

*Integrating the Modern and the Traditional:
Chinese Humanism and Hong Kong Cinema*

21.09 – 25.10.2025



「光影觀人文」——香港電影的中華文化脈絡

主辦 Presented by

前言

聯合節目策劃

何思穎 喬奕思

光影流轉間，電影以語言、形式與技術鑄就筋骨，開拓表達疆域，完成一次次藝術的躍遷。然真正令光影照見人性、直擊人心的，始終是深沉而恒久的人文精神。它不僅是敘事中的文化符碼，更承載着「情本體」的溫熱，成為我們透過電影這面大眾藝術的棱鏡，得以「觀乎人文，以化成天下」（《易經·賁卦》）的關鍵——我們在其中了解、確立、反思自身存在，於奔騰的時代洪流中，投射對世界變遷的集體感知，共同構築人文議題的敘事脈絡。

這些電影作品，或嚴肅，或輕鬆，或高雅，或低俗，各有特點。誠如《易傳》所示：「生生之謂易」。天地大化，變易之道，貴在生生不息。真正的革新，從不是非此即彼的斷裂替代，而是陰陽相濟、於共同進化中追尋「度」的實踐。技術的革新不斷突破表達的邊界；而人文則為其灌注不可或缺的的情感溫度、倫理思辨與價值抉擇。

當電影立於新科技浪潮、新存在方式與新消費形態的分岔口，我們常有疑惑：電影，這門過去一個世紀佔主導地位的大眾藝術，將往何處去？人文之於電影發展的砥柱意義，其守護與建構「人」之價值的使命，反而愈發清晰而迫切——

它是在工具理性膨脹的時代，維繫精神家園的基石。

本次「光影觀人文」策劃，捨棄導演、年代、國別或類型等視角，轉而從人文價值的維度組織光影文本，以期開啟電影賞析的人文之窗，也是身為觀眾的我們——那些曾在他者故事中寄託悲歡、藉他人命運體悟世道人心、延展生命體驗維度的受眾——回歸電影藝術本源的一次嘗試。我們期冀通過系列放映與講座，探掘香港電影承載的獨特文化脈絡，觀照其如何以光影敘事回應時代，展現「一花一世界，一葉一如來」的在地情懷與普世觀照。

本節目聚焦家國倫理、文人風骨、女性之光、公堂法理四大主題，每主題精選三部作品，共計十二場放映：以兩部橫跨不同年代、具人文代表性的香港電影為主體，搭配一部外國電影作為文化參照，既為香港電影的人文討論提供跨地域鏡鑒，細察電影敘事的獨特性，同時藉人文光束映照不同地域文化的多元視角，於差異觀照中踐行「和而不同」（《論語·子路》）的智慧。四組主題絕非靜止孤島，而似活水流動互映，共織人文經緯。誠邀各位觀眾一同潛入光影，觀照人文，亦觀照自身，在變易中看見那恒常的人文之光。

FOREWORD

There is something fundamentally humanistic about popular culture. Produced with the purpose of being consumed by the masses, it cannot help but be connected to the people. And cinema, at once an art form, a communication medium and an industry, is a human endeavor that engages the heart, the mind, sometimes even the body of people.

Hong Kong cinema is a unique confluence of East and West, North and South. While we in Hong Kong often eagerly celebrate the longitudinal integration in our culture, the latitudinal dimension is sometimes neglected, taking for granted the rich heritage of Chinese culture. Film was invented in the West at a time when it was enjoying overwhelming and worldwide dominance, spreading quickly and profusely to the rest of the world. As such, every non-Western cinema is an arena of negotiation between Western influence and local culture. Hong Kong, located at the southern periphery of China, its culture an arena of ongoing integration with traditional tenets to begin with, developed a distinctive cinema, a fertile mosaic of cultural inspirations.

Part of that mosaic is a humanism that profoundly informs most Hong Kong films. A notion at once simple and complicated, Chinese humanism (*ren wen zhu yi*) has a long and vibrantly evolving history in Chinese thinking, cultivating values that became deeply rooted in our culture, shaping our thoughts, our behaviors and our expressions.

Crystallised from centuries of development, Chinese humanism is a synthesis of different schools of thought through different eras of history, preached by scholars and practiced by elites and ordinary folks alike. Anchored by Confucianism, it champions personal virtue and societal harmony. Striving for an ideal balance between the part and the whole, it is concerned with the moral interaction between the individual and the collective, on how a person interacts with family, nation and nature.

Chinese humanism also has a universal dimension, sharing common affinities with other cultures, Greek philosopher Aristotle's Virtue Ethics a ready example. This is not unlike cinema's capacity for culture crossing.

"Observe *ren wen* (human culture) to educate the world" is an early manifestation of Chinese humanism, found in *The Book of Changes*. Such a notion resonates with the Confucian belief of *wen yi zai dao*, meaning "the text carries the moral teaching". Chinese films, Hong Kong entries included, are texts of human expression, based on observations of human activities, distilled by human creativity and inevitably carrying moral teachings. "Art for art's sake" is a Western idea that remains essentially foreign to our cinema.

Film was introduced to China at a time of dramatic changes, when vigorous negotiations took place between the traditional and the modern. The Chinese people adjusted to the changes with various degrees of difficulties, resulting in a spirited evolution of values. Many aspects of that process have been captured by our cinema, in the stories about the people, told by the people

and watched by the people. This programme is an exploration of how Chinese humanism informs the stories told by Hong Kong filmmakers and consumed by the people of Hong Kong and elsewhere.

The exploration will be taken from four different perspectives: the interplay of moral values involving family and nation, the role of the educated sector known as literati, the development of gender relationship and the legal dimension. Three films will be screened in each category, two of them Hong Kong productions from different eras and one a foreign film serving as reference. A seminar will be conducted for each category to provide opportunities for exchanging ideas while a post-screening talk will be given after each Hong Kong film.

Chinese humanism will continue to evolve with time, as will Hong Kong cinema. And stories of the people, for the people and by the people (including those generated by AI) will continue to be told. See you at the movies!

Co-curators
Sam Ho
Joyce Yang

ETHOS OF FAMILY AND STATE



"The foundation of the world is in the nation, the foundation of the nation is in the family, the foundation of the family is in the individual," said the Confucian master Mencius. The ideal of Chinese humanism is a virtuous harmony between the person, the family, the country, the world and, by inference, the universe. A principle as simple as it is profound, it signifies how the Chinese people regard the relationship between human beings and their lives, their environment.

The Chinese nation had gone through dramatic and often traumatic changes during the time film became one of the most important forms of popular culture in the world. So had the Chinese family. And stories about the family are often intricately related to the fortunes and misfortunes of the country. While the family drama is a major genre in Hong Kong cinema, the manifestation of surrogate family in the brotherhood between men is a significant dramatic device in many films, especially action flicks.

It Was a Cold Winter Night, a 1950s work adapted from literature of May Fourth spirit, and *The Warlords*, a production of the new millennium based on a real-life court case of the mid-19th century, are morality tales that examine family and state ethos with passion and complexity. And the Japanese film *The Wife's Confession* is a story about changes in family values during pivotal moments in history.

