

Hong Kong  
International Photo Festival  
香港國際攝影節



FUJIFILM

JCCAC



[hkipf.org.hk](http://hkipf.org.hk)

21.10-27.11.2022

# Festival 2022 at a Glance

Period: 21.10-27.11.2022

No. of days: 38

Programmes: Off-sets: the Photographies of Hong Kong Cinema (main exhibition); Satellite Exhibitions; Weekend Market; Public Programmes

No. of participating artists / vendors / speakers / facilitators: 18 (exhibitions); 18 local 4 overseas (Weekend Market); 41 (Public Programmes)

No. of Satellite Exhibitions: 6

No. of talks: 1 (in-person); 4 (hybrid)

No. of discussions: 4 (in-person)

No. of workshops: 4

Number of guided visits: 18 (public); 5 (VIP); 6 (schools); 1 (organisation)

Number of 'Off-sets' audiences: 8,366

Number of Satellite Exhibitions visitors: 13,030

Number of Weekend Market visitors: 1,812

Number of public programme participants: 588

Number of followers on FB / IG: 25,122; 8,144

Number of Festival guides printed: 4,000

Number of exhibition guides printed: 4,000

Number of posters printed: 600

Number of FB/ IG posts created: 58; 46

Online promotion audience reach (FB / IG): 3,402,345

Online promotion impressions (Google): 170,511

Media coverage audience reach: 32,251,393



# Off-sets: Photographies of Hong Kong Cinema



Off-sets Photographies of Hong Kong Cinema

christopher doyle 杜可風  
sharon splan 李詩奇

Despite the fact that the film industry in Hong Kong is one of the most successful in the world, it is often overlooked in the context of the history of the film industry. This is due to the fact that the industry is often seen as a commercial enterprise rather than a cultural one. However, the industry has played a significant role in the development of the film industry in Hong Kong and has helped to establish it as a major center of film production in the region.

From the early days of silent film, the industry has grown and evolved. It has produced some of the most iconic and influential films in the history of the industry. The industry has also been a major source of employment and has helped to shape the cultural identity of Hong Kong.

The industry has also been a major force in the development of the film industry in the region. It has helped to establish Hong Kong as a major center of film production and has played a significant role in the development of the industry in the region.

The industry has also been a major source of employment and has helped to shape the cultural identity of Hong Kong.

影於外 香港電影的光景照像

「影於外」是香港電影的光景照像，也是一部關於香港電影的紀錄片。它記錄了香港電影的歷史和發展，以及它在香港社會和文化中的地位。這部紀錄片通過對香港電影的深入探討，展示了香港電影的獨特魅力和影響力。它不僅是一部關於電影的紀錄片，更是一部關於香港社會和文化的紀錄片。它讓我們看到了香港電影的過去、現在和未來，也讓我們看到了香港電影在香港社會和文化中的重要性。



# Off-sets: Photographies of Hong Kong Cinema

## 影於外：香港電影的光景照像

21.10-27.11.2022

Jockey Club Creative Arts Centre, Kowloon, Hong Kong

### Artists

Tim Yip 葉錦添  
Lo Yuk Ying 盧玉瑩  
Fong Ho Yuen 方浩源  
Louie Wong 黃志明  
Christopher Doyle 杜可風  
Wing Shya 夏永康  
Man Lim Chung 文念中  
Jupiter Wong 木星  
Justine Yeung 楊應琪  
Sharon Salad 李詩卉  
Okazaki Hirotake 岡崎裕武  
Karen Cloudy Tang 小雲

Artistic Director

Artistic Consultant

Exhibition Consultants

Exhibition Design

Identity & Publication Design

Exhibition Construction

Project Manager

Lau Ching Ping 劉清平

anothermountainman 又一山人

Winnie Fu 傅慧儀

Dr Fiona Law 羅玉華博士

Man Lim Chung 文念中

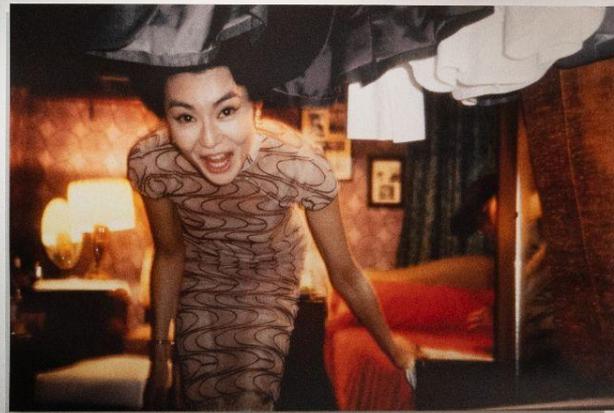
Tracy Ma 麻宇文

Sun Office 太陽事務所

Mo Lai Yan Chi 賴恩慈



Wing Shun  
09.30



Christopher Doyle  
杜可風



The exhibition brings together 12 image makers, who are also directors, art directors, cinematographers, production and stills photographers, costume and set designers, and magazine reporters. Transplanting their works from the realm of cinema, the exhibition showcases their uses of photography as examples of a broad range of visual constructions that reflect their varying means and intentions, as well as different ways photography and cinema interact as narrative mediums.

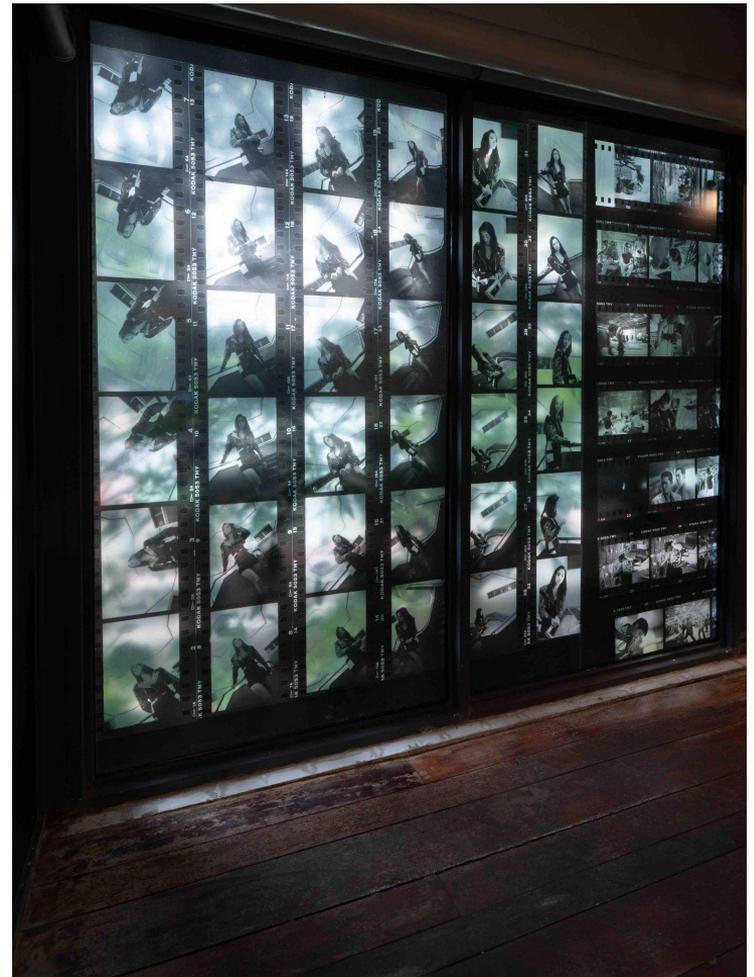


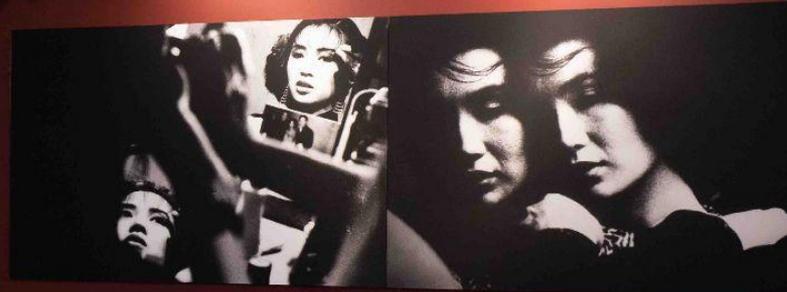
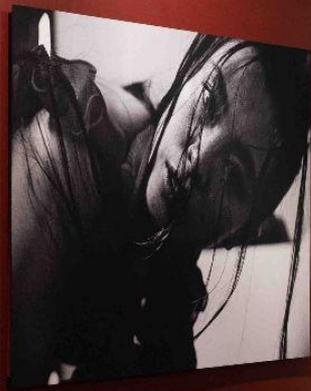
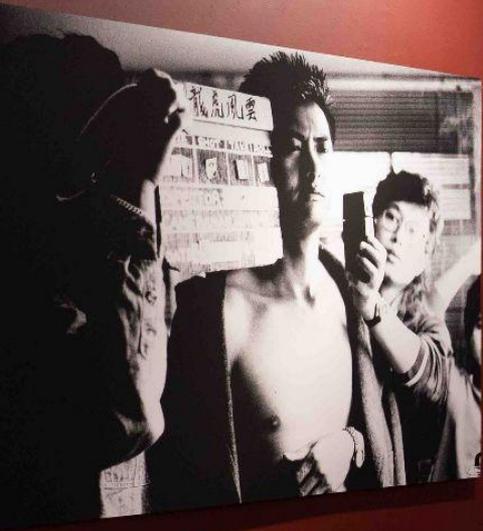
## ***Why Off-sets?***

Detached from the films they are born out of, the works, including those that deviate, or 'offset' from their original assignments, take on a life and direction of their own. Distinct as they are in photographic styles, means and formats, they come together to voice a tender yet steadfast dissent to the predominant on-screen narratives; challenge and serve as a counterbalance with alternative constructions, as well as queries and reflections on the industry, its people and their working environments.

While the word ‘offset’ often evokes a negative connotation of futility — of one thing cancelling another out, or deviating from its intended trajectory — it might not be so futile after all if they can help us recognise the heterogeneous expressions, the collective efforts and unsung contributions of our visual culture.

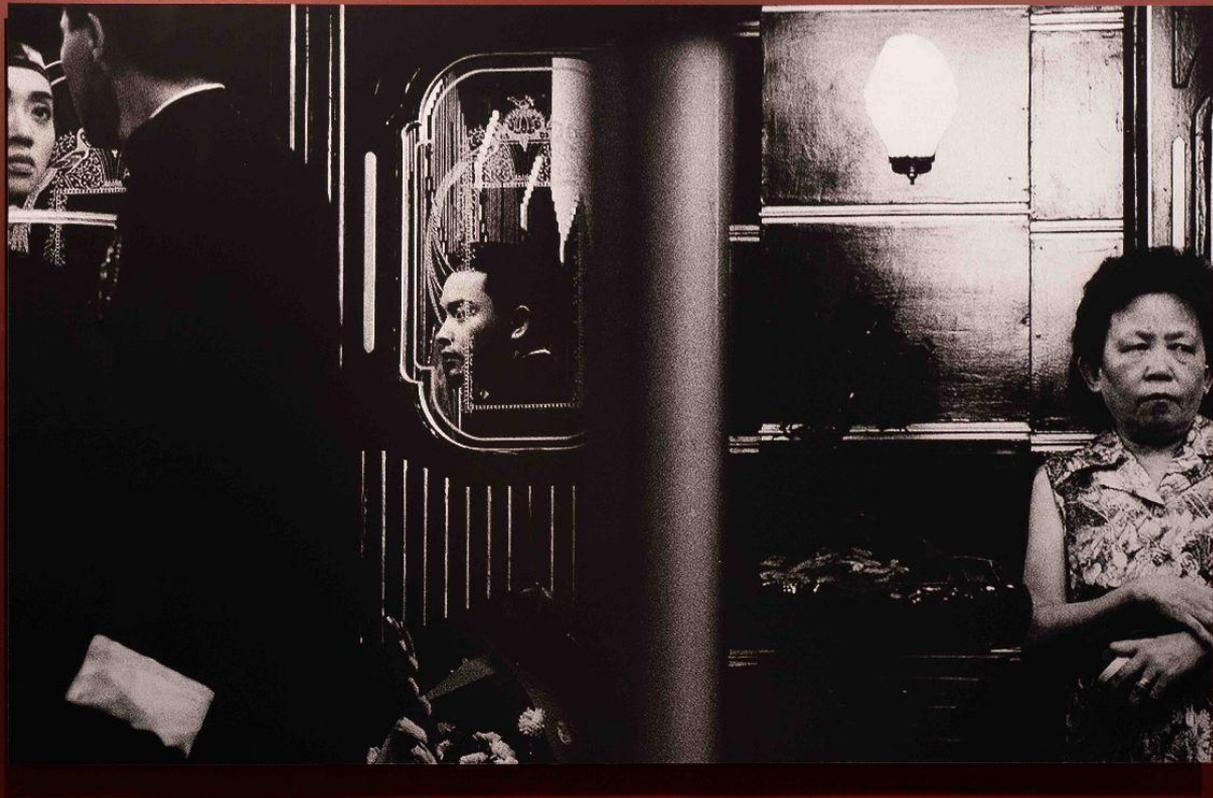
Legendary Hong Kong pop star Anita Mui framed by Louie Wong for the magazine *City Entertainment*, 1991.





