

# 高雄電影節 KFF

10.10 Fri. → 26 Sun.



TTX C2025 TAIWAN TECHNOLOGY × CULTURE EXPO  
台灣文化科技大會





- 主辦單位 |  文化部 MINISTRY OF CULTURE  高雄市政府
- 合作單位 |  數位發展部   經濟部  文化內容策進院 TAIICCA
- 執行單位 |  高雄市政府文化局  高雄電影館 KAHSIUNG FILM ARCHIVE  高雄市立歷史博物館 KAHSIUNG MUSEUM OF HISTORY
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-  BUREAU FRANCAIS DE TAIPEI 法國台北文化協會  VILLA FORMOSE  LIBRAIRIE CRÉATIVE  CENT QUATRE #104 PARIS  animaparc
- Sanrio Virtual Festival (2025)  T-CONTENT 文化展廳  MSI  寬暢數位
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-  漢寶  PURE DRIP  健酪  奧利多 mini-Oligo  樂啤 WOW! BEER  波爾茶
-  CHARGE SPOT  UNIFRANCE  めぐりズム  Hoy Say  CHOYA  HARDY'S
-  艸研所 CANYANG  ANGMADÉ  Bard Shop  House Keeper 妙管家  PRO KAMPING  良油坊 OLICIOUS
-  傳聲  RUH  WONDER PRODUCT  OSE 華泰電子  ISRAEL  iamography  YANCHENG SELECT
- 技術協力 |  遠東譯像 FAR EAST TRANSVIDEO



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臺灣首映  
Taiwan  
Premiere

## 左撇子女孩 Left-Handed Girl

臺灣、法國、英國、美國 Taiwan, France, UK, USA | 2025 | DCP | Colour | 109min

10/10 FRI 18:00 市總圖 ★

五歲的宜靜跟著媽媽淑芬、姊姊宜安從鄉下搬回臺北，她彷彿進入一個五光十色的七彩世界，永遠都有新鮮事。左撇子的她從來不覺得自己奇怪，直到外公禁止她慣用左手，說那是「魔鬼手」之後，她開始藉著魔鬼手搗蛋耍壞，歸咎一切都是左手的錯……。

旅美臺裔導演鄒時擎首部獨立執導作，故事源自其童年被矯正左撇子的回憶，色彩斑斕的臺灣夜市中，集結蔡淑臻、馬士媛與葉子綺共演母女三口，展現自然深刻表演，黃鐙輝亦亮眼登場。鄒時擎長期與名導西恩·貝克合作，兩人於 2010 年完成本片劇本，甚至比共同製作的《歡迎光臨奇幻城堡》還早。這次，鄒時擎內化了女性導演視角，而衝突混亂的家庭關係，則在老搭檔西恩的剪輯中找到了溫柔和解。

A single mother and her two daughters return to Taipei after several years of living in the countryside to open a stand at a buzzing night market. Each, in their own way, will have to adapt to this new environment to make ends meet and succeed in maintaining family unity. Three generations of family secrets begin to unravel after the youngest daughter, who is left-handed, is told by her traditional grandfather to never use her "devil hand."

2025 坎城影展影評人週 GAN 基金會發行獎  
2025 多倫多影展  
2025 釜山影展 正式競賽



鄒時擎  
TSOU Shih-ching

生於臺灣，畢業於紐約新學院媒體研究所。2004 年與西恩·貝克共同編導製作《外賣》，於獨立製片圈嶄露頭角，累積剪輯、選角、編劇等豐富經驗，參與如《夜晚還年輕》（2015）、《歡迎光臨奇幻城堡》（2017）等，2025 年導演作《左撇子女孩》入選坎城影展影評人週，深獲好評。

TSOU Shih-ching is a Taiwanese-American film producer, director, and actress. She co-directed the film *Take Out* (2004) with Sean BAKER and also produced his other films *Starlet* (2012), *Tangerine* (2015), *The Florida Project* (2017), and *Red Rocket* (2021).

PRINT SOURCE  
左撇子女孩電影製作有限公司  
Left-Handed Girl Film Production Co., Ltd.

OPENING  
開幕片  
FILM





# OPENING 開幕片 FILM

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開幕片



OPENING FILM



## 九龍大眾浪漫 KOWLOON GENERIC ROMANCE

日本 Japan | 2025 | DCP | Colour | 117min

10/10 FRI 20:50 市總圖 7F ★ 10/11 SAT 11:00 內惟 1 廳 ★

搖曳燈火、發霉後街還有流著汗的行人，曾經的香港九龍城寨魚龍混雜，卻也神秘魅惑。在異國悶熱的魔窟，鯨井於一間房地產公司工作，每天遵循固定時間打卡，和看似無理的前輩工藤鬥嘴消磨時光，卻漸漸驚覺自己丟失了記憶。抽菸、吃西瓜是「她」的習慣，想要買新鞋、交朋友卻是自己的想望。而在那個與自己若即若離的前輩瞳孔裡，似乎也常懷哀愁，他曾有一位特別的戀人。愛是無法放下的時空魔咒，而他為思念造了一座城……。

改編自眉月暉的同名人氣漫畫，繼製作成動畫影集後，再推出真人電影，由日本新生代亮眼新星吉岡里帆搭檔水上恒司共譜懸疑戀曲，臺灣演員曾少宗則在片中驚喜出演要角。劇組為了再現昔日九龍城寨的風情，特地在盛夏來臺取景，撿拾街巷的懷舊遺跡。在重重謎團中，與觀眾一起走過那個無盡的夏日，編織出一曲橫越過去、現在與未來的絕美戀歌。

Perhaps nostalgia is nothing more than another form of love. Kujirai Reiko, who works at a real estate agency in the nostalgic town of Kowloon Walled City, is in love with her senior, Kudo Hajime. Hajime knows every corner of Kowloon and often takes Reiko to his favorite places, yet the distance between them remains the same. One day, Reiko is startled when a café worker mistakes her for Hajime's lover. She also stumbles upon a photograph—one that shows Hajime with a woman who looks exactly like her. The forgotten memories of her past, the mystery behind her duplicate self, and the hidden truths buried within Kowloon... As past and present collide, romance becomes the key to unraveling the unknown.

PRINT SOURCE

臺灣影視資料館有限公司  
Medialink (Asia) Limited Taiwan Branch

2025 日本當代影展  
2025 香港夏日國際電影節 開幕片



池田千尋  
IKEDA Chihiro

1980 年生於日本北海道，成長於靜岡縣。畢業於早稻田大學，並完成電影美學校的結業作品《人コロシの穴》（2002），入選 2003 年坎城影展電影基金單元。導演作品尚有電影《搖擺的記憶》（2020）、《放學後失眠的你》（2023），亦曾擔任電影《恐怖鄰人》（2016）的共同編劇，以及參與執導電視劇《大豆田永久子與三個前夫》（2021）。

Born in Hokkaido, Japan in 1980 and raised in Shizuoka, IKEDA Chihiro graduated from Waseda University. Her graduation film *HOLE OF MURDERER* (2002) was selected for the Cinéfondation section at the 2003 Cannes Film Festival. Other works include *Craft of Memories* (2020), *Insomniacs After School* (2023). She also co-wrote the film *Creepy* (2016) and took part in directing the television drama *My Dear Exes* (2021).





亞洲首映  
Asia  
Premiere

## 南方時光 Before the Bright Day

臺灣 Taiwan | 2025 | DCP | Colour | 114min

10/26 SUN 15:20 市總圖 ★

1996 年，臺灣將舉辦首次民選，中國發動大規模軍事演練，意圖影響選舉。15 歲的小洲心思細膩，內心暗湧叛逆，B 段班的他暗戀著隔壁班女孩。因臺海危機，日常的陰影讓股票下跌，父親的土地開發前途難料，家中氛圍同樣壓抑。小洲瞞著家人到撞球間打工，結識了混混，抽菸、翹課與沉默，讓他跟父親間鴻溝加深。這一年因政治危機、選舉變化，以及未曾留意就過去的時間，默默影響了他們的日子與未來。

你心中的南方是什麼樣？是刺眼陽光、舊城氣味或潔白制服，還是那反動權威，兼容直率與包容的日常。高雄新銳導演曹仕翰凝鍊多年，深耕故鄉執導首部劇情長片，匯聚與高雄各有淵源的金馬影帝吳慷仁、金曲歌后孫淑媚，以及「明華園小王子」潛力新星陳玄力，男星黃迪揚、鄭有傑等黃金陣容，共演茫然不安，隱隱躁動的那一年。關於自由與安身的追求，抉擇人生的吉光片羽，是當你望向遠方之際，又不時想起的記憶時光。

Chou, a sensitive teenager, desires for independence. The 1996 Taiwan Strait Crisis negatively impacts Chou's family's finances, worsening the tense atmosphere at home. Chou secretly works at a billiard hall and bonds with Button, a gang leader. But he faces challenges—like Button's military service and conflicts with peers. When Chou is caught smoking and working at the billiard hall by his father, their relationship is strained further. At school, Chou is in B-class while his crush, Min, excels in A-class. Min's departure due to fears of war and a teacher's attempt to force Chou to quit school add to his uncertainty about the future.

2025 聖塞巴斯汀影展 新導演競賽  
2025 蘇黎世影展



曹仕翰  
TSAO Shih-han

1981 年生，高雄人，畢業於臺北藝術大學電影創作研究所導演組。2017 年《春之夢》與 2021 年《貓與蒼蠅》入圍克萊蒙費宏影展競賽單元，後者獲金穗獎評審團特別獎。2025 年出版關於高雄經驗之散文集《長鏡頭》，並完成首部劇情長片《南方時光》，獲邀為高雄電影節閉幕片。

TSAO Shih-han holds a master's in filmmaking from Taipei National University of the Arts. An alumnus of the Golden Horse Film Academy and Berlinale Talents, his short films *A Dream of Spring* (2017) and *Neko and Flies* (2021) were both selected for the International Competition of the Clermont-Ferrand Short Film Festival.

PRINT SOURCE 台灣映畫股份有限公司 Life Scenery Films

CLOSING  
閉幕片  
FILM





# CLOSING

閉幕片

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## 咒死你 The Curse

日本、臺灣 Japan, Taiwan | 2025 | DCP | Colour | 94min

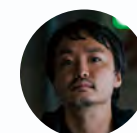
10/26 SUN 18:30 市總圖 ★

在東京工作的璃子，某天不經意在臺灣友人的社群照片中，看見「夠了！你們全部都去死」的詭異留言，照片陰暗角落，更悄悄站著一名長髮披面的紅衣女子。不安的璃子透過前男友，意外得知友人其實早在半年前離奇逝世，死因不明，然而帳號卻持續更新，語氣宛如陌生人。好奇驅使下，璃子室友也嘗試到社群下留言，卻收到一段毛骨悚然的致命影片，讓璃子不得不前往臺灣，試圖找出神秘詛咒背後的真相……。

人氣演員楊宇騰 YU 再度主演宇賀那健一導演最新力作，與影視新秀海津雪乃一同涉入咒怨謎團，遊走禁忌邊緣。身兼編劇的宇賀那，將詭誕疏離的個人風格，加入臺式驚悚元素，深入並增添其電影宇宙詭異感官。更號召夢多（大谷主水）、邵奕玫、林思廷，以及金鐘視后范瑞君等演員參演，前往苗栗、新竹等地取景拍攝，融入臺灣的民間宗教風俗及廟宇、墳場等實景，加倍衝擊不安氛圍，挑戰不寒而慄的絕對恐懼。

Riko (25), a receptionist at a trendy salon in the city, lives a quiet life, sharing an apartment with her friend Airi. One day, Riko notices eerie changes in the social media posts of her Taiwanese friend Shufen, who starts uploading cryptic videos. Around the same time, a disfigured corpse washes ashore in Taiwan. When Riko's attempts to contact Shufen fail, she teams up with her ex-boyfriend Jiahao to investigate, only to discover that Shufen died six months ago. Soon, supernatural occurrences plague Riko and Airi, leading to Airi's horrifying death. Desperate for answers, Riko heads to Taiwan with Jiahao and Shufen's sister Huijun to uncover the terrifying truth.

2025 西班牙錫切斯奇幻影展



宇賀那健一  
UGANA Kenichi

1984 年生於日本神奈川縣，畢業於青山學院大學工商管理系。學生時期即以演員身分參與演出，後開始拍攝獨立製作電影，擅以奇幻異色、驚悚恐怖混搭各元素的 B 級片類型。代表作如《異物 完全版》（2021）、《愛到殺必死》（2023）、《龐克樂才之道》（2024），2025 年完成臺日合製《咒死你》。

UGANA Kenichi is a prolific award-winning Japanese director, writer, and producer. He is best known for his independent horror and underground culture films, including *Ganguro Gals Riot*, *Love Will Tear Us Apart*, *Visitors-Complete Edition*, *Extraneous Matter-Complete Edition*, and *The Gesuidouz*.

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世界首映  
World  
Premiere

# 動物園：第 1-2 集

## The Zoo: Ep. 1-2

臺灣 Taiwan | 2025 | DCP | Colour | 91min

10/10 FRI 13:30 市總圖 ★ ▲



任職廣告公司的朱欣葵，在職場中磨練出超抗壓人格。眼見事業正要起飛，卻遭遇各種不順，先是惹毛了大客戶、男友無理取鬧，還被公司打入冷宮。此時，壽山動物園公開招標，希望更新品牌形象，這正是她翻身的最後希望，卻沒想到條件是要親身擔任實習保育員！過往熟悉的辦公室法則全派不上場，面對動物和人類同事們，前輩蘇冠州尤其難搞，第一天就想回家的她懷疑，自己真的能在這裡存活下來嗎？

知名設計、動畫及全方位跨界導演蘇文聖執導，集結《惡女》實力派女星邵雨薇、台北電影獎影帝王柏傑與金馬獎提名男星李淳共演，歷時四年籌備，打造臺灣首部以動物園為背景的職人劇。影集不僅於高雄壽山動物園與周邊區域取景，揭開動物園後場的日常樣貌，亦隨著在犀牛糞便池漸漸升溫的情愫，對比水泥叢林外的意外旅程，一起看見人與動物、人與人間的溫柔互動，共譜浪漫及療癒的動物園故事。

Sunny Chu, a group creative director at a global ad agency, is a master of high-pressure environments—until everything starts falling apart. She loses a major client, gets sidelined at work, and her relationship takes a hit. Her last shot at redemption comes in the form of rebranding a zoo. But there's a catch: she must first work as a zookeeper intern. Thrown into a world of demanding animals, endless cleaning, and eccentric coworkers—especially the aloof senior keeper Shaun Su—Sunny must forget everything she knows about office politics and learn to survive by the rules of the wild.



蘇文聖  
Shaun SU

創作橫跨電影、動畫、廣告、商業設計等，綽號蘇三毛。曾以《傳染》（2006）、《將軍》（2007）連續兩年獲台北電影獎最佳動畫。《南方小羊牧場》（2012）提名金馬獎最佳視覺效果。2018 年執導首部劇情長片《有五个姊妹的我就註定要單身了啊》，2025 年完成劇集《百萬人推理》與《動物園》。

Shaun SU is a film, animation, and commercial director. A back-to-back winner of Best Animation at the Taipei Film Awards, he has also been nominated at the Golden Horse Awards for Best Visual Effects. He is the director of the series *Million-Follower Detective* and *The Zoo*.