家庭與個體之間，私德與公義之間，舊的秩序與新的時代之間，總是如此矛盾糾纏。

人意識覺醒之間的灰色地帶。

李晨風《寒夜》透過傳統夫妻的聚散離合，折射時代動盪中倫理價值的動蕩與堅守；陳可辛《投名狀》則聚焦沒有血緣羈絆的江湖兄弟，在權力制度框架下摸索價值取捨的困境；增村保造《妻之告白》以女性視角為軸心，剖視家庭結構與時代變遷的碰撞。片中道德的模糊性，揭示了夫妻綱常與個人意識覺醒之間的灰色地帶。

電影本身就是倫理道德呈現，在一重重社會關係的敘事推演之中，導向對社會的思考和回應，甚至是永恆角力的無解難題。然而，其探討的過程，對個體處境的呈現，遠比結局更具重量。我們特以三部傑作探討家國敘事的多重維度。

《孟子》有云：「天下之本在國，國之本在家，家之本在身。」家庭作為倫理的原點，形塑了社會的肌理。我們對於忠孝節義的綱常實踐，其根源正來自家庭關係中最初始的責任與義務。可以說，每一個家庭的艱難抉擇，都在某種程度上牽動着國族的命運。

寒夜

It Was a Cold Winter Night

1955 | 黑白 B&W | 136' | DCP

粵語對白，中英文字幕

In Cantonese with Chinese and English subtitles

香港電影資料館百部不可不看之香港電影之一

One of the Hong Kong Film Archive's 100 Must-see Hong Kong Movies

21.9

日 Sun | 1 PM

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

設映後談 | 粵語主講
Post-screening talk in Cantonese
講者：何思穎 Speaker: Sam Ho

導演 / 編劇

李晨風

Lee Sun-fung

原著

巴金

Ba Jin

攝影

孫倫

Suen Lun

魏海峯

Ngai Hoi-fung

演員

Cast

吳楚帆

Ng Cho-fan

白燕

Pak Yin

李清

Lee Ching

黃曼梨

Wong Man-lei

黃楚山

Wong Cho-shan



李晨風改編巴金同名小說，描繪抗戰後期重慶一個知識分子家庭的悲劇。汪文宣攜母親和妻子曾樹生逃難至重慶，微薄薪資難以維持家計，更因身患肺病而雪上加霜。樹生收入較高，婆婆卻處處不滿，對她百般刁難。同時，樹生與銀行上司陳主任關係曖昧，藉此獲取安家費為丈夫治病。生存的艱難加劇了家庭矛盾，也使文宣與樹生夫婦陷入更深的痛苦掙扎。

吳楚帆華聯公司出品，藝術水準超凡之作。李晨風導演以陰鬱的風格捕捉重慶「霧都」的壓抑氛圍。白燕、黃曼梨、吳楚帆的對手戲極具張力，將戰亂時期特殊環境下人性的煎熬刻畫得淋漓盡致。箇中悲情，來自創作者飽經世事後的感悟，真摯動人。電影不僅成功將巴金的文學原著轉化為雋永影像，更透過汪家的命運浮沉，深刻探討了中國傳統「家國一體」觀念下，個體在時代洪流中尋找倫理坐標與精神歸宿的文化命題。

A masterpiece directed and written by Lee Sun-fung, one of Cantonese cinema's bests. *It Was a Cold Winter Night* is the story of a man, his wife and his mother during and after World War II, the difficulties of their relationship coalesced from the weight of traditions, the burden of national crisis and the clash of personalities. An educated man whose ideal has been crushed by forces beyond his control – the war, the resulting economy and the decaying societal practices – he is torn between a mother holding stubbornly onto traditional values and a wife who embraces modern beliefs with delicate but steadfast resolve.

The conflict between mother and daughter-in-law is a recurring plot in 1950s Hong Kong cinema, an archetypal situation at once reality based and powerfully metaphoric. Here, the vivid characterisations and heart-wrenching emotions of the drama hauntingly address the nuanced but profound difficulties of the Chinese people adjusting to modernity. Based on the novel *Wintry Night*, written by influential writer Ba Jin in 1946 and adapted on screen almost a decade later in Hong Kong, the film has an ending that also serves as an evocative testimony to how things had changed in those dramatic post-war years.

Lee's effective use of the family melodrama's genre conventions and evocative mise-en-scène are complemented by superb performances by stars Ng Cho-fan, Pak Yin and Wong Man-lei. The film is widely and deservedly recognised as an emblem of Cantonese cinema's 1950s Golden Age and is one of the 100 Must-see Hong Kong Movies listed by the Hong Kong Film Archive.

* 是次放映版本聲畫質素欠佳，敬請留意。

The quality of the image and sound of the screened version is short of ideal. We appreciate your understanding.

投名狀

The Warlords

2007 | 彩色 Colour | 127' | 35mm

普通話對白，中英文字幕

In Putonghua with Chinese and English subtitles

2008

香港電影金像獎最佳電影、最佳導演、最佳男主角、最佳攝影、最佳美術指導、最佳服裝造型設計、最佳音響效果、最佳視覺效果
Best Film, Best Director, Best Actor, Best Cinematography, Best Art Direction, Best Costume & Makeup Design, Best Sound Design, Best Visual Effects, Hong Kong Film Awards

2008

金馬獎最佳劇情片、最佳導演、最佳視覺效果
Best Feature Film, Best Director, Best Visual Effects, Golden Horse Awards

21.9

日 Sun | 5 PM

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

設映後談 | 粵語主講
Post-screening talk in Cantonese
講者：登徒 Speaker: Thomas Shin

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導演 Director

陳可辛 Peter Chan

聯合導演 Co-director

葉偉民 Raymond Yip

編劇 Screenwriters

須蘭 Xu Lan

秦天南 Chun Tin-nam

林愛華 Aubrey Lam

黃建新 Huang Jianxin

許月珍 Jojo Hui

何冀平 He Jiping

郭俊立 Guo Junli

阮世生 James Yuen

攝影 Cinematographer

黃岳泰 Arthur Wong

演員 Cast

李連杰 Jet Li

劉德華 Andy Lau

金城武 Takeshi

徐靜蕾 Xu Jinglei

清末亂世，太平天國烽烟四起。清將龐青雲鎮壓太平軍失利，死裡逃生，結識草莽趙二虎、姜午陽後，鼓動二人納投名狀，兄弟結義，生死相托，並率「山字營」投身清軍。然龐青雲權欲熏心，平步青雲之際，仍私慕二嫂蓮生；趙二虎重情尚義，深惡龐氏不擇手段的冰冷權謀；姜午陽秉赤誠居中調停，卻終難維繫變質誓約。

承 1973 年張徹《刺馬》遺緒，為晚清四大奇案之一，陳可辛再敘此案。《投名狀》之深刻，在於刻畫「江湖」與「廟堂」的複雜角力。江湖草野，奉「義」為主，兄弟歃血，以樸拙情感維繫信諾與倫理；廟堂之上，則權力為綱，等級森嚴，利害交纏，是禮法規矩與權勢角逐的場所。本片將這血性而為的江湖結義，引入廟堂嚴密的君臣綱紀與權力羅網之中。征戰連連，不僅是沙場生死，更是在人心晦明的邊緣，拷問脆弱道德界線上的「義利之辯」。剛烈肅穆，成就港片經典。

The Warlords is a profound examination of moral complexity in personal, national and humanistic terms. Set against a backdrop of the turbulent Taiping Rebellion during the late Qing Dynasty, it is the story of three men who, after enduring hardships of politics or livelihood, become blood brothers, sworn to loyalty to each other. They are then drawn into an intricate web of military and political happenings, resulting in a series of challenges to their fidelity to the pledged vows. Making things even more troubling is a romantic conflict, when two of the brothers are in love with the same woman...

Loyalty between blood brothers is a storied theme of Hong Kong cinema, especially in gangster films and *wuxia* flicks, often animations of the difficulties faced by the Chinese people in times of drastic cultural and historical changes. Adapted from the "Ma's Assassination" legend, one of the "Four Strange Cases of Late Qing," *The Warlords* adds complexity – at once moral, cultural and historical – to a tale that had been staged in film, opera and television multiple times. The moral ambiguity of allegiances between the brothers and the woman is not just dramatic but thought-provoking, raising poignant questions on complicated issues with no easy answers. The films' complexity is a vivid illustration of the increasing sophistication of Chinese humanism's development in modern times.



導演 Director
增村保造 Masumura Yasuzo

編劇 Screenwriter
井手雅人 Ide Masato

原著 Original Story
円山雅也 Maruyama Masaya

攝影 Cinematographer
小林節雄 Kobayashi Setsuo

演員 Cast
若尾文子 Wakao Ayako
川口浩 Kawaguchi Hiroshi
小澤榮太郎 Ozawa Eitaro

日本新浪潮時期極具爭議的倫理傑作，圍繞一起殺夫案展開。教授、妻子與妻子的秘密情人在攀山途中遇險，妻子斬斷丈夫的繩索，致使他墜崖身亡。她是為了情人和巨額保險，蓄意殺夫，抑或是緊急避險，不得已而為之？戰後日本，傳統家庭倫理在現代生活的沖刷之下搖搖欲墜，正如懸崖上妻子的抉擇所寓意的，在自私自利的動機之下，家庭秩序與愛情想像終將一一崩解。

導演增村保造與編劇井手雅人以四場法庭戲為骨架，採用不同角色的插敘拼湊起人性情感複雜的過往，大膽挑戰 1960 年代日本社會禁忌，對傳統婚姻倫理的代價作出了深刻的拷問，可謂現代女性慾望的羅生門。飾演妻子的若尾文子之後成為日本影壇巨星。她以細膩而精準的表演直面鏡頭，演繹不同人生階段，從初時的端莊矜持到愛情破滅後的失魂落魄，將一位深陷傳統家庭結構中的女性所蘊含的天真、欲望與矛盾展現得淋漓盡致。

What is being confessed in *The Wife's Confession*? This astounding work by the maverick director Masumura Yasuzo is a courtroom drama that, through proceedings of a murder trial, exposes the tension between a woman's sexuality and the institution of marriage. At the end of the trial, the confession becomes an indictment.

