

Fest of Belles & Queens

Actresses European and Hollywood

歐洲女神
美國烈女

EUROPEAN
BELLES

DESIRE,
SEXUALITY
AND
MALE GAZE

男性凝視
與女性
慾望

歐洲女神

9/12/2022 ——— 15/1/2023

© 1956-TFI DROITS AUDIOVISUELS

主辦
PRESENTED BY



LCSD
edutainment
CHANNEL 康文署寬樂頻道

fpo 電影節目辦事處
Film Programmes Office

支持機構
SUPPORTED BY

EMPEROR CINEMAS

前言

看與被看的愉悅



歐嘉麗
Sonia Au

知識與科技發展，以及全球化的大勢下，國界與種族的圍牆，早已剝落。然而，世紀疾病蔓延的目下，曾經倒塌的圍牆，卻又矗立在你和我之間。我們無法越界遊歷，無法擁抱。我們不能在街心奔跑玩樂，不能享受面如春風的笑顏，更不用說陶醉於迎面而來的欣賞目光了。人類史上，我們身體最疏離、心靈尤其孤單脆弱的這一刻，卻是抽離過度發酵的現代物質世界，回看人類本質的絕好時機。

十七世紀法國哲學家帕斯卡 (Blaise Pascal) 察覺人類在大自然中猶如風中蘆葦，渺小而脆弱，但強大的心靈、洞察力和思考力，卻讓人類超越死亡，迎風而立：「人最感興趣的，是人類本身。」文藝復興以來，歐洲文化藝術的人文色彩，張膽鮮明，著重挖掘人性。相對荷里活電影以製造「處境」為主旋律，歐洲電影主要探討的，是人物本身，歐洲電影人所思索的重心，是人性一角色的內心，甚至是演員的情感世界。《歐洲女神：男性凝視與女性慾望》電影節目，針對歐洲影像展示「人」的興味，邀請你回看「人」、思考人類本性與電影創作的特質。

無論是穆爾維 (Laura Mulvey) 在〈視覺快感與敘事電影〉(“Visual Pleasure and Narrative

Cinema”)一文中談論荷里活電影的男性凝視、情慾與權力關係，還是約翰伯格 (John Berger) 更早地在《觀看之道》(Ways of Seeing) 英國電視節目和其後整理出版的書中所提出男性觀察女性的目光，以及女性由於被「看」而不斷自我觀察的看法，都不約而同地強調視覺與影像藝術中「看」與「被看」的趣味與創作重要性。《歐洲女神》借題發揮，聚焦在挖掘歐洲電影中「看」、「被看」和「看別人之所看」的愉悅。

選放的十部電影，從五十年代中期到千禧年，主要是法語及意大利語作品。從經歷大革命，追求自由、平等與博愛的法國文化角度，以及反封建、反神學的歐洲文藝復興起源地意大利的人文影像談起，讓我們在香港神遊國外，看歐洲人的生活與思想文化，看歐洲男人看女人的肆無忌憚，看歐洲女人被窺看的身體與情感，尤其觀察歐洲男性導演鏡頭下，女性/女演員作為慾望投射的「景觀」，如何呈現她們的曼妙身影及獨特氣質。

偉大的藝術家，都會拒絕平庸，拒絕所謂秩序，會對某些東西說「不」。經歷社會、文化與歷史不斷變革的歐洲，叛逆與革新，似是永恒的雙生咒詛，是種建立新

目光的創造魅力。羅渣華汀毫不掩飾自己對女性的慾望，毫不浪費光影與男性角色的荷爾蒙來愛撫碧姬芭鐸的身體，邀請你品嚐作為「偷窺者」的激情。《惹火尤物》(Et Dieu...créa la femme) 中的「超道德」，志在不虛偽，讓碧姬芭鐸縱情地釋放文化歷史在女性身體的壓抑。當茱麗葉庇洛仙在安德列達仙尼的景框內，展開著被粗暴對待的身體，憤怒地直視男性的慾望大叫著「來吧，來吧！」，當艾曼紐琵雅扭動著身上赤裸裸的每一寸，被積葵利維特用男性目光繪畫成永恒的光影，當安娜卡蓮娜在尚盧高達的觀察下不連貫地笑笑說說，讓你「偷看」螢幕完美影像後被中斷的「脆弱」美，如脫衣舞孀般，脫掉鏡頭前「演繹」的外衣，暴露作為演員卻不能造作表演的時候，女性/女演員的身體，不但成為男性慾望的投射物，更是電影人碰撞觀眾，提出激情而火辣辣問題的「工具」。

這些歐洲美麗的慾望「景觀」，燦爛多姿，就是伊莎貝雅珍妮的藍眼睛，你可以看到天空的廣闊和大海的洶湧；看進嘉芙蓮丹露冷漠眼神的你，卻難以想象她柔美的面孔和浪漫的身體；瑰麗的，還有蘇菲亞羅蘭、莫妮卡貝魯奇、羅拉安坦妮梨、法蘭歌多麗（房素娃多麗雅）……站著躺著，都有現

代女性的個性，就連走在路上，都是一場耀眼的風景，都有成就創作「目光」的膽色，都是女神。

觀看光影「女神」與「烈女」節目，從歐洲電影文化掀幕，延展至美國 B 級片文化，期望日後有機會能深入至亞洲及其他文化角度，挖掘電影中的「看」、「被看」與凝視內心真實的影像創造力，從而思考我們具備國際視野和亞洲生活文化的香港目光。這個具有獨特視角的電影節目，由 2020 年開始籌備，經歷全球疫情、經濟、歷史與文化的轉變，幸獲康文署電影節目辦事處 (FPO) 一直支持並主辦本節目。感謝敬愛的前輩黃海先生與何思穎先生邀請我一同策劃，以及節目統籌招凱文先生的包容和幫助；感謝影評前輩及朋友們出席主講映後談，豐富是次影像研究。最是感謝的，是能夠與妳/你，一起看電影。

聯合節目策劃
黃海
何思穎
歐嘉麗

Foreword

Looking at Looking: Sexuality, Liberation and Feminism



何思穎
Sam Ho

This program is about looking, being looked at and looking at looking.

It's been 47 years since Laura Mulvey changed the way we look, publishing in 1975 her seminal essay "Visual Pleasure and Narrative Cinema". Written at the height of second-wave feminism, Mulvey's work introduced the notion of "male gaze", arguing that women are viewed in mainstream cinema through the eyes of men, which reduce them to passive objects of desire.

Second-wave feminism and Mulvey's thesis were responses — at least in part — to the sexual revolution that had been simmering quietly in the western world after World War II and blossomed in earnest in the free-loving 1960s. Ironically, the spirit of non-conformity that gave rise to sexual liberation at once intensified gender inequality but also called attention to it, as indulgence in the newfound freedom resulted in men exercising and exploiting their dominance over women, who, taking advantage of that same freedom, pushed back. Mulvey's identification of the male gaze's power to objectify, that the simple act of looking is a loaded weapon

perpetuating gender prejudice, was one of the most profound discoveries of our time.

Although Mulvey's thesis was based primarily on Hollywood films, it can be applied to European cinema just the same. While the European film industry had historically been less burdened with the puritanical attitude towards sex the way America was, it was still very much dominated by men. Hedy Lamarr (appearing in her maiden surname Kiesler) did not streak and orgasm herself into history in *Ecstasy* (1933) without following instructions from the male director Gustav Machaty. Brigitte Bardot might have helped usher in the sexual revolution by sashaying her way into human consciousness with her breakthrough performance in *Et Dieu... créa la femme* (1956), but she did not accomplish that without being guided by the loving gaze of then husband Roger Vadim.

Did Bardot enjoy being looked at? She went on to become an iconic embodiment of sexual freedom and even hedonistic indulgence. But are being objectified to generate voyeuristic pleasure for men and constructed to

reinforce the patriarchy part of her legacy? Since Lamarr and Bardot, European cinema had never stopped exploring the possibilities of adult themes and using sexuality to examine larger issues. Sexual depiction went from softcore titillation to graphic shock while also oscillating between pandering to primal or exploitative urges and the questioning or challenging of norms sexual, social and political.

Such is the greatness of intellectual pursuits that Mulvey's provocative insights triggered debates and criticisms. One of the most significant reproaches was that the views in her initial essay were based only on white sensibilities. Black American activists, especially those involved in feminism's third wave, spoke up against views defined and dominated by white thinkers and writers, which perpetuated racial prejudice while pursuing gender equality. Author bell hooks, for example, proposed employing an "oppositional gaze" to augment the black person's right to look.

What about the Asian gaze? Or, more specifically, the Hong Kong gaze? What happens when an Asian male looks at the objectified

image of a white woman? Or when an Asian woman looks at the objectified image of a white woman? What kind of oppositional gaze should be assumed by Asians – women, men, transgender and otherwise? And what about the white woman's gaze – on Asians female, male, transgender and otherwise? What kind of gaze results when gender prejudice is loaded with racism? Can white feminists harbor racist sentiments when they look at Asian patriarchal practices? If so, should Asian men assume an oppositional gaze against white racist feminists while coming to terms with our own patriarchal prejudices?

European cinema and western thoughts in general had greatly inspired the people of Hong Kong and the Asian people. But that inspiration had been complicated by one of modern time's disquieting atrocities, that of the west looking at Asia and Asians through jaundiced gaze. This in turn led to an even more appalling atrocity, when Asians started looking at our own land, our own culture and our own people through western gaze, eager to objectify ourselves while striving to become faithful replicas of westerners.

Here in Hong Kong, watching European sex goddesses had been – and still is – an extremely complicated endeavor. Alternative cinema, with its tradition of challenging established morality, had always attracted voyeurs, especially heterosexual men. This is especially true of European films, which, in addition to the casual display of nudity, often couple those challenges with continental sensuousness. Our patriarchal gaze is therefore often loaded with white-envy, peeking not only at the exposed skin but also at the values and culture deeper than skin. And when that gaze is guided by white-male sensibilities, the plot thickens even more.

It's an experience of the good, the bad and the beautiful, the latter referring not only to the beauty of the human form but also the beauty of art.