# KFF INTERNATIONAL SHORT FILM COMPETITION

# OVERVIEW & AWARDS

## 雄影國際短片競賽簡介與獎項

自 2011 年起，高雄電影節開始舉辦國際短片競賽，打破類型分野，旨在發掘獨立短片之藝術價值，每年吸引數千件來自世界各地的作品投遞。經過數個月的徵件和評選討論，我們特別精選出那些觀點獨特、敢於挑戰類型界限、在議題概念和風格形式上追求創新的作品。

競賽放映共分成四個主要單元：臺灣組、國際組、兒童評審團獎，以及 XR 組。在影展期間，決審評審們將現場觀看作品，並共同選出各項獎項。我們致力於打造完美的放映體驗，並期待與您分享這些令人難忘的短片佳作。

The International Short Film Competition was introduced by the Kaohsiung Film Festival in 2011, attracting thousands of submissions from across the globe every year. Following an application, evaluation and discussion process lasting several months, a collection of narrative, documentary, experimental, animation, and XR works are selected. We especially value works that are unique, dare to challenge genre boundaries, and pursue innovation in topic, concept, or style. Competition screenings are separated into four main sections: Taiwan Competition, International Competition, Children's Jury Award, and XR Competition. The Final-stage Jury will watch the films in person during the festival period and jointly select the winners of each award.

### 臺灣組 Taiwan Section

|                                |  |
|--------------------------------|--|
| 金火球大獎<br>Golden Fireball Award | 1 名，獎金美金 8,000 元與獎座一式 One / US\$8,000 and a KFF trophy |
| 評審團獎<br>Jury Award             | 1 名，獎金美金 3,000 元與獎座一式 One / US\$3,000 and a KFF trophy |
| 評審團特別提及<br>Special Mention     | 1 名，獎金美金 1,000 元與獎座一式 One / US\$1,000 and a KFF trophy |
| 臺灣學生獎<br>Taiwan Student Award  | 1 名，獎金美金 2,000 元與獎座一式 One / US\$2,000 and a KFF trophy |

### 國際組 International Section

|                                |  |
|--------------------------------|--|
| 金火球大獎<br>Golden Fireball Award | 1 名，獎金美金 8,000 元與獎座一式 One / US\$8,000 and a KFF trophy |
| 評審團獎<br>Jury Award             | 1 名，獎金美金 3,000 元與獎座一式 One / US\$3,000 and a KFF trophy |
| 評審團特別提及<br>Special Mention     | 1 名，獎金美金 1,000 元與獎座一式 One / US\$1,000 and a KFF trophy |

### 國際組、臺灣組共同角逐 Films in International and Taiwan Section are all eligible

|                                      |  |
|--------------------------------------|--|
| 亞洲新浪潮獎<br>Asian New Wave Award       | 1 名，獎金美金 3,000 元與獎座一式 One / US\$3,000 and a KFF trophy |
| 美麗島人權獎<br>Formosa Human Rights Award | 1 名，獎金美金 2,000 元與獎座一式 One / US\$2,000 and a KFF trophy |





# SHORT FILM COMPETITION FINAL-STAGE JURY

## 短競決選評審



**楊雅喆**  
**YANG Ya-che**

1971 年生。作品包含小說、廣告、電視、電影，曾獲金鐘獎、台北電影獎、金馬獎。長長短短但總之都是故事。藉著說故事，希望瞭解自己的人生。

Born in 1971, YANG Ya-che's works—ranging from fiction to advertising, television, and film—have received honors including the Golden Bell, Taipei Film, and Golden Horse Awards. Long or short, they are all stories. Through storytelling, he seeks to understand the journey of life.

**文晟炅**  
**Sung MOOM**

全州影展策展人。曾在韓國電影振興委員會擔任拉丁美洲代表長達八年，並且編輯過七本書，包含：《What Will Be of Cinema?》（2021）以及蔡明亮《行者》系列（2024）等。

Programmer of the Jeonju International Film Festival, Sung MOOM previously worked as a representative for Latin America at the Korean Film Council for eight years. She has edited seven books, including *What Will Be of Cinema?* (2021) and *Tsai Ming-Liang: Walker Series* (2024).



**宇賀那健一**  
**UGANA Kenichi**

電影編導。1984 年生於日本，作品擅以奇幻、驚悚、恐怖與 B 級片類型混搭，如《異物 完全版》（2021）、《愛到殺必死》（2023）、《龐克樂才之道》（2024），2025 年完成臺日合製新作《咒死你》。

UGANA Kenichi is a prolific award-winning Japanese director, writer, and producer. He is best known for his independent horror and underground culture films, including *Ganguro Gals Riot*, *Love Will Tear Us Apart*, *Visitors-Complete Edition*, *Extraneous Matter-Complete Edition*, and *The Gesuidouz*.

**陳潔瑤**  
**Laha Mebow**

電影編導，作品多以原民題材為主。《只要我長大》（2016）奪台北電影獎百萬首獎等五項大獎、代表臺灣角逐奧斯卡外語片獎；《哈勇家》（2022）獲金馬獎與新加坡國際電影節最佳導演。

Laha Mebow is the first Taiwanese Indigenous female director and the first Taiwanese female to win a Golden Horse Award for Best Director. In 2016, her film *Hang in There, Kids!* was Taiwan's entry for Best Foreign Language Film at the Oscars.



**曾珮瑜**  
**TSENG Pei-yu**

臺灣演員。拍攝廣告嶄露頭角，後活躍於各大時尚雜誌。2008 年接觸表演，以《停車》獲台北電影獎最佳新演員。詮釋逾 40 個角色，代表作品有《雙城故事》、《做工的人》，以及《周處除三害》等。

TSENG Pei-yu is an actress and model. After earning acclaim for TV commercials, she won Best New Talent at the Taipei Film Awards for *Parking*. Notable roles include *A Taiwanese Tale of Two Cities* and *The Pig, The Snake and The Pigeon*.





# SHORT FILM COMPETITION SELECTION COMMITTEE 短競複選評審



王渝屏 WANG Yu-ping

新生代女演員與編劇，曾多次入圍金鐘獎演員類獎項，憑藉電視劇《我願意》獲得新加坡亞洲內容大獎最佳女配角獎。編劇作品有電影《隨便吶，我們趕快開始！》、影集《文科魯蛇同居的充分不必要條件》。

WANG Yu-ping is an actress and scriptwriter. She was nominated twice for the Golden Bell Awards, and won Best Supporting Actress at the ContentAsia Awards. Her screenwriting projects include *The Department of Unapplied Theory* and *So May We Start*.

何瑞珠 Regina HO

紐約大學電影理論研究所碩士，曾任第一屆台北電影節國際影展策展人、鏡電視國際新聞中心主任、《壹週刊》專任影評人，其他影評散見《中國時報》、《自由時報》等。

Regina HO holds an MA from NYU's Cinema Studies. She was the founding curator of the Taipei Film Festival and a longtime film critic for Taiwan's *Next Magazine*.



孫介珩 SUN Jie-heng

歷史系、政治所畢業。期望透過影像創作讓這個世界上被忽略的人事物顯影。作品入圍台北電影節、高雄電影節與金穗獎。其劇集作品《聽海湧》入選法國里爾影展國際全景單元，並獲得 2025 美國紐約電視獎特別戲劇節目類。

With a background in History and Politics, SUN Jie-heng strives to tell unseen stories through film. His works have been selected for the Taipei Film Festival, Kaohsiung Film Festival, and Golden Harvest Awards.

許慧如 HSU Hui-ju

紀錄片導演，作品關注女性生命故事，曾入圍日本山形、瑞士真實、英國雪菲爾等國際重要影展。近年持續創作，透過虛實交錯的敘事結構探究紀錄片的更多可能，亦獲得金馬獎、女性影展等入圍獎項肯定。

HSU Hui-ju is a Taiwanese documentary filmmaker. Beneath the surface of her films lie themes of interrelationship between women, family, and grief, explored through a unique blend of autodocumentary and reenactment, earning her recognition from many film festivals.



黃以誠 (SilenceMontage 黃同學)  
HUANG Yi-cheng (SilenceMontage Classmate HUANG)

影視製作基層工作者、影評人 (銳評人)。關注臺灣短片，經營「SilenceMontage」、「狗聊電影」與「廢比稀觀影人獎」，推動新銳作品對話與關注。

A film crew member and sharp critic focusing on Taiwanese shorts. Runs SilenceMontage, So Dog podcast, and FEIBISI Audience Award to promote dialogue and attention for emerging filmmakers.



廖偉棠 LIU Wai-tong

香港作家，曾獲香港青年文學獎、香港中文文學獎、中國時報文學獎、聯合報文學獎及香港文學雙年獎、金鼎獎。現旅居臺灣，任臺北藝術大學客座副教授。曾出版詩集《一切閃耀都不會熄滅》、《劫後書》，小說集《末日練習》等。

LIU Wai-tong is a poet and writer. He has been awarded several literary prizes in Hong Kong and Taiwan. His recent publications include: *All Lights Will not Burn Out: Lin Wai Tong Selected Poems 2017-2019*, *The Letter After the Kalpa*, etc.

劉琬琳 LIU Wan-ling

動畫導演。影像風格細膩詩意，擅長自然與情感交織的敘事，作品《鷺鶯河》曾獲台北電影獎最佳動畫片、高雄電影節國際短片競賽評審團獎。

LIU Wan-ling is an animation director known for her delicate and poetic visual style. Her film *Egret River* won Best Animation at the Taipei Film Awards and the Jury Prize at the Kaohsiung Film Festival.



練建宏 LIEN Chien-hung

電影編導。首部劇情長片《莎莉》入選釜山影展、金馬影展、台北電影節、羅馬影展等，並獲得金馬創投百萬首獎、香港 HAF 創投大獎、大阪亞洲電影節最具潛力創作者獎等。

LIEN Chien-hung's debut feature, *Salli*, was selected for the Busan International Film Festival, Golden Horse Film Festival, and won the Grand Prize of the Golden Horse Film Project Promotion and the Most Promising Talent Award at the Osaka Asian Film Festival.

賴育章 LAI Yu-chang

獨立紀錄片工作者，專職紀錄片製作與教學、影展策劃及評審等工作。曾擔任臺灣南方影展執行長。參與的紀錄片作品包括《回家》、《馬頭山之戰》、《七股光電啟示錄》等。

LAI Yu-chang is an independent documentary filmmaker involved in production, education, jury work, and served as the Executive Director of the South Taiwan Film Festival. His documentary works include *Coming Home*, *Battle of Matou Mountain*, and *Solar Power Revelation*.







# CHILDREN'S JURY AWARD PRELIMINARY JURY

## 兒童評審團獎初選評審



黃勻弦 Hugo HUANG

黃勻弦為臺灣偶動畫導演，以捏麵技藝結合定格動畫聞名。其作品如《當一個人》、《山川壯麗》屢獲金馬獎、高雄電影節等肯定，擅以在地文化與細膩敘事打動觀眾。她打破非主流媒材在影展的限制，成為具代表性的創作者。

Hugo HUANG is a Taiwanese stop-motion director known for combining traditional dough figurine craft with animation and blending local culture with delicate storytelling. Her works have been recognized at the Golden Horse Awards and Kaohsiung Film Festival.

葉俊伸 YEH Jun-shin

葉俊伸為現任豆子劇團團長，畢業於國立臺灣藝術大學戲劇系，後進入編導演領域。其編導作品富含高雄的熱情與純樸，對戲劇感性而柔情。融合北部的理論基礎與南部的情感碰撞，成就了獨一無二的編、導、演與教學風格。

YEH Jun-shin is a Taiwanese actor and the head of Bean Theater. He combines the theoretical foundation of the north with the emotional collision of the south, which has created a unique writing, directing, acting, and teaching style.



林廉恩 LIN Lian-en

林廉恩作家出生和生長於臺灣。曾於偶動畫公司擔任角色與美術設計，現多從事繪本創作，內容多以當下的感受或是生活經驗為主題。曾獲得 2014 美國 3X3 當代插畫獎及 2015、2018、2022 年波隆那兒童插畫獎、2021 年波隆納拉加茲文學類首獎及 2021 年金鼎獎。

LIN Lian-en was born and raised in Taiwan. She specializes in mixed media collage and acrylic paint, and is continuously exploring new materials. She has received several prestigious awards, including the Bologna Ragazzi Award for Fiction, and the Bologna Children's Book Illustration Award.



### 兒童評審團獎 Children's Jury Award

兒童評審團心動獎  
Children's Jury Grand Award

1 名，獎金美金 1,000 元與獎座一式  
One / US\$1,000 and a KFF trophy

兒童評審團特別獎  
Children's Jury Special Award

1 名，獎座一式  
One / a KFF trophy

## KFF INTERNATIONAL SHORT FILM COMPETITION:

雄影國際短片競賽：

## TAIWAN SHORTS

### 臺灣組

總計共有 10 部劇情片、3 部實驗片、4 部動畫片及 3 部紀錄片，其中包括 8 部學生作品。影片既有當代議題的展現，也有歷史的切面與實驗；有奇幻的人我相遇，也有個人心思與社會的交擊；當然也看得見生死的幽微時刻，情感關係的裡外摸索，乃至親情與政治的傷懷探究。登上這趟影音旅程，便猶如登入了近年來臺灣影人和島民的心與腦，感受一次次跨時跨域的創作身手。

The Taiwan Shorts section includes 10 narrative films, 3 experimental films, 4 animations and 3 documentaries; 8 of the selections are student works. The films deal with not only contemporary issues, but also historical subjects and experimentation. There are fantastical encounters, as well as conflicts between the individual mind and society; of course, you will also see subtle moments of life and death, examinations of emotional relationships, and even explorations of grief in family and politics. Embark on this audiovisual journey to dive into the hearts and minds of Taiwanese filmmakers and residents from over this past year, and experience their timeless creativity and cross-domain artistry over and over again.



# TAIWAN SHORTS A

## 臺灣組 A

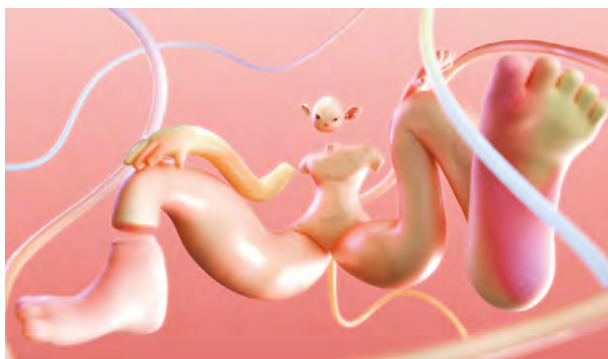


10/12 SUN 14:30 內惟 2 廳 ★  
10/15 WED 16:40 內惟 2 廳  
10/19 SUN 18:30 電影館

亞洲首映  
Asia  
Premiere

## 我不是一個形狀 Immature

荷蘭、臺灣 Netherlands, Taiwan | 2025 | Colour | DCP | 6min



吳澄澤  
Eddy WU

1999 年生於臺灣，現旅居荷蘭製作動畫，想用故事把人與人拉在一起。

Eddy WU was born in 1999 and grew up in Taiwan. He currently resides in the Netherlands as a 3D artist and animation filmmaker, seeking to bring people closer together through storytelling.

