

贏家的詛咒在折磨著誰？
Who's suffering from the winner's curse?



星際惹塵埃 IN THE DUST OF THE STARS *Im Staub der Sterne*

導演 Director: Gottfried Kolditz / 東德 East Germany / 1976 / 99 mins / 彩色 Colour / DCP
德語對白，英文字幕 In German with English subtitles

20/4 (二 Tue)
7:30pm

經過六年的旅程，Cyrno號飛船在接到求助電話後降落在行星TEM4上，但TEM4星人否認曾致電他們。在指揮官Akala準備飛船駛離時，TEM4的統治者邀請她和隊員們參加豪華的派對。他們被眼前豐盛的食物、誘人的舞者及毒品蒙蔽了頭腦，只有領航員Suko留在了飛船上，同時他發現了一個可怕的秘密。

《星際惹塵埃》不時被稱為「東德的《太空英雌芭芭麗娜》」，被認為是東德電影界最具想像力的電影之一。它是由羅馬尼亞國有電影製片廠與DEFA（前蘇聯所控制的德國電影股份公司）共同製作，是DEFA四部太空電影的最後一部，演員陣容來自東歐不同國家。導演Gottfried Kolditz從歌舞劇開始他的電影生涯，此部作品的畫面讓人目眩神迷。

After a six-year journey, the spaceship Cyrno lands on the planet TEM 4 after receiving its call for help, but the Temers deny the call. As commander Akala prepares the spaceship to leave, the ruler of TEM4 invites her and the crew to a lush party. Not only do the opulent food and the seductive dancers cloud their minds, there were also drugs to brainwash them. Only navigator Suko is left behind on the spaceship, and he makes a terrible discovery.

Sometimes referred to as the “East German Barbarella”, In the Dust of the Stars is deemed one of the most imaginative films of East German cinema. It was co-produced with Romania by the state-owned studio, DEFA (Deutsche Film-Aktiengesellschaft), and is the last of the studio’s four outer-space films. The cast was heralded from different eastern European countries. Director Gottfried Kolditz started his career in making musicals and In the Dust of the Stars is a feast for the eyes.

心術得正
Between the head and the hands
must be the heart



大都會 METROPOLIS

導演 Director: 費立茲·朗 Fritz Lang / 德國 Germany / 1925/26 / 149 mins / 黑白 B&W / DCP
默片配樂，設英文插入字幕 Silent with score and English intertitles

18/4 (日 Sun)
7:30pm*

在未來的城市，大都會，Joh Fredersen 從高層統治，工人們卻被困在地底，每天營營役役地工作。Fredersen的兒子Freder愛上了工人組織領袖Maria。與此同時，發明家Rotwang按照Fredersen的指示，創造了一個以Maria為原型的鋼鐵機械人。假冒的Maria煽動工人離開他們負責的工作，從而造成地底洪水氾濫。究竟如何才能克服階級之間的鴻溝和矛盾，讓人們團結起來？

《大都會》是德國最具規模、製作成本最高的電影之一，亦是歷史上其中一套最早期的劇情科幻電影。這部電影的靈感來自於紐約市的樣貌，充滿未來主義和反烏托邦的藝術風格，同時體現了導演費立茲·朗在開拓電影製作領域的雄心壯志。

In the city of the future, Metropolis, Joh Fredersen rules it from high above while the workers are non-stop plodding underground. Fredersen's son Freder falls in love with Maria, the workers' leader. At the same time, Rotwang, the inventor, creates a steel robot and is instructed by Fredersen to model it after Maria. The fake Maria then instigates the workers who leave their machines and thus cause the flooding of the city. How to overcome the vast gulf that separates classes and bring people together?

Metropolis was one of the most monumental and expensive films of Germany and is among the first features of the sci-fi genre. Inspired by the New York skyline, the film is a canvas of futuristic and dystopic extravaganza, which also embodies director Fritz Lang's trailblazing ambition in filmmaking.

*林瀚光博士將出席映前簡介（粵語主講） With introduction by Dr Derek Lam. Conducted in Cantonese.

機械式愛人為本？
A robotic goal to love humans?