The titled spouse is played by Wakao Ayako, who went on to become one of Japan's biggest stars. She confronts the camera with a nuanced and calibrated performance, conveying the innocence, desires and contradictions of a woman caught in the repressive culture of the nuclear family. Masumura and scriptwriter Ide Masato powerfully capture the complexities of her dilemma, exploring gender politics and societal practices in the early 1960s, a time of dramatic reshuffling of beliefs and values, in Japan specifically and worldwide in general.

Masumura paints the cultural and cinematic landscape of the time with expressive mise-en-scene, animating noir imageries and genre conventions of the melodrama to tell the story. The result is a provocative challenge to traditional family values and the subtly overpowering rule of the patriarchy.

4K
修復版
Restored Version

妻之告白
妻は告白する
The Wife's Confession
1961 | 日本 Japan | 藍田 B&W | 91' | DCP
日語對白，中英文字幕
In Japanese with Chinese and English subtitles

1962 日本電影旬報獎最佳女主角
Best Actress, Kinema Junpo Awards, Japan

1962 日本藍絲帶獎最佳女主角
Best Actress, Blue Ribbon Awards, Japan

27.9

六 Sat | 2 PM

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

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SPIRIT OF THE LITERATI



Scholars are key figures in Chinese civilisation, with essential contributions to art, culture and governance. It is safe to say that a Chinese history without scholars will be a vastly different one. Yet films about the literati – in China as in Hong Kong – are few and far between, largely because the scholar figure does not fit readily into the narrative patterns of commercial films, unless spiced up by romance or action.

Scholars can actually be compelling screen heroes. Their knowledge and wisdom, their dedication to using their knowledge to serve the country and the people, their courage to stand up for their beliefs, their endurance when their ideals or careers are obstructed or sabotaged, their transference of frustrations into artistic expressions such as poetry, their tragic fates when destroyed by powerful opponents... all these can translate to powerful drama.

This programme presents three portraits of the literati, a 1977 Hong Kong film set in the Warring States Era, another Hong Kong production but made in 2014 and set in the 1930s and 1940s and a 2021 Korean film set in the Joseon era during the 19th century.

中國歷史上文人浩如星海，然而以文人為核心的電影卻相對稀少。儘管香港電影常以商業屬性著稱，但在華語電影脈絡中，它獨特地保留了從五四文學到現代文學的改編傳統，開創性地首度改編金庸、張愛玲等名家作品，已成標誌。即便聚焦文人或作家本身，香港電影亦多有探索，其中不乏獨特難再的孤例。

1940年費穆於上海孤島時期完成的《孔夫子》，堪稱中國影史最重要的文人電影。至1977年，左派電影公司攝製史詩《屈原》，延續此風骨傳統——刻畫時代動盪中，文人如何秉持「蘇世獨立，橫而不流」之姿，畢生追求精神高潔。千禧年後，另一部重塑民國文人群像的傑作《黃金時代》問世。許鞍華深諳文人題材精髓不在於為作家立傳，而在於捕捉時代精神，彰顯其「不可亦無需定論」的特質。她運用間離手法，讓文人直面觀眾陳述心跡，實則創造了一種跨越時空的人文對話。

2021年韓國電影《茲山魚譜》則是一部尚未在香港公映的文人佳作。這部探討儒家思想的作品中，士大夫與漁民「出世入仕」的際遇，必能令觀眾聯想詩人蘇東坡的身影。時代離不開文人的思辨，方能擊打出思想的火光。

屈原

Chu Yuan

1977 | 彩色 Colour | 107' | 數碼檔案 Digital File
 普通話對白，中英文字幕
 In Putonghua with Chinese and English subtitles

導演 Directors

鮑方 Bow Fong
 許先 Hsu Hsin

編劇 Screenwriter

鮑方 Bow Fong

攝影 Cinematographer

蔣仕 Jiang Shi

演員 Cast

鮑方 Bow Fong
 朱虹 Chu Hung
 鮑起靜 Nina Paw Hee-ching



戰國時期，群雄逐鹿之際，楚國大夫屈原主張革新弊政，聯合齊國抗秦，力圖強楚。此舉遭楚懷王寵妃南后及上官大夫等奸臣反對，更與秦國使臣張儀聯手，誣陷屈原專權擅政，致其遭貶謫流放，後因秦軍破郢而悲憤投汨羅江殉國。片中虛構角色婢女嬋娟誤飲毒酒身亡的情節，可視為對《楚辭》中「香草美人」意象的藝術化呈現。

鳳凰影業公司出品的文人史詩電影，以莊嚴風格，呈現屈原「明法度」、「美政事」的政治理想。屈原作為愛國詩人與政治家，在楚國推行改革卻徒勞無功，正是士人「致君堯舜」理想與腐朽現實的激烈碰撞。屈原「蘇世獨立，橫而不流」（出自《橘頌》）的精神品格，經過逾千年的文化沉澱，已淬煉為「路漫漫其修遠兮」的求索精神，與「長太息以掩涕兮，哀民生之多艱」的民本情懷。

A patriotic poet and statesman – this is how the title character of *Chu Yuan* is described at the film's very beginning. Qu Yuan (*Chu Yuan* in the film's onscreen title) is a renowned figure in Chinese history, known just as well for his artistry in literature as for his suicide, a patriotic act that gave rise to the Dragon Boat Festival practiced up to this date.

The film chronicles Qu's futile effort for much-needed reform in the state of Chu, exposing the corrupted governmental system and the crafty interstate politics of the Warring States era. Qu is a personification of Chinese meritocracy, a scholar and artist who becomes a government official, driven by loyalty to the state and an urgent desire to foster better livelihood for fellow compatriots, setting an example for future generations of literati who entered government service through the exam system, serving the people with patriotic dedication. Such an idealistic tradition was however littered with violations, often ending up in tragedies of different dimensions. Qu's persistence with the ideal, the failure of his efforts and the tragic but noble end of his life went on to become legend. And a celebration of the literati spirit.

* 是次放映版本聲畫質素欠佳，只有部分唱詞沒有英文字幕，敬請留意。

The quality of the image and sound of the screened version is short of ideal, and only a portion of the lyrics lacks English subtitles. We appreciate your understanding.

