



中華文化節

CHINESE CULTURE FESTIVAL

香港電影資料館  
Hong Kong Film Archive

楊凡作品  
A Film by Yonfan

# 畫說人生 過年

Intimate Moments with The Master:

## Crossing Years (2024)

香港首映 Hong Kong Premiere

「中華文化節」由文化體育及旅遊局呈獻、康文署轄下弘揚中華文化辦公室策劃，旨在弘揚中華文化，以提升市民的國民身分認同及文化自信，同時吸引並匯聚內地和世界各國頂尖的藝人和藝團來港交流。更多有關「中華文化節 2025」的節目及活動資訊，請瀏覽[www.ccf.gov.hk](http://www.ccf.gov.hk)。

The Chinese Culture Festival, presented by the Culture, Sports and Tourism Bureau and organised by the Chinese Culture Promotion Office under the LCSD, aims to promote Chinese culture and enhance the public's national identity and cultural confidence. For more information about programmes and activities of the CCF 2025, please visit [www.ccf.gov.hk](http://www.ccf.gov.hk).

呈獻 Presented by



中華人民共和國香港特別行政區政府  
文化體育及旅遊局  
Culture, Sports and Tourism Bureau  
The Government of the Hong Kong Special Administrative Region  
of the People's Republic of China

策劃 Organised by



康樂及文化事務署  
Leisure and Cultural  
Services Department



弘揚中華文化辦公室  
CHINESE CULTURE PROMOTION OFFICE



香港電影資料館  
Hong Kong Film Archive

伙伴機構 Partner Organisation

花生映社有限公司  
Far-Sun Film Co Ltd





黃永玉生於湖南鳳凰古城，足跡遍及大江南北，畫風游藝於中西古今，為國寶級藝術家。楊凡導演早於七十年代與黃永玉結緣，為他拍攝了千百幀人物照，一直希望將大師形象烙印於電影中。2012年龍年除夕前三天，黃永玉在女兒黑妮陪同下，在畫室萬荷堂與楊凡暢談人生，細訴時代變遷、創作靈感，以至生老病死，率性坦然，成就彌足珍貴的光影紀錄。本節目是「中華文化節2025」節目之一。

在片中，黃永玉笑談：「我天天畫畫，有甚麼代表不代表，你問一個母雞你生這麼多蛋，最喜歡哪一個蛋？」雋永幽默，堪足細味。《過年》捕捉了這位偉大藝術家談人生說藝術的點滴，是認識中國當代藝術的重要光影紀錄。

Renowned Chinese painter Huang Yongyu incorporated both Western and Eastern influences in his paintings, establishing his iconic status in Chinese contemporary art. Director Yonfan, who took over 1,000 portraits of Huang, had always hoped to document his life through film. In 2012, three days before the Year of the Dragon, Huang, accompanied by his daughter Heini, welcomed Yonfan in his studio, sharing stories of his life, creative inspiration, and his thoughts on life and death. This programme is part of Chinese Culture Festival 2025.

In the film, Huang jokes, 'I paint every day; asking for a favourite is like asking a hen to pick her best egg.' Clearly, his wit and humour are as inspiring and insightful as his art. *Crossing Years* captures the great artist's reflections on art and life, and is an important record of contemporary Chinese art.

伙伴機構：花生映社有限公司  
Partner Organisation: Far-Sun Film Co Ltd

特別鳴謝花生映社有限公司授權於本節目使用相關電影物料  
Special gratitude goes to Far-Sun Film Co Ltd for supplying copyrighted materials for this programme

節目查詢  
Programme Enquiries  
2739 2139  
www.filmarchive.gov.hk



關注我們  
Follow Us on



© 2025 版權屬香港特別行政區政府所有。  
版權所有，未經許可不得複製、節錄或轉載。  
Copyright © 2025 The Government of the  
Hong Kong Special Administrative Region.  
All Rights Reserved.

## 過年

導演：楊凡  
執行導演／攝影／剪接：李逸峰  
原創音樂：江逸天  
聲音設計：石俊健  
色彩設計：黃國輝  
監製：馬明  
出品人：楊世英  
出品：花生映社有限公司

2024 彩色 DCP 國語 中英文字幕 90分鐘

香港電影資料館電影院 Cinema, Hong Kong Film Archive

3/8 日 Sun 3pm | 17/8 日 Sun 2pm | 23/8 六 Sat 3pm  
設映後談，講者楊凡 Post-screening talks with Yonfan

## 導演的話

和永玉相識的時候，自己還是一個懷著電影夢的攝影師。而白樺卻已將他的前半生改編成電影劇本《苦戀》，同時還拍了兩個版本。那時永玉是我最喜歡的藝術家模特兒，那些年我為他寫真不下千百幀。

當我圓夢之後第一個目標，就想將永玉好好紀錄在電影之中。因為只有電影才可以留得住日子，留著住永恆。於是二零一二龍年的春節前三天，我帶著執行導演阿峰來到「萬荷堂」。永玉和黑妮就說大家隨便聊聊拍拍吧。

我倒是對阿峰有要求，不要打燈，不吊錄音喇叭，攝影要流水行雲，所有的氣氛不能過分也不能不足。

回到香港之後，也是回到亂世浮生的另一個物質世界。忙忙這裡，去去那裡，美其名用「沉澱」二字，就把當初拍紀錄片的初衷擱置。

沒想到轉眼就是另一個龍年。今年五月，阿峰忽然給我看了十二年前北京過年的粗剪。我說這不是粗剪，這就是了。就像永玉在片中的形容：「寫寫這裡。寫寫那裡。不用提綱，就像和好朋友聊天。」是的，這真是很隨意的一部家庭電影。只是有些不同。

永玉看到也會高興。

（寫於2024年）

## Crossing Years

Dir: Yonfan  
Exe Dir/Cinematographer/Editor: Lee Yat-fung  
Orig Music: Olivier Cong  
Sound Design: Terry Shek  
Colour Design: Wong Kwok-fai (C.S.I.)  
Prod: Ma Ming  
Presented by: Joyce Yang  
Prod Co: Far-Sun Films Co Ltd

2024 Colour DCP Mandarin Chi & Eng Subtitles 90min

30/8 六 Sat 7pm  
設映後談，講者李逸峰 Post-screening talk with Lee Yat-fung

## A Note from Yonfan

When I first met Yongyu, I was a photographer with dreams of making films, while Yongyu's early life stories had already been adapted into one screenplay and made into two movies. Yongyu, my favorite model among the artists, inspired countless photos from my camera. After achieving my dream, my goal was to capture Yongyu on film, as only in celluloid can time and eternity be preserved.

Three days before the 2012 Spring Festival, I brought my executive director, Fung, to film Yongyu and Heini in Beijing. My aim was to achieve a natural, flowing style without any artificial lighting or sophisticated sound recording, and I believe we succeeded beautifully.

Strangely enough, after returning to Hong Kong, I let all these beautiful shots distill for 12 years until the next lunar Year of the Dragon. It was only this May that Fung showed me the first cut of the film. I was surprised by how fresh it looked; it seems timeless.

One could call it "a *family movie*", but with the great personality of a great artist, I would simply say it's a family movie of history.

I'm sure if Yongyu saw this film, he would be proud of it.

(Written in 2024)

