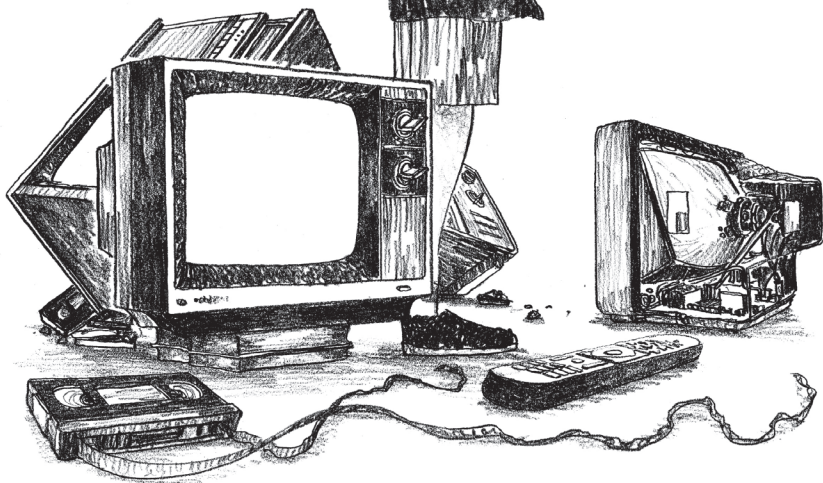


# 二次元衝擊！ **ANIME IMPACT!**

**2019.7.27 - 2019.8.18** 大館 TAI KWUN  
賽馬會立方 JC CUBE  
洗衣場石階 LAUNDRY STEPS



## 放映時間表 Screening Schedule

銀河鐵道 999 <i>Galaxy Express 999</i>	July 27	3:00 p.m.	大館洗衣場石階 Laundry Steps, Tai Kwun
數碼暴龍大電影 我們的戰爭遊戲 <i>Digimon Adventure: Our War Game!</i>	Aug 4	1:00 p.m.	大館洗衣場石階 Laundry Steps, Tai Kwun
MEMORIES	Aug 10	3:00 p.m.	大館洗衣場石階 Laundry Steps, Tai Kwun
機動警察 劇場版 <i>Patlabor The Movie</i>	Aug 11	5:30 p.m.	大館賽馬會立方 JC Cube, Tai Kwun
盜夢探偵 <i>Paprika</i>	Aug 11	8:00 p.m.	大館賽馬會立方 JC Cube, Tai Kwun
新世紀福音戰士 (第一至七話) <i>Neon Genesis Evangelion (Episode 1-7)</i>	Aug 17	3:00 p.m.	大館賽馬會立方及 洗衣場石階 JC Cube and Laundry Steps, Tai Kwun
新世紀福音戰士 (第八至十三話) <i>Neon Genesis Evangelion (Episode 8-13)</i>	Aug 17	6:15 p.m.	大館賽馬會立方及 洗衣場石階 JC Cube and Laundry Steps, Tai Kwun
新世紀福音戰士 (第十四至十七話) <i>Neon Genesis Evangelion (Episode 14-17)</i>	Aug 17	9:20 p.m.	大館賽馬會立方及 洗衣場石階 JC Cube and Laundry Steps, Tai Kwun
新世紀福音戰士 (第十八至二十六話) <i>Neon Genesis Evangelion (Episode 18-26)</i>	Aug 17	11:30 p.m.	大館賽馬會立方 JC Cube, Tai Kwun
心靈遊戲 <i>Mind Game</i>	Aug 18	3:00 p.m.	大館賽馬會立方 JC Cube, Tai Kwun

## 簡介

### 「二次元衝擊！」

1945年8月6日及9日，美軍分別在廣島和長崎投下原子彈；不出一周，日本天皇裕仁在大氣電波放送「終戰詔書」，宣布日本無條件投降，二戰於焉結束。日本繼後經歷長達七年的盟軍佔領時期，並且從徹底的荒廢頹垣裏，展開波瀾壯闊的戰後復興歷程。短短十數年間，日本在經濟、社會民生、文化的實力已飛躍至世界一流地位。六十年代它已成為美蘇以外最大的經濟體，奧運、世博先後在日本舉辦，另一邊廂川端康成、黑澤明等也在西方贏得前所未有的藝術榮譽。

