

**Eye Catcher Short Awards | Asian New Director Awards |
Industry Forum | Awards Ceremony**

14-17 August 2025

EYE CATCHER GLOBAL 2025

**Ignite the Spark: Authentic Voices,
Worldwide Impact!**



**EYE CATCHER
GLOBAL**

**EYE
CATCHER
SHORT
AWARDS**

**ASIAN
NEW
DIRECTOR
AWARDS**

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Preface 序言



Samuel Chai
柴子文

General Director of Eye Catcher Global
奪目影像總監

Finding New Meanings: Sharing Feelings Through Film in the Age of AI

Recently I read a book called ‘What Art Does: An Unfinished Theory’, co-written by the British musician Brian Eno. It’s a slim, accessible, and inspiring read. I’d like to share a line with you.

It says: “Just as we need science to tell us how the changing world is, we need art to help us find out how we feel about it. We need those feelings to guide our decisions and values. Science discovers; art digests.”

Yes — feelings. The feelings we share through film art connect us tonight, no matter where we come from or what has brought us together. I feel so many feelings in our Eye Catcher Awards short films and Work-in-Progress features: fear, desperation, lost, anxiety — and also hope and strength.

During the ECG 2025, in our Eye Catcher fellow gathering, many of our nominee filmmakers shared the feelings their films wanted to explore and also their own struggles and liberations during the filmmaking. Ms Nao Yoshigai even led us doing a session of body exercises to relax and, using her words, to connect flesh and blood together again. It was amazing. We really glad our platform can provide this kind of fellowship, supporting each other with mindfulness.

So, in this age of AI, amid daunting global and local challenges, what can films and filmmakers do? For me, there is a constant that underpins a good film: by sharing our feelings — and how we make sense of them — films help us discover new means and new meanings, rather than chase old ends.

My sincere thanks to our university partners: the Academy of Film at Hong Kong Baptist University; the Journalism & Media Studies Centre at The University of Hong Kong; the School of Creative Media at City University of Hong Kong; the School of Arts and Social Sciences at Hong Kong Metropolitan University; and the School of Communication at The Hang Seng University of Hong Kong. Our programme partners: Moving Cinema Film Festival and Ear Up Music. Our venue partner: Soho House Hong Kong.

Finally, my heartfelt thanks to my team — Eric, Edmund, Rita, and Krystel — without whom none of this would’ve been possible in such a short time.

(Short speech for Eye Catcher 2025 award ceremony on August 17, 2025)

電影在AI時代的新意義

最近我讀了一本書，名為《藝術之為：一個未完成的理論》，由英國音樂家布萊恩·伊諾合著。這是一本薄而易讀、且富啟發性的書。我想與大家分享其中一句話：「正如我們需要科學告訴我們不斷變化的世界是怎樣的，我們也需要藝術幫助我們理解自己對此的感受。我們需要那些感受來引導我們的決策與價值。科學發現；藝術消化。」

是的——感受。我們透過電影藝術彼此分享的感受，讓我們在ECG相連，不論我們來自何處、為何而聚。

在我們的 Eye Catcher Awards 短片與製作中（Work in Progress）長片裡，我感受到許多情緒：恐懼、絕望、迷失、焦慮——也有希望與力量。

在 ECG 2025 的 Eye Catcher Fellow 聚會上，許多入圍的導演分享了他們的作品想要探究的感受，以及他們在創作過程中的掙扎與解放。

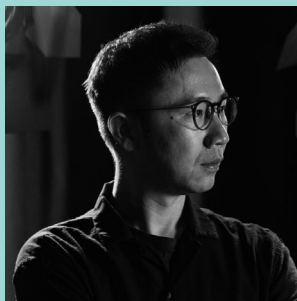
吉開菜央女士甚至帶領我們做了一場身體練習，幫助大家放鬆，用她的話說，是讓「血肉再次連結」。太精彩了。我們真的很高興這個平台能促成這樣的互助與同儕關係，以正念互相支持。

那麼，在這個 AI 的時代，在全球與在地挑戰令人卻步的此刻，電影與電影人能做什麼？對我而言，一部好電影有一個不變的根基：透過分享我們的感受——以及我們如何理解它們——電影讓我們發現新的手段與新的意義，而不是追逐舊的終點。

衷心感謝我們的合作大學：香港浸會大學電影學院；香港大學新聞及傳媒研究中心；香港城市大學創意媒體學院；香港都會大學人文社會科學院；以及香港恒生大學傳播學院。感謝我們的節目夥伴：不設劃位電影節與搶耳音樂。感謝我們的場地夥伴：Soho House Hong Kong。最後，特別感謝我的團隊——Eric、Edmund、Rita 和 Krystel——若沒有他們，在如此短的時間內一切都不可能成事。

（Eye Catcher Global 2025 頒獎典禮致辭，2025 年 8 月 17 日）

Preface 序言



Tsang Hing Weng, Eric
曾慶宏

Artistic Director, Eye Catcher Global
奪目影像藝術總監

Over the past year, I began teaching at a university and, together with Samuel, connected with 5 universities in total to become supporting institutions for this year's ECG, including Academy of Film HKBU, School of Arts and Social Sciences HKMU, JMISC HKU, School of Communication HSUHK and SCM CityUHK. I believe that to truly develop the film industry, we cannot stop at good production or limit ourselves to encouraging creativity. To continuously nurture a healthy film ecosystem, aspects such as research and development, cross-cultural collaboration, project planning, and management are equally important. Therefore, we invite people from different sectors, like you, to join us on this journey.

At the same time, we understand that any change takes time. We are willing to stand in the role of facilitators, striving to provide the greatest possible space for visionary filmmakers to grow. That's why we are launching the Eye Catcher Short Awards for the first time, opening it up to all of Asia, embracing short films as a proving ground for new talent and facing the impact of AI without fear. We would like to express special thanks to the twenty professional judges for their support.

In addition, we will be collaborating with the Singapore International Film Festival to curate more programs that nurture filmmakers from Hong Kong and across Asia—please stay tuned. Finally, thank you to the Eye Catcher team for your hard work; may everyone have the chance to shine.

過去一年，我開始了大學的教學工作，也與 Samuel 攜手聯繫了浸大電影學院、都大人文社會科學院、港大 JMISC、恒大傳播學院及城大創意媒體學院共五間大學，成為今年 ECG 的支持機構。我相信，要發展好電影產業，不能只停留在做好製作，也不限於鼓勵創作。要持續營造良好的電影生態，資料蒐集與研究、跨文化合作、項目策劃與管理等都同樣重要。因此，我們邀請來自不同界別的你成為我們的同行者。

同時，我們明白任何改變都需要時間。我們願意站在推動者的位置，爭取最大的空間，讓有想法的影像創作者成長。因此，我們首次舉辦「奪目短片獎」，向全亞洲開放，亦不懼 AI 的衝擊，擁抱短片這個新人試煉場。在此特別感謝二十位專業評審的支持。

此外，我們也會與新加坡國際電影節合作，策劃更多孕育香港及亞洲影人的節目，敬請留意。最後，感謝奪目團隊的努力，願誰人都可發光。

Introduction on 2 Competitions

兩大競賽介紹

EYE CATCHER SHORT AWARDS

The debut edition of Eye Catcher Short Awards is presented to pioneering shorts for a broader platform to the international film industry, featuring 7 categories: AI-Generated, Animation, Dance Video, Documentary, Drama, Music Video and Student, 23 shorts in total are selected as finalists.

Awards:

1) Winners with cash prize (HKD 5,000) will be selected per category.

2) Special Awards: reflect the values that we recognise and embrace, with cash prize (HKD 1,000)

- Children's Award: Selecting the exceptional film created for children and / or brings awareness to children's issues
- Humanitarian Award: honouring the film that brings awareness to global humanitarian issues from a unique and creative perspective
- Queer Award: recognising the most outstanding film that explore LGBTQIA+ themes
- Tree of Life Award: Acknowledging the best film that addresses mental health awareness

3) All Shortlisted Films will compete for the 3 Major Awards:

- Eye Catcher Grand Award (1 winner): HKD 10,000 cash prize as a sponsorship of the trip to attend the Sundance Film Festival in the USA in January 2026
- Eye Catcher Best Short Award (Hong Kong) (1 winner): HKD 8,000 cash prize as a sponsorship of the trip to attend the Singapore International Film Festival in December 2025
- Eye Catcher Best Short Award (Asia) (1 winner): HKD 8,000 cash prize as a sponsorship of the trip to attend an Asian Film Festival (Platform BUSAN or Minikino Film Week)

首次舉辦的「奪目短片獎」旨在發掘更多別具視野及作者風的短片作品，助力他們交流及連結更大的國際影像產業舞台，並設有七個組別：AI 生成、動畫、舞蹈影像、紀錄片、劇情片、音樂影像以及學生，合共二十三條推薦短片。

獎項：

1) 每個組別選出的得獎作品，將獲現金獎港幣 5,000 元。

2) 特別獎項：表揚主辦單位珍視的價值觀，得獎作品將獲現金獎港幣 1,000 元。

- 童夢獎：表彰為兒童而創作及／或的最優秀短片
- 人道主義獎：致敬以獨特且具創意的角度，喚起對人道主義議題關注的影片
- 酷兒獎：表彰探討 LGBTQIA+ 主題中最卓越的影片
- 生命樹獎：表彰探討心理健康議題並提高公眾意識的影片

3) 所有入圍作品將角逐三大獎項：

- 奪目短片大獎 (1 名)：獲旅費資助，觀摩 2026 年 1 月的美國辛丹斯電影節 (價值港幣 10,000 元)
- 奪目最佳短片獎 (香港) (1 名)：獲旅費資助，觀摩 2025 年 12 月的新加坡國際電影節的旅費津貼 (價值港幣 8,000 元)
- 奪目最佳短片獎 (亞洲) (1 名)：獲旅費資助，觀摩亞洲電影節 (Platform BUSAN (南韓) 或 Minikino 國際短片節 (印尼)) (價值港幣 8,000 元)

ASIAN NEW DIRECTOR AWARDS

The Asian New Director Awards is designed in particular for new directors from the Asian regions, 5 first cuts (before premiere) of promising fiction and non-fiction feature-length with no restrictions on themes or formats film projects are shortlisted as finalists. The Awards aim to strengthen new directors' connections with the industry and seek collaboration opportunities for festival participation and distribution.

Award:

- Asian New Director Grand Award (1 Winner): Cash Prize HKD 10,000

「亞洲新導演獎」助力泛亞地區的影像故事、想像空間和美學，共有五部亞洲地區不同類型、具潛力的劇情及非劇情長片 (初剪或尚未首映的成片) 入選，類型及題材各有千秋。項目旨在進一步拉近新導演與產業的連結，為後續參展發行尋找合作機會。

獎項：

- 亞洲新導演大獎 (1 名)：港幣 10,000 元 (約美金 1,280 元)

Jury Panel for Major Awards

評審團：主要獎項



Jeremy Chua

蔡紹勇

General Manager of Singapore International Film Festival, founder of independent film label Potocol, producing films, videos, installations and artworks for Asian auteurs. Chua served as a producer for award-winning films such as *Some Rain Must Fall* (Encounters Jury Prize Berlinale 2024), *Inside the Yellow Cocoon Shell* (Cannes Camera d'Or 2023), *Autobiography* (FIPRESCI Venice 2022), *Glorious Ashes* (Nantes Golden Balloon 2022), and *A Lullaby to the Sorrowful Mystery* (Silver Bear Berlinale 2016). Chua is an alumnus of Berlinale Talents 2017, SEAFIC 2017 and Torino Film Lab 2018. He was a programmer of the Pingyao Crouching Tiger Hidden Dragon International Film Festival 2017 - 2023, and was awarded the FIAPF Award for Outstanding Contribution to Asia Pacific Cinema by the International Federation of Film Producers Associations in 2023.

新加坡國際電影節總經理及獨立電影品牌 Potocol 的創辦人，為獨具特色的亞洲創作者製作電影、錄像、裝置和藝術作品。他曾監製多部得獎電影，包括：《空房間裏的女人》（2024 年柏林影展奇遇單元評委特別獎）、《霧旅人》（2023 年康城影展金攝影機獎）、《獨裁的蒙養》（2022 年威尼斯影展影評人費比西獎）、《燃燼》（2022 年法國南特三洲影展最佳電影獎），及《A Lullaby to the Sorrowful Mystery》（2016 年柏林影展銀熊獎）。此外，蔡紹勇曾參與 Berlinale Talents 2017、SEAFIC 2017 及 Torino Film Lab 2018。2017 至 2023 年間在平遙國際電影展擔任選片人。他於 2023 年獲國際電影製片人協會授予亞太電影傑出貢獻獎。



Ash Cook [Hoyle]

阿什·庫克【霍伊爾】

(Online Participation 線上參與)

Ash Cook [Hoyle] is a features Programmer at the Sundance Film Festival where he focuses on both fiction, nonfiction, and Midnight. Ash is currently serving as the Guest Festival Director of the San Francisco Jewish Film Festival, the first and largest Jewish film festival in the world. He sits on the Advisory Board of the Los Angeles Festival of Movies and has also worked as the Director of Programming of Damn These Heels Film Festival, run by the Utah Film Center, as well as a Senior Programmer at Outfest Los Angeles and a Programmer at Palm Springs Shorts Fest. Ash is a 2021 Project Involve Fellow on Film Independent's programming track and has also been involved in programming NewFest NY, Sun Valley Film Festival, Overlook Film Festival, and AFI Fest and worked in production at ABC, Mssng Peces, and The Annoyance Theater. Ash is originally from Philadelphia, PA and holds a dual degree in Film & English from Vassar College in Poughkeepsie, NY.

現為辛丹斯電影節的劇情長片節目策劃，負責劇情片、非劇情片及辛丹斯 Midnight 策展。阿什現任世界首個、同時是規模最大的舊金山猶太電影節特邀節目總監。他也是洛杉磯電影節顧問委員會的成員，曾擔任猶他電影中心主辦的 Damn These Heels 電影節的節目總監，以及洛杉磯 Outfest 電影節的高級節目統籌及棕櫚泉國際短片電影節的節目統籌。阿什是獨立電影（Film Independent）組織中 2021 Project Involve 計劃的成員，專注於節目策劃，並曾參與策劃紐約 LGBTQ+ 電影節（NewFest）、Sun Valley 電影節、Overlook 電影節，以及 AFI 電影節。他還曾在 ABC、Mssng Peces 和 The Annoyance Theater 等公司參與製作。Ash 來自費城，畢業於紐約州波啟浦夕市的瓦薩爾學院電影及英語雙學位。



Clifford Miu
苗華川

Clifford Miu is a producer and director. He majored in film at New York University Tisch School of the Arts and is the head of Bering Pictures and Shui Hua Film Company. The short film *The Last Ferry* from the Grass Island produced by him was shortlisted for the Tribeca Film Festival, and *Ah Gong* directed by him was selected for the Vancouver International Film Festival Film and the competition at Palm Springs International Film Festival. As an executive-producer, his first feature film *American Girl* won four awards at the Golden Horse Film Festival, and *Yen and Ai-Lee* won the KIM Jiseok Award at the Busan International Film Festival and was shortlisted for eight Golden Horse Awards and won Best Supporting Actress, and also won three awards including Best Narrative Feature at the Taipei Film Awards.

監製及導演。紐約大學電影系畢業，白令電影公司與水花電影公司負責人。曾以製作短片《島嶼故事》入圍翠貝卡電影節，《拔管》入圍溫哥華國際電影節、棕櫚泉國際電影節競賽單元。首部監製長片《美國女孩》獲第 58 屆金馬獎四項大獎；及後以《小雁與吳愛麗》獲釜山影展評審團大獎，且入圍八項金馬獎並獲最佳女配角，同時在台北電影獎獲得最佳劇情長片等三項大獎。



Jing Wang
王靖

(For Asian Film Director Awards Only)
僅作為亞洲新導演獎評審)

Jing Wang is a Beijing-based film producer. Her credits include Wen Shipei's *Land of Broken Hearts* (Busan 2024) and *Are You Longsome Tonight?* (Cannes 2021, San Sebastián 2021, Toronto 2021, Busan 2021); Han Shuai's *Green Night* (Berlinale 2023, Busan 2023, Tokyo 2023); Johnny Ma's *To Live To Sing* (Cannes 2019, Winner of Best Picture at Shanghai International Film Festival's Asian New Talent Awards) and *Old Stone* (Berlinale 2016, Winner of Best Canadian First Feature Film at Toronto International Film Festival) and Pei-Ju Hsieh's *Heavy Craving* (Busan 2019, FIPRESCI Prize at Golden Horse Awards). She received her M.F.A. in Creative Producing from Columbia University.