一場體內的私密對話，關於身分與身體之間的想像與記憶。流動、破碎、重組，對於性別、性向與自我認同的持續探索過程。這是一部動畫紀錄片，透過身體意象來探索性別認同的流動性和複雜性，影片結合象徵性動畫視覺和真實訪談音檔，呈現一位跨性別男同志性戀者的自我探索旅程。

*Immature* is an animated documentary that explores the fluidity and complexity of gender identity through bodily imagery. Shaped by memory and imagination, it presents an intimate dialogue within the body. Fluid, fragmented, and ever-reforming, the film traces an ongoing journey of exploring gender, sexuality, and selfhood.

2025 芬蘭士庫動畫影展  
2025 荷蘭 Kaboom 動畫影展 特別提及最佳  
荷蘭學生影片

PRINT SOURCE  
Eddywu Studio

臺灣組 A



TAIWAN SHORTS A

## 山裡走走 Prey and Prayers

臺灣 Taiwan | 2024 | Colour | DCP | 20min



全誌儒  
Langui Madiklaan

南投信義鄉布農族人，畢業於政治大學廣播電視學系。曾擔任《不夠善良的我們》、《請問，還有哪裡需要加強》等副導演。2024 年《山裡走走》為其首部執導之劇情短片，入選金馬影展。

Langui Madiklaan is a Bunun Indigenous filmmaker from Taiwan. She has worked in the film industry for over 10 years. She realized her community is still severely underrepresented and wants to start telling indigenous stories in the most truthful and authentic ways.

布農青年巴力的爸爸時常在山裡走走。今夜，巴力隨著爸爸來到山裡準備大展身手，山林卻一反常態，頻頻出現怪象，爸爸知道這是不祥預兆，無奈巴力鬧起彗扭，不願空手而歸。漫漫長夜，巴力在「山裡走走」的過程中，學會最重要的一課。

Indigenous young man Bali follows his hunter father into the mountains to hunt food for their family. His father calls it a day upon sensing something is off, but Bali refuses to leave until he gets something in the bag. Will Bali remain the predator... or become the prey?

2025 洛杉磯亞太影展  
2024 台北金馬影展

PRINT SOURCE  
全誌儒 Langui Madiklaan

## 貓與雞 After the Cat

臺灣 Taiwan | 2024 | DCP | Colour | 25min



朱凱凌  
CHU Hoi-ying

生於香港，2019 年短片《紅棗薏米花生》獲鮮浪潮國際短片節最佳導演與鮮浪潮大獎、金馬獎最佳劇情短片等獎項。亦入選釜山電影學院、金馬電影學院及柏林影展新銳營的學員。《貓與雞》(2024) 獲金穗獎最佳導演肯定。

CHU Hoi-ying is a Hong Kong director known for exploring the nuanced complexities of family and relationships. Her short film *3 Generations 3 Days* (2019) won Best Live Action Short Film at the Golden Horse Awards.

這一天，阿嬤家雞舍的圍籬被風吹垮，雞群四處逃散。然而，60 多歲的阿嬤和 80 多歲的母親有更緊急的事要處理。她們抱著心愛貓咪小乖的遺體，在教會緬甸志工的幫助下，從高雄鄉村趕往市區動物保護處，準備為小乖火化。抵達後卻發現只能進行集體火化，無法帶回骨灰。三人心急如焚，希望為貓咪小乖找到最好的善終安排。

On this day, an elderly Taiwanese mother and daughter, accompanied by a Burmese volunteer, journey from a rural area to an urban animal crematorium, tenderly carrying the body of their beloved cat, in hopes of ensuring that its final journey is marked by peace and grace.

2025 金穗獎 最佳導演  
2024 高雄電影節

PRINT SOURCE  
朱凱凌 Chu Hoi-ying





## 從魚塭浮出 Creature Emerging from the Fish Pond

臺灣 Taiwan | 2024 | B&W, Colour | DCP | 25min



杜孟澤  
TU Meng-tse

生於臺南，現就讀成功大學建築學系碩士班，並擔任電影社社長。擅以實驗影像結合其建築模型製作等媒材，創作具類型風格的 B 級片。執導之短片作品尚有《羊窩》。

TU Meng-tse, a Tainan native and architecture student at NCKU, blends cult cinema obsession with architectural design in his experimental visual work.

《臺陽筆記》曾記載著「鯊化鹿」傳說，是一隻能在鹿與鯊魚間轉化、並長著鹿角的幻獸。一日，帶有鹿角的半魚人從充斥黑水的魚塭內爬起，緩緩地往不斷排放廢棄物的市鎮逕直而去，他究竟是傳說中幻獸的再現，抑或是周遭居民集體所創造的「魚塭怪妖」？

The *Taiyang Notes* tell of the "Shark-Deer," a horned beast shifting between deer and shark. One day, a half-fish, antlered figure rises from a black pond toward a polluted town. Is it the legendary creature, or a Fishpond Monster born of collective fear?

2025 金穗獎

PRINT SOURCE  
杜孟澤 TU Meng-tse亞洲首映  
Asia  
Premiere

## 春夢 Damp

臺灣、南韓 Taiwan, South Korea | 2025 | Colour | DCP | 12min



陳彥廷  
Etsen CHEN

畢業於臺北藝術大學電影創作學系及釜山電影學院。短片《青親》獲金穗獎最佳學生劇情片；聯合導演短片《口紅》於釜山影展首映。正開發長片《一件好事》，為短片《春夢》的延伸之作。

Etsen CHEN is an alumnus of Busan Asian Film Academy and Taipei National University of the Arts. His first short, *The Younger*, featured at many LGBTQ film festivals; his co-directed short, *Lipstick*, premiered at Busan. He is currently developing his debut feature.

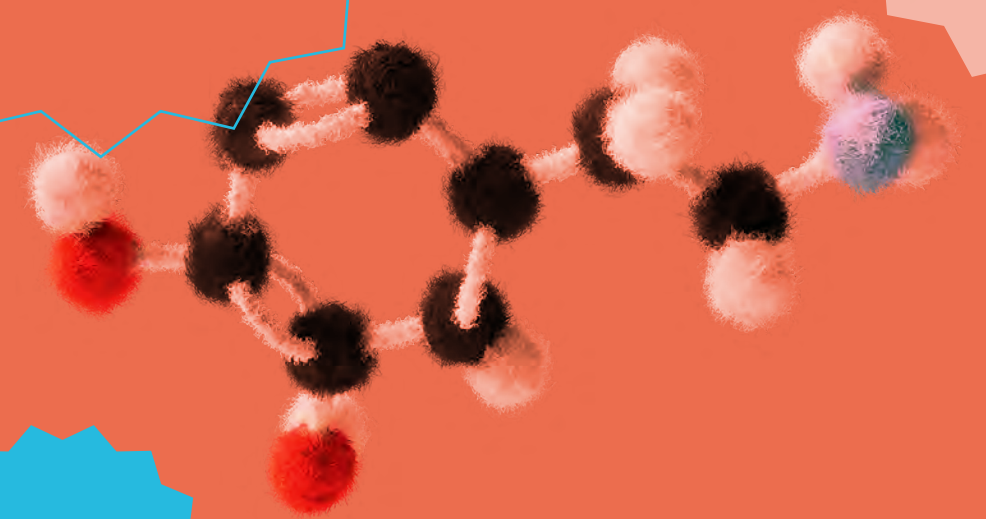
患有腦性麻痺的彥璋愛慕泰國看護 Suriya，既渴望建立親密關係，又嫉妒其強健的身體；彥璋的母親擁有強烈的護子之情，卻對既像另一個兒子又是年輕男子的 Suriya 產生微妙情感。三人關係漸趨緊繃，彥璋發覺自己的身體似乎有了變化。

Yen, a young man with cerebral palsy, longs for both romance and a body like his caregiver Suriya's, while his overprotective mother harbors complex feelings for Suriya. As tensions rise, Yen starts to believe his body is no longer the same.

2025 紐約亞洲影展

PRINT SOURCE  
前景娛樂 Flash Forward Entertainment

## TAIWAN SHORTS B 臺灣組 B



10/10 FRI 13:00 內惟 2 廳  
10/14 TUE 14:00 內惟 2 廳  
10/19 SUN 11:30 電影館 ★

## 落霧 Falling Mist

臺灣 Taiwan | 2025 | Colour | DCP | 6min



莊清津  
Chuang Yu-jin

畢業於臺南藝術大學動畫與影像美學研究所動畫藝術組。2024 年首部獨立動畫作品《死囡仔》入圍金穗獎及金馬獎動畫短片，擅運用水彩、石膏板刮畫、粉彩等手繪媒材進行創作。2025 年《落霧》獲得青春影展動畫類首獎肯定。

CHUANG Yu-jin graduated from Tainan National University of the Arts. Her first independent animated work, *Bad Kids*, was nominated for the 2024 Golden Harvest Awards and the Golden Horse Awards.

一條下班路，從喧囂的城市巷弄延伸至人煙稀少的產業道路，途中經過一個鐵路平交道。穿越鐵軌時，迎面而來的大霧讓人思考生命的終點，以及對自然界生靈的崇敬。這裡有被污染的環境，也有生活其中的人類心靈。

A road home from work stretches from the bustling city alleys to a desolate industrial road, passing through a railway crossing along the way. As I cross the tracks, the thick fog rolling in makes me contemplate the end of life and a deep reverence for the living beings of nature.

2025 青春影展 動畫類首獎

PRINT SOURCE  
莊清津 Chuang Yu-jin





## 跳房子 Little Mirage

臺灣 Taiwan | 2024 | Colour | DCP | 23min



劉人鳳  
LIU Ren-feng

剪接師，2023 年首部作品《乙方及其後》提名金馬獎最佳紀錄短片，並獲青春影展影視類首獎肯定。延續對居住議題的觀察與提問，誕生了第二部作品《跳房子》，再獲 2025 年青春影展影視類評審團獎。

LIU Ren-feng is an editor whose first work, *Eviction and Beyond*, was nominated for Best Documentary Short Film at the 60th Golden Horse Awards. *Little Mirage* continues her observations and questions on housing issues.

距離房東賣掉房子、一家人分開生活，轉眼已是十年前的事情了。一幅假想家人們仍在舊家一起吃著團圓飯的畫像，喚醒了我對這個已逝空間的思念，於是一場與舊家的重逢之旅、以及向生命中各個空間的道別之旅就此展開。而沿途中不斷買賣、重劃、拆除、興建的城市風景，讓我遙想著何處能是人們安身與存放記憶的地方？

It's been 10 years since the landlord sold the house and the family has lived apart. A portrait of my imaginary family having a reunion dinner in my old home awakened my longing for this lost space. A journey of reunion with my old home and a journey of saying goodbye.

2025 青春影展 影視類評審團獎

PRINT SOURCE  
詹謹嘉 Chan Chin-chia

## 所有人都在死 All Journey Toward Death

臺灣 Taiwan | 2024 | Colour | DCP | 25min



范文翰  
FAN Wenhan

畢業於臺北藝術大學電影創作研究所。短片《原諒》曾獲西寧 FIRST 電影展學生單元最佳劇情片、《啊朋友，再見！》獲金穗獎評審團特別獎。FAN Wenhan graduated from Beijing Film Academy and the Graduate Institute of Filmmaking at TNUA.



王亮鈞  
WANG Liang-chun

臺北藝術大學電影創作系碩士班肄業。2017 年後專職攝影工作，攝影作品如《不夠善良的我們》、《人選之人—造浪者》等。WANG Liang-chun studied directing at TNUA but did not complete his degree. Since 2017, he has worked full-time in photography.

阿力得到一個消息：一個化學老師在鄉下的老房裡做出了一批安非他命，他不在乎價格，只想儘快出手。阿力嗅到機會，但不信任其他人，於是遊說已金盆洗手的弟弟阿南參與他的黑吃黑計畫，阿南決定冒險加入這場毒品交易，但事情的危險程度遠超他的想像。

To pay for his terminally ill wife's expensive medical bills, former gang member Ah Nan decides to risk everything on a potentially lucrative drug deal, but the situation turns out to be far more dangerous than he imagined.

2024 高雄電影節

PRINT SOURCE  
范文翰 Fan Wenhan



## 風的前奏 Rocked by the Wind

臺灣 Taiwan | 2025 | Colour | DCP | 14min



黃小珊  
HUANG Hsiao-shan

畢業於臺灣大學戲劇學系、紐約大學動畫研究所。作品《大冒險鐵路》獲 2020 年台北電影獎最佳動畫片、金穗獎最佳動畫片，並入圍金馬獎最佳動畫短片。

HUANG Hsiao-shan is a screenwriter, director, and animator. She won Best Animation for her short *Grand Adventure Railroad* at the 2020 Taipei Film Awards and the 2021 Golden Harvest Awards. She also serves as an adjunct lecturer in the Department of Drama and Theatre at NTU.

住在鄉下的軒是個熱愛彈吉他的高中生，升高三前的暑假某日，爸媽一早便為了生計吵得不可開交，軒假裝要去學校的暑期讀書會，逃掉了家裡的工作，溜到市區和同學玩樂團。午後，颱風登陸，風強雨驟，媽媽卻遲遲未歸，年幼的妹妹也不見蹤影。

Yearning to connect with his bandmates and wanting a break from chores, high school senior Shuan heads to the city to escape the familiar expectations of his family, only to be caught in a typhoon. Navigating the fierce storm becomes an unexpected test in the pursuit of his dreams.

2025 金穗獎 金穗大獎

PRINT SOURCE  
咕哩設計有限公司 Gujie Design Co., Ltd.

## 夜航的一場儀式 A Ceremony at Sea

臺灣 Taiwan | 2025 | DCP | B&W, Colour | 20min



潘勁  
PAN Jin

生於澎湖，現就讀臺灣藝術大學多媒體動畫藝術學系碩士班。靈感源自家鄉地景，聚焦澎湖離散小島的文化敘事，擅長運用新媒體與影像藝術，結合田野調查與文獻採集，探索人文地理與民俗傳說的深層關聯。

PAN Jin is a new media artist from Penghu, Taiwan. He focuses on cultural narratives of Penghu's dispersed islands through field research and archival studies, exploring connections between human geography and local folklore, and presenting a new artistic vision.

1978 年，澎湖西吉嶼遷村後成為無人島，王船儀式依然深植集體記憶，象徵對亡魂的安息與不捨。儀式中，遺體安置於王船，漂向大海，隱喻靈魂歸返與生命輪迴。黑水溝流域中的船難歷史，賦予此儀式深刻的精神意涵。無旁白、無字幕，透過畫面與聲音重現儀式，並結合 3D 掃描與電腦動畫，探索海洋文化的情感與歷史脈絡。

Xijiyu, a village on Taiwan's offshore island of Penghu, became uninhabited following a government-mandated relocation in 1978. Through image, sound, and 3D animation, this film recreates the village and its famed "King's Boat" ceremony.

