

10.12
2023

27.01
2024



Imagine Fest 打開想像電影節

主辦
Presented by



康樂及文化事務署
Leisure and Cultural
Services Department

LCSD
edutainment
CHANNEL 康文晉寓樂頻道

fpo 電影節目辦事處
Film Programmes Office

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兩年前，康文署電影節目辦事處開始了「啓」系列，期盼觀眾推門進入電影世界，從電影中獲得啟迪。今年舉辦「打開想像電影節」，進一步開闊想像，從電影裏看到更多可能性。想像力，簡而言之，就是從既有的概念或經驗，構想出不在眼前的事物，當中包括創造出新事物的能力。要是沒有想像力，人類可能仍停留在石器時代。在當下充滿困厄的世界，歷經天災人禍、生離死別、悲苦無常，人們對於未知的未來惴惴不安。要突破種種限制與難關，想像力是關鍵，令人心存盼望，將不可能化為可能。

「打開想像電影節」顧名思義，以想像為主題。藝術創作源於想像，這次選映的影片，雖然較多是科幻及奇幻類型，但這並非科幻及奇幻電影大展；重點不是令人目眩的視覺特技，而是引人入勝的劇情，可以發人深省，迸發想像。情節或許天馬行空，反映的卻是人們最實在的焦慮和渴望。這批電影，透過影像和故事，打開想像，有些揭示人性，有些面對危機，有些思考死亡，甚至想像地球淪為廢墟，而當中的想

像力也是驅動力，教人克服恐懼，燃起希望。

探索太空奧秘是人類自古以來的渴望，《月球歷險記》在百多年前就運用豐富想像力，透過影像實現太空歷險，比太空人岩士唐更早踏足月球。《2001 太空漫遊》視野恢宏，由遠古猿人說到星際旅行。《太空生活》透過太空漂流的處境，展現人心異變，太空船探索宇宙黑洞，也更迫近人類內心的黑洞。《惑星歷險》是莎士比亞《暴風雨》的變奏，也是從外星回望內心。《男爵的冒險》則把《月球歷險記》的登月狂想反轉過來，創作出更為天花亂墜的人間冒險。

瑪麗雪萊在十九世紀初創作出《科學怪人》，被屢次拍成電影，不但寫出人類主宰自然的欲望，更一早提出人類對於人造生命的惶恐心態。由《科學怪人的新娘》到《智能叛侶》，人造的軀體愈來愈像真，人類對於人工智能叛變的憂慮也愈來愈深。人工智



能可會有天取代人類？當這些人造軀體開始擁有自我意識，是福還是禍？新近完成的動畫《火星號列車》同樣觸及人類與機械人的矛盾，借鑑科幻名作，想像出別開生面的未來世界。而《科學怪人》的故事，又被借用到《蜂巢精靈》，透過科學怪人的身影，表達難以言傳的創傷與療癒。

《潛行者》借助科幻想像，潛入民眾止步的「禁區」，其實在審視人們內心深處的欲望與不安，直視心靈危機。《他人之顏》則透過主角換臉的經歷，探討身份與自我的迷失。時間是否不可逆？早在差不多一個世紀前吳爾芙創作的《奧蘭度》，主角不單跨越時空，更跨越了性別界線。《平步青雲》跨越生死兩界，還展開了一場幽默且出人意表的天堂大審訊，是戰後的反思，更是對人生與愛情的執着。《下一站，天國》就以另一視角處理生死議題，想像前往天國前

有個中途站，帶不走什麼行李，卻留下一段最珍貴的記憶，以想像力留住最不捨的感情。

榮幸可以把艾麗絲華姐較少機會放映的《造物》帶來香港，而且是不久前才在威尼斯影展首映的最新修復版。莎莉波特導演的《奧蘭度》也是新近修復的版本。克麗雅丹妮的《太空生活》亦是難得在香港放映。這次亦特別選映了兩部老少咸宜的動畫。小孩的想像力往往比成年人更豐富，更樂於擁抱自由自在的想像世界。《太空奇兵·威E》幾乎沒有對白的開場，對畫面和聲音的處理充滿想像力。《花都友奇緣》透過大熊與小鼠的友誼，創作出想像充沛的跨物種童話。能夠發揮想像力的孩子，更能激發出創意和創造力，更能面對未來的種種難題。

感謝各位嘉賓講者答應出席座談會及映後談。打開電影院的大門，「打開想像電影節」邀請大家前來，感受想像力的強大能量。

節目策劃 | 陳志華

F O R O W O R D

Two years ago, the Film Programmes Office of the LCSD launched the !NSPIRE Series. It is an invitation to bring audience into the world of cinema to be inspired by the art of film. This year, by organising the !magine Fest, we are hoping to further broaden up viewers' wild imagination and see the vast possibility brought by films. Imagination, by nature, is the ability to create something completely new in one's mind from existing concepts or experiences. Without the capability to imagine, mankind might have not moved on from stone age. We are in an era of unpredictabilities – natural disasters, deaths and losses have put us through sorrow and pain. Imagination is the key to help us breakthrough limitations and hardships, giving us hope to transform the impossible into possible.

The !magine Fest is, as suggested by the title, takes imagination as its theme. Artistic creations stem from imagination. Although the majority of our film selection is either science fictions or fantasies, the programme does not focus on the genres themselves, nor it is about the visually stunning special effects. Our focal point is the fascinating storylines that provoke thoughts and imagination, the wild plots that reflect the most authentic sides of human nature – our angst and desire. These stories open up our minds and let us ponder on humanity, danger, death, or even fantasise about a deserted planet Earth. We are fueled by our

imagination to conquer fear and regain hope in the process.

Humans have always deeply desired to explore the mysterious universe. A *Trip to the Moon* visually realised space expedition through pure imagination from a century ago, even much earlier than Armstrong who landed on the Moon. *2001: A Space Odyssey* bases its plot on magnificent vision, connecting ancient apes to interstellar travel. *High Life* depicts an interrogation on the heart of darkness through an exploration to a blackhole. *Forbidden Planet* is a variation from Shakespeare's *The Tempest*, looking at our own inner selves through the lens of the outer space. *The Fabulous Baron Munchausen* illustrates a wildly vivid adventure, which is *A Trip to the Moon* practically turned upside down.

Mary Shelly's original novel from the 19th century, *Frankenstein*, has been adapted into films numerously. It is not only the perfect remark on human's desire to conquer nature, but also a visionary towards our underlying

fear of man-made lifeforms. From *The Bride of Frankenstein* to *Ex Machina*, humanoids in the stories have advanced greatly, along with our angst towards the mutiny of artificial intelligence. Will human beings be completely replaced by AI one day? Is it a blessing or a curse for androids to develop consciousness? Latest animation work *Mars Express* also touches upon the conflict between human and robots through referencing famous sci-fi films to reimagine a new future, while the story of *Frankenstein* is tributed in *The Spirit of the Beehive* to express traumas and healing that is hard to verbalise.

Stalker is a spiritual journey into one's inner desires and discomforts through science fictional fantasies. *The Face of Another* discusses the loss of self and identity through the protagonist's face change experience. Can time be controlled or manipulated? Virginia Woolf's century old work *Orlando* crosses the boundaries of time, space and even gender. *A Matter of Life and Death* merges the human world and the underworld as the humorous court trial in heaven evokes

reflections on war and the truth about life and love. *After Life* illustrates death from an unusual angle through an imagined station between earth and heaven. No souls can take any belongings with them but only the most precious memory – feelings are what we strive to keep through imagination.

We are honoured to show the latest restored version of the rarely screened *The Creatures* by Agnès Varda, that has recently been premiered at the Venice International Film Festival. The latest restored version of *Orlando*, directed by Sally Potter, will also be screened. *High Life* by Claire Denis is also a rare showcase in Hong Kong. In addition, we have selected two films suitable for children to poke their little brains and allow them to roam freely in the wild world of imagination. *WALL-E* is visually fantastical enough without any dialogues in the beginning, while *Ernest & Celestine* is a tale of true friendship between a bear and a mouse. Children are our future, and the ability to imagine will give them the power to create and conquer whatever lies ahead.

A big thank you to all the guest speakers of our seminars and post-screening talks. The !magine Fest invites you all to delve into the world of cinema, and unlock the gateway of powerful imagination.

Curator | Ernest Chan

2001:

A SPACE ODYSSEY

2001 太空漫遊 4K 修復版 Restored Version

1968 | 英國、美國 UK, USA | 彩色 Colour | 149' | DCP

導演 Director 史丹利寇比力克 Stanley Kubrick
編劇 Screenwriters Stanley Kubrick, Arthur C Clarke
攝影 Cinematographer Geoffrey Unsworth
演員 Cast Keir Dullea, Gary Lockwood

