

## 29th ifva Awards

### Open Category Jury Meeting Transcript

Jury Members : Chan Chi-wa Ernest (Chan), Lau Kok Rui (Lau), Jacqueline Liu (Liu), Mak Man Lim Chung (Man), Wong Hin Yan (Wong)

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Tsui: Today, our goal is to select awards from these ten works, including a Gold Award, a Silver Award and a Special Mention. We can discuss each work first before moving on to nominating awards. Let's start our sharing with *A Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.

Lau: I watched it once during the first round, and the second time I watched it in the cinema, I can observe more layers. At the beginning, we are introduced to the work as a Cantonese opera, and there are also dance movements. The director has a unique approach to using these artistic media in a video, and in the middle, the work turns into a documentary. I quite appreciate this, because with the documentary treatment, it not only situates the Cantonese opera into modern society, but also injects the personal stories of the two performers, integrating Cantonese opera, narrative and documentary techniques. I admire that very much. The editing skill is very good. Everyone knows that with documentaries, editing is very important. I think the director did a good job of using editing on the various layers just mentioned. I wonder if she is a person with a Cantonese opera background or a film background, but no matter what her background is, I think it is a work worth appreciating. If she has a Cantonese opera background, it is a big breakthrough, because traditional things are presented to the audience in another form. If she comes from a film background, I think she blends tradition and things from different media well. This is my second time watching this work, and I give it very high marks.

Man: Strictly speaking, the song that was sung at the beginning is not Cantonese opera, but Nanyin. I also agree that its structure is extremely complex, and the message has many levels, including cityscape, nationalism, and gender, which are also explained through this structure. It is more dance than Cantonese opera, and the filming and editing are difficult to do. She also mixes real location scenes and studio scenes, and the editing works well. Looking at the credits, there are a lot of people involved, and the shots of dancing in the mountains are obviously very practiced.

Chan: There is an acknowledgement to me at the end credits because I gave some input during the rough cut. The director made this short film not because she has a background in dance or Cantonese opera. She graduated from The Chinese University of Hong Kong (CUHK), majoring in Journalism and Communication (Creative Media). This work was commissioned by the "Jumping Frames - Hong Kong International Dance Video Festival", so the theme is related to dance. What I

appreciate is that it is not just a Cantonese opera or dance short film, but also provides different levels of reading.

Man: This story can be interpreted in many ways when applied to the world today. Given the current historical background, the character of Emperor Chongzhen is interesting. Nanyin can have many entry points. I think the director chose this text deliberately.

Chan: I agree that her choice of Emperor Chongzhen is interesting. One of the dancers, Ix Wong lost his partner due to illness. The director includes his monologue to compare the relationship between Chongzhen and Wang Sing-yan, which was also very interesting.

Man: And the final mirror reflection shot is very strong. I give this work a very high mark.

Liu: When I watched it in the cinema, I liked it less than when I watched it on the computer. The work felt very long when I watched it on the computer.

Man: I also think the director is too greedy and the editing could be more precise.

Lau: I doubt whether *Jumping Frames* has time requirements.

Chan: No, as far as I know, the only requirement is that it fits the theme of “re-enactment”.

Wong: I also think that the dance parts are too long. The dancing is very skilful, but it is not connected with the theme. One criticism I have is that even though the director and the filming team feel very sincere, after watching it, I still don’t have a clear idea why they chose this story. I don’t think the relationship between this story and the director is strong enough. It is exquisite in form and technique. Overall, among many works, I have a relatively high opinion of this one.

Chan: It feels like the dancing interrupts the narrative, and so it’s easy for people to think that the dance sequences are too long.

Wong: I am not familiar with dance works, but if it is done well, dance should not be secondary; rather both should complement each other.

Tsui: The next work is *The Law in this World*.

Chan: At first, I felt that this work was shot in a more realistic style. The granny is especially natural, but with Eric Kot involved, his acting didn’t seem to match the overall tone. But upon second viewing, I felt it was okay.

Man: This is the most restrained of all of Eric Kot’s performances that I have seen. I’m so familiar with him, it’s hard to control him.