2025 金穗獎 最佳學生實驗片

PRINT SOURCE  
潘勁 Pan Jin



# TAIWAN SHORTS C

## 臺灣組 C

10/10 FRI 15:10 內惟 2 廳  
10/14 TUE 16:30 內惟 2 廳  
10/19 SUN 16:00 電影館 ★

# 春天

## Vor

臺灣 Taiwan | 2024 | DCP | Colour | 18min



黃秉安  
HUANG Ping-an

1999 年生於臺中，畢業於實踐大學媒體傳達設計學系。2021 年動畫作品《河豚》入圍高雄電影節國際短片競賽、金穗獎與台北電影獎最佳動畫，作品尚有《夢的河流》、《春天》，與漫畫《火山的規矩》等。

HUANG Ping-an was born in 1999. She is the creator of *The River*, *Bruise*, and the comic *The Rules of the Volcano*. She enjoys writing, and udon.

擁有幻覺的紅豆以為自己是一臺監視器，每天和管理員狐狸窩在停車場，她監視，動也不動的專心。百無聊賴，直到停車場對面送來一臺自動販賣機。那個每天來投幣可樂的男生叫蘿蔔。那天蘿蔔和紅豆在世界的邊緣相遇，那天起炎熱夏季化作春天。

Bean's delusion made her think she was a surveillance camera. Every day, she'd stay in the parking lot with Fox, the manager, watching everything intently without moving. Life was dull until one day, a vending machine appeared across the lot, and a boy named Daikon came daily to buy a can of Coke.

2025 台北電影獎 最佳動畫提名  
2024 高雄電影節

PRINT SOURCE  
黃秉安 Huang Ping-an

臺灣組 C



TAIWAN SHORTS C

# A 面：我的一天

## Side A: A Summer Day

臺灣 Taiwan | 2024 | Colour | DCP | 22min



溫景輝  
WAN Kin-fai

曾跟隨張作驥學習電影製作，參與《醉·生夢死》、《那個我最親愛的陌生人》等作品。2020 年以短片《成日》、《四時飄飄》入選香港鮮浪潮短片節。2024 年《A 面：我的一天》獲金馬獎最佳劇情短片。

WAN Kin-fai learned filmmaking from director CHANG Tso-chi through his participation in *Thanatos*, *Drunk* and *Synapses*.

暑假就要結束了，阿飛還有一個錄音作業「我的一天」沒有完成。為了補救作業，阿飛請媽媽與自己重新度過假期的一天，他努力修正細節，希望作業裡面的自己，聽起來既快樂又充實。在錄音帶捲盡之後，作業背後卻藏著阿飛沒聽見的另一面故事。

On the last day of summer, Fei and his mother cannot stop arguing. Fei finds a cassette tape in his bag since he is asked to record a summer day as schoolwork. Mother and son set off on a bold plan, reliving the last day of summer.

2024 金馬獎 最佳劇情短片  
2025 培林黑夜影展 短片競賽

PRINT SOURCE  
溫景輝 Wan Kin-fai

# 浮游物

## The Foreigner

臺灣 Taiwan | 2024 | Colour | DCP | 16min



薛文碩  
HSUEH Wen-shuo

畢業於世新大學廣播電視電影學系電影組。2018 年《第一廣場》獲得高雄電影節國際短片競賽臺灣學生獎、金穗獎首獎及最佳導演等肯定。

HSUEH Wen-shuo graduated from Shih Hsin University. His short film *Lovely Sundays* won the Grand Prize and Best Director at the 2019 Golden Harvest Awards, and the Taiwan Student Award at the 2018 KFF International Short Film Competition.

作為工廠夜班保全，阿邦算是喜歡自己的工作，畢竟收工後的廠區除了宿舍裡的外籍女工偶爾需要他的幫忙，還能出什麼大事？巡邏、拍照、簽到，輕輕鬆鬆，甚至偷懶睡覺也不會有人知道。就是有些寂寞，有些無聊……。

As a night shift security guard at the factory, A-Bang kind of likes his job. After all, besides doing some chores for the female migrant workers in the dormitory, there are hardly any problems. Patrolling, taking photos, signing in—it's all quite easy, but also quite solitary...

2024 高雄電影節

PRINT SOURCE  
薛文碩 Hsueh Wen-shuo





## 化 Essence

臺灣 Taiwan | 2024 | Colour | DCP | 6min



虛空中拂來一陣細風和四方氣息，與草葉畢具而成一獸。草化羽，葉化身，照見自我的同時，環境也相應而生，透過風相互回應著，感受他者的同時，也被他者感受，來來回回，直至一切成為一場律動，所有的邊界將不再清晰……。

From emptiness, a gentle breeze stirs, gathering grass and leaves to form a creature. As it catches sight of itself, the world echoes into being, stirred by the wind. Feeling others, it is felt in return, in a rhythm where all boundaries blur into a seamless dance of harmony...



洪宛妤  
HUNG Wan-yu

畢業於臺北藝術大學動畫學系。喜歡手做的材料質感，創作以偶動畫、停格動畫與手繪動畫為主。2023 年合製作品《凝視》獲北藝當代創作獎評審團特別獎。

HUNG Wan-yu majored in animation at Taipei National University of the Arts. She enjoys the texture of handmade materials and the meticulous process of flawless execution. Her creative techniques primarily focus on puppetry, stop-motion animation, and hand-drawn animation.

2025 金穗獎 評審團特別獎  
2024 金馬獎 動畫短片提名

PRINT SOURCE  
洪宛妤 Hung Wan-yu

## 侯硐奇譚 The Tales of the Tale

臺灣 Taiwan | 2025 | Colour | DCP | 25min



在山上還沒有人時候，那裡有一個住著一群猴子的山洞，稱作「猴洞」。山頭另一邊，山神派了一群鬼火，守護著地底下的寶藏，直到寶藏被挖出來，鬼火就消失無蹤了。本片收錄十幾個侯硐的異事奇聞，橫跨日殖、戰後的礦業時期，以及收坑至今保存礦業文史的現代。

Before there were people in the mountains, a group of monkeys lived in a cave. This place came to be known as Monkey Cave. Beyond the mountain peak, the god of the mountain dispatched ghostly flames to guard treasures hidden underground. However, when the treasures were unearthed, the ghostly flames vanished.



宋承穎  
SONG Cheng-ying

畢業於臺北藝術大學電影創作學系。導演作品有《你剛才說的是笑話嗎？》、《拍廢墟的人》。SONG Cheng-ying graduated from Taipei National University of the Arts. He has worked as a director, screenwriter, and editor on several films.



胡清雅  
HU Chin-ya

畢業於臺灣大學新聞研究所。《窗殺》獲 2023 年全球華文永續報導獎專業組長片類優等、2024 年金穗獎最佳紀錄片。HU Chin-ya, based in Taipei, Taiwan, was a freelance writer for independent media in Taiwan. She now produces documentaries concerning human conditions amid social change.

2025 山形紀錄片影展  
2025 金穗獎 評審團特別獎

PRINT SOURCE  
鏡電視股份有限公司 Mirror TV Inc.

## TAIWAN SHORTS D 臺灣組 D



10/16 THU 17:10 內惟 2 廳  
10/20 MON 13:00 電影館  
10/24 FRI 13:00 電影館 ★

世界首映  
World  
Premiere

## 果蠅 Floaters

臺灣、香港 Taiwan, Hong Kong | 2025 | Colour | DCP | 16min



孫君陶  
SUEN Kwan-to

現正活躍於導演和表演工作。2021 年主演之劇情長片《少年》入選台北金馬影展進行首映。現就讀世新大學廣電系電影組。

SUEN Kwan-to is an actor and director currently studying film at Shih Hsin University. In 2021, he starred in the film *May You Stay Forever Young*, which premiered at the Taipei Golden Horse Film Festival.

鄧躍是一名追焦師，卻被最近突然發作的飛蚊症困擾，眼前不斷出現一隻隻揮之不去的果蠅。今天在拍攝現場，他試圖拉回失焦的畫面，卻意外映入了前女友庭予。庭予帶著鄧躍追尋一場根本不會出現的流星雨，鄧躍終於願意放開追焦環，看清焦點以外的現實。

Yue is a focus puller who suffers from eye floaters. On set, he sees his ex-girlfriend Ting Yu through the monitor. She leads him on a search for a meteor shower that will never appear. In the end, Yue begins to see the reality beyond the frame.

PRINT SOURCE  
孫君陶 Suen Kwan-to





2025 盧卡諾影展 Medien Patent Verwaltung  
AG 獎  
2025 愛丁堡電影節

PRINT SOURCE  
未來接電有限公司 Future Connect Ltd.



## 工 Force Times Displacement

臺灣 Taiwan | 2025 | Colour | DCP | 12min



在一座把人視同動物的工廠裡，一尊神秘木偶能實現一切關於成功的願望。一名年輕工人虔敬膜拜，終登事業高峰，卻在某日意外窺見另一個世界，萌生改變的渴望。本片融合生物影像、手繪、停格與實拍技法，以「 $工 = 力 \times 位移$ 」的物理公式為引，探問我們為何工作，又該如何定義人與工作的關係。

In a factory driven by endless ambition, a mysterious wooden idol grants every wish for success. A young worker devotes himself to it—until a hidden room reveals a different world and sparks a desire for change. What does it mean to work, and why do we work at all?



吳承筠  
Angel WU

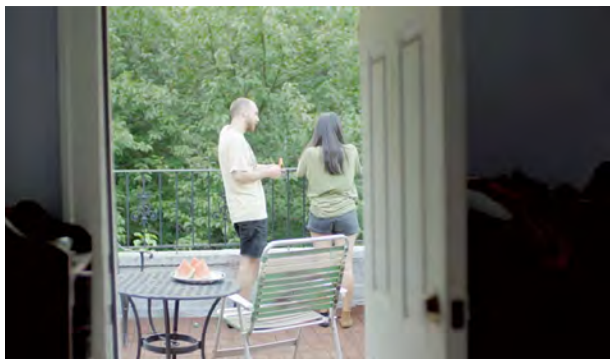
1998 年生，畢業於臺北藝術大學動畫學系。擅長以手繪、多媒材拼貼與影像裝置進行敘事實驗。首部短片《drawn undrew draw》入圍法國安錫、克羅埃西亞薩格勒布等世界級影展。《工》為其第二部短片作品。

Angel WU graduated from Taipei National University of the Arts. With pencil, ink, watercolor, wood, sound, and sometimes zebrafish, she shapes the questions that come to her. Her short *drawn undrew draw* (2020) was nominated at Animafest Zagreb and Annecy 2021.



## 房間 Wall to Wall

臺灣、美國 Taiwan, USA | 2025 | Colour | DCP | 16min



分手後的重逢、日常的摩擦，以及一場迷離的實驗對話。三段關於戀人的故事，在沉默與言語之間，探索過去、現在與未來。全片由不同時期拍攝的片段構成，穿梭房間、時間與彼此之中，留下存在的痕跡。

*Wall to Wall* is a triptych of stories created across different moments in time, each orbiting the theme of love: a reunion after a breakup, the quiet friction of daily life, and a conversation altered by experimental influence. Through silence and speech, the film traces the subtle marks left by time.



洪冬人  
HONG Dong-ren

生於臺灣高雄，畢業於政治大學廣播電視學系、哥倫比亞大學電影研究所。短片《小溪邊的沙灘》、《第八大道》入圍金穗獎、洛杉磯亞太影展、台北電影節等。近年創作聚焦於美國華裔移民，以及啟靈藥相關研究。

HONG Dong-ren is a Taiwanese director and editor based in NYC. His previous short film, *Eighth Avenue*, was selected for the 2024 Taipei Film Festival. He holds an MFA in Film from Columbia University.

PRINT SOURCE  
洪冬人 Hong Dong-ren



## 你夢見我時，我已醒來 Awake Before Your Gaze

臺灣 Taiwan | 2025 | Colour | DCP | 20min



兩位美軍遺留在臺灣的混血兒，一人說客語，一人說臺語，在廢棄的美軍宿舍中，緩緩說出語言與臉孔無法安置的身世。他們的記憶，如幽靈般在歷史邊界中游移，沉默與斷裂化為一場詩性的凝視。以雙頻道影像與催眠式敘事，抵抗觀看與語言的單一結構，召喚那些被歷史壓抑的聲音與身體。

Two mixed-race children of the US military in Taiwan, one speaking Hakka, the other Taiwanese. In the ruins of a former military dormitory, they speak slowly, uncovering a history their faces and languages could never fully inhabit, their memories moving like ghosts along the edges of history.



林羿綺  
LIN Yi-chi

藝術家、導演。現就讀於臺北藝術大學美術學系博士班。創作以錄像藝術、實驗電影與影像裝置為主，關注亞洲地緣政治中族群離散、記憶與歷史重構的可能性。透過田野調查與夢境採集，發展具召喚與實驗性的影像語言。

LIN Yi-chi is an artist, director, and the founder of Toisland Project Films. Her practice centers on video art, experimental cinema, and moving image installations, exploring the possibilities of diasporic identity, memory, and the reconstruction of history.

PRINT SOURCE  
透島影業有限公司  
Toisland Project Films



## 這不是我的牛 This Is NOT My Cow

臺灣 Taiwan | 2025 | Colour | DCP | 23min



在軍演頻繁的村落裡，軍方派遣待退軍人照護牛羊，以睦鄰之名維繫關係，卻無法掩蓋長年以來演習對居民生活的擾動與損耗。本片從一名牛羊公差的一次偶然失誤展開，逐步揭示軍民共存下的張力與矛盾。

In a village often disturbed by military drills, the army sends soon-to-retire soldiers to take care of cows and sheep, hoping to build good relations with the locals. But this kind act cannot hide the long-term impact the drills have had on people's lives.



林治文  
LIN Chih-wen

畢業於臺北藝術大學電影創作學系。2022 年金馬電影學院學員，作品橫跨劇情與紀錄，曾多次入選金馬影展、金穗獎等影展，並以《龔團》獲金穗大獎。2025 年獲年度傑出影視聽工作者最佳潛力短片導演獎。

LIN Chih-wen graduated from TNUA and was selected for the 2022 Golden Horse Film Academy. His works span both narrative and documentary films. He won the Grand Prize at the Golden Harvest Awards for *Revolt with Dragon*.