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

包括三分鐘中場休息
There will be a 3-minute intermission

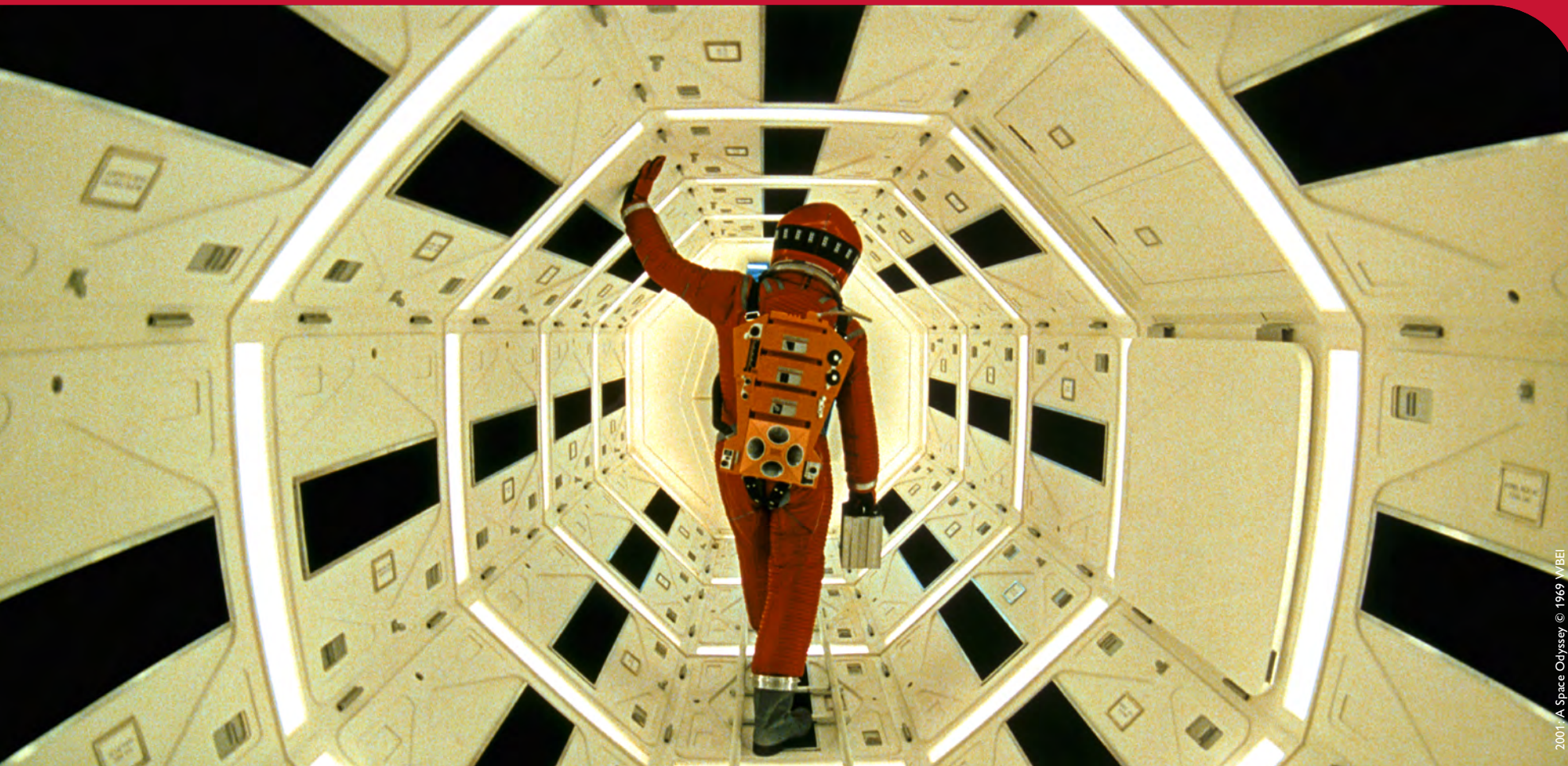
- 1969 奧斯卡金像獎最佳視覺效果
Best Special Visual Effects, Academy Awards
- 1969 英國電影電視藝術學院最佳攝影、最佳美術、最佳音效
Best Cinematography, Best Art Direction and Best Soundtrack, BAFTA Awards
- 2022 《視與聲》史上最佳電影第六位
#6 in *Sight & Sound's* Greatest Films of All Time

10.12.23*

日 Sun · 2:30pm · FA

06.01.24

六 Sat · 3:30pm · K11



2001: A Space Odyssey © 1969 WB/EI

由理察史特勞斯譜寫的交響詩《查拉圖斯特如是說》揭開序幕，史前時代，猿人聚居，茹毛飲血，一塊突如其來的神秘巨碑，可會是人類啟蒙進化的起點？來到太空世紀，在《藍色多瑙河》旋律襯托下，人類向浩瀚宇宙進發，探索無垠星際。神秘巨碑再次出現，屹立月球上，向木星發出信號。為解開謎團，五人踏上木星之旅，太空船由超級電腦 HAL 9000 負責操作。然而途中 HAL 9000 彷彿發生了故障，令眾人陷入前所未有的危機。

寇比力克代表作，發揮驚人想像力，拍出劃時代科幻經典。與科幻小說家亞瑟克拉克聯手創作，由遠古猿人到最後的「星孩」胚胎，思考人類演化與存在意義，也透過一場電腦叛變，反思科技對人類的支配與威脅，視野恢宏，寓意深遠。在沒有電腦特技輔助的年代，片中的視覺效果不但超群卓絕，至今依然叫人歎為觀止。

As Strauss's symphonic poem *Also sprach Zarathustra* opens the film, apes are seen living a raw life in the prehistoric times. Suddenly a monolith appears, triggering us to ask, if this is ground zero of humankind evolution? Fast-forwarding to the era of space travelling, a spacecraft is seen propelling into the vast universe, embarking on an exploration accompanied by *The Blue Danube*. The mysterious monolith then reappears on the Moon, sending signals to Jupiter. To unlock the mystery, the five-men crew switches gears and heads to Jupiter, however, as the supercomputer HAL 9000 pilots the ship, a malfunction brings the astronauts into an unprecedented crisis.

For this epochal sci-fi masterpiece of immense imagination, Kubrick worked with sci-fi novelist Arthur C Clarke to create a voyage beginning with our prehistoric ape-ancestry past, and leaping into the future with the birth of the Starchild — an ultimate reflection on human evolution and existence. Then through an episode of computer mutiny to interrogate the encroaching dominance and threat of technologies towards mankind. The vision of the story is profoundly magnificent. The film was produced when computer-generated imagery (CGI) did not exist, nevertheless, the visuals were stunningly outstanding back then, and are still breathtaking as of today.

* 設映後談 | 講者：林瀚光博士 | 主持：陳志華 | 粵語主講
Post-screening talk in Cantonese |
Speaker: Dr Derek Lam | Host: Ernest Chan

HIGH LIFE

太空生活

26.12.23

二 Tue · 3pm · FR

14.01.24

日 Sun · 5:15pm · FR

2018 | 法國、德國、英國、波蘭、美國 France, Germany, UK, Poland, USA
彩色 Colour | 113' | DCP

導演 Director Claire Denis
編劇 Screenwriters Claire Denis, Jean-Pol Fargeau
攝影 Cinematographer Yorick Le Saux
演員 Cast Robert Pattinson, Juliette Binoche

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

2018 聖塞巴斯蒂安電影節國際影評人聯盟獎
FIPRESCI Prize, San Sebastián International Film Festival

太空船在茫茫宇宙航行，任務是探索離太陽系最近的黑洞，嘗試從中提取無限能量。如今太空艙成了育嬰室，蒙特獨自撫養一名女嬰，他憶起此前遭遇的悲劇。被委以征空重任的，其實都是死囚，被放逐到太空，當作生殖實驗的老鼠；在迪布詩醫生嚴密監控下，性行為遭禁絕，好準備以人工授精製造生命。封閉的太空艙內，沒有外星怪物，沒有機械人作亂，最可怕的，也不是致命輻射，而是人性逐步瓦解。

克麗雅丹妮首部英語電影，挑戰科幻題材。她善於以女性敏銳觸覺與極簡影像風格，探討人類慾望與情感，結合暴力與溫柔，一開場出現溫室與嬰兒啼哭，已跟一般太空科幻片大相逕庭。太空船就是一座漂流於星際的監獄，着眼的是角色長期與外界隔絕的失序與恐懼。

A spaceship is sailing the vast universe to explore the blackhole nearest to the Earth in the hope of finding an infinite energy source. The crew are all death-row inmates. Prohibited to have sex, they are monitored by Dr Dibs and treated as guinea pigs for her artificial insemination experiments. Soon they find themselves in a chaos that results in the deaths of everyone except for Monte and his baby girl, whom he will have to struggle raising alone. A terrifying tale that takes place in the outer space, where the scariest thing is not dangerous aliens, revolting robots or lethal radiation, but the gradual breakdown of humanity.

Claire Denis's first English speaking film combines the sci-fi genre with her female sensitivity and simplistic visual style. An exploration of human desires and emotions through marrying violence and tenderness, as depicted by an opening rarely found in sci-fi thrillers — a greenhouse and a crying baby. A drifting prison in the interstellar space, the spacecraft does not only lock the characters down physically, but it's the eternal disconnection and despair that eat them alive.





24.12.23

日 Sun · 11am · R11

13.01.24*

六 Sat · 7:30pm · R11

1966 | 法國 France | 黑白 B&W | 94' | DCP

導演／編劇 Director / Screenwriter 艾麗絲華妲 Agnès Varda

攝影 Cinematographers Willy Kurant, William Lubtchansky

演員 Cast Catherine Deneuve, Michel Piccoli, Eva Dahlbeck

法語對白，英文字幕

In French with English subtitles

Edgar is a writer who loves to let his mind go wild while speed driving, but a car crash happens, which leaves his forehead scarred and his wife muted. The couple relocated to a castle on an island for a retreat, where Edgar starts writing his new book while his wife is pregnant with their baby. But the islanders do not seem to welcome them. One day, they are harassed by two linen vendors, and before long, strange things start to happen with residents losing their minds out of the blue. A retired engineer, who lives alone on a tower, is quietly observing everything — he seems to hold the key to all the strange occurrences.

Is this a mind-bending game, or just the writer's creative process in his head? Can human be controlled like robots? A rare sci-fi film by Agnès Varda, featuring Catherine Deneuve, boldly breaking the boundaries of reality and fantasy with Varda's unique take on the genre. Though criticised at first, the film was revalidated in recent years. It interrogates the desires and shadows of human nature, and the loss and gain of the female voice, which in turn gives the work a hypnotic and complex overtone.

* 設映後談 | 講者：喬奕思 | 粵語主講

Post-screening talk in Cantonese | Speaker: Joyce Yang

THE CREATURES

造物

4K 修復版
Restored Version
(LES CRÉATURES)

男作家喜歡驅車奔馳，任由思緒飛揚。豈料開得太快，釀成車禍，他前額留疤，愛妻成了啞巴。其後偕同妻子搬到小島上的城堡，開始隱居休養，提筆創作自己下一部小說，妻子就在安胎。他在島上四出尋找靈感，但島民視他為外來者，看來不太友善；布販故意來找麻煩，怪事亦接踵而至，人們好像會突然失去理智，不由自主。獨居在高塔的退休工程師遙望島上居民，似乎掌握不可告人的秘密。

到底這是一場操控人心的博弈，抑或只是作家自己腦海內的創作過程？可否將人改變成為服從指令的機械人？艾麗絲華妲難得拍攝科幻題材，大膽打亂虛實分界，以她獨有角度詮釋科幻類型，更邀得嘉芙蓮丹露助陣。然而當年被視為失敗的嘗試，近年已被重新肯定。影片對於人性的欲望與陰暗面、女性的失聲與發聲，都有相當巧妙的處理。

ORLANDO

奧蘭度

4K 修復版
Restored Version



1992 | 英國、法國、意大利、荷蘭、俄羅斯
UK, France, Italy, Netherlands, Russia |
彩色 Colour | 93' | DCP

導演／編劇 Director / Screenwriter 莎莉波特 Sally Potter
攝影 Cinematographer Alexei Rodionov
演員 Cast Tilda Swinton, Billy Zane,
Lothaire Bluteau

英語及法語對白，中文字幕
In English and French with Chinese and English subtitles

1994 英國電影電視藝術學院最佳化妝
Best Make-Up, BAFTA Awards

年輕俊美的貴族奧蘭度，深得伊莉莎白一世寵愛，獲女王臨終前御賜城堡，條件是他永不衰老。在泰晤士河結冰的日子，他對俄國公主一見傾心，甚至打算跟她遠走高飛。歲月悠悠，他果然長生不老，於是寄情詩歌，又主動出使鄂圖曼帝國，卻目睹戰爭殘酷。一覺醒來變成女兒身，以為只是換了性別，但別人的眼光不一樣了，大宅成了牢籠，花園儼如迷宮，才切身感受到社會對女性的種種限制與枷鎖。

改編吳爾芙同名小說，莎莉波特把故事分為七章，由死亡開始，以誕生作結，時空跨越四百年。蒂達史雲頓演繹雌雄同體的奧蘭度，屢次直視鏡頭，彷彿直接向觀眾說話，述說一趟尋索自我的奇幻旅程。片中還請來英國同志代表人物昆頓克里斯普反串女王，並由同志歌手占美森麻維客串假聲歌者及片尾的天使，唱出打破二元對立的頌歌。

On her deathbed, Queen Elizabeth I bequeaths a large tract of land and a castle to a handsome young nobleman Orlando, only if he assents to an unusual command: "Do not fade. Do not wither. Do not grow old." In winter, Orlando falls in love with a Russian princess and has even planned an elopement. He dabbles in poetry and art during the centuries that he lives in the castle, and then travels as an ambassador to the Ottoman Empire, but flees after witnessing the first death in a battle. One day, he wakes up and finds himself transformed into a woman. The now Lady Orlando must face questions to her ownership of the estate and limitations she has never experienced as a man before. The castle becomes a prison, and the garden is like a maze.