王靖，電影製片人，復旦大學廣播電視新聞學學士，美國哥倫比亞大學藝術創作碩士。其擔任製片人的電影作品包括：《負負得正》（釜山 2024）；《綠夜》（柏林、釜山、東京 2023）；《熱帶往事》（康城、聖塞巴斯蒂安、多倫多、釜山 2021）；《活著唱著》（康城 2019，上海國際電影節亞洲新人獎最佳影片）；《大餓》（釜山 2019，金馬獎國際影評人費比西獎）；《老石》（柏林 2016，多倫多國際電影節最佳加拿大首作獎）。

EYE CATCHER SHORT AWARDS

Shortlisted Films

入圍作品

(in category and alphabetical order of the film titles 按組別及項目英文名序)

AI-Generated AI 生成



Nine Awaken
九宵



Reset
重置

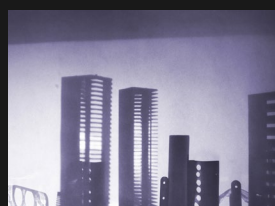


The Future with Us
未來與我們

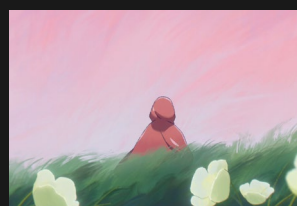
Animation 動畫



Boundaries
邊界感



Fly Train
褪色的透明列車



Silent Tides
遙途

Dance Video 舞蹈影像



À feu doux - Slow simmering
慢煮人生



In That Winter, We Read and Danced
in Front of The Border Wall
那年冬天，我們在邊境牆前讀書跳舞



Latex Labyrinth
膠林密語

Documentary 紀錄片



The Anarchist and
The Fridge
無政府主義者與冰箱



In the Same Boat
同一條船上

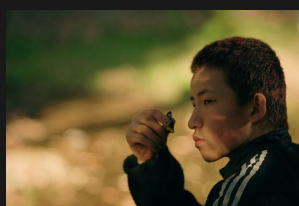


Twenty Two
廿二



Two Travelling Aunties
一路有你

Drama 劇情片



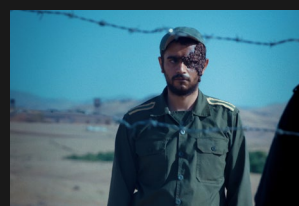
Save My Soul
我是貓



Shirin's Bitter Tears
一位女導演的苦淚



The Orange
橘子的滋味



The Tortoise
背負石化龜

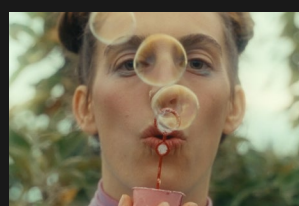
Music Video 音樂影像



Do We Live Too Seriously
活得太認真了吧



Energy



Great Suffering
紙板戀愛事件簿

Student 學生



Nuptial Flight
昏飛



Reconstruction of New Life
新生重建



The Steak
一塊燒焦的牛扒

Eye Catcher Short Awards: Jury Members of 7 Categories

奪目短片獎：七大組別評審

AI-Generated | AI 生成



Chan Chi Fat, Steve
陳志發

A Hong Kong director, screenwriter, and producer. His film *Weeds on Fire* (2016) won the 1st First Feature Film Initiative, and was nominated for Best New Director at the 36th Hong Kong Film Awards. He was the director of TV dramas including *3x1* (2016), *My Very Short Marriage* (2017), and the producer of *Limited Education* (2019). In recent years, he has also focused on the development of artificial intelligence technologies. He has been invited to panel discussions including “Navigating the AI Wave - The Innovative Journey of Hong Kong Film Industry” by Hong Kong Baptist University and “Digital Entertainment Leadership Forum: Exploring the Future of Film with AI”.

香港導演、編劇及監製，作品《點五步》(2016) 為第一屆首部劇情計劃作品，並入圍第 36 屆香港電影金像獎新晉導演獎。執導電視劇《三一如三》(2016)、《短暫的婚姻》(2017)，監製《教束》(2019)。近年專注於人工智能技術發展，曾受邀參與香港浸會大學「AI 新浪潮——創新電影 輝煌未來」、「2024 數碼娛樂領袖論壇：AI 探尋電影新紀元」等研討會。



Dr. Lam Miu Ling
林妙玲博士

Prof. Lam Miu Ling is a media artist and researcher of robotics, artificial intelligence and computational imaging. She is the Associate Dean and Associate Professor in the School of Creative Media at City University of Hong Kong (CityUHK). She spearheads large-scale community programmes TEDY (Technologies for the Elderlies and Disabled People by Youths) and Jockey Club Project IDEA (Inclusive Digital and Experimental Arts) at CityUHK, which aims at incubating students' original ideas and innovative designs for technologies that create social innovations. Prof. Lam has served as a Consultation Panel member of West Kowloon Cultural District Authority, Advisor of Videotage, Expert Advisor (Arts Capacity Development Funding Scheme) and Member of the CreateSmart Initiative Vetting Committee under Create Hong Kong of the Culture, Sports and Tourism Bureau, Examiner (Film & Media Arts) of Hong Kong Arts Development Council, and External Examiner (Imaging Design and Digital Art) of Hong Kong Metropolitan University.

林妙玲教授為一名新媒體藝術家及研究學者，研究領域包括機械人學、人工智能及計算成像。現為香港城市大學（城大）創意媒體學院副院長及副教授。她在城大帶領大型社區項目「無障創客」及「賽馬會科藝共融計劃」，致力培養學生的創意、育成創新設計，並靈活運用科技以帶來社會創新。林教授為西九文化管理局諮詢會成員、錄映太奇顧問、文化體育及旅遊局藝能發展資助計劃專業顧問及創意香港創意智優計劃審核委員會成員、香港藝術發展局電影及媒體藝術界別審批員，以及香港都會大學影像設計及數碼藝術校外評審員。



Lau Hochi
劉浩之

Lau Hochi is an interdisciplinary artist that creates devices and situations. He is interested in how interfaces organise and pace everyday life. He creates situations that examine and aestheticise the everyday experiences. His works were shown in LA Artcore, Japan Media Art Festival, Ars Electronica Festival, Sónar Festival, and Miller Institute for Contemporary Art.

劉浩之是一位跨領域藝術家，專注於創作裝置與情境。興趣圍繞介面如何組織日常生活，再以此出發建構情景。他的作品曾在 LA Artcore, 日本媒體藝術文化祭、林茨電子藝術節、電子音樂節 Sónar 及 Miller Institute for Contemporary Art 展出。



Isaac Shek

石家俊

A Hong Kong animation director. Graduated from the Animation and Visual Effects Department at Hong Kong Metropolitan University, specialising in hand-drawn animation. In 2017, his co-directed work *Losing Sight of a Longed Place* won the Best Animated Short Film at the 54th Golden Horse Awards, the Gold Award in the Animation Category at the 23rd Hong Kong ifva Awards, it also shortlisted for Graduation Films in Competition at the 2018 Annecy Animation Film Festival. In 2024, his work *Father Figure* won the Best Animated Short Film award at the 61st Golden Horse Awards. His work also includes animated music videos and visual designs.

香港動畫導演，畢業於香港都會大學動畫及視覺特效系，擅長手繪動畫。2017 年以合導作品於第 54 屆金馬獎獲得最佳動畫短片、2018 年第 23 屆香港 ifva 動畫組金獎，以及入圍 2018 安錫動畫影展畢業競賽短片。2024 年以《房間裡的你》於第 61 屆金馬獎再度獲得金馬獎最佳動畫短片。其他作品包括動畫音樂錄像片創作及視覺設計。



Yu Ka Ho, Albert

余家豪

Kaho Albert Yu is an artist and educator working with image-based media including computer animation, photography and immersive media. He studied Computer Engineering at the University of New South Wales in Sydney, and Computer Art at the School of Visual Arts in New York. Kaho started his career as an effects artist for *Shrek 2* and later went on to serve as senior technical director for a number of animated features including the *Ice Age* film series. His personal works in photography and experimental animation have been exhibited and screened at various festivals including Clermont-Ferrand Short Film Festival, interFilm Berlin, SIGGRAPH, and Festival du nouveau cinéma. Kaho currently teaches game design and animation at the Hong Kong Baptist University.

余家豪是教育及影像藝術工作者。創作媒體涉及電腦動畫，攝影，和沉浸式擴張實境等。畢業於澳洲新南威爾斯大學，主修電腦工程，並於紐約視覺藝術學院進修電腦藝術。曾於美國夢工場負責《史力加 2》的特效動畫，亦從此展開了動畫電影製作的事業。後來加入紐約藍天工作室，在《冰河世紀》系列等電影中擔任角色特效的軟件開發及技術指導。其個人實驗動畫作品曾於法國克萊蒙費朗短片節、柏林國際短片節、SIGGRAPH、蒙特利爾國際新媒體及電影節等多處展出及上映。現於香港浸會大學任教動畫及遊戲設計。

Dance Video | 舞蹈影像



Blue Ka Wing
藍嘉穎

Left-hander, an independent choreographer from Hong Kong. Started her dance training at the age of 16. In 2010, she graduated from the Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts degree, majoring in Contemporary Dance and Choreography. In 2023, Blue has been awarded the scholarship from The Hong Kong Jockey Club Music and Dance Fund for studying Master of Arts in Screendance at The Place, London Contemporary Dance School. Blue's choreography *Time Lag* got the nomination by Hong Kong Dance Award 2017 as Outstanding Choreography. She has also created dance film works, with *Peak Hour in the House* being selected for over ten international dance film festivals in just half a year.

左撇子、香港獨立編舞。十六歲開始習舞，2010 年獲香港演藝學院舞蹈藝術學士學位，主修當代舞及編舞。2023 年獲香港賽馬會音樂及舞蹈信託基金頒發獎學金，於英國倫敦當代舞蹈學院修讀藝術文學碩士學位，主修舞蹈影像 (MA Screendance)。藍嘉穎的編舞作品《時差》於香港舞蹈年獎 2017 獲提名「傑出編舞」。她亦有創作舞蹈影像作品，其中《Peak Hour in the House》更於短短半年間入選逾十個國際舞蹈影像節。



Lee Wai Shing
李偉盛

Lee Wai Shing is an independent filmmaker, focusing on documentary and experimental films. He studied documentary filmmaking at Visible Record and Caochangdi Workstation. Between 2014 and 2020, Lee created *BBC* (2015), *310 Tung Chau Street* (2016), and *Room 525* (2020). His documentary film *Family Family Day* won the Gold Award (Open Category) at the 24th Hong Kong ifva Awards. His recent work *A Long Walk*, co-directed by Elysa Wendi, commissioned by Tai Kwun, was screened at Image Forum, Japan (2022); Le FIFA International Festival of Films on Art, Canada (2022); and Cinedans at the Eye Museum, Netherlands (2022), and more.

獨立電影人，專注紀錄片和實驗電影創作。2011 年畢業於香港知專設計學院，其後於采風電影及草場地工作站學習紀錄片製作。2014 至 2020 年間，創作了《大大公司》(2015)、《通州街 310 號》(2016)、《房間 525》(2020) 等短片作品，並多次入圍台灣南方影展及香港 ifva。2019 年憑《團團圓》獲得第 24 屆 ifva 金獎 (公開組)。他與葉奕蕾受大館委約合導的《漫漫》，曾入圍 2022 年日本 Image Forum 等國際電影節。



Dick Wong
黃大徽

Dick Wong fully engaged himself in performing arts as dancer and choreographer since the mid 90'. In 2004, he created *B.O.B.** commissioned by the Hong Kong Arts Festival, and later on toured with its 2 different versions in Europe and Asia. In 2009, Dick Wong created *1+1* in Tokyo, and the piece was later presented by Kobe International Dance Festival and Cartier Foundation of Paris; in the next year, he was selected as laureate of the International Residence Programme at Recolets, Paris. In 2011, commissioned by the In Transit Festival, Dick Wong premiered *Be Me* in Berlin's Haus der Kulturen der Welt. Recent works include *The Rite of Spring* (2016) and *This Is* (2024). He was Artist of the Year (Dance) in the Hong Kong Arts Development Awards 2018. An avid practitioner in devising creative research projects, he has collaborated with numerous organizations including CCDC, Zuni Icosahedron, HKAPA and West Kowloon Freespace to name just a few.

90 年代中投入表演藝術，既舞且演，亦導亦編。2004 年香港藝術節委約創作《B.O.B.*》以兩個不同版本於歐亞各地巡演。2009 於卡地亞現代博物館上演《1+1》，次年獲選為巴黎黑克雷國際文化交流中心駐場藝術家。2011 年獲 IN TRANSIT 藝術節委約，於柏林世界文化中心首演《Be Me》。近作包括《春之祭》(2016) 及《這是》(2024)。他是 2018 年香港藝術發展局藝術家年獎 (舞蹈) 得主，並致力策演及創作研究計劃，曾合作的團體包括城市當代舞蹈團、進念二十面體、香港演藝學院及西九自由空間等等。

Documentary | 紀錄片



Choi Toi Ling, Dora
徐岱靈 (Pre-Selection 初選)

Dora Choi is an award-winning documentary director with over a decade of experience at a public broadcasting station, specialising in political and social issues. Her debut feature, *To Be Continued*, was selected for the 47th Hong Kong International Film Festival and recognised as a Film of Merit by the Hong Kong Film Critics Society. In 2025, she co-founded Docurator.Fest, an initiative dedicated to promoting the culture of documentation in Hong Kong.

徐岱靈，於公共廣播機構製作紀錄片逾十年，題材關注政治及社會議題，作品多次獲得國際獎項。紀錄片《尚未完場》入選第 47 屆香港國際電影節及香港電影評論學會推薦電影之一。2025 年與多位導演共同創辦「眾聲紀錄節」，在民間推廣記錄文化。



Robin Lee
(Pre-Selection 初選)

Robin Lee is a cinematographer and director born and raised in Hong Kong. He has worked in the adventure sport industry for over 10 years working on award winning ski films with Level 1 Productions and collaborating on projects with major industry leaders such as The North Face and Hoka One One. *Four Trails* is his first feature-length film, and he won the Best New Director at the 43rd Hong Kong Film Awards.

Robin Lee 是香港土生土長的攝影師及導演，從事冒險運動影像製作逾十年，曾與 Level 1 Productions 拍攝多部獲獎滑雪影片，並參與 The North Face、Hoka One One 等國際品牌的影像項目。《香港四徑大步走》是他的首部紀錄長片，並憑此片榮獲第 43 屆香港電影金像獎新晉導演。



Ruby Yang
楊紫燁

Ruby Yang is an Academy Award-winning filmmaker born in Hong Kong. Over her 35-year career, she has worked in the U.S., Beijing, and Hong Kong, earning an Oscar for Best Documentary Short (2007), along with Academy Award and Emmy nominations, and international honors such as the Alfred I. duPont-Columbia Journalism Award.

Since 2013, she has served as the Hung Leung Hau Ling Distinguished Fellow in Humanities at HKU's Journalism and Media Studies Centre (JMSC), where she founded the Hong Kong Documentary Initiative to nurture emerging local filmmakers. On 1 July 2024, she became the Director of JMSC.

楊紫燁是奧斯卡得獎導演，生於香港，過去 35 年曾於美國、北京及香港從事電影工作。她憑紀錄短片榮獲 2007 年奧斯卡金像獎，並多次獲得奧斯卡提名、艾美獎提名及國際獎項，包括 Alfred I. duPont-Columbia 新聞獎。

她於 2013 年加入香港大學新聞及傳媒研究中心，出任「孔梁巧玲傑出人文學者」，並於 2015 年創辦「香港紀錄片拓展計劃」，積極培育本地紀錄片人才。2024 年 7 月 1 日起，她正式升任為中心總監。



Trương Minh Quý
張明貴

Born in *Buôn Ma Thuật*, a city in Vietnam's central highlands, *Trương Minh Quý* often sets and finds inspiration for his films in this region. His films have been shown in numerous film festivals such as Berlinale, Locarno, New York, Toronto, Rotterdam, Busan. He won the main Art Prize at the 20th VideoBrasil (São Paulo) in 2017. His filmography includes: *The City of Mirrors: a fictional biography* (2016), *The Tree House* (2019). In 2024, his film *Việt and Nam*, was selected for Un Certain Regard at Cannes.

張明貴，生於越南中部高原城市邦美蜀，他的電影常以該地區為背景作為靈感。

他的作品曾在多個國際電影節中放映，包括柏林、盧卡諾、紐約、多倫多、鹿特丹和釜山電影節。2017 年，他於第 20 屆巴西聖保羅錄像藝術節榮獲主要藝術獎。代表作品包括《鏡像之城：虛構家庭詩篇》(2016) 和《樹屋》(2019)。2024 年，他的電影《越與南》，入選康城影展「一種注目」單元。



Wong Sau Ping, Adam
黃修平

Adam Wong is an independent director in Hong Kong, directorial works include *When Beckham Met Owen* (2004), *The Way We Dance* (2013), *She Remembers, He Forgets* (2015), *The Way We Keep Dancing* (2021), *The Way We Talk* (2024), and more. *The Way We Dance* won the Best New Director, Best New Performer and Best Original Film Song at the 33rd Hong Kong Film Awards; *The Way We Keep Dancing* was nominated for 6 awards at the 57th Golden Horse Awards, including Best Adapted Screenplay and Best Film Editing etc. *The Way We Talk* won the Best Leading Actress at the 61st Golden Horse Awards and was nominated for Best Leading Actor and Best Sound Effects. The film also received 7 nominations at the 43rd Hong Kong Film Awards, including Best Film, Best Director, Best Actor, Best Actress and more.

香港獨立導演。作品包括《當碧咸遇上奧雲》(2004)、《狂舞派》(2013)、《哪一天我們會飛》(2015)、《狂舞派 3》(2021) 及《看我今天怎麼說》(2024) 等。《狂舞派》獲第 33 屆香港電影金像獎新晉導演、最佳新演員及原創電影歌曲三項大獎；《狂舞派 3》入圍第 57 屆金馬獎最佳改編劇本、剪輯等六項獎項；《看我今天怎麼說》獲第 61 屆金馬獎最佳女主角獎、入圍最佳男主角及音效獎，並入圍第 43 屆香港電影金像獎最佳電影、導演、男主角、女主角等七項獎項。



Didi Wu
胡芷晴

Didi Wu, Director of Broadway Cinematheque and Hong Kong Asian Film Festival. She received her first degree in architecture, and furthered her studies in film curating in London. After she graduated, she worked at the Taiwan International Documentary Festival, and later joined the programming team of the Broadway Cinematheque, presenting a broad range of film genres. Aside from film series, she wants to curate programmes of other artistic media to explore the possibilities of space and image.

胡芷晴曾修讀建築，因熱愛電影，其後於倫敦修讀電影策展。畢業後於台灣國際紀錄片節工作，然後加入百老匯電影中心的策劃團隊，放映不同類型的電影。現為百老匯電影中心及香港亞洲電影節總監。她欲嘗試策劃電影以外的節目，探索空間與影像的可能性。

Music Video | 音樂影像



Cheung Kit Bong
張傑邦

Cheung Kit Bong is a music video director, vocalist and composer, founder of Mudland Limited. He worked as a backing vocalist in the *DUO* Eason Chan World Tour Concert from 2010 to 2012. Since then he has directed music videos and served as backup singer for a number of artists. In 2019, he worked as the editor and director of Eason Chan's music documentary *L.O.V.E. in F.R.A.M.E.S.*. At the 2024 Golden Melody Awards, he won Best MV Award for Eason Chan's *Don't Mind Me*. Recent work includes GDJYB's *Hey Darling Darling* and WHIZZ's *Fill My Empty Soul*.