PRINT SOURCE  
林治文 Lin Chih-wen



# KFF INTERNATIONAL SHORT FILM COMPETITION: 雄影國際短片競賽：

## INTERNATIONAL SHORTS 國際組

總計共有 25 部劇情片、5 部動畫片、4 部實驗片、6 部紀錄片，其中包括 14 部亞洲片。國際組向來競爭激烈，除了真人演出的劇情片之外，實驗片和動畫創作的能量，也教人十分驚豔。透過音畫的精心調度、敘事的編寫，這些作品不僅能與普世的情感溝通，也能帶觀眾一窺不同地域和文化的生活細節。幽默、柔情的迷人追索有之，亦有悚然跌宕、驚恐和惶惶無語的出奇時刻。

The International Shorts section includes a total of 25 narrative films, 5 animations, 4 experimental films, and 6 documentaries; 14 of the selections are from Asia. The International Competition has always been highly competitive. Apart from the live-action narrative films, the experimental films and animations are also full of amazing creative energy. Through the careful crafting of sound, images, and narratives, these works not only convey universal emotions, but also give the audience a glimpse into life and culture in different regions. Expect charming moments full of humor and tenderness, as well as unexpected instances of horror, anxiety, and speechlessness.

親愛的保齡球館 Agapito

## INTERNATIONAL SHORTS A 國際組 A



10/16 THU 14:50 內惟 2 廳  
10/20 MON 15:00 電影館  
10/23 THU 13:30 電影館 ★

臺灣首映  
Taiwan  
Premiere

## 我們在現代啟示錄當佈景 We Were the Scenery

美國、加拿大 USA, Canada | 2025 | DCP | Colour | 15min



克里斯·瑞德克里夫  
Christopher RADCLIFF

美國編劇、導演及剪輯師。畢業於哥倫比亞大學電影研究所，為美國編劇工會及剪輯工會成員之一。首部劇情短片《The Stranger Ones》便入選日舞影展、西南偏南影展，並在 2017 年發展成劇情長片《謎樣事件簿》於鹿特丹影展獲獎。

Christopher RADCLIFF is an award-winning filmmaker whose work has screened at festivals worldwide and online via Criterion, Short of the Week, and Le Cinéma Club.

1975 年，一對夫妻為了逃離越戰漂泊至菲律賓，意外成為影史經典《現代啟示錄》群演中的無名身影。壯闊的戰爭場景作為重述記憶的依據，與移民後的生活面貌則形成強烈對比。取材自本片編劇，美籍越裔詩人凱西（Cathy Linh Che）父母的真實經歷。當主流敘事覆蓋生命經驗，不禁令人思考戰爭是否正義，同時對何謂「真實」留下一記叩問。

The story of Hoa Thi Le and Hue Nguyen Che, who, in 1975, after fleeing the Vietnam War by boat and docking in the Philippines, were utilized as background extras in the filming of *Apocalypse Now*.

2025 日舞影展 非劇情短片評審團獎  
2025 瑞士真實影展

PRINT SOURCE  
Travelling Distribution





亞洲首映  
Asia  
Premiere

## 天使嘉年華 Samba Infinito

巴西、法國 Brazil, France | 2025 | DCP | Colour | 15min



李奧納多·馬丁內利  
Leonardo MARTINELLI

1998 年生於巴西里約熱內盧，畢業於里約天主教大學的傳播研究所。2021 年作品《Fantasma Neon》獲得盧卡諾影展未來之豹短片首獎，目前獲選進入盧卡諾影展常駐計畫，正籌備首部劇情長片。

Leonardo MARTINELLI is a filmmaker from Rio de Janeiro. His film *Fantasma Neon* won the Golden Leopard for Best International Short Film at Locarno. He holds a Master's in Communication from PUC-Rio and is currently developing his first feature.

里約嘉年華步入尾聲，清道夫忙著整理遊行後的狼籍，背著天使翅膀的孩童卻獨自留連暗巷，說是要拿書去還，清道夫帶他來到夜裡的圖書館，才發現這裡也有場嘉年華，呼喚著他童稚時失落的情感。藉不同於日常的狂歡時刻，映襯底層生活平凡的喜悲，也在音樂、舞動、煙火和扮裝中揭露了死與生、失落與獲得、痛與愛的真諦。

During Rio's Carnival, a street cleaner struggles with the loss of his sister and his work obligations. Amid the celebrations, he finds a lost child and sets out to help him.

PRINT SOURCE  
Pseudo Filmes

2025 坎城影展影評人週

## 男孩們的盛夏秘密 Pollywogs

西班牙 Spain | 2025 | DCP | Colour | 24min



丹尼爾·桑切斯·阿雷瓦洛  
Daniel SÁNCHEZ ARÉVALO

1970 年生於西班牙馬德里。2006 年執導首部長片《深藍即是黑》，獲三座西班牙哥雅獎，其他作品包括入選威尼斯影展的《Fat People》、Netflix 電影《年少十七》等。影集《後排閨蜜》進一步奠定其細膩的人文主義風格。

Daniel SÁNCHEZ ARÉVALO is a Spanish director, screenwriter, and novelist. He began his career in television and short films before making his feature film debut with *Dark Blue Almost Black* (2006), which won multiple awards, including three Goyas.

兩個即將成為伴侶的母親、兩個 13 歲的兒子，一場暑假旅行將他們緊緊牽繫。從針鋒相對，到另類結盟，隨著兩張床越來越近，暗夜探索更為兩個孩子敞開奇妙旅程；從無心的遊戲，到性與愛的啟蒙，一段特殊關係悄然萌芽。西班牙導演將鏡頭對準一對必須成為兄弟的孩子，細膩捕捉他們的情思浮動，勾勒一堂青澀又心動的青春成長課。

Pilar and Isabel. Mario and Jaime. Two mothers. Two sons. A new family unit. A summer vacation in which they hope their 13-year-old sons will come to understand their relationship and love—and accept each other as what they will have to become: brothers.

PRINT SOURCE  
Agencia Freak

2025 西班牙馬拉加影展 最佳短片導演  
2025 西班牙 Medina 影展 評審特別獎



臺灣首映  
Taiwan  
Premiere

## 兒子死後我想修復他的身體 Sammi, Who Can Detach His Body Parts

印尼 Indonesia | 2025 | DCP | Colour | 19min



雷因·梅夏爾森  
Rein MAYCHAELSON

1993 年生於印尼。作品聚焦親情、信仰與失落。母親逝世後，2023 年創作了短片《The Rootless Bloom》探討離別主題，並入選釜山影展廣角單元。目前正籌備首部長片《The Burning Land》。

Rein MAYCHAELSON is an Indonesian writer and director. His films include *Udin Telekonsel* (Jogja-NETPAC Asian Film Festival), *Errorist of Seasons* (Viddsee Juree Awards), *The Rootless Bloom* (BIFF), and *The Burning Land* (Fellowship Prize, South East Asia Film Lab).

男子擁有天生可拆解肢體的奇特能力，終其一生，他將身體逐一交付給生命中重要的人，當死降臨，他僅剩下一具無臉的軀幹。他的母親因而踏上尋回愛子身體碎片的旅程。以奇幻情節作為個人記憶與情感創傷的隱喻，具象化人們於每段關係中失去自我一部分之際，也嘗試拼湊完整的自己。影像飽含懸疑氣氛，探問愛、失去、歸屬與認同。

He was born with the peculiar ability to detach his body parts. Throughout his life, he shared his body parts with the people he loved. By the time he died, all that remained of him was a torso with a faceless head. His mother sets out to recollect his body parts.

PRINT SOURCE  
Lights On

2025 柏林影展 短片競賽  
2025 Dokufest 科索沃紀錄片暨短片影展

## 親愛的保齡球館 Agapito

菲律賓、法國 Philippines, France | 2025 | DCP | Colour | 15min



艾文·貝拉米諾  
Arvin BELARMINO

菲律賓編導，作品關注城市邊緣人物。2024 年以《Radikals》與《Silig》入選坎城影展平行單元。Arvin BELARMINO is an award-winning Filipino filmmaker. He has directed several experimental and narrative short films.



凱拉·羅梅諾  
Kyla ROMERO

菲律賓編導。首部短片《Dosena》入選釜山短片影展，長期與艾文·貝拉米諾合作，為《Radikals》共同編劇之一。

Kyla ROMERO is a screenwriter and director from La Union, Philippines. Her debut short, *Dosena*, received a Best Short Film nomination at the FAMAS Awards.

每到月底的最後一天，社區保齡球館便會提早結束營業，為此更惹惱了常客。然而，這天對在球館工作的經理米拉與同事來說，卻是個特殊的日子。他們擦拭球具、整理環境，等待「特別客人」上門。在眾人協力的歌聲與舞蹈間，保齡球館成了圓夢的空間，化不可能為可能。菲律賓導演以精湛的鏡頭，捕捉老球館中人與人間親愛的情感氣息。

It's the last day of the month. Bowlers flock to the lanes of a bowling alley that has seen better days. Mira, the manager, decides to close early. She's awaiting the arrival of a special visitor.

PRINT SOURCE  
Lights On

2025 坎城影展 短片競賽



# INTERNATIONAL SHORTS B

## 國際組 B

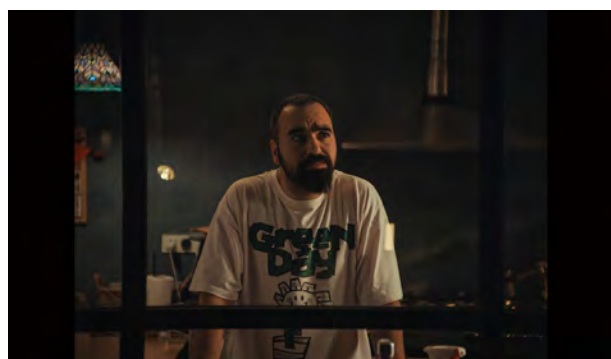


10/18 SAT 17:50 內惟 2 廳  
10/20 MON 17:00 電影館  
10/24 FRI 15:30 電影館 ★

臺灣首映  
Taiwan  
Premiere

## 玻璃與炸彈 What If They Bomb Here Tonight?

黎巴嫩 Lebanon | 2025 | DCP | Colour | 17min



薩米爾·席瑞阿尼  
Samir SYRIANI

1989 年生於黎巴嫩，21 歲時以獲獎學生作品《To Baalbek》嶄露頭角，後成為享譽業界的廣告及 MV 導演。2019 年短片《Contact》入選芬蘭坦佩雷短片影展等。除影片創作外，亦是大學教授及兩名女兒的父親。

Samir SYRIANI is a Lebanese film director, screenwriter, and university professor who gained recognition with his award-winning student film *To Baalbek*, screened at over 15 festivals. His master's short, *Contact*, premiered at the 2019 Tampere Film Festival, winning multiple awards.

與以色列的戰事正沸沸揚揚，夜半時分的主臥室床上，丈夫因擔心採光玻璃氣窗的上頭，恐會遭逢空襲並爆裂在家人頭上，因而煩惱得無法入睡。不堪其擾的妻子試圖說理、安撫、打發，沒想到自己也被勾起童年創傷經驗，一同陷入焦慮……。導演一家人親自上場演出，透過鬼鬼祟祟的運鏡和挖苦自嘲的對白，大展苦中作樂的黑色幽默。

A Lebanese couple spends a sleepless night, fearing an Israeli airstrike could shatter their glass walls. With children nearby, they face the impossible choice to stay or flee their life.

2025 克萊蒙費宏影展  
2025 加拿大薩格奈短片影展 評審團獎

PRINT SOURCE  
La Luna Productions

國際組 B



INTERNATIONAL SHORTS B

臺灣首映  
Taiwan  
Premiere

## 升旗手

## 12 Moments Before the Flag-Raising Ceremony

中國 China | 2024 | DCP | Colour | 17min



瞿之正  
QU Zhizheng

2001 年生於中國北京，畢業於北京電影學院攝影系，並繼續就讀研究所。編導作品《升旗手》獲得 2025 年坎城影展電影基石單元短片競賽二等獎，目前正籌備半紀錄式短片與長片劇本中。

QU Zhizheng holds a BFA in Cinematography from Beijing Film Academy, where he is currently pursuing an MFA degree. His graduation film, *12 Moments Before the Flag-Raising Ceremony*, was selected for the La Cinéf section of the 2025 Cannes Film Festival.

北京城市，一所中學即將迎來升旗儀式，升旗手馮瀟退出的想法卻越加強烈，但可惜這並不是一個溫暖的冬天。機械複製性的口號與動作、躁動亢奮的餐廳，以及一身潔白的制服，馮瀟渴望一個溝通的出口，卻四處碰壁難以紓解。冷冽、簡約且直接的低沉影像，將教育現場及體制中的漠視犀利展現，更一舉奪下坎城影展電影基石獎項肯定。

In the capital city of Beijing, a middle school is about to hold a flag-raising ceremony. However, the flag raiser, Feng Xiao, is struggling with a growing urge to step down. Unfortunately, this is not a gentle winter for him...

2025 坎城影展 電影基石短片競賽二等獎

PRINT SOURCE  
視幻文化 Parallax Films

臺灣首映  
Taiwan  
Premiere

## 叛徒 Betrayer

中國、日本 China, Japan | 2025 | DCP | B&W, Colour | 11min



施聖雪  
SHI Shengxue

生於中國杭州，畢業於東京藝術大學映像研究科動畫學系。現職獨立插畫作家、動畫家，短片《徵》曾獲 2024 廣島動畫影展評審獎、2025 年《叛徒》獲得西寧 FIRST 青年電影展她的一幀短格薦選榮譽。

SHI Shengxue was born in Hangzhou, China. In 2025, she received her master's degree from the Department of Animation at Tokyo University of the Arts Graduate School of Film and New Media. She works as an independent illustrator and animation artist.

女孩的外婆生病了，痛苦如蜘蛛網般蔓延開來。媽媽總說她是叛徒，不明所以疊加原罪在身上。女孩殺了媽媽，在那些充滿迴旋的聲音中，父親冷眼旁觀，一切流傳在家族中關於女性的病症，如命運般遺傳。黑白線條交織的動畫，新銳中國導演以直接並扭曲的視覺震撼，直視父權陰影下，「厭女」如何相傳，又該如何逃脫重複命運？

I killed my mother. She called me a betrayer. Will I be able to escape the disease passed down through the women in our family?

2025 西寧 FIRST 青年電影展 她的一幀短格 薦選榮譽

PRINT SOURCE  
施聖雪 Shi Shengxue





國際首映  
International  
Premiere

## 暗流 Undercurrent

南韓 South Korea | 2025 | DCP | Colour | 22min



李琉璃  
LEE Ru-ri

大學主修電影導演。曾以《We Have to Love Each Other》、《You Know, There Are Ghosts Under the Tree》入選釜山影展、富川奇幻影展等。2025 年《暗流》探討戰後創傷，獲 CJ 文化基金會、韓國導演協會及江原電影委員會支持完成製作。

LEE Ru-ri studied film directing in university. Her 2021 short *We Have to Love Each Other* was selected by BIFF; her 2023 film *You Know, There Are Ghosts Under the Tree* was invited to the Bucheon International Fantastic Film Festival.

鄰近北韓邊境的一座村莊，軍事砲火與政治宣傳的錄音此起彼落。一對兄妹趁著溽暑至野溪遊玩，拾起了散落在水底的神秘遺骸，卻未發現它潛藏重重危機。日落時分，出外工作的父親等不到兒女返家、心神不寧的爺爺更驟然消失，戰爭的陰影彷彿從未消逝……。全片在冷色基調中，精準捕捉孩子童真，對應那令人不寒而慄的縈繞氛圍。

A village near the North Korean border echoes with the sounds of military artillery and North Korean propaganda. During summer vacation, a young brother and sister venture up a mountain to gather berries. Soon after, the siblings stumble upon a mysterious sphere with an unknown purpose.