Based on Virginia Woolf's novel of the same name, director Sally Potter divided the fantastical story into seven chapters; beginning with death and ending with birth, with 400 years in between. Tilda Swinton plays the androgynous Orlando, addressing a journey of self-discovery as they stare into the camera directly and speak to the audience. British queer icon Quentin Crisp's portrayal of the Queen and Jimmy Somerville starring as both a falsetto and an angel approaching the end of the film pleasantly breaks the concept of binary opposition.

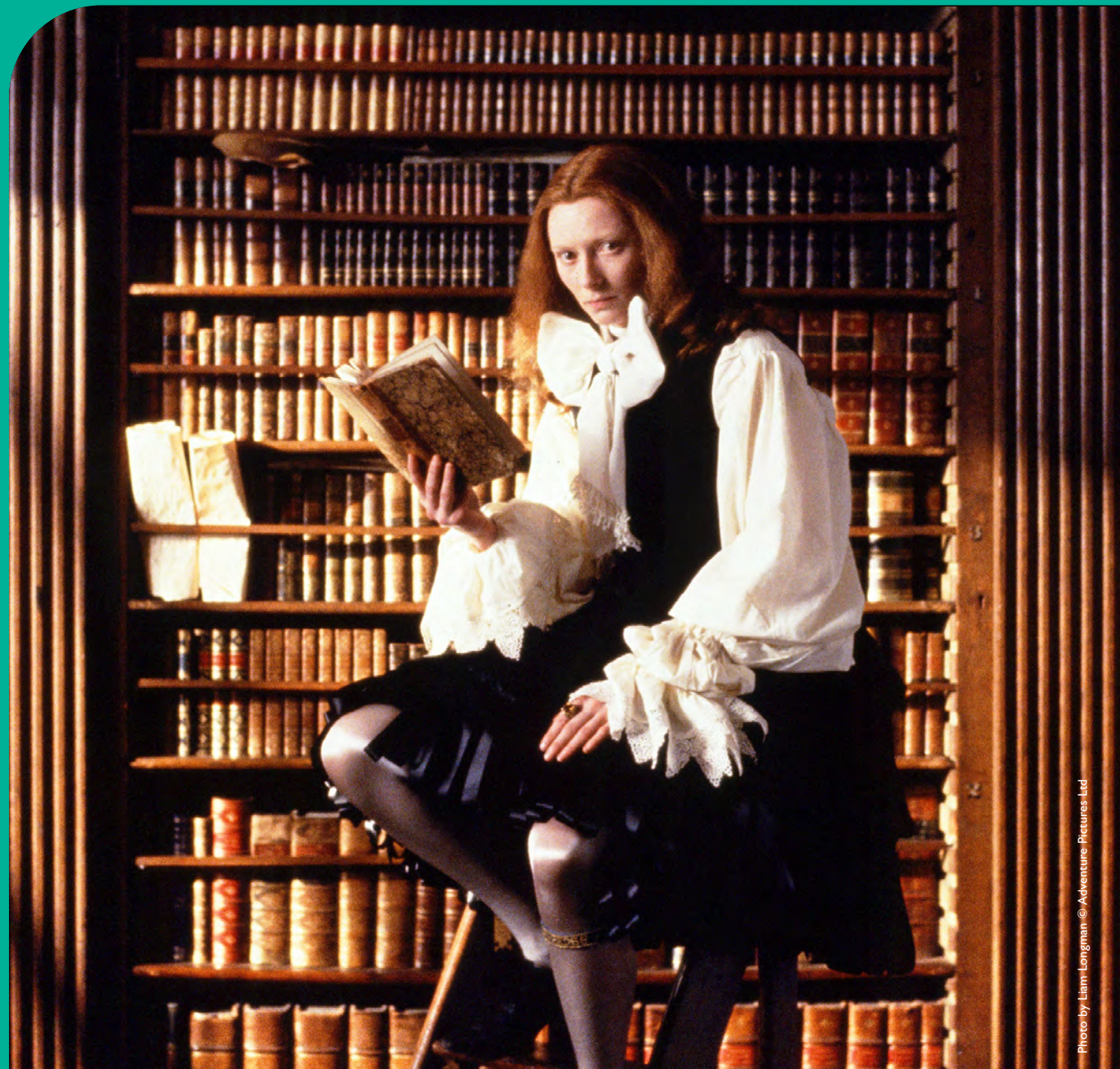
* 設映後談 | 講者：黃淑嫻教授 | 粵語主講
Post-screening talk in Cantonese | Speaker: Prof Mary Wong

16.12.23*

六 Sat · 3:30pm · FA

07.01.24

日 Sun · 2:30pm · K11



MARS EXPRESS

火星號列車

26.12.23

二 Tue · 6pm · FR

2023 | 法國 France | 彩色 Colour | 85' | DCP

導演 Director 謝洛美佩連 Jérémie Périn
編劇 Screenwriters Laurent Sarfati, Jérémie Périn
聲演 Voices Léa Drucker, Mathieu Amalric, Daniel Lobé, Sébastien Chassagne, Marthe Keller

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

2023 德國奇幻電影節新血作品獎
Fresh Blood Award, 37th Fantasy Filmfest, Germany
2023 丹麥維堡動畫節最佳劇情片
Best Feature, Viborg Animation Festival, Denmark
2023 法國安錫國際動畫電影節競賽影片
In Competition, Annecy International Animation Film Festival, France



若干年後，人類已在火星開拓殖民地，智能機械人變得普及，也可以將亡者靈魂複製到機械人身上。不受控制的機械人，被稱為「越獄」，會遭到毀滅，以防止他們對人類構成威脅。私家偵探艾蓮受富商委託，與她的機械複製人拍檔卡洛斯合作，一起追查一名神經機械學系的失蹤女生的下落，卻發現該女生正被追殺，背後涉及腦力工場的秘密，更查出了一個關乎機械人程式的世紀大陰謀。

法國導演謝洛美佩連首部動畫長片，猶如將波蘭斯基《唐人街》(1974) 的偵探故事，放進烈尼史葛《2020》(1982) 的幻想時空，也有押井守《攻殼機動隊》(1995) 的影子，結合黑色電影與科幻情節，以極度豐富的想像，建構一個目不暇給的未來世界。除了緊張刺激的動作場面外，當中更觸及機械複製人不能享天倫樂的遺憾，以及人類對人工智能叛變的恐懼。

In the near future, Mars has been colonised by human and AI technologies has advanced so much that souls of the deceased can be replicated onto androids. However, when these robots "jailbreak", meaning that they have lost control, they will be destroyed to prevent causing threat to human beings. Private detective Aline and her android partner Carlos are hired by a wealthy businessman to investigate the disappearance of a cybernetics student. As they search for the girl, who is being hunted, they are led to uncover secrets of brain farms and an evil master plan about the robotic programmes.

French director Jérémie Périn's debut animation feature resembles the detective story in Polanski's *Chinatown* (1974) that sets in a fantastical world borrowing from Ridley Scott's *Blade Runner* (1982), with a splash of Mamoru Oshii's *Ghost in the Shell* (1995). The film is a feast of futuristic fantasy that combines film noir and sci-fi. Among the adrenaline rushing action sequences, the story taps into the soul-implanted androids' regrets and inability to truly enjoy family life, as well as human's fear towards the potential mutiny of artificial intelligence.





男爵的冒險

THE FABULOUS BARON MUNCHAUSEN

(BARON PRÁŠIL) 修復版 Restored Version

太空人托尼登陸月球，竟發現科幻小說之父凡爾納的火箭已捷足先登，大鼻子情聖更是老早抵達，還有策馬而至的孟喬森男爵。托尼反被當成月球人看待，獲男爵邀請到地球一遊，拋掉太空衣，見識真正的冒險旅程。空中飛馬將男爵和托尼帶到奇幻的鄂圖曼帝國，他們將要解救被禁足的美麗公主，挑戰蘇丹宮殿的精銳士兵，遭遇激烈海戰，甚至連人帶船被巨魚吞進腹腔。彷彿大話東遊，經歷匪夷所思，過程妙趣橫生。

捷克動畫大師卡萊爾齊曼致力結合動畫創作與真人演繹，繼承佐治梅里耶斯的夢幻風格，卻把《月球歷險記》倒過來變成了天馬行空的人間狂想。改編十八世紀有關孟喬森男爵的虛構奇情故事，參考著名插畫家古斯塔夫杜雷的版畫作品，配合復古的人工上色技術，以奇異想像穿梭時空，創造出令人目眩神迷的豐富影像。

As astronaut Tony lands on the Moon, he is surprised to find the "father of science fiction", Jules Verne, whose spaceship has gotten there before him, along with Cyrano de Bergerac and Baron Munchausen. Tony is instead treated as the "Moon-man", who is being invited by the eager baron for "a true adventure without spacesuit" to Earth. The baron then takes Tony to the 18th century Ottoman Empire on his flying horse, where they free the charming Princess Bianca, challenge the malicious Sultan troops, battle in the sea with the Turks, and even being swallowed by a giant fish. The film is a delectable oddity of intriguing adventures and perky fantasy endowed with a splendid sense of humour.