MV 導演、和音以及作曲人，密能有限公司創辦人。在 2010 至 2012 期間，於《DUO》陳奕迅世界巡迴演唱會擔任和音，為他們執導 MV 或擔任和音。2019 年作曲陳奕迅主唱的《漸漸》，獲得第 41 屆《十大中文金曲》第二位。同年為陳奕迅擔任音樂紀錄片《L.O.V.E. In F.R.A.M.E.S.》的導演及剪接師；2024 年憑陳奕迅歌曲《社交恐懼癌》奪得第 35 屆金曲獎最佳 MV 獎。近年作品包括：樂隊 GDJYB《Hey Darling Darling》及 WHIZZ《Fill My Empty Soul》等。



Vicky Fung
馮穎琪

Vicky Fung is a multi-faceted musician and artist, with nearly 30 years of creative experience. She collaborated with an impressive list of singers including Juno Mak, Eason Chan, Yoyo Sham, On Chan, and Vincy Chan. Her works often reflect humanistic concerns, female perspectives, and social issues. She has also been deeply involved in music education, cultural and creative industries, and local music initiatives, such as founding a livehouse, a music label, and the social enterprise "Every Life Is A Song". Major curatorial projects include the recent Hong Kong Pop Culture Festival and Make Music Work.

多重身份音樂人及藝術家，有近 30 年創作經驗。曾與多位歌手合作，包括麥浚龍《雌雄同體》、《弱水三千》、《乜乜》、陳奕迅《誰來剪月光》、岑寧兒《剎那的烏托邦》、陳健安《在錯誤的宇宙尋找愛》、泳兒《荊棘海》等，音樂作品常見人文關懷、女性視角與社會思考。同時，她長期致力於音樂教育、文創產業和推動本地音樂文化的項目，如開辦 livehouse、音樂廠牌及社企「一個人一首歌」等，重要策展項目包括近兩年的香港流行文化節、「埋班作樂」等。



Yuen Chi Chung
袁智聰

Yuen Chi Chung is a veteran music critic and curator, active since 1987. He founded the influential Hong Kong new music magazine *Music Colony Bi-weekly* (1994–2004), and has written extensively on a wide range of genres and artists. He is the creative director of Ear Up Incubation, a music culture tutor, an eclecticism DJ, and the artist-in-residence at HKICC Lee Shau Kee School of Creativity (HKSC).

香港資深樂評人及音樂策展人，自 1987 年起從事音樂評論，創辦華文地區具影響力的新音樂雜誌《MCB 音樂殖民地雙週刊》(1994 - 2004)。近年為「搶耳音樂廠牌計劃」創意總監，亦為音樂文化導師、eclecticism DJ 及兆基創意書院駐場藝術家。



Dr. Timmy Chen
陳智廷博士

Timmy Chen is Assistant Professor of Cultural Studies at the School of Arts and Social Sciences, Hong Kong Metropolitan University. He is also a board member of the Hong Kong Film Critics Society and a member of the Cantonese Cinema Study Association. Dr. Chen has published in *A Companion to Wong Kar-wai* (Wiley Blackwell), the *Journal of Chinese Cinemas*, *Surveillance in Asian Cinema* (Routledge), *The Assassin* (HKU Press), *Frames Cinema Journal*, *Sound Stage Screen*, and *Film Quarterly*. He has served as a juror/mentor for various festivals and programmes, including the Fresh Wave International Short Film Festival, Taiwan International Documentary Festival (TIDF), The One Short Film Project for Women Directors, Hong Kong Lesbian & Gay Film Festival, the ifva's Asian New Force category, Singapore International Film Festival, and Berlinale's Forum section. His current research focuses on Chinese-language song-and-dance films, 1960s and 1970s Hong Kong experimental cinema and cine clubs, and Ho Fan's works.

香港都會大學人文社會科學院文化研究助理教授，香港電影評論學會理事及香港粵語片研究會會員。台大外文系畢業，香港大學音樂學博士，專攻華語電影、亞洲電影、電影音樂與聲音研究。曾任香港鮮浪潮國際短片節評審、TIDF 台灣國際紀錄片影展初選小組委員、山一女導演短片扶植計劃初選導師、香港同志影展短片大獎評審、ifva 亞洲新力量組初選評審。現正研究華語歌舞片，六十年代香港實驗電影與何藩影像作品。



Doris Law
羅淑儀

Doris Law is a Senior Lecturer at the School of Communication at The Hang Seng University of Hong Kong. She has over thirty years of experience in the news and broadcasting industry, starting her career in 1990 at TVB News and Public Affairs Department. In 1994, she joined i-Cable News, focusing on producing news features and documentaries, where she accumulated extensive experience in television news production. In 2014, she took on the role of producer for the renowned and highly popular news programme *News Lancet*, leading a team of reporters in investigative journalism and continuing her work in documentary production. As an award-winning journalist, she was awarded various local and international accolades throughout the years either personally or with her team.

香港恒生大學傳播學院高級講師。從事新聞及廣播行業逾三十年，1990 年於無綫電視新聞及公共事務部工作，1994 年加入有線新聞，主力負責製作新聞專題及紀錄片，在電視新聞製作方面累積豐富經驗。2014 年她負責監製深受歡迎的新聞專題節目《新聞刺針》，帶領記者團隊製作調查報導，並繼續製作紀錄片。作為資深新聞工作者，多年來無論個人或與團隊合作，均屢獲本地及國際新聞獎項的肯定。



Dr. Tam Yee Lok, Enoch
譚以諾

Tam Yee Lok, Enoch is a Hong Kong critic, scholar and author. He is the Research Assistant Professor at the Department of Digital Arts and Creative Industries, Lingnan University. His research engages with film historiography in the Chinese-language film, Hong Kong film history and film policy, and East Asia's creative and media industry. He co-authored *Indiescape Hong Kong: Critical essays and Interviews* (2018), published novels included *Therefore I sit down and listen to the tales of H City told by Bartender M* (2017) and *The Happy Times of Blackeye* (2011). His other critical writings on film and literature can be found in various local media outlets.

譚以諾，香港評論人、學者及作家。現為香港嶺南大學數碼藝術與創意產業系助理教授。研究專注於華語電影的電影史學、香港電影歷史及電影政策，以及東亞創意與媒體產業。參與合著《香港獨立電影圖景：訪問評論集》(2018)，並著有《於是我坐下，聽調酒師 M 說關於 H 城的傳說》(2017)、《黑目的快樂年代》(2011)。其他評論及作品散見於各本地媒體平台。

Nine Awaken 九宵



Producers, Directors & Editors 監製、導演及剪接



Kwai Bun
桂濱

Founder and Director of ManyMany Creations Ltd. ManyMany Creations Ltd. 創辦人及總監。



WHY Amos
黃浩然

Directorial works include *Everyphone Everywhere* (2023), *Far Far Away* (2022), *Napping Kid* (2018), *Dot 2 Dot* (2014).

導演作品包括：《全個世界都有電話》(2023)、《緣路山沓見》(2022)、《逆向誘拐》(2018)、《點對點》(2014)。

AI-Generated AI 生成 | 2025 | 15'00" |
In Cantonese with Chinese & English subtitles
粵語對白，中英文字幕

Fully AI-generated drama sci-fi short film. This is Part 1 of a longer story of 9 days. The story depicts a character living in a retro-Hong Kong space station. In repeating daily routines in hope of seeing his brother at weekend, he gradually sense something's off, and someone else is trying to enter his living place, his comfort zone of beliefs.

全由 AI 生成的科幻劇情短片。本片為長篇故事《九天》的第一部分。故事講述一名角色生活在復古風格的香港太空站中，他在重複的日常生活中，期待著週末與兄弟相見。然而，他逐漸察覺到一些異樣的跡象，有人似乎正試圖闖入他的生活空間，挑戰他內心的舒適與信念。

Director's Statement 導演闡述

AI filmmaking is not the future. It is NOW.

AI 電影製作不是未來，而是現在。

Reset
重置

RESET



AI-Generated AI 生成 | 2025 | 3'51" |
In Korean with English subtitles 韓語對白，英文字幕

Director, Screenwriter & Producer 導演、編劇及監製



Kukan Son

A man undergoing psychological counseling finds himself thrust into a strange hallucinatory world. There, he encounters mysterious entities that block his path, forcing him to confront his fears. However, what seems like a personal breakthrough is soon revealed to be part of a RESET system — and the true nature of the man and the counseling room is uncovered.

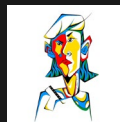
This sci-fi short explores how the ultimate object of fear may not only be external threats, but the protagonist himself — or the very system to which he belongs.

一名正在接受心理諮詢的男子，突然被捲入一個奇異的幻象之中。在那裡，他被神秘物體阻擋了自己的前進，更迫使他直面自己的恐懼。然而，這個看似是個人突破的歷程，很快便被揭示只是 RESET 系統的一部分——男子的真面目，及諮詢室的本质亦隨之浮出水面。

這部科幻短片探討了恐懼的最終對象或許不僅僅是外在威脅，而是自身——或者是他所隸屬的系統本身。正試圖闖入他的生活空間，挑戰他內心的舒適與信念。

The Future with Us 未來與我們

Director 導演



Yu Ziping
于孜平

Yu Ziping Director comes from a Chinese AI film and television company (Beijing Top Zhongzhi Culture Media Co., Ltd., Zhongxin AI Research Center). He has more than ten years of experience in film and television work and directing. He is good at creating AI short films, and many AI-produced films have been released in the media.

于孜平來自一家中國 AI 影視公司，擁有超過十年的影視製作及導演經驗。他擅長創作 AI 短片，並發表過多部由 AI 製作的影視作品，廣受媒體關注。

AI-Generated AI 生成 | 2025 | 1'37" |
No Dialogues & No Subtitles 沒有對白，沒有字幕

The film explores the challenges of preserving traditional Chinese intangible cultural heritage—Peking Opera, Tai Chi, calligraphy, and embroidery—amid modern societal and technological shifts. It asks: can tradition and technology coexist in balance?

Opening with a candle symbolising civilisation, the film contrasts figures in traditional attire against a decaying city, highlighting the fading of culture despite its enduring spirit. A Tai Chi master's resolute gaze reflects the struggle to uphold tradition, which ultimately morphs into robotic forms, losing its soul. Through narrowing frames, the film depicts tradition's suffocation by technology, ending with a candlelight—an open-ended metaphor of loss or hope.

聚焦於京劇、太極、書法、刺繡等非遺文化，探討其在現代社會的傳承困境，並思考傳統文化與科技如何平衡發展。影片始於文明起源象徵的蠟燭，映照身著傳統服飾的人物，與破敗城市背景形成對比——傳統文化雖淡出主流，但精神仍在堅守。然而，在科技浪潮中他們仍需妥協，最終異化為失去情感的機械形態。畫面逐漸壓縮呈現窒息感，結尾回歸蠟燭，留下對未來的開放式反思：是消亡還是希望？

Boundaries 邊界感



Director, Screenwriter & Producer 導演、編劇及監製



Seun Yee
李世恩

An independent animation filmmaker who works primarily with hand-crafted traditional techniques. After graduating with a Bachelor's and a Master's degree from art school in Prague, now she lives and works in South Korea.

獨立動畫電影製作人，主要使用手工製作的傳統技法。從布拉格的一所藝術學校獲得學士和碩士學位後，她現居南韓生活及工作。

Animation 動畫 | 2025 | 11'33" |
No Dialogues & No Subtitles 沒有對白，沒有字幕

When a bus seat is overly reclined by a passenger, the journey of the passenger behind takes an unexpected path, eventually exploring the interpersonal and societal space.

一名乘客在旅遊巴上把座椅過度倒放，後方乘客的旅程走上了一條意想不到的道路，逐漸探索著人際關係與社會空間。

Director's Statement 導演闡述

The spaces that we inhabit serve as a foundation for our existence. Within those spaces, the boundaries between individuals or communities often reveal differences in identity. Around these boundaries, the scale of personal or collective domains expands or contracts in the pursuit of survival. These thoughts shaped by personal experiences and broader social contexts, gradually developed into this animation, with space as its central motif. 我們所居住的空間是證明我們存在的基礎。在這些空間中，個人或社群之間的邊界線往往揭示了自我認同上的差異。在這些邊界線的周圍，個人或集體領域的範圍在生存的過程中會不斷被擴大或縮小。這些由個人經歷及更廣泛的社會背景所塑造的思考，逐漸發展成這部以空間為核心主題的動畫作品。

Fly Train 褪色的透明列車



Director 導演



Zhang Riwen, Ria
張日雯

A Hong Kong-based artist and animator focusing on moving images and abstract animation. Ria's work explores the experimental interactions between sound and visuals, as well as live visual performances. Through a straightforward yet poetic approach, she examines the abstract nature of reality, transforming concrete subjects into abstract visual language.

張日雯現居於香港，專注於以動態影像和抽象動畫作為主要創作媒介，探索實驗不同媒體間的互動關係，如聲音與影像的交融、現場視覺表演等。她以直白而富有詩意的方式探討現實世界的抽象性，將具象事物轉化為抽象的圖像語言。

Animation 動畫 | 2025 | 3'43" |

No Dialogues & No Subtitles 沒有對白，沒有字幕

Amidst an ordinary, tranquil journey, thoughts drift between scenery and fragmented memories, caught in a dream. Everyday silhouettes transform into the surreal, plunging into a poetic stream of consciousness. Through light and shadow interplay, the film reflects on how humans confront the void of fading memories and time's relentless flow.

如果風景終究會褪色，記憶將駛向何處？透過皮影技術，日常物品的剪影變化為生命中的瞬間，列車穿越往日的悲傷與美好。當意義被祛除，僅隨光影起伏，是否更能抵達時間深處最透明的閃光？

Director's Statement 導演闡述

Fly Train explores shadow play and experimental visuals to present a visual journey about time and memory. By transforming the silhouettes of everyday objects into surreal imagery, the film plunges into a poetic stream of consciousness. The interplay of light and shadow shifts from tangible scenes to philosophical reflections on confronting fading memories and the relentless passage of time.

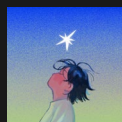
As the wheels turn, the film's wandering imagery invites viewers not to seek a destination or memory's meaning, but to immerse themselves in the flickering ambiance - finding solace in the flow of frames, where personal resonance glimmers.

《褪色的透明列車》以皮影戲技術及實驗影像為核心，呈現一趟關於時間與記憶的視覺旅程。透過將日常物品的剪影轉化為超現實的意象，進入意識流般的詩意影像。利用光與影的交織，隨著車輪轉動，遊魂式的影像試圖邀請觀眾不去追尋記憶的目的地或意義，而是直接感受光影的氛圍，並在流動的畫面中找到屬於自己的情感共鳴。

Silent Tides 遙途



Director & Screenwriter 導演及編劇



Yorki Lee
李若琪

A Hong Kong-based animation director and visual artist who explores themes of memory, dreams, love, loneliness, and reality in her work. By blending hand drawn style with animation, she crafts emotionally evocative pieces.

香港動畫導演與視覺藝術家，李氏的作品常探討記憶、夢境、愛、孤獨與現實等主題。她融合手繪風格與動畫，創作出富有情感共鳴的作品。

Animation 動畫 | 2025 | 9'36" |

In Cantonese with Chinese & English Subtitles
粵語對白，中文及英文字幕

Time pushes everyone forward, like silent tides carrying each person toward an unknown destination. On the journey called "life," we drift along distant currents toward an "end" that may or may not exist. We can only keep moving forward or backward, get lost in the ebb and flow, or find ourselves caught in the same repeating waves.

時間如無形的海浪推著所有人走，好像每個人都有一個目的地。在名為「人生」的旅程，踏上不知是否存在的「終點」的遙途，我們只能不停的前進或後退，或迷失，或重複。

Director's Statement 導演闡述

This work is a mosaic of fragmented thoughts, lingering worries, and unspoken expectations from my mind, carefully woven together to form a cohesive whole.

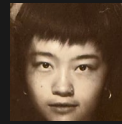
這部作品是由日常中破碎的思緒回憶、縈繞不去的憂慮以及難以言明的期待，一點一點拼湊起來，變成一個完整的作品。

À feu doux - Slow simmering 慢煮人生

UN FILM ÉCRIT ET RÉALISÉ PAR
YU HSUAN CHANG

À feu doux

Director 導演



Chang Yu Hsuan
張又瑄

A Taiwanese dance artist and interdisciplinary creator based in Paris. She studied dance at Taipei National University of the Arts and currently researches dance films at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP). Her work explores body, memory, and cultural identity through cooking, language, and movement.

Her dance films, including *Who Are You?*, *Pardon*, and *Beyond Sensation*, have been shown in Europe and Asia, with *Beyond Sensation* featured at Sweden's Bibu Biennial. In 2024, she joined the Visual Anthropology Center's summer school in Serbia, expanding her documentary and interdisciplinary practices.

台灣舞蹈藝術家與跨領域創作者，現居巴黎。張氏曾就讀於國立臺北藝術大學舞蹈系，現於巴黎國立高等音樂與舞蹈學院（CNSMDP）研究舞蹈影像創作。作品以烹飪、語言與肢體動作為隱喻，探索身體、記憶與文化身份的議題。

其舞蹈影像作品包括《Who Are You?》、《Pardon》及《Beyond Sensation》，曾於歐洲與亞洲展映，其中《Beyond Sensation》入選瑞典 Bibu 表演藝術雙年展。2024 年，參加塞爾維亞貝爾格萊德視覺人類學中心的暑期課程，拓展其紀錄片與跨領域創作實踐。

Dance Video 舞蹈影像 | 2025 | 11'32" |

In English, French & Mandarin with English Subtitles
英語、法語及國語對白，英文字幕

The unknown process.

Cooking, a path from A to B.
Dancing, another way through.

My position.

My state of mind.

Rituals of living—
cooking, showering, getting close to myself.

Weight. Shape.

Where am I?

Who I will be?

Cooking, for me, is a way of staying close to my culture;
dance is how I embrace the shifts within life.

未知的過程。

烹飪，是從 A 到 B 的一條路。

舞蹈，是另一種穿越方式。

我的位置。

我的心境。

生活的儀式——

烹飪、

沐浴、

一步步靠近自我。

重量。形狀。

我在哪裡？

我會成為誰？

對我而言，烹飪是一種保持與文化聯繫的方式；
而舞蹈，則是我擁抱生命變遷的途徑。

Director's Statement 導演闡述

À feu doux – A slow simmering is a poetic dance film, a tender exploration of transformation—softly unfolding between body and breath, kitchen and taste, memory and landscape. It quietly evokes identity, language, and the gentle heat hidden within ordinary moments.