PRINT SOURCE  
Central Park Films

臺灣首映  
Taiwan  
Premiere

## 夏威夷見 Through Your Eyes

新加坡 Singapore | 2025 | DCP | Colour | 21min



楊國瑞  
NELSON YEO

新加坡編導。曾入選柏林影展東京新銳營、富川電影學院及盧卡諾電影學院。短片作品如《塑膠夜曲》、《這裡不是那裡》等。2023 年首部劇情長片《好久不見》獲盧卡諾影展當代影人最佳影片，並入選金馬影展等國際影展。

Nelson YEO is a Singaporean director. His feature debut, *Dreaming & Dying*, won the Filmmakers of the Present – Golden Leopard and Swatch First Feature Award at Locarno 2023. His shorts have been selected by festivals including Rotterdam, Winterthur, Hamburg, Golden Horse, and Cairo.

故事發生在新加坡唯一的一家八〇年代歌舞廳——夏威夷夜總會。曾是紅牌歌女的老闆娘、她白髮蒼蒼的昔日愛人、舞者與外送員，四個孤獨的靈魂各自被困在記憶和慾望的牢籠中，在淡去的節拍和漸暗燈光下交錯與碰撞。濃厚的影像色彩和實驗風格，捨去正式拍攝劇本，改以田調取得的圖片和筆記，與這個被歷史遺棄的空間進行對話。

In a discotheque stuck in the 80s, four lives intertwine as each search for connection and meaning amidst the pulsating beats and timeless allure of an era that refuses to fade.

PRINT SOURCE  
Lights On

2025 柏林影展 短片競賽  
2025 富川奇幻影展

## INTERNATIONAL SHORTS C 國際組 C



10/10 FRI 19:30 內惟 2 廳  
10/17 FRI 16:50 內惟 2 廳  
10/21 TUE 13:00 電影館

亞洲首映  
Asia  
Premiere

## 只有我和你 Pippa and Leo

加拿大 Canada | 2025 | DCP | Colour | 19min



阿蓓耶·塔赫德  
Abeille TARD

生於加拿大蒙特婁，畢業於比利時視覺藝術與傳播技術高等學院（INSAS），編演、攝影和剪輯師。多年來從事青少年電影教育，也是蒙特婁社區電影俱樂部共同創辦人，短片導演作尚有《As Long As It Takes》（2017）。

Abeille TARD is a Montreal-born screenwriter, director, cinematographer, and editor who graduated from INSAS (Brussels 2002). Her films have traveled to various festivals locally and around the world, and she has taught cinema to teenagers for several years.

年輕的單親媽媽皮帕獨自在收容所撫養著嬰兒里歐，吵雜的環境讓他們難以安穩融入與度日。有一天，昔日好友來訪，並邀約一同參加熱舞大賽，她決定不顧宵禁帶著孩子逃離這裡，踏上挑戰體制與母職認同的掙扎之路！細膩的影像與飽滿情感的舞姿，不僅描繪出母愛本能，更展現社會邊緣的女性，在體制下的無助與堅韌，深具人性關懷。

Pippa is a young mother with adaptation difficulties. One night, despite the curfew imposed on her, she leaves the shelter with her baby.

2025 法國特魯維爾場外短片節  
2025 加拿大薩格奈短片節

PRINT SOURCE  
Welcome Aboard





亞洲首映  
Asia  
Premiere

## 怒 Qaher

埃及、巴勒斯坦、波蘭 Egypt, Palestine, Poland | 2025 | DCP | Colour | 20min



加拿大籍的巴勒斯坦男子多年後重返家鄉，欲探望剛生產完的妹妹，他遵循傳統買了一頭羊做為新生兒的牲禮，但這趟探親路途卻一點都不順利。不僅遇上以巴衝突區域管制，羊在後座撒尿，車子又半路拋錨，當地居民甚至開了一個捉弄「外國人」的玩笑……。導演以自身旅居經歷拍攝首部短片，挖掘巴勒斯坦人民不屈服的心理韌性與精神。

Jason, a Canadian Palestinian, returns to Palestine after years away to surprise his sister, bringing an unconventional gift—a goat, a traditional offering for his newborn nephew. As he embarks on his journey to reach her, he rediscovers the true meaning of Palestinian identity.



娜達·哈利法  
Nada KHALIFA

生於加薩，2020 年移居波蘭，於華沙電影學校攻讀導演學位。早期創作獲得巴勒斯坦「Shashat Women Cinema」組織支持，現擔任該組織董事會成員。近期於拍片時遭遇以巴衝突的影響，這段驚險經歷加深了她與世界分享巴勒斯坦故事的決心。

Nada KHALIFA is a Palestinian filmmaker born in Gaza whose early life was profoundly shaped by the realities of living under occupation. Now at Ogz Studios, her work explores themes of social injustice, resilience, and the unyielding human spirit.

2025 波蘭克拉科夫影展  
2025 西班牙瓦倫西亞影展

PRINT SOURCE  
MAD Solutions

亞洲首映  
Asia  
Premiere

## 賣蚯蚓的女孩 Worms

德國、義大利 Germany, Italy | 2025 | DCP | Colour | 20min



12 歲的蘿西在被父親離棄後扛起了家庭重擔，不僅肩負兩個妹妹的生活起居，還得照料深陷憂鬱的母親。面對同儕之間的霸凌，她也不忘為家中掙錢賣蚯蚓給漁夫，補貼家計。姊妹情深成為她的支柱，一次意外的善意更點亮了蘿西的成長之路。透過鏡頭調度捕捉小演員們自然出色的表現，刻畫殘酷現實，也展現出成長中的韌性與力量。

In a rural home hollowed by abandonment and silence, 12-year-old Rosi keeps her family from falling apart. While her mother is immobilized by grief, Rosi becomes a quiet pillar for her sisters, resisting despair amid taunts. Between moments of hardship, a small, unexpected gesture leads her toward dignity and resilience.



多梅尼科·迪斯蒂洛  
Domenico DISTILO

1978 年出生於義大利羅馬，畢業於羅馬電影實驗中心。2006 年以首作《Unexpected》入選柏林影展，並獲阿利坎特影展最佳紀錄片。2018 年《Manga Do》獲波隆那 Biografilm 影展觀眾票選獎，目前活躍於羅馬與柏林間參與影視工作。

Domenico DISTILO is an Italian screenwriter and director who divides his creative life between Rome and Berlin. His debut, *Unexpected*, premiered at Berlinale Forum and won Best Documentary at Alicante, while *Manga Do* received the Audience Award at the Biografilm Festival.

2025 義大利吉佛尼兒少影展 親子體驗  
最佳短片

PRINT SOURCE  
Moon Jar Film



亞洲首映  
Asia  
Premiere

## 六個反抗作者的劇中人 Final Scene

阿根廷 Argentina | 2025 | DCP | Color | 20min



六名學員正參與一堂表演課程，學習著情緒的拋、接、轉化與加強，但練習卻不斷被其中一人打斷，因為那情緒不穩的男子，堅持要大家排演他所寫的劇本，甚至濺出鮮血也在所不惜。在封閉幽暗的空間、不斷堆疊的緊繃張力、角色扮演與真實人生的複雜辯證，展現出編導高超的調度能力，以及演員在層層戲中戲裡，彼此微妙的拋接互動。

A theater class for six strangers starts with basic acting drills but quickly turns into a profound exploration of personal boundaries. As they dig deeper into their roles, their buried emotions rise, leading to an intense, unpredictable experience.

2025 布宜諾斯艾利斯獨立影展  
2025 羅薩里奧拉美影展 評審團特別提及

PRINT SOURCE  
ShortsFit

臺灣首映  
Taiwan  
Premiere

## 恐懼的形狀 God is Shy

法國 France | 2025 | DCP | Colour | 16min



火車行駛間，二名朋友鄰座並談。他們正論及彼此內心深處，「恐懼究竟為何？」打發著時間，並隨筆畫下輪廓與形狀。突然，一名神秘乘客上車，模樣酷似他們噩夢中那位詭異女子。她不僅打斷兩人的談話，更徑自坐到對面，開始不停述說自己的往事……。以手繪動畫延展，隱藏著無法預期的發展，如夢魘般的旅程步步展開，心中恐懼極限為何？

During a train ride, Ariel and Paul pass the time sketching their deepest fears. Their game takes an unexpected turn when Gilda, a mysterious passenger, intrudes on their exchange. Yet, her relationship with fear seems far less innocent than their playful drawings.

2025 坎城影展影評人週  
2025 葡萄牙孔迪鎮短片影展

PRINT SOURCE  
Manifest



迪亞哥·康培爾  
Diego KOMPEL

畢業於布宜諾斯艾利斯大學影像與聲音設計學系，從事各式各樣多媒體創作，包括音樂錄影帶、廣告、紀錄短片與 VR，並擅結合各媒介技術和創新題材給予觀眾迷眩與前衛感官性。

Diego KOMPEL is a visionary multidisciplinary director. A graduate in Image and Sound Design from the University of Buenos Aires, he is renowned for integrating cutting-edge technologies into his projects, creating innovative and captivating works.



喬斯林·查爾斯  
Jocelyn CHARLES

法國動畫導演。曾就讀巴黎 Boule、Estienne 藝術學校，後於哥布林視覺學校深造。曾製作歌手 The Weeknd、女皇樂團的音樂 MV，自 2020 年起加入 Remembers 工作室，專注動畫、插畫與電影的創作。《恐懼的形狀》為其首部短片作品。

Jocelyn CHARLES studied applied arts at École Boule, Estienne, and later Gobelins, where he honed his animation skills. A director of music videos, short films, and an illustrator, he has worked with the studio Remembers since 2020.



# INTERNATIONAL SHORTS D

## 國際組 D



10/10 FRI 17:20 內惟 2 廳  
10/13 MON 16:50 內惟 2 廳  
10/21 TUE 15:00 電影館

臺灣首映  
Taiwan  
Premiere

## 普通的生活 Ordinary Life

法國、日本 France, Japan | 2024 | DCP | Colour | 10min



桌上有一朵香菇，桌腳有一隻狗狗，香菇菌褶與百葉窗，狗狗嘴皮與生魚片，轉動的方向盤、圓凳、碟子，甜甜圈和戒指和泳圈，一篇由觸感引發的聯想之詩——在充滿變動與不確定性的世界，只有觸覺是現實中唯一可被辨認的真實，在碰觸的當下，意識可以去到超越過去與未來的境界，而那些看似不斷重複交替的瞬間，其實全是不相同的。

Ordinary life repeats itself every day. The succession of moments that we repeat is never the same, and everything changes. Only the feeling of the body touching something, which exists only in this present reality, can be recognized as "now." That moment is lovely.



水尻自子  
MIZUSHIRI Yoriko

1984 年生於日本青森縣，畢業於女子美術大學，動畫作品以身體部位和日常物件為主題，細緻表達其觸覺感受；除短片外也參與 MV 和廣告製作。2021 年《不安之身》入選坎城影展導演雙週，後續更獲 15 座國際獎項。

MIZUSHIRI Yoriko creates animations that use body parts and everyday objects as motifs for tactile expression. Her short films have screened and won awards at festivals worldwide, including *Anxious Body*, which premiered at Cannes' Directors' Fortnight and received 15 international awards.

2025 柏林影展 短片競賽評審團銀熊獎  
2025 安錫動畫影展

PRINT SOURCE  
Myvu Distribution

國際組 D



INTERNATIONAL SHORTS D

國際首映  
International  
Premiere

## 當夏日漸寒 When the Cold Weather Arrives

西班牙 Spain | 2025 | DCP | Colour | 18min



有苦難言的父親獨自將三名子女送到了阿拉貢小鎮，便自行離開，讓一名老婦人照料孩子們的生活。父親還在試圖隱瞞真相，讓思念母親的子女陷入被遺棄的孤寂，而在這個風光明媚湖畔所度過的夏天，也讓他們在一夕之間被迫長大成人。以細膩情感與自然光影營造懸而未決的氛圍，亦透過孩童視角刻畫家庭裂痕的沉默重量，舉重若輕。

Three siblings of a family are forced to spend the summer in a small town in Aragon accompanied by the woman who takes care of them. Something is going on with their parents but the truth is hidden from the children. Feeling abandoned, they must face this situation alone, as if they were adults.

2025 西班牙梅迪納影展  
2025 西班牙托雷拉拿加短片節

PRINT SOURCE  
Selected Films



瑪莉亞·薩爾加多·吉絲蓓特  
Maria SALGADO GISPERT

1970 年生於西班牙哈卡。畢業於馬德里康普頓斯大學資訊科學學系影像部門。短片作品如《Loca》(2020) 等，亦曾擔任電視臺導演、兒童節目製作人，目前正在製作長片《Frio》。

Maria SALGADO GISPERT is a director, producer, scriptwriter, and editor. From 1993 to 2006, she worked as a director at Telemadrid. Since 2008, she has worked as a freelance filmmaker. She has directed six short films and is currently developing a feature.

臺灣首映  
Taiwan  
Premiere

## 我的媽呀 Mama Micra

德國 Germany | 2024 | DCP | Colour | 24min



母親不甘於平凡的生活，離婚後更不顧他人眼光，在生命最後的十年追求獨立自主，住進 Micra 小車裡，遊牧在各飯店洗滌並偷偷享用早餐。然而，失去與女兒聯繫的她，卻也不得不面對現實……。導演透過羊毛氈偶動畫的柔軟質地，交織舊照片與錄音檔案，重構與母親疏離卻深刻的情感連結，在遺憾與愛之間呈現其追崇自由與孤獨的身影。

My mother led a very unorthodox life, living in palaces and under bridges. Her independence was most important to her, which in the end became her undoing. She decided to live in her tiny car for 10 years. Only when the car broke down did we get the chance to reconnect.

2024 阿姆斯特丹紀錄片影展 紀錄短片特別提及  
2024 義大利卡利亞里散文影展 國際競賽  
評審團獎

PRINT SOURCE  
Interfilm Berlin



瑞貝卡·布洛夏  
Rebecca BLÖCHER

1980 年生於德國不來梅，畢業漢堡大學插畫學系，專注動畫影像的視覺藝術家。作品包含錄像裝置與動畫，擅使用不同的技術與材質作為創作媒介，短片作品有《Quälen》(2013) 與《Lickalike》(2019) 等。

Rebecca BLÖCHER is a visual artist specializing in animated film. After completing her studies in illustration in Hamburg, she made her first short animated film and since then her films have been shown and awarded at international film festivals worldwide.