# Tim Yip 葉錦添

Oscar-winning Art Director



Anita Mui and Leslie Cheung captured by Tim Yip as costume designer on the set of Stanley Kwan's *Rouge*, 1987.

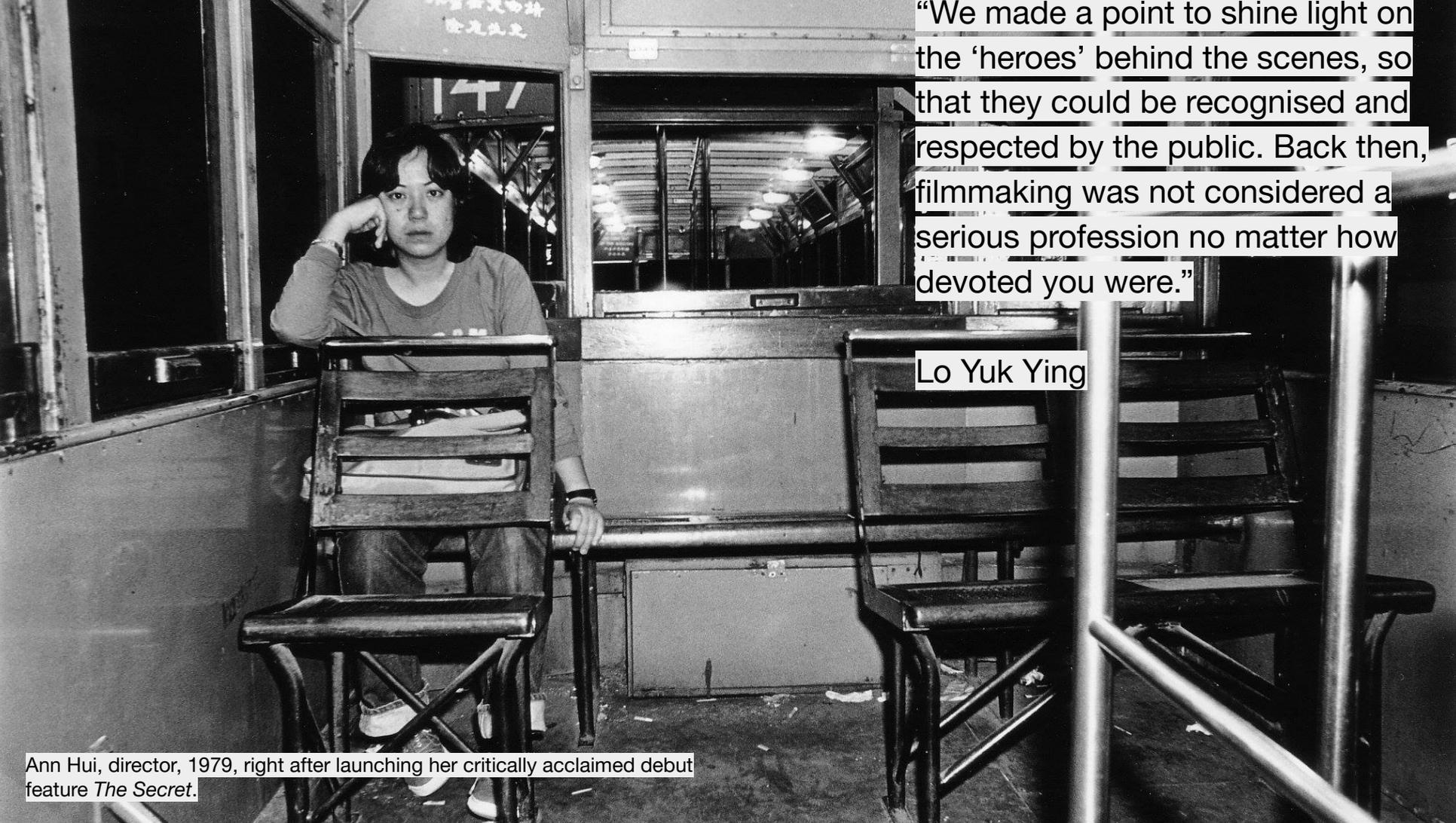


# Lo Yuk Ying

盧玉瑩



Correspondent / Co-founder of the pivotal Hong Kong film magazine  
*Film Bi-weekly* (1979-2007), later renamed as *City Entertainment*.



“We made a point to shine light on the ‘heroes’ behind the scenes, so that they could be recognised and respected by the public. Back then, filmmaking was not considered a serious profession no matter how devoted you were.”

Lo Yuk Ying

Ann Hui, director, 1979, right after launching her critically acclaimed debut feature *The Secret*.

“Lo Yuk Ying’s portrayal of a wide range of film practitioners bears witness of a then thriving Hong Kong film industry. Her deceptively straightforward images reveal indeed a keen participatory observation that draws us (the viewers) into her poetic interpretation of the subjects.”

Phoebe Wong, independent art researcher and writer



Works by Lo Yuk Ying, correspondent / co-founder of the pivotal Hong Kong film magazine *Film Bi-weekly* (1979-2007), later renamed as *City Entertainment*.



Still from *Long Arm of the Law* (1984), directed by Johnny Mak Tong-hung, a classic of the social realist aestheticised violence genre.

# Fong Ho Yuen 方浩源

Stills Photographer since 1973

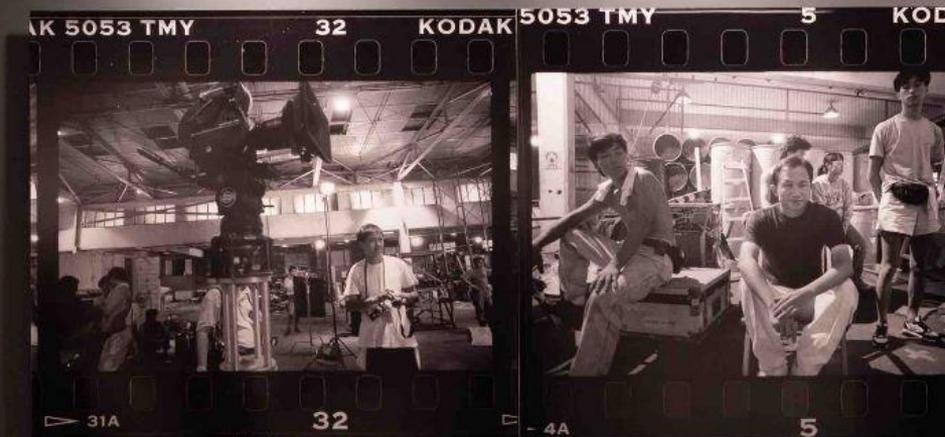
“Movie sets are like battlefields. There are no retakes in action scenes: you wouldn’t ask for another explosion, and you certainly wouldn’t ask Bruce Lee to repeat his moves just so you could take more pictures. You need ‘fast hands’ to capture, even just one picture of the moment of impact, when the action exudes the most energy.”



Fong Ho Yuen

Fong Ho Yuen  
方浩源

Stills from *Zu: Warriors from the Magic Mountain*, directed by Tsui Hark, 1982-83. The film heralded Tsui’s signature postmodern *wuxia*.



# Louie Wong

## 黃志明

Film / entertainment magazine photographer since 1991



“The most interesting aspect of contact prints is that you can see what happened before and after that chosen frame. From that, one can observe the photographer’s thoughts and judgments. I personally like to observe other people’s contact prints. I am drawn to that ‘photographic journey’.

When I look back to my past work, I can’t help but think ‘Wow, so that’s what I was thinking about!’ I can trace my train of thought through the movement of my lens and body.”

Louie Wong

Tony Leung Ka Fai, actor, shot for *City Entertainment* between 1991-92



Works by Louie Wong for *City Entertainment* during 1991-1992  
laid out as series of contact prints.



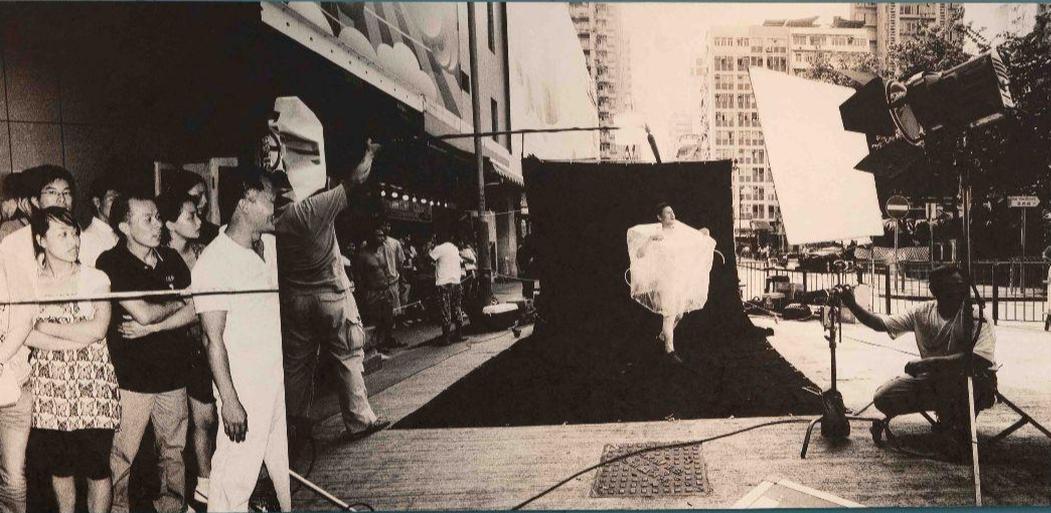
# Wing Shya

## 夏永康

Stills photographer, Graphic Designer, Director



“Once you let go of all the frameworks and rules for creating, the possibilities that have always been there will reveal themselves.” Wing Shya



On location snaps by Wing Shya for his directorial debut *Hot Summer Days* (2010).