嗨，AI Hi, AI

導演 Director: Isa Willinger / 德國 Germany / 2019 / 87 mins / 彩色 Colour / DCP
英、德、日、意大利語對白，英文字幕 In English, German, Japanese, Italian, with English subtitles

21/4 (三 Wed)
7:30pm*

機械人是「新生物」。當科學家們為圍繞人工智能的哲學問題而煩惱時，機械人正在扮演接待員、家務助理和性伴侶等角色。在美國，Chuck因為孤獨而找了一個機械人女友Harmony，她的程式設定是具有同情心和喜歡讚美他人。在日本，櫻井奶奶的兒子送給她一個機械人小孩Pepper，這樣她就不會那麼孤單了。

儘管智能化可以說是機械人未來的發展方向，但《嗨，AI》引發了重要的倫理道德和存在主義問題：我們將如何跟機械學習並和人工智能共存？我們會得到什麼？又將會失去什麼呢？誰是新世界的主角？電影中角色的互動帶來了幽默的瞬間，也蘊藏著許多暗示。觀眾可能會意識到，我們可以在人工智能的新生命形態中更深入地了解人類的特性。

Humanoid robots are the new creatures. While scientists agonise over the philosophical questions surrounding artificial intelligence, robots are filling roles as receptionists, domestic workers, sex objects and others. In the US, Chuck is lonely and picks up a robot girlfriend, Harmony, who is programmed for empathy and compliments. In Japan, grandmother Sakurai is given the childlike robot, Pepper, by her son, so she is less alone.

While robotics is the future, Hi, AI provokes important moral and existential questions: How will we live together with machine learning and artificial intelligence? What will we win and what will we lose? And, who are the main characters in the new world? The interactions in the film bring about humorous moments, and many revealing hints too. We might come to realise that we can discover deeply human traits in the new artificial lifeforms.

*Gordon Cheng博士及林瀚光博士將出席映後談（英語主講）
Dr Gordon Cheng and Dr Derek Lam will attend the after-screening talk. Conducted in English.



世界旦夕之間 WORLD ON A WIRE

Welt am Draht

19/4 (一 Mon)
7:30pm

導演 Director: 寧那·華納·法斯賓達 Rainer Werner Fassbinder / 西德 West Germany / 1973 / 212 mins / 彩色 Colour / DCP / 德語對白，英文字幕 In German with English subtitles

在未來，政府有一個名為Simulacron的模擬計畫，是一個擁有9000多個身份單元的人工世界，這些模擬人類的單元生活在形同現實的虛擬世界中，並相信自己是活生生的人。某日這個項目的技術主管死於一場神秘的事故中。他的繼承人Fred Stiller開始懷疑這間龐大的公司和政府的陰謀，並開始對自己的人性和世界的真實性感到困惑。同時，其中一個身份單元在模擬計畫中試圖自殺。

在《世界旦夕之間》中，由導演寧那·華納·法斯賓達呈現的反烏托邦突破了人類的想像極限，充滿無盡的創造力。這部史詩式電影證明了科幻類型很適合法斯賓達偏執狂式的存在主義和浪漫情懷。導演在27歲時拍攝這部作品，是他唯一的科幻片，於1968年以電視連續劇形式分為兩部分播出。

暴政產生的危險矛盾
The dangerous contradictions created by tyranny

18/4 (日 Sun)
4:00pm



開幕電影 Opening Film

泥人歌林的誕生 THE GOLEM: HOW HE CAME INTO THE WORLD *Der Golem, wie er in die Welt kam*

導演 Director: Paul Wegener and Carl Boese / 德國 Germany / 1920 / 76 mins / 黑白 B&W / DCP
默片配樂，設德文插入字幕及英文字幕 Silent with score, German intertitles with English subtitles

十七世紀，在布拉格的君主專制統治下，猶太智者拉比Lowe為了阻止猶太人受到迫害，創造了一個巨人戰士歌林來保護他們的安全。歌林由泥土雕砌而成，並被亞斯她錄之魂啓動，帶著一股看似堅不可摧的超級力量，表現出宏偉的英雄氣概，同時也會使用令人畏懼的暴力。當Lowe的助手控制歌林並試圖利用他謀取私利時，歌林逃脫了人類的操控……

電影取材自一個猶太民間的傳說，完美呈現了被釋放的慾望和潛在的危機，是一部精妙絕倫的表現主義作品。由聯合導演Paul Wegener扮演泥人歌林。從藝術和經濟角度來看，這部電影都是德國最成功的默片製作之一。儘管故事看似慘淡，但《泥人歌林的誕生》仍然充滿著光芒與希望，是德國恐怖電影的代表作。受香港歌德學院邀請，柏林的DJ和電子音樂作曲家Jan Brauer將為這部經典默片配樂。

*Jan Brauer將出席映後談（英語主講） With after-screening talk by Jan Brauer. Conducted in English.