The history of art is punctuated with wonderful works informed unfortunately by morally apprehensive sentiments. The silent film *Birth of a Nation* and the opera *Turandot* for example. D. W. Griffith's 1915 movie and Puccini's

final work are both masterpieces. They are also racist. It is humanity's fortune that we can now look back at them, embrace them for their artistic triumphs, criticize them for their moral failures, ponder and discuss the context with which they were produced, and forge ahead with the lessons learned from them.

European belles exercising their sexuality on film were acts of liberation, part of the sexual revolution that was itself an integral part of the evolution of human civilization. But their liberty was, at least initially, partly animated by the men behind the cameras, projecting prejudices shared by spectators through time and space. Yet, with progress in gender politics, the male gaze had taken on complexity. Asians watching European women through the gaze of European men add an extra dimension to the complexity.

Brigitte Bardot in *Et Dieu... créa la femme* (1956), Anna Karina in *Une femme est une femme* (1961), Sophia Loren in *Matrimonio all'italiana* (1964),

Françoise Dorléac in *La peau douce* (1964), Catherine Deneuve in *Repulsion* (1965), Laura Antonelli in *L'innocente* (1976), Juliette Binoche in *Rendez-vous* (1985), Emmanuelle Béart in *La belle noiseuse* (1991), Isabelle Adjani in *La Reine Margot* (1994), Monica Bellucci in *Malèna* (2000). Directed by Roger Vadim, Jean-Luc Godard, Vittorio De Sica, François Truffaut, Roman Polanski, Luchino Visconti, André Téchiné, Jacques Rivette, Patrice Chéreau, Giuseppe Tornatore.

This program on European actresses started as a presentation from a distribution perspective, an important but often neglected angle, especially when it comes to alternative or semi-commercial cinema. Longtime distributor Wong Hoi, based on his rich experience in the field, came up with the topic. Sonia Au and myself were then invited to co-curate. We discovered during the selection of films that European cinema was too wide a scope to cover in just a few films and decided to limit our sight on French and Italian actresses. Other European cinemas that had featured wonderful

actresses while offering insights into the complexity of sexuality – those of Germany and Sweden, for example – will have to be examined in a separate forum.

Films in this program were chosen for their confluence of art, politics and morality. It is our hope that this endeavor can elicit thoughts, discussions and debates.

Co-curators
Wong Hoi
Sam Ho
Sonia Au

FA
9/12

五 Fri
8 pm

設映後談

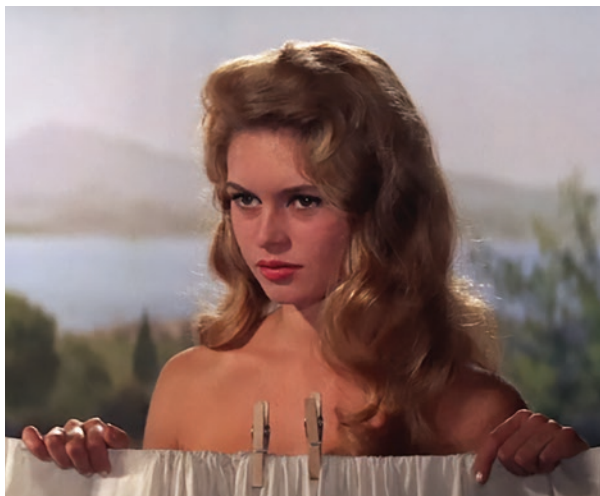
講者
何思穎、歐嘉麗
粵語主講

Post-screening Talk
in Cantonese by
Sam Ho and
Sonia Au

惹火尤物

三男一女的情感糾葛，最「惹火」的不是弟婦與兄長出軌與情欲戰爭的戲碼，惹來法國全民爭論和觀看的，是羅渣華汀用劇情和鏡頭來「剝掉」碧姬芭鐸的衣服，放縱你的目光在銀幕上欣賞自家演員老婆的身體與女性情慾。華汀的第一部長片，比法國新浪潮主流更早地突出個人情感與風格，全年輕人的創作班底，先鋒性地推法國年輕演員入國際視野。五十年代的尤物，美國有短金髮的夢露，BB (Brigitte Bardot) 卻一頭迎風亂吹的長金髮，打破 Chanel 貼服的短髮潮流，撕裂女性密密實實去談情說愛的虛構姿態，少女臉孔下充滿慾望的青春身體那種超道德的爆炸力，革命性地突破法國電影史上女性只被視作性幻想物來觀看的被動性，叫人重新審視愛情、家庭、性與生活，奠定了 BB 性感小野貓與現代女神的地位。華汀教你看的 BB，自由奔放不虛偽：「我不改變女人，但令她們有所不同。」飾演弟婦的 BB 在出軌後的曼波舞中野性、瘋狂又迷人，被惱羞成怒的丈夫連抽四記辣耳光的顫動小嘴，都是吸人眼球的真性情。

© 1956 - TF1 DROITS AUDIOVISUELS



導演 **Director**
羅渣華汀
Roger Vadim

編劇 **Screenwriters**
Roger Vadim
Raoul Lévy

攝影 **Cinematographer**
Armand Thirard

演員 **Cast**
Brigitte Bardot
Curd Jürgens
Jean-Louis Trintignant

1956 | 法國 France | 彩色 Colour
92min | DCP

法語對白，英文字幕
In French with English subtitles



...And God
Created Woman
Et Dieu...
créa la femme

This is a revolutionary film on many fronts. With a title suggesting divine inspiration or anthropological practice, it changed forever the way sexuality was portrayed in French cinema, later beguiling also American film and, through it, world cinema. It also changed forever film markets worldwide, including both art and commercial films. And it changed the way women appear in film, how the world looks at them and how they want to be looked at. Brigitte Bardot, directed by husband Roger Vadim, radiates a sublime energy of eroticism, liberation, confidence, self-realization and collective catharsis. She became known as the sex kitten, a laudatory label that went on to also represent what's wrong with the male gaze. Her exuberant dance in a jazz club, now part of history, is at once primal, natural, pure, simple and sophisticated... And men ogled woman.

FA
11/12

日 Sun
11:30 am

設映後談

講者
歐嘉麗
粵語主講

Post-screening Talk
in Cantonese by
Sonia Au

FA
13/1

五 Fri
8 pm

女人就是女人

高達第一部彩色闊銀幕電影，開場就大字報地「廣播」導演的創作意圖：色彩、聲音、音樂、法國喜劇、歌劇與情感的故事。二十多歲女子，想生孩子大過天，男友不合作而吵架後，決定與男友最好的朋友來個身體接觸，滿足「造人」的慾望。《女人就是女人》是卡蓮娜和高達繼《小兵》（*Le Petit Soldat*, 1963）後合作的第二部電影。戲裏戲外，高達對已成為妻子的卡蓮娜瞭如指掌。要你看的，是紅藍黃辣眼伊士曼色彩的喋喋不休，是唱唱講講在巴黎街頭走來走去的安娜卡蓮娜。卡蓮娜笑，卡蓮娜憂愁。被《紐約時報》稱為銀幕大美人之一，卡蓮娜是高達甚至新浪潮電影的繆斯；是高達世界裏，敘事同時解構看人和看電影習慣的主體。拒絕在《斷了氣》

（*Breathless*, 1960）中脫衣演出，卡蓮娜卻在《女人就是女人》中演個以脫衣表演為生的「舞孃」。演員，不就是個穿上「衣服」的舞者？高達凝視卡蓮娜脫掉「演」的外衣，打斷敘事與演出的節奏，記錄演員演不下去的直接反應，叫你看卡蓮娜的自然、可愛與神經質。卡蓮娜憑本片獲柏林影展最佳女演員銀熊獎，成為繼碧姬芭鐸後，揚名國際的法國電影女神。

© StudioCanal



導演 / 編劇 **Director/Screenwriter**
尚盧高達
Jean-Luc Godard

攝影 **Cinematographer**
Raoul Coutard

演員 **Cast**
Anna Karina
Jean-Claude Brialy
Jean-Paul Belmondo

1961 | 法國 France | 彩色 Color
84 min | DCP

法語對白，中英文字幕
In French with Chinese and English subtitles

A Woman Is a Woman Une femme est une femme

1961

柏林影展最佳女演員銀熊獎、評審團特別獎
Silver Bear for Best Actress and
Silver Bear Extraordinary Jury Prize,
Berlin International Film Festival

Five years after ...*And God Created Woman* came *A Woman Is a Woman*. Anna Karina, directed by her future husband, plays a stripper, a text-book case of an object of male gaze. But the joint where she strips is presented by French New Wave genius Jean-Luc Godard with a certain utopic vision, where women who make a living displaying their bodies are not treated with contempt, where the male gaze is cast more as a healthy exercise of *vive la difference* acknowledging gender attraction than as exploitative power. The director calls the film a neo-realist musical, orchestrating everything with pop-art schemes like cartoons and splashes of primary colors, self-reflexively challenging the fourth wall with the kind of 1960s rebellious spirit that eventually gave rise to Laura Mulvey's discovery of the male gaze. And Karina looks back at the gaze, literally and figuratively, with sensuousness, intelligence and humor, realizing this playful but also sophisticated masterpiece with her real-life lover, hand-in-hand and eye-to-eye. A Third-Wave feminist film made even before the Second Wave emerged?