Czech animation master Karel Zeman combines animation with live-action performance, delivering a highly stylised and rhapsodic treatment of Georges Méliès's *A Trip to the Moon*. The film was based on fictional fantasy stories about Baron Munchausen in the 18th century, and inspired by the engravings of famous illustrator Gustave Doré. The use of heavy tinting and different colours as symbols of the changing dimensions creates wildly vivid and stunningly rich imageries on the screen.

24.12.23*

日 Sun · 2pm · FR

13.01.24

六 Sat · 7:15pm · FR

1961 | 捷克斯洛伐克 Czechoslovakia | 彩色 Colour | 83' | DCP

導演 Director

編劇 Screenwriters

攝影 Cinematographer

演員 Cast

卡萊爾齊曼 Karel Zeman

Karel Zeman, Josef Kainar

Jiří Tarantík

Miloš Kopecký, Jana Brejchová,

Rudolf Jelínek, Karel Höger

捷克語對白，英文字幕

In Czech with English subtitles

1962 盧卡諾電影節銀帆獎

Silver Sail, Locarno Film Festival



* 設映後座談會 | 講者：李國威、何歷、麥少峯、崔嘉曦 | 主持：陳志華 | 粵語主講

Post-screening seminar in Cantonese | Speakers: Lee Kwok-wai, Nic Ho, Mak Siu-fung, Tsui Ka-hei | Host: Ernest Chan



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23.12.23*

六 Sat · 1:30pm · FA

1966 | 日本 Japan | 黑白 B&W | 124' | 35mm

導演 Director 勅使河原宏 Hiroshi Teshigahara
編劇 Screenwriter 安部公房 Kobo Abe
攝影 Cinematographer 瀨川浩 Hiroshi Segawa
演員 Cast 仲代達矢 Tatsuya Nakadai,
京町子 Machiko Kyo,
平幹二郎 Mikijiro Hira,
岸田今日子 Kyoko Kishida,
入江美樹 Miki Irie

日語對白，中英文字幕
In Japanese with Chinese and English subtitles

1966 日本每日電影獎最佳美術、最佳音樂
Best Production Design and Best Film Score,
Mainichi Film Awards, Japan

1966 《電影旬報》十大日本電影第五位
#5 in Kinema Junpo's Top 10

Engineer Okuyama was burned and disfigured in an industrial accident. Traumatized, he alienates himself by layers of bandages on his face, and becomes hyper-sensitive about his appearance and suspicious of his wife losing interest in him. Encouraged to undergo a radical experimental surgery by his doctor, Okuyama gets a face transplant created from the mold of a stranger, to observe whether his personality and behaviour will change following the literal facelift. The new face brings about a new life; Okuyama's darker temptation unleashes as he puts his wife through a test of seduction with his new persona.

A Japanese New Wave masterpiece adapted from a novel of the same name written by Kobo Abe, director Hiroshi Teshigahara used bold creativity and surrealistic atmosphere to reflect the loss of identity and angst of modern people, which is represented by Okuyama's exploration of freedom and isolation while wearing the prosthetic mask. A face is more than flesh as it is also a means of connection with others and self-communication. The role of a scar-faced young lady reminds us of the history of atomic bombing as she anxiously worries about the coming of another war.

由於工廠意外發生爆炸，工程師奧山面部嚴重燒傷。奧山毀容後心情低落，非常在意他人的目光，拒絕拆下臉上的繃帶，更懷疑妻子已對自己失去興趣。醫生建議他接受整容實驗，為他製作人皮面具，換上一張陌生人的臉，觀察他會否因為樣貌改變了，連帶性格和行為也一併改變。新臉孔彷彿給了奧山新的身份，名副其實改頭換面。然而換上假面後，他的道德感也愈來愈薄弱，甚至打算扮成陌生人引誘自己的妻子。

日本電影新浪潮名作，改編安部公房同名小說，勅使河原宏以大膽創意與超現實氛圍，反映現代人的身份迷失與內心苦悶，探索戴上面具後的自由與孤獨。臉孔不單是皮肉，也影響着奧山與他人聯繫，以至自我溝通的方式。戲中還穿插了一名破相少女的故事，臉上明顯的傷痕暗示原爆創傷，她惶惶不安，擔心下一場戰爭即將來臨。

THE (他人の顔) FACE OF ANOTHER

他人之顏

35mm print courtesy of
The Japan Foundation Film Library



* 設映後談 | 講者：鄭政恆 | 粵語主講
Post-screening talk in Cantonese | Speaker: Matthew Cheng

STALKER

修復版 Restored Version

潛行者

25.12.23

— Mon · 2:30pm · FA

14.01.24

日 Sun · 2:30pm · K11



1979 | 蘇聯 Soviet Union | 彩色 Colour | 163' | DCP

導演 Director 安德烈塔可夫斯基 Andrei Tarkovsky
編劇 Screenwriters Arkady Strugatsky, Boris Strugatsky
攝影 Cinematographer Alexander Knyazhinsky
演員 Cast Alexander Kaidanovsky, Anatoly Solonitsyn, Alisa Freindlich, Nikolai Grinko

俄語對白，中英文字幕
In Russian with Chinese and English subtitles

1980 康城影展天主教人道精神獎
Prize of the Ecumenical Jury, Cannes Film Festival

不明物體墜落，毀滅了整座村莊，被派往當地的軍人全部一去不返，政府自此拉起警戒線，嚴禁任何人進入。傳說這個神秘禁區有一密室，能令人們潛意識的欲望成真。潛行者是願意冒險潛入禁區的嚮導，他不顧妻子反對，受僱為兩名男子引路。其中一人是靈感枯竭的暢銷作家，另一人是探求科學真理的教授。荒蕪廢墟超乎物理邏輯，密室看似近在咫尺，卻必須迂迴取道，躲開沿途看不見的重重險阻與陷阱。

塔可夫斯基早在《星球梭那里斯》(1972) 已將科幻電影拍出與別不同的境界，本片同樣是蘊含詩意與哲學沉思的科幻經典。取材自斯特魯格斯基兄弟的原著小說《路邊野餐》，以禁區外的單色世界，對照進入禁區後的彩色景象，把小說裏的輻射區尋寶，轉化為意味深長的內省旅程，檢視人類心靈，探索精神危機，吸引觀眾思考箇中涵義。



A village is destroyed by a fallen object of unknown and turned into a dead zone, nobody enters ever return. The authority seals off the Zone and forbid anyone from entering. Rumour says there is a Room inside the Zone, which can realise people's unconscious desires. Rejecting his wife's plea to not go into the Zone, the Stalker is hired to serve as a tour guide for two men — a writer who has exhausted his inspiration, and a professor who seeks truth through science. Soon they discover that normal laws of physics do not apply in the Zone, and though the Room seems to be near, they must route around to avoid dangers and traps.

Solaris (1972) has already proven Andrei Tarkovsky's ability to bring sci-fi films into a different dimension, *Stalker* is yet another poetic masterpiece of the genre that embeds deep philosophy. Based on the Strugatsky brothers' novel *Roadside Picnic*, the film transforms the treasure hunt, as well as the contrasting colourful and sepia worlds inside and outside of the Zone, into a spiritual journey of one's inner self. As we watch on, we are brought to reflect on our souls as we fall into the traps designed by our minds.

THE SPIRIT OF THE BEEHIVE

蜂巢精靈
(EL ESPÍRITU DE LA COLMENA)

23.12.23

六 Sat · 5:15pm · FA

13.01.24*

六 Sat · 3:30pm · FA

1973 | 西班牙 Spain | 彩色 Colour | 98' | DCP

導演 Director 域陀艾里斯 Víctor Erice
編劇 Screenwriters Víctor Erice, Ángel Fernández Santos
攝影 Cinematographer Luis Cuadrado
演員 Cast Fernando Fernán Gómez, Teresa Gimpera, Ana Torrent

西班牙語對白，中英文字幕
In Spanish with Chinese and English subtitles

1973 聖塞巴斯蒂安電影節金貝殼獎
Golden Shell, San Sebastián International Film Festival



Mercury/Tamasa

由充滿童趣的兒童繪畫開始，西班牙內戰結束不久，鄉間小鎮會堂放映《科學怪人》(1931)，六歲的安娜看得入神。她父親是養蜂人，忙於觀察蜂巢內的分工，母親則偷偷寫信跟遠方情人訴衷情。安娜無法忘懷科學怪人誤殺女孩一幕，年齡相若的姊姊更令她深信怪物就像精靈，只要閉目呼喚，就能跟他說話。姊姊還說那座荒廢已久的羊舍，正是怪物居住之地。而安娜竟在那裏發現了神秘腳印，難道真有科學怪人出沒？

域陀艾里斯首部長片即震撼國際影壇，運用魔幻手法，透過安娜一雙純真無邪的大眼睛，直視死亡恐懼與歷史傷痕。疏離的家庭關係，寫照佛朗哥時期揮之不去的陰霾。基拉莫狄多路《魔間迷宮》(2006) 和宮崎駿《龍

貓》(1988) 皆受本片啟發。油畫般的影像，豐富的象徵隱喻，彷彿一場清醒的夢，訴說那無法言說的傷痛，呈現出獨特的詩意。

The film slowly unfolds with children's innocent drawings. In the wake of Spain's devastating civil war, six-year-old Ana attends a movie show of *Frankenstein* (1931). Ana's father is busy tending to his beehives, while her mother is caught up in secretly writing letters to her distant lover. She becomes fascinated by the killing of the girl in the film. Her sister even claims that the monster is like a spirit, and Ana can talk to it if she closes her eyes and calls it. Believing her sister's story about the desolate sheepfold being the hideout of the monster, Ana goes on a search and discovers mysterious footprints inside. Is Frankenstein really living in there?

This feature directorial debut by Víctor Erice is considered a masterpiece of Spanish cinema, as it surrealistically interrogates the fear of death and historical traumas through the eyes of the innocent little girl. Disintegrated familial relationships in the film echo with the people's anxieties under Franco's long regime. The work has eventually influenced *Pan's Labyrinth* (2006) by Guillermo del Toro and *My Neighbour Totoro* (1988) by Hayao Miyazaki. Rife with oil painting like imageries and rich symbolism, the film is a bewitching and poetic daydream of one's haunted memories.