And just like cooking over low heat, I too am still becoming—quietly, patiently, unfinished.

《慢煮人生》是一部詩意舞蹈影像，一場溫柔的蛻變探索——輕柔地展開於身體與呼吸之間，廚房與味覺之間，記憶與景觀之間。它靜靜喚起對身份、語言以及隱藏在日常時刻中的微熱的感知。

正如用小火慢煮一樣，我也仍在形成——安靜地，耐心地，未完成地。

In That Winter, We Read and Danced in Front of The Border Wall

那年冬天，我們在邊境牆前
讀書跳舞

Dance Video 舞蹈影像 | 2025 | 15'00" |
In Cantonese with Chinese & English
Subtitles 粵語對白，中文及英文字幕

Director 導演



Anson Sham
岑軍諺

Anson Sham toured internationally as a physical theatre actor since young age, which inspired his short film debut, *The Kingdom of Men* (2019). It was featured at several festivals, including Jumping Frames International Dance Video Festival 2019 and Cinedans FEST 2020. Anson's interested in experimenting various artistic expression in different genres. His latest work is *A Waiting Game*, a travelogue depicting encounters with Ukrainian evacuees during Russian invasion. 岑軍諺曾為形體劇場演員，在多處巡演，啟發了他的首部短片《人人之國》(2019)，參與多個影展，包括跳格國際舞蹈影像節 (2019) 和 Cinedans FEST (2020)。岑氏熱衷實驗不同類型的藝術表達。他的最新作品旅行紀錄片《A Waiting Game》，描繪了他在俄羅斯入侵期間與烏克蘭撤離者的相遇。

Four local artists collaborate in front of the border wall, using their unique mediums to cast their sentiments onto the indifferent wall. That Winter, they danced, read, sang, and played with the residents, subtly orchestrating the ironic, playful drama at the border.

四位本地藝術家在邊境牆前合作，運用各自獨特的媒介，把他們的情感投射到這堵冷漠的牆上。那個冬天，他們與居民一起跳舞、朗讀、歌唱和遊玩，巧妙地在邊境上編排出一場黑色幽默又富於趣味的戲劇。

Director's Statement 導演闡述

This exploratory journey is driven by our curiosity about geopolitics. Borders symbolise both the everyday and subtle drama, manifesting as walls, body marks, or invisible boundaries. We examine how the rise and fall of borders impact individuals and groups, shaping our complex identities. Our collective is called 「邊乸渡」—「乸」(pronounced like 'I') represents governance and stability. Through this symbolic boundary, we invite the audience to question if there can be more "playfulness" behind order and peace. Can we uncover the games and alternative perspectives that emerge on either side of the border?

這是一個由我們四人對地緣的好奇而展開的探索過程。邊界既是日常，也具微妙的戲劇，能是牆、我們身體上的胎記與摺痕，或無形的界線。我們關心邊界的增長與消亡如何影響個體及族群的生活，以及它們如何構成身份。我們的集體名稱是「邊乸渡」，其中「乸」音同「艾」，泛指治理與安定。我們希望邀請觀眾探問，在安定背後，是否能「好玩」一些，尋找邊界兩旁的遊戲和視角。

Latex Labyrinth 膠林密語



Director 導演



Wey Yinn Teo
張蔚韻

Wey Yinn Teo is a Kuala Lumpur based filmmaker/artist. Her works often drift away from realms of reality and truth, exploring grief, liminality and the spectrum of the human experience. Yinn's debut short *Enflightment* (2023) world premiered at the RAW Competition in the Short Waves Festival in Poland, and won the Audience Award, and has continued to screen in festivals including Leiden Shorts, EXPOSED Queer Film Festival Berlin and more.

張氏是一名電影製作者 / 藝術家，現居吉隆坡。她的作品游離於現實與真實之外，探索悲傷、過渡性空間與人類經驗的多樣性。她的首部短片《Enflightment》於波蘭 Short Waves 電影節的 RAW 競賽中全球首映，並榮獲觀眾獎，隨後在包括萊頓國際短片節、柏林 EXPOSED 酷兒電影節等多個影展中放映。

Dance Video 舞蹈影像 | 2025 | 12'38" |
In Hakka Chinese with Chinese & English
Subtitles 客家語對白，中英文字幕

An old man awakens in a deforested rubber estate and finds himself in the colonial past. A distant old folk song ripples as he falls into the eternal loop of rubber tapping.

一位老人在被砍伐的橡膠園中醒來，卻發現自己身處殖民時代的過去。遠處傳來一首古老的民謠，他隨之陷入永無止境的割膠循環之中。

Director's Statement 導演闡述

Behind Broga Town, known for Bukit Lalang hikes and the 140-year-old Sak Dato temple, lies a forgotten past. *Latex Labyrinth* delves into memory, labour, and resilience through Malaysian rubber plantations and the Hakka diaspora.

During the Malayan Emergency, British forces bombed nearby forests, targeting communist guerillas. Amid the rubber estates, workers encountered guerillas, smuggled food in latex barrels, and children learned to use guns. These hidden stories are buried beneath estates now lost to deforestation for developments. In this film, we attempt to capture the memory of the land, its scent and its secrets - through dance.

馬來西亞武來岸在以行山路線和 140 年歷史釋迦多廟等聞名的背後，隱藏了被遺忘的歷史。《膠林密語》通過探討橡膠種植園的歷史與客家人的離散，深入挖掘記憶、勞動與韌性。

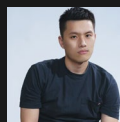
在緊急狀態時期，英軍轟炸叢林，找尋隱藏其中的游擊隊。工人與游擊隊在橡膠園中相遇，食物被藏在乳膠桶中運送，孩子們學習使用槍械……如今這些故事都因森林的砍伐和開發而被遺忘。而我們試圖通過舞蹈捕捉這片土地的記憶、氣味與秘密，重現那些被埋藏的歷史。

In the Same Boat 同一條船上



Documentary 紀錄片 | 2023 | 39'58" |
In Mandarin & Taiwanese Hokkien with
Chinese & English Subtitles 國語及台語，
中英文字幕

Director 導演



Chang Ming Yu
張明右

Graduated from the filmmaking graduate school of NTUA, he focuses on social events, using documentaries to record people behind them through delicate observation, presenting the uniqueness and preciousness of every little thing. *Under the Same Boat* was selected for the 2023 Golden Horse Film Project Promotion. *Haven't Stopped Lamenting* was nominated for Best Documentary at the 2023 Taipei Film Festival and selected for the 2022 Golden Horse Judicial Film Festival. *The Reason Why I'm Home* won second place at the 2019 Hong Kong International Documentary Festival and was shortlisted for the 2020 Taipei Film Festival.

畢業於臺藝大電影研究所，作品多著墨社會事件，以紀錄片為主。作品《同一條船上》入選 2023 金馬創投會議，《從那天起我們開始哭泣》入圍 2023 台北電影節、2022 金馬司法影展；《回家的理由》獲 2019 香港國際紀錄片節華語長片亞軍，入圍 2020 台北電影節最佳紀錄片。近年致力司法冤案紀錄片及公益影像創作推廣，為影像與社會開拓更多連結與發展。

A single act of kindness, involving three DVD players, plunged a father and son into a fate they could never reverse. Like a sinking ship, they desperately tried to slow their descent, but ultimately could not overcome the water rising past their noses and throats.

一個善良舉動，讓一對父子因著三台 DVD 機，捲入了一生都無法扭轉的命運；他們如同一艘沉船，只得拼命減緩下沉的速度，卻始終敵不過水淹過鼻喉。

Director's Statement 導演闡述

I have always used my works to express things that interest or attract me. What truly influences how I view this film are the questions I've asked at different stages of life. Sometimes I found answers; sometimes, even bigger questions. In the Same Boat allowed me to thoroughly understand a landscape, environment, industry, and atmosphere I had never touched before. For me, a Chinese man approaching middle age with an increasing sense of responsibility, it illustrated what choices mean. This is not just a documentary about the Lin family but also records my own discomfort with identity transitions.

《同一條船上》讓我徹底去了解一個我生活軌跡不曾企及的地貌、環境、行業、和氣味，可是對一個也將進入中年的我，相當於有著更多責任感的華人男性來講，演繹了選擇是什麼，所以這不是一部只有紀錄了林家的故事，更紀錄下了這個時期對身份轉換感到不適應的我。

The Anarchist and The Fridge

無政府主義者與冰箱

Director 導演



Zhang Yunchang
張雲暢

Zhang Yunchang is a non-fiction filmmaker from Hangzhou, China, based in New York. She holds an MFA in Photo, Video and Related Media from the School of Visual Arts and a background in public administration and arts management. Her work explores identity, resilience, and cultural dislocation through a hybrid lens, offering an interdisciplinary view of the subtleties of everyday life.

張雲暢是來自中國杭州的非虛構影像導演，現於紐約工作及生活。畢業於紐約視覺藝術學院 (School of Visual Arts) 攝影、影像及相關媒體藝術碩士，並擁有公共管理及文化藝術管理背景。她的作品透過混合非虛構的視聽語言，探索身份、韌性與文化錯置，並以跨學科視角審視日常生活中的微妙張力。

Documentary 紀錄片 | 2024 | 14'03" |
In English with English Subtitles 英語對白，
英文字幕

The Anarchist and The Fridge tells the story of an anarchist who inspired by his involvement with the anarchist organisation “Food Not Bombs”, moved from Boston to New York over 20 years ago to pursue his ideals. After surviving cancer and overcoming rumors, he gained community support and established New York’s first free fridge in Bed-Stuy. Now, he sees replenishing the fridge as his duty, using free food to unite the community and challenge the system.

《無政府主義者與冰箱》講述一位無政府主義者的故事。他因參與「食物不是炸彈」組織而收到啟發，20 多年前從波士頓搬到紐約追夢。經歷癌症與流言後，他贏得社區支持，在貝德福德史岱文森建立紐約首個共享雪櫃提供免費食物，視補充雪櫃為責任，團結社區，嘗試體制以外的社區共融。

Director’s Statement 導演闡述

The Anarchist and the Fridge explores the tension between radical ideals and everyday life. In a divided, centralized world, Thadeaus’s choice—to place a fridge filled daily with rescued food in his yard—is practical resistance offering nourishment and restoring connection. The fridge becomes a community site where people share meals and fresh food. Prioritising healthy food, Thadeaus challenges scarcity and consumerism with trust. For over two decades, he’s worked in food rescue and mutual aid, embodying quiet, sustained resistance. The film’s vérité style shows how human connection is built through actions and care, not just confrontation.

《無政府主義者與冰箱》探索激進理想與日常生活的張力。Thadeaus 在前院放置冰箱，每天以回收食物供需求者使用，成為社區聚集地，提供健康食物，打破消費主義的邏輯，展現信任。二十多年來，他致力食物回收與互助援助，代表一種安靜持續的抵抗。影片以紀實風格展現秩序與自由的平衡，強調人與人連結是透過行動與關係建立的，抵抗也可表現為關懷與耐心。

Twenty Two 廿二



Director 導演



Yeh Ka Lun
葉嘉麟

Yeh Ka Lun graduated from Chinese University of Hong Kong. His short film *Bright Spring Days* was awarded Best Screenplay at Fresh Wave International Film Festival 2018. He was selected for Trial & Error comedy short film competition in 2025.

葉嘉麟，畢業於香港中文大學新聞與傳播學院。2018 年以《艷陽天》獲香港鮮浪潮短片節最佳編劇。2025 年入選試當真喜劇大短片比賽。

Documentary 紀錄片 | 2023 | 30'00" |
In Cantonese with Chinese & English Subtitles
粵語對白，中英文字幕

In August 2016, one year after his graduation, Albert returned to New Asia College and decided to end his life. Because of the death of Albert, Ching Yee and Raymond met and, along with other friends, held his funeral. 6 years later, they occasionally get together and chat about their forever young and handsome friend.

2016 年 8 月，Albert 畢業後一年，選擇回到新亞書院結束他的生命。政怡和 Raymond 因為 Albert 的離去而認識，並與其他朋友，舉辦了他的喪禮。六年後，他們偶爾聚首，聊聊這個永遠年輕而靚仔有型的朋友。

Director's Statement 導演闡述

This film recalls a friend who went back to college and committed suicide nine years ago, and touching upon ideals, reality, death, pain, and growth.

此片憶述一位九年前回到大學自殺的友人，有關理想、現實、死亡、傷痛與成長。

Two Travelling Aunties 一路有你



Director 導演



Christine Seow
蕭韻心

Christine Seow is a Singaporean filmmaker based in London. Her documentaries include the series *While You Sleep* which won Best Documentary at the Asia Web Awards 2018, and *Beyond These Walls* which has been nominated for Best Student Documentary at the Grierson Awards 2024 and longlisted for the British Short Film Awards. Her other shorts include *Rojak Romance* which has been screened at various international film festivals, and *21* which is now available on AppleTV (Singapore). Christine is particularly drawn to minority stories, with a focus on exploring the path less travelled. 新加坡的電影製作人，現居倫敦。紀錄片作品包括《While You Sleep》，曾獲2018亞洲網絡大獎最佳紀錄片；《Beyond These Walls》獲2024格里爾森獎最佳學生紀錄片提名，入圍英國短片獎長名單。其他作品《Rojak Romance》於多個國際影展放映；《21》現於AppleTV（新加坡）上映。她關注少數群體故事，致力探索鮮有人涉足的道路。

Documentary 紀錄片 | 2025 | 21'48" |
In English with English Subtitles 英語對白，
英文字幕

Known as the *Two Travelling Aunties*, Singaporeans Norah and Susie, in their late fifties, document their overlanding journeys, sharing laughter, challenges, and the beauty of life on the road. Behind their carefree spirit, however, lies a history of resilience, as both faced judgement as lesbians in a conservative society. While their story unfolds as a road trip, at its heart, it's a tender love story—a celebration of courage, companionship, and the freedom to truly be themselves.

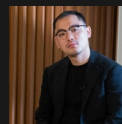
被稱為旅行師奶的 Norah 和 Susie 是兩位五十多歲的新加坡人，記錄越野旅程，分享沿途歡笑、挑戰與美好生活。然而，在她們無憂無慮的精神背後，是作為女同性戀者在保守社會中曾面臨外界評判的堅韌歷史。雖以公路旅行為背景，核心卻是一段溫柔愛情故事：一場對勇氣、陪伴及自由自在做自己的歷程。

Director's Statement 導演闡述

As a filmmaker, I am drawn to stories of resilience and the courage it takes to live authentically. Affectionately known as the *Two Travelling Aunties*, Norah and Susie have defied societal norms, embracing a life of adventure and self-discovery on the road. This film is not just about their overlanding adventures, but a reflection on the strength it takes to carve your own path in a world that tries to dictate who you should be. It captures the beauty of their travels and the tender, unspoken moments that reveal their humanity and courage to live on their own terms. 作為電影製作人，我對展現堅韌與真實生活勇氣的故事深感著迷。《一路有你》中的 Norah 和 Susie 無視社會規範，擁抱冒險與自我發現的旅程。本片不僅講述她們的越野冒險，更是對勇氣的反思——在常規限下走出自我道路需要力量。即使身為女同性戀者在保守社會中面對恐懼，仍擁抱生活，展現人性與溫柔瞬間。我盼此片啟發觀眾反思旅程、關係與真正自我。



Director 導演



Leung Kam Fai
梁錦輝

Leung Kam Fai studied economics, but filmmaking is his true calling. He is keen on exploring the possibilities of short film with recent works produced by renowned Hong Kong director Fruit Chan and Nepalese director Min Bahadur Bham. His short, *Save My Soul* (2024) was selected for Vancouver International Film Festival, New York Asian Film Festival and South Taiwan Film Festival etc. 大學修讀經濟，但以電影為志業。正積極探索短片之可能，近作分別由著名導演陳果及敏巴哈杜爾巴姆監製。2024 年作品《我是貓》入選溫哥華國際電影節、紐約亞洲電影節、南方影展、西影春光青年電影展等。

A mute wanderer, homeless and alone, meets a blind man smitten with cats. The man feeds every stray in the valley, offering the mute a chance for home.

無家可歸的啞巴在荒野流浪，遇上一個愛貓成癡的盲人。盲人樂此不疲餵飼村落裡每一隻流浪貓，啞巴從中看到被收養回家的契機……

Director's Statement 導演闡述

"If I didn't need to be seen,
I could've stayed myself.
But I did.
Fur came through.
Purred smooth as proof.
When his fingers found that spot,
my body forgot what it's not." —The Mute
「如果不需要被看見，
我本可繼續做人。
但需要。
於是長出絨毛。
學會適時呼嚕。
他的手搔我耳後時，
竟舒服得可恥。」——啞巴

Shirin's Bitter Tears 一位女導演的苦淚

Director 導演



Amin Fallah

Amin Fallah was born in Iran in 1996. He is a graduate of the Iranian Youth Cinema Association and began filmmaking at the age of 15 with experimental films. He has several experimental documentaries and short narrative films to his credit, including *In My City*, *Human Desire*, *Die Hard*, *Vent* and *Shirin's Bitter Tears*.

Amin Fallah 於 1996 年出生於伊朗，畢業於伊朗青年電影協會，15 歲開始拍攝實驗電影。他創作了多部實驗紀錄片和敘事短片，包括《In My City》、《Human Desire》、《Die Hard》、《Vent》以及《Shirin's Bitter Tears》。

Drama 劇情片 | 2023 | 7'00" |
In Persian with English Subtitles 波斯語對白，
英文字幕

Shirin, a female filmmaker under a travel ban due to restrictions on artistic activities, has turned to street vending and in order to reclaim her confiscated items, she enters the cold and harsh environment of the municipal office.
一位女導演 Shirin 的藝術活動受限無法出境，迫於無奈她只好靠街頭販售賴以維生。為了取回被沒收的物品，她進入了冷漠且苛刻的市政辦公室。

Director's Statement 導演闡述

This film portrays the artistic censorship imposed on filmmakers and the suppression of freedom of expression by bureaucratic mismanagement and inefficiency of government organisations. It also addresses the current government's stance on women. A young actress enters the filmmaker's office and portrays Shirin, an internationally banned filmmaker. Despite the end of her audition, she continues to immerse herself in the role of Shirin, reminding herself of the bitter experiences she has endured and the loss of freedom.

