



電影學者－葉月瑜教授 SCHOLAR OF THE SILVER SCREEN - PROFESSOR EMILIE YEH

視覺研究系的葉月瑜教授，在台灣土生土長，是資深的亞洲電影研究專家。

你可能也察覺到近年上映的一些荷里活大片有一個趨勢：就是電影有一部分在中國取景；或與中國合資；或有中國演員參演。著名例子有《花木蘭》、《絕地救援》和《長城》等。這樣說來，中國是否有機會取代美國電影業的地位？

究竟中美在電影方面的合作，是天作之合還是鴛鴦錯配呢？

葉月瑜教授對這個趨勢抱懷疑態度。她說：「我認為大家的焦點有點兒放錯了。中國的電影業(至少自1949年起)，根本不旨在迎合外國觀眾。要讓中國以外的觀眾接受中國電影，還需要時間和很大的努力。」

這個看法，不單來自一位電影業旁觀者，而是今天亞洲電影世界的一把重要聲音。著名電影學者葉月瑜教授有不少關於亞洲電影的著作，亦參與不少電影業界的活動。她剛被委任為嶺大視覺研究的講座教授，並將於2017年8月接任成為嶺大視覺研究系主任。

橋接電影與學術世界

葉教授早在六歲已開始對電影產生興趣。當時她母親經常帶她去看韓國的文藝悲劇。年少時候對電影的熱愛，促使她後來選擇了電影研究，並在南加州大學電影學院取得電影研究博士學位。

今天，葉教授已被公認為中國及亞洲電影研究專家。她曾在哈佛大學、台灣清華大學、台灣中央研究院及國立台灣大學擔任訪問學者，並曾經是加州大學聖塔巴巴拉分校訪問研究員。她的學術著作多不勝數，亦曾參與和主持無數的電影研討會。

雖然葉教授是學者，擁有很高的學術資歷，但她對電影業的商業部分也很關注。「我對電影製作的世界很熟悉，包括導演、編劇、監製、主要創作人和影評人。我希望能與不同文化及語言背景的觀眾溝

通，給予一些評論意見。我認為電影製作人是解決問題的人。我不覺得學術與商業是截然對立的。」

對香港電影的未來充滿信心

葉教授主要研究東亞電影，她對香港電影特別感興趣。她說：「許多人說，香港電影正步向死亡或煙滅，但我不同意。我們最近看到不少新晉導演在極低製作成本下完成的精彩作品。全賴業界領導者，例如杜琪峰、曾麗芬、施南生、許鞍華、爾冬陞及邱禮濤等，而更重要的是有一群香港年輕人對電影充滿活力和熱情，才有如此成績。」

「香港將會繼續保持亞洲區內主要電影製作之都的地位。我認為，我們現在不用對香港電影的未來太過悲觀。」

對電影的熱情

葉教授本身的工作雖然很忙，她仍繼續多個研究項目，其中最具挑戰性的是建立「早期中國電影資料庫」。

「這個項目有點像我剛才提及的年輕導演拍攝電影，都是在資源緊絀之下，出自對香港電影熱愛的一個製作。」不過，由於資料庫不是出版物，優配研究金一直未有提供支持。葉教授說：「沒關係，我很幸運，得到一班研究助理團隊和學生助手熱心參與，其中包括兩位既有天份又勤懇的嶺大本科生。」

除了堅負視覺研究系系主任的新職責，以及領導電影資料庫項目外，葉教授並將於2017年夏天出任嶺大電影研究中心的主任。「我希望可重新討論和修訂中心的目標、目的及影響，以祈更切合大學的研究政策。」

同樣熱愛亞洲電影的嶺大學生，可以密切期待葉教授對電影業、電影歷史和未來發展方向的真知灼見。

A native of Taiwan, Prof Emilie Yeh of the Department of Visual Studies brings a critical eye to the study of film in Asia.

You may have noticed a trend in some of the Hollywood blockbusters coming out recently—a film set partially in China, co-financed by China or featuring Chinese characters. From *Mulan* and *The Martian* to *The Great Wall*, it might seem that China is taking over yet another US industry.

But is this a marriage made in celluloid heaven or another case of the odd couple?

As someone who is skeptical about this trend, Prof Emilie Yeh says, “I think the focus has been somewhat misplaced. The Chinese film industry (at least since 1949) has never been designed to make films for audiences outside China ... It will take some time and a lot of hard work for Chinese film to be accepted outside the mainland.”

This is not just the opinion of an industry bystander but that of a major voice in today’s Asian film world. An academic who has written extensively on filmmaking in Asia and who has participated extensively in industry events, she has been appointed as Lingnan’s new Chair Professor of Visual Studies and is set to assume the position as Head of the Department of Visual Studies in August 2017.

Bridging the world of film and academia

Prof Yeh has an interest in film that traces back to the age of six, when her mother took her on regular visits to watch the latest Korean tearjerkers. From this early passion, she went on to acquire a PhD in Critical Studies at the University of Southern California Film School.

Today, she is well recognised as a specialist in Chinese and Asian cinema studies, having held academic positions at Harvard University, Tsinghua University (Taiwan), Academia Sinica and National Taiwan University, and a Visiting Research Fellowship at the Carsey-Wolf Center of the University of California, Santa Barbara. She has also published widely in journals and books, and attended or officiated at numerous film conferences.

Although she has strong academic credentials, she also feels a connection with the commercial side of the film industry. “I identify with the world of film production (directors, scriptwriters, producers, major creative personnel and critical reception) and aim to entertain and critically engage with audiences of distinct cultural and linguistic backgrounds,” says Prof Yeh. “I see filmmakers as problem solvers and don’t see the polarity of academia and commerce.”

Faith in the future of Hong Kong film

As part of her focus on East Asian film, Prof Yeh has a keen interest in Hong Kong cinema. “Many people say that Hong Kong cinema is dying or disappearing, but I hold a different view. Thanks to industry leaders Johnnie To, Winnie Tsang, Nansun Shi, Ann Hui, Derek Yee, Herman Yau and, most of all, Hong Kong young people’s energy and passion for motion pictures, we have been seeing some exciting works made on shoestring budgets by first-time directors.

“Hong Kong will remain a major capital of moviemaking in the region. I don’t think we need to feel too pessimistic about the future of Hong Kong cinema, not yet.”



A passion for film

Despite her full schedule, Prof Yeh still has several projects in the pipeline, one of the most challenging being the continuation of an Early Chinese Film Database.

“This project is similar to those brilliant young directors’ works I mentioned—it’s a production on a shoestring, a labour of love for Hong Kong.” However, because the database does not count as a publication, the General Research Fund has been reluctant to provide support. “But that’s okay,” she says. “I am fortunate enough to have a devoted team of research assistants and student helpers to work with me, including two talented, hard-working Lingnan undergraduates.”

Beyond the database project and her new duties as Head of the Visual Studies Department, she is also taking up the directorship of Lingnan’s Centre for Cinema Studies in the summer of 2017. “I hope to revisit and revise the Centre’s objectives, aims and impact, in line with University’s policy of research development.”

In the meantime, students who share her passion for Asian cinema can look forward to Prof Yeh’s insights on the film industry, its history and future direction.