但凡此種種，都沒有完全將日本從戰爭的創傷與陰影中解放出來。

藝術評論家榎木野衣提出，戰後日本的正統藝術避談過去的戰爭罪行，相反在動畫、漫畫等次文化領域，戰爭的記憶與意象卻以異想奇幻的姿態盛放，衍生出無數讓人讚嘆的流行作品。他認為由於日本獨特的戰後發展與地緣政治關係，國家內最核心的矛盾——諸如長期受美國庇蔭、無法名正言順組織軍隊、冷戰期間憂慮再遭受毀滅性核戰——往往難以直接地公開表述。在動漫世界裏，這些潛藏在日本人心中的壓抑，都給轉化成地球最大危機、滅世怪獸、外星人侵襲、被選中的少年拯救人類等等。村上隆在他的文章《窗中地球》寫道，包含動漫在內的御宅文化有如一個「鏡箱」，映照出日本的真象，折射出它的殘缺與失落。

由大館當代美術館及表演藝術部聯合籌辦，「二次元衝擊！」選映七十年代至廿一世紀極具代表性的日本動畫，在夏季「村上隆 對戰 村上隆」大展期間隆重呈獻。選片包括松本零士里程碑式的宇宙冒險物語《銀河鐵道 999》、特立獨行的作者押井守、庵野秀明翻新典型日本動畫元素的《機動警察 劇場版》及《新世紀福音戰士》，及至大友克洋、湯淺政明、今敏各以橫溢奇才繪寫的另類傑作（《MEMORIES》、《心靈遊戲》、《盜夢探偵》）。日本動畫對大多觀眾來說都毫不陌生，是次放映系列我們希望從歷史及次文化發展的角度，帶領觀眾重新認識日本動畫，與及將它與日本美術、當代藝術的脈絡扣連起來。

# Introduction

## Anime Impact!

On 6<sup>th</sup> and 9<sup>th</sup> August 1945, the U.S. Armed Forces dropped atomic bombs over Hiroshima and Nagasaki. In less than a week, the Japanese Emperor Hirohito broadcast the “Imperial Rescript of the Termination of the War” on radio and announced the unconditional surrender of Imperial Japan, thus bringing World War II to a close. Having subsequently experienced seven years of Allied occupation, Japan embarked on a remarkable revival, in the post-war period, from utter devastation. Within a dozen years, Japan’s economic, social and cultural power leapt to the forefront of the world stage. In the 1960s, it became the world’s third largest economy, right after the US and USSR. The Olympic Games and the World Expo were held in Japan, while Yasunari Kawabata and Akira Kurosawa, among others, gained unprecedented artistic fame in the West.

All this was nonetheless unable to wrest Japan completely free from the trauma and shadow of war.

The art critic Noi Sawaragi has pointed out that post-war art in Japan on the whole avoided alluding to past war crimes. On the other hand, the memory and imagery of war were creatively and eccentrically evoked within such subcultural fields as animation and comics, giving rise to numerous admirable popular works. Sawaragi believed that due to Japan’s unique post-war development and geo-political relations, the fundamental contradictions within Japan—such as the long-term American tutelage of Japan, Japan’s constitutional constraints in fielding military forces, as well as its Cold-War anxiety over another catastrophic nuclear war—often could not be directly articulated in public. In the anime world, such repressed fears are transformed into apocalyptic catastrophes, destructive monsters, alien invasions, and youngsters chosen to rescue humanity. In Takashi Murakami’s essay *Earth in My Window*, otaku culture—which includes that of anime—resembles a “mirrored box” that provides true reflections of Japan, displaying its losses and fractures.