Mercury/Tamasa

* 設映後談 | 講者：家明 | 粵語主講
Post-screening talk in Cantonese | Speaker: Ka Ming

THE BRIDE OF FRANKENSTEIN

科學怪人的新娘

17.12.23*

日 Sun · 11:30am · FR

1935 | 美國 USA | 黑白 B&W | 75' | DCP

導演 Director	占士威爾 James Whale
編劇 Screenwriter	William Hurlbut
攝影 Cinematographer	John J. Mescall
演員 Cast	Boris Karloff, Colin Clive, Valerie Hobson, Ernest Thesiger, Elsa Lanchester

英語對白，中文字幕
In English with Chinese and English subtitles

《科學怪人》的故事，大家都耳熟能詳。天才科學家法蘭克斯坦創造了科學怪人，結果因為怪人誤殺了女孩，憤怒的村民放火把怪人連同風車付之一炬。占士威爾把瑪麗雪萊同名名著改編成首集《科學怪人》(1931)，電影取得成功，續集更上層樓，描寫怪物的孤獨，探討人性的複雜，都比首集更為深刻。當村民以為已經消滅了科學怪人，原來他並沒有被燒死，卻有比法蘭克斯坦更狂妄的科學家，想要重啟瘋狂實驗，創造一個女版科學怪人。

本片公認是電影史上續集更勝首集的例子。影片由瑪麗雪萊在拜倫的別墅講述恐怖故事開始，倖存的科學怪人這次救人反被當作行凶，宗教意象明顯，怪人跟失明隱士的相遇發人深省，帶出怪物同樣渴望愛與歸屬，需要被理解，卻被創造者遺棄的悲劇命運。女版科學怪人的造型獨特前衛，由愛莎蘭切斯特一人分飾兩角更是巧妙安排。關於人造生命，可與《智能叛侶》互相對照。

The story takes place immediately after the well-known tragedy of *Frankenstein*, in which the monstrous creature is fleeing from a group of enraged villagers trying to burn it down along with the windmill to avenge for the death of a young girl. After the huge success by James Whale, who adapted Mary Shelley's novel into the first *Frankenstein* film (1931), this sequel upgrades the philosophical debate, discussing the loneliness of the monster and the complexity of human nature. While the villagers think they destroyed the creature, turns out it is still alive; and worse, a scientist who is even crazier than Dr. Frankenstein is preying on a chance to restart the unspeakable experiment — this time to create a female monster.

Hailed as the perfect sequel in cinema history, the film starts with Mary Shelley (starred by Elsa Lanchester) telling the horror story of *Frankenstein* in a castle. The tale gets religiously symbolic as it develops — the monster is misaccused as a murderer; its encounter with the blind hermit is an inspirational move to bring out the themes of love, belonging and their common needs to be understood, even for the monster/disabled; as well as their tragic fates being abandoned by their creators. The edgy appearance of the Bride of Frankenstein and its cast (also starred by Lanchester) brilliantly echo the themes. On the subject of man-made lifeforms, this film can be cross-referenced with *Ex Machina*.

* 設映後談 | 講者：吳月華博士 | 粵語主講
Post-screening talk in Cantonese | Speaker: Dr Stephanie Ng



Image courtesy of Park Circus/Universal

EX 智能叛侶 MACHINA

17.12.23*

日 Sun · 3pm · FA

05.01.24

五 Fri · 7:40pm · R11

2015 | 英國 UK | 彩色 Colour | 108' | DCP

導演／編劇 Director / Screenwriter 亞歷克斯加蘭 Alex Garland

攝影 Cinematographer Rob Hardy

演員 Cast Alicia Vikander, Domhnall Gleeson, Oscar Isaac

英語對白，中英文字幕

In English with Chinese and English subtitles

2015 第 18 屆英國獨立電影獎最佳英國獨立影片、最佳導演、最佳劇本、最佳技術
Best British Independent Film, Best Director, Best Screenplay and Outstanding Achievement
in Craft, 18th British Independent Film Awards

2016 奧斯卡金像獎最佳視覺效果
Best Visual Effects, Academy Awards

科網公司舉行員工抽獎，年輕程式設計員嘉立中了頭獎，獎品是到公司總裁的山區別墅度假一周。該處安裝了極先進的智能保安系統，原來是個隱秘的科研基地。富豪總裁創造了智能機械人艾娃，而嘉立其實是被選中參與圖靈測試，透過與艾娃相處，測試她是否具備人類情感與思維，能否令人分辨不出是人類還是機械人。只是嘉立萬萬料不到，相處下來，他漸漸同情眼前的艾娃，甚至想帶她逃出保安森嚴的大宅。

英國導演亞歷克斯加蘭首部執導作品，透過心理懸疑驚悚的情節設計，揭示人類面對人工智能的不安與疑慮，設想封閉空間內的衝突和角力，當中充滿秘密、試探與謊言。艾娃被設定為女性，恰如黑色電影中的禍水紅顏。富豪總裁選擇創造女機械人，更涉及男性將女性徹底物化的妄想，以及身為女性的機械人自我意識的覺醒。

Caleb Smith, a programmer at a huge internet company, wins a staff lottery that gives him the chance to spend a week at the mountain estate of the CEO, Nathan Bateman. The estate turns out to be a secret scientific research base, installed with an advanced artificial intelligence security system. Bateman has built a beautiful humanoid robot named Ava, and Caleb has been chosen to be the human component in a Turing test to determine whether she possesses human emotions and thinking, and if she can confuse Caleb with her capabilities that she might actually be a real person. To Caleb's surprise, he slowly starts to sympathise Ava, and even begin plotting her escape.

Debut of British director Alex Garland, the film unveils the discomfort and distrust of human beings towards AI technologies through its psychological thriller plot design, as the conflicts and struggles within the enclosed estate fuel the dramas with secrets, tests, and lies. Ava was set to be a female, resembling the *femme fatale* in classic film noir; while Bateman's decision to build a lady robot serves to reflect the delusion of men's objectification of female, and discusses the awakening of female's self-awareness.

* 設映後座談會 | 講者：殷培基、馮逸健博士

主持：陳志華 | 粵語主講

Post-screening seminar in Cantonese | Speakers: Kevin Yan, Dr Ken Fung | Host: Ernest Chan