28.9

日 Sun | 11 AM

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

設映後談 | 粵語主講

Post-screening talk in Cantonese

講者：鄭政恆 Speaker: Cheng Ching-hang, Matthew

黃金時代

The Golden Era

2014 | 彩色 Colour | 179' | DCP

普通話對白，中英文字幕

In Putonghua with Chinese and English subtitles

2014 金馬獎最佳導演

Best Director, Golden Horse Awards

2015

香港電影金像獎最佳電影、最佳導演、最佳攝影、最佳美術指導、最佳服裝造型設計

Best Film, Best Director, Best Cinematography, Best Art Direction, Best

Costume & Makeup Design, Hong Kong Film Awards

2015

亞洲電影大獎最佳導演、最佳男配角

Best Director, Best Supporting Actor, Asian Film Awards

2015

中國電影金雞獎最佳原創劇本

Best Original Screenplay, Golden Rooster Awards

28.9

日 Sun | 3 PM

香港電影資料館電影院

Cinema, Hong Kong Film Archive

設映後談 | 粵語主講

Post-screening talk in Cantonese

講者：郭詩詠博士 Speaker: Dr Kwok Sze-wing

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導演 Director

許鞍華 Ann Hui

編劇 Screenwriter

李樯 Li Qiang

攝影 Cinematographer

王昱 Wang Yu

演員 Cast

湯唯 Tang Wei

馮紹峰 Feng Shaofeng

王志文 Wang Zhiwen

朱亞文 Zhu Yawen

黃軒 Huang Xuan



民國動盪，東北作家蕭紅逃離包辦婚姻，與作家蕭軍在困頓中相戀，得魯迅支持出版中篇小說《生死場》，蜚聲文壇。後於戰亂中輾轉流亡各地，與蕭軍幾度分合，終與端木蕻良流徙逃亡，病逝於香港。蕭紅一生顛沛流離，本片刻畫她在戰火、飢寒、情感與生育之殤中，懸命於手中之筆，以文字奮力書寫個體生命的亂世體驗。

文人群像無疑是《黃金時代》的精神舞臺，打破傳統傳記片的窠臼，以冷峻疏離的戲劇拼貼手法，淬出文人與文字、自我與他者、個體與時代之間，虛虛實實，亦不能盡寫的多重文本空間。許鞍華筆觸克制，寫蕭紅飢餓中堅持寫作的執拗，困厄裡求索自由的尊嚴，以及文人間相濡以沫的精神世界——在物質極度匱乏、時局動盪不安中，以生命實踐「寫作即存在」的信念，於絕境中留存思想鋒芒與精神獨立的「黃金」時刻。

Ann Hui is a Hong Kong director who embodies the spirit of the literati, her entire career devoted to the art of film and her own artistic pursuit. *The Golden Era* is the story of writer Xiao Hong, known fondly as one of the Four Gifted Female Literati of the Republican Era, who devotes her life to literature and her own artistic and personal pursuit during a historical time at once free and restricted, deprived and abundant, traumatic and rewarding. A Golden Era in many senses of the term.

Xiao's life is as short as it is eventful, by turns adventurous, agonising, productive, individualistic and fueled by invigorating collective power. Her creative experience is spiced with love and heartbreak, as artistic expressions intertwine with emotional upheavals, all the while reacting to drastic changing times.

The film also offers an intimate portrait of the literati culture of the 1920s through the 1940s, a fruitful period as writers exercise their artistry with patriotic fervor and humanistic passion, driven by the May Fourth spirit and responding to China's national crisis. It is nostalgia for a bygone era, an era at once simple and complicated.

茲山魚譜 자산어보

The Book of Fish

2021 | 韓國 Korea | 黑白 B&W | 126' | DCP

韓語對白，中英文字幕

In Korean with Chinese and English subtitles

2021 韓國第42屆青龍電影獎最佳男主角、最佳劇本、最佳剪接、最佳攝影燈光、最佳音樂

Best Actor, Best Screenplay, Best Editing, Best Cinematography and Lighting, Best Music, The 42nd Blue Dragon Awards, Korea

2021 韓國百想藝術大賞電影部門大賞
Best Film, Baeksang Arts Awards, Korea

04.10

六 Sat | 2 PM

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

導演 Director

李濬益 Lee Joon-ik

編劇 Screenwriter

金世謙 Kim Se-gyeom

攝影 Cinematographer

李義泰 Lee Eui-tae

演員 Cast

薛景求 Sul Kyung-gu

卞約漢 Byun Yo-han

李延根 Lee Jung-eun

閔都邈 Min Do-hee

柳承龍 Ryu Seung-ryong



被流放到偏遠黑山島的大儒丁若銓，遇見渴慕聖學、志在仕途的漁夫昌大。若銓授昌大以朱子理學之奧義，格物窮理；昌大引若銓認識鱗介幽微，知海洋萬物之生生。二人師友相契，卻終究在隱居避世與牧民為官的歧路上分道揚鑣。昌大躋身官場，見識到「黃口充丁，白骨微布」的生民血淚；若銓則潛心修訂魚譜，追求「利用厚生」之實學真諦，格一物而致良知。

本片取材十九世紀初朝鮮史實「辛酉邪獄」，就文人出世入世之抉擇，寫就一則盪氣迴腸的精神哲詩。黑白影調，暈染流動的水墨長卷，幀幀映照入境，亦折射心境。導演李濬益於二十一世紀回眸，重訪朱子理學與天主教思想激烈碰撞的韓國歷史。西學東漸，儒家文人理想破滅時，何去何從？靜水流深，成就韓國文人電影的高峰。

The Book of Fish is a story about human beings. Set in the Joseon era during the early 19th century, this is the tale of a Confucian scholar who is exiled because of his belief in Catholicism, at a time when Korea was going through the difficult integration of traditional values with newly-introduced Western ones. The film presents the historical, cultural and political complexities with simple storytelling, unfolded through the relationship developing between the scholar and a young fisherman.

Director Lee Joon-ik poignantly essays the nuances of changing times through portraits of daily routines in a fishing village, where profound conversations are taken between the scholar and those talking to him. It is a time when Western thoughts are arriving as a government operating on Confucian principles has been greatly corrupted.

The major conflict of the story is a philosophical as well as practical one. It is between the scholar and the fisherman. The former, persecuted for trying to reconcile Neo-Confucianism with Catholicism, finds purpose through learning about living beings, discovering wonders of the environment and contemplating the nature of human co-existence, practiced according to the Confucian principle of "studying things to gain knowledge" to pursue the ideal of "heaven and human as one". The latter, having studied with the scholar, becomes a scholar himself and decides to pursue a government career. The former is a return to the essence of Confucian humanism and the latter a venture in Confucianism corrupted. *The Book of Fish* is a book on the spirit of the literati.

THE SHINE OF BEING WOMAN



Women of China had been striving in earnest for gender equality since the late 19th century, continuing up to this day through different periods of history. And Chinese cinema, including that of Hong Kong, has never stopped telling compelling stories about women and creating enduring women characters, realised under various shades of the persistent patriarchal order.

Gender issues remain important in our cinema, calling for in-depth examination and contemplation. In this programme, we are presenting two Hong Kong films from two different eras, offering portraits of women striving for their dignity in different times of history. *It So Happens to a Woman* is from the 1950s, when ways of life and family dynamics were going through big changes. Set in the 1990s, *Sisters of the World Unite* is an anthem of bonding and solidarity, a testimony to the fruitful strides taken by women. Serving as reference and hailing from Korea is *Bound by Chastity Rule*, a gripping 1960s film on how women suffered under a corrupted form of Confucianism.

女性之光



「女性之光」主題源自 1937 年高梨痕執導的香港同名電影。片中，獨立自主的女性陸慕貞出走原生家庭與婚姻，創辦職業女校。然而，當她期望養女繼承其事業時，卻遭到拒絕。回望這部八十餘年前的作品，其性別觀念至今仍顯先鋒。近年來，電影領域的性別議題備受矚目，亦呼喚着更深入的探討。基於此，我們特選兩部較少被提及且被低估的佳作，呈現該議題曾召喚的時代態度。

《我是一個女人》的價值在於敏銳揭示書本上的平權口號與現實生活倫理困境間的巨大鴻溝。《莎莎嘉嘉站起來》則貢獻了出色的女性群像刻畫，展現都市女性掙脫「受害者」桎梏的自信，這份自信更孕育出道德的包容性。影片拒絕將女性描繪為面目模糊的群體，着力於每個個體的獨特性，自然亦無「雌競」之說。韓國電影《烈女門》的故事核心是對貞節牌坊陋習的控訴，其跨越代際的敘事，反映了從傳統桎梏向現代轉向的社會歷程，與女性的命運是如何同軌並行的。

我是一個女人

It So Happens to a Woman

1955 | 黑白 B&W | 108' | 數碼檔案 Digital File

粵語配音，中英文字幕

Cantonese dubbed with Chinese and English subtitles



04.10

六 Sat | 5 PM

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

設映後談 | 粵語主講

Post-screening talk in Cantonese

講者：游靜教授 Speaker: Prof Yau Ching



導演 Director

李萍倩 Li Pingqian

編劇 Screenwriter

朱克 Chu Hak

攝影 Cinematographer

余省三 Yu Shengsan

演員 Cast

紅線女 Hung Sin Nui

平凡 Ping Fan

傅奇 Fu Che

蕭芳芳 Josephine Siao

黎小田 Michael Lai

中國社會的現代進程中，新女性的誕生具有啟蒙意義。李萍倩導演身處五十年代的社會寫實浪潮，聯袂編劇朱克，為紅線女量身打造了一份確認女性主體身分的現代宣言。一位育有三子的少奶奶，執意投身記者事業，奔走於城中大事的採訪現場，早出晚歸。此舉使她無暇相夫教子，招致丈夫強烈不滿，深陷家庭與事業抉擇，婚姻幾近破裂。