Jointly organised by Tai Kwun Contemporary and the Performing Arts Team, “Anime Impact!” offers a selection of seven representative Japanese animated films produced between the 1970s and the 2000s which are presented during the major high-profile exhibition *MURAKAMI vs MURAKAMI*. The selected movies include *Galaxy Express 999* (an important milestone work by Leiji Matsumoto, about adventures throughout the universe), *Patlabor The Movie* and *Neon Genesis Evangelion* (both revamping typical elements of Japanese animation, by the maverick directors Mamoru Oshii and Hideaki Anno), *MEMORIES*, *Mind Game*, and *Paprika* (extraordinary masterpieces by the creative geniuses Katsuhiro Otomo, Masaaki Yuasa, and Satoshi Kon). Japanese anime is, for most viewers, distinctly familiar. This screening series, we hope, will have viewers gain a fresh understanding of Japanese anime from the lens of history and development of subcultures, and establish connections with Japanese fine art and contemporary art.

## 銀河鐵道 999

### Galaxy Express 999

2019.07.27

洗衣場石階

Laundry Steps

3:00 p.m.

導演 Director：林太郎 Rintaro

日本 Japan | 1979 | 128 min | 彩色 Colour |

日語對白、中英文字幕 in Japanese with

Chinese and English subtitles | 數碼 Digital

未來世界，人類已發展出棄掉肉身成為機械人的技術，以換取永恆不朽的軀殼。窮少年星野鐵郎未曾忘記，母親被冷血的機械伯爵獵殺，製成標本。相傳乘搭銀河鐵道 999 號抵達終站便可獲取機械身，尋仇的鐵郎遂鋌而走險盜取昂貴車票，又邂逅貌似母親的神秘金髮女子美達露，兩人結伴踏上前途未卜的宇宙旅程……

《銀河鐵道 999》與松本零士另一名作《宇宙戰艦大和號》開創宇宙科幻動漫的先河，在七十年代末掀起熱潮。《銀》片原畫師金田伊功繪製光暈、爆炸、特效的特異風格，不但在動畫業界內傲視同儕，也深得村上隆的擁戴；村上隆後來闡述他的「超扁平」美學時，亦視金田伊功為動漫界的大師之一。

In the distant future, humanity has developed the technology to become robots, casting aside the flesh for the immortality of the mechanical body. An impoverished boy, Tetsuro Hoshino, has never forgotten the fact that his mother was gunned down by the villainous Count Mecha and then subsequently turned into a sculptural specimen. Rumour has it that when Galaxy Express 999 reaches its destination, those aboard can obtain a mechanical body. Seeking revenge, Tetsuro risks stealing an exorbitant pass on the Express. He then encounters the mysterious Maetael, a blonde woman with a striking resemblance to his mother. The two embark on an unpredictable journey across the universe....

*Galaxy Express 999*, together with *Space Battleship Yamato*, another renowned work by Leiji Matsumoto, were pioneering works of intergalactic science fiction anime, a trend that became all the rage in the late 1970s. One of the key animators of *Galaxy Express 999*, Yoshinori Kanada, drew halos, explosions, and special effects in a unique style. Not only did he become an outstanding figure in the field of animation but he also gained the admiration of Takashi Murakami. When Murakami later elaborated his “Superflat” aesthetics, he cited Kanada as one of the masters of the anime industry.



Galaxy Express 999: © Leiji Matsumoto, Toei Animation

## 機動警察 劇場版 *Patlabor The Movie*

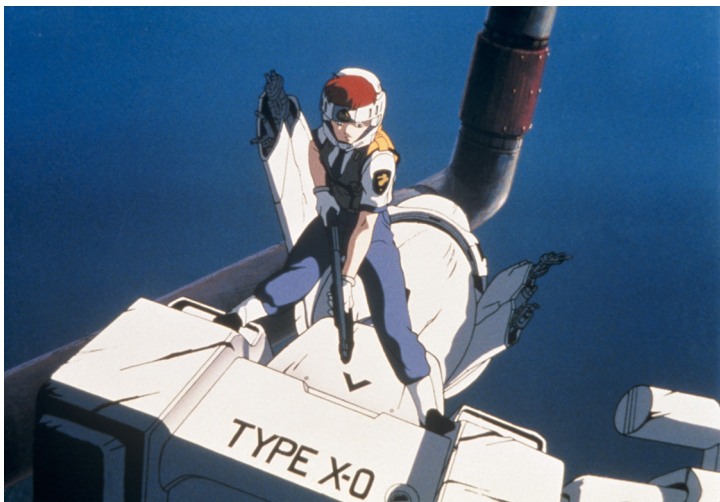
2019.08.11  
賽馬會立方  
JC Cube  
5:30 p.m.  
導演 Director：押井守 Mamoru Oshii  
日本 Japan | 1989 | 99 min | 彩色 Colour |  
日語對白、中英文字幕 in Japanese with  
Chinese and English subtitles | 數碼 Digital