Man Lim Chung

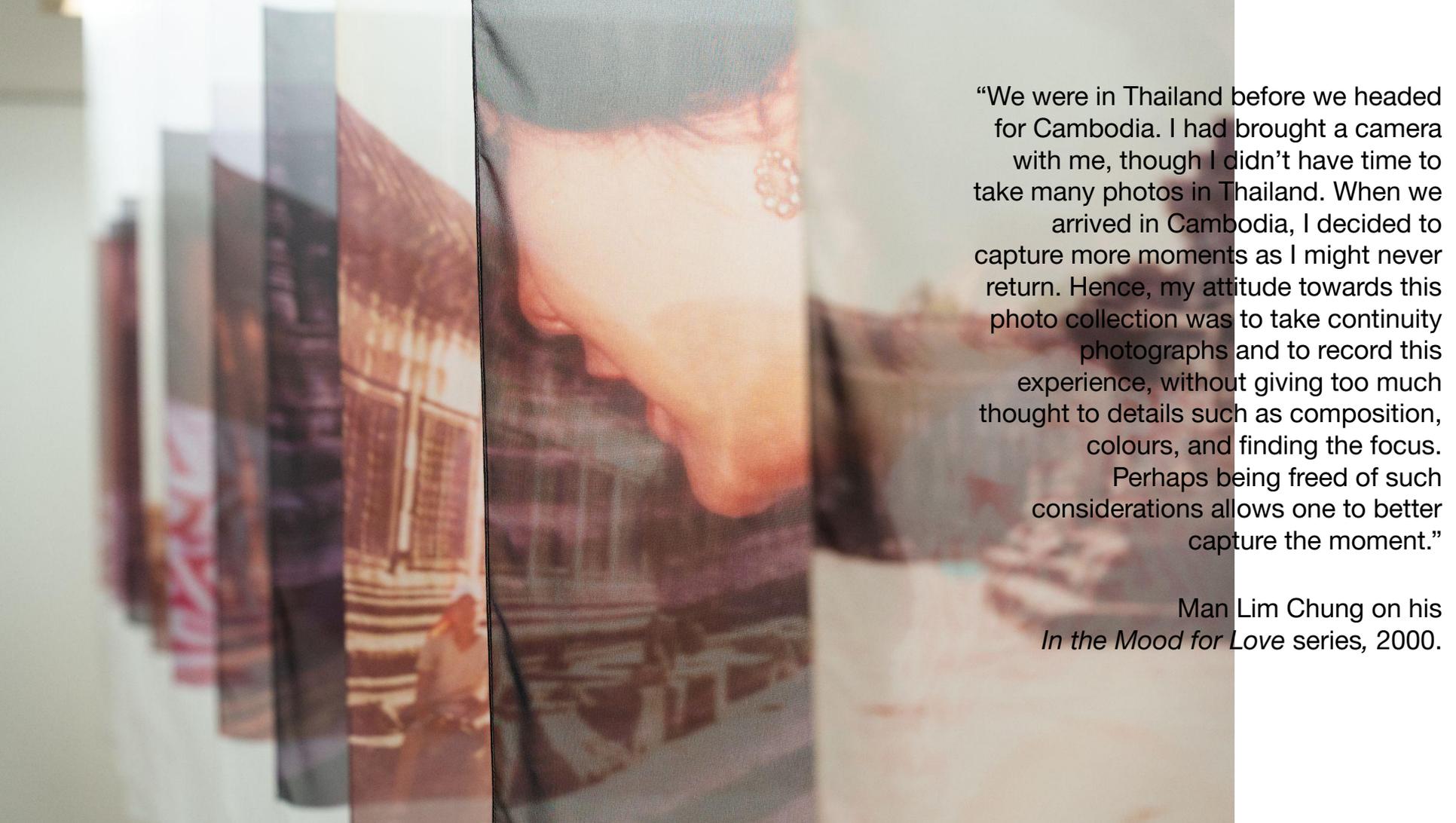
文念中

Art Director, Production Designer, Director



Born out of functionality, the primacy lies not in aesthetic decisions of composition, colour or background, nor the need to 'tell a thousand words'. Instead, these visual records of distant lands and strange sights, contained in this ordinary form, are at once documentary and surreal.

Man Lim Ching, a deleted scene of Wong Kar Wai's 2046. Man recorded the production team's 10-day conversion of a dilapidated sugar factory in Bangkok into the home base of a travelling circus in the film, 1999.

The image features a series of overlapping, slightly offset photographs. The central focus is a close-up of a person's hands, one of which is holding a small, round, textured object. The background shows a building with a grid-like structure, possibly a window or a wall. The overall color palette is warm, with shades of brown, orange, and red. The text is overlaid on the right side of the image.

“We were in Thailand before we headed for Cambodia. I had brought a camera with me, though I didn’t have time to take many photos in Thailand. When we arrived in Cambodia, I decided to capture more moments as I might never return. Hence, my attitude towards this photo collection was to take continuity photographs and to record this experience, without giving too much thought to details such as composition, colours, and finding the focus. Perhaps being freed of such considerations allows one to better capture the moment.”

Man Lim Chung on his  
*In the Mood for Love* series, 2000.

Snapped by the art director Man Lim Chung on the set of *Out of the Blur* (1996) directed by Jan Lam is Shirley Kwan playing the role of a teacher.



Man Lim Chung  
文念中



“At the time, what we shot was continuity photographs. The production schedule of a film is often nonsequential, and because of this, we (art directors) would photograph the styling and decoration of each set, such as the pocket where a pen was slipped in, or the handbag carried by an actor. Details like these were captured using point-and-shoot film cameras. We do not give too much thought to details such as composition, colours, and finding the focus.”

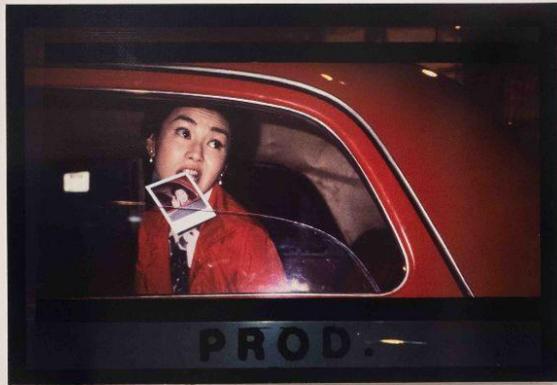
Man Lim Chung



Shots from a site visit for the film *Out of the Blur*, directed by Jan Lam, 1995.

# Christopher Doyle 杜可風

Cinematographer, Director



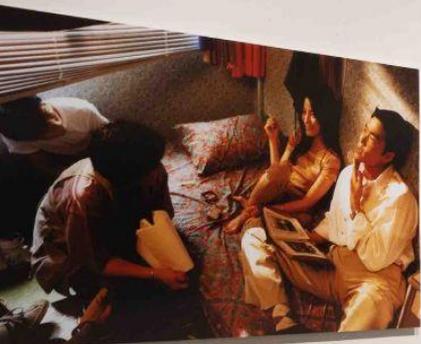
Christopher Doyle  
杜可風



“These works are not documents or records 'from the film.' They are 'of' the space we work in, and what the process of filmmaking suggests to me. They are 'of' the creative experience. The way I review, refine, re-form. The energy, the movement, the making, the finding.”  
Christopher Doyle

# Jupiter Wong 木星

Stills Photographer, Assistant Director



Jupiter Wong  
木星



“Taking stills is to catch the very moment. As to what construes the very moment, that is a subjective and unconscious matter.”

Jupiter Wong

“The clapperboard represents the movie itself, a mission, some sort of language.  
Oftentimes, at the moment of the clap, the board and the actors’ eyes are together  
in the frame. I especially enjoy seeing their eyes at that moment.”

Jupiter Wong



'Clapperboard photos' series by Jupiter Wong



Still from Johnnie To's *The Mission* (1999) by the stills photographer Okazaki Hirotake. The photographer captures the signature 'stillness' of To's contemporary action movie.

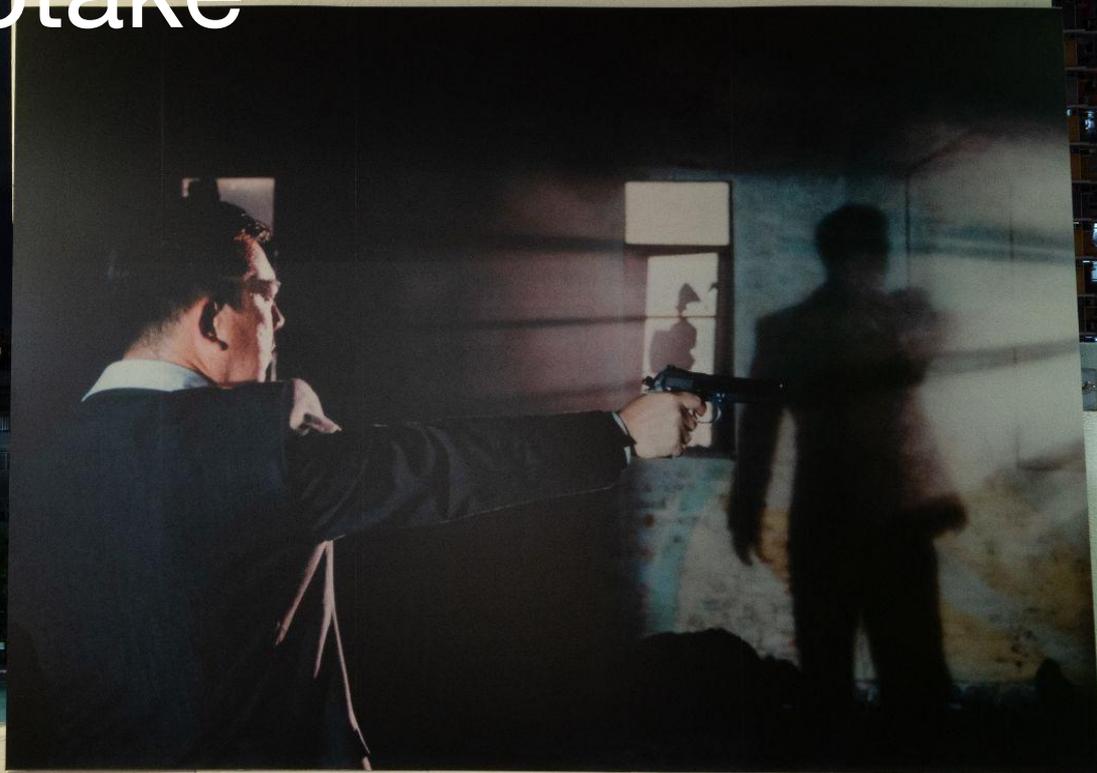


'Clapperboard photos' series by Jupiter Wong

# Okazaki Hirotake

# 岡崎 裕武

Stills Photographer



Still from *The Mission* (1999), directed by Johnnie To, captures the 'stillness' of To's contemporary rendition of the action films, a signature genre of Hong Kong cinema.



Starting with *The Mission* (1999), Okazaki went on to document many more of To's *Neo Noir* 'Milkyway' films. Instead of capitalising on hardcore action scenes, Okazaki congeals the tension of their action choreography in the confrontational gaze of the actors.



Sharon Salad

李詩卉

Stills Photographer

Stills from *The Midnight After*, directed by Fruit Chan, 2004.



“Many people don’t consider the role of stills photographers as being significant; they think simple screenshots can be an easy substitute. Yet, the two tell very different stories: taking a still is to think of the frame without movement; cinematography requires meticulous fore-planning, whereas stills can be created more freely, even without coherence.”

# Justine Yeung

# 楊應琪

Stills Photographer



From *Rigor Mortis* directed by Juno Mak, 2013, a repackage the classic vampires films popular in 1980s.



“Initially, I played safe and followed the angles of the film camera with my shots. But as I learned more about film stills, I realised that it wasn’t necessary. If the space is not too tight on set, I will try my best to get a different angle.”

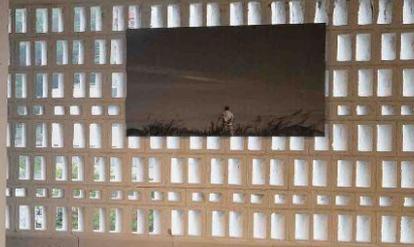
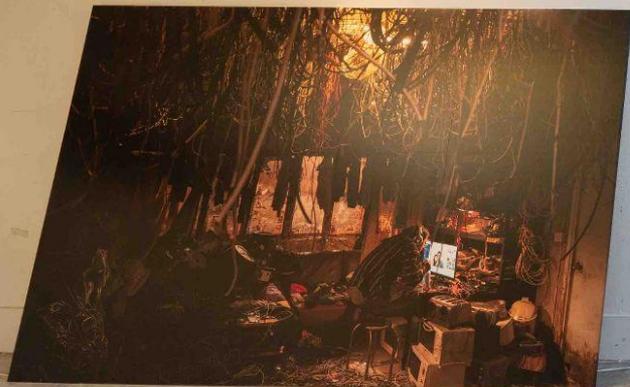
Justine Yeung

“These seemingly random images are contrary to the typical behind-the-scenes footage and photos of film production that hint at a tense and hectic atmosphere. As seen through her lens, the film set looks surprisingly idle; it has an almost surrealist vibe of an amusement park, as if it was inviting the audience to enter into that space and experience the film shoot.”

Dustin Shum  
Photography Critic



Justine Yeung killing time waiting on sets by shooting with her film camera. Pictured here are moments from Derek Yee's remake of *Sword Master* (2016) in Hengdian World Studios, Mainland China.