當女性走出家門、步入城市，傳統性別觀念遭受何種衝擊？書本上的男女平權理想，何以在瑣碎日常中舉步維艱？李萍倩以寫實筆觸，揭示即便擱置階級、生育等複雜議題，社會與家庭中盤根錯節的性別分工定式，仍需在新舊觀念的碰撞間，尋求突破與重塑。而這種重塑，離不開世代間的理解，乃至更廣闊社會關係的協力。此作亦為紅線女離港前最後的電影，原聲雖佚，插曲歌聲猶存時代見證。

Working women striving to balance between family and career, not an uncommon problem today, was even more of a problem in the 1950s. In *It So Happens to a Woman*, a mother of three faces the unjust possibility of forced divorce because she wants to continue working, partly driven by a desire to contribute to society. That her unsupportive husband had written in his youth a book on gender equality is ironic but also realistic.

The film offers a poignant but gentle critique of gender inequality, at the same time providing a vivid portrait of the changing times, informed by the spirit of Chinese humanism. While the wife is a woman caught between tradition and modernity, the husband is a man exemplifying the schism between belief and practice. At the end, coming to the rescue is the husband's mother, who offers much-needed advice from a woman's perspective, her effort espousing a balance between gender equality and family harmony.

"I am a Woman" is the film's Chinese title, exemplifying the notion of New Woman in China's modern development. And it came almost 20 years before Helen Reddy's influential 1970s hit *I am Woman*.

* 是次放映版本聲畫質素欠佳，敬請留意。

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莎莎嘉嘉站起來

Sisters of the World Unite

1991 | 彩色 | 96' | 35mm

粵語對白，中英文字幕

In Cantonese with Chinese and English subtitles



II.IO

六 Sat | 2 PM

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

設映後談 | 粵語主講

Post-screening talk in Cantonese
講者：麥子 Speaker: Caily Mak

導演 Director

蔡美詩 Maisy Choi

編劇 Screenwriters

張艾嘉 Sylvia Chang

蔡美詩 Maisy Choi

盧業瑀 Brenda Lo

區少紅 Evelyne Au

攝影 Cinematographer

馬楚成 Jingle Ma

演員 Cast

葉倩文 Sally Yeh

張艾嘉 Sylvia Chang

岑建勳 John Shum

爾冬陞 Derek Yee

吳大維 David Wu



九十年代初被低估的女性意識佳作。以經濟蓬勃、中產階級興起的香港都市生活為背景，講述莎莎與嘉嘉這對姊妹的中年情感故事。莎莎是才華橫溢的廣告導演，先與已婚攝影師發展地下情卻難成正果，後與熱衷環保的大學生展開姐弟戀；嘉嘉作為相夫教子的全職主婦，面對出軌丈夫「老婆是私人停車場，情人只是臨時泊車位」的辯解，終覺唯有行動方能帶來改變。

本片講述都市女性的愛情婚姻抉擇，從幕前到幕後，是不折不扣的女性電影，罕見地避開受害者控訴，亦跳脫二元性別批判框架，觀點犀利又不失溫情。張艾嘉身兼監製、編劇與主演三重角色，在首場戲中，她以紅色膠袋套頭躲雨的狼狽主婦形象登場，鮮明標示其重人文表達甚於商業考量的創作姿態。片中女性角色雖道德立場各異，卻始終以多元樣貌相互映照，無論遭遇何等情感波折，皆未喪失主體意識的澄明與韌性。

This is a Hong Kong "sistory" long ahead of its time and, being a story about two sisters, a sistory in more ways than one! Sylvia Chang acts in, co-writes and produces *Sisters of the World Unite*, a light comedy and urban drama about the pair's ventures to find balance between romance, marriage, age, work, parenthood and their environment. In other words, the life of a woman. Or life in general.

The film follows the sisters as they negotiate their respective man problems, which have been avoided or neglected. The drama is complemented with otherwise bypassed but actually interesting details of everyday life. The director and co-writers formulate the seemingly mundane complexity in smooth storytelling, punctuated with sometimes comical, sometimes lyrical moments and sometimes profound dialogue.

It is interesting to note that the Chinese title of the film directly translates as "Sasa and Gaga Stand Up" but the characters are named Sally and Sylvia in the English subtitles, using the lead actresses' real names, hinting at the reality that contributes to the chemistry between the actresses. Also noteworthy: there are more women in the creative team of the production than most films of its time.

鳴謝 Acknowledgement



聯合策劃 Co-organised



導演 Director
申相玉 Shin Sang-ok
編劇 Screenwriter
金剛潤 Kim Kang-yun
攝影 Cinematographer
丁海俊 Jeong Hae-jun
演員 Cast
崔銀姬 Choi Eun-hee
申榮均 Shin Young-kyun
韓銀珍 Han Eun-jin

二十世紀中期的韓國，鄉間傳統觀念依舊根深蒂固，「臣不事二君，女不事二夫」。村中門第家庭的媳婦新婚不久便成了寡婦，勤懇侍奉家姑，但求守住貞節烈女名聲。想不到一場大旱，令她與家中長工衝破道德界線，甚至珠胎暗結。留守還是出走？她選擇將餘生奉獻給那道烈女門。

導演申相玉六十年代初名作，以女子在丈夫、愛人、兒子之間幾乎跨越一生的道德抉擇，反映再陳舊的時代也不得不擁抱現代解放思潮。從城市到鄉間給農忙時節幫忙的工人，讀書歸來尋找母親的新一代青年，都為男性角色加上了啟蒙式光環。然而媳婦與家姑，兩代女性之間壓迫糾纏的關係，則成為影片最後昇華的一筆，為漫長的烈女受難，留下耐人尋味的光明結局。韓國國寶級演員崔銀姬刻畫女性隱忍的矛盾內心，細膩動人，很難不遙想唐書璇名作《董夫人》(1970)。她與家姑之間對手戲使人激憤，也引人思考，所謂烈女門，也因家中的女性守門者才得以存在。

Bound by Chastity Rule is another Asian film about women forced to endure the suffocating morality of feudal orders. Released eight years before the Hong Kong masterpiece *The Arch* (1970), the film, also titled *The Memorial Gate for Virtuous Women*, is the poignant story of a young woman forced to marry a much younger husband and when widowed, forced to remain chaste for the rest of her life, especially because her mother-in-law has endured the same fate and has been honoured with the Arch of Chastity. Conflicts develop between the individual, the family and society at large, all the while contending with issues of class and tradition as well as the force of nature, intersecting with the human penchant for love and sexuality.

"A man serves not two kings. A woman serves not two husbands." A sermonising couplet hangs prominently in the house of the husband's family, calligraphed in orthodox Chinese. It is an emblem of Confucianism corrupted, of idealistic values becoming antiquated and degraded, resulting in human sufferings. But the film is set in the era of transitioning to modernity, when those values are facing contentious challenges. Not unlike the cries of "Demolish the Confucian Shop" during China's May Fourth Movement, this lyrical melodrama exudes an urgency for Korea to cancel archaic and damaging cultural practices. The film concludes with a happy ending which at once provides hope for the future and reminds us of thousands of cases – perhaps even millions – of unhappiness that date back centuries.

Fostered by the husband-and-wife team of director Shin Sang-ok and actress Choi Eun-hee with a stellar cast and crew, the film is a testament to the capacity of popular entertainment to capture the spirit of its time.