- Chan: When I watched it again, I felt that his acting matches the style of the whole film.
- Man: The granny also acted well. I felt that the relationship between him and his daughter is not explained clearly at the end. That character seems to be very good at heart and doesn't have problems getting along with other people. So, what is the problem between him and his daughter?
- Chan: The film doesn't explain this very clearly. Maybe the daughter got pregnant when she was still in school?
- Man: But it doesn't look like the daughter is still studying.
- Lau: She may be taking some kind of professional qualification examinations.
- Man: The relationship between him and his daughter doesn't seem to be very distant. However, the beginning part is pretty good.
- Wong: I think the scene with the daughter is the worst shooting. The camera placement and actors are not well thought out, Eric Kot looks like he hasn't warmed up to his role.
- Liu: Everyone feels that the scene with the daughter is not well shot because the story doesn't explain the relationship between the two of them well, and that's why the scene is awkward.
- Man: At first it seemed like they didn't want to have contact.
- Liu: I think that he is trying to create some typical situation, that is, the daughter doesn't want to contact her father after she grow up, and the father doesn't want to bother the daughter, but at the same time he tries to show his care for her.
- Wong: I have similar thoughts. This is very typical.
- Man: Also because of meeting the deceased person's daughter, who also hates her father...
- Liu: He is afraid that he will end up like that.
- Man: The dialogue or the relations between the two people in the last scene could be better.
- Lau: The cinematography, performance, script, etc. of the first part are realistic but also dramatic. I think it was handled very maturely and well-shot, but the steadicam shot in the last scene is not good.
- Liu: It was obviously done in a hurry.

- Lau: The best part about the preceding section is gone. The thing that the audience is most concerned about: the relationship between the two fathers and daughters, is resolved in a very low-key manner.
- Man: I like the granny. She plays the role very well and her acting is natural.
- Tsui: The next work is *From the Void of Time*.
- Lau: My impression of this work is that it is simple but very profound. Although it is not a conventional narrative, many shots, such as the character turning back, leaves a deep impression. That shot of him sitting on a camping chair made narrative sense and made me want to continue watching this character. The use of different media and photography is well-practiced, even though the director may be young. There are a few shots like tree shadows that may be a little too much, but overall, they are not annoying.
- Wong: This work is a letter or a diary. It can't be judged like a conventional film. Rather, it is an expression and record of emotions.
- Man: This work and the next one are about very personal emotions and feelings. It is difficult to judge its content using conventional film language. I don't have strong feelings about some parts, such as the tree shadows or the poem you mentioned. I am not usually affected by such things. I feel that the visuals and text work well together. I didn't get much out of the shadowy tree shots. I would rather just have the text, or just look at poetic images. But in expressing the message in the form of a letter, I get it.
- Chan: I would compare it with *15 years*. The two are very similar in form. The interesting thing about this work is that it uses different media such as animation, painting, narration, etc. to present a letter in many different ways.
- Liu: The director tries many different techniques, but the usage is immature and not done very well.
- Chan: He is still a student at the School of Creativity, so as an exercise, this is a good starting point.
- Lau: Let's discuss *15 years* alongside this one. I chose *15 years* in the first round because I felt very touched by it, largely due to personal reasons. She and I are both immigrants, and have been here for the same length of time. Last year was my 15th year in Hong Kong, so I felt a very strong emotional connection with this work. The comments I wrote also mentioned that the film was shot in Taipei, but for some reason it felt very much like Hong Kong. Taipei was filmed to look like Hong Kong. Watching it in the cinema, my reading went a step further. The work portrays Taiwan as dynamic but hazy, but Hong Kong is static, like a kind of memory. For

example, with the sequence showing school photos, I think that it represents a process of returning to Hong Kong, a search for the past. These memories are static, in contrast with her ongoing life in Taiwan, which is moving but hazy. In the last part on the plane flying back to Taiwan, when the plane is gliding along the runway, Hong Kong becomes dynamic, but she is leaving. The static shots conjure up mixed emotions. Watching it this time, I have a deeper reading than the first time. Comparing the 10 works, this one seems too personal, and it has less social relevance than *From the Void of Time*. In a competition like this, *15 years* is relatively inferior.

Man: I think the weakest part is the mother's voice-over. I don't know whether it's because the writing is not good enough or because her performance is not adequate.

Chan: I think the part about the mother was secretly recorded.

Wong: I also think the mother's part was secretly recorded. I don't know how it was done. The whole production method is very mysterious, and there are a lot of things hidden. I just watched it again. Compared with watching it in the cinema, this kind of work is not suited to be viewed on a TV monitor. The effect is quite different in the cinema. I don't usually watch this kind of personal video works, but the director found a way or a filmmaking style to convey her message. I agree with Ray's (Lau's) analysis about stillness and movement. Taiwan is moving but cannot be seen clearly. Among the finalists, this is one of the most experimental works in terms of image style, using images to express different emotions.

