「知」的比攝影者更多。《小城》的每一個動作的鏡頭同樣帶來靜謐的意味和是一氣呵成的鏡頭 shouts。更著重的是，這樣精濁地運用電影語言，強化了居民的本位而不作不必要的戲劇化，符合作品中他們的個體性超乎個體性的構築，也在不著痕跡的肯定小觀眾積極的「聆聽」的位置。根據這「最低電影語言的運用達至最高效能」的美學理論的，以色列的《四公里》和台灣的《上學》亦同樣叫我驚訝，前者的剪接法細膩，不張揚的空間剪接以及在最重要的路途部分用最基本的延續性剪輯，到最後以突如其來的一百八度反轉，準確的把單故事情節層次交錯，主角的意識態度在於無需説白之中宣現。台灣的《上學》可說是這眾多故事片中最經濟的了，短短數分鐘，簡單的拍攝，準確的對白、適度的表演、簡潔的剪接，爆炸力點到即止。若說短片的 vitality，我就還這個。

流動影像從1905-1915年這段期間在眾多的進化的可能性中，終結與十九世紀寫實小說的結合最緊。斷定了「電影」為人類文明中講故事活動的最新增長者，往往經歷一個世紀。說電影的歷史就是敘事（講故事）的歷史，緩緩地不設大難，因為說我是特意帶點偏激的說：時至今日，虛構和敘事的活動擠滿了我們的日常生活，也好像再也找不到沒有故事的敘事，故事往往變為敘事的障礙。題材的，就有幾個故事的故事，或一面遞進，一面思考，玩弄故事成規的故事遊戲。沒有太多結果——我帶著好奇見聞，結果興奮的看了來自韓國的《The Dream of Cortazar》，作者光明正大的權威，以實驗性敘事遊戲見稱的Julio Cortazar的名著，把我「迷戀」這沉重的觀念輕巧的展現於本地色彩的地理場景，小人物小事件，三層的故事層層倒置，互相交錯。

我對短片情有獨鍾。短片不等同電影，就如白馬非馬。短片最原始的典範可能是短篇小說——一件小事，能承載三部曲。故事的過程，儀式。如何從這起點躍起，開創短片的創造性？一部短片可以是一個場景，一首詩、一首歌、一個有步驟的視覺詭譎遊戲、三段論的陳述，一個戲感或理性上的過山車，拿倉乾 septembre在現實中挖一個洞。還有呢？這是為甚麼台灣的《「我們說啊，我們說」》在我眼前一亮：看日本的抽象而無人物的《海之映畫》看得感動而智慧得驚詫。《仍在流亡——「家書」》（印度、西藏）好像是新構想的起始，話說，呈現，嬉笑相互交錯，尚有很發展探究的空間。同時，相對於很多紀錄片理論的思維，高明、揭發的肯定諷刺，這作品讓我感受到紀錄片的另一番天地。

從開創，實驗的角度看，我喜歡那些「in-between」，無法歸類，又或跨界的作品。看韓國的《The Dream of Cortazar》要動用遊戲的理論。看《海之映畫》要動用音樂、繪畫、裝置藝術的觀念。時下流行「cross-over」，但「inter-media」的觀念，從來就是二十世紀藝術發展中心思精神的重要理念。我希望我們不能再在主流與非主流的對峙之間糾纏。今時今日，每一項電影創作都應該看成是某種創新與實驗。「開創」應該是每個認真的台灣創作的主調。好的作品要有自身獨創的身分，不是「出位」那麼簡單。在固定的創作類型之間，概念範圍之間，有很多灰色地帶，都需尋尋覓覓之處，得慢慢探。
Asian New Force 評審評論
Asian New Force Juror’s Review

Do It Right, Dig Deeper and Reinvent

Linda Lai

Upon going through some 80 works in one seating, a bunch of questions surface in my mind. What constitutes a good piece of work? What is the objective of setting up awards? As a platform to showcase, what sort of a platform does “Asian New Force” intend to be? Is it to encourage creativity or advocate publishing? Is it to exploit new areas for publications or establish directions for creative efforts? According to literature terms, these works cover a comprehensive range of registers from poetry, short story and report literature to argumentative elucidation, descriptive narration and prose. Some are as long as an hour, others as short as a few minutes. I have to admit that the producers are experienced while the mastering of basic techniques is an accomplishment. Apparently, the constant efforts of fostering talents in the Asia film industry are incredibly sturdy and reliable. Perhaps the industry is not waddling into the grave after all. Nonetheless, what does the future hold for films—particularly short films and digital videos?