© StudioCanal



FA
26/12

— Mon(PH)
11:30 am

設映後談

講者
喬奕思
粵語主講

Post-screening Talk
in Cantonese
by Joyce Yang

導演 **Director**
第昔加
Vittorio De Sica

編劇 **Screenwriters**
Renato Castellani
Tonino Guerra
Leonardo Benvenuti
Piero De Bernardi

攝影 **Cinematographer**
Roberto Gerardi

演員 **Cast**
Sophia Loren
Marcello Mastroianni

1964 | 意大利 Italy | 彩色 Color
104 min | DCP

意大利語對白，中英文字幕
In Italian with Chinese and English subtitles

結婚進行曲

泥土味的性感、亮麗的感性、剛烈的傲骨，肖像性的蘇菲亞羅蘭，既具意大利天主教文化「聖母」式高貴情操，亦帶地中海文化的濃郁地氣，可謂南歐女性情慾極致。她與馬斯杜安尼，均屬歷來最負盛名的意大利演員，兩人一共合作了十次，每一部電影都彰顯奇妙的化學作用，不但為時人津津樂道，繼而更名留影史。《結婚進行曲》導演第昔加，縱橫意大利及國際影壇數十載，從偶像明星到新寫實主義大師到愛情輕喜劇作者，遊走於世故與樸實之間，以洗鍊的藝術修養，為時代寫照。此三人同行，各顯風騷，締造出多姿多彩的「性別大戰」，更在意大利的昨天、今天、明天中，展現了戰後西方文明在多元價值衝擊下所產生的矛盾與和諧。



Copyright by Surf Film



Marriage Italian Style Matrimonio all'italiana

1965

金球獎最佳外語片

Best Foreign Film - Foreign Language,
Golden Globe Awards

意大利大衛獎最佳製作、最佳導演、
最佳男演員、最佳女演員

Best Production, Best Director,
Best Actor and Best Actress,
David di Donatello Awards

意大利銀絲帶獎最佳女配角

Best Supporting Actress,
Silver Ribbon Awards

莫斯科國際電影節最佳女演員

Best Actress,
Moscow International Film Festival

Sophia Loren, perhaps the most famous of Italian actresses in the world, is also one of the most iconic of European belles. Her earthy beauty, glowing sensuality and signature spitfire personality are an embodiment of Italian feminine allure, a Madonna figure and an object of desire who stares back at men. Loren and her *Marriage Italian Style* co-star Marcello Mastroianni had starred together in ten films, developing a fabled chemistry that had become lasting cinematic lore and a testimony to the many splendors of gender liaison and value reshuffling of their time. Here, she plays a prostitute with a heart of gold and he, a merchant with a heart that's cold. Their relationship spans decades, a battle of the sexes with her fighting for love as well as dignity and him flourishing true affection tainted with machismo, the dark side of love Italian style. Directed by Vittorio De Sica, the film is informed by the pathos of post-war neo-realism but animated by the sophistication of mid-1960s Europe and colored by the charm of Italian expressiveness.

FA
24/12

六 Sat
2 pm

設映後談

講者
關錦鵬、歐嘉麗
粵語主講

Post-screening Talk
in Cantonese by
Stanley Kwan and
Sonia Au

柔膚

「對於愛，女人有職業水準，男人只是業餘的。」最愛女人的導演，杜魯福當之無愧。與鏡頭同步看女人、聽女人，杜魯福的眼神總黏着女演員跳貼身探戈。珍摩露、嘉芙蓮丹露、伊莎貝雅珍妮、芬妮亞當，「福女神」星光閃閃。要不是法蘭歌多麗（房素娃多麗雅）在 25 歲那年車禍早殞，說不定也會光環燦爛。處理完《祖與占》（*Jules et Jim*, 1962）的三角浪漫與哀愁，杜魯福隨後拍攝的《柔膚》，也是個痛不欲生的三角關係。一段大叔迷戀青春肉體的情感，故事由杜魯福的戀腿癖開始：著名作家兼雜誌編輯從窺看空姐穿高跟鞋的腳那一刻，就戀上這白滑腳掌的美女。擅長男性細膩眼神的杜魯福，乾脆把男女主角困在電梯裏，讓他把她看過地老天荒。法蘭歌多麗柔美綫條的臉孔、大露背地舞動的身軀，還有那被緩緩退下吊帶絲襪、被情癡撫愛的大腿，都散發着秀色的香。杜魯福讓觀眾看的，是男人坦蕩蕩的感性與慾望，然而，從來不脫光，從來不骯髒。杜魯福的電影，是一種女人的藝術。就是妻子發現奸情，踏着希治閣的節奏去射殺奸夫的複雜與豐富眼神，你無法不佩服杜魯福看女性的洞察力。



導演 Director

杜魯福
François Truffaut

編劇 Screenwriters

François Truffaut
Jean-Louis Richard

攝影 Cinematographer

Raoul Coutard

演員 Cast

Françoise Dorléac
Jean Desailly
Nelly Benedetti
Daniel Ceccaldi

1964 | 法國 France | 黑白 B&W
117 min | DCP

法語對白，英文字幕
In French with English subtitles



The Soft Skin

La peau douce

1965

丹麥影評人協會獎最佳歐洲電影
Best European Film, Denmark Bodil Awards

The Soft Skin adds the senses of touch, smell and more to the gaze, the word *douce* in the French title carrying more meanings than one. Françoise Dorléac, with her expressive eyes, reserved sexuality and lyrical sensuality, is a genteel embodiment of the sexy French belle, the flip side of the kittenish Bardot. Here, she plays a flight attendant – in essence a maid with glamorous looks – who's having an affair with a professor, a writer with rock-star stature. New Wave maverick François Truffaut, self-styled *The Man who Loved Women* (*L'Homme qui aimait les femmes*, 1977) and perhaps the last master of European sensuous cinema, tempers his loving gaze of Dorléac with a tribute to Hitchcock, situating her inside the frosty narrative of a thriller. Channeling a British master of classical Hollywood to address the discontent of continental Europe, the film ends up with the gaze of the bookish man fancied by Dorléac's belle confronted by the ice-cold barrel of a shotgun.

FA
23/12

五 Fri
8 pm

設映後談

講者
舒琪
粵語主講

Post-screening Talk
in Cantonese by
Shu Kei

冷血驚魂

法國電影有一種挖掘各種美女的創造力。當性感小野貓碧姬芭鐸仍然呼風喚雨，1964 年的《秋水伊人》（*Les parapluies de cherbourg*）卻讓外形柔美的嘉芙蓮丹露戴上法國第一美人的桂冠，轟動國際。1968 年美國 *Look* 雜誌更稱她為世界最美麗的女人。最愛丹露的杜魯福，比喻伊人是盛滿所有花朵的瓶子，你可以在她的表情裏想像你要想像的。那些年觀眾入場，管你什麼鏡頭什麼故事，能看到嘉芙蓮丹露的，就是值回票價。藝高人膽大，波蘭斯基隨即打破丹露在《秋水伊人》癡情的美麗神話，創造《冷血驚魂》充滿性壓抑又恐懼男人的伊人角色。波蘭斯基比布紐爾（Luis Buñuel）更早看到丹露冷漠眼神的魅力、神祕感和複雜性，一個長鏡頭跟蹤着伊人的背，就是回眸一瞥，丹露眼裏的神經質已蠢蠢欲動，深刻了電影緊張與恐怖的氣氛。平日對髮型衣著一絲不苟的丹露，在波蘭斯基的英語戲中，頂了個蓬鬆的宅女頭，不驕傲地做平凡的修甲女。扭曲着美麗身體演繹性幻想、精神病、食動物屍體到殺人不眨眼……丹露毫無女神包袱叫你盡情看。被譽為歐洲最偉大的演員之一，她比你想像的更多。自稱女權主義者，丹露面對波蘭斯基早年的性侵醜聞，爽直回應：經歷了四十年，應該獲得的懲罰與痛苦，已經足夠了，他有權利忘記它。而電影，自有生命。



導演 Director

波蘭斯基
Roman Polanski

編劇 Screenwriters

Roman Polanski
Gérard Brach

攝影 Cinematographer

Gilbert Taylor

演員 Cast

Catherine Deneuve
Ian Hendry
John Fraser
Yvonne Furneaux

1965 | 英國 UK | 黑白 B&W
105 min | DCP

英語對白，英文字幕

In English with English subtitles

1965

柏林影展評審團特別獎、
國際影評人聯盟獎

Silver Bear Extraordinary Jury Prize
and FIPRESCI Prize,
Berlin International Film Festival

Repulsion

© 2021 Tigon Films. All Rights Reserved.



It is now impossible to screen *Repulsion* without pondering the accusations of rape and exploitation made against director Roman Polanski. That the man behind a film portraying female sexual psychology with such intimacy and terrifying power could commit such atrocities is at once horrific and illuminating, that humans can be driven by complex and sometimes contradicting impulses. Catherine Deneuve, sexual revolution's ice goddess, plays a lonely woman consumed by sexual repression and fear of men. Her child-like vulnerability wrapped inside a gorgeous body, she's an enticing embodiment of a fetishism at once perverse, cruel and pathologic. Her many struggles are set against the gorgeous indulgence of swinging London, providing at once powerful narrative contrast and also profound commentary on the hidden perils of 1960s sexual liberation. This is a story of a woman looking at herself. That her looking is animated by a male director looking at her behind the camera is a foretelling of feminism's recognition of the male gaze a decade later.

FA
25/12

日 Sun
11:30 am

FA
31/12

六 Sat
2 pm

設映後談

講者
趙嘉薇
粵語主講

Post-screening Talk
in Cantonese
by Edith Chiu

導演 Director
維斯康堤
Luchino Visconti

編劇 Screenwriters
Suso Cecchi D'Amico
Enrico Medioli
Luchino Visconti

攝影 Cinematographer
Pasqualino De Santis

演員 Cast
Laura Antonelli
Giancarlo Giannini
Jennifer O'Neill

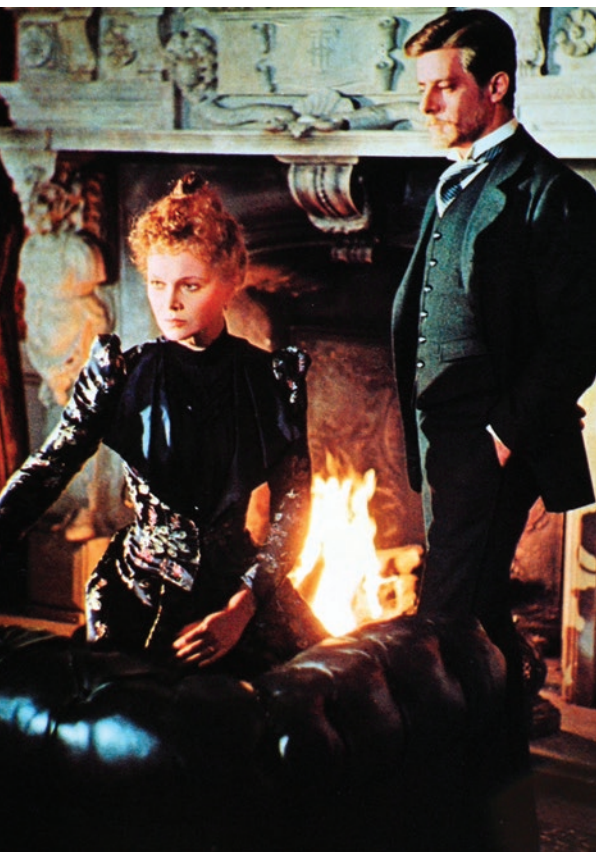
1976 | 意大利、法國 Italy, France | 彩色 Color
129 min | 35mm