原創電子配樂 Original accompaniment JAN BRAUER

Jan Brauer來自柏林，是一位DJ及電子音樂作曲家。2009年他共同創立了音樂組合Brandt Brauer Frick，曾於許多國際知名音樂節演出，包括Coachella、Glastonbury and Haldern Pop。Jan的創作範疇更涉及古典音樂、劇場以及電影。他於2017年為電影大師謝爾蓋·愛森斯坦的經典默劇作品《波特金號戰艦》重新配樂，於香港藝術中心作首演，節目大受歡迎，全場滿座。

Jan Brauer is a DJ from Berlin as well as an electronic music composer. He co-founded the group Brandt Brauer Frick in 2009 who has made appearances at festivals such as Coachella, Glastonbury, and Haldern Pop. Jan also works on crossover-projects with classical music, theatre and films. In 2017, Brauer composed a new film music score for Sergei Eisenstein's classic 1925 silent movie Battleship Potemkin and was premiered to a full house of enthusiastic audience at the Hong Kong Arts Centre.





從近二百萬年前石器的發明到現今的數碼時代，科技一直是人類為了滿足慾望，獲取資源，改造世界及探索一切可能的工具。電影也是其方法之一：它實現人類的想像並建立人與人之間的聯繫。由香港歌德學院及香港藝術中心合辦，是次電影節將介紹從1920年代至當代的德國科幻電影，鼓勵觀眾留意科技是如何隨著時代的推移，在電影和現實中進化來滿足人類的渴求。本節目涉及在歷史進程中性別、政治、社會、文化和其他領域的討論。它將追溯至遠古的創世之夢是如何與當今的世界連接，同時展現創新的科技是如何影響著人類的自身處境及生存條件。

Since the invention of the first stone tools nearly two million years ago up to the present digital era, technology has always been the means that humans use to fulfill desires, obtain resources, modify the world and explore possibilities. Film is also one of the means - by cinematically realising imaginations and establishing human connections.

Co-presented by Goethe-Institut Hongkong and the Hong Kong Arts Centre, this film showcase serves as an introduction to German science fiction films from the 1920s up till now, and encourages our audience to observe how technologies have evolved over time in cinema and in our greater world to meet human desires. This programme involves discourses on gender, politics, society, culture and other areas over the course of history. While it traces how the ancient dream of creation connects with today's world, it also illustrates how the human condition and our surroundings have been shaped by technological innovations.



林瀚光博士 Dr Derek Lam

林瀚光博士在香港大學任教電影。他曾在香港國際電影節(曾參與「尚盧·高達回顧展」)、戀愛電影館和紐約電影節工作。他在哥倫比亞大學獲得了電影導演的碩士學位，並在香港大學獲得了比較文學博士學位。

Dr Derek Lam teaches film as a lecturer at the University of Hong Kong. He has worked for the Hong Kong International Film Festival (most recently on its retrospective of late Godard), Macau's Cinemateca Paixão, and the New York Film Festival. He obtained his MFA degree in film directing at Columbia University and his PhD in Comparative Literature at the University of Hong Kong.



Dr Gordon Cheng

在過去的20年，Gordon Cheng博士在機械人、神經工程和人工智能的領域作出了開創性的貢獻。自2010年以來，他一直擔任認知系統研究所的主席，該研究所也是他創立的。認知系統研究所是德國慕尼黑工業大學電子及計算機工程學系的一部分。

Dr Gordon Cheng has made pioneering contributions in humanoid robotics, neuroengineering, artificial intelligence for the past 20 years. Since 2010, Dr Cheng has been holding the Chair for Cognitive Systems, which he also founded. The Chair for Cognitive Systems is part of the Department of Electrical and Computer Engineering at Technical University of Munich (TUM), Munich/Germany.

香港藝術中心古天樂電影院 (香港灣仔港灣道2號高層地庫UB)
Louis Koo Cinema, Hong Kong Arts Centre (UB, 2 Harbour Road, Wanchai, Hong Kong)

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18–21/4/2021



MACHINES LIKE 機械仿生 US

德國電影中的慾望與科技 Desires and Technology in German Cinema