世紀之交，東京灣區為解決土地問題及洪水危機，與財閥篠原重工進行「巴比倫計劃」填海造地、築堤防洪，矢志要令二十一世紀東京不再缺地。龐大工程完全依靠機械人 Labor，但是 Labor 在系統更新後不受駕駛者控制，接連神秘暴走。特車二課第二小隊的篠原遊馬，奔走調查一連串暴走背後真相，不意捲入一個可能令東京毀滅的計劃……

豪言「走上娛樂王道」，電影同時有對東京下町都會廢墟的細緻筆觸，與將宗教寓言融入故事。最後的正邪對決，巨浪颱風衝天，動漫常見的末日景象以絕頂水平的作畫及動畫表現，發揮出極致的戲劇性。描述城市的崩壞與再生，想像未來的秩序與混沌，《機動警察 劇場版》堪稱此一類型動畫的巔峰傑作。

At the turn of the century, Tokyo Bay seeks to resolve problems with land shortages and flooding by embarking on the "Babylon Project" with the *zaibatsu* Shinohara Heavy Industries. Manmade islands and dams are constructed so that the lack of land no longer remains a problem in 21<sup>st</sup>-century Tokyo. This large-scale project relies entirely on robots called Labors, however. After a systems update, Labors go haywire and escape of their own accord. Sergeant Asuma Shinohara of Special Vehicles Section 2 Division 2 makes an effort to investigate robot runaways and finds himself entangled in a plot that may destroy Tokyo....

Boasting that it is "the holy grail of entertainment", the movie vividly depicts the ruins of the low-lying metropolis of Tokyo and perfectly blends religious parables with the narrative. The climactic battle between the Patlabor crew and a host of berserk Labors, the scenes of mountainous waves and the violent storm, and visions of the apocalypse commonly seen in anime are all portrayed extremely graphically, engendering a powerful theatricality. *Patlabor The Movie* portrays the destruction and the rebirth of the city; at the same time, it imagines a future discipline and chaos, making it a one-of-a-kind masterpiece.



Patlabor The Movie: © 1989 HEADGEAR / BANDAI VISUAL / TOHOKUSHINSHA

## MEMORIES

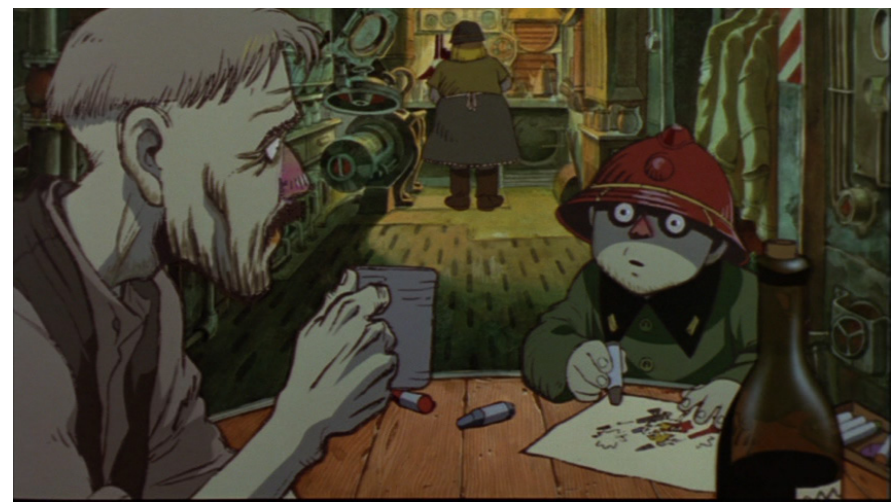
2019.08.10  
洗衣台石階  
Laundry Steps  
3:00 p.m.  
導演 Director：森本晃司 Koji Morimoto、岡村天齋 Tensai Okamura、大友克洋 Katsuhiro Otomo  
日本 Japan | 1995 | 113 min | 彩色 Colour |  
日語對白、中英文字幕 in Japanese with  
Chinese and English subtitles | 數碼 Digital

