

Stoma

2020 / 2K / color / 99 min / Hong Kong, China, Switzerland

Synopsis

A rare cancer forces Lim, an up and coming Hong Kong photographer, to brave his journey to Switzerland for a risky life-saving operation. While staying with his reluctant brother, he re-ignites a passionate and turbulent affair with an old flame, his first lover, a reckless banker. Quickly abandoned by his brother and lover after his operation failure, he alone fights for his survival, with a stoma fitted to his waist, searching a reason to live on.

* STOMA is an artificial surgically created opening in the abdomen to replace the function of an anus.

Director's statement

"Doctor, I need my anus back, I can't live with a stoma, I am gay, please."

It was 2014 when Julian and I were sitting by an outdoor cafe in London discussing the film. "Kit, just help me deliver the baby, treat it as somebody's story." Julian told me. That was the moment I knew I had to get it done. Julian told me that this film was the entanglement of two separate experiences of his, happening in different time and space - his cancer fighting story, and his indulging yet indistinct relationship with "Andrea". The above line from Lim might well state how the result of a medical procedure, a stoma, has ruined a queer life, although it is considered the only way to survive. The existence of a stoma means the inability to enjoy gay sex. In Julian's case, it was also the haunting of a surgical failure - the return of cancerous cells. The stoma, apart from being the result of a medical procedure, is also an object which keeps reminding Lim of the struggle between survival and the pleasure of living.

I hope the film "Stoma" can open a window for us to hear the voices of the marginalized queer community. In Sinophone culture, we don't like to talk about "illness", especially "cancer". Together with the taboo in sex and homosexuality, the story of a gay cancer survivor is almost invisible in society. While we continue to celebrate the mainstream, bright and sunny homonormative values in the queer community, "Stoma" seeks to explore the feelings and presents the journey of a queer cancer fighter: while intimacy and relationship are still hard to develop, the internalized homophobia that is inside us due to a long social suppression, plus the presence of a chronic illness (as a curse in the film), seems to have further muted us from reaching out. I hope "Stoma" can connect these silences and let the inner voices of the marginalized be heard.

To end this director's statement, I would like to use a quote Julian during the coffee conversation. It is from the song "White Flag" by Dido, which might well explain to us the ending and life philosophy of Lim.

"I won't put my hands up and surrender, there will be no white flag above my door, I'm in love and always will be."

Thank you, Julian.

Kit Hung

Writer/Director/Producer
Soundless Wind Chime (2009)



Kit Hung graduated with an M.F.A. from the Department of Film, Video and New Media, School of the Art Institute of Chicago. Lecturer of the Academy of film, Hong Kong Baptist University. His films have won numerous international awards and were screened at over 120 international film festivals. His debut feature *Soundless Wind Chime* was one of the 3 finalists nominated for the Teddy Award at the Berlin International Film Festival, released in more than 16 countries in 6 languages. He is currently a research student in the department of Media and Communication in the Goldsmiths College, University of London, UK. *Stoma* written by Julian Lee, is Kit Hung's second feature.

Julian Lee is a writer-director with over sixteen books published including four long novels and three story collections. He has successfully adapted two of his long novels *THE ACCIDENT & NIGHT CORRIDOR* into feature film. After the success of his first feature *THE ACCIDENT*, he was then awarded a film grant from the Hong Kong Arts Development Council in 2001 to turn his suspense novel *NIGHT CORRIDOR* into cinema, which becomes one of the 10 best local film in 2003. It is official selection in Hong Kong International Film Festival and 17 worldwide film festivals in competition, including Korea's Puchon Film Festival. The film has also won two nominations in Golden Horse Award (Chinese Oscar) including best actor and supporting actress and wins a best supporting actress award in China Film Media Award. www.cinemasie.com quotes that 'with *NIGHT CORRIDOR* the name of Julian Lee becomes immediately a name to remember for those who likes strange, stylish movie. With the darkness and visual style of *NIGHT CORRIDOR*, this movie just stands up as being the best example of what the Hong Kong independent cinema can offer'

Among the short novels he published in Ming Pao Daily newspaper, one of them inspired Wong Kar Wai to make *HAPPY TOGETHER* in Buenos Aires and he took up his offer as his photographer during the filmmaking in 1996.

His film projects *PAPA IS A ROLLING STONE* is featured in Hong Kong Film Finance Forum (HAF) and with *STOMA* in 2010 Pusan Promotion Plan. He is diagnosed with a rare cancer at the end of 2007 which forces him to adjourn his filming career. Inspired by his first personal account on his battle for survival, he published his novel *STOMA* and is

launching it into a film.

Filmography:

THE ACCIDENT 1999

NIGHT CORRIDOR 2003



STOMA Credits:

In memory of Julian Lee

VENTURE SEEKER (Hong Kong)

ATRIO MEDIA (Beijing)

KALLIOPEIA PRODUCTIONS (Zürich)

PINHOLE FILMS (Hong Kong)

Jointly present

a PINHOLE FILMS, KALLIOPEIA PRODUCTIONS and DECOY COLLECTIVE joint production

a film by Kit Hung

Story by Julian Lee

Starring: Sing Lam, Stefan Kollmuss

Also Starring: Derek Tsang, Chan Wai Man

Executive Producers: Eric Siu, Sun Ning

Producers: Chow Keung, Liliane Ott

Director: Kit Hung

Screenwriters: Julian Lee, Kit Hung

Cinematography: Raquel Fernández

Art Director: Lau Yuet Nam

Editors: Kit Hung, Nose Chan

Music Composers: Hans Au Lok Hang, Claudio Puntin

Producer's contact: Mr. Chow Keung chowkeung@yahoo.com

造口人

2020 / 2K / 彩色 / 99 分鐘 / 香港 中國 瑞士

劇情大綱

香港新進年輕攝影師林（Lim）罹患罕見的癌症，迫使他去瑞士求醫接受一項超高風險手術。在與他那拘謹的兄長呆在一起的同時，他與初戀情人一位銀行家 Andre 重新點燃了充滿激情和動盪的關係。手術失敗後，兄長和情人棄他而去，林獨自一人為生存而戰，腰部掛著一個造口，尋找活下去的理由。