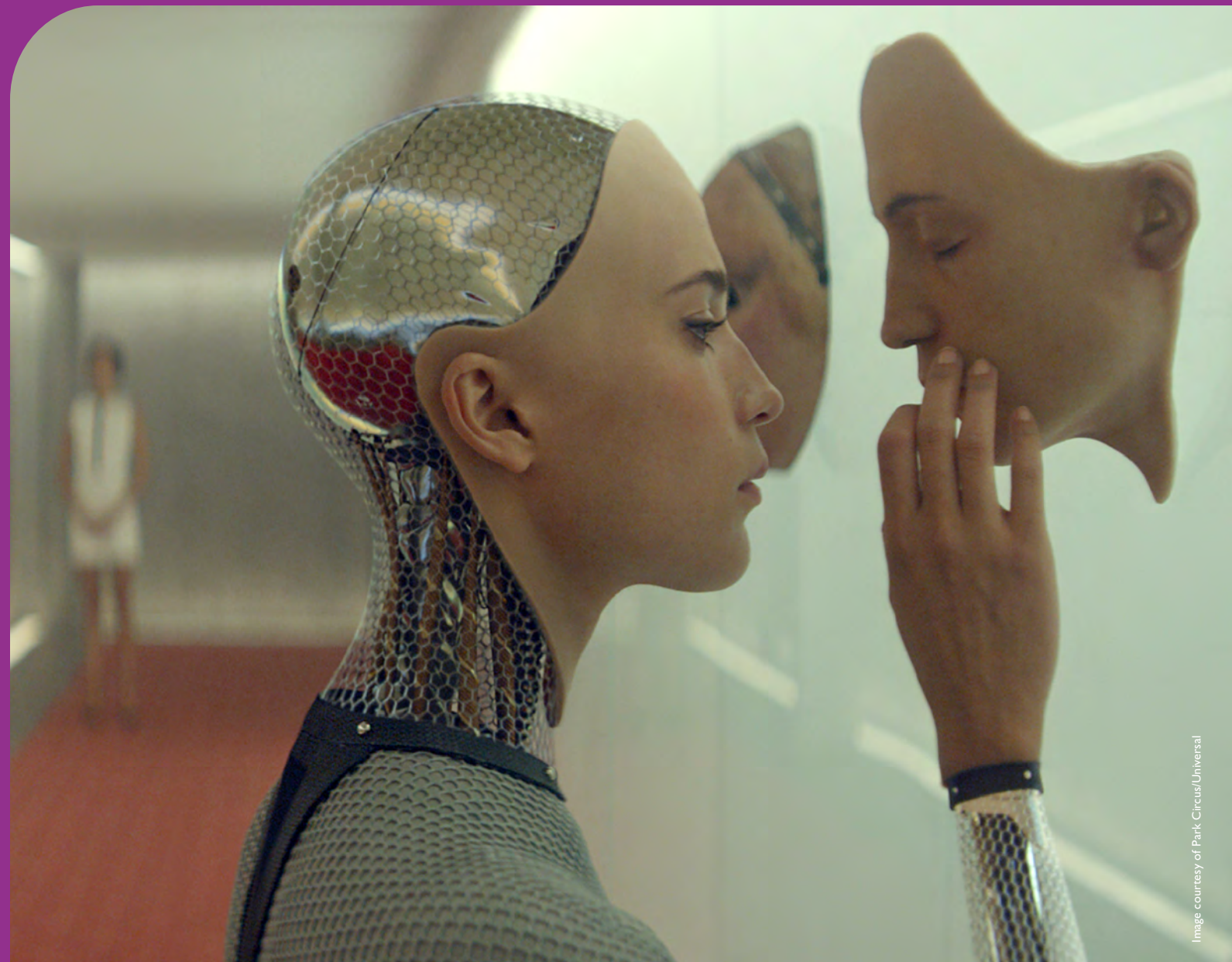


Image courtesy of Park Circus/Universal

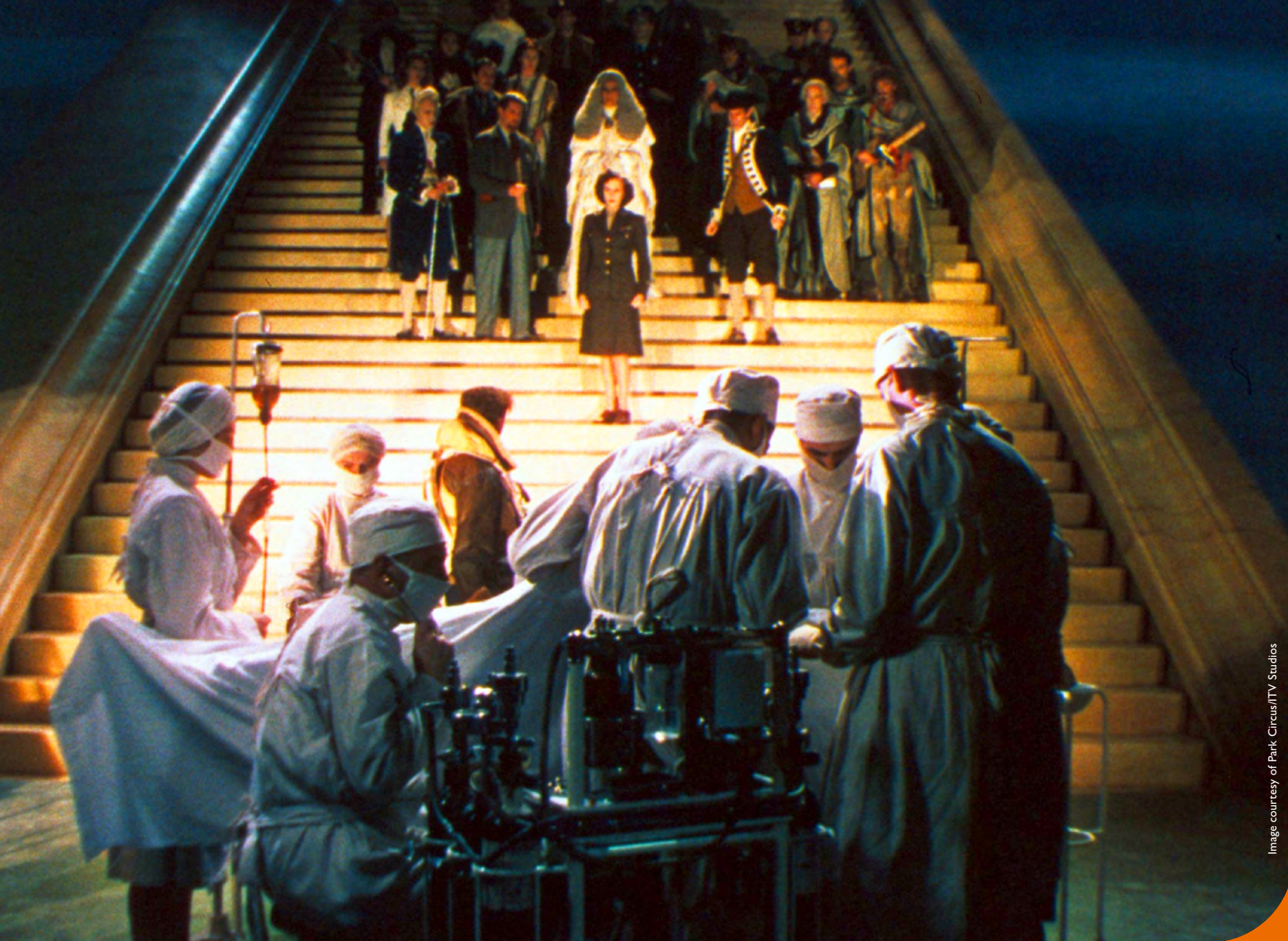


Image courtesy of Park Circus/ITV Studios

06.01.24*

六 Sat · 2:30pm · FA

1946 | 英國 UK | 彩色 Colour | 104' | DCP

導演／編劇 Directors / Screenwriters 米高鮑華 Michael Powell, 艾默力柏斯保格 Emeric Pressburger
攝影 Cinematographer Jack Cardiff
演員 Cast David Niven, Kim Hunter, Robert Coote, Richard Attenborough

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

1948 丹麥影評人協會獎最佳歐洲電影
Best European Film, Denmark Bodil Awards



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Squadron Leader Peter is trapped in a blazing bomber without a parachute. Preparing to die, he calls over radio and operator June picks up, listening to his last words — but the farewell is a bit too soon. Peter miraculously survives the jump out of the plane as the guiding angel misses him in the thick fog. Peter meets June and they fall in love, but his worsening concussion needs a surgery to cure. The heaven seizes the opportunity and tries to bring him to the other world whilst he undergoes the dangerous operation. Peter must now appeal before god for the love of his life and fight to stay alive on Earth.

This imaginative fantastical classic by Powell and Pressburger has a witty and humorous take on life and death. The interesting comparison between the colourful Earth and the black and white heaven even gets the angel to remark: "One is starved for Technicolor up there." The grand staircase leading up to heaven is decorated as a hall of fame; and the trial Peter goes through is a typical court drama, one that requires a defense attorney and a testimony to prove his true love. Regarding facing death, this film can be cross-referenced with *After Life*.

* 設映後談 | 講者：陳廣隆 | 粵語主講
Post-screening talk in Cantonese | Speaker: Horace Chan

4K 修復版
Restored Version

A MATTER OF LIFE AND DEATH

平步青雲

空軍軍官彼得的戰機被炮火擊中，即將墜毀。機上已沒有降落傘可用，大劫難逃，他跟素未謀面的無線電通訊員深情道別。他以為已經奮勇捐軀了，誰知天堂使者因為大霧影響，竟然走漏眼，彼得奇蹟地生還。兩位曾以無線電通話的有情人，更得以展開浪漫情緣。天堂卻要修正錯誤，彼得因為頭痛欲裂必須動手術，天堂使者又不斷現身要把他帶走，但他如今心有所屬，決定上訴，一場關乎他生死的審判隨即展開。

鮑華與柏斯保格妙想天開的奇幻經典，儘管故事攸關生死，卻非常風趣幽默。色彩飽滿的凡間，對照黑白的天堂，連戲中的天堂使者下凡也不禁打趣：天上欠缺特藝七彩！徐徐運行通往天堂的超級天梯，旁邊放滿歷史名人巨像，別出心裁且效果出眾。天上的法庭戲，唇槍舌劍，彼得需要先找個辯護律師，更需要證明自己的真愛。關於面對死亡，可與《下一站，天國》互相對照。

AFTER LIFE (ワンダフルライフ)

下一站，天國

16.12.23

六 Sat · 7:30pm · FR

06.01.24*

六 Sat · 7:00pm · R11



Celluloid Dreams/Tamasa

1998 | 日本 Japan | 彩色 Colour | 118' | DCP

導演／編劇 Director / Screenwriter 是枝裕和 Hirokazu Kore-eda
攝影 Cinematographers 山崎裕 Yutaka Yamazaki,
鋤田正義 Masayoshi Sukita

演員 Cast 井浦新 Arata Iura,
小田伊麗嘉 Erika Oda,
寺島進 Susumu Terajima,
香川京子 Kyoko Kagawa

日語對白，中英文字幕
In Japanese with Chinese and English subtitles

1998 聖塞巴斯蒂安電影節國際評人聯盟獎
FIPRESCI Prize, San Sebastián International Film Festival

1999 日本每日電影獎最佳美術
Best Production Design, Mainichi Film Awards, Japan

「請選出人生中最珍貴的回憶。」人間與天國之間有個中途站，離世的人會在這裏逗留七天。幾位職員，包括望月和詩織，正忙於採集逝者生前最珍貴的記憶，盡力再現情景製成影像，到第六天放映結束後，他們就能帶着那份回憶前往天國。有人記得童年遇上大地震，跟父母在竹林吃飯糰；有人記得飛行訓練時看見輕柔的雲朵；也有人無法在限期前選出回憶。而對望月和詩織來說，這七天可能就是最珍貴的時光。

是枝裕和令人低迴不已的代表作，換個角度思考死亡與別離。為了拍攝本片，製作團隊在各地訪問了五百人，選出十人在片中亮相，講述自己真實的回憶。因此巧妙結合了紀實與虛構，儘管故事設定相當奇幻，卻拍出了日常生活感，以及真實情感的動人力量。重製記憶就像拍電影，過程一絲不苟，也是對電影的崇高致敬。

"We need you to select one memory that was most meaningful or precious to you." There is a station between earth and heaven, and the deceased are granted a seven-day window here. Mochizuki and Shiori work for the station, and are busy collecting precious memories from the newly deceased, which will be made into a video. Once the videos are shown on the sixth day, the souls will depart for heaven with their selected memory. One remembers eating onigiris with their parents in the bamboo forest after a massive earthquake happened in childhood, one recalls himself flying a plane through the clouds during aviation training, and one struggles to choose the most meaningful memory before due. To Mochizuki and Shiori, this seven-day experience is the most valuable to them.

A signature work by Hirokazu Kore-eda filled with lingering poetic visuals, leaving audience to ponder on death and departure from a different perspective. Before shooting, the production team interviewed 500 people in various locations, and selected 10 of them for cameos to talk about their real memories. The film is therefore a marriage of fiction and facts. Though the story belongs to the fantasy genre, it strongly illustrates a sense of everyday life. The video recording of memories resembles the shooting of a film, which act as Kore-eda's tribute towards filmmakers.

* 設映後談 | 講者：卓翔 | 主持：陳志華 | 粵語主講
Post-screening talk in Cantonese |
Speaker: Cheuk Cheung | Host: Ernest Chan