在未來宇宙，兩個太空人找到她的記憶，記憶更試圖吞噬他們的意志；在現代日本，一個盡忠職守打工仔為完成任務，不自覺成為了一具人見人怕的最臭兵器；在時代不明的大炮之街，我們一鏡直落地目睹了一個家庭的日常（和失常），看到喬治·歐威爾《1984》名句「戰爭即和平；自由即奴役；無知即力量」的落實……《MEMORIES》這名字，是否在說明現代人的記憶，是由科技、軍事與戰爭構成？

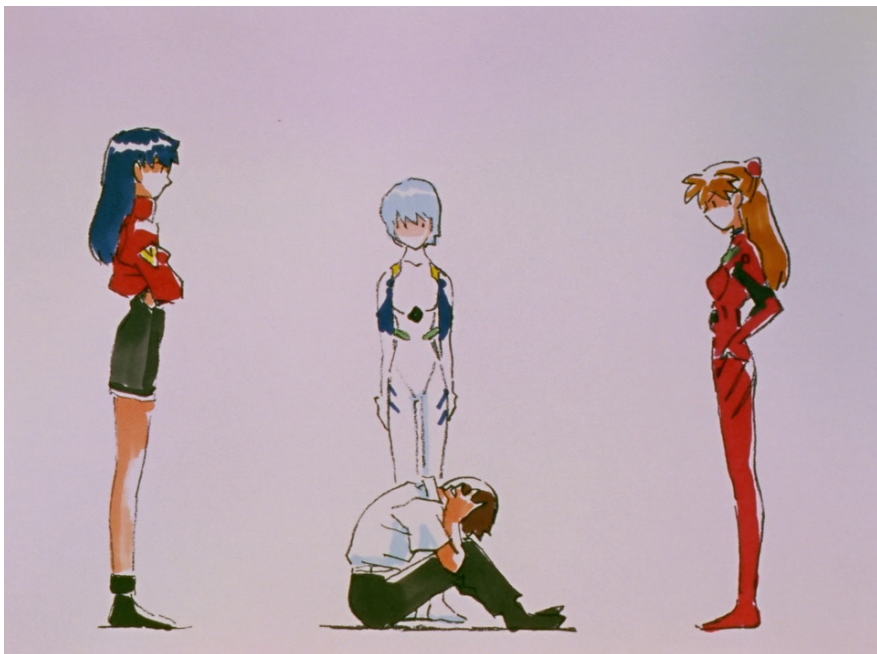
《MEMORIES》由大友克洋全方位參與及領導，集合九十年代日本動畫界頂尖人馬（森本晃司、今敏、川尻善昭等），創作出三段各有犀利風格的奇想動畫短篇。電影跨越最天馬行空的時間與空間，上至惑星華麗旅行下至鬱沉荒誕戰爭，再次印證動畫的無盡可能性與魅力。

In a future universe, two astronauts find Eva's memories, which in turn attempt to drain their consciousness. In modern Japan, a dutiful worker completes a fearful mission and unconsciously becomes a fearful stink bomb. In an unknown era, on streets full of cannons, we witness the normal (and abnormal) activities of one family, and see the famous quote of George Orwell in 1984: "War is peace, freedom is slavery, and ignorance is strength." Does the title *MEMORIES* refer to how people's memories are constructed by technology, military affairs, and war?

With Katsuhiro Otomo's total involvement, *MEMORIES* brought together the cream of the crop in the Japanese anime industry in the 1990s (including Koji Morimoto, Satoshi Kon, and Yoshiaki Kawajiri). The omnibus film presents three creative short stories distinctly different in style. The unconstrained film transcends time and space, ranging from grand tours of the planets to the destructive absurdity of war—again exhibiting the unlimited possibilities and charm of anime.