# Karen Cloudy Tang 小雲

Stills Photographer



“There are similarities between the work process of a photographer and a director: to photograph a stills collection, you need to look for the right lighting design, art direction, and costumes; having pictures taken frequently also makes me realise the importance for a photographer to create an environment for the subject to feel at ease. Not many people know how to express themselves in front of a camera, so I will try to guide the subject like actors in a scene, with a backstory of the shooting.”

Karen Cloudy Tang

Stills from *Empty Hand* (2017),  
directed by Chapman To

“I was absolutely stunned by the display of Kurata Yasuaki's photos in that space.

I could imagine he was actually practicing his *kata*, with the wind sweeping through the grass field.”

Douglas Ho, Architect, SLHO & Associates Ltd.



# Opening Talk: In Conversations with the Artists and Curatorial Team

Hong Kong  
International Photo  
Festival  
香港國際攝影節

[hkipf.org.hk](http://hkipf.org.hk)

11.10 - 27.10.2020



# In-the-moment filmmaking with Wing Shya

As a public programme of 'Off-sets', we designed with exhibiting artist Wing Shya a workshop on creating a short film by exploring found images.

29 participants were selected from 57 applicants to join the 2-day experimentation. They came from a wide range of backgrounds: filmmaking, photograph, performing arts, teaching, businesses, engineering, with or without art practices; from Hong Kong, Mainland China, and abroad.



# In-the-moment filmmaking with Wing Shya



“Thank you for organising such a meaningful workshop. The HKIPF team showed great care from the registration processes and venue arrangements, to the rhythm and materials of the events. Also, thanks to Wing Shya’s thoughtful facilitation.

Genuine interactions are few and far between, thank you all for such opportunities to connect with other people in this couple of days.”

Tsz Lam, participant



# Docent-Guided Tours

As accompaniment to the exhibition we provided docent-guided tours for students, groups with special needs and interests and the general public, in Cantonese, English, and Mandarin.

Groups and institutions who have attended our tours include the University of Hong Kong, the Chinese University of Hong Kong, the City University of Hong Kong, the Education University of Hong Kong, the Hong Kong Metropolitan University, the Society of Boys' Centres Shing Tak Centre School, and a group of students with hearing impairment.



# 'Off-sets: Photographies of Hong Kong Cinema'



Image courtesy of JCCAC



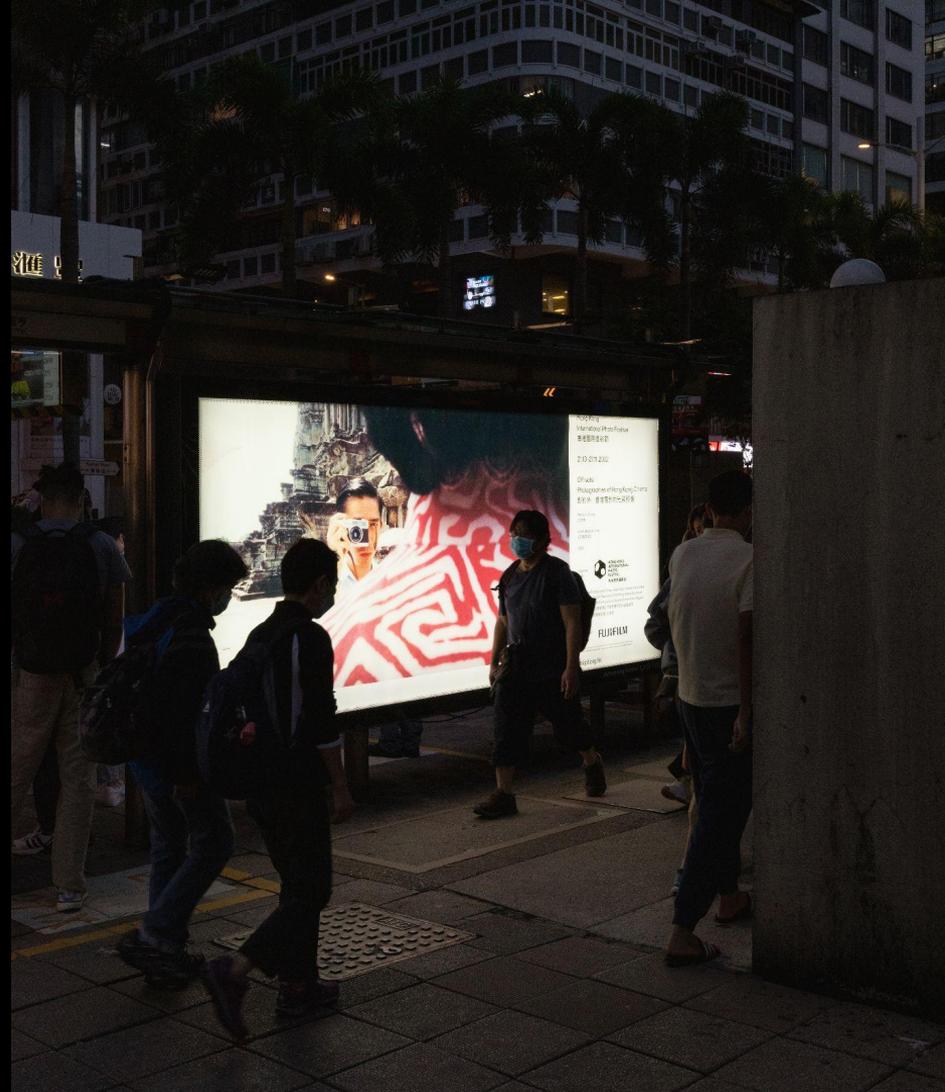
"The guided tour certainly enriched the experience!"

Audience feedback

# Public Display

Beyond the showcase of key visuals designed by award-winning NY-based designer Tracy Ma outside K11 Musea, 10 works from the main exhibition and 3 from the Satellite Exhibitions were presented at major bus stops across Kowloon and New Territories.

Transported onto street level, we return some of the iconic images of Hong Kong's cinematic wonders to the environments they were born from so they can be encountered by passengers and pedestrians on their daily commutes.







Artwork displays at major bus stops across Kowloon and New Territories

Hong Kong

International Photo Festival  
香港國際攝影節

21.10-27.11.2022

Off-sets

Photographies of Hong Kong Cinema  
影於外 香港電影的光景照像

Jupiter Wong  
木星

Fruit Chan shooting *Little Cheung* in Portland Street  
陳果導演在砵蘭街拍攝《細路祥》

1999

Organiser  
主辦



HONG KONG  
INTERNATIONAL  
PHOTO  
FESTIVAL  
香港國際攝影節

Hong Kong Photographic Culture Association Limited is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region  
香港攝影文化協會有限公司獲香港特別行政區政府「藝術發展配對資助計劃」的資助

Key Sponsor  
主要贊助

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Advertising Hotline ☎ 2151 1222

Artwork displays at major bus stops across Kowloon and New Territories



## The Half Empty, and Half Full, Film Stills

Dustin Shum for us  
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**THE FILM STILL** is a peculiar form of imatures age making. On the one hand, the production of are still film stills seems invariably linked to the film for which the images are created, where they are arthes used as publicity materials to promote the film. In his various media. Further, the film stills spark fotogra a sense of anticipation in the audience. This turn of was particularly true in the pre-social media era, when film trailers were not widely available. 'Stillness' viewing: the handful of film stills on display at rent in the cinema foyer offered glimpses into the film, me; it which intrigued the viewer's imagination and ng, the enticed them to watch it at the cinema. On they mel- other hand, a film still can sometimes transcende rthes' the film; for a viewer who does not know much points about the film, a creative film still conjures up h and a boundless imaginary space, while it manifesty—the itself as a new creative language.

On the relationship between a film still and the ograph the film with which it is associated, it can be uth and extended to the intertwined dialectic between ss in a still image and moving image. The discussion in- poses evitably touches on some recurrent arguments. e, mak- In the film *Le Petit Soldat* directed by the latearticu- French New Wave director Jean-Luc Godard puts it, in 1960, there is a line of dialogue that says, "Photography is truth. The cinema is truth 24n silver times per second." Regarded as a statement of the stage the director's philosophy, it is often misinter- preted or misquoted, or even used to affirm the superiority of the moving image. The 'stillness' in 'film stills' is often overlooked, yet it is an Bazin, ography attribute that warrants discussion. Even before the invention of cinema, photography was linked to the concept of stillness, a quality that was Lowry.



方育平  
導演  
《父子情》  
Allen Fong  
Director  
Father and Son  
1980



李翰祥  
導演  
Li Han Hsiang  
Director  
1981



林子祥  
演員、歌星  
《舞動歌來舞》  
George Lam  
Actor,  
Singer,  
All The  
Wrong Spies  
1981



林嶺東  
導演  
《打工皇帝》  
Ringo Lam  
Director  
Working  
Class  
1985



L1 Gallery 藝廊  
在拍戲中途，他突然拋下，原不多是新浪潮第一人，憑《父子情》來說是重要人物。

In the middle of filming, he notebook, pondering what Kong New Wave was still was probably the first persc *Father and Son* (1981) did he rose to become an impa- tism.

李翰祥大師，ACTION！簡直把所有故事在一刻內講完。

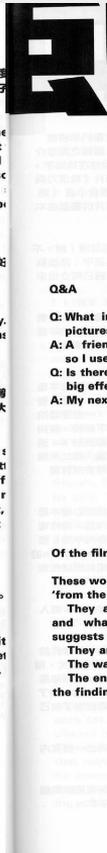
Master Li — ACTION!  
It's almost like a stage play. to tell all its stories in an in-

這還是《舞動夜來香》片場，胡疏離，很少這般輕輕，那晚他大時演員我也不會拍。

This was shot on the film : *Spies*. Everyone was geti tended to isolate himself f rarely this relaxed. His r somewhere else that night, made this photo without next to him.

阿東的緊張神經全數顯出來。煙去影，話知你死。

Ringo's neurotic personalit He was letting his fright get rushed in and took the shot.



Q&A  
Q: What is picture  
A: A friend  
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Q: Is there  
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A: My nex

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# Audience Feedback

“What a brilliant exhibition! Some of the best moments of Hong Kong Cinema, something our city can really be proud of.”

Douglas Ho, Architect, SLHO & Associates Ltd.

“A fascinating glimpse into the movie-making process.”

Madeleine Fitzpatrick, *China Daily*.

“Definitely attractive to the masses... works from different years help show the timeline of the local movie industry, as well as the development of how the practitioners employ different styles of visual storytelling in different decades.”

Eric Tsang, Lecturer, School of Journalism and Communication, the Chinese University of Hong Kong.

“The many display forms used in the exhibition, such as the neon lights, the utilisation of semi-open space, and the contact print, showed meticulous attention, which accentuated the theme of the exhibition.”

“Beautiful curation! All photos flowed together.”

“Thoughtful presentation.”

“A visual feast for photography and Hong Kong cinema fans alike - and, if you're both, you'd have been in Elysium!”

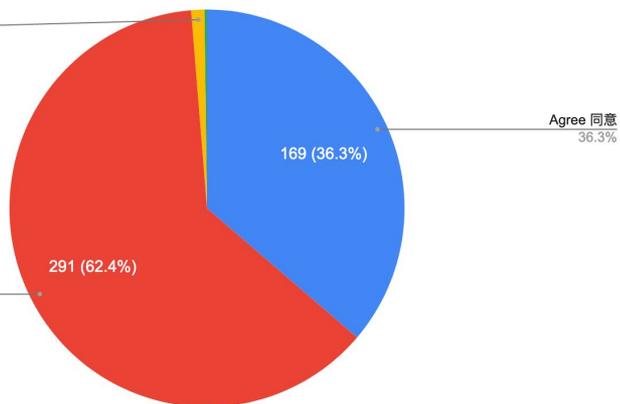
[webs-of-significance.blogspot.com](http://webs-of-significance.blogspot.com)

I enjoyed the visit. 我享受是次參觀。

467 responses.