Chan: Compared with *From the Void of Time*, *15 years* is more considered regarding the use images. I think it can express the feeling of a wanderer, the mood of returning home after being away for a long time. The director looks back at fragments of her childhood and conveys a sense of nostalgia.

Lau: It is not a straightforward narration, but an immersive experience of the homesickness of a wanderer.

Liu: The feeling of watching it in the cinema was very different from watching it on the computer. I didn't choose this work during the preliminary selection, but it was only in the cinema that I realised that you need such intimate personal contact to enter her world.

Lau: The next film, *Lykke Til* also depicts women's anxiety, about women being urged to get married by their mothers.

Man: The director is quite capable. She wears many hats and even sings the theme song. The only pity is that the actors in the restaurant don't perform well, or maybe they didn't have enough time to film.

- Liu: None of them are professional actors.
- Man: She herself is okay.
- Chan: The director talked about the production process in the post-screening discussion. She lives in Norway and can only arrange for a small number of Hong Kong crew members to go there. The actors were recruited locally.
- Wong: I know this director, but this is my first time watching her work. Some parts of this work are too blunt and direct. I wonder if anyone talks like this in real life, like the dialogue with the mother. Does the director have a lot of strong messages to convey in the dialogue?
- Lau: Watching it on the big screen highlights some weaknesses. The biggest strength is that many of the director's ideas are reflected in the work, and her own feelings as an immigrant and the details of her life are well conveyed. The biggest weakness is that the script is too ambitious, within the duration of a short film, she wants to talk about many aspects of immigrants, including having children, visas, culture, mother-daughter relationships, same-sex partnerships, etc. The TV show segment is also good, but overall, many parts are not well-linked. This feeling is even stronger when watching it on the big screen. When viewing it on the computer, my concentration was not 100%, and I could fill in the blanks in some parts, while on the big screen, I felt that that many elements are not closely connected.
- Man: In one scene, the little girl says she wants to raise chickens hatched from the eggs sold in the supermarket, but these eggs won't hatch. It made me wonder if the dialogue is realistic. Why does she talk this way?
- Tsui: The next work is *Overman*.
- Chan: This work is a bit too long, particularly, the rhythm in the second half is a bit weird. I don't know if it is done intentionally. However, it uses different media, including animation, and imitates TV infotainment programme "Focus On Focus" to bring out the boundaries between supermen and monsters. The idea is interesting.
- Man: I feel that the director doesn't know how to end it. The first part is very interesting, but it turns out that the mask is so easy to break. Maybe this is the message the director wants to express, but it is not as interesting as the first part. When the mask was broken, it also broke my fantasy about this work!
- Lau: I felt very happy watching it. Most drama films tend to serious storytelling. This director uses music video (MV) style to convey his story. I can also sympathise with the characters. I guess most people wanted to be a superman when they were growing up, but it turned out that was actually not a good thing. Most supermen are people who were hated and bullied. This is a good idea, but when it gets to the

part about the human extinction movement, it seems that the director didn't know how to draw the film to a conclusion.

Man: The beginning part is interesting.

Lau: I agree that there was something wrong with the script at the ending.

Man: That scene is actually very difficult to handle. There are many actors involved. It's not really necessary to have such a big scene.

Chan: And it's very long.

Wong: The animation is also very well done, but the work quickly fell into a conventional pattern, one that is shared by many animated comics. I expected it to have more levels, but in the end the part about the female character seemed corny to me.

Liu: I agree, its elements are very interesting, but how did it get from being interesting to being uninteresting?

Man: The main female character has a beautiful mask, but when she takes it out, she turns out to be a monster!

Tsui: The next film is *March Comes in Like a Lion*.

Man: I think the middle part with the cinephile is a bit too much.

Liu: I agree, they are no good.

Chan: Too much repetition.

Man: There is no need for them, the film should focus on the children.

Wong: It is similar to the last finalist work, *Before the Box Gets Emptied*, which also features children. By comparison, this one feels fake. Many settings are conventional and typical of adult imaginations about children.

Lau: The second time I watched it, it wasn't as engaging. The first time around, many parts made me smile, but I didn't by the second time, because it was within my expectations. There is only layer of reading, and the film did not leave much of an impression.

Wong: Every character is only lightly depicted, and the film doesn't have any focus.

Lau: The biggest shortcoming is that the director didn't seem to know how to end it, so he devised a scene where everyone just goes to McDonald's to eat.