MEMORIES: © 1995 MASH ROOM/ MEMORIES PROJECT



## 新世紀福音戰士

### Neon Genesis Evangelion

2019.08.17

賽馬會立方及洗衣場石階

JC Cube & Laundry Steps

3:00 p.m. – 3:00 a.m.

導演 Director: 庵野秀明 Hideaki Anno

日本 Japan | 1995 - 1996 | 624 min

(26 話 episodes) | 彩色 Colour | 日語對白、  
中英文字幕 in Japanese with Chinese and  
English subtitles | 數碼 Digital

西曆 2015 年，使徒襲來！經歷毀滅地球的「第二衝擊」後十五年，神秘巨大生物「使徒」襲擊第三新東京市，三位十四歲少年少女碓真嗣、綾波麗、明日香受命駕駛 EVA 迎戰。在創新的戰鬥場面以外，《新》同時環繞極隱秘的政治行動「人類補完計劃」，與及碓真嗣憂愁複雜的內心世界。《新》在典型機械人動畫片集的基礎上，拓展出前所未見的特異末日世界觀，同時將電視動畫提昇至充滿視覺挑戰與衝擊的高度。

自一九九五年首播以來，《新》獲得日本內外無數動漫迷追捧，帶動各種相關的周邊產品、研究、二次創作，至今熱潮仍未減退。《新》由本身亦是御宅族的庵野秀明主導創作，片集可視為戰後動漫發展的一次集大成式總結，將動漫常見意象如末日、少年、巨大機械人等給予全新——甚至有顛覆性的——演繹。

是次放映將會一氣呵成播放電視版全 26 集《新世紀福音戰士》，罕有地讓觀眾在大銀幕上無間斷感受它的劃時代震撼力。機會難得，萬勿錯過！

\* 賽馬會立方與洗衣場石階放映將同時進行；洗衣場石階只放映一至十七話。



Neon Genesis Evangelion: © GAINAX/ Project Eva. TX

In the year 2015, Angels strike! Fifteen years after a global cataclysm known as the "Second Impact", giant mysterious creatures known as Angels attack Tokyo-3. Three 14-year-old teenagers, Shinji Ikari, Rei Ayanami, and Asuka Langley Soryu, pilot the cyborgs "EVA" to fight. Apart from innovative fighting scenes, *Neon Genesis Evangelion* is centred on the mysterious political movement, the Human Instrumentality Project, as well as the sorrowful and complex psyche of Shinji Ikari. On the basis of conventional robot animation, the series is able to develop unprecedented and unconventional views of the Apocalypse. At the same time, it elevates TV animation to the level of an experimental visual feast.

Since its release in 1995, *Neon Genesis Evangelion* has enjoyed an incredible popularity among anime fans both inside and outside Japan, giving rise to a "media mix" of related products, research, and derivative works—and indeed the series' popularity is still going strong. Led and created by Hideaki Anno who has adopted the Japanese otaku lifestyle, the series can be regarded as a

summation of post-war developments in anime, offering up fresh and even radical depictions of common motifs in anime such as the apocalypse, youth, and colossal robots, among others.

This screening presents, on one single day, all 26 TV episodes of *Neon Genesis Evangelion* on the big screen, offering the audience a unique chance to watch this epoch-making and impactful masterpiece. Don't miss out on this rare opportunity!

\* The screenings at JC Cube and the Laundry Steps will start at the same time; only Episodes 1 to 17 will be shown on the Laundry Steps.

## 數碼暴龍大電影 我們的戰爭遊戲

### Digimon Adventure:

#### Our War Game!

2019.08.04

洗衣場石階

Laundry Steps

1:00 p.m.