意大利語對白，中英文字幕
In Italian with Chinese and English subtitles

清白者 ▲

懶洋洋、意綿綿的「睡眠」，一度令真安卡奴真安里尼被譽為「拉丁魅力男」典範。其悠慵的凝視，在《清白者》中，卻經常透着淚光，「放電」之餘，流露出心靈折磨的痛楚。他的雙眼，可謂電影主要角色，性別、階級、個人間的複雜與矛盾盡收其眼簾。羅拉安坦妮梨，敢於裸露，曾主演多部情慾片或性喜劇，為男性凝視的理想目標。這裏，在導演維斯康堤及編劇安排下，卻成為被丈夫忽視的對象。看與被看之間的張力，在演員與角色的配搭及互動中彰顯。維斯康堤，生為貴胄，出櫃多年，作品經常以上流社會為背景，一方面放縱華麗的貴族生活、一方面批判既定價值的腐敗與虛偽，描繪性別政治有特殊筆觸。性別狂妄、階級傲慢、宗教傳統、兩情相悅、自戀自憐……縱橫交錯下，誰是清白者？





1976

意大利大衛獎最佳音樂

Best Music, David di Donatello Awards

The Innocent L'innocente

In *The Innocent*, Giancarlo Giannini's signature sleepy eyes are often seeping with tears, their fabled seductiveness consumed by torment. His eyes are in fact major characters, their gaze representing a muddled myriad of views, from aristocratic arrogance to loving tenderness to macho delusion to intellectual sophistication to narcissistic lament to unresolved guilt. Laura Antonelli, famous for her ready nudity in erotic flicks, plays his wife, by turns an object of neglect and one of desire. Set in the domain of the European privilege, this is a cautionary tale that celebrates indulgence in elegance, luxury and decadence that also negates the indulgence with punishment. Director Luchino Visconti, of blue-blood upbringing and openly bisexual, presents this complex of intriguing juxtapositions with stately notes, operatic passion and fetishistic opulence, animating it in the subtlety of moral struggles.

FA
27/12

二 Tue(PH)
11:30 am

IS
7/1

六 Sat
2:15 pm

設映後談

講者
登徒
粵語主講

Post-screening Talk
in Cantonese
by Thomas Shin

MK2



情陷夜巴黎 ▲

列入法國當代最重要導演群的達仙尼與阿薩亞斯揮筆合寫的《情陷夜巴黎》，燦爛與幽暗同在。18 歲女孩遠離家鄉，到花都尋找劇場演員的夢，但卻無處為家。等待她的，是一眾虎視她肉體的男人，一室慾望。故事以找房子開展，「房子」寓意深刻幽遠。異地留宿的空間，演員走動的舞臺，導演糾纏的文本，觀眾短暫歡愉的好戲，無論羅密歐還是茱麗葉，哪一個不是任人「進出」、任人施暴的「身體」？哪一個不是邀請你密會的「房子」？達仙尼決不止於讓你看茱麗葉底洛仙，初出茅廬便有大將之風，讓她的身體被暴力對待，她的私密叢林任你飽覽，他的野心，是透過晦澀隱秘的事物呈現內心的真實，讓可見的事物展示不可見的，尤其是對德國表現主義大師茂瑙 (F.W. Murnau) 幽魅影象的愛意。「愛，並不在你他媽的舞台上，而是在生活裏。」一意亂情迷的 18 歲姑娘被罵呆了，我們是看傻了一 21 歲的底洛仙嫩得青澀可口，稍嫌過度用力的演出，卻閃耀個性，無怪乎阿薩亞斯說「她的確與眾不同，是這一代的巨星。」

導演 **Director**
安德烈達仙尼
André Téchiné

編劇 **Screenwriters**
André Téchiné
Olivier Assayas

攝影 **Cinematographer**
Renato Berta

演員 **Cast**
Juliette Binoche
Lambert Wilson
Wadeck Stanczak
Jean-Louis Trintignant

1985 | 法國 France | 彩色 Color
84 min | DCP

法語對白，英文字幕
In French with English subtitles


1985

康城影展最佳導演

Best Director, Cannes Film Festival

1986

法國凱撒獎最佳新人男演員

Most Promising Actor, César Awards

Rendez-vous

Juliette Binoche, one of the most accomplished French actors of her generation, is renowned for instilling intelligence into characters. Here, in a breakthrough performance, she is Nina, an aspiring actress squeezed between the yearnings of two men. One is timid and withdrawn, the other, an aggressive but tortured soul who gave up a promising acting career to work in live pornography, choosing to become a sexualized object. In turn, Nina, determined and defiant, takes agency of sexuality to affirm her own realization. Director André Téchiné, the post-New Wave maven of intellectual melodramas, orchestrates the story as a confluence of love, sexual desire and artistic passion, complete with a vellicating tribute to the Bard classic *Romeo and Juliet*.

FA
11/12

日 Sun
2:15 pm

設映後談

講者
陳育強、歐嘉麗
粵語主講

Post-screening Talk
in Cantonese by
Kurt Chan and
Sonia Au

不羈的美女

一場畫家、繆斯和藝術品的衝突；一個畫家追求靈魂解放的過程；一個年輕女子擺脫身體操控與情人遊戲的故事。演繹年輕畫家女友的艾曼紐琵雅，不自主地成為著名老畫家的裸體模特兒。琵雅從前認為脫光衣服演出的戲「剝削女性身體」，曾發誓不裸露拍電影。《不羈的美女》四小時的影像，我們看的、談論和想像的，卻盡是琵雅的裸體。琵雅的身體，是個容器。被擺佈，被繪畫，被物化，忍受扭曲姿態的痛苦，承受畫家 / 演員的觀察時，也迎接導演、鏡頭和觀眾「危險」的目光。老畫家的野心，不是單純地複製模特兒面部和身體的輪廓，而是要體現更靈性、更深刻、更真實而難以言喻的繪畫。畫室外，蟬鳴、夏陽與微風，畫室內，是封閉空間的兩個身體；畫筆刮在紙上的噪音，結合了看與被看的兩個靈魂。積葵利維特灼灼凝視的，是畫家在繆斯身上的賭注，是藝術家在創作過程中茫茫然掙扎的痛苦。他要複製的，是畫家和繆斯的兩個痛苦的靈魂。這部電影，是光影雕刻的永恒藝術，也是反思藝術的作品。琵雅的裸露，成為了藝術，光芒四射。



導演 **Director**
積葵利維特
Jacques Rivette

編劇 **Screenwriters**
Pascal Bonitzer
Christine Laurent
Jacques Rivette

攝影 **Cinematographer**
William Lubtchansky

演員 **Cast**
Emmanuelle Béart
Michel Piccoli
Jane Birkin

1991 | 法國、瑞士 France, Switzerland
彩色 Color | 239 min | DCP

法語對白，英文字幕
In French with English subtitles

The Beautiful Troublemaker La belle noiseuse

1991

康城影展評審團大獎
Grand Prix, Cannes Film Festival

Emmanuelle Béart is nude in much of *The Beautiful Troublemaker*. We look at her. The camera, and the director as well as the crew behind it, look at her. In the film, the artist she's modelling for looks at her, as an object, but not a sexual one. Instead, she's an object in his creative endeavor. What's great about *The Beautiful Troublemaker* is that she's also a partner in his creative process. Or is she?

© Celluloid Dreams



FA
25/12

日 Sun
2:30 pm

IS
15/1

日 Sun
2:30 pm

設映後談

講者
司徒慧焯、歐嘉麗
粵語主講

Post-screening Talk
in Cantonese by
Roy Szeto and
Sonia Au



瑪歌皇后 ▲

瑪歌公主的盛大婚禮，是一場預設的殺戮。瑪歌的幸福，是誘餌。把基督教人物趕盡殺絕的，是容不下一丁點異教味兒的皇族。令骨肉相殘，設局操控的，盡是皇后娘娘的把戲。女人，從來抹不掉「禍水」這烙印。女性慾望與身體，只是歷史的微塵，是權力的載體。《瑪歌皇后》來自大仲馬（Alexandre Dumas）書寫的法國歷史小說，經劇場大師柏提斯雪浩改編拍攝而成。由真實人設到文字與光影，雪浩的戲味醇厚芬芳，服裝、場景、影像、演員調度……無一不華美豐富。就是伊莎貝雅珍妮的臉與天空色的眼睛，已是華麗的藝術館。她身旁好戲的，都是優秀的綠葉。雅珍妮與在雪浩的藝術基本功，都來自劇場。他們從舞台吵架到電影銀幕，相愛相殺，互相成就。真實年齡幾乎比瑪歌角色成熟一倍的雅珍妮，演來不費吹灰之力，美麗浪漫卻又暴烈殘忍。雅珍妮的美，你永遠看不透。唯一令法國新浪潮領軍人物杜魯福（François Truffaut）在銀幕前哭泣，並想盡辦法「偷取」她身體與臉孔萬千變化的珍寶的女演員，也只有雅珍妮。

導演 Director

柏提斯雪浩
Patrice Chéreau

原著 Novel

La Reine Margot by Alexandre Dumas

編劇 Screenwriters

Danièle Thompson
Patrice Chéreau

攝影 Cinematographer

Philippe Rousselot

演員 Cast

Isabelle Adjani
Daniel Auteuil
Jean-Hugues Anglade
Vincent Perez
Virna Lisi

1994 | 法國、德國、意大利
France, Germany, Italy | 彩色 Color
158 min | DCP

法語對白，中英文字幕

In French with Chinese and English subtitles



Queen Margot

La Reine Margot

Isabelle Adjani, like most noted French actresses of the post-New Wave era, has a persona marked by intelligence, fierce independence and unapologetic sexuality. Unique about her is a trace of sadness, often heavy, sometimes neurotic, at once delicate, sensuous and powerful. *Queen Margot*, based on the history-based Alexander Dumas novel of the same title, is set against the 16th-century French Religious War between Catholics and Protestants. Sex serves many purposes in the palatial intrigues of powerplays and murderous schemes that ensue, and Adjani's Margot takes active agency in it with delicate defiance, her beauty and her strength staring back at the powerbrokers. And the film's arch villain happens to be the matriarch of the courts, an empress dowager of a figure in all her frigidity and misguided ambitions.