- Liu: When they play football on the rooftop of a factory building, the things they encounter are very random, which is a waste of time that could have been spent on developing the story.
- Man: The security guard seems doesn't have to work, he also doesn't try too hard to help them find the ball. Yet he's not depicted as a lazy guy.
- Lau: I think it is a slice-of-life work, but it doesn't have that flavour when I watched it a second time, which is a pity. The search for the ball is like a kind of road movie. Many parts seem to be shot on the fly, without any deeper thought on how to organise the whole thing.
- Tsui: The next one is *Lonely Together*.
- Wong: This work was quite uncomfortable to watch. I had a big problem with the acting. The two actors, especially the male actor, looks too relaxed and comfortable early on. He acts like that in every frame, but should the character be like that in this situation? The content is also quite cliched.
- Chan: When we decided on the finalist works, we felt that this director's portrayal of young people's emotions and dialogues were very realistic, and the script was thoughtful.
- Wong: I agree that it reflects reality; it is not about love, but rather the life of people in the city. Those parts are nice to watch, but they are not related to the main topic. For example, the relationship between the man and woman seems to be the main focus, but the film doesn't go deeply into it.
- Liu: The reason this work was chosen was because of its sense of liveliness. The characters are like many young people nowadays; they don't know each other but seem to sympathise with one another's conditions. This story depicts a momentary feeling, nothing will happen in the future between these two characters.
- Lau: The story is about two people who want to have an affair, but in the end, they don't have the courage to do anything. Some parts are interesting, many people want to do things like this but refrain from doing so. To a certain extent, this is a quite realistic love story, but it was not enjoyable to watch. Some parts are involving, but in the end the two of them just smile and there is no follow-up. From a realism perspective, I can understand it, but I want the work to dig more deeply into issues of loneliness, lust, etc. I feel that the director also wants to explore these things, but didn't do so in the end.
- Wong: It raises an interesting topic, just like introducing a somewhat embarrassing topic during a dinner party, but covers things up by telling a joke. This work touches lightly on its theme. That's the feeling I get from this director.



- Lau: In the preliminary selection, we compared it with other romance films, and this one stood out. The protagonist's attitude towards having an affair is, to a certain extent, the director's attitude towards it.
- Tsui: The next one is *Sushi*.
- Wong: I think it's very beautiful. It's the most mature work out of all the finalists. When I saw the middle part, I guessed that the director must be a woman. The depiction of the girl's condition is very realistic and unconventional. The plot is not outstanding, but the rhythm of the story and the acting skills are very nice to watch. The only thing I have to criticise is that when the man is hit with a brick at the end, the sound effect doesn't match with the previous parts. But overall, it is a mature work.
- Man: The mother does not need to be seen, we only need to hear her voice. The girl is very attractive and makes the audience want to keep watching, which is important.
- Chan: The director is able to capture some special qualities of this girl.
- Liu: I think the ending is a bit jumpy.
- Wong: It's a bit abrupt.
- Chan: Maybe people looking for part-time girlfriends are weird like that.
- Wong: That scene itself is strange. Is the film language meant to create such a tense atmosphere? It doesn't fit well with the previous section.
- Lau: I am more picky about the script. I cannot sympathise with the protagonist's emotions and her motivation for becoming a part-time girlfriend. The whole story is told from the perspective of the protagonist and follows her throughout. Many things make sense that way. From a visual perspective, the part-time girlfriend part has nothing to do with her campus life. Perhaps she is trying to deal with loneliness through this behaviour, which I don't understand.
- Wong: I don't think it's because of loneliness, it's just a job. She used to make sushi, but she stopped doing it later. The duration of the work was not enough to clearly explain everything in 30 minutes. It is a spontaneous and youthful act.
- Lau: I can understand. The problem is not about story logic, the work is about the subjective experience of the character. The brick scene at the end is very expressive. This was her subjective feeling because all the ambient sounds are gone. With this film, you see everything from the perspective of the protagonist. Technically this is not a problem since it is the director's choice, but when I watched it, I wanted to know more about the deeper motivations of the protagonist about being a part-time girlfriend. Aside from that, I agree with what everyone said. This actress is very

charming. In the scene in which she is injured, the makeup was done well, with one eye swollen and the other normal. I don't know how they did it, but it was done well.

Man: The technical level is relatively mature. For some reason, she seems to live above the hardware store. How can they find such a location? Everything is very well-thought-out.

Chan: This scene also helps express her psychological state. Her family is not here, so the space feels cold; it is a home that is not a home.

Man: The scenes with different clients also help express the main message.

Tsui: The next one is *Before the Box Gets Emptied*.