Celluloid Dreams/Tamasa

WALL-E

太空奇兵 · 威 E

26.12.23

二 Tue · 11:30am · FR

2008 | 美國 USA | 彩色 Colour | 98' | DCP

導演 Director 安德魯史丹頓 Andrew Stanton
編劇 Screenwriters Andrew Stanton, Jim Reardon

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

2009 奧斯卡金像獎最佳動畫長片
Best Animated Feature Film, Academy Awards

2009 美國金球獎最佳動畫長片
Best Motion Picture - Animated, Golden Globe Awards

2009 英國電影電視藝術學院最佳動畫長片
Best Animated Film, BAFTA Awards

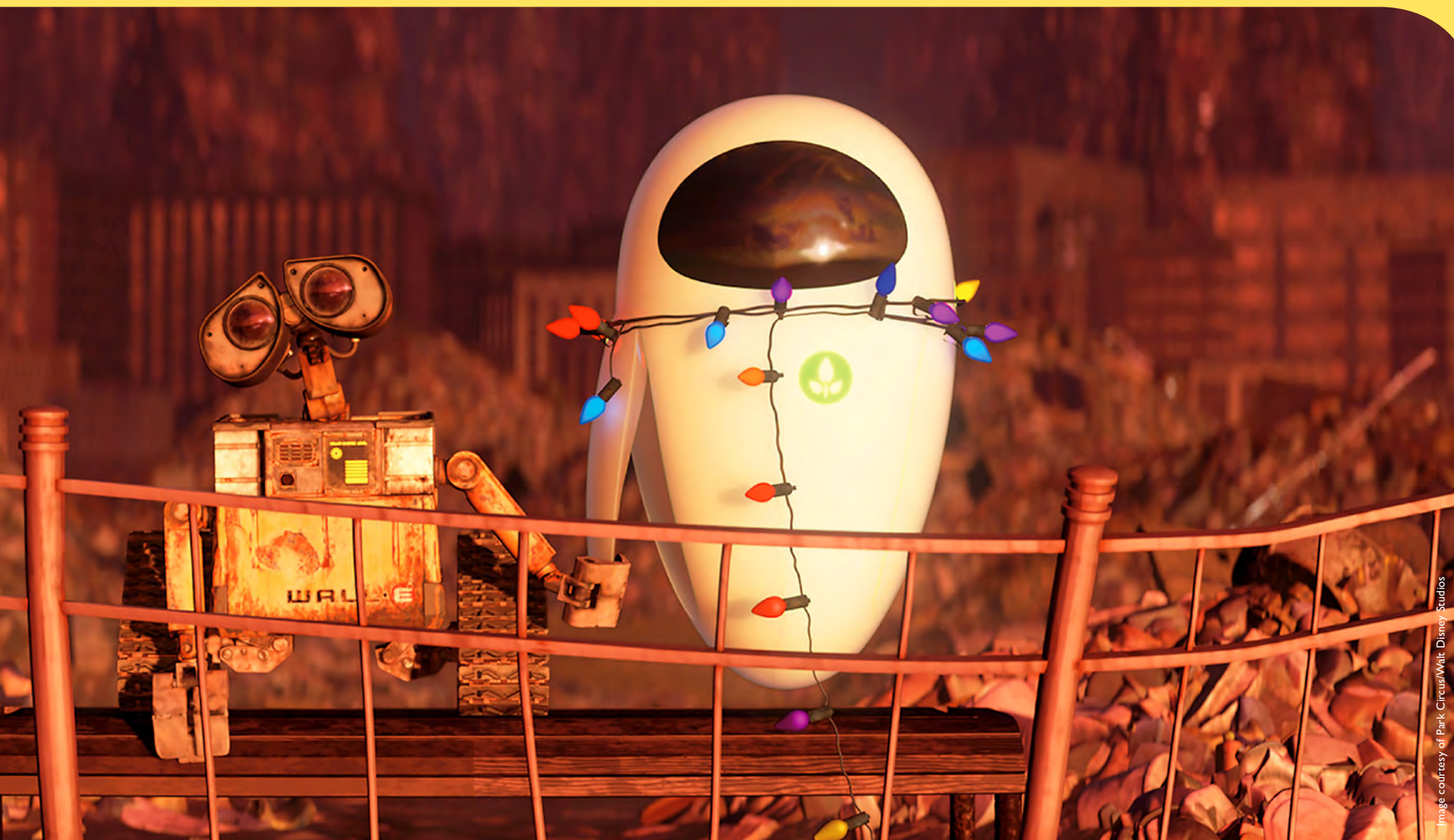


Image courtesy of Park Circus/Walt Disney Studios

人類因為環境污染嚴重，決定撤離地球，登上特大太空船在宇宙漂流。留下堆積如山的垃圾，由機械人代為清理分類。七百年後，負責處理廢物的機械人相繼失靈，剩下最後一個機械人威 E。他盡忠職守，獨自執行任務，又懂得自我維修，並且慢慢發展出個性，對很多事物感到好奇。一天，最新型號機械人伊芙被派到地球，威 E 急不及待想跟她做朋友，他們更發現了地球恢復生機的跡象。

彼思動畫的科幻傑作，地球廢墟的視覺設計出色。影片開始的十多分鐘幾乎沒有對白，豐富細節已足以引人入勝。故事不單提醒要珍惜地球這個家園，也在諷刺人類毫無節制地消費、過度依賴電子產品、行銷廣告無孔不入。太空船超級電腦的造型，再加上《查拉圖斯特如是說》的旋律，都是在向《2001 太空漫遊》遙遙致敬。

Humankind has evacuated the earth due to severe pollutions. While the humans are orbiting in the universe in a state-of-the-art spaceship, mountains of wastes have been left behind on the home planet. A model of robot called WALL-E is designed to take care of the mess. After 700 hundred years, the WALL-Es gradually break down and only one of them remains. Diligent and committed to his job, he begins to develop a personality – one that knows how to repair himself, with curiosity. One day, a new robot with the latest design called EVE is sent to earth, and WALL-E is eager to befriend her. The duo even successfully finds signs of the earth rejuvenating.

A sci-fi masterpiece by Pixar, with stunning visuals depicting the massive ruins on earth. The film has almost no dialogue in the first 10 minutes, all it has are extremely rich details that capture our minds. The plot is more than a reminder to treasure our home planet, it also mocks excessive consumer behaviours, overly dependent on electronic devices, and overwhelming advertisement placements. The appearance of the supercomputer in the spacecraft and the melodies of *Also sprach Zarathustra* in the soundtrack are designed to pay tribute to *2001: A Space Odyssey*.

ERNEST & CELESTINE

(ERNEST ET CÉLESTINE)

花都友奇緣

25.12.23
— Mon · 11:30am · FR

2012 | 法國 France | 彩色 Colour | 79' | DCP

導演 Directors 班哲明肯尼 Benjamin Renner,
文森柏特 Vincent Patar,
史提芬歐比亞 Stéphane Aubier
編劇 Screenwriter Daniel Pennac

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

2013 法國凱撒獎最佳動畫
Best Animated Film, César Awards

住在地底的鼠族有個可怕傳說：大惡熊冬眠醒來後，什麼都拿來充饑，而且最愛吃小老鼠。熊鼠兩族水火不容，鼠族自小被教導必須把熊族視為敵人。靠街頭表演謀生的大熊安尼，冬眠醒來找不到食物，卻遇見了小小鼠小莉。被安排去當牙醫學徒的小莉更想當畫家，不相信熊都是壞蛋，反而打破了鼠族禁忌，跟安尼成為了最要好的朋友。在驚險又溫馨的奇幻歷程中，雖然他們都有犯錯，但學懂了更多。

動畫角色取材自比利時繪本作家嘉貝麗文生的經典作品，三位法國導演以水彩畫般的手繪風格，保留原作的獨特畫風，展現出樸素可愛的童話色彩。小莉的活潑性格，參考了宮崎駿的《龍貓》(1988) 與《魔女宅急便》(1989) 的角色。一份跨越物種的友情，透過奇妙想像，帶出摒除偏見的主題，使人看得心花怒放，是一部老少咸宜雅俗共賞的動畫佳作。

A scary story runs through the mouse family who lives underground: when the grizzly bears wake up from hibernation, they will eat anything they see, and mice are their favourite dish. Bears and mice are archenemies, except for this pair: Ernest and Celestine. Ernest is a bear who lives on the fringes of bear society as a street clown, and he wakes up from hibernation without any food; little mouse Celestine is a dental apprentice who loves to draw and aspires to become an artist, and she does not believe that all bears are wicked. The two break their own family traditions and become each other's best friend. Together, the duo embarks on a journey of companionship and fantastical adventures.

The hand drawn and watercolour-like animation retains the original style of drawing based on a classic series of children's books published by Belgian author and illustrator Gabrielle Vincent, while Celestine's cheerful personality takes its roots from *My Neighbour Totoro* (1988) and *Kiki's Delivery Service* (1989) by Hayao Miyazaki. This imaginative film is a simple and adorable tale about friendship that is not bound by species and eliminating prejudices. It is an animation full of love and suitable for all ages.





Karel Zeman Museum

門票於 11 月 15 日起發售
Tickets available from 15 November onwards

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

\$60 香港電影資料館電影院的放映場次
Screenings at Cinema, Hong Kong Film Archive

門票於城市售票網發售 Tickets available at URBTX
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 App | URBTX
業務查詢及客戶服務 Ticketing Enquiries and Customer Service | 3166 1100

\$110 K11 Art House 的放映場次
Screenings at K11 Art House

\$130 《2001 太空漫遊》及《潛行者》於 K11 Art House 的放映場次
Screenings of *2001: A Space Odyssey* and *Stalker* at K11 Art House

門票於 K11 Art House 發售 Tickets available at K11 Art House
網上購票 Internet Booking | www.mclcinema.com
流動購票應用程式 Mobile App | MCL Cinemas - Ticketing

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。優惠票持有人士入場時，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。
香港法國文化協會會員，憑有效會員卡購買《太空生活》、《造物》、《火星號列車》或《花都友奇緣》，正價門票九折優惠。
- 適用於 K11 Art House 場次
MCL MAX 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 HK 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.
10% discount on full-price tickets for screenings of *High Life*, *The Creatures*, *Mars Express* or *Ernest & Celestine* for members of Alliance Française de Hong Kong with valid membership card.
- For screenings at K11 Art House
10% discount on full-price tickets for MCL MAX members.

備註 Special Notes

- 如使用網上、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 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，香港電影資料館的節目一般會取消。持票人可登入網頁 www.lcsd.gov.hk/fp 了解詳情。
- 如遇特殊情況，主辦機構保留更改節目和講者的權利。
- Using internet, telephone booking or mobile app service to purchase tickets of the HK Film Archive's screenings, 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 scheduled at the HK 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 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.

SEMINARS
座談會

17.12

日 Sun · 4:50pm · FA

《智能叛侶》放映之後
after the screening of *Ex Machina*

想像之必要

THE MAGIC OF IMAGINATION

有想像才有創新。科幻作品一向廣受歡迎，因為既可進一步拓闊對於可能性的想像，也反映我們對科技發展的期待與恐懼。像《智能叛侶》就以科幻驚悚故事，探討人工智能進化，甚至試圖掙脫人類控制，引發想像和反思。座談會請來小說作家和臨床心理學家，一起談談想像之必要。

Innovation grows from imagination. Science fiction has always been a popular genre for its potentiality to keep broadening imagination on one hand, while being an honest reflection of our hope and fear towards scientific advancement on the other. *Ex Machina* is an example of sci-fi thriller which discusses how AI technology evolves and becomes a threat that breaks free from human control, evoking our imagination and reflection. Novelist Kevin Yan and psychologist Dr Ken Fung will unfold the magic of imagination and talk about why imagination is the key to the future.

嘉賓講者
Guest Speakers
殷培基、馮逸健博士
Kevin Yan, Dr Ken Fung
主持
Host
陳志華
Ernest Chan

粵語主講 · 免費入場
In Cantonese · Free Admission

24.12

日 Sun · 3:25pm · FA

《男爵的冒險》放映之後
after the screening of *The Fabulous Baron Munchausen*

動畫的無限想像

TO INFINITY AND BEYOND-
THE POWER OF ANIMATED FANTASIES

創作需要想像，而動畫可以帶給觀眾無限的想像空間。「打開想像電影節」選映了四部動畫，都是想像力充沛的作品。《男爵的冒險》更是結合了真人拍攝，名副其實天馬行空，迸發充滿詩意的想像。座談會請來四位本地出色動畫創作人，談談動畫創作的無限想像力。

All creations stem from imagination, and the practice of animation making constructs the space for fantasies to sprawl. Four fantastical animations have been selected as part of the *Imagine Fest*, of which *The Fabulous Baron Munchausen* is a combination of live action and animation that delivers a true manifestation of ragingly wild and equally poetic ideas. Four brilliant local animation artists will join us for a conversation on the infinite power of imagination in animation making.