1994

康城影展評審團獎及最佳女演員
Best Actress and Jury Prize,
Cannes Film Festival

1995

法國凱撒獎最佳女演員、最佳男配角、
最佳女配角、最佳攝影、最佳服裝設計
Best Actress, Best Supporting Actor,
Best Supporting Actress,
Best Cinematography,
Best Costume Design,
César Awards

FA

26/12

— Mon(PH)
3 pm

設映後座談會

講者
何思穎、歐嘉麗
粵語主講

Post-screening
Seminar
in Cantonese by
Sam Ho and
Sonia Au

FA

14/1

六 Sat
1:30 pm

設映後談

講者
何思穎
粵語主講

Post-screening Talk
in Cantonese by
Sam Ho

西西里的美麗傳說 ▲

這是一部關於凝視的電影：男人的、小孩的、一整個西西里小鎮的凝視。在這不太美麗的傳說中，凝視的能量逐漸擴散，輾轉釀成傷害無辜的不義、也同時帶領小男孩走過性慾及成長的探索之旅。凝視的對象，也是凝視的受害者，一個嫵娜迷人、自然地綻放撩人性感的女子。她，初來乍到，安份守己。然而，因為具有美麗的軀體、及愈發增加魅力的孤芳自賞，好管閒事、想像力豐富的小鎮男女，積極地把愛與慾、恨與忌，一廂情願地投射於她身上。綺麗但可憐的她，由超模出身的歐洲女神莫妮卡貝魯奇扮演。她的《西西里的美麗傳說》，也是一個回望過去的故事，透過男孩對她的追憶，回眸二次大戰期間，簡樸但頗不單純的小城風貌、及意大利在法西斯魔影籠罩下的時代。



導演 / 編劇 **Director/Screenwriter**
基斯比湯納度
Giuseppe Tornatore

攝影 **Cinematographer**
Lajos Koltai

演員 **Cast**
Monica Bellucci
Giuseppe Sulfaro
Luciano Federico
Matilde Piana

2000 | 意大利、德國 Italy, Germany | 彩色 Colour
105 min | 35mm

意大利語對白，英文字幕
In Italian with English subtitles

35mm print courtesy of Cinecittà S.p.A. [CINECITTÀ](#)



Malèna

2001

意大利大衛獎最佳攝影
Best Cinematography,
David di Donatello Awards

意大利銀絲帶獎最佳音樂
Best Score, Silver Ribbon Awards

This is a film about the gaze: men's gaze, children's gaze and the gaze of an entire Sicilian town. It's about how gazing leads to injustice but also how gazing guides a boy through sexual discovery and imagination. The object of the gaze is the woman in the title, a creature of exquisite beauty and naturally-radiant sexuality. Her mere appearance provokes emotions of all kinds in the people who lay eyes on her: love, lust, desire, jealousy, hatred... emotions so intense that drastic behaviors inevitably follow. Monica Bellucci, a fashion model turned actress, personifies that appearance. Set in Fascist Italy during WWII and told from memory, the story is also about looking back – at a tender age, an earlier time and a different, perhaps less evolved culture.

座談會一

SEMINAR I

歐洲女神：男性凝視與女性慾望
European Belles:
Desire, Sexuality and Male Gaze

26/12^(PH)

— Mon

4:45pm-6:15pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

《西西里的美麗傳說》放映之後
Following the screening of *Malèna*

講者：何思穎、歐嘉麗
Speakers: Sam Ho, Sonia Au

粵語主講
In Cantonese

免費入場，座位有限，先到先得。觀眾可於座談會開始前 15 分鐘於該場地 1 樓大堂（座談會一）或 8 樓大堂（座談會二）等候入座。

Free Admission. Limited seats available on a first-come, first-served basis.
Audiences are welcome to queue up at 1/F, Foyer (Seminar I) or 8/F, Foyer (Seminar II) of respective venue 15 minutes before the seminars begin.

座談會二

SEMINAR II

美國烈女：男性凝視與 B 片女皇
Queens of the Bs:
Looking at Strong Women

8/1

日 Sun

4pm-5:30pm

英皇戲院尖沙咀 iSQUARE
Emperor Cinemas iSQUARE

《春滿香粉寮》放映之後
Following the screening of *Caged Heat*

講者：何思穎、喬奕思、趙嘉薇
Speakers: Sam Ho, Joyce Yang, Edith Chiu

票務詳情

TICKETING INFORMATION

門票於 11 月 16 日起發售

TICKETS AVAILABLE FROM 16 NOVEMBER ONWARDS

FA \$60 香港電影資料館電影院 Cinema, Hong Kong Film Archive

門票於城市售票網發售 URB TIX
Tickets available at

信用卡電話購票 2111 5999
Credit Card
Telephone Booking

網上購票 www.urbtix.hk
Internet Booking

流動購票應用程式 URB TIX
Mobile Ticketing App

票務查詢 3761 6661
Ticketing Enquiries

IS \$90 英皇戲院尖沙咀 iSQUARE Emperor Cinemas iSQUARE

門票於英皇戲院尖沙咀 iSQUARE 發售
Tickets available at
Emperor Cinemas iSQUARE

網上購票 www.emperorcinemas.com
Internet Booking

流動購票應用程式 Emperor Cinemas
Mobile Ticketing App

節目查詢 Programme Enquiries 2734 2900
www.lcsd.gov.hk/fp

優惠折扣 Discounts

- 適用於所有場次
全日制學生、六十歲或以上高齡人士、殘疾人士及看護人及綜合社會保障援助受惠人士可獲半價優惠。綜援受惠人士優惠票數量有限，先到先得，額滿即止。優惠票持有人入場時，必須出示可以證明身份或年齡的有效證件。
- 適用於香港電影資料館場次
每次購買 4 至 9 張正價門票，九折優惠。
每次購買 10 張或以上正價門票，八折優惠。
- 適用於英皇戲院尖沙咀 iSQUARE 場次
英皇戲院 VIP 會員，正價門票九折優惠。
- For all screenings
Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients are available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.
- For screenings at Hong Kong Film Archive
10% discount for each purchase of 4-9 full-price tickets.
20% discount for each purchase of 10 or more full-price tickets.
- For screenings at Emperor Cinemas iSQUARE
10% discount on full-price tickets for Emperor Cinemas VIP members.

備註 Special Notes

- 如使用網上、信用卡電話或流動購票應用程式購票服務購買香港電影資料館的門票，手續費為每張門票港幣 8 元（手續費不設上限及退款）。
- 購買每張門票，只可享用其中一種購票優惠。購票時請將適用的優惠種類通知票務人員。
- 香港電影資料館售票處提供發售及領取資料館電影節目門票的服務。顧客可於館內的自助取票機領取門票。
- 若節目開始前三小時，天文台發出八號或以上之熱帶氣旋警告信號或黑色暴雨警告信號，或有關警告信號仍然生效，香港電影資料館的場次一般會取消。持票人可登入網頁 www.lcsd.gov.hk/fp 了解詳情。
- 康樂及文化事務署致力提供衛生和安全的環境予設施使用者。觀眾使用設施時，請與場館合作，遵守場地實施的衛生指引。
- 所有使用者在進入放映場地前，必須佩戴自備的口罩及符合「疫苗通行證」實施的相關要求，並利用手機掃描「安心出行」二維碼。獲豁免人士須登記姓名、身分證文件首四位數字或字母、聯絡電話及到訪的日期和時間，建議觀眾提早到達場地。
- 如遇特殊情况，主辦機構保留更改節目、講者，以及座位編排和場地容納觀眾數目的權利。
- Using internet, credit card telephone booking or mobile ticketing app service to purchase tickets of the Hong Kong Film Archive's screenings, there is a service fee of HK\$8 per ticket purchased (no limit set per transaction and is non-refundable).
- Upon each purchase of ticket, you can enjoy one of the ticket discounts. Please notify the ticketing staff at the time of purchase.
- The box office of the Hong Kong Film Archive provides counter sales and ticket collection services for film programmes. Patrons can collect tickets at the Ticket Dispensing Machine in the venue.
- Screenings scheduled at the Hong Kong Film Archive will normally be cancelled when Tropical Cyclone Warning Signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect 3 hours before the screening starts. Ticket holders are advised to visit www.lcsd.gov.hk/fp for details.
- The Leisure and Cultural Services Department is committed to providing its patrons a hygienic and safe environment. Audiences are asked to cooperate with the venue management and to comply with the health protocol that is being enforced during their visits.
- All audiences are required to put on their own masks at all times. Audiences are also required to scan the "LeaveHomeSafe" QR code before entering the screening venues, except for exempted persons. The exempted persons are required to register their names, the first 4 digits or letters of their identification documents, contact numbers and the date/time of the visits. Audiences are suggested to arrive early to the screening venues.
- The presenter reserves the right to change the program, speakers as well as seating arrangements and audience capacities should unavoidable circumstances make it necessary.

本節目內容並不反映康樂及文化事務署的意見。
The content of the program does not represent the views of the Leisure and Cultural Services Department.