這部電影探討了由官僚低效和管理不善導致的藝術表達限制，影片同時探討了現任政府對於女性的態度。一位年輕女演員進入導演的辦公室，飾演一位名為 Shirin 的被噤聲導演。儘管試鏡已經結束，她依然沉浸在 Shirin 的角色中，反思自己那些曾經歷的苦難以及失去的痛楚。

The Orange

橘子的滋味

Director 導演



Song Seakleng

A Cambodian filmmaker whose work explores identity, resilience, and societal change. He contributed to the feature film *White Building*. *The Orange* is his debut short (premiered at Singapore International Film Festival, selected in Best Southeast Asian Short Film, International Competition at Oberhausen Short Film Festival, XPOSED Queer Film Festival Berlin). His short film *Late Blossom* won Best Cinematography and Third Place at the Cambodia National Short Film Festival. *Blue Light by Night*, his latest project, received support from Purin Pictures and Cambodian Living Arts, and In-Docs. 柬埔寨電影製作人，專注於探索身份與社會變遷等主題。曾參與長片《金邊白樓青春夢》的製作。《橘子的滋味》為他的首部短片（新加坡國際電影節首映，入圍最佳東南亞短片獎、奧伯豪森國際短片電影節國際競賽單元、柏林 XPOSED 酷兒電影節）。短片《Late Blossom》榮獲柬埔寨全國短片電影節的最佳攝影獎以及第三名。最新項目《Blue Light by Night》獲得了 Purin Pictures 的資助，並入選柬埔寨生活藝術基金的支持計劃及印尼 In-Docs 計劃。

Drama 劇情片 | 2024 | 14'50" |
In Khmer with English Subtitles
高棉語對白，英文字幕

Two childhood best friends reconnect after years of separation. Chay, a Phnom Penh resident, helps Lyer, who comes from the countryside, get a job as a projectionist in the city. A film screening prompts them to wonder about their future together.

《橘子的滋味》講述兒時好友多年後重逢的故事。Chay 幫助來自鄉村的 Lyer，在金邊找到放映員的工作：一場電影放映引發了他們對未來的思考。

Director's Statement 導演闡述

I began writing this in 2023 while researching a documentary in Sihanoukville, a coastal city transformed by casinos, crime, and sex trafficking. Shocked by abandoned buildings post-COVID-19, I reflected on Phnom Penh, where I've lived half my life, facing similar changes.

Chay and Lyer represent those affected by the Boeung Kak Lake eviction. It was the center of urban Phnom Penh and used to be a residential area for around nine villages surrounding the lake, in which around 4000 families lived. This is a reflection of my personal memories of Phnom Penh and Sihanoukville and how it has changed because of international economic forces.

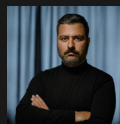
這是在 2023 年，研究西哈努克城的紀錄片時開始撰寫的故事。這座美麗的海濱城市因賭場、犯罪及性販賣而改變，疫情後更充滿廢棄建築，令人震驚。金邊作為我生活過半世的家，同樣面臨類似問題。

Chay 和 Lyer 兩人的故事，反映了布永卡湖拆遷對當地居民的影響。這部作品記錄了我對金邊與西哈努克城的回憶，以及她們因國際經濟力量而改變的深刻反思。

The Tortoise 背負石化龜



Director 導演



Amirreza Jalalian

Born 1986 Iran Graduated from IYCS (Iranian Youth Cinema Society)

Filmography:

- *The Well* (Chah) (Short, Fiction, 2016)
- *The Roosters* (Khoros ha) (Short, Fiction, 2018)
- *The People Smuggler* (Adamparan) (Short, Fiction, 2020)
- *The Wolves* (Gorg ha) (Short, Fiction, 2022)
- *The Tortoise* (Sangposht) (Short, Fiction, 2025)

1986 年生於伊朗

畢業於伊朗青年電影協會 (IYCS)

作品年表：

- 《The Well》(Chah) 【短片 | 劇情 | 2016】
- 《The Roosters》(Khoros ha) 【短片 | 劇情 | 2018】
- 《The People Smuggler》(Adamparan) 【短片 | 劇情 | 2020】
- 《The Wolves》(Gorg ha) 【短片 | 劇情 | 2022】
- 《The Tortoise》(Sangposht) 【短片 | 劇情 | 2025】

Drama 劇情片 | 2025 | 13'28" |
In Persian with English Subtitles
波斯語對白，英文字幕

An old man with a stone face, living in a land of rigid stones, has had enough of his situation and decides to get rid of himself by destroying himself with a piece of stone. His son, who serves in an army, gets the news of his father's death. He is given a two-day break to go back home, so the stone-faced son gets back home to his fatherland.

一位臉上張著石塊、面無表情的老人，在一片堅硬的石頭之地獨自生活。有一天，他對現狀實在忍無可忍，決定用一塊石頭結束自己的生命。他那在軍隊服役的兒子，收到父親去世的消息後，獲准兩天假期返鄉——這位和父親一樣臉上張著石塊、面無表情的兒子，終究還是回到了父親的故鄉。

Director's Statement 導演闡述

Life in Iran, with its ancient civilisation, is burdened by the weight of traditions and inherited religions. The question of how to escape these strict norms and a limited society constantly occupies my thoughts. Are efforts to break free from dogmatic beliefs futile?

In my mind, I imagined a stone-like land where a father and son share the same pain, becoming like stone, bearing rigid, expressionless faces. Though separated, they both struggle to escape. The father chooses primitive suicide as his solution, while the son must confront his own "stone face" and decide how to deal with the loss of his father. 伊朗這片擁有古老文明的土地，生活總是伴隨著傳統習俗與祖輩宗教的壓力。如何擺脫這嚴苛的社會？試圖打破這些教條信仰和傳統的努力，是否終究徒勞無功？這些問題一直困擾著我。

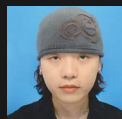
我的腦海中浮現了一片石地和一對父子：他們正忍受著相同的痛苦，逐漸變得如石頭般僵硬，背負著如石頭般的面容。即使彼此相隔遙遠，仍須掙扎擺脫現狀。父親以原始的方式自我了結，而兒子則必須決定如何透過面對自己石化的臉，去面對父親的死亡。

Do We Live Too Seriously 活得太認真了吧



Music Video 音樂影像 | 2023 | 4'47" |
In Cantonese with English Subtitles 粵語演唱，英文字幕

Director 導演



Ven Yang
楊志遠

Yang started as a photographer, learning shooting and editing to develop a unique approach to visual storytelling and creative direction, and gradually became a director. He specialises in music videos (MV) and commercials, blending visuals with narrative to create emotionally resonant works.

His primary focus is collaborating with independent musicians, including Kowloon K, Lowa, Luna Is A Bep, and minor., to produce customised music videos. In every project, I strive to bring fresh perspectives and enhance the emotional and auditory experience through visual storytelling, crafting unique and impactful artistic expressions that resonate with audiences.

從攝影師開始，楊氏學習拍攝與剪輯，發展出獨特的視覺敘事與創意方式，逐漸成為導演，專注於音樂短片與廣告製作，融合視覺與故事性。主要與獨立音樂人合作，曾與 Kowloon K、盧華、Luna Is A Bep、minor. 等創作音樂影像，通過新穎視角與視覺敘事，提升音樂情感共鳴，創造觸動人心的藝術表達。

In the world of this short film, people cannot live too seriously. If they are discovered, they must be captured and undergo a transformation, where the “serious” part of their being is extracted. During one such process, the people responsible for the transformation accidentally become more and more involved and, unintentionally, become serious themselves...

在短片的世界中，人類都不能過得太認真。如果被發現，他們將會被捕並接受一場轉化，將內在「認真的部分」剝離出來。然而，在一次這樣的轉化過程中，負責轉化的人意外地越來越投入，並且不知不覺中，自己也變得認真了起來……

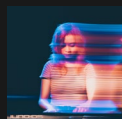
Director's Statement 導演闡述

I focus on storytelling through camera angles and visuals, observing from unconventional perspectives to create bold and alternative works. I constantly explore new techniques to engage the audience, challenging traditional frameworks while maintaining my own aesthetic standards. Ultimately, I strive to blend diverse influences to craft unique and resonant visual language.

我偏向以鏡頭和畫面說故事，喜歡從異於常人的視角觀察，創作常帶來另類大膽作品。我努力探索新手法吸引觀眾，經常換邊思考突破框架，保持自我美學，目標是在美學基礎上融合不同界別，創造觸動人心、獨特的視覺語言。

Energy

Director 導演



Cyrus Leung
梁釋尹

Cyrus Leung is an animation and audio graduate from the SCM, CityUHK. Greatly influenced by science and folk culture, her work ranges from animation, illustration, graphic design, circuit bending and installation. Apart from visual arts, she is also a multi-instrumentalist, composer and sound designer, actively bringing world music, analog sounds, experimental sonic art and fusion genres together with audiovisuals.

梁氏畢業於香港城市大學創意媒體學院。深受科學與民間故事及文化的影響，她的作品涵蓋動畫、插畫、平面設計、電路擾動與裝置藝術等。除了視覺藝術外，她亦是一名多樂器演奏家、作曲家及音效設計師，積極融會世界音樂、擬音、實驗聲音藝術與融合流派，創作出視聽一體的作品。

Music Video 音樂影像 | 2024 | 3'43" |
In English with English Subtitles 英語對白，
英文字幕

Energy is a film about self healing and the coping of losing a loved one. Told in a non-linear narrative, the main character walks through a world within the vortex caused by the trauma of a loved one's suicide. In a world where nothing feels right anymore, she develops a defence mechanism through engaging in dysfunctional relationships, and unknowingly starting to create a split personality. At the edge of breaking apart, she came to the realisation that connecting with oneself and self healing is the cure to the hole in the heart.

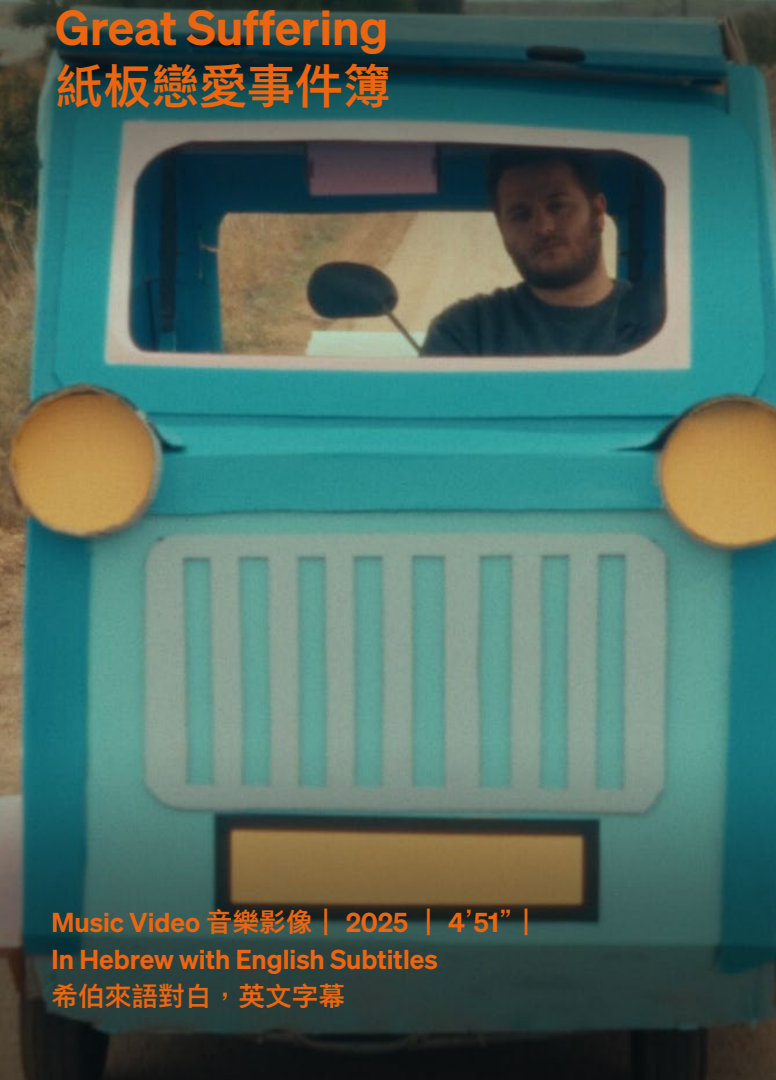
《Energy》是一部關於自我療癒與面對摯愛離世的音樂影像。透過非線性敘事，主角行走於因摯愛自殺創傷而產生的漩渦世界中。在這個一切都變得不對路的世界裡，她透過失能的關係去建立自己的防禦機制，自我卻在不知不覺中開始分裂。在即將崩潰的邊緣，她終於意識到，與自我連結並進行自我療癒，才是填補內心空洞的解藥。

Director's Statement 導演闡述

“What would I have done?” is a thought that everyone had when we lost a loved one. After hearing the artist's personal experience of losing a sibling from suicide, we created a story around the birth of a creature that embodies strength as a defense mechanism she felt she needed, while losing her own self identity to it. To give that “good old times” feeling, I was inspired by children's books and tv shows in the 90s like *The Fimbles* and *I Spy* books, for a soft hazy look and fuzzy texture. At the same time, the change from pink to blue, human to beast, and the loss of colour tells her experience in a fantastical way. In the end **Energy** is all about self love and we hope it can bring solace to people dealing with pain and grief.

「我當時會怎麼做？」是我們失去摯愛時，每個人都曾浮現過的念頭。聽到歌手親身經歷她的兄弟姐妹自殺過世後，我們就構思了一個圍繞著一個象徵著她當時所需要的防禦機制的生物的誕生，同時她卻逐漸失去了自我認同的故事。我受到 90 年代兒童讀物與電視節目的啟發，如《The Fimbles》和《I Spy》系列，營造出那種柔和朦朧的美好時光的懷舊感覺。與此同時，我運用從粉紅變成藍色主色，從人變為野獸，以及色彩的流失訴說她的心路歷程。說到底 **Energy** 是自愛的故事，我們希望這部作品能為正在經歷痛苦與悲傷的人帶來慰藉。

Great Suffering 紙板戀愛事件簿



Music Video 音樂影像 | 2025 | 4'51" |
In Hebrew with English Subtitles
希伯來語對白，英文字幕

Director 導演



Noa Keren

A filmmaker, cinematographer and editor based in Jerusalem. Noa studied film at Tel Aviv University and since then she has been creating music videos with a love for surreal visuals, cardboard props, and strange little stories about feelings. She likes mixing real emotion with slightly twisted worlds — somewhere between romance and a gentle hallucination.

電影創作者、攝影指導與剪輯師，現居耶路撒冷。Noa 曾就讀於特拉維夫大學的電影系，自此一直熱衷於創作帶有超現實視覺效果的音樂影像，使用紙板道具，講述那些關於情感的、千奇百怪的故事。她喜歡將真實的情感與略帶扭曲的世界結合起來——創作出介於浪漫與溫和幻覺中某處的空間。

An indifferent man notices a mysterious cardboard woman who unexpectedly captures his attention and pulls him out of his bubble. In a handmade universe where cardboard cars cruise real streets and people wear cardboard heads, *Great Suffering* playfully blends romance and surrealism — complete with cardboard love, traffic tickets, and a wink to classic love stories.

一名穿著紙板衣服的神秘女人，意外地吸引了一名冷漠男子的注意，將他從自我封閉的世界中拉了出來。在這個一切以手工打造的宇宙中，紙板汽車穿梭於真實的街道，人們戴著紙板製成的頭盔。《紙板戀愛事件簿》巧妙地融合了浪漫與超現實主義——紙板打造的愛情、「牛肉乾」罰單……還有向經典愛情故事致敬的幽默一瞥。

Director's Statement 導演闡述

I like telling serious stories with not-so-serious tools — cardboard, tape, and ideas that probably shouldn't work. Most of my projects begin with a strange image I can't shake, and I build around it using whatever's at hand. I work with small teams, small budgets, and a love for mixing surrealism with real emotion. If it makes me feel something and smile at the same time, I know I'm getting somewhere.

我喜歡用不那麼嚴肅的工具，去講述嚴肅的故事——紙板、膠帶，還有那些似乎不應該奏效的奇思妙想。我的大多數發想都源於一個無法擺脫的怪異畫面，再用手邊的材料圍繞它創作。我和我的小團隊，以低成本一起工作，熱衷於把超現實主義與真實情感結合。如果它能讓我感受到某些情緒，並同時讓我微笑，那就代表我正走在我想要的正確道路上。

Nuptial Flight 昏飛

Director 導演



Chan Chon Sin
陳俊先

Johnson Chan Chon Sin, currently pursuing an M.F.A. in Filmmaking at Taipei National University of the Arts, and is currently a visual artist and filmmaker, his work explores the intersection of personal perception and social phenomena, blending poetic imagery and sound design to depict the relationship between individuals and the world. In 2022, his debut short film *SEA* was selected for the New York Independent Cinema Awards and the Montreal Independent Film Festival. In 2024, his short film *Nuptial Flight* was chosen for the Taipei Golden Horse Film Festival.

陳俊先現就讀臺北藝術大學電影創作學系碩士班，目前亦為視覺藝術與影像創作者，作品關注個人感知與社會現象的交錯，擅長以獨特的洞察，融合詩意影像聲畫呈現人與世界的關係。2022 年首部編導短片《海》入圍紐約獨立制作電影節和蒙特婁獨立電影節等影展。2024 年短片《昏飛》入選台北金馬影展。

Student 學生 | 2024 | 12'55" |
In Tagalog in Chinese & English Subtitles
他加祿語，中英文字幕

A mesmerising dancer's eyes were consumed by relentless flashes that haunted his graceful movements. Seeking remedy, he dutifully ate pineapple, hoping to expel these unwelcome guests. Yet, time wore on, trapping him in a hazy, aimless drift - his dance now heavy with futility.