* 是次放映版本聲畫及中文字幕質素欠佳，敬請留意。

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烈女門 열녀문

Bound by Chastity Rule

1962 | 韓國 Korea | 黑白 B&W | 99' | DCP
韓語對白，中文字幕
In Korean with Chinese and English subtitles

1963

韓國大鐘獎最佳電影、最佳男主角、最佳劇本、最佳剪接
Best Film, Best Actor, Best Screenplay, Best Editing, Daegong Film Awards, Korea

II.IO

六 Sat | 5:30 PM

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

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THE LEGAL DIMENSION



Chinese humanism is an amalgam of different thoughts. The notion "Confucianism on the outside, Legalism on the inside" (*wai ru nei fa*), that idealistic Confucianism is complemented by practical Legalist principles, is one aspect of that synergy, which was shaped significantly in the Han Dynasty and continued to develop throughout history. As such, the Chinese justice system was characterised by a pursuit for balance between upholding of laws and maintaining social harmony.

Courtroom dramas had historically been staged in Chinese regional operas, the Song Dynasty official Bao Gong being one favorite subject. In Hong Kong cinema, the 1948 *The Judge Goes to Pieces*, an adaption of Cantonese opera, is a cherished classic, spawning the cherished remake *Justice, My Foot* (1992), directed by Johnny To and starring Stephen Chow. Interest in the genre continues today, as the recent *A Guilty Conscience* (2023) became a surprise megahit.

The Adulteress, by renowned director Li Han-hsiang, is at once a courtroom drama and a "strange case" (*qi an*) film featuring a notorious historical incident, made with touches of musical opera. *Lawyer Lawyer*, with the master comedian Stephen Chow, is an absurdist, tongue-in-cheek rendering of the legal process, poking provocative fun at the justice system. And the Hollywood production *Anatomy of a Murder* is a textbook presentation of courtroom mechanism.



當家庭倫理難以內部化解時，外在法理的介入便成為維繫社會綱常的必要手段。自1948年馬師曾的經典《審死官》起，以蒙冤百姓、機智狀師、弄權官吏為核心的公堂戲便在香港電影中延續發展。這類公堂故事往往立足民間文化，敘事先抑後揚，以惡人終於伏法，體現「天理昭彰」的樸素正義觀，為升斗小市民出一口惡氣。八十年代，香港更掀起了法庭律政戲熱潮。時至今日，現象級的《毒舌大狀》(2023) 仍能清晰看到上個世紀公堂法理電影的深遠影響。

李翰祥的《楊乃武與小白菜》既是奇案片，也是公堂戲，且看他如何將家喻戶曉的故事，賦予電影語言的雋永古典韻味，更印證了這類「懷璧其罪」、沉冤昭雪的經典敘事歷久彌新的魅力。至於《算死草》，則集九十年代駁雜的流行文化於一身，不僅有惡俗無厘頭的拼接，歌影視的互動，更讓清末狀師陳夢吉走上法庭，循大英律例為犯人辯護，扭橋程度之古惑之瘋狂，只屬於那個年代。

作為嚴肅法庭戲的典範，《桃色血案》可以說是電影與法律兩個領域教材級的示範，唇槍舌劍之間對法律灰色地帶的顯影，就近年的作品而言，《墮下的罪證》(2023) 可謂延續了其神髓。

楊乃武與小白菜

The Adulteress

1962 — 彩色 Colour — 120' — 數碼檔案 Digital File
 普通話對白，中英文字幕
 In Putonghua with Chinese and English subtitles



I2.I0

日 Sun | 11 AM

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

設映後談 | 粵語主講
 Post-screening talk in Cantonese
 講者：劉成漢 Speaker: Lau Shing-hon

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故事本為為清末四大奇案之一。經小說、戲曲、電影等藝術改編，廣為流傳。豆腐匠葛小大暴斃，其妻「小白菜」遭知縣之子玷污，反被誣陷，判她與舉人楊乃武通姦謀夫。劉知縣為包庇親子，以酷刑逼供製造冤案。楊乃武之姊冒死進京告禦狀，終促動刑部重審。

導演李翰祥以《江山美人》(1959)、《梁山伯與祝英台》(1963)等締造黃梅調熱潮，此番改編奇案，在延續其片場美學風格之外，也加入黃梅韻白，來強化「小白菜」一角的情感表現力，讓本無情節懸念的故事格外動人。影片鏡頭調度深具古典韻味，展開奇情兇案、公堂會審等元素，層次儼然，遊刃有餘。雖以世俗獵奇為開始，卻通過奇情走向悲情的轉折，展示出公堂戲的核心：站在平民蒙冤的角度，顯示尋求正義之大不易，既要懲真凶，也要斬濫權者。小白菜因美招禍，楊乃武因直蒙冤，此懷璧其罪之悲，必須依託於司法公正，護善禦權，才不負民眾的寄託。

This film's Chinese title can be literally translates as "Yang Naiwu and Little Cabbage," one of the "Four Strange Cases of Late Qing" and likely the best known and best loved among them. Its popularity resulted from an organic, people-driven interaction of history with popular culture, with embellishment of story details made throughout the years, capturing public fascination of different generations.

Formally "Death of Zhejiang Person Ge Pinlian," this is the story of Yang Naiwu, a respected scholar, and Xiao Bai Cai (Little Cabbage), an ordinary but beautiful housewife, who were wrongly accused of committing adultery and murdering her husband. This landmark case is a notorious indictment of the Qing Dynasty judiciary, flawed in its system and further corroded by a culture of corruption. The eventual upholding of justice in the story is an exception that proves the rule, which nonetheless provides popular satisfaction, leading to repeated staging in opera, literature and film.

Director Li Han-hsiang and Ho Meng-hua spice up the film with *huang mei diao*, an opera format enjoying a popular craze in the 1950s and 60s. Sung in standard Putonghua with melodic renditions adapted to popular music of the time, the *huang mei* songs, together with the operatic rhythm of the film's staging, add touches of lyricism to the storytelling, generating special dramatic effects.

* 是次放映版本聲畫質素欠佳，敬請留意。

The quality of the image and sound of the screened version is short of ideal. We appreciate your understanding.

算死草

Lawyer Lawyer

1997 | 彩色 Colour | 86' | 35mm

粵語對白，中英文字幕

In Cantonese with Chinese and English subtitles



I2.IO

日 Sun | 3 PM

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

設映後談 | 粵語主講
Post-screening talk in Cantonese
講者：朗天 Speaker: Shum Long-tin

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導演 / 編劇 Director / Screenwriter

馬偉豪 Joe Ma

攝影 Cinematographer

張文寶 Cheung Man-po

演員 Cast

周星馳 Stephen Chow

葛文輝 Eric Kot

邱淑貞 Chingmy Yau

莫文蔚 Karen Mok

八十年代中後期，法庭律政題材從電影延燒至電視；及至九十年代中後期，更與「無厘頭」喜劇合流，催生數部顛覆傳統狀師電影之作。《算死草》以晚清「扭計祖宗」陳夢吉為主角，呈現有別於七十年代邵氏電影、注入九十年代影視流行橋段的嶄新版本。

陳夢吉於廣州素有「點子王」之稱，辯才無雙，丐幫亦為之折服，宿敵方唐鏡屢落下風。其徒何歡赴港闖蕩，卻捲入殺人冤案。為救愛徒，陳夢吉只得踏足當時奉行英國法律的香港法庭，以民間狀師之奇智，挑戰陌生的陪審團制度與法庭裁決。

本片幕前幕後陣容鼎盛，薈萃「無厘頭」喜劇元素與市井「茅招」，更促成周星馳與葛民輝的風格碰撞，是難得一見的喜劇組合。影片將傳統公堂智鬥與現代法庭程序遊戲一般拼貼，諷刺辛辣，百無禁忌，既消解權威形象，更將辯護提升至民族尊嚴與個人生死之境。縱然風格混雜、笑料不避冒犯、製作略顯粗疏，卻體現九十年代港片追求出人意表的娛樂至上趣味。其天馬行空表象之下，仍根植小市民心態與庶民樸素道德觀，於嬉笑怒罵間展現道德彈性，更透出無所顧忌、堅信正義必勝的理想主義底色。

Nothing is better to provoke contemplation on the justice system than the *mo lei tau* (*wu li tou* in Putonghua) comedies of Stephen Chow. While his *Justice My Foot* (1992) is cherished by fans, *Lawyer Lawyer* is often neglected, sometimes even dismissed. Perhaps the situation can be described as "Justice? My foot!"