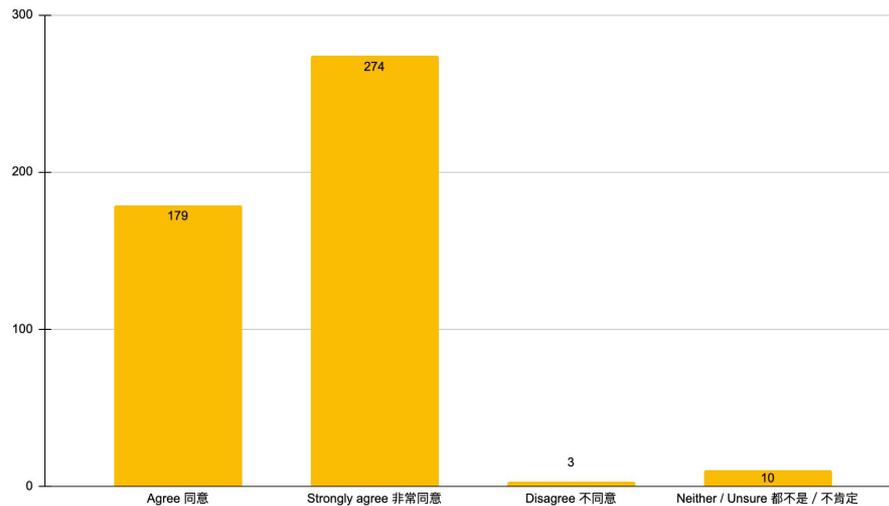
Neither / Unsure 都不是 / 不肯定  
1.1%

Strongly agree 非常同意  
62.4%



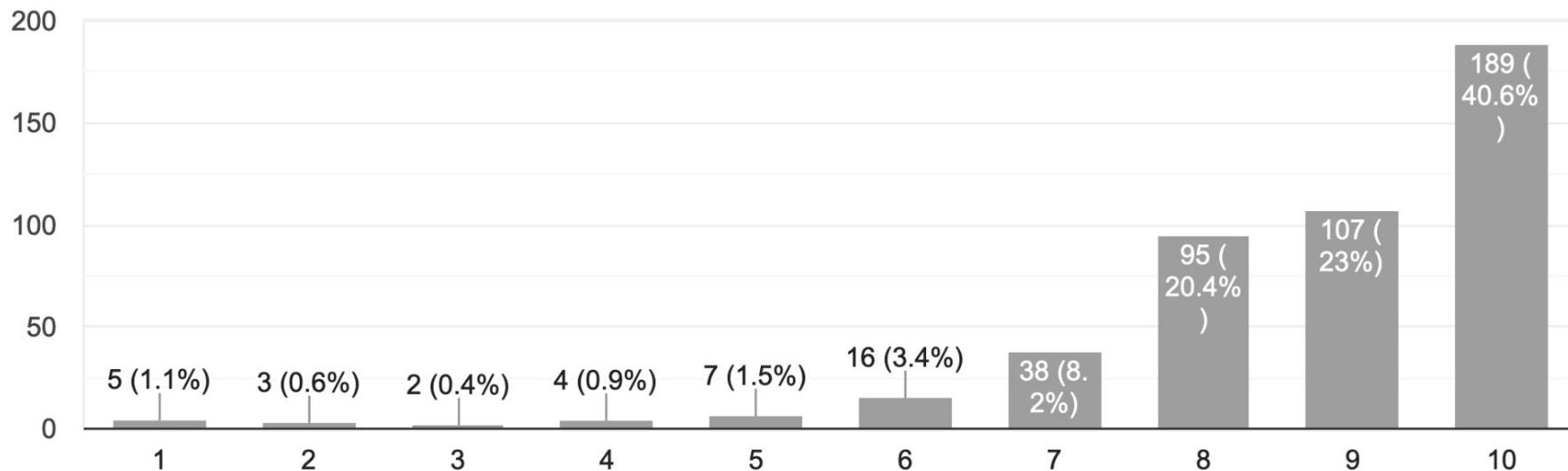
It made me want to know more about what I was seeing. 影像作品讓我知道更多。

467 responses.



## Are you satisfied with the content of the event? 您對這次展覽的內容滿意嗎？

466 responses



30年  
Pak Tin Street

# Hong Kong International Photo Festival 香港國際攝影節



HONG KONG  
INTERNATIONAL  
PHOTO  
FESTIVAL

FUJIFILM

JCCAC



[hkipf.org.hk](http://hkipf.org.hk)

## 21.10-27.11.2022

9M



9M

# Satellite Exhibitions

In response to Hong Kong's land-scarce condition and to engage with different communities, Satellite Exhibitions and their collateral events continues to take place across different districts, in art spaces and common venues including bookshops, cafes, community centres, even an old mall to create an array of photographic encounters in our everyday environment, for audiences of different ages and background.

Through an open call for 'Satellite Exhibitions 2022', we selected six bodies of work that present distinctive perspectives on Hong Kong's past and present, including a cross-generation dialogue between father and son, observations of a nursing student during the pandemic, and a second-generation emigrant's re-envisage of home and land inspired by objects retrieved from demolished villages in the Northeast New Territories.

Kaufu by Michelle Chan Wan Chee  
at Mist Gallery



The silent blue filter by Itit Cheung  
at Window and Alley





155  
160

KEEP CALM  
MIA  
YAT  
TIVE  
R



Zoom by Jessica Fu  
at Dionysus Books



New Territories by Justin Hui  
at Kubrick Cafe





Shifting Grounds by Yu Pak Lin & Albert Yu Ka Ho  
at Arthome



Shifting Grounds by Yu Pak Lin & Albert Yu Ka Ho  
at Arthome



# Participants' Feedback

“To see works that would normally be displayed in museum or gallery space, to be brought to our space, and even public spaces such as a back alley, shows unique interpretations of the work itself and of exhibition form; a critical discourse between the power to occupy public space and art works. The display of such consideration and the artist's impromptu adaptation to the environment is very inspiring”

Venue Partner, Window and Alley

“The 6 months Satellite Programme is really valuable. It pushed me to learn these new skills - from creating my own exhibition models, to really distilling down the works to what it is that I want to present to the world and executing it from every level. I also learned much about how to present my works in relation to a space.”

Michelle Chan, 'Kau Fu' artist

“The most helpful part of the programme has to be the critique sessions. The six of us continued to meet up to critique amongst ourselves. This really gave us a sense of camaraderie.”

Albert Yu, 'Shifting Grounds' artist

# Weekend Market

Building on the 2018 Classic Camera Fair and Photobook Showcase, the Weekend Market welcomed 18 local businesses, makers, artists, collectives, and publishers to showcase an array of works and products, including camera equipment and supplies, photobooks, independent publications, printed matter, accessories and unique items.

Joining the Hong Kong vendors are 4 overseas organisations whom we have invited as partners to present a selection of works from their countries and offer insights on print-based medium, its production and ecosystems. They are Gueari Galeri, photobook gallery and independent publisher from Indonesia; PAPER MATTER, artists' books research unit and archive from Taiwan; Thing Books, organiser of the annual Singapore Art Book Fair; and Matca, a photographer-led space and publisher from Vietnam.

Local Vendors  
at JCCAC L1 Central Courtyard

“A very diverse community.” Visitor feedback



Asia One 宏亞

Be Here 在這裏

Fuji Photo Products Co.

GWO BEAN 果邊

Jordan Leung 梁佐敦

Lau Chi Chung 劉智聰

Lighting Supports Photo 燈光組

Lonely Kidney & Draw your Pet

narrativesbyus

Phoboko 闖限谷

Photobook Small Sell 攝影書小賣部

PoJOURN 埔 JOURN

RamboCat 馮志偉

Tom Wai Chung 談偉忠

Thames & Hudson Asia

the memory machine

YeP YeP

ZINE COOP

Overseas Partners

海外夥伴

Gueari Galeri

Indonesia 印尼

Matca

Vietnam 越南

PAPER MATTER

Taiwan 台灣

Thing Books

Singapore 新加坡



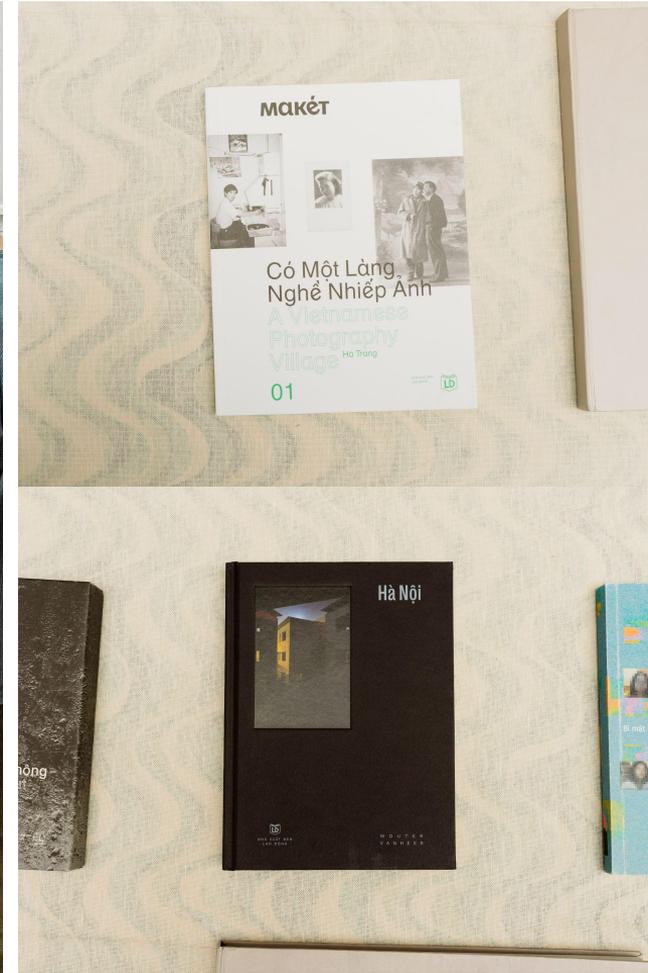
Local Vendors  
at JCCAC L1 Central Courtyard



Overseas Vendors & Reading Corner  
at JCCAC L2 Terrace



Overseas Partner **Matca**  
On display at JCCAC L2 Terrace





# Overseas Partner Thing Books

On display at JCCAC L2 Terrace





“This is the first time we run a market stall, it's such an eye-opening experience seeing other stalls and their products!

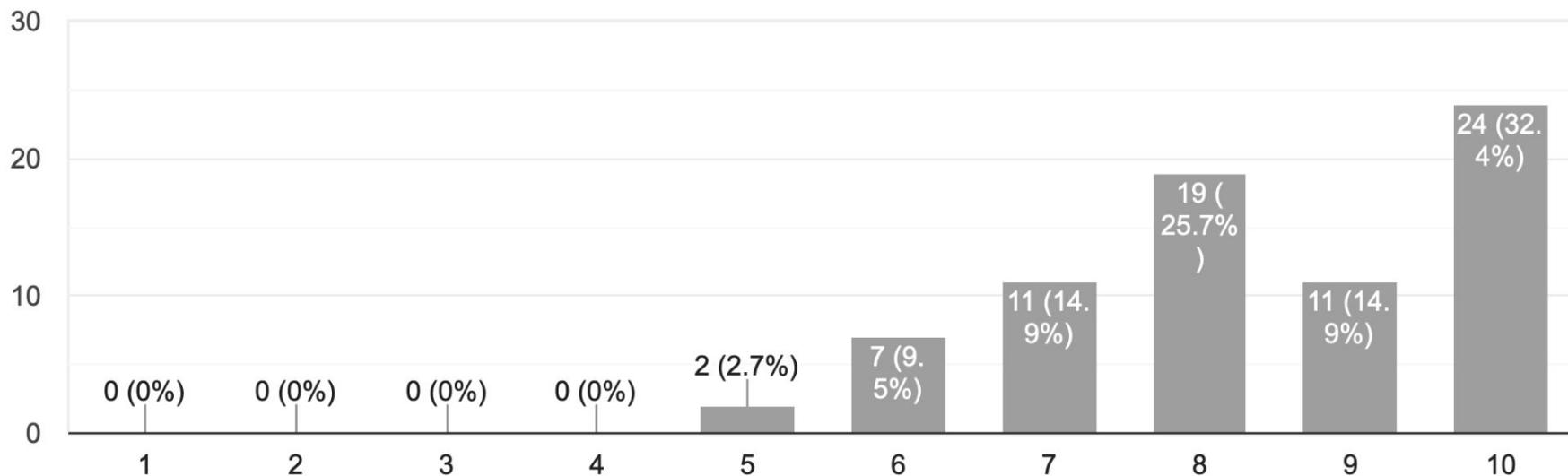
We have also discovered many arts and culture happenings in fermentation, the Be Here team aims to unearth more of such activities in the future. More importantly, we are very pleased to have introduced Be Here to people outside of our original network, allowing us to receive a wider range of feedback.”