舞姿曼妙的男人，某日眼眶開始佔滿揮之不去的不規則光影。它們隨他跳動的身軀依然盤踞在視線之中。在求醫的歷程他嘗試遵循醫囑啃食鳳梨，以驅散這些視野裡的不速之客。而隨著時間流動，他仍舊在這毫無進展的日常裡，昏沉的飛舞著。

Director's Statement 導演闡述

The short film *Nuptial Flight* explores floaters, inspired by director Chan's lifelong experience with this condition. Floaters—drifting shapes in vision—are linked metaphorically to today's information overload. Chan connects these visual disturbances to the overwhelming flood of media, misinformation, and irrelevant content saturating our consciousness, blurring clarity and judgment.

This deluge erodes critical thinking, trapping us in fragmented, shallow information. *Nuptial Flight* seeks to awaken audiences to media manipulation and inspire reflection on autonomy in navigating the sea of data. It poses a vital question: while escape may be impossible, can we still preserve our ability to think independently?

《昏飛》試圖透過飛蚊症這個病，以隱喻、象徵手法影射資訊爆炸下的社會之中的媒體、資訊、信息如同無數的「飛蚊」，也藉由吃鳳梨這件事，以諷刺手法探討媒體中存在的真實與虛假之間的界線。利用此創作嘗試喚醒人們對媒體操控的警覺，反思媒體對人們心智的影響，重新審視自己在大環境中的位置、選擇與角色，並發出提問，我們是否仍存有選擇的空間或餘地？

Reconstruction of New Life 新生重建



Director 導演



Huang Sheng Chun
黃聖鈞

Huang Sheng-Chun, based in Taipei, is a filmmaker navigating between fiction and non-fiction storytelling. His works have centered on themes related to Taiwan's history and human rights, with a commitment to uncovering subtle emotions and forgotten memories. He creates one to two short films annually, exploring hybrid storytelling that blends fiction, documentary, and experimental techniques.

黃聖鈞，臺北人。漫遊於虛構與真實敘事之間的影像創作者，近年聚焦於臺灣歷史與人權相關議題，致力挖掘細膩的情感與被遺忘的記憶。每年創作一至兩部短片，嘗試以劇情、紀錄、實驗等多元手法交織敘事。

Student 學生 | 2024 | 14'58" |
In Mandarin with Chinese & English Subtitles
國語對白，中英文字幕

In 2024, two actors reenact the scenario from Taiwan's 1950s "White Terror period" at a Tainan film studio reconstructing the New Life Correction Center.

In 2020, the political victim Tsai Kun Lin recounted his imprisonment and the pain of losing friends at the reconstructing New Life Correction Center on Green Island.

In these reconstructed locations, who could decide how memories are described and reshaped?

2024 年，兩位演員在臺南片廠重建的新生訓導處，重現臺灣 1950 年代「白色恐怖時期」的場景。

2020 年，政治受難者蔡焜霖在綠島重建的新生訓導處，傾訴他當年在獄中的經歷與失去友人的苦痛。

在這些重建的場域中，記憶該如何被描述與重塑？

Director's Statement 導演闡述

Reconstruction of New Life uses reenactment, documentary footage, and animation to depict the temporary reconstruction of the New Life Correction Center on a film set, echoing the fragility of historical memory. As victims of the White Terror gradually pass away, collective memory fades with them. Inspired by Pierre Nora's concept of "sites of memory," the director seeks to preserve this chapter of history through the medium of film.

《新生重建》透過重演、紀錄、與動畫，呈現片廠中重建的新生訓導處的短暫，呼應歷史記憶的脆弱。隨著白色恐怖受難者逐漸凋零，記憶也日漸淡去。導演受到「記憶場域」概念啟發，希望以影像保留這段集體記憶。

The Steak 一塊燒焦的牛扒



Director 導演



Kiarash Dadgar

Kiarash Dadgar has contributed to various Iranian short films, series, and theatre productions. His producer debut, *Jouissance* (2022), premiered at BUSAN International Film Festival. His first film, *The Steak* (2023), screened at prestigious festivals like Slamdance, Tirana, and RiverRun, winning global accolades, including the AGBO Award (Slamdance) and Best Film (Elche IFF). Currently pursuing an MFA in Film at York University, Toronto, Kiarash is developing his feature film *Graveyard* with the Russo Brothers at AGBO Studio in Hollywood. Kiarash Dadgar 曾參與多部伊朗短片、影集和戲劇製作。作為製片人的首部作品《Jouissance》(2022) 在釜山國際電影節首映。他的首部電影《The Steak》(2023) 入選 Slamdance、地拉那、RiverRun 等多個知名影展，並獲得包括 Slamdance 的 AGBO 獎、Elche 國際電影節的最佳影片獎在內的多項國際殊榮。目前，他正在多倫多約克大學攻讀電影藝術碩士學位，並與羅素兄弟合作，在荷里活 AGBO 工作室開發他的長片《Graveyard》。

Student 學生 | 2023 | 8'12" |
No Dialogues, No Subtitles 沒有對白及字幕

As the mother prepares a cake for her daughter's birthday, the enemy's Army suddenly launches a surprise attack on their town. There is no time to escape, but to protect her daughter, the mother hides the kid in a closet. The Soldiers invade the house and kill the mother with no mercy. The medic soldier discovers he can't help the mother but finds the girl and tries to bring joy by celebrating her birthday. However, the birthday changed to a funeral.

一位母親正在為女兒準備生日蛋糕，敵軍卻突然對她們的城市發動突襲。無法逃離之際，母親為了保護女兒，將她藏身衣櫃之中。士兵衝進房子，毫不留情地射殺了母親。一名醫護士兵發現自己無法挽救母親的生命，但發現了女孩，試圖透過為她慶祝帶來一絲快樂的生日。然而，生日卻還是化為了一場葬禮。

Director's Statement 導演闡述

This short film adopts a formalistic approach to explore the dramatic transformation that can occur within 7 minutes. Using a continuous 360-degree tilt, it juxtaposes the beginning and ending to highlight contrasting outcomes. Fascinated by war narratives, I believe their universal quality enables audiences to grasp their inherent bitterness. Without dialogue, the story relies on visual symbolism and characters' actions, transcending cultural boundaries. As the first in a war-themed trilogy, this film sets the stage for deeper exploration. I am passionately working on the second installment, delving further into the depth and complexity of war through this unique lens. 這部短片採用形式主義的手法，探索在短短 7 分鐘內可能發生的戲劇性轉變。透過 360 度持續的旋轉鏡頭，影片將開端與結局並置，突顯結果的對比。我對戰爭敘事充滿熱情，認為其普世性使觀眾能理解其中的苦澀。影片摒棄對話，依靠視覺象徵與角色行動來講述故事，從而超越文化界限。作為以戰爭為主題的三部曲的首部作品，這部短片為更深入的探索奠定了基礎。我正全心投入於第二部的創作，致力於通過這種獨特的視角，深入挖掘戰爭的深度與複雜性。

Eye Catcher Short Awards - Award Winners

奪目短片獎 - 得獎名單

Category Winners 組別優勝

AI-Generated AI 生成 : *Nine Awaken* 九宵

Jury's Citation 評審評語

Nine Awaken is the most complete and polished work among all the participating AI shorts. The team shows clear control over image generators and for many moments successfully come across as handmade stop motion. The quality of this work shows how generative AI is changing existing workflows on moving image production.

《九宵》是 AI 組別參賽短片中最完整且精緻的作品。製作團隊對影像生成器展現了精準的掌控力，多個片段成功呈現出如手工定格動畫的效果。這部作品的品質，展現了生成式 AI 將如何改變現有的動態影像製作過程。

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Animation 動畫 : *Boundaries* 邊界感

Jury's Citation 評審評語

Boundaries is an exceptional cut-out animation, praised for its visually complex and striking aesthetic. Without dialogue, it powerfully explores themes of social inequality and personal space. Its innovative use of animation to tackle such profound issues highlights the director's impressive vision and creativity, making it a standout and a clear top contender.

《邊界感》是一部出色的剪紙動畫，以其視覺複雜性與震撼的美學備受讚賞。全片無對話，卻有力地探討社會不平等與個人空間的主題，創新地以動畫形式處理如此深刻的議題，充分展現出導演非凡的視野與創意，令其成為一部極為優秀的作品與頂尖的競爭者。

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Dance Video 舞蹈影像 : *Latex Labyrinth* 膠林密語

Jury's Citation 評審評語

Starting from an old photograph, the film uses mature cinematography to guide the audience back to colonial memories, depicting rubber plantations, workers, the Malayan communists, and intergenerational dances. Accompanied by touching melodies that subtly narrate history, the work is grand in both visuals and production, seamless and eye-catching.

影片以一張舊照片為起點，透過成熟的拍攝技巧引領觀眾回到殖民時期的記憶，描繪橡膠種植園、工人、馬來亞共產主義者與跨世代的舞蹈。在動人旋律的伴隨下，音樂低調地敘述著歷史。這部作品無論是視覺還是製作都極為宏大，流暢且引人注目。

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Documentary 紀錄片 : *Two Travelling Aunties* 一路有你

Jury's Citation 評審評語

Two Travelling Aunties is more than an adventure film: it's a powerful story of defiance and love. Norah and Susie's journey—both on the road and against societal expectations—is captured with intimacy and grace. A moving reminder of the courage it takes to live authentically.

《一路有你》不僅僅是一部冒險電影，更是一個關於抗爭與愛的動人故事。Norah 和 Susie 的旅程——無論是在路上還是對抗社會期望——都以親密而優雅的方式被捕捉下來。這是一個發人深省的提醒，展現了活出真我的勇氣。

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Eye Catcher Short Awards - Award Winners

奪目短片獎 - 得獎名單

Category Winners 組別優勝

Documentary 紀錄片 : *Under the Same Boat* 同一條船上

Jury's Citation 評審評語

Under the Same Boat reimagines social storytelling with creativity and depth, challenging conventional narratives while illuminating the fragility of lived experiences. A poignant meditation on connection, resilience, and the power of cinema as a tool for reflection.

《同一條船上》以創意與深度重新詮釋了社會敘事的方式，挑戰傳統框架的同時，亦揭示了生命經歷的脆弱性。這是一部深刻的作品，反思連結與韌性的意義，同時彰顯了電影作為反思工具的力量。

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Drama 劇情片 : *The Tortoise* 背負石化龜

Jury's Citation 評審評語

The Tortoise employs bold cinematic language, using sound and visuals to explore the abstract father-son relationship with deeper meanings for the audience to uncover. It hauntingly depicts historical religious and cultural suppression through calm yet intensely evocative imagery.

《背負石化龜》運用了大膽的電影語言，通過聲音和影像探討抽象的父子關係，為觀眾提供了深層意義以自行挖掘。影片以靜默但極具感染力的畫面，令人心悸地呈現了歷史上的宗教與文化壓迫。

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Drama 劇情片 : *Save My Soul* 我是貓

Jury's Citation 評審評語

Save My Soul is a uniquely captivating film blending surreal elements with human emotion. It explores the blurred boundaries between cat and human, showcasing exceptional storytelling, refined cinematography, and unconventional yet mesmerizing techniques. Despite limited resources, it delivers originality and charm.

《我是貓》是一部別具一格的迷人影片，將超現實元素與人類情感巧妙結合。影片探討了人與貓之間模糊的界限，展現了卓越的敘事能力、精緻的攝影技巧，以及不拘一格卻令人著迷的手法。儘管資源有限，作品依然充滿創意與魅力。

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Music Video 音樂影像 : *Do We Live Too Seriously* 活得太認真了吧

Jury's Citation 評審評語

The music video for *Do We Live Too Seriously* is an intriguing blend of dark yet playful storytelling, combining Gothic aesthetics with local Hong Kong settings. Its outstanding art direction, cinematography, and lo-fi aesthetic align beautifully with the song's jazz vibes and shifting moods, creating a captivating contrast between death as a theme and cheerful tones. The use of local shops highlights Hong Kong's unique charm, perfectly reflecting Kowloon K's whimsical and mischievous style.

《Do We Live Too Seriously》的音樂影像結合了黑暗又俏皮的敘事風格，將哥特美學與香港場景融為一體。出色的美術指導、攝影風格以及低保真的美學與歌曲的爵士氛圍和多變情緒完美契合，在以死亡為主題與輕快基調之間營造出迷人的對比。以本地商舖作景突顯香港的獨特魅力，同時完美呈現了Kowloon K天馬行空又帶點調皮的音樂風格。

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Eye Catcher Short Awards - Award Winners

奪目短片獎 - 得獎名單

Category Winners 組別優勝

Student 學生 : *Reconstruction of New Life* 新生重建



Jury's Citation 評審評語

Reconstruction of New Life blends documentary, fiction, and animation to revisit Taiwan's White Terror and transitional justice. By reconstructing Green Island's "New Life Correctional Center," it explores memory, history, and forgetting. With animated coral stones and hybrid storytelling, the film examines historical affirmation and progression, urging reflection on the balance between remembering and forgetting.

《新生重建》藉融合紀錄片、虛構敘事與動畫的形式，回溯台灣白色恐怖時期與轉型正義的議題。透過重現綠島「新生訓練處」的畫面，反思記憶、歷史與遺忘的交織。以珊瑚製作的動畫混合敘事的形式，作品審視了歷史的肯定與進程，並引發對記憶與遺忘之間平衡的深刻反思。

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Student 學生 : *The Steak* 一塊燒焦的牛扒



Jury's Citation 評審評語

The Steak begins with an Iranian mother cooking a raw steak and ends with it charred, interwoven with sudden off-screen war sounds. Using a 360-degree tilt shot in a single take, the film juxtaposes domestic tranquillity with the brutality of war, reflecting on violence, death, and humanity. The steak serves as a rich, symbolic motif, prompting reflection on the meaning of war imagery.

《一塊燒焦的牛扒》以一位伊朗母親煎製生牛扒開場，最終以牛扒燒焦結束，全程交織著突如其來的場外戰爭聲響。影片利用單鏡頭的360度旋轉拍攝，將家庭的寧靜與戰爭的殘酷形成鮮明對比，深刻反思暴力、死亡與人性。牛扒作為一個充滿象徵意義的母題，引發觀眾對戰爭影像意義的思考。

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Eye Catcher Short Awards - Award Winners

奪目短片獎 - 得獎名單

Eye Catcher Best Award (HK) 奪目最佳短片獎 (香港)

***Fly Train* 褪色的透明列車**

Jury's Citation 評審評語

This film dealt beautifully with perspective and rhythm, using motion and light to create intricate images that impressed the jury deeply. For its vigorous simplicity and specially situated point of view, *Fly Train* is truly deserving of this award

這部電影對視角與節奏巧妙的處理，運用動態與光影創造出精緻的畫面，令評審團深受感動。憑藉其充滿張力的簡潔性與獨特的視角，《褪色的透明列車》絕對值得獲得這個獎項。

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Eye Catcher Best Award (Asia) 奪目最佳短片獎 (亞洲)

***The Steak* 一塊燒焦的牛扒**

Jury's Citation 評審評語

Told through a deceptively simple yet powerful single take, the film is both technically impressive in its use of off-screen sound and camera movement to present the sometimes harrowingly intimate nature of violence and chaos, and immensely gut-wrenching in its restrained yet precise use of perspective and juxtaposition to tell a sadly familiar situation with maximum impact.

透過一個看似簡單卻極具力量的單鏡頭敘事，這部電影在技術上令人讚嘆，巧妙運用場外聲音與鏡頭移動，呈現暴力與混亂之間令人窒息的親密感。同時，影片以克制而精準的視角和對比手法，將一個令人遺憾的熟悉情境表達得震撼人心且具有最大衝擊力。

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Eye Catcher Grand Award 奪目短片大獎

***Boundaries* 邊界感**

Jury's Citation 評審評語

This film elevates quotidian life through a fierce, searching, dynamic exploration that is evocative, artful, and existential. This relatable, but illuminating reflection on modern life has exceptional tension and levity.

這部電影透過激烈、深刻且充滿動態的探索，將日常生活提升至一種充滿意境、藝術性與存在主義色彩的高度。對於現代生活那種既貼近人心又發人深省的反思，展現了非凡的張力與輕盈感。

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Eye Catcher Short Awards - Award Winners

奪目短片獎 - 得獎名單

Speical Awards Winners 特別獎優勝

Children's Award 童夢獎 : *Silent Tides* 遙途

Jury's Citation 評審評語

For a textured, dreamlike, and painterly animation that employs a meaningful use of colour, sound design and a simple but emotional narrative thread that amplifies the interconnectedness between parent and child, and the crippling psychological loneliness that come from physical or emotional abandonment, *Silent Tides* is truly deserving of this award

憑藉一部有質感、夢幻且帶有手繪風格的動畫，巧妙運用了色彩、音效設計，以及簡單但情感豐富的敘事線索，不僅突顯了父母與孩子之間的緊密聯繫，也深刻展現了因身體或情感上的遺棄所帶來的沉重心理孤獨感，《遙途》實至名歸，值得獲得此項殊榮。

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Humanitarian Award 人道主義獎 : *The Steak* 一塊燒焦的牛扒

Jury's Citation 評審評語

Simultaneously specific yet universal, important yet devastating, the film is a reminder of the fragile nature of peace and normalcy, and that the unexpected disruption of domestic security could incur within the duration of a sizzling steak.

這部電影同時具備了寫實又普世、深刻又令人心碎的元素，提醒人們和平與常態的脆弱本質，以及家庭安全感的剝奪，可能在一塊牛扒滋滋煎熟的短暫過程內突然發生。

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Queer Award 酷兒獎 : *Save My Soul* 我是貓

Jury's Citation 評審評語

For an audacious, bizarre, and imaginative short film that tenderly depicts an unorthodox quest for intimacy, where images are constructed through stark graphic cinematography and an offbeat mise-en-scene, the jury admires the bold, risky interpretation of an outsider, bullied, on the fringes, and in the midst of transformation, *Save My Soul* is truly deserving of this award.

這部大膽、怪誕且充滿想像力的短片，以溫柔的方式描繪了一段非傳統的親密追尋，其畫面透過鮮明的圖像化攝影與眾不同的場面調度構築而成。評審團讚賞其對一位局外人——被欺凌、處於邊緣並經歷轉變中的人物——所做出的大膽且冒險的詮釋。《我是貓》絕對值得獲得這個獎項。

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Tree of Life Award 生命樹獎 : *Twenty Two* 廿二

Jury's Citation 評審評語

The protagonist of the documentary has already passed away. What supports the entire film are the memories of their companions—memories filled with doubts and setbacks, yet also with hope born from it all. This has become the most valuable lesson they learned on the university hillside.