導演 Director：細田守 Mamoru Hosoda

日本 Japan | 2000 | 41 min | 彩色 Colour |

日語對白、中英文字幕 in Japanese with Chinese and English subtitles | 數碼 Digital

被選中的小孩又出動救世界！承接《數碼暴龍》第一部電視版故事，網絡突然出現神秘數碼蛋，快速進化並吞食數據令現實世界大混亂；太一等人再次出動，數碼精靈遇怪魔即刻變大個，但神秘魔獸進化更快，令世界陷入核戰危機。智能電話世代到來前上演全球網上直播決鬥，同時也是被選中小孩們的戰爭遊戲。

與細田守後作《夏日大作戰》極具關連，片長之短令此作更見緊湊精彩。現實世界對數碼世界的依賴、網民的威力，在今天回看竟成驚人預言。作品一反《數碼暴龍》電視系列的既有設計，破格創造出極簡的數碼世界；零三年村上隆的短片《超扁平字母圖案》正正由細田守導演，片中村上隆的卡通熊貓與水母眼盡情飛翔在路易威登的歷史建構出來的虛擬世界。

The chosen kids set out to save the world again! Following the story of the first TV series of *Digimon Adventure*, in the movie, one mysterious Digi-Egg appears on the Internet one day—and it quickly hatches and destroys data, wreaking havoc in the real world. It's time for kids like Tai to act! When the Digimon encounters enemies, they evolve right away, but the mysterious monsters digivolve more quickly, and the world faces the risk of nuclear war. Before the invention of the smartphone, the fight is broadcast live on the Internet globally and is also a war game of the chosen kids.

The movie is closely related to *Summer Wars*, a later work directed by Mamoru Hosoda. Its short length makes for a compact and compelling work. Looking back now, one surprisingly finds that the work foretells the reliance of the real world on the digital world and the power of netizens. *Digimon Adventure: Our War Game!* drastically changes the existing design of the original *Digimon Adventure* by unconventionally producing a highly simplistic digital world. Mamoru Hosoda also directed *Superflat Monogram* (2003), a short film by Takashi Murakami, which featured Murakami's panda cartoon character and jellyfish eyes flying recklessly in a virtual world constructed by the history of Louis Vuitton.

## 心靈遊戲

### Mind Game

2019.08.18

賽馬會立方

JC Cube

3:00 p.m.

導演 Director：湯淺政明 Masaaki Yuasa

日本 Japan | 2004 | 103 min | 彩色 Colour |

日語對白、中英文字幕 in Japanese with Chinese and English subtitles | 35mm

鬼才動畫師湯淺政明一鳴驚人的首部執導長片，從主流動畫中另闢蹊徑，譜成腦洞炸裂色彩斑斕的迷幻癡狂傑作。一個下雨的夜晚，失意漫畫家西在車站巧遇大罩杯初戀情人彌，兩人光顧彌姊主理的串燒店。西聽到彌爸大談風流往事惱羞成怒，眼見黑黑實實的未婚夫露面，更暗忖這些機會不是屬於他的。霎時黑社會追債追門，西慘被變態佬以最恥辱的方式殺死，面對上帝卻在電光火石之間高喊：我要活出燦爛人生！上天入地鑽進鯨魚肚裏的超現實旅程就此展開。

奇譎狂野的畫風不拘一格，連場蒙太奇充滿魔性魅力。電影看似不搭調地混合真人寫實畫面、2D 與 3D 動畫，卻營造出一種只此一家的別扭趣味。不論是作品內容抑或風格，湯淺政明都是無保留地試驗動畫表現的極限。

The astonishing feature-length film directorial debut by the ingenious Masaaki Yuasa strikes out on a distinct path from mainstream animation, and is hailed as a psychedelic and frenzied masterpiece with a riot of mind-blowing colours. One rainy late evening, Nishi, a loser with dreams of becoming a comic book artist, runs into his busty childhood crush Myon on the subway and they go to her elder sister's yakitori restaurant. Nishi is filled with anger when he hears her father bragging about all the women he slept with when he was younger. Nishi also meets Myon's muscular fiancé, which upsets him. In a split second, yakuza gangsters enter to look for Myon's father. Nishi is then killed by one pervert in the most humiliating way. When he faces Kami-sama (God) in the fraction of a second, he shouts loudly, "YES! I'm going back! I'm gonna do this." He is then swallowed up by a whale and the surreal journey starts.

The bizarre and wild drawing style is atypical. Even the montage is imbued with magic and glamour. The movie mixes live scenes, 2D and 3D animation, creating a seemingly inconsistent montage which gives rise to a unique yet awkward joy. Yuasa tests the limits of animation expression without reservation be it in terms of content or style.



