



色情的力量：以李翰祥風月片為案例

Porn Power: Using Li Han-hsiang's *Fengyue* Films as a Case Study (in Cantonese)

講者：
游靜博士
Dr. YAU Ching

香港嶺南大學文化研究系副教授。著有《另起爐灶》、《不可能的家》、《裙拉褲甩》、《性/別光影：香港電影中的性與性別文化研究》，編有《性政治》等書。電影/錄像作品多部。

YAU Ching is an Associate Professor with the Department of Cultural Studies at Lingnan University. She has written six books in Chinese including *Sexing Shadows: a study of representation of gender and sexuality in Hong Kong Cinema* (Hong Kong Film Critics Society, 2005), among others, a book in English *Filming Margins: Tang Shu Shuen, a Forgotten Hong Kong Woman Director* (Hong Kong University Press, 2004), and edited *Sexual Politics* (Hong Kong: Cosmos, 2006). An edited volume on sexualities in China and Hong Kong is forthcoming from Hong Kong University Press. She is also a film/videomaker who has made more than fifteen films and videos, including *Ho Yuk (Let's Love Hong Kong)* (Grand Prix for Fiction, Figueira da Foz International Film Festival, Portugal), *I'm Starving* (Silver Prize, Brno16 Film Festival, Czech Republic), and *Flow* (Special Jury Prize, Image Forum, Japan), and has received grants including Rockefeller Humanities Fellowship, Asian Cultural Council Arts Fellowship and Japan Foundation Artist-in-residence grant.

主持：洛楓 Natalia CHAN

香港中文大學文化及宗教研究系助理教授

Assistant Professor, Department of Cultural & Religious Studies, CUHK

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講者將透過探討李翰祥「風月片」中性與性別、性政治與權力等命題，重新思考色情與情色之間的定位及爭辯，並從「色情」這文類的歷史建構出發，重讀管制及規範「性的再現」的社會及文化意涵，也嘗試借古看今，從今天在香港的位置，學習理解與體驗複雜又經常被認為是不雅的色情文本作為表達、批判、探索與認識自我及社會的潛在力量。

The legendary Hong Kong film director Li Han-hsiang's (Li Hanxiang) (1926-1996) cinematic achievement has been best remembered for his *huangmei diao* (romantic musicals) and *gongwei* (palace chamber) historical epics, yet he has also directed (at times also scripted and produced) a significant number of "smaller" films including erotica with period settings constituting a genre known as *fengyue pian*. In examining the representation of power relations and sexual politics in this seriously under-discussed genre, I seek to shed light in understanding the cultural differentiation of erotica and porn, indecency and decency/literacy, as well as exploring the possibilities and implications of recognizing/re-reading the political and cultural potential of porn in contemporary Hong Kong.

查詢請致電 2696 1026 或電郵 genderstudies@cuhk.edu.hk

香港中文大學性別研究課程 及 性別研究中心 合辦