錄片的主角已經不在人世，支撐著整個電影的，是伙伴們的追憶，當中夾有疑惑，不乏挫敗，但亦有因一切而生的希望，是他們在大學山頭上的最寶貴一課。

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ASIAN NEW DIRECTOR AWARDS

Shortlisted Films

入圍作品

(in alphabetical order of the film titles 按項目英文名序)



Drop Your Cat
扔你的貓



Gold Life
七分熟



**I Heard That They Are Not Going
To See Each Other Anymore**
傷心公園



Masayume
正夢



Teoswa Sonata
夏日終曲

Pre-Selection Jury Members

初選評審



Shan Zuolong
單佐龍

A film producer, film programmer, and documentary director. Since 2015, he has worked closely with director Bi Gan as his producer. His debut feature as a producer, *Kaili Blues*, won multiple awards at major international festivals including Locarno, Golden Horse Awards, and Nantes. In 2018, he produced *Long Day's Journey into Night*, which was selected for Cannes' Un Certain Regard. In 2022, he served as executive producer for the short film *The Water Murmurs*, which won the Short Film Palme d'Or at Cannes. In 2023, he produced *Love is a Gun*, directed by Lee Hong-chi, which won the Lion of the Future Best Debut Film at Venice. In 2025, he produced *The Botanist*, which received the Grand Prix of the Generation International Jury for Best Film at the Berlinale. That same year, he produced *Resurrection*, directed by Bi Gan, which was awarded the Special Prize in the Cannes Competition.

電影製片、節目策劃及紀錄片導演。2015 年起為畢贛導演擔任製片，首部製片作品《路邊野餐》獲洛迦諾、金馬及南特影展獎項；2018 年製片《地球最後的夜晚》入選康城「一種關注」；2022 年監製《海邊升起一座懸崖》獲康城短片金棕櫚。2023 年製片《愛是一把槍》獲威尼斯「未來之獅」獎；2025 年製片《植物學家》獲柏林新生代競賽國際評審團大獎；同年，製片畢贛執導的《狂野時代》，獲得康城影展主競賽「特別獎」。



Tsang Hing Weng, Eric
曾慶宏

Tsang Hing Weng, Eric is a Hong Kong film director whose works have been selected by major international film festivals including Sundance and Busan. Among them, *Hong Kong Family* was the winner of the First Feature Film Initiative (FFFI). He is currently the Program Director of BFA in Acting for Global Screen at Hong Kong Baptist University, the Artistic Director of Eye Catcher Global, and a member of the Hong Kong Film Development Council.

曾慶宏，香港電影導演，作品曾入圍辛丹斯及釜山等國際電影節，其中《過時·過節》為首部劇情電影計劃得獎項目。現為香港浸會大學環球螢幕演技藝術學士（榮譽）課程主任、奪目影像藝術總監及香港電影發展局委員。



Jing Wang
王靖

Jing Wang is a Beijing-based film producer. Her credits include Wen Shipei's *Land of Broken Hearts* (Busan 2024) and *Are You Longsome Tonight?* (Cannes 2021, San Sebastián 2021, Toronto 2021, Busan 2021); Han Shuai's *Green Night* (Berlinale 2023, Busan 2023, Tokyo 2023); Johnny Ma's *To Live To Sing* (Cannes 2019, Winner of Best Picture at Shanghai International Film Festival's Asian New Talent Awards) and *Old Stone* (Berlinale 2016, Winner of Best Canadian First Feature Film at Toronto International Film Festival) and Pei-Ju Hsieh's *Heavy Craving* (Busan 2019, FIPRESCI Prize at Golden Horse Awards). She received her M.F.A. in Creative Producing from Columbia University.

王靖，電影製片人，復旦大學廣播電視新聞學學士，美國哥倫比亞大學藝術創作碩士。其擔任製片人的電影作品包括：《負負得正》（釜山 2024）；《綠夜》（柏林、釜山、東京 2023）；《熱帶往事》（康城、聖塞巴斯蒂安、多倫多、釜山 2021）；《活著唱著》（康城 2019，上海國際電影節亞洲新人獎最佳影片）；《大餓》（釜山 2019，金馬獎國際影評人費比西獎）；《老石》（柏林 2016，多倫多國際電影節最佳加拿大首作獎）。

Drop Your Cat 扔你的貓

2020 年度入圍項目
HIAction Project Market
Finalist Project



ชื่อ เลื้อ

ปกคอกสีน้ำตาล เขียนว่า TIGER

หายไปวันที่ 18 ธันวาคม

หากพบ หรือมีเบาะแส กรุณาแจ้ง "มอล" 081-097-0410

89' | In Putonghua with Chinese & English Subtitles 普通话对白，中英文字幕

Director 導演



Wu Weifeng
吳蔚峰

He wrote and directed his debut *Drop Your Cat*, which won the Hainan Choice Award (first prize) at the Hainan Island International Film Festival's HIAction section. It was also selected for the Pingyao International Film Festival WIP Lab, 2022 Hong Kong-Asia Film Financing Forum HAF WIP Lab, and 2023 Zhejiang Youth Film Festival WIP Lab. He is also a poet and writer, and was the chief editor of *Pocket Music* magazine and planner of *OUT* magazine. In 2017, he served as a preliminary judge for the 11th FIRST Youth Film Festival. His shorts include *A Murmur of the Wind and the Mountain* (2015) and *Is It Not Xiao Zhang* (2017).

自編自導處女作《扔你的貓》，獲 2020 年海南島國際電影節創投會海南選擇大獎（頭等獎），入圍平遙國際電影展發展中電影計劃、香港亞洲電影投資會 HAF 製作中項目及青年電影周（浙江）創投專案。青年詩人、小說作者、導演、編劇，曾任《口袋音樂》主編、《OUT》雜誌策劃，並擔任 11 屆 FIRST 青年影展競賽單元初審評委。導演短片《山是潛入帷幕的風》、《理查·派克》，短篇小說包括《布魯斯·李又名李小龍》、《神聖傑克要玩耍》及《片場》系列。

Lin Lihua, in her fifties, took in Wu Ming, a wandering young man, out of sympathy. As these two lonely souls grew close, new impulses drove them away. Using the excuse of going to Beijing to throw away her daughter-in-law's cat, Lin fled with Wu Ming. They didn't find the cat but discovered her son Sun Mian's struggles with his job and marriage. Sun, unemployed, pretended to work daily, while his wife Zhou Xi sought therapy. The cat's disappearance triggered conflict between the couple. To help her son, Lin Lihua took Wu Ming's absurd idea and intervened in their marriage.

五十多歲的林麗華出於同情，收留了流浪的青年吳明。在兩個孤獨的靈魂逐漸靠近的同時，新的衝動又將他們推離。林麗華以帶媳婦的貓去北京丟掉為藉口，與吳明一起逃離。他們沒能找到貓，卻發現了自己的兒子孫冕在工作與婚姻中的掙扎。失業的孫冕每天假裝上班，而他的妻子周西則在尋求心理治療。貓的失蹤引發了夫妻之間的矛盾。為了幫助兒子，林麗華採納了吳明荒誕的想法，介入了他們的婚姻。

Director's Statement 導演闡述

The film adopts a fragmented narrative, centering each scene on key moments to explore the absurdity and despair of modern, logical life. A mother, accompanied by her late husband's shadow, visits her unemployed, emotionally distant son in Beijing. His wife loses her cat and reconnects with old friends. Each character struggles in disarray, seeking a temporary sense of place. The film delves into suppressed emotions, fleeting release, and the breakdown of modern family ties, as the presence and absence of the father and cat leave everyone adrift. In the end, the mother returns home, the shadow fades, urging change over stagnation.

影片以塊狀結構呈現現代生活的苦悶與荒謬。母親帶著亡夫影子赴北京探望失業疏離的兒子，兒媳貓丟了與老友重聚。每個人都失序中尋找暫時的位置，情緒壓抑與短暫釋放交錯，家庭關係破碎，父親與貓的在與不在讓人無所適從。最終母親返鄉，影子消散，面對家庭失序，鼓勵走出停滯，擁抱變化。

Gold Life 七分熟



94' | In Putonghua with Chinese & English
Subtitles 普通話對白，中英文字幕

Director 導演



Zhang Xin
張歆

M.A., China Film Archive.

Ph.D. in Directing, Beijing Film Academy

Screenwriter: *Letter to Mom* (Jinli Advertisement, 2016)

Script Consultant: *One Night in Beijing* (2019)

Director/Screenwriter/Lead Actress: *Gold Life* (2024)

Art Supervisor / Casting Director: *Hollowed Out* (2024)

中國電影藝術研究中心碩士

北京電影學院導演系博士

金立廣告《給媽媽的信》編劇 (2016)

《北京一夜》劇本顧問 (2019)

《七分熟》導演 / 編劇 / 主演 (2024)

《一個新的情緒》藝術指導 / 表演指導 (2024)

Before her PhD, Zhang Xin was ambitious. Now, nearing graduation, she grapples with family pressures: her child's alternative education prevents her from taking a university teaching post in the city, her husband's demands, and her own unmet aspirations. Without spousal support, she bears her mother's loss alone. She refuses to give up on herself or collapse under daily childcare burdens. Unsure where blame lies, she's left wrestling with anxiety and self-recovery. 章昕讀博士學位前雄心勃勃，現在卻煩惱於家庭內的各種關係。畢業在即，還要處理孩子教育、丈夫要求、自我實現——母職與我執糾纏不休。她為了讓孩子接受自然教育無法回城市大學任教，也不甘心放棄自己，沒有丈夫支持，獨自承受喪母之痛，又不能在帶孩子的日常中崩潰，她不知道這一切是誰的錯，只是徒留自己的焦慮與自癒。

Director's Statement 導演闡述

This experiment blurs reality and fiction, creating a mutual gaze of display and observation. It transcends traditional cinema, becoming a war of art against spiritual death. The plight of middle-aged women: is it Social Darwinist "lack of effort" or structural gender inequality? By dissolving boundaries within and beyond the text, the director surpasses the desire to narrate, evolving the film into a female force of revelation and self-salvation. 這部電影是一場實驗，它模糊了真實與虛構的邊界，成為一種展示與觀看的雙重凝視，或者說，它已經不是傳統的電影，而是藝術抵抗心靈死去的戰爭。中年女性的困境到底是社會達爾文式的個體不努力，還是社會結構性的性別文化不平等？導演希望通過取消文本內外的邊界，超越講述的欲望，把電影進化為揭示和自救的女性力量。

I Heard That They Are Not Going To See Each Other Anymore

傷心公園

I
HEARD
THAT
THEY
ARE
NOT
GOING
TO

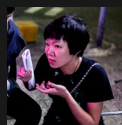
EACH
OTHER
ANYMORE

SEE 傷
心公
園

87' | In English, Mandarin, Turkish and Cantonese with
English Subtitles

英語、國語、土耳其語及粵語，英文字幕

Director 導演



Wong Ka Ki
黃嘉祺

Born in Hong Kong, Ka Ki moved to the UK in 2014 and graduated from the London Film School (MA Filmmaking) in 2018, working since as an independent filmmaker in London. Her works have been showcased at Locarno, Underwire, Taipei Golden Horse, and on Nowness. She has been commissioned by Channel 4 Random Acts, Pulse Films, ICA, and Mahogany Sessions. Ka Ki is a Berlinale Talents, Golden Horse Film Academy, and Locarno Filmmakers Academy alumna, and a BAFTA Connect member. Her projects have participated in Film London Production Finance Market, Berlinale Talents Script Station, and Hong Kong Asia Film Financing Forum.

生於香港，黃嘉祺 14 年畢業於中大新聞與傳播學院，18 年畢業於倫敦電影學院電影導演碩士。曾參與柏林影展新銳營、金馬電影學院、盧卡諾電影學院。短片《野小子》獲鮮浪潮大獎，長片企劃入選香港亞洲電影投資會、義大利遠東市場及柏林劇本工作坊等。作品包括《如果北極熊知道》(2023，紀錄片)、《凹凸》(2022，實驗短片)、《菲與火》(2021，劇情短片)、《野小子》(2020，劇情短片)。

In present-day Taipei, Tao develops unexplainable affectionate feelings for Shin, an indifferent guy. Desperate to create lasting memories, she sends people to beat him up, using pain as a twisted form of connection. Meanwhile, Melih, who owns a noodle shop in Taipei, receives an unexpected flower from the perpetually drunk Ping. Staring into the flower, Melih experiences Tao and Shin's tale, revealing his own unspoken desire and failed attempts to connect with Ping. As Tao becomes closer with Shin, Shin vanishes, leaving Tao to realise these memories might be mere figments, making Melih question if forgetting might bring peace.

在當代台北，一段關於記憶與情感投射的紀錄旅程悄然展開。阿兔執著於對阿信的無果依戀，試圖以痛苦留住對方；來自異鄉的阿神，則在一朵突如其來的花中，看見兩人之間的故事，並映照自身對親密與理解的渴望。透過凝視與想像，本片探索人如何在孤獨中創造連結，在遺忘與記得之間尋找答案。

Director's Statement 導演闡述

Tao's unrequited love for Shin leads to unconventional actions, while Melih and Ping's struggles with connection and memory loss reflect the vulnerability of city life. The film's unique structure has actors share true experiences without revealing whether they speak as themselves or as their characters, then re-enact these stories, seamlessly intertwining verité, fiction, and talking heads. This blurs the lines between reality and performance, creating a therapeutic outlet for reflecting on inner struggles and desires. The documentary style suggests the characters are reflections of real-life individuals, inviting the audience to consider their own stories and the profound impact of narrative.

本片以紀錄式手法拍攝，角色如同現實個體的縮影。演員在真實與虛構之間游走，分享自身經歷卻不明言身份，透過重演、訪談與情境即興，交織出關於依戀、孤獨與記憶的城市寓言。模糊表演與現實的邊界，邀觀眾直面內心掙扎與渴望。

Masayume 正夢



Director 導演



Nao Yoshigai
吉開菜央

Nao Yoshigai was born in Yamaguchi, Japan in 1987. She graduated from the Department of Dance at Japan Women's College of Physical Education and earned her Master's at Tokyo University of the Arts. She explores changes in mind and body when understanding the world through the five senses in activities like dance, making films based on these sensations. She also performs in films, directs stage productions, and designs sets.

Her notable films include *Shari* (Rotterdam 2022), *Grand Bouquet* (Directors' Fortnight, Cannes 2019), and *Hottamaru Days* (New Face Award, Japan Media Arts Festival). She also appeared in *GAMA* (2023) and *Underground* (2024).

吉開菜央 1987 年生於日本山口縣，畢業於日本女子體育大學舞蹈學系，並於東京藝術大學映像研究科碩士課程取得碩士學位。她透過「舞蹈」等行為，關注當人以五感理解世界時，身心產生的變化，並以此為基礎創作電影，也參與演出、舞台導演及美術設計。重要作品包括《Shari》(2022 鹿特丹國際電影節)、《Grand Bouquet》(2019 康城影展「導演雙週」)、《ほったまるびより》(日本媒體藝術祭新人獎)、《GAMA》(2023)、《Underground》(2024)。

110' | In Japanese with English Subtitles
日語對白，英文字幕

Nao Yoshigai, who lost her mental and physical balance at 34, starts training at a Zen temple. Through Zen, she reexamines “eating,” “sleeping” and “breathing,” viewing her body and mind as a “bag of flesh.” Inspired by Michizo Noguchi's words, she sees the body as a skin bag of fluid—free to expand and contract—where bones, organs and the brain float.

34 歲失去身心平衡的吉開菜央開始在禪寺修行。透過禪修，她重新審視「吃」、「睡」、「呼吸」，將自己的身心視為「一個肉袋」。受野口三千三語錄啟發，她將身體看作盛載液體的皮囊，可自由伸縮，骨骼、臟器與大腦皆漂浮於其中。

Director's Statement 導演闡述

The title “Masayume” means what we see in a dream happens in real life. In Zen, there is no narrative promising salvation; true power arises from the tangible reality felt by mind and body through practice. One vital lesson I learned was to value direct practice rather than depend on stories. Yet in filmmaking—even documentaries—we cannot fully avoid shaping a narrative. By editing and reconstructing past footage, I realized that film is a kind of dream, allowing me to observe what happened without judgment. Living and making this film converged unexpectedly—like “masayume.” I hope it will bring healing, even just a little.

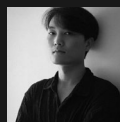
「正夢」在日文中意指「夢中所見成真於現實」。禪無信仰救贖的敘事，力量來自實修時身心所感的現實。我學到要重視直接實踐而非依賴故事。但在電影創作中，即使是紀錄片，也無法完全避免建構敘事。透過剪接重構過去影像，我意識到電影是一種夢，讓我能如實觀看曾發生於自身的一切。生活與創作這部電影，與當年天氣意外交匯，如同「正夢」。願此作為超越自身的療癒。

Teoswa Sonata

夏日終曲



Director 導演



Lu Xiaohao
陸曉浩

Born in 1998 in Shantou, Guangdong Province, Lu Xiaohao graduated from Hubei College of Commerce and Trade, majoring in film and television photography and production. His first feature film, *The Week After*, was selected for the 16th FIRST Film Festival in 2022, and won the special mention of First Frame.

1998 年出生於廣東汕頭，畢業於湖北商貿學院影視攝影與製作專業。長片首作《之後的一周》入圍 2022 年第 16 屆 FIRST 青年電影展，獲得「first frame 第一幀」特別提及。

113' | In Teoswa dialect & Putonghua with English
Subtitles 潮汕話及普通話對白，英文字幕

College students Weitao and his girlfriend Yanna return from their universities to their hometown of Shantou to spend their last summer holiday together. Bored with life in the small town of Teoswa and under pressure from their families, they decide to earn some money for a trip to Xiamen. The two ride their motorbikes through three neighboring towns, after a failed business project, they have each found a summer job. But summer holidays are coming to an end.

大三學生偉濤和他的戀人燕娜從各自的大學返回他們的家鄉汕頭，即將一起度過人生中的最後一個暑假，潮汕小鎮的生活百無聊賴，家庭的施壓讓他們喘不過氣，他們決定走出家門賺點錢去廈門旅行，於是兩人開著摩托車在鄰近的三個小鎮間兜兜轉轉地穿梭，經歷了創業失敗之後他們各自找了一份暑假工，夏日炎炎，暑假即將結束。

Director's Statement 導演闡述

In this film, I hope to accumulate specific details of life to show how Weitao and Yanna spend their last summer holiday, down to where they go, how the food they eat tastes, how long their savings will keep them free, and what kind of pasts and moods the people they meet have. I hope that these specific details will create a sense of experience for the audience, who are not just watching a story, but riding along on their own motorbike.

