

Made in Macau

澳门制造

澳门导演贝马善的最新电影短片《三舨》带领观众感受旧日光泽。

Local Macau filmmaker Maxim Bessmertny has gone back to the future for his latest short film, *Sampan*.

文 宋文婷 by Wendi Song
图 Images by Eduardo Martins





俄裔澳门电影导演贝马善 (Maxim Bessmertny) 日前携其最新电影短片《三版》回到出生地，参加了那里举办的俄罗斯海参崴国际电影节，并举办了首映仪式，引起热烈反响。

这是他离开出生地二十多年来的首次回归。他的大部分人生都在澳门度过，而他也早已自我认同为澳门电影人。

1993年，四岁的贝马善跟随家人一起搬到澳门。在这里，他进入葡文学校学习，因此可以说葡语、英语和一点儿广东话。他在泰国完成高中学业，在英国学习哲学，之后在纽约大学帝势艺术学院拿到了电影制作方向的硕士学位。

他于2013年创立了独立电影制作公司 Pontus Maximus Productions，并独立编剧、导演及联合制作了他的首部叙事电影短片《三轮车夫》。该影片受邀在多伦多国际电影节上进行了首映，并于2015年荣获了柯达奖之最佳短片电影奖。

正是这一奖项为 Maxim 提供了一个使用免费胶片拍电影的机会，并最终促成了《三版》的诞生。

Russian-born film director Maxim Bessmertny recently returned to his Macau home from the Pacific Meridian Film Festival in Vladivostok, where he held the world-premiere of his short film *Sampan*.

The journey proved a fitting reflection of just how far he has come.

Having moved to Macau with his family at the age of four in 1993, Bessmertny went to the local Portuguese School where he learned Portuguese, English and some Cantonese. He finished high school in Thailand, studied philosophy in England and completed his Master of Fine Arts (MFA) in Film Production at The New York University Tisch School of the Arts.

Upon graduation he founded Pontus Maximus Productions in 2013, an independent film company that co-produced, wrote and directed his narrative short film *Tricycle Thief*. This film, which premiered at the Toronto International Film Festival, won the 2015 Gold Kodak Award for Best Short Film.

The award provided an opportunity to shoot on film for free, which ultimately led to the creation of *Sampan*.

一个东西方相遇的故事

拍摄于2016年的《三舫》使用了柯达16毫米电影胶片和变形镜头，讲述了在海上发生的中国渔民、英国商人及一个中国女演员之间的一段三角恋情。

导演解释道：“我之前从未考虑过用胶片拍电影，因为我意识到这样会令电影成本太高。但获得这个奖项之后，他们提供了一个机会给我——免费使用25卷任何型号的电影胶片以作拍摄之用。于是我开始研究起胶片，看哪种能让香港的海岸线看起来最美丽。我最终选择了柯达超级16毫米的日光胶片，让这部电影蒙上了一种老式旧时光的感觉，非常漂亮。

“我当然可以用数码滤镜制造出类似的效果，但那是不同的感觉。电影制作人有责任尝试不同的事物，并且尽可能用可以使用的手法来讲述故事。

“所以我抓住这次机会，和我的拍摄经验颇丰的摄影师一起拍了这部短片。在与制作团队历经两年的调研和探讨后，我们最终决定在香港进行拍摄。”

使用胶片拍摄对于环境和人员配合的要求非常之高，需要用到比平时更多的设备和工作人员，拍摄时极易受到日光、演员的表演及整个环境的影响，而且拍摄是在海上的五艘船上实地进行。可想而知拍摄之艰难。

A story of East meets West

Shot in 2016, *Sampan* was filmed with Kodak 16mm film and anamorphic lenses, telling the story of a love triangle between a Chinese fisherman, a British businessman and a Chinese actress on the sea.

“I never thought about shooting on film because I realized how expensive it is and also how few film development facilities exist these days,” the director explains. “But after winning the award, I was given my choice of 25 reels for any film that I wanted to shoot. I looked through them and I tried to study what would make the coastline of Hong Kong look best. I eventually settled on daylight Kodak Super 16mm film which is really beautiful and invokes this old-school feeling.

“I could recreate a similar look using digital filters, but it’s not the same experience. It’s kind of the duty of the filmmaker to try different things and to try their best to communicate a story using whatever means are available.

“So I jumped at the opportunity to shoot with the film with my cameraman, who is very good at shooting film. We decided to shoot in Hong Kong; I researched the locations with my production team for two years and finally chose the locations we wanted.”