* 造口是通過外科手術在腹部形成的開口，以取代肛門的功能。

導演的話

「造口人」裡有這樣的一個中特寫鏡頭：「醫生，求你把我的屁眼還給我。」子念躺在病床上哀求醫生。「我不能帶著造口過活，我是同性戀，求求你。」

「Kit，你就當自己是代母，麻煩你把我的孩子生出來吧。」那是 2014 年的暑假，我和李志超（Julian）在倫敦的一家室外咖啡室坐着聊劇本。「就當是別人的故事拍出來。」他說完，我就知道，再多的討論都是一樣，我就是要把電影拍出來就好了。從 Julian 口中知道，「造口人」是 Julian 兩段發生在不同時空的經歷交織而成，第一段是他的抗癌經歷；第二段就是他和 Andrea 那一段令人沉溺，但似有虛無的愛情故事。上面提到的這一個中特寫鏡頭，也許能幫大家走入子念（Julian）的世界，感受一下，當造口成為唯一可以生存下去的條件，和男同性戀者屁眼的「性快感」成為極端對立的時候，在「殘存」和「生活」之間的掙扎是怎樣的一個感覺。一個造口，對 Julian 而言，除了無時無刻提醒他不能再「正正常常」地做愛之外，亦不斷提醒他手術未能完全切除所有癌細胞的事實。由這一個鏡頭及對白開始，我們就可以看透子念和爸爸、和哥哥及和 Andrea 千絲萬縷的糾纏。

華人社會很多時候會因為「不吉利」而避免談及疾病或癌症的東西，加上很多傳統保守的思想，性及同性戀話題亦都被視為禁忌。患癌症的同性戀者就變成這雙重禁忌內的隱形人。當健康、陽光、中產的物質生活等正面形象成為主流同志圈推崇的價值之餘，我希望「造口人」可以以子念的經歷作為一個例子，開啟一扇窗，讓觀眾有機會可以聆聽這一群被邊緣化同志的聲音。有時候，健康，陽光及正面思想並不是想要就有。有很多人，都活在「明天活不下去」的陰霾下，正面生活，對他們來說根本是奢侈品。再加上一直倒退的香港生活價值，這一群邊緣同志想發展一段親密關係，往往就在長期被壓抑及主流同志正典的大方向下被淹沒下去。「造口人」除了是為 Julian 完成一個生前的心願，亦希望可以把這些沉默連結起來，讓大家聽到他們內心的呼喊。

最後，記得 Julian 在最後一次見面的時候用了當時一首流行曲的幾句歌詞總結整套片子的精神和結尾 - 那是 Dido 的「White Flag」，歌詞是這樣的：

“我不會舉手投降，門上沒有白旗，我戀愛了，永遠如是。”

謝謝祢，Julian。

洪榮杰

編劇/導演/監製
無聲風鈴(2009)

洪榮杰 美國芝加哥藝術學院碩士畢業，現職香港浸會大學電影學院講師。洪榮杰的電影作品曾入選超過 120 個國際電影節，亦得到多項國際獎項。他的首部劇情片「無聲風鈴」於柏林電影節提名小泰迪熊獎，並列入最後三強甲名單，於 16 個國家，六種不同語言發行。他現為英國倫敦大學金匠學院的博士研究生，「造口人」是他的第二部長片作品。

李志超 早期擔任電影編劇及美術指導，九十年代離開香港到倫敦皇家藝術學院攻讀攝影碩士學位，憑攝影作品奪得歐洲創作計劃獎項，獲邀駐德國法蘭克福從事影像藝術，在歐洲八年期間，開始朝向攝影藝術和錄像創作發展，作品在歐洲巡迴展出，錄影曾於倫敦電影節和鹿特丹等著名電影節放映，贏得不少好評。

李亦是作家，至今創作出版了八本小說。其中一部激發佔成導演王家衛的《春光乍洩》一段故事，李把另外兩部小說《心猿意馬》及《妖夜迴廊》改編成電影，親自執導，均由國際知名導演關錦鵬擔任監制，表現出李的獨特視覺風格，吳彥祖憑《妖夜迴廊》提名金馬獎最佳男主角，惠英紅奪得華語電影傳媒大獎最佳女配角，除提名兩項金馬獎外，該片獲邀參賽十多個影展，成為該年度十大華語電影。

二零零六年，其新片計劃「岳飛正傳」入選亞洲電影投資論壇 HAF，二零零七年末，患上癌症，中止電影工作至今，二零零八到英國接受手術治療，「造口人」是他在康復期間的第一個電影劇本創作，以他本身和癌症博鬥的經歷為藍本。「造口人」是唯一代表香港入選金馬創投會議(2009)及釜山國際電影節(2010)的電影計劃。

主創字幕：

永遠懷念李志超

VENTURE SEEKER (香港)

大庭廣眾影視傳媒 (北京)

KALLIOPEIA PRODUCTIONS (蘇黎世)

明洞電影 (香港)

聯合出品

明洞電影

KALLIOPEIA PRODUCTIONS

DECOY COLLECTIVE

聯合製作

李志超劇作

洪榮杰導演作品

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友情主演 曾國祥 陳惠敏

出品人 蕭偉業 孫寧

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