Be Here, vendor



## How would you rate the market overall? 對市集的整體評價

74 responses



# Public Programmes

Talks: **1** HKIPF 2022 Opening Talk;

**4** hybrid talks by overseas partners (PAPER MATTER, Gueari Galeri, Thing Books, Matca) addressing contemporary practices in photobooks, photography as a therapeutic process, as well as the climate, joys, and challenges of art book publishing

Discussions: **4** in-person discussions by Thames & Hudson Asia, Po JOURN, narrativesbyus, and the memory machine about photo documentation, truth seeking in publications, EM identities with creativity, and risograph

Workshops: **1** zinemaking workshop by Hong Kong zinemaking collective ZINE COOP and narrativesbyus for ethnic minorities; **1** zine station by ZINE COOP; **1** collaborative photography workshop by Phoboko; **1** filmmaking workshop with Hong Kong artist Wing Shya

Off-sets Guided visits: **18** public docent-guided tours in Cantonese, English, and Mandarin; **5** VIP tours; **6** school-guided tours for university and secondary arts and photography students; **1** session for organization

Total number of participants: 588

# Zine Workshop with ZINE COOP & narrativesbyus

Zine-making is a cultural movement and practice that has grown and developed all around the world over decades.

Consider zines a chapter of a visual story, a diary, or an object that can be used to hold the tiny thoughts and fleeting moments in life: the medium has been popular among many artists and photography enthusiasts for editing and sequencing their materials

From selecting and editing materials, creating layouts, to simple book-binding, we invited ZINE COOP to offer a hands-on introduction into the many layers of zine-making in this workshop.

Differing from the zine workshop we've conducted in the past edition, we also invited narrativesbyus, a collective formed by ethnic minorities in Hong Kong, to lead discussions amongst participants ahead of the zinemaking. Through the workshop, participants are able to creatively exchange their individual and communal experiences as ethnic minority in Hong Kong.



# Zine Workshop with ZINE COOP & narrativesbyus

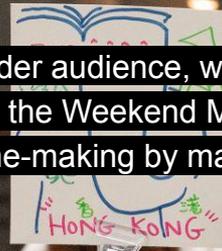


# Zine Workshop with ZINE COOP & narrativesbyus



# Zine Station with ZINE COOP

To reach a wider audience, we also invited ZINE COOP to set up a zine station during the Weekend Market for walk-in visitors of all ages to get a glimpse of zine-making by making simple zines.

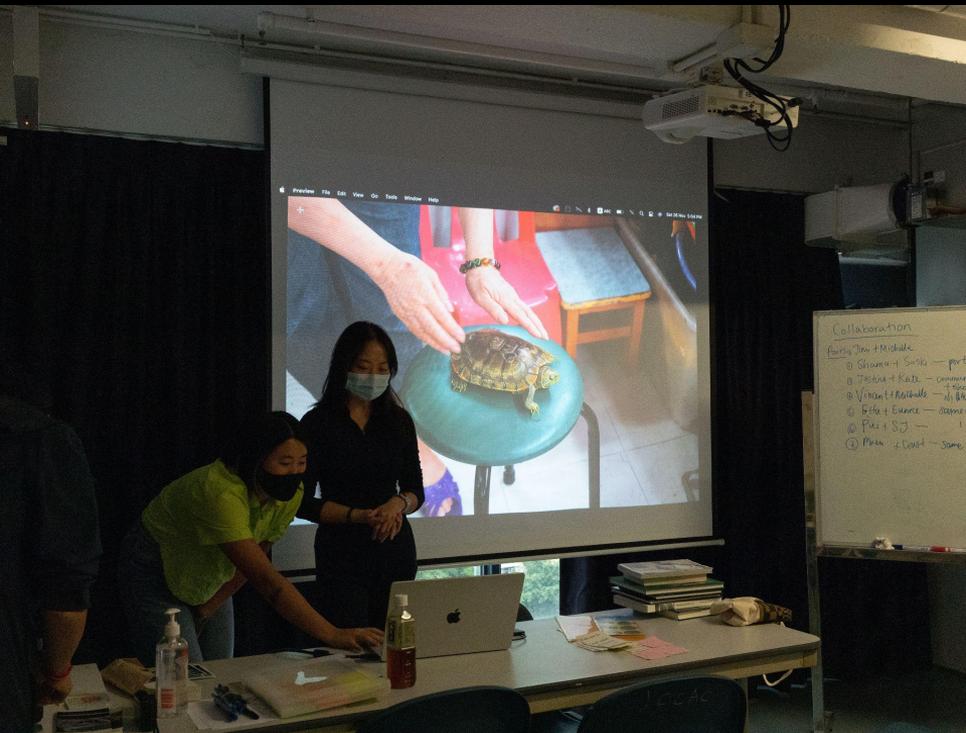


# 'Photography and Collaboration' Workshop by Phoboko

Photography is usually viewed as a medium of individual expression through personalised tool use. On contrast, the workshop facilitated by Phoboko introduced several collaborative photography methods through photobooks to the participants.

The extensive one-day workshop encouraged participants to work in pairs - to explore the potential ways of collaboration, and most importantly, to bring inspirations to their existing practices.

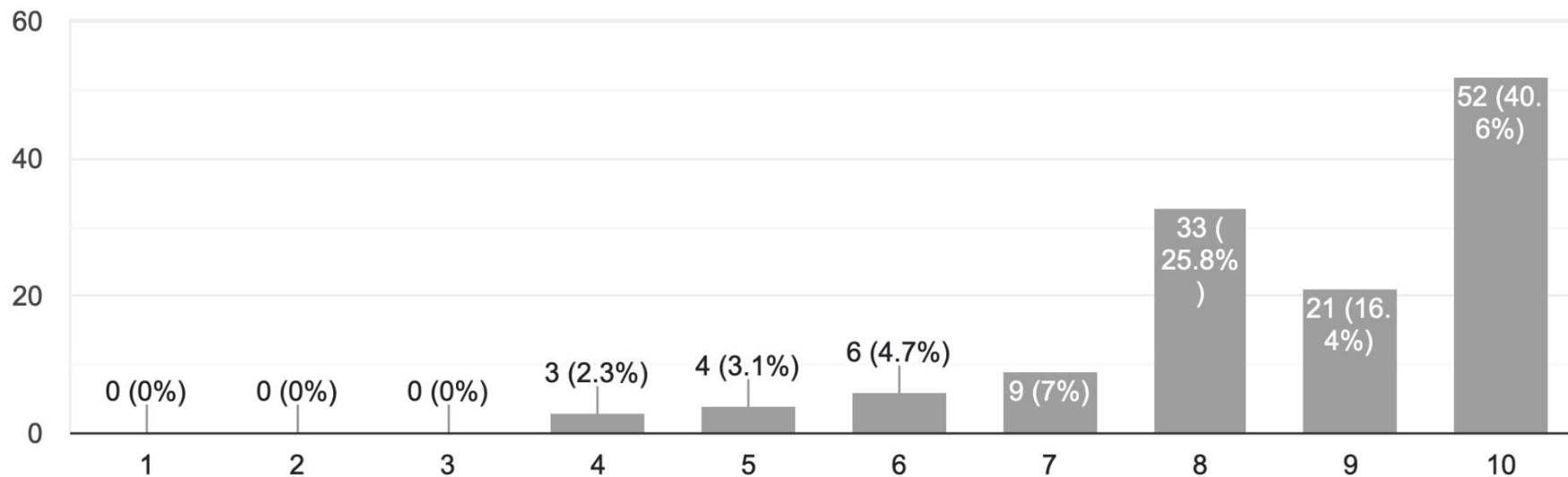






## How would you rate the event overall? 對活動的整體評價

128 responses



# Publicity

Number of Festival guides printed: 4,000

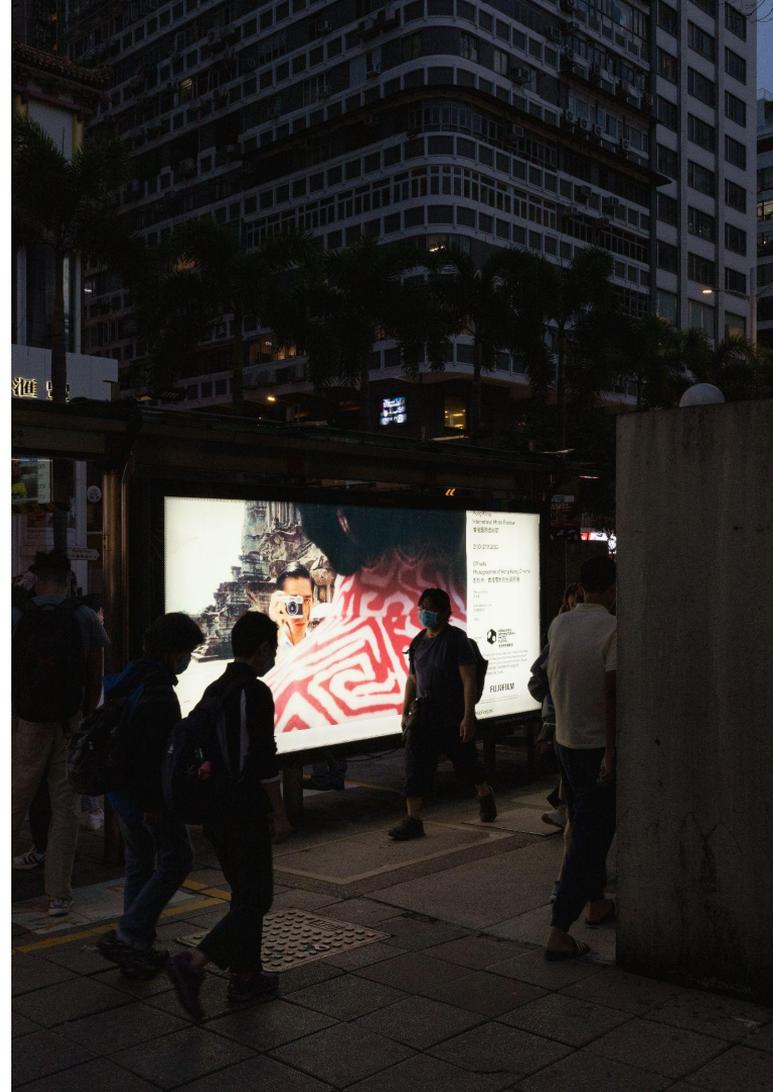
Number of Exhibition guides printed: 4,000

Number of posters distributed: 600

Bus stop panels 15 General, 8 K11 Dockside displays

Full bus wrap 1

Banners and signage at JCCAC and all 6 Satellite Exhibitions Venues







# Publicity

Number of news reports		Number of IG posts created: 46	
Online	22	Number of FB posts created: 58	
Physical	1	Online promotion	
Radio	2	Social media ad reach	1,671,779
TV programmes	4	FB organic reach	98,023
Reach of each category		IG organic reach	1,632,543
TV programmes	195,000	YouTube impressions	130,022
Physical news	105,347	Google Keyword impressions	40,489
Online news	31,951,046	<b>TOTAL SOCIAL MEDIA REACH</b>	<b>3,402,345</b>
<b>TOTAL REACH</b>	<b>32,251,393</b>	<b>TOTAL GOOGLE IMPRESSIONS</b>	<b>170,511</b>

# Media Coverage



VIU.TV  
**創文館 - 香港國際攝影節 | ViuTV**  
 藝術向來無實際形式、無地域規限，一班新生代戲藝術家正積極尋求唔同方式的合作，豐富香...



