



## Yank WONG 黃仁達 ( b. 1955 )

### Art Director

Born in Hong Kong with his family originally from Meixian, Guangdong, Wong studied art in France in 1973. He attended École nationale supérieure des Beaux-Arts from 1975 to 1979, majoring in oil painting, and took courses in silkscreen printing. After returning to Hong Kong in late 1979, he worked as design editor for *City Magazine* and held painting exhibitions.

In the early 1980s, Wong was invited by director Wong Chi to be the art director for *Krazy Kops* (1981). This marked his foray into the film industry. He subsequently participated in art-related endeavours for *My Beloved* (1982), *Hong Kong, Hong Kong* (1983), and *Long Arm of the Law* (1984). In the mid-1980s, he worked with D & B Films Co., Ltd. on a freelance basis and served as art director for films including *Devoted to You* (1986), *Pom Pom Strikes Back!* (1986), *Kiss Me Goodbye* (1986) and *Dreams of Glory, A Boxer's Story* (1991). He handled the art-related work for the indoor scenes of *An Autumn's Tale* (1987) filmed in Hong Kong, and was responsible for the set design of *From Here to Prosperity* (1986) and *Royal Warriors* (1986).

In terms of art direction, Wong is focused on what the plot requires and avoided overshadowing the film at large. For example, his work in *People's Hero* (1987) and *Queen of Temple Street* (1990) embodied the essence of understated and subtle art direction. For his work in *The Lunatics* (1986), he received the 6th Hong Kong Film Award for Best Art Direction. His other works nominated for the same category included *Painted Faces* (1988), *Beyond the Sunset* (1989), *Summer Snow* (1995), *Eighteen Springs* (1997), *Besieged City* (2008) and *Jiang Hu* (2004) in which he was the production designer. He was equally adept in various film genres over the years. In addition to comedies and action films, he worked primarily for realist *wenyi* dramas most of which were in contemporary setting. He also served as art director for *Blade of Fury* (1993) which was set at the Qing dynasty.

In the early 1990s, Wong co-wrote the screenplay of *Cageman* (1992) for which he received the 12th Hong Kong Film Award for Best Screenplay. Afterwards, he handled art-related endeavours for independent films including *The Drunkard* (2010) and *37* (2012). While shooting *37* in Inner Mongolia, he took photos which formed the basis of his 2020 exhibition 'Steppe By Steppe (2010)' Re-exhibition (Partial) along with photos taken in France. Besides painting, he is also a writer with his works published in newspaper and literary periodicals. *Fang Feng*, his collection of writings published in 1998, won the 5th Hong Kong Biennial Awards for Chinese Literature in the essay category. As a music lover, Wong is the lead musician of the band mininoise, and occasionally performs live accompaniment in screenings of silent films. In 2018, filmmaker Angie Chen documented him in the documentary *I've Got the Blues*. His brother Wong Yan-tat is a photographer working in media who also worked as associate producer for films.

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