Lau: This work is very engaging. I saw a lot more when I watched it the second time. Even though I have a big-screen TV at home, there were still many things that I missed. Watching it this time, I saw a lot of details, including the relationship between the two characters and things in the city. Their emotional relationship is very simple. To talk about the sorrow of parting, the film doesn't need to be that long, but it's hard to tell what should be cut. All elements are handled very maturely, and everything from the voice-over to cinematography are well-considered, which I quite admire. I even accept the long sequence with the still photos.

Wong: The photos have certain angles that only children can capture, which makes them feel much more authentic.

Man: That kid often holds a camera, so it's good to put in the still photos at the end. The two children also acted very naturally.

Wong: They are amazing. I have no idea how they shot it. It's like a documentary.

Liu: The interesting thing is that the work feels like a mix between a drama and a documentary. I have read some reviews of this film. These two children were cast at the same time. They were already friends, and the director spent a lot of time with their families to build trust, and then filmed them doing things they would normally do.

Lau: One of them was really going to immigrate.

Wong: It's rare to hear such realistic dialogue. I really appreciate the feeling of drama and documentary mixed together.

Lau: As a documentary, the characters and themes are already very good, but the director's approach is even richer. The final scene of the broadcast, with the kid as the pitot, is very emotionally fulfilling.

- Man: That part is very good. At first, I thought it was a real broadcast, but it turned out to be an expression of love. Among all the finalist works, this one is the saddest. The main character's friend is leaving, and his friend's mother keeps asking him to come to their house for dinner. The mother cares about him, and in the end, he has to stay in Hong Kong. I feel very touched.
- Liu: I really liked the scene where they were at the rock. The boy points at the rock and says that Australia is just behind it, showing that he is very concerned about where his friend is going.
- Wong: If I really want to be picky, I don't like that song.
- Lau: Actually, it's not necessary. The scene is already very sad. Walking away slowly would be more effective.
- Chan: This is my favourite work.
- Wong: For me, this one and *Sushi* are my favourites.
- Tsui: We just shared our opinions on the ten works. Next, we will select the awards. There will be one Gold award, the director of which will receive a cash prize of HK\$20,000 as support, a Silver award, the winner will receive a cash prize of HK\$10,000. There will also be a Special Mention, the winner will receive a certificate. Please put forward your nominations and then discuss them.
- Liu: My Gold award nomination is *Before the Box Gets Emptied*, Silver award is *A Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*, and Special Mention is *Sushi*.
- Chan: My Gold award nomination is *Before the Box Gets Emptied*, Silver award is *Sushi*, and Special Mention is *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.
- Lau: My Gold award nomination is *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*, Silver award is *Before the Box Gets Emptied*, and Special Mention is *From the Void of Time*.
- Wong: My Gold award nomination is *Before the Box Gets Emptied*, the Silver award is *Sushi*, and Special Mention is *15 years*.
- Man: My Gold award nomination is *Before the Box Gets Emptied*, Silver award is *Sushi*, and Special Mention is *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.

- Tsui: The work with the highest number of Gold award nominations is *Before the Box Gets Emptied*, the work with the highest number of Silver award nominations is *Sushi*, and the work with the highest number of Special Mention nominations is *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*. Let's discuss each award. Director Lau, why did you choose *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* as the Gold award winner?
- Lau: In fact, the Gold and Silver works are neck and neck. I admire *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* very much. As a documentary, it is a bit incomplete, but it expresses the current social situation and the two characters' views and attitudes towards the text. It also opened up my understanding of the text, as well as expressed the personal lives of the two dancers. Aesthetically speaking, the cinematography is beyond my expectations. For example, in the last shot, he is not afraid to break the boundaries of documentaries, dramas, experimental films and dance films by putting the dancers and crew members at the movie scene. The director understood what she wanted to do and did it well. *Before the Box Gets Emptied* is also very well done, and we have already discussed it a lot just now. What I value in a work is how much it pushes the envelope, but I am okay if *Before the Box Gets Emptied* gets the Gold award.
- Man: Originally, I originally selected *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* for the Silver Award, but giving it Special Mention to recognise its distinctive storytelling techniques is also appropriate, so I nominate *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* as Special Mention.
- Lau: I have different standards for viewing the two works. I will not assess *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* from the perspective of a screenwriter. *Sushi* and *Before the Box Gets Emptied* are mainly narrative works, so I give more weighting on their scriptwriting. *Before the Box Gets Emptied* displays the director's strong ability to handle the entire production, using sounds and images to express the theme at every turn, while *Sushi* is completely fictional. I judge a work based on how well it expresses the director's ideas. From this perspective, *Sushi* loses points because the script does not go far enough. Therefore, *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* and *Before the Box Gets Emptied* are my top choices.
- Liu: I consider the breadth of the worldview of the work, so I nominate *Sushi* for Special Mention because the worldviews of *Before the Box Gets Emptied* and *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* contain a variety of expressions to me.
- Tsui: Do the jury members have a consensus that *Before the Box Gets Emptied* should get the Gold award this year?