RTMk is a Hong Kong public broadcast service. @rtmkhk



RTMk is a Hong Kong public broadcast service. @rtmkhk  
 藝坊攝景天：新媒體藝術家陳永年、香港國際攝影節「影於外」6現場表演：高偉謙

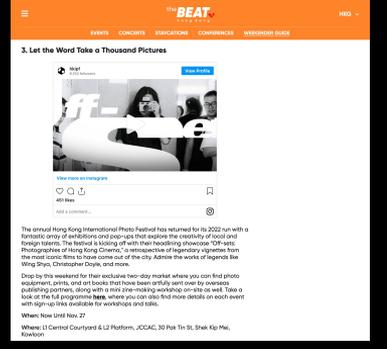


在余家豪和余百鍊的展覽「山移地動」入面

903拾 急急看：余家豪和爸爺用相片對話  
 商業電台 Hong Kong Toolbar  
 646 views 2 months ago  
 余家豪從電影攝錄及攝影的歷程，從小成為當家後余百鍊鏡頭下的模特兒，及後發現家中存有海量的膠片照片，一經一瞥，沒有標題，很多更被爸爸貼上「沒名」或「可疑」的標條，當中卻存在很多有關香港九十年代珍貴片段，例如北角山景發展、清拆中的九龍城寨以及中環鐘樓鐘中鐘教育。部份是欠真實，區家豪的作品一併展出。



Photo by Lo Yuk Ying, Director and actor Chu Yuan, 1980s.



THE BEAT  
 3. Let the Word Take a Thousand Pictures  
 The annual Hong Kong International Photo Festival has returned for its 2022 run with a fantastic array of exhibitions and programs that explore the history of local and foreign photographers. The festival is kicking off with their headlining showcase "Of Sets, Photographs and Hong Kong Cinema," a retrospective of legendary subjects from the most iconic films to have come out of the city. Admire the works of legends like Wong Ping, Christopher Doyle, and more.  
 Drop by this weekend for their exclusive two-day market where you can find photo equipment, prints, and books that have been rarely seen or sold by creating publishing partners, along with a live time-making workshop on-site as well. Take a look at the full programs here, where you can also find more details on each event with sign-up free available for workshops and talks.  
 When: Now until Nov 27  
 Where: LI Central Courtyard & LI Platform, JCCAC, 30 Park St, Shek Kip Mei, Kowloon

# Media Coverage

Being Hong Kong is at JCCAC 賽馬會創意藝術中心  
October 24, 2022 · Shik Kip Mei

展片的其中一個作用，大概是讓記憶有具體的印記，獲得穩定的連接。近年事物快速更迭之勢，都會令我們難到沒有什麼的存在是理所當然。而從電影中擷取的定格，本身就像一張又一張拍片：「種菊種工人」這手執一枝葵花的男子單站在珠寶海鮮節前，《再臨》裡陳偉在佐敦十字街口街頭的寬度展前……無論有沒有看過電影本身，這批珍貴影像都會大家曾經熟悉的香港，勾起我們百自不同的回憶。

翻閱舊相片除了記憶搜尋，還可以帶給我們什麼？  
有時我們會驚嘆某些影像特有的寓意性，穿上象徵避害的角色們，一字排開出現在空曠一人猶如其次次元空曠的大地，這卻像凌晨，我坐上了眼角與往大地的紅VAN的戲團，在上映當年大騷亂以及現實背後。但在平日觀看，卻發現場景已在不經不覺間成為真實。本地電影影射除了呈現對社會現象或取電影內容，更可以透過對社會各個方面的種種想像，透過劇情片，或決定它都來自對現實的觀察和感悟。香港電影發展長期過去，卻運用想像去建立自己獨特的攝錄方式。武俠片、功夫片和靈異片等片類命名。

一部電影的背後，到底包含了多少人在各自崗位上的創作？有別我們一般所知道的電影攝影，其實「影外」香港電影的光澤面，在創作之外，則與製作人息息相關。美術師、監製和特效設計以及雜誌記者等，在不同年代的影像創作，有的記錄了幕後不為人知的一面，有些甚至像和電影平行的創作，反映電影的拍攝和實作手法。曾多次與王家衛合作的杜可風，作品更以獨特手法讓出電影本身的故事面貌，開拓更多想像空間。  
「香港人的spirit」無論在每一幅作品裡都會強烈感受到的。」黃麗人之一的劇評平議雜誌，至於電影製作的work? 大概每個人都會對它懷著不盡相同的愛，但又以驚人的，照片不論攝影、製作抑或後製人員，也伴隨著拍攝者的風格個性。

有人人生就是一部電影，如果你是你自己人生的攝影師，你又會選擇用怎樣的視角，攝取那些畫面去讓屬於你的故事？

- 圖1: Sharon Salad 李詩丹 | 《昨夜凌晨，我坐上了眼角與往大地的紅VAN》 2014 @光光電影發行有限公司
- 圖2: Christopher Doyle 杜可風 | @春光電影發行有限公司
- 圖3: Okazaki Hirokazu 岡崎浩哉 | 《讓城市》2005 @寰亞影視發行(香港)有限公司
- 圖4: Tim Yip 鄧樹培 | 攝影師《亂戰》1987
- 圖5: Wing Shya 夏永康 | 《花樣年華》2000 @春光電影發行有限公司
- 圖6: Lo Yuk Yung 盧玉強 | 監製、導演、演員 1980s
- 圖7: Jasper Wong 馮永鏗 | 攝影師《再臨》(國語版) 1999 @Nicolat Independent Limited
- 圖8: Fong Ho Yuen 方潤泉 | 攝影師《1985》攝影師雜誌1985 @2010 Fortune Star Media Limited
- 圖9: Man Lim Chung 文志中 | (2046) 1999 @春光電影發行有限公司
- 圖10: 「影於外-香港電影的光景觀察」攝於室內及戶外空間，其中展出《空手道》的斷截的相在坊間知者並不是太多，呼喚攝影師的亮處

#香港攝影 #香港電影 #港產片 #電影攝影 #香港攝影



You and 43 others 9 shares

號外 City Magazine October 24, 2022

「凝滯電影時光，光影探索香港」一名優秀的**副劇師**往往也是一名優秀的攝影師，他需要在片場尋找準確的角度拍下重要場面的瞬間，既要跟得上片場的節奏又不能干擾現場的拍攝，其危險度雖遠不及戰地攝影師，但難度應不低於後者。電影現場值得拍攝的不止戲本身，戲之外發生的事也常常充滿「戲味」，比如導演在現場的指揮調度、演員在休息時的互動、各個崗位的拍攝現場的隨場變遷……今年「影於外-香港電影的光景觀察」的策展人**副劇師** (即HKIFF) 的主展「影於外-香港電影的光景觀察」，參展攝影師多數都是或者曾是副劇師，但如新屆稿所云，「這不是一個電影副劇展」，沒有兩間電影，但比起副展，我們也許能看更多。

電影副展為電影宣傳服務，導演的風格決定了副展的風格，無論副劇師自己多有風格，也不能違背專主，用自己的風格去詮釋副展。此次參展的攝影師包括不同年代的副劇師，也見證了香港電影的興衰演變，他們拍下的電影現場，也將是香港電影史不可或缺的影像檔案。從70年代開始在製片廠擔任副劇師的**方浩濤**，90年代入行的**木人**，2000年後開始活躍的**阿陶裕武**，以及最近十年當起的年輕一代副劇師**畢顯思**、**李詩丹**和**小雲**，也有早年為王家衛拍攝副展已轉為多種發展的**夏永康**。除了副劇師，在電影製作中擔當其他崗位的，如**杜可風**、**黃錦添**和**文志中**，或曾在《電影雙周刊》中任職的媒體人**盧玉強**和**黃志剛**，他們也用各自的相機記錄下不同視角下的電影現場。

HKIFF也將一如以往帶來多個不同主題的衛星展覽，以獨特視角展示香港的過去和現在：父子之間的時代對話；護士學生於疫症蔓延時的掙扎觀察；移民海外的第二代從新界北被遷拆村落尋根的動物；想像家與土地的關係。這些衛星展覽將在各式各樣的地方展出，如北約的書院樓、灣仔後巷的小店、上環的獨立藝術空間，以及西貢和油蔴地的小書社，看展的同時亦是對城市的探索。

節目詳情 | <https://hkiff.org.hk/zhi/programme/>

Text by 陳牛  
Photo courtesy of HKIFF

#號外雜誌 #cityhowwhy #citymagazine  
#photography #photofestival #stillphotographer #visualart #exhibition #filmstill #movie #hongkongmovie #hongkong



Luka Wong and 150 others 2 comments 52 shares

## art-male.ec LIFE



【圖者自】

攝影師、舞台劇演員、「他」們在自己的創作中展現男子本色，展現不一樣的色彩！

今個十月，繼去年於男性藝術的背後展後——《4+2+2》中，繼去年於男性藝術的背後展後，在《號外》的策劃下，匯集男演員們最平今日份的男性色彩，繼去年平話香港香港攝影展，繼續與香港香港電影界、城市文化空間見面。在油蔴地的觀禮下，展現攝影作品的光景——

(由左至右) 杜可風、《再臨》展、王家衛展 2000、馬龍·韋斯 2 Distribution Limited 展

## Photography The truth stays in the picture

By MADELEINE FITZPATRICK  
madeleine@chinadailyghk.com

Hong Kong cinema's golden age of the 1980s and '90s was at the tail end of the film-camera era, a time when photographers never knew exactly what they'd shoot until their pictures were developed. With no nosy requests to see photos just taken of a director or actor, still photographers — creators of images and used primarily in the marketing and publicity of feature films — were free to do their work relatively unimpeded, having been admitted into the inner sanctum of a movie set.

Lo Yuk-ying's 34 images memorializing the era stood out among the film stills and on-set photographs on display at *Offsets: Photographies of Hong Kong Cinema*, the main exhibition of this year's Hong Kong International Photo Festival (HKIFF), which concluded Nov 27 at Shek Kip Mei's Jockey Club Creative Arts Centre. The balley, self-taught photographer



Clockwise from top left: Tim Yip was seeing double when he shot this still of Anita Mui on the sets of Stanley Kwan's supernatural romantic drama *Love* (1987), Maggie Cheung in a scene from *Wong Kar-wai's* iconic period romantic drama, *In the Mood for Love* (2000), an shot by Wing Shya. A demolished village on the outskirts of Hong Kong, from *New Territories*. Justin Hui's ongoing HKIFF satellite exhibition. PHOTOS PROVIDED TO CHINA DAILY

would pick her moment to swoop in with her wide-angle lens and capture an actor with their guard down. For instance, she managed to snag Kwan Tak-hing — whose wide-eyed look while playing Guangdong martial arts master Wong Pei-hung was practically iconic — with his eyes closed during a brief rest stop.

"I consider myself a cold-blooded hunter," wrote the photographer in the exhibition guide. "Hidden in the shadows. One shot, one kill."

Man Lim-chung, a co-creator of the exhibition, was among the three image-makers featured in a section dedicated to movies by the legendary auteur Wong Kar-wai. Candid stills by Man, shot in between filming a deleted scene from *In the Mood for Love* (2000), came to life on large silkscreens hanging from the ceiling. A cheery snap of Maggie Cheung — by Christopher Doyle, Wong's longtime cinematographer — showed the star, bug-eyed and looking out the window of a red car, a Polaroid of herself in the same car window held between her teeth. Such shots provide a fascinating glimpse into the moviemaking process — in this case, the use of Polaroids for continuity.

The exhibition showcased works by 10 other photographers besides Lo and Man, several with filmmaking experience in the roles of art director, production designer or costume designer. Spanning five decades of moviemaking in Hong Kong, the show also provided a platform for young, up-and-coming still photographers.