他回忆道：“整个拍摄过程非常紧凑，我们每天从早五点一直工作到晚七点。每次打开摄影机，都仿佛听到金钱哗哗流逝的声音。过程非常艰难，几乎可以算是大制作了。”

尽管整个拍摄过程只有六天，但光是剧本创作就花费了一年，而拍摄之前亦预留了约三个月的筹备时间。

导演笑着说：“光是剧本故事我可能就改写了不下五百次，但其实也是非常愉悦的过程。特别是你真切地感受到，你不仅是写了一个故事，而是在创造一个世界。”

贝马善说他一直以来都对香港和澳门的渔民生活感到好奇，尤其是那些靠三舢维持生计的渔民。三舢是一种源自中国南方的传统水上交通工具，为平底木船，相对比较简陋，但却是渔民用于贸易、交通甚至走私的工具。

贝马善解释道：“它对我来说是有象征意义的。我尝试着在这部电影里探讨香港与澳门的关系。

“这两座城市总让我感觉有些神秘的东西尚待发掘，尽管无法具体说出到底是哪些东西。这两个地方对于创作者而言非常棒，因为在这里你可以利用全世界所有的想象力去创作出伟大的文学、小说和电影。

“这里是我开始的地方，也是我为什么在这里拍电影的原因。”

To shoot with film requires heavier equipment and more crew than usual, and the shooting is more easily impacted by daylight, the performance of actors and the environment as a whole. You can imagine, therefore, the challenges Bessmertny faced filming on five boats in the middle of the ocean.

“It was a very intensive experience, working from 5am to 7pm everyday,” he recalls. “Every time you roll the camera, you hear the ‘cling cling’ of the money. It was quite serious and tough, almost like a big production.”

Though shooting only lasted six days, writing the script took a full year and pre-production work another three months.

“I probably changed the story around 500 times when writing it,” the director laughs. “But that is also the most enjoyable part, when you really feel like you are building a world and creating a story.”

Bessmertny explains that he has long been curious about the lives of fishermen in Macau and Hong Kong and the “Sampan” that are so widely used in southern China. The sampan, a traditional boat, has been used over the years for trade, smuggling and transportation.

“For me it was symbolic,” Bessmertny explains. “I was trying to explore how to connect with Hong Kong and Macau in this film.

“There are always mysteries in these two cities and you don’t have a clear-cut image of what they are. That’s the marvelous opportunity for creators, because this is where you can use all the imagination of the world to create some great literature, great novels, great movies.

“This is where I started and this is why I make films here.”

澳门有达人亦有挑战

今年早些时候，贝马善在氹仔旧城区艺术空间举办了一场名为「品尝」的个人展览，集中放映了他在过去七年的职业生涯中拍摄的包括《三轮车夫》和《三舩》在内的数部短片。

策展人 João Ó 在展览中如是说道：“从电影角度来说，贝马善的电影反映澳门文化多样性与对比鲜明的城市环境之精髓：高文化与低文化之间略为紧张的关系，前者由博彩相关行业推动，后者则是以仍然依靠传统行业维生的基层阶级为代表。

“观者可以看到他在制作技巧和作风上的破格演变，同时保留着个人风格和远见：恶作剧般的幽默感、人的欲望、围绕一个角色和一个物件的叙述以及对主题的超现实描写的结合。”

贝马善说，澳门之所以在其作品中占据突出地位，主要是因为他一直住在这里。

“有很多才华横溢的电影制片人去世界各地的电影学院接受培训，现在又回到澳门从事电影创作。同时澳门的电影行业亦得到了政府及很多协会的大力支持。它正在不断成长。”

而他对澳门电影的前途亦充满信心：“这里就像1905年的好莱坞。技术已经纯熟，一切都在发生。

“现在的主要困难是，没有人愿意投资电影短片，除非是商业短片。而且拍完之后营销更困难。《三舩》这部电影从拍完之后，我花了两年时间才终于才让它登上了大银幕。过程很漫长，但最终还是值得的。

“机会终究会来。我能做的就是尽一切努力找到一个好故事，然后将其送上大银幕。”

Macau has talent and challenges

Earlier this year, Bessmertny held a solo exhibition titled *Degustation* in old Taipa Village Art Space, showcasing a selection of short films and commercials from the past seven years of his career, including *Tricycle Thief* and *Sampan*.

“In filmic terms, Bessmertny’s films breathe the essence of Macau’s cultural diversity and contrasting urban environments,” states exhibition curator João Ó.

“One can see a clear evolution of his technical skills and audacity in the production while keeping his style and vision genuine: a combination of a wicked sense of humor, human desire, a narrative that revolves around a character and an object and, finally, a surrealistic take on the subject matter.”

For Bessmertny, the fact that Macau is featured prominently in his work is mostly a consequence of the fact that he lives here.

“There are so many talented Macau filmmakers who went to film schools all over the world, were trained and now are coming back,” he says. “Meanwhile the industry has terrific support from government and a good support from associations here. And it’s just growing and growing.”






It is for this reason that Maxim sees great potential for the film industry in Macau.

“It’s like being in LA in 1905, you have the technology but everything is starting. And it’s just terrific to be here,” he smiles.

“The main difficulty is that nobody wants to invest in short films, unless it’s commercial. And they are even harder to market. It took two years from the day we finished shooting before I could finally screen. It’s a very long journey, very long process, but it’s worth it in the end.

“For me, the opportunities came as they did and you just have to do everything you can in order to find a story and turn it into reality.” 

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