在這部電影裡，我希望用具體的生活細節堆砌出偉濤和燕娜作大三學生如何度過他們的最後一個暑假，具體到他們去到什麼地方；吃到的食物味道如何；存款還能使他們的自由維持多久；遇到的人有什麼樣的過往和心情。我希望這些具體的細節能帶給觀眾一種體驗感，觀眾不只是觀看一個故事，而是隨著他們的摩托車的一起漫遊其中。

Asian New Director Award - Award Winner

亞洲新導演獎 - 得獎作品

Teoswa Sonata 夏日終曲



Jury's Citation 評審評語

In a small town, the young man and woman spent the last summer of their youth together. The film is sincere, delicate, and light, the film avoids excessive embellishment while effectively capturing their wanderings between innocence and confusion. It's a story that truly belongs to the youth.

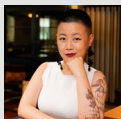
縣城青年男女共度人生的最後一個暑假，真摯、細膩、輕巧，不刻意雕琢卻有效捕捉了人物徘徊於天真與迷惘之間的狀態，是屬於年輕人的電影。

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This year's Eye Catcher Global will host 2 industry forums, all open to the public for free registration! Featuring renowned directors, producers, and other industry delegates, the forums will engage in conversations with the finalists of the Eye Catching Short Awards and Asia New Director Awards. Together, they will explore global trends of moving images in self-producing. Amid the opportunities and challenges brought by evolving environments and technologies, how can we transition from short films to feature-length creations and share untold stories with audiences worldwide?

今年的 Eye Catcher Global 舉辦的兩場產業論壇將開放觀眾免費登記參加！特邀多位導演、監製等產業嘉賓，對談「奪目短片獎」及「亞洲新導演獎」入圍影像創作者，一起探討在自主創作路上未來全球的趨勢。面對環境及科技的各種機遇與挑戰，從短片到長片，我們可以如何向全球的觀眾，訴說未被揭露的故事？

Moderator 主持

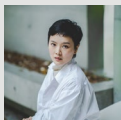


Dr. Sonia Wong
黃鈺瑩博士

Dr. Sonia Wong is an interdisciplinary artist, writer, and researcher based in Hong Kong. Sonia Wong has been teaching at the Gender Studies Programme of CUHK, with a focus on culture, media, and local history. In 2013, she founded Reel Women Hong Kong, the first and only independent film festival in Hong Kong devoted to the promotion of female-created films and artworks. In 2018, she co-founded the Women's Festival with Chantal Wong and Vera Lui to further the cause. She has worked as jury for ifva (Hong Kong), Women Make Waves International Film Festival (Taiwan) and Seoul International Pride Film Festival (Korea), and moderated industry discussions and public forums for countless film programs over the years. She was appointed the ambassador for Eye Catcher Global 2023.

黃鈺瑩博士是一位香港的跨領域藝術家、作家和學者。黃博士多年來任教於香港中文大學性別研究課程，專注於文化、媒體和本土歷史。2013 年，她創辦了「女影香港」——香港首個也是唯一一個致力於推廣女性創作的獨立電影節；2018 年，她與黃子欣和呂穎恆共同創辦了「女人節」，繼續以創新形式推動性別平等。她主持過無數電影項目的行業討論和公眾論壇，並曾獲邀擔任 ifva、台灣國際女性影展、和首爾國際驕傲電影節的評審。黃博士是「Eye Catcher Global 2023」的節目大使。

Special Guest Speaker 特邀嘉賓講者



Fiona Roan
阮鳳儀

Fiona Roan's short film *Jiejie* (2018), based on her own immigration experience, was widely appraised. Her debut feature, *American Girl*, won four Golden Horse Awards, including Best New Director for Fiona Roan (the first woman to do so), the Audience Choice Award for Best Picture, and the FIPRESCI Prize. *American Girl* also won Best Narrative Film at the 24th Taipei Film Festival, and Best Asian Chinese-Language Film at the 40th Hong Kong Film Award.

阮鳳儀以自己的生命經驗為題材編導了短片《姐姐》(2018)，頗獲好評，首部劇情長片《美國女孩》於 2022 年獲得金馬獎最佳新導演，成為首位獲得此獎的女性導演。本片同時也獲得金馬獎最佳新演員、最佳攝影、觀眾票選最佳影片，以及費比西影評人獎，另獲得第 40 屆香港金像獎最佳亞洲華語電影、第 24 屆台北電影節最佳影片、以及第 3 屆台灣影評人協會獎最佳劇本、最佳影片。

【Session 1】
【第 1 節】

**Voices from Asia: Self-Producing Filmmakers
and the Power of Untold Stories**

我來自亞洲：自主製作如何講述未被看見的故事？

Guest Speakers

Dr. Timmy Chen

(Assistant Professor of Cultural Studies, HKMU)

Didi Wu

(Director of Broadway Cinematheque & HKAFF)

Eye Catcher Short Awards Finalists

Moderator

Dr. Sonia Wong

Language

In Cantonese with Mandarin



This session highlights the challenges and opportunities for Asian self-producing or indie filmmakers. How can they balance artistry and production, uncover untold stories, and navigate global audiences? What are the strategies we can showcase to the world on Asian filmmakers' uniqueness?

嘉賓講者

陳智廷博士

(香港都會大學文化研究助理教授)

胡芷晴

(百老匯電影中心及香港亞洲電影節總監)

「奪目短片獎」入圍者

主持

黃鈺瑩博士

語言

廣東話輔以國語

聚焦亞洲自主製作的影像創作者：他們是如何平衡藝術創作與製作，去講自己的故事？亞洲的聲音和敘事獨特性，要如何才能夠向全球觀眾述說？面對影視產業的各種衝擊和挑戰，我們可以如何自處，發揮亞洲敘事的獨特性？

【Session 2】
【第 2 節】

The Young Strive: Navigating Opportunities as Hong Kong Filmmakers

少壯多努力：香港導演如何迎難而上？

Guest Speakers

Chan Chi Fat, Steve

(Director of *Weeds on Fire*)

Wong Sau Ping, Adam

(Director of *The Way We Talk*)

Isaac Shek

(Director of *Father Figure*)

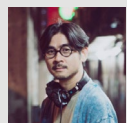
Eye Catcher Short Awards Finalists

Moderator

Dr. Sonia Wong

Language

In Cantonese



On the career path as a filmmaker from Hong Kong, how can we push our limits and boundaries, in exploring pathways to innovation, growth, and success in the ever-evolving film industry? What does break through truly mean to a Hong Kong director and filmmaker?

嘉賓講者

陳志發

(《點五步》導演)

黃修平

(《看我今天怎麼說》導演)

石家俊

(《房間裡的你》導演)

「奪目短片獎」入圍者

主持

黃鈺瑩博士

語言

廣東話

作為一名來自香港的影像創作者，在導演路上，我們能夠如何突破自身的極限與界限，不段去探索和創新，去應對不斷演變的電影產業？對香港導演和電影製作人而言，突破又意味著什麼？

【Session 1】
【第 1 節】

Asia Meets the World: The Role of Producers in Cross-Border Co-Production
連結亞洲與世界：獨立監製與跨國合作

Guest Speakers

Jeremy Chua

(General Manager, Singapore International Film Festival & Producer of Award Winning Films)

Clifford Miu

(Producer of *Yen and Ai-Lee* & *American Girl*)

Shan Zuolong

(Producer of *Resurrection*, *The Botanist* and more)

Moderator

Dr. Sonia Wong

Language

In Mandarin with English



The producer is the highest decision-maker in a film crew, but if there are several producers from different cultural backgrounds working together on the same team, how should things actually operate? We have invited several renowned international producers to explain this for us.

嘉賓講者

蔡紹勇

(新加坡國際電影節總經理及多部得獎電影監製)

苗華川

(《《小雁與吳愛麗》、《美國女孩》監製)

單佐龍

(《狂野時代》及《植物學家》等電影製片)

主持

黃鈺螢博士

語言

普通話輔以英文

監製往往是電影製作團隊中，作為最後決策者的存在。聯合製作在產業中越來越普及，來自不同文化背景的多位監製，為了同一部電影而碰面、合作，實際上又如何促成的呢？第二場產業論壇，我們特別邀請了幾位知名的國際監製 / 製片，和我們一起探討這個問題。

【Session 2】
【第 2 節】

Emerging Directors Today: Evolving from Short Films to Feature-Length Creations
從短片到長片：當代新導演的創作生態

Guest Speakers

Roan Feng-I, Fiona

(Director of *American Girl*)

Jing Wang

(Producer of *Land of Broken Hearts*, *Are You*

Lonesome Tonight? and more)

Asian New Director Awards Finalists

Moderator

Dr. Sonia Wong

Language

In Mandarin with English



The threshold for feature films is high, while short films are as numerous as the stars. How can aspiring directors stand out through short films? How do the experience and planning involved in making short films influence the way a director approaches their feature films? Besides just the length, what other differences are there between the two?

嘉賓講者

阮鳳儀

(《美國女孩》導演)

王婧

(《負負得正》、《熱帶往事》等電影製片)

「亞洲新導演獎」入圍者

主持：

黃鈺螢博士

語言：

普通話輔以英文

一部長片的完成過程漫長，門檻相對較高；反之而言，每年的新短片都多如繁星。新銳導演如何能夠通過短片脫穎而出？創作短片的經驗與規劃，又會如何影響導演日後拍攝長片的方式？除了片長之外，短片與長片之間還有哪些其他的差異呢？第二場產業論壇，就讓導演、監製過長短片的一種影像創作者，和我們一一探討。

About Eye Catcher Global

關於 ECG



EYE CATCHER
GLOBAL

Originated from Hong Kong, the Eye Catcher Global (ECG) aims to bring together the creative and production communities of the Asian and international independent filmmaking industry. Embracing the spirit of self-producing and entrepreneurship, it attempts to create an exclusive international platform for connection, exchange and collaboration so that independent filmmakers may go further for longer. Through a series of events, the ECG aspires to incubate and promote more independent films with unique visions, strong personal styles, and a wide variety of genres. It not only helps filmmakers obtain funding, awards and opportunities, but also introduces and facilitates the exchanges of experience and networks of international peers. The Eye Catcher Global 2025 was organised in August, programmes include:

- Eye Catcher Short Awards
- Asian New Director Awards
- Industry Forum
- Showcase
- Awards Ceremony

Eye Catcher Global (ECG) 以香港為出發點，旨在連結亞洲及國際獨立影像製作和產業社群，致力發掘及催生更多擁有自主製作及初創精神，且別具視野和作者風的影像作品，並助力打造交流、連結及合作的專屬國際平台，讓創作者能夠走得更遠、更久。透過一系列活動，孵化和推廣更多劇情、紀實、實驗、動畫或混合等類型的獨立影像作品。不僅讓影像創作人獲得資金、獎項或機會，也引介國際同行之經驗與網絡。Eye Catcher Global 2025 於 8 月舉辦，主要內容包括：

- 奪目短片獎
- 亞洲新導演獎
- 產業論壇
- 展映
- 頒獎典禮

Acknowledgements

鳴謝

Jury Panel for Major Awards 評審團：主要獎項

Jeremy Chua 蔡紹勇

Ash Cook [Hoyle] 阿什 庫克【霍伊爾】

Clifford Miu 苗華川

Jing Wang 王靖 (Asian New Director Awards 亞洲新導演獎)

Eye Catcher Short Awards: Jury Members of 7 Categories 奪目短片獎：七大組別評審

AI-Generated Category | AI 生成組

Chan Chi Fat, Steve 陳志發

Dr. Lam Miu Ling 林妙玲博士

Lau Hochi 劉浩之

Dance Video Category | 舞蹈影像組

Blue Ka Wing 藍嘉穎

Lee Wai Shing 李偉盛

Dick Wong 黃大衛

Drama Category | 劇情片組

Trương Minh Quý 張明貴

Wong Sau Ping, Adam 黃修平

Didi Wu 胡芷晴

Student Category | 學生組

Dr. Timmy Chen 陳智廷博士

Doris Law 羅淑儀

Dr. Tam Yee Lok, Enoch 譚以諾博士

Animation Category | 動畫組

Isaac Shek 石家俊

Yu Ka Ho, Albert 余家豪

Documentary Category | 紀錄片組

Choi Toi Ling, Dora 徐岱靈

Robin Lee

Ruby Yang 楊紫燁

Music Video Category | 音樂影像組

Cheung Kit Bong 張傑邦

Vicky Fung 馮穎琪

Yuen Chi Chung 袁智聰

Asian New Director Awards: Pre-Selection Jury Members 亞洲新導演獎：初審評審

Shan Zuolong 單佐龍

Tsang Hing Weng, Eric 曾慶宏

Jing Wang 王靖

Venue Partner 場地夥伴

Soho House Hong Kong

Programme Partners 節目夥伴

Academy of Film, Hong Kong Baptist University 浸大電影學院

Department of Humanities, Language and Translation (HLT) | School of Arts and Social Sciences,

Hong Kong Metropolitan University 香港都會大學人文社會科學院 | 人文、語言及翻譯學系

EarUp Music 搶耳音樂

Journalism and Media Studies Centre (JMSC) | The University of Hong Kong

香港大學新聞及傳媒研究中心 (JMSC)

Moving Cinema Film Festival | Wave Channel 浪頻道不設劃位電影節

School of Communication | The Hang Seng University of Hong Kong 香港恆生大學傳播學院

School of Creative Media (SCM) | City University of Hong Kong 香港城市大學創意媒體學院 (SCM)

The ECG2025 Team

ECG2025 團隊

Samuel Chai 柴子文
Tsang Hing Weng, Eric 曾慶宏
Edmund Chiu 招凱文
Rita Tsang 曾亮文
Krystel Yu 余安琳

Publicity Designer 宣傳設計
@zacchoydesign 蔡錦鳴

Highlight Production 花絮製作
Yu Ching Yat
Tsui Ka Shing, Zachary

ECG2025 Helper ECG2025 協力
Jamie Chi 池清麗
Caily Mak 麥芷琦
Faigo Tsang 曾嘉燕

Special Thanks 特別感謝
Chan Chi Fat, Steve 陳志發
Timmy Chen 陳智廷
Jeremy Chua 蔡紹勇
Benson Koo 古本森
Kwai Bun 桂濱
Leung Kam Fai 梁錦輝
Lu Xiaohao 陸曉浩
Clifford Miu 苗華川
Fiona Roan 阮鳳儀
Anson Sham 岑軍諺
Shan Zuolong 單佐龍
Jing Wang 王靖
WHY Amos 黃浩然
Wong Ka Ki 黃嘉祺
Wong Sau Ping, Adam 黃修平
Didi Wu 胡芷晴
Wu Weifeng 吳蔚峰
Yeh Ka Lun 葉嘉麟
Nao Yoshigai 吉開菜央
Zhang Xin 張歆
Anonymous 無名氏

Moderator 主持
Dr. Sonia Wong 黃鈺瑩博士

Technical Support 技術支援
Chan Ho Yin, Dino 陳浩然
Tsui Yat Long, Jamie 徐逸朗

Photography 攝影
Vic Shing

Translator 翻譯
Isla Cheng
Maggie Kwan
Jeremy Wong
Ishi Tam

14
(Thu) **8**

10:30-12:05

Asian New Director Jury: Industry Screening 1
亞洲新導演獎評審：產業放映 1
@ The Screen, 25/F Soho House

14:00-15:50

Asian New Director Jury: Industry Screening 2
亞洲新導演獎評審：產業放映 2

16:20-18:15

Asian New Director Jury: Industry Screening 3
亞洲新導演獎評審：產業放映 3
@ The Screen, 25/F Soho House

15
(Fri) **8**

10:15-11:45

Asian New Director Jury: Industry Screening 4
亞洲新導演獎評審：產業放映 4

12:00-13:30

Asian New Director Jury: Industry Screening 5
亞洲新導演獎評審：產業放映 5
@ The Screen, 25/F Soho House

16
(Fri) **8**

15:00-16:00

Industry Forum 1 產業論壇 1
【Session 1】Voices from Asia: Self-Producing Filmmakers and the Power of Untold Stories
【第 1 節】我來自亞洲：自主製作如何講述未被看見的故事？

16:00-17:00

【Session 2】The Young Strive: Navigating Opportunities as Hong Kong Filmmakers
【第 2 節】少壯多努力：香港導演如何迎難而上？
@Blue Room, 26/F Soho House

18:00-20:00

Mixer: Networking 產業交流
@Drawing Room, 27/F Soho House

17
(Sun) **8**

10:00 - 12:00

Non-Local ECG2025 Fellows Gathering: The Itches and Pains of Creations
ECG2025 外地參加者狂想共聚：創作的痛癢之處
@Activity Room 10, Heritage Lodge

15:00-16:00

Industry Forum 2 產業論壇 2
【Session 1】Asia Meets the World: The Role of Producers in Cross-Border Co-Production
【第 1 節】連結亞洲與世界：獨立監製與跨國合作

16:00-17:00

【Session 2】Emerging Directors Today: Evolving from Short Films to Feature-Length Creations
【第 2 節】從短片到長片：當代新導演的創作生態
@Blue Room, 26/F Soho House

19:30 - 22:00

Awards Ceremony and Closing Party 頒獎禮及閉幕晚會
Blue Room, 26/F Soho House

Venue Partner 場地夥伴



SOHO HOUSE

HONG KONG

Programme Partners 節目夥伴



浸大電影學院
academy of film hkbu



School of Creative Media
香港城市大學
City University of Hong Kong

EarUp MUSIC



香港都會大學
人文社會科學院
Hong Kong Metropolitan University
School of Arts and Social Sciences



HKU Journalism & Media
Studies Centre
香港大學新聞及傳媒研究中心



香港恒生大學
THE HANG SENG UNIVERSITY
OF HONG KONG



傳播學院
SCHOOL OF COMMUNICATION

MOVING CINEMA FILM FESTIVAL
不殺戮位 電影節



EYE CATCHER
GLOBAL