歐洲女神

European Belles

9/12	五 Fri	8pm	惹火尤物	...And God Created Woman *
11/12	日 Sun	11:30am	女人就是女人	A Woman is a Woman * #
		2:15pm	不羈的美女	The Beautiful Troublemaker *
23/12	五 Fri	8pm	冷血驚魂	Repulsion *
24/12	六 Sat	2pm	柔膚	The Soft Skin *
25/12	日 Sun	11:30am	清白者	The Innocent ▲
		2:30pm	瑪歌皇后	Queen Margot * # ▲
26/12	一 Mon	11:30am	結婚進行曲	Marriage Italian Style * #
		3pm	西西里的美麗傳說	Malèna ▲
		4:45pm	座談會一	Seminar I
27/12	二 Tue	11:30am	情陷夜巴黎	Rendez-vous * ▲
31/12	六 Sat	2pm	清白者	The Innocent * # ▲
13/1	五 Fri	8pm	女人就是女人	A Woman is a Woman #
14/1	六 Sat	1:30pm	西西里的美麗傳說	Malèna * ▲

美國烈女

Queens of the Bs

27/12	二 Tue	3pm	歧路	Detour #
		5pm	槍瘋	Gun Crazy #
30/12	五 Fri	8pm	白馬英雄與四十大盜	Forty Guns * #
6/1	五 Fri	8pm	列車女賊	Boxcar Bertha #
14/1	六 Sat	5pm	琴俠恩仇記	Johnny Guitar #
15/1	日 Sun	2:30pm	春滿香粉寮	Caged Heat * #

歐洲女神

European Belles

7/1	六 Sat	2:15pm	情陷夜巴黎	Rendez-vous ▲
15/1	日 Sun	2:30pm	瑪歌皇后	Queen Margot # ▲

美國烈女

Queens of the Bs

6/1	五 Fri	7:45pm	歧路	Detour *
7/1	六 Sat	4pm	槍瘋	Gun Crazy *
8/1	日 Sun	2:30pm	春滿香粉寮	Caged Heat
		4pm	座談會二	Seminar II
13/1	五 Fri	7:20pm	琴俠恩仇記	Johnny Guitar *
14/1	六 Sat	2:30pm	白馬英雄與四十大盜	Forty Guns
		4:10pm	列車女賊	Boxcar Bertha *

* 映後談（粵語主講，除 1 月 6 日場次以英語主講）

Post-screening talks are conducted in Cantonese except the one on 6 January is in English

設中英文字幕 Subtitled in Chinese and English

▲ 只准 18 歲或以上人士觀看 For persons aged 18 and above only

其他影片設英文字幕 Other films are subtitled in English

IS
8/1

日 Sun
2:30 pm

英語對白
英文字幕

In English with
English subtitles

設映後座談會

講者
何思穎、
喬奕思、趙嘉薇
粵語主講

Post-screening
Seminar in
Cantonese by
Sam Ho, Joyce Yang
and Edith Chiu

FA
15/1

日 Sun
2:30 pm

英語對白
中文字幕

In English with
Chinese and
English subtitles

設映後談

講者
何思穎
粵語主講

Post-screening Talk
in Cantonese by
Sam Ho



春滿香粉寮

以女子監獄為題的影視作品，香港有為人熟悉的電影《女子監獄》(1988)，美國近年則有電視劇《勁爆女子監獄》(*Orange Is the New Black*, 2013-19)。其實女子監獄電影在美國由來以久，早在1910年代已出現，至六十年代，社會風氣開放、審查尺度放寬，更趁機在全女子環境中加插裸體場面，因此十分賣座，蔚然成風。「剝削電影」教父羅渣哥曼(Roger Corman)拍過不少女子監獄電影，祖南頓狄米與他數度合作，首執導筒便拍出《春滿香粉寮》。

這是一部典型七十年代電影，當時各種新思潮從不同角度挑戰固有價值觀，產生了很多有趣的矛盾，例如一方面追求解放性的壓抑，另一方面卻延續、甚至加劇性別壓抑。女子監獄電影，在解放條件下賣弄女色，可謂這份矛盾的表彰。

狄米在這種氛圍下，為「剝削電影」拍出了新意。《春滿香粉寮》雖然乖乖地遵守了哥曼的「性愛、暴力、時評」公式要求，一眾女囚犯備受壓迫後的行動，卻併發出動人的力量，將這個通俗類型提升至另一層次。電影更滲透出特別的人文關懷，一份貫徹狄米所有作品的精神，包括後來膾炙人口的《沉默的羔羊》(*The Silence of the Lambs*, 1991)及其他影片。《春滿香粉寮》在商業運作下的剝削之外，打開了詰問女性壓抑與性別不公的缺口。而男性凝視下物化女性的議題，剝削之餘，又能否帶來道德界線的反思？

導演 / 編劇 **Director/Screenwriter**
祖南頓狄米
Jonathan Demme

攝影 **Cinematographer**
Tak Fujimoto

演員 **Cast**
Juanita Brown
Roberta Collins
Erica Gavin
Ella Reid
Cheryl Smith
Barbara Steele

1974 | 美國 USA | 彩色 Color
83 min | DCP



Caged Heat

Long before *Orange is the New Black* (2013-19), the hit TV series, there was the *Women in Prison* (WIP) film. It started in the 1910s and became a popular mini-genre in the late 1960s, when changing mores and relaxed censorship inspired filmmakers to add nudity to the mix of females trapped in close quarters. Such a promise was fully capitalized by Roger Corman, godfather of exploitation films, eagerly applying its formula of “a little sex, a little violence, a little social commentary” to churn out a number of profitable WIP flicks.

Jonathan Demme, who went on to fame with *The Silence of the Lambs* (1991), had an extensive tenure in exploitation cinema, working for several years with Corman in different capacities and making his directorial debut *Caged Heat* with Corman’s New World Pictures, a masterpiece of the exploitation WIP film.

The film is very 1970s, when long-held values were challenged in ways that were highly contradictory. Demme readily engages in the formulaic obligations of “sex, violence and commentary” but applies them with humor and suggestive subtext. Filtering through is his humanism, as insistent as his artistry is affecting, evident in his first film and persisting through his last. Writers had noted that the WIP film’s exploitative premise creates opening to explore issues of oppression and sexual inequality and this is exactly what Demme does in *Caged Heat*. Can a film that objectifies women’s body also speak to the moral transgressions of that objectification? This question is answered partly decades later, when *Orange* became the *New Black*.

FA
6/1

五 Fri
8 pm

英語對白
中文字幕

In English with
Chinese and
English subtitles

IS
14/1

六 Sat
4:10 pm

英語對白
英文字幕

In English with
English subtitles

設映後談

講者
歐嘉麗
粵語主講

Post-screening Talk
in Cantonese
by Sonia Au

列車女賊

馬田史高西斯成名之前也拍過 B 級片！拍竣第一部獨立長片但仍未製作一鳴驚人的《窮街陋巷》（*Mean Streets*, 1973）前，尚未成名的大師，泡製了主要針對非主流市場的《列車女賊》。當時荷里活正值轉型期，部份小型公司，為營造新氣象，積極給予新人機會。決意發展電影事業的馬田史高西斯，夥拍「剝削電影」教父羅渣哥曼（Roger Corman），拍出了首部商業作品。

一如其他七十年代「剝削電影」，《列車女賊》也沿用了具票房保證的「性愛、暴力、時評」公式。故事發生在美國南部，來自鄉村的女子與工會領袖聯手，洗劫火車與銀行，情節遠溯美式「法外英雄」神話、近源數年前十分賣座的《雌雄大盜》（1967）。活在社會邊緣的女子，違抗性的生活方式，吻合了戰後嬰兒潮世代那種被普及文化過濾後的軟性反主流意識，而她與戀人的愛情與事業關係，亦展現了那個重新思考傳統、固有價值動搖的年代中，性別政治的演變面貌。

《列車女賊》可能是未來大師未臻上乘之作，但仍充滿他的招牌元素，如天主教情懷、男性焦慮和對女性的情慾投射等。要回溯馬田史高西斯邁向大師的歷程，這是不能或缺的文本。

Boxcar Bertha © 1972 Metro-Goldwyn-Mayer Studios Inc.
All Rights Reserved



導演 **Director**
馬田史高西斯
Martin Scorsese

原著 **Novel**
Sister of The Road:
The Autobiography of Boxcar Bertha
by Dr. Ben L. Reitman

編劇 **Screenwriters**
Joyce Hooper Corrington
John William Corrington

攝影 **Cinematographer**
John M. Stephens

演員 **Cast**
Barbara Hershey
David Carradine
Barry Primus
Bernie Casey
John Carradine

1972 | 美國 USA | 彩色 Color
88 min | DCP

Boxcar Bertha

This is a crude commercial film made on the cheap by a master in the making. In 1972, Martin Scorsese had finished his first feature but had yet to shake the world with his third effort, *Mean Street* (1973). Itching to solidify a career in filmmaking, he hooked up with Roger Corman, the maestro of Poverty Row who had given young filmmakers their much-needed early breaks. Scorsese took a detour from New York to the South, and the result was *Boxcar Bertha*, the future master's first mainstream feature.

Boxcar Bertha © 1972 Metro-Goldwyn-Mayer Studios Inc.
All Rights Reserved



Typical of 1970s exploitation films, *Boxcar Bertha* comes with the obligatory package of “sex, violence and social commentary.” The titled character is a country girl who partners with a union activist to rob trains and banks, ripping one page off the recent success of *Bonnie and Clyde* (1967) and another off the American tome of outlaw folk heroes. She is a woman living on the fringe of society, her defiant way of life an affirmation of the counterculture downloaded and popularized by baby boomers. Bertha’s relationship with her partner is also a striking illustration of gender politics during an era of momentous renegotiations of traditions.

Making *Boxcar Bertha* was a key moment in Scorsese’s filmmaking venture. Working on a B-grade movie, trying to balance between commercial demands and the relative freedom for creativity, he made what is considered by some his least accomplished film. Yet the picture is full of signature sensibilities of the future master, from Catholic anxieties to male insecurity to issues of female sexuality. And what followed was history. A useful case study to trace the development of an artist and his creativity.