Set in the late Qing Dynasty, featuring the famous Guangdong "*zong si*" (*zhuang shi* in Putonghua, roughly equivalent to a lawyer today) Chan Mong-gut (*Chen Mengji* in Putonghua), the story moves from China to Hong Kong, resulting in a clash between the Chinese legal system and the British one. By turns legendary and notorious, Chan was *mo lei tau* long before *mo lei tau* was cool, portrayed in folksy retellings as someone who excels in humorously absurd tactics in court, making mockery of the legal system and the authoritative figures operating in it.

One reason the absurdist, nonsensical practice of *mo lei tau* is so popular and endearing is that it is a passive-aggressive tool to stand up to the injustice brought by the powerful. Chan's exploits in Cantonese folk tales and Stephen Chow's antics in Hong Kong comedies are at once outrageous and subversive, using clever wordplays spiced with irrelevance and mischievous pranks marked by inconsequence to challenge social conventions and established norms. And in *Lawyer Lawyer*, Chan and Chow merge as one to effectively highlight the ethical complexities of the legal process with nonsense!

桃色血案

Anatomy of a Murder

1959 — 美國 USA — 黑白 B&W | 16:1 | DCP

英語對白，中英文字幕

In English with Chinese and English subtitles

1959 威尼斯影展最佳男主角

Best Actor, Venice Film Festival

1960

奧斯卡金像獎最佳電影、最佳男主角、最佳男配角、最佳攝影（黑白）、最佳剪接、最佳寫作（改編劇本）提名

Nominations for Best Motion Picture, Best Actor, Best Actor in a Supporting Role, Best Cinematography (Black-and-White), Best Editing, Best Writing (Screenplay Based on Material from Another Medium), Academy Awards



修復版
Restored Version

25.10

六 Sat | 2 PM

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

© Images courtesy of Park Circus/Sony

導演 Director

岳圖柏林明加 Otto Preminger

編劇 Screenwriter

Wendell Mayes

原著 Original Story

Robert Traver

攝影 Cinematographer

Sam Leavitt

演員 Cast

占士史超域 James Stewart

李麗媚 Lee Remick

賓加沙拉 Ben Gazzara



本片為美國律師協會評選的影史最佳法庭電影之一。其對法庭程序的表現之嚴謹，反思之深入，使之常作為法學院的教學範本放映。電影改編自同名小說，該書源於真實案件，妻子被強暴，憤怒的丈夫找到酒吧老闆，開槍擊斃了他。電影由辯護律師的視點展開，他要在僅有一次的庭審機會中，為丈夫的殺人行為作無罪辯護。

導演岳圖柏林明加將維也納習得的法律素養，傾注於客觀抽離的場面調度中，精準捕捉美國小鎮酒館文化與法庭文化的交鋒。司法體系的運作如戲劇般呈現：律師登場便展開調查、籌謀策略，歷經證人訪談、嫌疑人提訊及法庭辯論等程序，在過程中不斷調整方向。控辯雙方將嫺熟而精妙的作秀技巧與極具戲劇張力的道德訴求化為法律武器，證明表演本是法庭程序中不可或缺的元素。巨星占士史超域飾演的辯護律師，以樸實語言和輕鬆態度為案件辯護，將複雜的道德困境以充滿爭論的方式呈現，突顯出是非對錯之間那條纖薄的界線。

Anatomy of a Murder can just as well be an anatomy of a trial. The film presents the workings of a justice system like a play, introducing characters as they conduct research and plan strategies, going through processes like witness interviewing, suspect arraignment and court arguments, changing courses throughout to adjust. They implement skillful but subtle grandstanding and dramatic employ of morality as legal tools to make their cases, demonstrating that acting is an integral part of courtroom proceedings. At the end, while important aspects of the murder remain ambiguous, more is known about the trial.

Anatomy of a Murder is considered a touchstone in Hollywood's golden age of courtroom dramas that stretched from the mid-1950s to early 60s. Based on the novel of the same title, in turn based on a real trial and written by the defense lawyer in the case, the film is rated by the American Bar Association as one of the best trial films of all time and is often screened in law schools as teaching tool.

Director Otto Preminger, who studied law in Vienna, applies his mise-en-scène of objective, distanced observation to the drama, capturing the meeting of bar-room and courtroom cultures in small-town America, shrewdly animating the complex politics of gender and sexuality. This complexity is projected polemically by the defense lawyer played by star James Stewart, who argues his case with downhome language and easygoing demeanor, highlighting the thin line between right and wrong.

放映時間表

SCREENING SCHEDULE

- FA

香港電影資料館電影院
Cinema, Hong Kong Film Archive
香港西灣河鯉景道 50 號
50 Lei King Road, Sai Wan Ho, Hong Kong
- AC2

香港文化中心行政大樓四樓會議室 AC2
Function Room AC2, Level 4,
Administration Building, Hong Kong Cultural Centre
九龍尖沙咀梳士巴利道十號
10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

日期 Date	時間 Time	地點 Venue	節目 Programme
21/9 H Sun	1 PM	FA	寒夜 <i>It Was a Cold Winter Night</i> ●
	5 PM	FA	投名狀 <i>The Warlords</i> ●
27/9 六 Sat	2 PM	FA	妻之告白 <i>The Wife's Confession</i>
	3:35 PM	FA	電影文化名家講座 Seminar ■ 倫理與時代 <i>The Times They are a-Changin'</i>
28/9 H Sun	11 AM	FA	屈原 <i>Chu Yuan</i> ●
	3 PM	FA	黃金時代 <i>The Golden Era</i> ●
3/10 五 Fri	7:30 PM	AC2	電影文化名家講座 Seminar ■ 文人精神，思想的骨頭 <i>Character, Virtue and the Literati</i>
4/10 六 Sat	2 PM	FA	茲山魚譜 <i>The Book of Fish</i>
	5 PM	FA	我是一個女人 <i>It So Happens to a Woman</i> ●
10/10 五 Fri	7:30 PM	AC2	電影文化名家講座 Seminar ■ 銀幕上的性別定義 <i>Changing the Gaze</i>
11/10 六 Sat	2 PM	FA	莎莎嘉嘉站起來 <i>Sisters of the World Unite</i> ●
	5:30 PM	FA	烈女門 <i>Bound by Chastity Rule</i>
12/10 H Sun	11 AM	FA	楊乃武與小白菜 <i>The Adulteress</i> ●
	3 PM	FA	算死草 <i>Lawyer Lawyer</i> ●
25/10 六 Sat	2 PM	FA	桃色血案 <i>Anatomy of a Murder</i>
	4:45 PM	FA	電影文化名家講座 Seminar ■ 世態人情的審判儀式 <i>Court of Law or Court of Justice?</i>

所有影片設中、英文字幕 All films are subtitled in Chinese and English

- 設映後談 (粵語主講) Post-screening talks in Cantonese
映後談座位有限，持映後談電影放映門票的觀眾優先入座，其餘座位先到先得。觀眾可於映後談開始前 15 分鐘於場地門外等候入座。 Limited seats available for post-screening talks. Ticket holders of screenings with post-screening talks will be admitted with priority. Remaining seats will be open on a first-come, first-served basis. Audiences are welcome to queue up at 1/F, HK Film Archive 15 minutes before the post-screening talks begin.