Regardless of the impressive techniques executed, the handling of film language and the development of innovative ideas are, however, less adequate—with a propensity to playing safe than taking risks.

Having everything done “correctly” is agitating. Having everything done “correctly” then move on to implementing “gimmicks” is absolutely frowned upon according to my standard of judgment. “Gimmicks” refers to the use of film language leading to a surplus of mise-en-scene, editing, and sound and image narration. The result is an excessive visual and audio extravaganza purely for embellishment, or to design for the sake of design. This makes the solace I found in Fading (Taiwan) more emphatic. The single shots, full tableau shots and accurate live sound recording imperceptibly “frame” the crowds of elderly reminiscing the old days under the giant banyan. Minor movements within the frame—whether the nature, human or civilisation-wise—exude tension under the series of shots. It instigates a journey back to the beginning of films and the utter original form of photography. It reminds me of Andre Bazin’s implausible claim on photography’s visual transparency or Walter Benjamin’s notion of “optical unconscious”, referring to optical or visual phenomena we would not otherwise see, without the photographic means.

Every movement shot in Fading possesses a crafting capability instead of being a perfunctory act. More importantly, the minimum use of film language has consolidated the characters without adding gratuitous dramatic elements. This not only corresponds to the message being put across asserting collectivism is above individualism, it also tacitly acknowledges audiences’ position as active listeners. Based on the theory of “using the least film language to achieve the highest effectiveness”, 4 Kilometers (Israel) and Go to School (Taiwan) also fascinate me. The editing of 4 Kilometers is worth relishing. With the subtle spatial jump cut, the basic continuous edit in the most significant scene on the road and the 180-degree abrupt reverse shot in the end, the story is succinctly conveyed on different levels. The characters’ attributes are also implicitly revealed.

Go to School (Taiwan) is inevitably the most economic among all. A few minutes of runtime encompass simplicity in filming, accuracy in dialogues, temperance in performance, conciseness in linkage, and moderation in explosive power. This is my ultimate choice of a compelling short film.

During 1905 to 1915 among the many possibilities of evolution, moving image is most tightly stringed to the 19th-century reality novels; which later determined the mass influence of “film” being the heir of the storyteller in human civilisation in the following century. I believe it would not be an over-statement if I say the history of film is indeed the history of storytelling innovation. I am purposefully being radical by putting forward that nowadays fictitious and narrative activities have saturated our cultural life. It is difficult to come up with stories that are unheard of. Narrative approaches eventually become narrative gimmicks, resulting in meta-narratives as remains. A Meta-narrative is a narrative about narrative, or narration along side of reflection. It is a narrative style that breaks the rules.

Without many doubts I eagerly watched The Dream of Cortazar (South Korea) out of curiosity. The artist unreservedly starts off by introducing the Argentine author Julio Cortazar, who is known for his highly experimental literature style. The artist tactfully applies Cortazar’s “maze” theory and unfolds it in a local geographic setting. Featuring nonentities and trivia, the three narrative elements blend in seamlessly.

I have a special fondness for short films. Short films are different from films, just as the famous Chinese proverb says “A white horse is not a horse”. The earliest representation of short film may be a short story accounting for a slice of life, with the basic structure of one proposition inferred from two premises. How do we jump start from there and infuse creativity into the standardised frame? A short film can be a scene, a poem, a song, a step-by-step visualised riddle or a story based on syllogism. It is a rollercoaster ride of senses or logic or a slice of reality studied under a microscope. And you wonder, what else is there? This is why Soliloquists (Taiwan) is an eye-opener, and abstract animation Film of the Sea (Japan) is incredibly intriguing. Yet In Exile - “Family Script” (India, Tibet) seems to represent a new breed, with a fusion of narration, revelation and desolation but still have potential areas to be explored further. Compare to the generally authoritative, pretentious and invasive manners of other documentaries, this piece has convinced me the existence of another side to documentaries.

From an innovative and experimental perspective, I like those “in-between”, uncategorised or cross-category works. Game theories are employed in The Dream of Cortazar while Film of the Sea covers concepts of music, painting and installation art. They do carry the resemblances of the widely popular “crossover” appeal, but “inter-media” has always been a key notion in experimental art form in the 20th century art development. I hope that we will not have to again dwell on the battle of mainstream film versus experimental film. Today, every single film production should be considered a form of creativity and experiment. A good piece of work has to be more than simply “outstanding”, it has to be unique. There are many gray areas among normative genres and rigid rules, and these are the magical places where you explore treasure mines and discover previous finds.