FA
30/12

五 Fri
8 pm

英語對白
中文字幕

In English with
Chinese and
English subtitles

設映後談

講者
陳彩玉
粵語主講

Post-screening Talk
in Cantonese
by Priscilla Chan

IS
14/1

六 Sat
2:30 pm

英語對白
英文字幕

In English with
English subtitles

白馬英雌與四十大盜

黑衣女子策白馬揚鞭，帶領四十大漢，橫越美國西部的壯觀大地。荷里活西部片多不勝數，但由女子擔綱的卻鳳毛麟角。《白馬英雌與四十大盜》可謂奇葩，作品在影史上載譽，部份歸功這名英姿颯爽的揚鞭女。巴巴拉史丹域飾演富有地主，在西部史上充滿傳奇性、名為墓碑的小鎮上運籌帷幄，統率旗下四十名槍手，領盡風騷。

史丹域戲裏戲外一般堅強，親身上陣危險場面，被馬拖行也毋需替身。西部片仍然當紅的五十年代，《白》片透過刻劃邊境小鎮的政治架構與權力運作，揭示商業、政治、權力、性慾、暴力如何合流、相輔，以觸動人心的方式詰問當代文明的種種問題。森姆富勒一直被視為 B 級片導演，直到法國影評人把他提升到電影作者之列。《白》片讓我們從闊銀幕的亮麗黑白影像中，欣賞到風格化的影像、引人遐思的攝影、奇詭獨特的剪接，一窺導演的藝術世界。電影充滿暗渡陳倉的情色玩笑，其中一項，三年後在法國新浪潮大師尚盧高達 (Jean-Luc Godard) 首作《斷了氣》(Breathless, 1960) 中被借鏡！

Images courtesy of Park Circus/Walt Disney



導演 / 編劇 **Director/Screenwriter**

森姆富勒
Samuel Fuller

攝影 **Cinematographer**

Joseph Biroc

演員 **Cast**

Barbara Stanwyck
Barry Sullivan
Dean Jagger
John Ericson
Gene Barry

1957 | 美國 USA | 黑白 B&W
80 min | DCP

Forty Guns

“She’s a high-riding woman with a whip,” goes the theme song of *Forty Guns*. Oh yes, she is! The film starts with 40 gunmen galloping across the glorious landscape of the American west, led by a woman — dressed in black, riding a white horse, yielding a whip. Women are often of little importance in westerns, one of the most important genres of American cinema. *Forty Guns*, written and directed by Samuel Fuller, is a prominent monument in the valley that is the westerns and one key reason for this eminence is the woman who rides high with a whip.

She is Jessica, played by Barbara Stanwyck, a wealthy landowner in Tombstone, a legendary Arizona town in western lore and featured in many films. She controls everyone and everything, lording over the area with the 40 guns she employs. Stanwyck, a brilliant star known for her toughness on screen and off, performed her own stunts in the film, including a dangerous one of being dragged dangling by a horse. Depicting the power structure and political machinery of the frontier town, the film offers a poignant challenge to the western, still in its heyday during the 1950s, questioning the genre by painting a vivid portrait of the confluence of politics, business, power, sexuality and violence in the west — and the dire consequences of that confluence.

Forty Guns is both a B-movie and an A picture, alternately screened as first and second feature of double bills. Director Fuller was a B-movies director for much of his career, until his reputation was rescued by French critics who elevated him to the stature of auteur. He is an original, in both style and content, and *Forty Guns* offers an instructive glimpse of his art, with stylized iconoclastic images, evocative camera movements and quirky editing, animated on beautifully photographed black-and-white widescreen. He also decorates the film with sexual innuendos, often with hilarious touches, one of them inspiring an homage by the French New Wave’s Jean-Luc Godard in his debut *Breathless* three years later.

Images courtesy of Park Circus/Walt Disney



IS
13/1

五 Fri
7:20 pm

英語對白
英文字幕

In English with
English subtitles

設映後談

講者
張偉雄
粵語主講

Post-screening Talk
in Cantonese
by Bryan Chang

FA
14/1

六 Sat
5 pm

英語對白
中英文字幕

In English with
Chinese and
English subtitles

琴俠恩仇記

比男人還要強悍的女人，在《琴俠恩仇記》裏不止鍾歌羅馥一個，她在戲中的對手也不遑多讓。一個是酒館兼賭場主人，另一個自封為牧場「男爵」，兩個慍勇女子鬥個你死我活。男人們只是烏合之眾的商人、任由擺佈的警長、思想狹隘的民眾；唯一像樣的男人大概只有「琴俠」——一個剛到達小鎮的寡言牛仔，佩戴的是結他，不是槍！電影將西部片的性別角色徹底顛覆，賦予嶄新意義。

這部荷里活片廠期的低成本製作，由小公司共和影業出品。本馬多 (Ben Maddow) 有份撰寫劇本，不過因被列入冷戰期黑名單而被逼擔任幽靈編劇。導演尼古拉斯雷以反傳統風格聞名，場面調度、剪接、敘事均大膽創新，教人浮想聯翩。電影以通俗劇筆觸，結合細緻的心理刻劃，將愛慾、怨恨、憂鬱、歇斯底里等心理狀態描繪得入木三分。風格化的顏色重繪了西部片映像美學，令悖妄、嗔怒的激情有歌劇式的展現。

Images courtesy of Park Circus/Paramount



導演 Director

尼古拉斯雷
Nicholas Ray

原著 Novel

Johnny Guitar by Roy Chanslor

編劇 Screenwriter

Philip Yordan

攝影 Cinematographer

Harry Stradling

演員 Cast

Joan Crawford
Sterling Hayden
Scott Brady
Mercedes McCambridge

1954 | 美國 USA | 彩色 Color
110 min | DCP

Johnny Guitar

"I never met a woman who was more man," says one character of another in *Johnny Guitar*. Actually, he should've doubled the number, for there are two women in the film who were more men!

Allstar Picture Library Ltd. / Alamy Stock Photo



Johnny Guitar is a low-budget western from Republic Pictures, a minor outfit in Hollywood's studio era. Directed by Nicholas Ray and co-written by Ben Maddow – uncredited, because of political blacklisting – the film turns the western genre upside down, subverting conventions to generate brand-new meaning. One remarkable subversion is the reversal of gender roles, animating a contentious battle between two strong women, saloon-casino owner Vienna and Emma, a bossy character who calls herself a "cattle baron", not baroness. And the men? A motley crew of powerful businessman, puppet sheriff, narrowed-minded and easily-manipulated town folks. There's also the titled character, a laconic stranger who gets into town, a cowboy armed with nothing but a guitar!

Ray, an iconoclastic stylist known for his bold and evocative use of *mise-en-scène*, editing and narrative development, projects in the film a melodramatic but subtly deviant mix of psychology, from desire to hatred and from melancholy to hysteria. His visual bravura is marked especially by the stylized use of color that amends the familiar aesthetics of western visage, mounting emotions that are perverse, intense and operatic.

FA
27/12

二 Tue
5 pm

英語對白
中文字幕

In English with
Chinese and
English subtitles

IS
7/1

六 Sat
4 pm

英語對白
英文字幕

In English with
English subtitles

設映後談

講者
登徒
粵語主講

Post-screening Talk
in Cantonese
by Thomas Shin

© 1949 WB&I



槍瘋

愛槍如命的男孩，遇上槍法如神的女子，男女雙槍合璧，企圖殺出明天。《槍瘋》故事情節簡單、製作成本低廉，卻成就出一部引人入勝的 B 級片。電影透過簡單動人的愛情故事，帶出美國對槍械的迷戀，以既真實又深寄寓意的方式，探討武器與暴力間的關係，及暴力槍械的心理狀態。

約瑟勞宜為非常出色的導演，可惜長期工作於拍製 B 級片的電影工業廉價倉，以至藝術成就備受忽略。即使製作資源緊絀，他仍能通過含蓄抒情的影像、大膽設計的場面，為作品注入詩意的溫情，並擅用電影技法，在資金匱乏條件下塑造出特別場境，例如一個精準調度的十分鐘長鏡頭，影史上膾炙人口。

《槍瘋》的製作故事，本身也有寓意性。編劇之一道頓莊柏 (Dalton Trumbo)，冷戰期間被列入黑名單，只能無名參與製作。當年的冷戰，正是人類在武器、暴力、與政治間的互動過程中，發展出來的新局面。《槍瘋》的故事與十八年後，在西方文明經歷「反文化」時期製作的名片《雌雄大盜》(Bonnie and Clyde, 1967) 極其相似，可說掌風氣之先，而今日觀看，不但絕不過時，更有洞悉未來之感，無怪被廣泛認為 Cult 片經典與黑色電影傳世之作。

導演 Director

約瑟勞宜
Joseph H. Lewis

編劇 Screenwriters

MacKinlay Kantor
Millard Kaufman

攝影 Cinematographer

Russell Harlan

演員 Cast

Peggy Cummins
John Dall
Berry Kroeger
Morris Carnovsky

1950 | 美國 USA | 黑白 B&W
87 min | DCP

Gun Crazy (aka Deadly Is the Female)

© 1949 WBEI



Boy meets guns, boy meets girl, boy and girl kill with guns — this is a fascinating film told with a simple story. *Gun Crazy* is a B movie, made with a budget scaled way down, during a time when censorship self-imposed by the industry was very much in force. Yet it manages to tell a compelling love story while profoundly capturing America's obsessive romance with guns and the violence it creates, in ways at once touchingly realistic and powerfully allegorical.

Director Joseph Lewis was an accomplished artist whose artistry had unfortunately been neglected or downplayed largely because he worked at the bargain basement of the film industry. Stretching remarkably the limits of his paltry resources, Lewis instills the film with a poetic tenderness animated by subtly expressive images, audacious situations and sometimes robust cinematic exercises, like a celebrated ten-minute long take executed with calibrated orchestration despite its budget constraints. One profoundly illustrative fact about the film is the unlisted contribution of scriptwriter Dalton Trumbo, who was forced to hide his name from the credits because of the Cold War, an era very much dictated by the introduction of a weapon with previously unimaginable power of destruction. The story Lewis, Trumbo and their gang created is remarkably similar to that of Arthur Penn's *Bonnie and Clyde* (1967), a work rightfully celebrated for its artistic prowess but made 18 years later. Today, *Gun Crazy* is considered by turns a cult classic and a masterwork of film noir.