Launched 12 years ago, the HKIFF is organized by the Hong Kong Photographic Culture Association, a body whose stated aim is "to foster the art and culture of photography" while engaging the local community. A Weekend Market in early November saw 18 local and four overseas organizations participate, while from late October to November, sharing sessions, discussions and workshops were held on topics ranging from

**IF YOU GO**  
HKIFF 2022: *New Territories, Justin Hui*  
Venue: Kubrick, Shop H2, G/F Prosperous Garden, 3 Public Square Street, Yau Ma Tei  
Dates: Through Dec 29  
hkiff.org.hk



# Publicity on Social Media

JCCAC 賽馬會創意藝術中心 is at 賽馬會創意藝術中心. October 21, 2022 · Shek Kip Mei ·

【#展覽專訪 —— 香港國際攝影節 嘉賓專訪】  
 今日，以「影於外：香港電影的光影觀察」為名的香港國際攝影節正式開幕。展覽匯集了12位影像創作者，建造了香港電影的觀察室。  
 今晚，攝影節的開幕講座上，主辦方邀請到方浩源、盧玉堯、文念中 etc 等藝術家到場分享。... See more



娛記正傳 November 25, 2022 ·

突亮展片！突香港，突攝影必看！最後明日！  
 #香港國際攝影節

HKIPFF 香港國際攝影節 Hong Kong International Photo Festival  
 October 31, 2022 ·

Exhibition on view at JCCAC until 27 November  
 攝影節展片賽馬會創意藝術中心展至11月27日  
 \*Off-sets: Photographs of Hong Kong Cinema brings together 12 image makers, who are also... See more

電位剛 Kenneth Fok is at JCCAC 賽馬會創意藝術中心. November 12, 2022 · Shek Kip Mei ·

感謝賽馬會創意藝術中心JCCAC邀請，早前參觀香港國際攝影節「影於外：香港電影的光影觀察」展覽及中心舉辦週末市集，兩天遊市集充滿活力，匯集比本地及海外參展商，展出各類攝影器材、攝影書、藝術畫等，絕對係攝影愛好者福音。  
 以電影為主題展覽實彷彿跨越半世紀，重溫張國榮、梅艷芳、梁朝偉等明星多年來大銀幕上颯風來，透過影像感受電影藝術，有興趣睇朋友不妨去睇陣！

展覽詳情：  
 2022香港國際攝影節：「影於外：香港電影光影觀察」展覽  
 日期：10月21日至11月27日  
 時間：早上10時至晚上10時  
 地點：賽馬會創意藝術中心（石硤灰白田街30號）  
 @jccac\_artsvillage #香港國際攝影節  
 #影於外 #香港電影光影觀察

娛記正傳 November 25, 2022 ·

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 \*Off-sets: Photographs of Hong Kong Cinema brings together 12 image makers, who are also... See more

組人追夢筆記 Bus enthusiast's diary November 13, 2022 ·

2022年香港國際攝影節是展覽的其中一位參展人，攝影師陳慧Michelle Chan於11月11日至27日於炮台山山利來商場Mist Gallery舉辦名為「舅父」展覽。活動取材自Michelle已故舅父的巴士模型收藏品，以及相關路線沿途拍攝的照片（例如18號的彌民街、102號的荷葉圍）。Michelle的巴士舅父生前擔任巴士車長，向不少香港巴士迷一樣收藏了大量巴士模型及拍攝了不少巴士照片。Michelle從協助家人整理遺物的時候中探索及思考收藏的傳承。  
 英國的巴士迷年紀普遍較香港大，傳承問題遠較香港迫在眉睫。從前與巴士博物館職員及員工及他們所面對的傳承問題，例如對巴士不感興趣的後人希望免費試出已故家人的珍藏，但博物館因空間問題未能接收等等。  
 傳承問題不只限於尋常百姓家，其他機構持有的古典巴士一樣不能倖免。最近由基金公司擁有的英國Stagecoach巴士亦開始放售前新管理層保留的古典巴士，畢竟「一朝天子一朝臣」，遇上不是熱愛巴士的收藏家，這些非必要的開支於經濟不景氣下自然成為第一個開刀對象。  
 參觀者可以售票處內選擇巴士路線，乘坐不同的巴士路線與攝影師進行深度對話，於車上欣賞香港的變幻不斷的風景線。  
 #巴士 #香港巴士 #炮台山  
 #智利商場 #巴士模型  
 #香港國際攝影節 #MCW #metrobus  
 #巴士係呀 #富利來 #DMS  
 #40M樓人樓左房住要102

山下畫劇 Mediators Rock November 13, 2022 ·

山下畫劇大展覽 #what 今晚展覽1個以「電影攝影」點角度，展出好好多珍貴呢「舊片」影卷，小處盡露骨但總放幕上公共空間呢一批作品，東度東野地配合呢台呢片呢電影片段，非常之爽！不過呢個post version係簡短，想睇就click入我嘅YouTube Channel睇取！  
[https://youtu.be/4TUDZLeqs\\_M](https://youtu.be/4TUDZLeqs_M)  
 影於外：香港電影光影觀察  
 杜可風、方浩源、李詩昇、盧玉堯、文念中、岡崎裕武、夏永傑、小菅、木夏、黃志剛、鍾德琪、葉錦添  
 21.10 - 27.11.2022. See more

張國榮國際歌迷會 Leslie Cheung International Fans Club · Join Julius Chow · November 24, 2022 ·

娛記正傳 November 23, 2022 ·

#何寶儀與黎耀輝  
 #春光乍洩  
 #張國榮  
 #梁朝偉  
 #尖沙咀... See more

山下畫劇 Mediators Rock November 13, 2022 ·

山下畫劇大展覽 #what 今晚展覽1個以「電影攝影」點角度，展出好好多珍貴呢「舊片」影卷，小處盡露骨但總放幕上公共空間呢一批作品，東度東野地配合呢台呢片呢電影片段，非常之爽！不過呢個post version係簡短，想睇就click入我嘅YouTube Channel睇取！  
[https://youtu.be/4TUDZLeqs\\_M](https://youtu.be/4TUDZLeqs_M)  
 影於外：香港電影光影觀察  
 杜可風、方浩源、李詩昇、盧玉堯、文念中、岡崎裕武、夏永傑、小菅、木夏、黃志剛、鍾德琪、葉錦添  
 21.10 - 27.11.2022. See more



# Media Coverage

## 來一趟巴士旅程！ 陳韻芝《舅父》攝影展

2023年11月2日 星期四 08:24PM  
19°C

**明報新聞網**

主頁 每日明報 即時新聞 明報OL網 明報影片 明報雜誌

要聞 港聞 經濟 娛樂 新聞 社評 觀點 中國 國際 教育 體育 英文 作家專欄 消費

熱門話題：俄烏局勢、新冠疫情專輯、大灣區、高錕、鄧桂意、梁源刀羅、年花盆栽、大埔除渣室驚、XBB.1.5、十強

副刊 2022年10月21日星期五 多角度拍攝電影瞬間

### 多角度拍攝電影瞬間

Twitter Facebook



圖1-21：電影《美極》導演蘇洛儀下《戲園山》中的梅艷芳。（主辦單位提供）

【明報專訊】「香港國際攝影節2022」主要展覽「影於外：香港電影的光景照像」，展示12個不同身分的攝影者，如導演、美術指導、電影攝影師、劇照師、服裝和布景設計師、雜誌記者，在視覺上的不同構想，以多種角度拍攝香港電影的瞬間，從期間建構出香港電影的面貌。



難分：攝影／寫作者

nathanotes · Follow  
及利來在攝

nathanotes 最近，#香港國際攝影節 正舉行6個側展是展覽，一張差不多 11 頁大的 #中華巴士 欄位照片，攝於在北角 #富利來商場 第一層小區對面的樓上，後就往往觀者的目光。

這是攝影師 #陳韻芝 (Michelle) 《緣父》展覽，場內還展示了多架巴士模型，她在結尾所拍拍攝的香港城市景象，更說一個專業系專業，可以預的與藝術家一起乘一超巴士之旅，與其談這是個展覽展覽，不知就是參與藝術作品的結晶。

「張叔父巴士司機，他在50歲那年離世了，留下很多巴士和攝影器材，雜誌、相片、雜誌等等。」Michelle說她從張叔父房間，打掃屋子整理遺物時，從前滿漢收藏品收入展覽，她向著者總共重複了3次：「全都是巴士！」

想不到媽媽告訴Michelle，其父還有3個迷你倉用來存放心靈的藏品，光是176比型的與型車已經有千多輛，她驚歎：「嘩，怎會有人這樣精心生意，這還專情去歌一件事物？」

攝影：陳韻芝 (ig @littlerice)  
撰文：#難分

展覽詳情  
日期：即日起至11月27日（11月26日休息）星期三至5-7pm、星期六、日 1-7pm  
場地：炮台山富利來商場 Mist Gallery

#攝影展覽 #參與式藝術 #mistgallery  
@hkfp @mist\_gallery\_hk

文字有價 贊助可持續的攝影寫作！  
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lantauwui0245b 送巴士的巴士佬  
7 w 1 like Reply  
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NOVEMBER 18, 2022

香港國際攝影節2022 影於外：劇照是另一部同時上演的電影故事



原文：唐潔瑜  
日期：2023-11-03 18:59 更新：2023-11-03 18:59

ZTYLEZ

HOME EDITORIAL FASHION ART BEAUTY DESIRE LIFE MAN ARTSPACE SHOP CONTACT US

EXHIBITION 2022-11-03 18:59  
香港國際攝影節 2022 登場！劇照展集合杜可風、文念中、夏永康等電影工作者出色作品！



「每一張的劇照背後都有一個故事，大會特別邀請到不同身份的工作者，將自己與劇照的結合呈現出來，把他們的劇照展「影於外」香港電影的光景照像，將那些 12 位電影工作者，他們在幕後的攝影、美術、攝影、雜誌記者、或是設計師、服裝設計師們不同構想，從幕後到幕前的種種故事。

文匯報 2022年11月2日 星期三 文化·生活·新聞

香港國際攝影節開幕 塑造香港電影面貌

2022年10月21日 星期六



Hong Kong International Photo Festival  
香港國際攝影節  
21.10-27.11.2022

主辦：香港國際攝影節籌備委員會  
協辦：香港國際攝影節籌備委員會  
支持：香港國際攝影節籌備委員會

【本報專訊】「香港國際攝影節2022」開幕典禮，由香港國際攝影節籌備委員會主辦，於十月二十一日（星期六）晚上七時，在炮台山富利來商場舉行。是次攝影節開幕典禮，由香港國際攝影節籌備委員會主席陳韻芝主持，並邀請到多位嘉賓出席，包括香港國際攝影節籌備委員會副主席陳韻芝、香港國際攝影節籌備委員會秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝。

Umagazine

香港國際攝影節開幕 細賞電影畫面以外珍貴影像

「每一張的劇照背後都有一個故事，大會特別邀請到不同身份的工作者，將自己與劇照的結合呈現出來，把他們的劇照展「影於外」香港電影的光景照像，將那些 12 位電影工作者，他們在幕後的攝影、美術、攝影、雜誌記者、或是設計師、服裝設計師們不同構想，從幕後到幕前的種種故事。」

Umagazine 2022.10.28

2022年香港國際攝影節開幕典禮，由香港國際攝影節籌備委員會主辦，於十月二十一日（星期六）晚上七時，在炮台山富利來商場舉行。是次攝影節開幕典禮，由香港國際攝影節籌備委員會主席陳韻芝主持，並邀請到多位嘉賓出席，包括香港國際攝影節籌備委員會副主席陳韻芝、香港國際攝影節籌備委員會秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝、香港國際攝影節籌備委員會副秘書長陳韻芝。

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# The Team

Artistic Director is Lau Ching Ping.

The project team are Kaya Lo, Stella Tsui, Bess Chan, Joce Chau, and Tiffany Lau. The Interns are Hung Lok Wun and Wang Yingyi. The Festival Ambassadors are Cham Sze Lo, Fung Wing Tung, Ho Ching Ching, Ho Tung Shing, Tsang Hok Lam and Yuen Tsz Ling.

The Satellite Exhibitions group critique sessions facilitators are Enoch Cheung, Lau Ching Ping, Ellen Pau, Lukas Tam Wai Ping, and Wang Weiwei. The Exhibition Design and Technical Advisor is Sunny Wong.

The Festival Identity and Graphic Design is by Eddie the Studios, website design by Swwwap Studio, and videography by Etienne Leung.

English Editing by Bess Chan, Joce Chau and Madeleine M. Slavick.

Chinese Editing by Lau Chi Wan, Kaya Lo, Lo Yin Shan, Stella Tsui.

English Translation by Brian Ting, Nicholas Wong and Nicolette Wong.

# With thanks to

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Hong Kong  
International Photo  
Festival  
香港國際攝影節

2022  
FUJIFILM

21.10-27.11.2022

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