(All the jury members agree.)

Tsui: Regarding the Silver award, three jury members selected *Sushi* and one chose it for Special Mention. Do you have other nominations?

Man: If I change my mind and give *Before the Box Gets Emptied* and *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* the Silver award, it will be three votes to two.

Chan: Both *Sushi* and *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* have flaws, but they are of different genres, so it's difficult to compare them.

Man: *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* is more out of the ordinary and better than *Sushi*, so I switch the Silver award vote to this work.

Wong: My question about *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* is the relationship between the director and history. If the original starting point was to make a dance video, then the relationship between dance and the resulting work as well as the main theme are not very strong. I agree that it is a well done and very confident work, but I can't feel its essence. Of course, personal experiences are very precious, and it is captured in the work, which impressed me deeply. It also has good aesthetics, but it is more reflected in the form. Incorporating Chinese opera within a short film is also not common, but I don't think those songs were well written, including the ending song. *Sushi* wants to be like sushi, it seems very ordinary, but the language and aesthetics of the work are profound. Upon entering this world, you don't see many extraordinary things, but you can smell and touch this world. It is about the relationship between life and this city, and the part-time girlfriend users also captures certain aspects of this place. In addition, I chose *15 years* for Special Mention because I feel that it is becoming more and more difficult to make this kind of films in this era. It is not very rational, glamorous or specific, and this style is closely linked to the emotions expressed in the work. I have not had these kinds of experience myself, but I still felt very moved when watching it, which came from the power of the images.

Chan: I agree, and I also considered nominating *15 years* for Special Mention, because the emotion it expresses is very accurate and full, maybe because it was based on personal experiences. The music for saxophone at the end was also used very well. In terms of Silver Award, although *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* has broader vision, I still prefer *Sushi*.

Man: The first scene expresses the relationship between the eunuch and the emperor, which I really enjoyed. After the emperor commits suicide, the scene in which the eunuch dances left me unmoved. Nevertheless, I was very immersed in the whole

film when watching it, so I keep my Silver award nomination for *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* and Special Mention for *Sushi*.

Lau: As a documentary, although the camerawork is not very consistent, nevertheless the director is able to capture what she wants. Although the cinematography may not be the most beautiful, the interview segments and editing help express the director's ideas. I think the director's mastery of the documentary form is very strong, and I admire her technique.

Man: In addition to the eunuch and the emperor, other characters are also very interesting. The person playing the emperor turns out not to be so macho, and the one playing the eunuch has a husband who died of illness. These elements give the work much richer layers compared to *Sushi*.

Lau: I wouldn't underestimate the technical competence of *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.

Tsui: How about we vote for the Silver award again?

Liu: I also give my Silver award vote to *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*. I am not comparing their genres, but the multifaceted nature of the messages. *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* has fewer narrative shortcomings.

Chan: I still keep my vote for *Sushi*. We are not comparing good and bad, but good and better. But if *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* gets Silver in the end, I won't object.

Lau: *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.

Wong: I still vote for *Sushi*, but I'm not opposed to *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor* either.

Man: *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*.

Tsui: So the Silver award this year goes to *Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor*. Now for Special Mention, the works that received nominations include *From the Void of Time* (one vote), *15 years* (two votes) and *Sushi* (two votes). Let's discuss.

Wong: I would like to give Special Mention to *Sushi*.

Chan: Is it possible to give Special Mentions to both *Sushi* and *15 years*?

Lau, Wong, Man: Agreed.

Liu: I have no objection.

Lau: I think it is worth giving praise and recognition to essay-style films such as *15 years*.

Tsui: So, there are two Special Mentions this year, namely *15 years* and *Sushi*.

## **29th ifva Awards**

### **Open Category Award Winners**

#### **Gold Award**

***Before the Box Gets Emptied***

Ho Sze Wai

#### **Silver Award**

***A Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor***

Kitty Yeung

#### **Special Mention**

***15 years***

Chan Ki Yan

#### ***Sushi***

Wong Cheuk Man