- 詳情請參閱第 38 頁 Please refer to p.38 for details

電影文化名家講座

SEMINARS

主持：何思穎、喬奕思
Hosts: Sam Ho, Joyce Yang

家國倫理
Ethos of Family
and State

27.9
六 Sat | 3:35 PM | FA

《妻之告白》放映後
After the screening of *The Wife's Confession*

倫理與時代 *The Times They are a-Changin'*

嘉賓講者
Guest Speaker

文潔華教授 Prof Man Kit-wah, Eva
香港都會大學人文社會科學院人文學講座教授
Chair Professor of Humanities in the School of Arts and Social Sciences
at the Hong Kong Metropolitan University

粵語主講 In Cantonese

文人風骨
Spirit of the
Literati

3.10
五 Fri | 7:30 PM | AC2

文人精神，思想的骨頭 *Character, Virtue and the Literati*

嘉賓講者
Guest Speaker

鄭培凱教授 Prof Cheng Pei-kai
香港城市大學中國文化中心創始主任、
教授及原香港非物質文化諮詢委員會主席
Professor and Founding Director of the Chinese Civilisation Centre
at the City University of Hong Kong and Former Chairman
of the ICH Advisory Committee

普通話主講 In Putonghua

女性之光
The Shine of
Being Woman

10.10
五 Fri | 7:30 PM | AC2

銀幕上的性別定義 *Changing the Gaze*

嘉賓講者
Guest Speakers

陳小娟 Oliver Chan
電影《淪落人》、《虎毒不》導演
Director of *Still Human* and *Montages of a Modern Motherhood*

演員 梁雍婷 Actress Rachel Leung

粵語主講 In Cantonese

公堂法理
The Legal
Dimension

25.10
六 Sat | 4:45 PM | FA

《桃色血案》放映後
After the screening of *Anatomy of a Murder*

世態人情的審判儀式 *Court of Law or Court of Justice?*

嘉賓講者
Guest Speakers

林善 Jeffrey Lam
電影《不赦之罪》導演
Director of *Valley of the Shadow of Death*

演員 蘇玉華 Actress Louisa So

粵語主講 In Cantonese

免費入場，座位有限，先到先得。觀眾可於講座開始前 15 分鐘於香港電影資料館 1 樓大堂 / 香港文化中心行政大樓四樓會議室 AC2 門外等候入座。於香港電影資料館舉行的兩場講座，持有當日電影放映門票的觀眾可優先入座。Free Admission. Limited seats available on a first-come, first-served basis. Audiences are welcome to queue up at 1/F, HK Film Archive/Entrance of Function Room AC2, Hong Kong Cultural Centre 15 minutes before the seminar begin. The two seminars held at the Hong Kong Film Archive will grant priority seating to ticket holders for the film screening on the respective days.



「香港周」首度登陸首爾，呈獻14項精彩節目，
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14 captivating programmes,
celebrating cultural exchange and artistic synergy.

香港電台廣播節目—「光影觀人文」

RTHK RADIO PROGRAMME:

CHINESE HUMANISM AND HONG KONG CINEMA

《光影觀人文——香港電影的中華文化脈絡》節目選取了家國倫理、文人風骨、女性之光、公堂法理四個角度來組織放映與座談，既是在過去的电影中尋找人文討論的角度，也希望能呼應近年引起關注的電影文化現象，找到話題的延續性與開放性。此次放映節目的選片有何代表性，主題之間有何關聯，表達了怎樣的人文特點，以上將由聯合節目策劃何思穎先生與喬奕思女士於合共八集的香港電台文教組節目《光影觀人文》中一一道來。

The screening programme "Integrating the Modern and the Traditional: Chinese Humanism and Hong Kong Cinema" is presented in four different categories: Ethos of Family and State, Spirit of the Literati, The Shine of Being Woman and The Legal Dimension. It is our hope that discussions and more understanding of Chinese humanism will be enhanced through watching, enjoying and contemplating the films of our past as well as those of our present. Co-curators Sam Ho and Joyce Yang will engage in discussions of the radio programme "Chinese Humanism and Hong Kong Cinema" and the many related cultural issues in eight episodes on RTHK.

主持：李秋婷、何思穎、喬奕思

Hosts: Dorothy Lee, Sam Ho, Joyce Yang

「光影觀人文」廣播時間表

"Chinese Humanism and Hong Kong Cinema" Broadcast Schedule

收聽連結

Boardcast link:

由 8 月 23 日起，連續八個星期六晚上 8 時 30 分至 9 時於香港電台第一台播出。
Starting from 23 August, it will be broadcast every Saturday for eight consecutive weeks from 8:30pm to 9pm on RTHK Radio 1.



集數 Episode	廣播日期 Broadcast date	廣播時間 Broadcast time	主題 Topic	電影介紹 Film
1	23.8 (六 Sat)	8:30 PM - 9 PM	家國倫理 Ethos of Family and State	《寒夜》 It Was a Cold Winter Night
2	30.8 (六 Sat)			《投名狀》 The Warlords
3	6.9 (六 Sat)		文人風骨 Spirit of the Literati	《屈原》 Chu Yuan
4	13.9 (六 Sat)			《黃金時代》 The Golden Era
5	20.9 (六 Sat)		女性之光 The Shine of Being Woman	《我是一個女人》 It So Happens to a Woman
6	27.9 (六 Sat)			《莎莎嘉嘉站起來》 Sisters of the World Unite
7	4.10 (六 Sat)		公堂法理 The Legal Dimension	《楊乃武與小白菜》 The Adulteress
8	11.10 (六 Sat)			《算死草》 Lawyer Lawyer

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節目查詢 Programme Enquiries 2734 2900 | 票務查詢 Ticketing Enquiries 3166 1100
電話購票 Telephone Booking 3166 1288 | 網上售票 Internet Booking www.urbtix.com

映後談 Post-Screening Talks (粵語主講 in Cantonese)

我們需要怎樣的超能力?

講者 Speaker: 金夢瑤博士 Dr. Jin Mengyao

《朱同在三年級丟失了超能力》

13.9 (六 Sat) 3:00pm

聽風刀與用心棒，誰更目中無人?

講者 Speaker: 何故 Keith Ho

《目中無人：以眼還眼》

18.10 (六 Sat) 7:30pm

節目詳情及購票優惠
Programme Details and Discounts



票務詳情 TICKETING INFORMATION

門票於 8 月 21 日起在城市售票網發售

Tickets available at URBTX from 21 August onwards

票價
Tickets **\$75**

電話購票 Telephone Booking

3166 1288

網上購票 Internet Booking

www.urbtix.hk

流動購票應用程式 Mobile Ticketing App

URBTIX

票務查詢及客戶服務 Ticketing Enquiries and Customer Service

3166 1100

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。

• 套票優惠

每次購買不同電影場次的正價門票，可享以下優惠：
3 至 5 場九折；6 場或以上八折。

• 團體購票優惠

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。

• 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.

• Package Booking Discount

For each purchase of full-price tickets for different screenings, the following concession applies:
10% discount for 3-5 screenings; 20% discount for 6 or more screenings

• Group Booking Discount

10% discount for each purchase of 4-9 full-price tickets.
20% discount for each purchase of 10 or more full-price tickets

備註

- 如使用網上、電話或流動購票應用程式購票，手續費為每張門票港幣 9 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。
- 本小冊子付印時，部分影片仍未經電影、報刊及物品管理辦事處檢查，將來如有影片被分類為第三級者，未滿十八歲持票人可獲退票。
- 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。選擇領票服務的顧客可於館內的自助售票機領取門票。
- 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、黑色暴雨警告信號或「極端情況」警告仍然生效，該節目一般會取消。持票人可登入網頁 www.lcsd.gov.hk/fp 了解詳情。
- 每張門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。
- 如對優惠有關的條款及細則或其他事宜有任何爭議，康樂及文化事務署保留就爭議的任何問題之解釋權及最終決定權。
- 如遇特殊情況，主辦機構保留更改節目和講者的權利。

Special Notes

- Using internet, telephone booking or mobile app service to purchase tickets, there is a service fee of HK\$9 per ticket purchased (no limit set per transaction and is non-refundable).
- Upon each purchase of ticket, patrons can enjoy one of the ticket discounts. Please notify the ticketing staff at the time of purchase.
- At the time this booklet goes to print, some of the films have not been reviewed by the Office for Film, Newspaper and Article Administration. In the event that a film is subsequently classified as Category III, refunds will be made to ticket holders under 18 years old.
- The box office of the HK Film Archive provides counter sales and ticket collection services for film programmes. Patrons can collect tickets at the self-service ticketing kiosk in the Archive.
- Programmes will normally be cancelled when Tropical Cyclone Warning Signal No. 8 or above, the Black Rainstorm Warning, or "Extreme Condition" 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 price of each discount ticket will be rounded up to the nearest dollar.
- In the event of any dispute regarding these Terms and Conditions or any other matters relating to the discount scheme, the interpretation and decision of the Leisure and Cultural Services Department shall be final and conclusive.
- The presenter reserves the right to change the programme and speakers 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 programme does not represent the views of the Leisure and Cultural Services Department.

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電影節目辦事處
Film Programmes Office
www.lcsd.gov.hk/fp