臺灣首映  
Taiwan  
Premiere

## 模擬果園 The Orchards

法國 France | 2025 | DCP | Colour | 25min



面對清晰的空拍城市地圖，一段記憶過往幡然掀起。2015 年，大馬士革巴薩丁拉齊區被夷為平地，以懲罰民眾反抗巴夏爾·阿薩德政權的起義。這個地區被看似現代化，摩天大樓林立的城區取代，卻仍無法抹滅曾經居民的記憶。以數位科技模擬成為現在的可能，交雜檔案與複合媒材，反抗抹殺一切的控訴。那些曾經，仍存在於影像之中。

Ten years after Damascus's Basateen al-Razi district was destroyed for resisting Assad's regime, two former residents recall the homes and historic orchards they lost.



安托萬·查邦  
Antoine CHAPON

1990 年生於法國。融合 CGI 動畫及影像實拍，創作複合形式作品，亦曾於龐畢度藝術中心、威尼斯雙年展等展覽。2020 年首部短片《我自己的風景》入選柏林、日舞等競賽肯定，亦為柏林影展新銳營成員，目前籌備首部記錄長片。

Antoine CHAPON is a French filmmaker and multidisciplinary artist. His work creates hybrid forms using cinema, CGI animation, and archives. His first short film, *My Own Landscapes*, premiered at Visions du Réel where it won Best Short Film.

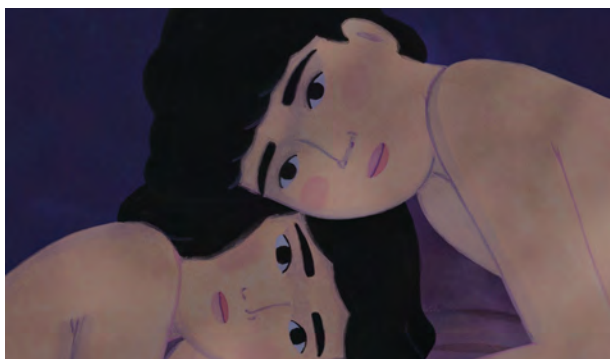
2025 柏林影展  
2025 加拿大 DOXA 紀錄片影展

PRINT SOURCE  
Square Eyes

臺灣首映  
Taiwan  
Premiere

## 到森林去 To the Woods

法國 France | 2025 | DCP | Colour | 15min



輾轉夜裡，兄妹倆走進森林，穿梭在巨樹之間，舞盪枝頭，仰望繁星，浸入閃耀星光的湖泊。他們玩起叢林捉迷藏，然而一轉眼，身旁的人卻消失無蹤，幻影、恐懼，和記憶的傷痛接著襲來……。全片無對白，卻透過極簡水彩筆觸製造出的殘影動感，和放大的森林環境音與配樂歌聲，讓觀眾進入孩童視角奔入森林，也隨之揭開回憶的秘密。

Sister remembers that Brother had dark eyes, hair like her own, shoulders as fragile as a bird's wings, and that he knew the way to the river by heart. Sister has forgotten nothing about Brother.



艾格尼斯·帕特隆  
Agnès PATRON

1984 年生於法國巴黎，畢業於巴黎第一大學歷史系，後於巴黎高等裝置藝術學院學習動畫製作。2019 年曾以短片《And Then the Bear》入選坎城影展短片競賽，並獲得凱薩獎最佳動畫短片。

Agnès PATRON studied animation at Ecole Superior des Arts Décoratifs, where she directed her first two painted animated shorts, before co-directing the award-winning *Chulyen*, *histoire de corbeau* and the paper cut-out animation clip *Meteores*.

2025 坎城影展影評人週

PRINT SOURCE  
Scribble Productions

## INTERNATIONAL SHORTS E

### 國際組 E



10/13 MON 14:40 內惟 2 廳  
10/18 SAT 20:00 內惟 2 廳★  
10/21 TUE 17:00 電影館★

臺灣首映  
Taiwan  
Premiere

## 我是你的眼 Their Eyes

法國 France | 2025 | DCP | Colour | 23min



尼可拉·古侯  
Nicolas GOURAULT

現居於法國巴黎的藝術家兼電影製作人。畢業於法國國立當代藝術工作室，後從事法醫建築（Forensic Architecture）工作。作品透過多媒體、紀錄、錄像與實驗等形式，建構反敘事可能，並於世界多國博物館、藝術空間展出。

Nicolas GOURAULT is an artist and filmmaker based in Paris. A graduate of Le Fresnoy – Studio national des arts, his films and installations explore the power relationships embedded in such technologies and seeks to build counter-narratives.

機器為何能運作？汽車是如何自動導航駕駛？原來是靠著一群來自南半球發展中國家的勞工，在電腦螢幕上操作道路上的無數影像，分析、編輯並且劃分作業流程，為北半球的街道打造看似渾然天成、人工智慧的未來道路。以紀錄混合實驗手法，透析資料調查和圖像註解的共感現實，諷刺我們未曾看見的剝削世界。

How does a machine learn to read the world? In a series of testimonies and screen recordings, clickworkers from the Global South talk about their daily job of analyzing, editing, and labeling countless images of traffic on the streets of the Global North to train the AI of self-driving cars.

2025 柏林影展 短片競賽  
2025 香港國際電影節 國際短片競賽火鳥大獎

PRINT SOURCE  
Square Eyes





臺灣首映  
Taiwan  
Premiere

## 河馬 Hippopotami

香港、中國 Hong Kong, China | 2025 | DCP | Colour | 13min



林見捷  
LIN Jianjie

中國編導、剪輯與製片。畢業於華中科技大學生物信息與技術專業，後赴紐約大學 Tisch 藝術學院攻讀電影。2024 年首部劇情長片《家族簡史》即入選日舞、柏林影展等，2025 年短片《河馬》入圍日舞影展短片競賽。

LIN Jianjie was on his way to becoming a biologist when the world of cinema led him astray. He received his filmmaking MFA from NYU. His 2024 debut feature, *Brief History of a Family*, premiered at Sundance's World Cinema Dramatic Competition and Berlinale Panorama.

或許，今天是去動物園的好日子，但動物園卻沒有開。純真小女孩仍想看河馬，爸爸、媽媽，和一個陌生男人，四人便上路找尋河馬。《家庭簡史》林見捷目光轉離大都市中產，本片聚焦中國東北三線城鎮都市化過程中荒誕與淫穢，《漂亮朋友》金馬影帝張志勇演活「河馬」，與女孩純真面孔，相互映照中國進步邊緣、未來將至的日常。

In the suburbs of a northern Chinese city undergoing urbanization, a quirky girl who wants to see animals in the zoo is taken for a ride that will forever change her perspective on life.

PRINT SOURCE  
Lights On

2025 日舞影展  
2025 柏林影展影評人週

臺灣首映  
Taiwan  
Premiere

## 無名審判 Loynes

比利時、法國、北馬其頓、英國 Belgium, France, North Macedonia, UK | 2025 | DCP | Colour | 25min



多利安·傑斯佩斯  
Dorian JESPERS

1993 年生於比利時布魯塞爾，曾於比利時視覺藝術與傳播技術高等學院、根特皇家藝術學院和法國當代藝術工作室電影學院學習。2020 年短片《Sun Dog》以北極圈為背景，獲鹿特丹影展最佳短片，並提名歐洲電影獎等。

Dorian JESPERS is a Belgian filmmaker trained at INSAS, KASK, and Le Fresnoy. His short *Sun Dog* won over 20 awards worldwide, including the main prize at Rotterdam, and was named Short Film of the Year 2020 by the Short Film Conference.

一具屍體從深處緩緩被拉上，回到世界；一場眾聲喧嘩的審判，即將開庭。19 世紀的利物浦，因一具無名屍首的審判，讓眾人陷入爭議嘈雜。有人糾結於命名的必要、有人對存在意義辯護，有人則想堅守正義的原則。以色彩斑斕、油畫質地般的畫面，直逼審判的荒謬與怪誕，穿梭現代的無言以對，人們何以透過儀式性的選擇，面對生命？

A Kafkaesque courtroom drama set in 19th-century Liverpool, recounting the trial of a corpse with neither name nor past. Dozens have gathered for the absurd ceremony—and perhaps to deliver justice.

PRINT SOURCE  
Square Eyes

2025 坎城影展導演雙週  
2025 Dokufest 科索沃紀錄片暨短片影展



臺灣首映  
Taiwan  
Premiere

## 母愛是一頭牛 My Mother is a Cow

巴西 Brazil | 2024 | DCP | Colour | 15min



莫拉·帕索尼  
Moara PASSONI

作家、導演，生於巴西聖保羅，畢業於哥倫比亞大學藝術以及坎皮納斯大學紀錄片製作研究所。曾參與 2019 年奧斯卡提名紀錄片《民主邊緣》，被《Filmmaker 雜誌》選為「25 個獨立製片新面孔」。2020 年導演作《Éxtase》入選多國際影展。

Moara PASSONI is a Brazilian writer and director, best known for the acclaimed film *Extase* and co-writing the Oscar-nominated *The Edge of Democracy*. She was named one of the "25 New Faces of Independent Filmmaking" by *Filmmaker Magazine*.

被送離抗爭紛亂的城市，女孩進入野火燎原的濕地，那裡飢餓的美洲豹侵犯著人類牲口。她待在阿姨的牧場，憂心失聯的母親，夢境與流血，甚至那頭擁有相同眼神的牛，似乎都是母親能否安然度過危難的徵兆。取材自童年真實遭遇，結合成長、鄉野與西部情懷，並連結當前的政治局勢與氣候變遷，畫面壯美魔幻，充滿暗喻之趣。

Left in her aunt's care on a family ranch at the edge of the burning Brazilian wetland, 12-year-old Mia is desperate for the touch of her mother's love. But in this volatile natural world, with the impending threat of a deadly jaguar consuming the family, love comes in unexpected form.

PRINT SOURCE  
Lights On

2025 布宜諾斯艾利斯獨立影展 最佳國際短片  
2024 威尼斯影展 地平線單元短片競賽

臺灣首映  
Taiwan  
Premiere

## 飛起來了 The Spectacle

法國、匈牙利 France, Hungary | 2025 | DCP | Colour | 17min



巴林特·肯耶雷斯  
Bálint KENYERES

1976 年生於匈牙利布達佩斯，畢業於匈牙利戲劇與電影大學，主修哲學、電影史及電影理論，亦為歐洲電影學會成員。短片作品有《Closing Time》、《Before Dawn》、《The History of Aviation》；2018 年首部長片《Hier》於盧卡諾影展競賽單元首映。

Bálint KENYERES was born in 1976 in Budapest. After studying philosophy, film history, and film theory, he graduated as a film director at the Budapest Film and Theatre Academy. Since then, he has been a member of the European Film Academy.

破敗村莊裡，沉默寡言的男孩擁有一項超人異能，聞風而來的新聞團隊登門，希望拍攝專題報導。平日刻薄的祖母反常展露慈愛，記者卻竊竊私語態度輕蔑，這些似乎都造成男孩的壓力，導致他臨場表現不佳……。本片僅用兩天完成拍攝，《非普通教慾》、《單身動物園》攝影師提米歐斯·巴卡塔奇思再度帶來精準冷冽、魔幻寫實的鏡頭張力。

A young Roma boy is chosen for a television feature after word spreads of his unusual gift. As expectations rise, his quiet talent faces the harsh glare of media scrutiny. What follows is a quiet unraveling—for him, and for those around him.

PRINT SOURCE  
Snaud Morisset

2025 坎城影展 短片競賽



# INTERNATIONAL SHORTS F

國際組 F

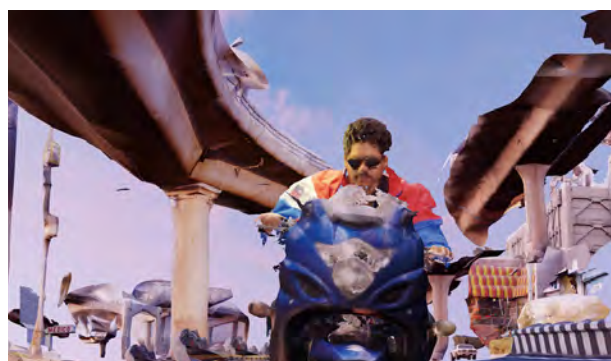


10/11 SAT 13:20 內惟 2 廳  
10/16 THU 19:30 內惟 2 廳  
10/22 WED 13:00 電影館

亞洲首映  
Asia  
Premiere

## 俠盜修車手 Aferrado

墨西哥 Mexico | 2024 | DCP | Colour | 18min



墨西哥城，男子騎著摩托車穿梭其中，在這繁雜城市過著雙重人生。白天的他是汽車修理工人，卻從沒有維修過自己的車子；晚上的他則必須為老闆處理那些無法擺上檯面的案件，橫行於暴力、污穢以及奔馳無盡道路。取材自真實事件，以遊戲與第一人稱視角的鏡頭出發，反烏托邦式的背景建構，使觀眾一同捲入危險，支離破碎的俠盜生命之中。

In the violent streets of Mexico City, Joel leads a double life fixing car engines by day and getting his hands dirty by night. Now, he must repair the toughest machine of all: his own shattered existence.



埃斯特班·阿蘇埃拉  
Esteban AZUELA

1984 年生於墨西哥，當代藝術家、動畫導演。擅結合手繪、數位科技、3D 影像等創作，2007 年短片《Swing》入選多個影展，2010 年《Xochimilco 1914》提名墨西哥金像獎最佳動畫短片，2025 年《俠盜修車手》獲克萊蒙費宏影展實驗競賽首獎肯定。

Esteban AZUELA's videos and animated shorts have been exhibited in venues as diverse as the Palais de Tokyo, Oberhausen Kurzfilmtage, and the Central de Abastos market. From hand drawing to complex transmedia pieces, he experiments with the narrative possibilities of visual art.

2025 克萊蒙費宏影展 實驗競賽首獎  
2024 ZINEBI 畢爾包國際紀錄片暨短片影展

PRINT SOURCE  
Miyu Distribution

國際組 F



INTERNATIONAL SHORTS F

臺灣首映  
Taiwan  
Premiere

## 古生物課 Paleontology Lesson

荷蘭 Netherlands | 2025 | DCP | Colour | 12min



2023 年 6 月，距離俄羅斯入侵烏克蘭已滿一年。基輔一群小學生前往自然歷史博物館參觀，導覽員生動地向孩子介紹恐龍化石與古生物歷史，他們好奇地睜大雙眼，他們觸摸著消逝的生命遺跡，入迷地聆聽與想像……。敘事巧妙透過兩次空襲警報間的真空時間，彷彿抽離了戰爭，遁入人們日常，也魔幻進入遙遠而寧靜、無紛無擾的世界想望。

June 2023. It has been over a year since Russia invaded Ukraine. In Kyiv, a group of schoolchildren visits the Natural History Museum, guided by a Paleontology teacher, who, as if by magic, transports the kids into a faraway world, where there is no war.



瑟蓋·洛茲尼察  
Sergei LOZNITSA

1964 生於蘇聯時期白俄羅斯，後搬遷至基輔。畢業於基輔理工大學數學系，並取得莫斯科電影學院學位，完成多部紀錄片。近年劇情長片《在霧中》與《殘酷的溫柔》入圍坎城影展正式競賽。擅以長鏡頭觀察與記錄群眾和公共空間。

Sergei LOZNITSA studied filmmaking at the Russian State Institute of Cinematography (VGIK) in Moscow. He has been making films since 1996, and by now has directed 26 award-winning documentaries and four fiction films.