Digimon Adventure: © Akiyoshi Hongo / Toei Animation



Mind Game: © Mind Game Project

## 盜夢探偵

### Paprika

2019.08.11

賽馬會立方

JC Cube

8:00 p.m.

導演 Director：今敏 Satoshi Kon

日本 Japan | 2006 | 90 min | 彩色 Colour |

日語對白、中英文字幕 in Japanese with

Chinese and English subtitles | 數碼 Digital

當代日本動漫最高天才之一今敏遺作。開發中的讀夢裝置 DC Mini 意外流出，恐怖份子藉此入侵他人的潛意識，接連引發失常事件。負責 DC Mini 研究的敦子明查暗訪，又在夢境中化身神通廣大的盜夢探偵，誓要阻止惡夢與恐怖異象在現實世界搗亂。

真實虛幻相交錯，夢、網絡、回憶層層重疊，今敏從筒井康隆的原著中發展出最奇幻眩目的故事，但電影最根本關注的，卻始終不離一種普遍的人的情感、人的想像與溝通：我們都有渴望過一個全人類心意與夢想都互聯互通的理想世界嗎？電影的動作表現、視覺效果、剪接、音樂等環節，無一不是妙到毫巔；光是片頭盜夢探偵在城市漫不經心地流竄的段落，已讓人體會到一種只有動畫才能實現的解放與自由。

*Paprika* is the last work by Satoshi Kon, one of the greatest geniuses of contemporary Japanese animation. A device in development called "DC Mini"—which allows the user to view people's dreams—is accidentally leaked. After that, terrorists infiltrate the unconscious thoughts of others, leading to several unusual incidents. Dr. Atsuko Chiba, responsible for the research of DC Mini, carries thorough investigations and takes on her alter-ego "Paprika" in the dream world in order to stop nightmares and paranoid delusions from disturbing the real world.

Through the integration of the real and the unreal as well as the overlapping of dreams, networks, and memories, Kon developed this most eye-catching and eccentric story based on the novel of Yasutaka Tsutsui. The primary focus of the movie, however, remains centred on universal human emotions, imagination, and communication. The question arises: Have we ever desired an ideal world where the feelings and dreams of humanity are merged as one? The film's action sequences, visual effects, edits, and musical score all shine: just the opening sequence where Paprika strolls around the city makes one aware of how only animation can realise such a degree of liberty and freedom.

## 購票須知 Ticketing

賽馬會立方放映節目 Screenings in JC Cube：\$60 (正價 Regular) | \$48 (優惠票 Concession\*)

洗衣場石階放映節目 Screenings on the Laundry Steps：免費 Free

《新世紀福音戰士》賽馬會立方及洗衣場石階放映

Neon Genesis Evangelion in JC Cube and the Laundry Steps：免費 Free

請於網上預留《新世紀福音戰士》賽馬會立方放映座位(名額有限)。每節放映開始後十五分鐘，空餘位置將以先到先得形式安排予即場輪候人士。

登記網址：<http://tiny.cc/cbwv8y>

Please register for seats for the Neon Genesis Evangelion screenings in JC Cube (capacity limited). 15 minutes after each screening session starts, any seats not taken will be assigned to visitors in the waiting queue on a first-come, first-served basis.

Register here: <http://tiny.cc/cbwv8y>

\* 學生(18歲以下或持有有效全日制學生證)、60歲以上長者及殘疾人士可購買優惠門票。

\* Concession tickets are applicable to students (aged under 18 or with full-time student ID), seniors aged over 60 and persons with disability.

門票於7月5日起於城市售票網發售。

Tickets available at URBTIX from July 5.

本訂票手冊付印時，大部份影片均未經電影、報刊及物品管理辦事處檢查。將來如有影片被訂為三級者，未滿18歲而於公布前購買該場門票的持有人，可申請退票。

At the time when this booklet goes to print, most of the films have not been submitted to the Office for Film, Newspaper and Article Administration. In case a film is subsequently classified as Category III, refunds will be made to ticket holders under 18 years of age who bought the tickets before the announcement.



Paprika: © 2006 Madhouse, Inc. and Sony Pictures Entertainment (Japan) Inc.

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