

張曼玉於《英雄》(2002)中穿著的紅色古裝

**Maggie Cheung's red period costume in *Hero* (2002)**



服裝及人物造型設計：和田惠美

Costume Designer: Emi Wada

八十年代拍攝的武俠片常用到威也和彈床加強動感，導演及服指也會刻意選用輕盈的布料製作戲服配合，如《新蜀山劍俠》(1983)參考敦煌壁畫中的飛天仙女為角色設計造型，使武俠片充滿飄逸浪漫的色彩；《倩女幽魂》(1987)中，飄動的布不只加強陰柔鬼魅的效果，更是表達動作美學的武器，充滿殺傷力。

布逐漸成為香港古裝動作電影的重要元素。服指常與武指合作，根據重量和透光度挑選適合的布料製作戲服，配合人物角色的動作設計、鏡頭角度和快門速度，營造出剛柔並濟、靜中帶動的飄逸效果，成為香港電影人開創和發揚的一套專屬美學。

這套古裝分別以四種不同深淺的紅布製成，營造出飄逸的效果之餘，更豐富了動靜之間的視覺層次。

Martial arts films shot during the 1980s often used wires and trampolines to add to the sense of movement. The directors and costume directors would also deliberately make the costumes out of light and airy fabrics. For example, the looks of the characters in *Zu: Warriors from the Magic Mountain*

(1983) were designed based on the flying apsaras in Dunhuang murals, which fill the martial arts film with an ethereal and romantic air. In *A Chinese Ghost Story* (1987), the fluttering fabrics not only add to the feminine and ghostly effect, but also serve as a destructive weapon that expresses the aesthetics of movement.

Fabrics gradually became an important element in Hong Kong period action films. The costume director would often work with the martial arts choreographer to choose a suitable fabric for making costumes based on its weight and translucency to fit with the characters' choreography, camera angles and shutter speed, in order to create an ethereal effect that conveys both strength and suppleness, and suggests motion amid stillness – a unique aesthetic pioneered and propagated by Hong Kong filmmakers.

This period costume is made from four different shades of red fabrics, which not only creates an ethereal effect but also enriches the visual hierarchy between movement and stillness.

榮獲第 22 屆香港電影金像獎最佳服裝造型設計

Received the 22<sup>nd</sup> Hong Kong Film Awards - Best Costume & Make Up Design

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