嘉賓講者
Guest Speakers
李國威、何歷、麥少峯、崔嘉熾
Lee Kwok-wai, Nic Ho, Mak Siu-fung, Tsui Ka-hei
主持
Host
陳志華
Ernest Chan



Lobster-Fondation Groupama Gan-Fondation Technicolor

· 免費電影放映 Free Screening ·

A TRIP TO THE MOON

月球歷險記 又名：月球之旅

修復版 Restored Version

1902 | 法國 France | 手繪上色 Hand-coloured

16' | 數碼檔案 Digital File

導演 / 編劇 Director / Screenwriter

佐治梅里耶斯 Georges Méliès

演員 Cast Georges Méliès, Henri Delannoy, Bleulette Bernon, François Lallement

默片配樂

Silent with scores

太空艙像炮彈一樣擊中月球的臉，這一幕已成為電影史上的經典畫面。《月球歷險記》絕對稱得上是科幻電影先驅，導演佐治梅里耶斯曾是魔術師，他透過豐富的想像力和自創的視覺特技，在百多年前已經把觀眾帶到月球，探索電影創作的無限可能，對後世影響深遠。

The landing of the space capsule on the eye of the Moon has become the film's most iconic scene in cinema history. *A Trip to the Moon* is undoubtedly the forerunner of sci-fi film. Director Georges Méliès used to be a magician, and he brought the audience to the Moon more than a century ago with his wild imagination and self-invented special effects. His legacy passes on through his bold exploration on the infinite potentialities in filmmaking.

· 映後工作坊 Post-screening workshop* · 需預先報名 By Registration

STEAM 實驗室：定格動畫親子工作坊 LABORATORY: ANIMATE IT!

實驗室 LABORATORY

插畫家將帶領參加者組合定格動畫玩具模組，大家更可在連續圖上加添自己的創作，製作屬於自己的動畫！

Our illustrator will guide you to build stop-motion animation toy modules and to create your own animations on the flip cards. Have fun!

* 參加者須出席電影放映及映後談，活動全長約 1 小時 30 分鐘。

Participants are required to attend film screening and post-screening talk. Duration of the programme is around 1 hour and 30 minutes.

^ 每個家庭名額限一位家長陪同一位小朋友參加 Each family quota is for participation by a child to be accompanied by a parent

30.12.2023

六 Sat · 11:30am · 2:30pm · 4:45pm · ScM

· 映後談 Post-screening Talk ·

由講者簡介《月球歷險記》的製作背景，並讓觀眾了解影像的發展及普及化。

Speaker will introduce the production background of *A Trip to the Moon* and how advancing technology helped the development and popularisation of filmmaking.

講者：王文澤 | 粵語主講

Speaker: Willis Wong | In Cantonese

適合 6-10 歲兒童及其家長 Best for ages 6 to 10 and their parents

名額 Quota: 15 個家庭 families^

由 12 月 1 日 (星期五) 上午 10 時開始於香港科學館網站 <https://hk.science.museum/tc/web/scm/event/scifi/fpo.html> 報名，名額有限，先到先得。

成功報名的參加者會收到電郵確認。

Online registration starts at 10am on 1 December (Friday) at Hong Kong Science Museum's website <https://hk.science.museum/en/web/scm/event/scifi/fpo.html>. Successful applicants will receive a confirmation email.

主持：王文澤、陳兆恒 | 粵語主講

Hosts: Willis Wong, MAEL | In Cantonese

· 免費電影放映 Free Screening ·

FORBIDDEN PLANET

惑星歷險

1956 | 美國 USA | 彩色 Colour | 98' | 數碼檔案 Digital File

導演 Director

弗烈韋羅斯 Fred M Wilcox

編劇 Screenwriter

Cyril Hume

攝影 Cinematographer

George J Folsey

演員 Cast

Walter Pidgeon, Anne Francis, Leslie Nielsen

英語對白，中英文字幕

In English with Chinese and English subtitles

27.1.2024

六 Sat · 2:30pm · ScM

太空船 C-57D 抵達遙遠的牛郎星四號行星，尋找二十年前降落此地但已失去聯絡的科學探險隊。行星擁有大氣層，氧氣含量比地球還高，卻竟然毫無文明跡象。太空人登陸後，遇見精通逾百種語言的萬能機械人羅比。在羅比帶領下，他們來到了莫比斯博士的研究基地。失蹤的科學探險隊原來已遇害，被神秘黑暗力量所殺，莫比斯是倖存者，帶着現已長大成人的女兒隱居於此。他警告若太空船繼續停留，悲劇將會重演。要揭開行星的秘密，可能需要付上沉重代價。科幻小說原著啟發自莎士比亞的《暴風雨》，行星恰如米蘭公爵與女兒流落的荒島，機械人羅比就是精靈愛麗兒的化身。電影裏的羅比，可說是當年科幻電影中的經典機械人造型，在往後一些影視作品中亦有繼續亮相。

科幻航展展覽將展出機械人羅比的複製模型。

· 映後談 Post-screening Talk ·

香港科學館助理館長蘇柱榮博士將分享人類探索外星文明的進展和局限，以及人工智能的發展與隱憂。

Dr So Chu-wing, assistant curator of the Hong Kong Science Museum will share the progress and limitations of human exploration of extraterrestrial civilisations, as well as the development and concerns of artificial intelligence.

講者：蘇柱榮博士、陳志華 | 粵語主講

Speakers: Dr So Chu-wing, Ernest Chan | In Cantonese



Entertainment Pictures / Alamy Stock Photo

Spaceship C-57D landed on planet Altair IV for a rescue mission to search for an expedition that has lost contact for 20 years. The planet has its own atmospheric layer and an oxygen level even higher than that of the Earth, but surprisingly, no civilisation has ever been born. The landed astronomers are met by Robby the Robot, whose advanced technology allows it to communicate in over a hundred languages. Guided by Robby, they arrive at Dr Edward Morbius's research base, only to find that the rest of the expedition have been killed by a mysterious dark force. Dr Morbius survives the hunt and has single-handedly raised his daughter, who is now already a grown-up. He warns the rescue team that tragedy will happen again if they stay, as a heavy price will be paid to uncover the secrets of this planet. The film is based on a science fiction novel inspired by Shakespeare's *The Tempest*, as the planet resembles the remote island where the Duke of Milan and his daughter are stranded on, and Robby is Ariel the spirit. The appearance of Robby has become the archetype of robots in many sci-fi movies of that time, and has continued to be modelled in other films to come.

Replica of Robby will be displayed at the Science Fiction: Voyage to the Edge of Imagination Exhibition.

香港電影資料館電影院

Cinema, Hong Kong Film Archive

FA | 香港西灣河鯉景道 50 號
50 Lei King Road, Sai Wan Ho, Hong Kong

10.12 日 SUN	2:30pm	2001 太空漫遊 ● 2001: A Space Odyssey
16.12 六 SAT	3:30pm	奧蘭度 ● Orlando
	7:30pm	下一站，天國 After Life
17.12 日 SUN	11:30am	科學怪人的新娘 ● The Bride of Frankenstein
	3pm	智能叛侶 Ex Machina
	4:50pm	座談會：想像之必要 ● Seminar: The Magic of Imagination
23.12 六 SAT	1:30pm	他人之顏 ● The Face of Another
	5:15pm	蜂巢精靈 The Spirit of the Beehive
24.12 日 SUN	11am	造物 ▲ The Creatures
	2pm	男爵的冒險 ▲ The Fabulous Baron Munchausen
	3:25pm	座談會：動畫的無限想像 ● Seminar: To Infinity and Beyond – The Power of Animated Fantasies
25.12 一 MON (PH)	11:30am	花都友奇緣 Ernest & Celestine
	2:30pm	潛行者 Stalker
26.12 二 TUE (PH)	11:30am	太空奇兵·威 E WALL-E
	3pm	太空生活 High Life
6.1 六 SAT	6pm	火星號列車 Mars Express
	2:30pm	平步青雲 ● A Matter of Life and Death
13.1 六 SAT	3:30pm	蜂巢精靈 ● The Spirit of the Beehive
	7:15pm	男爵的冒險 ▲ The Fabulous Baron Munchausen
14.1 日 SUN	5:15pm	太空生活 High Life

- 映後談／座談會（粵語主講）
Post-screening Talk/Seminar (In Cantonese)
- 映後談 + STEAM 實驗室：定格動畫親子工作坊（粵語主講）
Post-screening Talk +
STEAM Laboratory: Animate It! (In Cantonese)
- ▲ 只設英文字幕
Subtitled in English Only
其它影片設中英文字幕
Other films are subtitled in Chinese and English

放映時間表

SCREENING SCHEDULE

K11 Art House

K11 | 九龍尖沙咀梳士巴利道 18 號 K11 MUSEA L4 樓層
Level 4, K11 Musea, 18 Salisbury Road, Tsim Sha Tsui, Kowloon

5.1 五 FRI	7:40pm	智能叛侶 Ex Machina
6.1 六 SAT	3:30pm	2001 太空漫遊 2001: A Space Odyssey
	7pm	下一站，天國 ● After Life
7.1 日 SUN	2:30pm	奧蘭度 Orlando
13.1 六 SAT	7:30pm	造物 ●▲ The Creatures
14.1 日 SUN	2:30pm	潛行者 Stalker

香港科學館

Hong Kong Science Museum

ScM | 九龍尖沙咀東部科學館道 2 號
2 Science Museum Road, Tsim Sha Tsui East, Kowloon

演講廳和實驗室 Lecture Hall and Laboratory

30.12 六 SAT	11:30am 2:30pm 4:45pm	月球歷險記 ■ A Trip to the Moon (默片配樂 Silent with scores)
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演講廳 Lecture Hall

27.1 六 SAT	2:30pm	惑星歷險 ● Forbidden Planet
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映後談和座談會座位有限，持設映後談／座談會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／座談會開始前 15 分鐘於香港電影資料館一樓大堂／K11 Art House 檢票口／香港科學館演講廳大堂等候入座。
Limited seats available for post-screening talks and seminars. Ticket holders of screenings with post-screening talks/seminars 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/admission of K11 Art House/lobby of Lecture Hall, HK Science Museum 15 minutes before the post-screening talks/seminars begin.