FA
27/12

二 Tue (PH)
3 pm

英語對白
中文字幕

In English with
Chinese and
English subtitles

IS
6/1

五 Fri
7:45 pm

英語對白
英文字幕

In English with
English subtitles

設映後談

講者
何思穎
英語主講

Post-screening Talk
in English
by Sam Ho



歧路

《歧路》堪稱最黑暗的公路電影之一，亦是低成本電影的典範佳作。大部分場景在汽車前座發生，令展開人生旅程的公路，變得既開揚又侷促。男主角是紐約小酒館爵士樂手，古典音樂出身的他總覺鬱鬱不得志，決定搭順風車到加州追尋新夢想。路上遇上一名強悍、犬儒兼刻薄的女子，尋夢旅程成為惡夢。女主角簡直是蛇蠍美人原型，今日已成影史上的經典「致命紅顏」(*femme fatale*)，甚至登上了突出奸角排行榜，例如在《時代雜誌》影評人科利斯(Richard Corliss)的廿五大奸角中位列第六。怨天尤人的鬱悶男、張牙舞爪的刻毒女，配搭成影史上令人難忘的一對畸男女。

導演艾加烏瑪其實也有點像男主角，少年時在維也納替著名劇作家萊因哈特(Max Reinhardt)工作，也曾追隨德國表現主義導演茂瑙(F. W. Murnau)，移居荷里活後卻當起了B級片導演，多產但不為人所注意，直至退休後才華方為影評人發現。《歧路》承傳德國表現主義的映像風格，配合了美國流行文化、二戰後的人心黑暗與不安惶恐，營造出偏執、焦慮的精神狀態。低成本製作電影儘管資源匱乏，無阻導演創意，如煙霧的運用，一方面營造神秘氣氛，另一方面掩蓋佈景與裝飾的不足。最後更以罕見的殺人手法，為罪惡電影添上另闢蹊徑的一筆。

導演 Director

艾加烏瑪
Edgar G. Ulmer

編劇 Screenwriter

Martin Goldsmith

攝影 Cinematographer

Benjamin H. Kline

演員 Cast

Tom Neal
Ann Savage
Claudia Drake

1945 | 美國 USA | 黑白 B&W
68 min | DCP

Detour

Detour is one of the darkest installments of the American road movie. A textbook case of low-budget filmmaking, it is a road movie that takes place largely on the front seat of a car, rendering the road at once open and claustrophobic. Al Roberts is a musician trained in the classics but plays jazz in a smoky club in New York, back when jazz was far from what it is today. He decides one day to hitchhike to California, looking for a new life and, predictably, finding a nightmare. Much of that nightmare is in the form of a woman he meets on the road. Vera is a strong woman, mean and cynical and determined, one of the most memorable *femme fatales* of film noir. So strong, she is considered a top villain in film history, ranked, for example, number 6 by *Time Magazine* critic Richard Corliss on his list of "Top 25 Greatest Villains". And the great nihilistic chemistry between the sulking Roberts and the scoffing Vera results in one of the most haunting couples in film history.

Director Edgar Ulmer, like Al Roberts, started with the classics, working on the German stage with famed playwright Max Reinhardt. He later graduated to the renowned cinema movement of Expressionism, working with such celebrated directors as F. W. Murnau and Billy Wilder. He then moved to Hollywood, toiling in B Movies with a productive output, which earned him initial neglect but eventual after-retirement renown as a master. *Detour* evocatively integrates the stylistic flourishes of German Expressionism with American popular culture and post-war darkness, creating a disturbing, paranoid world of human existence. Ulmer skillfully maneuvers around the limits of Poverty Row filmmaking to tell his story, like the use of thick fog, which saves on set-dressing expenses but also realizes moody, mysterious atmospheres. All of this topped with a murder that finds a place in Hollywood's hallowed tradition of creative ways to kill.

Courtesy Janus Films



Foreword

Queens of the Bs: Looking at Strong Women

Art has a way of being fair. Just because much resources are invested in a work doesn't guarantee that it would be good, and just because a work lacks resources doesn't mean it would be bad. The Hollywood B film is a provocative example of that fairness.

The B film can be considered in specific or general terms. Specifically, the term has a prescriptive significance, referring to movies produced during the studio era, presented as the second feature in double bills and were shorter and had lower budgets than A films. The term can also be descriptive, applied in general to films produced on the cheap, whether or not they are made during the Hollywood studio era. As such, the exploitation films of the 1970s and some of the low-budget A films are often described as B movies.

The very meagerness of budget contributed to the artistic accomplishment of some B films. In the studio era, makers of B films and A-minus films were often allowed more creative freedom than the major productions. As

long as the films were finished on time and on budgets, the bosses left them largely alone. With 1970s exploitation films, the mantra of Roger Corman, the legendary producer of many cheaply-made but remarkable films and mentor to many directors who went on to fame and prestige – that if directors make films that contain “a little sex, a little violence and a little social commentary,” they can do whatever they want – is resounding proof that limited resources do not automatically mean limited artistic accomplishment.

Featured in “Queens of the Bs: Looking at Strong Women” are studio-era B films, low-budget A films and 1970s exploitation films. And, as a companion to “European Belles: Desire, Sexuality and Male Gaze”, this program highlights the role of female characters.

All the films in the program feature strong women, and all are directed by men. Hollywood have always had films devoted to women, alternately addressing their concerns, nourishing their dreams and fueling their fantasies. These films – most of them produced, directed and written by

men – thrived on the conflicting impulses between feeding on the lucrative women's market and the patriarchy's negotiation with western civilization's ongoing but difficult progress towards equality. Acknowledgment, appreciation and resentment of strong women naturally resulted.

Detour (1945) and *Gun Crazy* (1950) are bona fide B movies, both noirish projections of the shady side of the 1940s and both feature tough women as leads, one as fatal as any *femme fatale* in history, the other as lethal with a weapon as any seasoned gunslinger. Both *Johnny Guitar* (1954) and *Forty Guns* (1957) are low-budget productions often referred to as B westerns, their leading characters willful dames who run things not with a cowboy's six-shooter but with moxie and imposing leadership.

And *Boxcar Bertha* (1972) and *Caged Heat* (1974) are products of the explosively exciting 1970s. Both are exploitation films made under the auspices of Roger Corman, at the crest of a pivotal moment that ushered in a glorious era of American cinema. Corman's cinema exemplifies the popularization

and commercialization of the era's rebellious counterculture, its depiction of women graphic illustration of how gender liberty had not caught up with the sexual liberty of the time.

This is a program that looks at how gender issues are animated in a particular mode of production, aiming to examine the artistic manifestations at the intersection of business operation and cultural-political-moral expressions.

(The title of this program is a tribute to the book *Kings of the Bs*, by Todd McCarthy and Charles Flynn, the first serious attempt to examine the B-film.)

Curator
Sam Ho

前言

美國烈女： 男性凝視與B片女皇

藝術自有其公平之道。坐擁豐厚製作資源不代表就能創作出好作品，而在資源緊絀下創作的也不一定是劣作。荷里活 B 級片正是一個闡明這種公平、引人深思藝術奇妙本質的例子。

B 級片有狹義與廣義、前設與後設之分。它既有前設性、規範性意義，特指荷里活片廠時代在兩戲連映時「同場加映」的第二部戲；相比第一部放映的 A 片，加映電影時間較短，製作預算也低很多。B 級片也可以是後設性、描述性的，泛指製作成本低廉的電影，不論是否荷里活黃金時代出品。因此，七十年代的剝削電影和某些低成本 A 片也常被描述為 B 級片。

預算掣肘有時反而有助 B 級片的藝術成就。在片廠時代，B 級片與低成本 A 片的導演，往往比拍大製作有更多創作自由。只要能如期拍竣又沒有超出預算，公司老闆一般都任由導演自行發揮。一代傳奇影人羅渣哥曼 (Roger

Corman) 曾監製過無數成本低但可觀性高的電影，也培育過不少後來成名的導演；關於七十年代的「剝削電影」，他曾經說過，只要影片包含「一些性愛、一些暴力、一些時評」，導演怎樣拍也可以！他的名句正好說明，資源緊絀不一定限制藝術成就。

「美國烈女：男性凝視與 B 片女皇」選映作品包括荷里活片廠 B 級片、低成本 A 片以及七十年代「剝削電影」。作為「歐洲女神：男性凝視與女性慾望」的姊妹篇，這個節目也聚焦女性角色在作品中的處境。

節目選映的六部作品全部由男性執導，故事圍繞強悍烈女。荷里活一直以來都有以女性為目標觀眾的電影，或回應她們的關注、或滋養她們的美夢、或滿足她們的幻想。這些所謂「女性電影」大多由男人監製、執導、編寫，一方面耽視龐大女性市場的利潤，另一方面因應西方文明朝着人類平等的發展，艱難而又矛盾地、在父權制

度中與男女平等的動力周旋。在這情況下，電影對性格堅強、行事烈悍的女性，難免呈現出肯定、欣賞或仇視的態度。

《歧路》與《槍瘋》是不折不扣的 B 級片，兩戲均塗上黑色電影色彩，映照出四十年代的社會陰暗面，也同樣由女角擔綱，一個已成經典的電影「致命紅顏」(*femme fatale*)，另一個則槍法如神、媲美令人喪膽的男槍手。《琴俠恩仇記》與《白馬英雄與四十大盜》都是低成本西部片，常被視為 B 級片，主角都是堅定強勢的女子，臨陣指揮若定，靠的不是手槍子彈，而是非凡氣派與領袖才華。

來到亢奮的、爆炸性的七十年代，《列車女賊》與《春滿香粉寮》都是哥曼旗下電影公司製作的「剝削電影」，上映時正值美國電影工業重整，開始邁向輝煌年代的重要時刻。他的電影見證着、也體現着這個年代充滿叛逆的反主流文化如何被普及化、商業化。電影

中對女性的刻劃也活脫脫說明了，性別解放仍未跟得上那個時代的性慾解放。

哥曼培育過的年輕導演，不少後來成為七十年代「美國新電影」(New American Cinema) 中堅分子。他們對幾年後在世界另一端爆發的「香港新浪潮」，有舉足輕重的影響。香港評論界喜稱當年具重要培育作用的電視界為「新浪潮少林寺」。哥曼的廉價公司，可謂「美國新電影」的少林寺！

這個節目展示了在特定製作模式下，電影是如何既生動又有機地帶出、展現或討論性別議題，希望在商業營運與文化、政治、道德的交匯點，檢視性別政治怎樣透過藝術呈現觀眾眼前。

(本節目名稱，向早在七十年代便以嚴謹態度研究 B 級片的《Kings of the Bs》一書致敬)

節目策劃
何思穎

QUEENS OF THE BS BY GUY AROCH/GETTY IMAGES

QUEENS
OF THE
Bs

美國
烈女

LOOKING
AT
STRONG
WOMEN

男性凝視
與B片女皇

Fest of Belles & Queens

Actresses European
and Hollywood

歐洲女神
美國烈女

9/12/2022 ——— 15/1/2023

主辦
PRESENTED BY



LCSD
edutainment
CHANNEL 康文藝電樂頻道

fpo 電影節目辦事處
Film Programmes Office

支持機構
SUPPORTED BY

EMPEROR CINEMAS