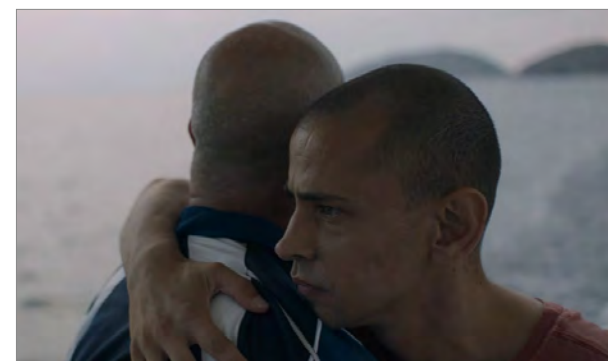
2025 瑞士真實影展 國際短片競賽  
2025 波蘭克拉科夫影展 國際短片競賽

PRINT SOURCE  
Atoms & Void

臺灣首映  
Taiwan  
Premiere

## 幸好你不在：) I'm Glad You're Dead Now

法國、希臘、巴勒斯坦 France, Greece, Palestine | 2025 | DCP | Colour | 13min



失憶的哥哥與神情愁苦的弟弟，帶著一只修長的木箱並肩坐在碼頭。他們重返童年成長的島嶼，面對無法明說的過往，弟弟喃喃低語，慶幸某些事終於發生……。《開羅謀殺案》演員塔菲克·伯罕演而優則導，首次執導就展現出極佳的調度能力。隱晦線索與壓抑情感緩緩浮現，靜謐地勾勒出一片被深藏的黑暗。

Two brothers return to the island of their childhood, where buried secrets and heavy tensions force them to confront a dark past that connects them.



塔菲克·伯罕  
Tawfeek BARHOM

1990 年生於耶路撒冷近郊的巴勒斯坦家庭。演員出身，演出如《開羅謀殺案》、《抹大拉的馬利亞》等，2014 年以《阿拉伯之舞》提名以色列電影金像獎最佳男演員。2025 年執導首部短片《幸好你不在：）》獲坎城影展短片金棕櫚肯定。

Tawfeek BARHOM is an emerging Palestinian actor and director. He has starred in films such as *The Cairo Conspiracy* (2022) and *The Ghosts* (2024), for which he was selected as one of the Revelations of the César Awards in 2025.

2025 坎城影展 短片金棕櫚獎  
2025 多倫多影展

PRINT SOURCE  
Shortcuts





世界首映  
World  
Premiere

## 被告毫無悔意 The Accused Showed No Remorse

伊朗 Iran | 2025 | DCP | Colour | 19min



拉明·索塔尼  
Ramin SOLTANI

伊朗編劇及導演，畢業於蘇雷大學電影系。作品聚焦於社會與政治議題，並以極簡且寫實的敘事風格見長。目前攻讀巴塞隆納加泰隆尼亞高等電影與視聽學院（ESCAC）的導演碩士，並籌備其首部長片《According to an Eyewitness》。

Ramin SOLTANI is an independent Iranian filmmaker and screenwriter with a BA in Cinema from Soore University. His work centers on social and political themes, employing a minimalist and realistic narrative style. He is currently developing his debut feature.

抗議群眾高喊「女性、生命、自由」，保守勢力則暗地裡蠢蠢欲動，一股緊張且狂躁不安的情緒籠罩整個伊朗社會。西敏想方設法將參與抗爭的兒子尼瑪從獄中保回，不料返家的他卻陷入無盡的憂鬱中……。由失去行蹤作為預言，對應著起義的時刻來臨，人們以命相搏的決心展現其對自由的渴望，卻也映照出現實的無盡殘酷與痛楚。

Amid the "Woman, Life, Freedom" protests, Simin manages to secure the temporary release of her teenage son from prison. Nima returns home quiet and withdrawn, and something in his silence deeply unsettles her.

PRINT SOURCE  
Vodio Pictures

亞洲首映  
Asia  
Premiere

## 脫衣舞男的迷惘 Dog and Wolf

捷克 Czech Republic | 2025 | DCP | Colour | 20min



泰瑞莎·哈拉莫娃  
Terézia HALAMOVÁ

生於斯洛伐克，於布拉格表演藝術學院攻讀碩士。2020 年《你的青春在唱歌》入圍高雄電影節國際短片競賽，後亦拍攝 MV《Move Honey》入圍柏林音樂錄影帶獎。2025 年短片《脫衣舞男的迷惘》入選卡羅維瓦利影展，目前正發展延伸之長片作品。

Terézia HALAMOVÁ is a Slovak director currently finishing her MA at FAMU in Prague. Her short *Sing for Us* (2020) premiered at KFF and won the New Europe Talent Award at the Zubroffka Festival and the Jury Award at the International Kinoproba Festival.

25 歲的脫衣舞男縱情聲色，他用身體換取金錢、也用角色扮演替換身分。他參加永無止境的派對巡迴、隨著音樂搖擺著肉體，更接受私人邀約，量身打造表演。然而，白晝與黑夜的邊界卻始終模糊著一道身影，難以忘記曾經依偎的她。以晃動、強力節奏與感官，劃破當代青春的幻境漏音，當愛與迷思共舞，該如何偷偷在迷惘之海想念一個人？

Rudo is a 25-year-old stripper who has chosen to embrace a life of perpetual partying and sleep deprivation. As he navigates through the chaotic nightlife fueled by drugs and dance, memories of his ex-girlfriend Misha haunt him, reminding him of broken promises and lost connections.

2025 卡羅維瓦利影展

PRINT SOURCE  
Lights On

## INTERNATIONAL SHORTS G

國際組 G



10/12 SUN 20:10 內惟 2 廳  
10/16 THU 12:30 內惟 2 廳  
10/22 WED 15:00 電影館

亞洲首映  
Asia  
Premiere

## 女巫紀事 The Flow of Resilience

印度 India | 2024 | DCP | Colour | 15min



普拉娜米·柯赫  
Pranami KOCH

出生印度東北部，酷兒多媒體藝術家、設計師、電影工作者，作品多探討性別與身分政治，重視典藏與再現。2024 年《女巫紀事》為其首部作品，也是畢業專題。第二支紀錄短片《Echoes Within》入選阿姆斯特丹紀錄片影展。

Pranami KOCH is a queer, Indigenous multimedia artist, designer, and filmmaker from Assam in Northeast India. She draws inspiration from her lived, borrowed, and inherited experiences, with a keen interest in archiving and exploring the politics of representation and depiction.

在印度東北部的邊陲小鎮，潮濕雨季中，當一本巫師之女的日記意外被交到她的手裡，導演就此踏上追憶過往的時光旅程。雜揉日記、相片、旁白等多元媒材，既記錄生活片影，也以實驗手法揭秘女性受難的獵巫史。由私密口吻追問日記書寫的意義，省思倖存者的集體記憶，深掘如何面對創傷，更引領觀者看見結構暴力與女性的時代噪聲。

A found diary triggers memories, leading a filmmaker on a journey to uncover harrowing stories of accused witches in remote Assam villages.

2025 德國多特蒙德和科隆女性影展  
2024 印度喀拉拉邦紀錄片暨短片影展

PRINT SOURCE  
Michala Productions





臺灣首映  
Taiwan  
Premiere

## 媽的星期六 Because Today is Saturday

葡萄牙、西班牙、法國 Portugal, Spain, France | 2025 | DCP | Colour | 12min



艾莉絲·吉馬雷斯  
Alice GUIMARÃES

於廣告和動畫電影領域有十多年的工作經驗。其作品曾獲多項獎項，包括葡萄牙蘇菲亞獎最佳短片，目前正進行停格動畫《Roupa Velha》製作，以及一部關於葡萄牙獨裁時期的動畫影集《A Bem da Nação》。

Alice GUIMARÃES has worked both in advertising and animated films for over a decade. Her films have received prestigious awards, including the Sophia Award for Best Portuguese Short Film.

週六假日，唯獨媽媽還得為家務操煩。但是，維持家庭運作並不是她一人的責任，當各種需求排山倒海襲來，她是母親、妻子，但她也只是一位平凡女性。她只想和所有人一樣，有自己的時間，求一分清靜。導演以手繪線條、精準的色彩運用，突顯家戶中的女性身陷自我實現和家人需求間的拉扯與掙扎，運用人物變化，具象其心靈的狂想世界。

It's Saturday, and a woman struggles with the difficulty of reconciling her home life and her need to escape.

PRINT SOURCE  
Animas AVPL, La Clairière Ouest,  
Studio Kimchi

2025 葡萄牙孔迪鎮短片影展 觀眾票選獎

臺灣首映  
Taiwan  
Premiere

## 涸澤深處 Beneath Which Rivers Flow

伊拉克 Iraq | 2025 | DCP | Colour, B&W | 16min



阿里·亞希亞  
Ali YAHYA

伊拉克電影製作人與導演。畢業於心理學系，並透過該背景持續於創作中探索個體經驗、人類變化的樣貌。擔任創意代理公司 Becorp 總監，2025 年以短片《涸澤深處》獲柏林影展新世代 14plus 特別提及。

Ali YAHYA is an Iraqi filmmaker. His background in psychology fuels his desire to explore the human experience through film, drawing inspiration from the conflicts and transformations that have shaped his homeland.

濃霧籠罩，牛群與人類在沼澤中勞動，自然和諧、與世隔絕。在伊拉克南部廣袤的沼澤地，男人與家人緊依著河流、蘆葦與牲畜而生，他唯一的夥伴則是一頭忠實的水牛，理解他孤寂與沉默的存在。然而，地平線傳來的不祥徵兆，卻讓生活有了變化。靜謐詩意的鏡頭下，述說一段近未來般的寓言，隱藏於絕美大地背後，關於現代文明侵蝕的荒蕪。

In southern Iraq's marshlands, Ibrahim finds solace with his buffalo companion amidst feeling alienated, but an impending ecological disaster jeopardizes their way of life.

PRINT SOURCE  
成都光影力我  
Chengdu Guang Ying Yi Wo

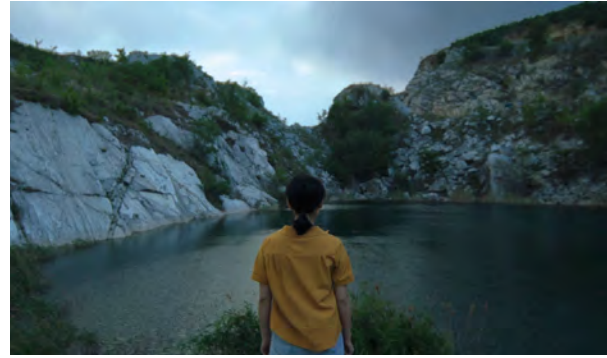
2025 柏林影展 新世代 14plus 短片特別提及  
2025 Dokufest 科索沃紀錄片暨短片影展



臺灣首映  
Taiwan  
Premiere

## 詩人 Poet

中國、英國 China, UK | 2024 | DCP | Colour | 22min



孫坤  
SUN Kun

畢業於倫敦大學人類學及紀錄片學系及倫敦電影學院。2024 年短片《詩人》獲日本奈良影展最佳短片金鹿獎及觀眾票選獎，並入圍多項國際影展。短片《小小》則入圍 2024 年山一女導演扶植計畫。

SUN Kun holds a Master's in Anthropology and Documentary Film from University College London and graduated from London Film School in 2023. Her film *The Wind in Ash* was selected for The One Short Film Project For Women Directors.

石頭切割工廠中，平凡女工熱愛文學，她獨來獨往，卻與主管保持著隱密的關係。當她在二手書店中，發現了一張詩歌活動的海報後，她決定寫下詩。隨著工廠的財務危機，男人對她的控制更加劇烈，讓她不得不為此捍衛她的詩與精神自由。透過女性視角下，探尋枯燥日子中，無論是遊走於肉體的慾或靈魂的渴，同樣平凡且充滿詩意的美。

A female laborer at a stone-cutting factory adores literature, values solitude, and maintains a secretive relationship with her supervisor. Upon discovering a poetry event poster at her cherished old bookstore, she is ignited with a passion for poetry.

2024 日本奈良影展 最佳短片金鹿獎、  
觀眾票選獎  
2024 ZINEBI 畢爾包國際紀錄片暨短片影展

PRINT SOURCE  
孫坤 Sun Kun

2025 維也納短片節  
2024 ZINEBI 畢爾包國際紀錄片暨短片影展  
最佳劇情短片

PRINT SOURCE  
Films de Force Majeure

## 2006 日常烽火 2006

法國、黎巴嫩 France, Lebanon | 2024 | DCP | Colour | 24min



嘉碧埃拉·舒法提  
Gabriella CHOUEIFATY

法國、黎巴嫩籍導演，往返於巴黎與貝魯特之間。先後修習文學與電影，2015 年起擔任多部短片及長片的攝影助理，2018 年入選馬賽阿拉伯電影聚會（Rencontres des Cinémas Arabes）劇本工作坊。《2006 日常烽火》為其執導的首部劇情短片。

Gabriella CHOUEIFATY is a French-Lebanese filmmaker who lives between Paris and Beirut. In 2015, she began working as a camera assistant on a number of short and feature films. 2006 is her first short film as a director.

2006 年七月戰爭爆發，以色列的炮火正不斷無情地轟炸黎巴嫩。遭母親限制不得出戶的女孩與姊姊成日只能看著新聞裡的聳動畫面，遙望山腳下心神嚮往的大城市貝魯特。某日母親出門，姊姊邀請男友來訪，女孩竟偷偷跑到屋外窺視……以殘酷戰爭的那年，對比煙硝日常，更是青春情感萌芽與囚禁牢籠之間的憧憬遙想。

In 2006, as Israeli shells relentlessly rain down on Beirut, Sariah (13), her older sister Nayla, and their mother take refuge in the mountains, making sure not to mention the war raging in Lebanon. Sharp tensions soon resurface, and the rivalry between the sisters escalates when Nayla's boyfriend pays her a visit.



# INTERNATIONAL SHORTS H

## 國際組 H



10/15 WED 14:30 內惟 2 廳  
10/18 SAT 15:30 內惟 2 廳  
10/22 WED 17:20 電影館

臺灣首映  
Taiwan  
Premiere

## 直播不眠夜 Happiness

荷蘭、土耳其 Netherlands, Turkey | 2025 | DCP | Colour | 18min



費拉特·尤切爾  
Firat YÜCEL

紀錄片製作人、剪接師，於阿姆斯特丹和伊斯坦堡二地工作。亦為「Altıyazı Fasikül: Free Cinema」平臺主編，致力支持土耳其等區域創作自由。作品結合視訊檔案、紀錄等形式，以反抗審查為核心，關注流放、監控與人權議題。

Firat YÜCEL is a documentary producer and editor who lives and works in Amsterdam and Istanbul. His work is centered around collective filmmaking and resistance against censorship, while his documentaries focus on topics like exile, surveillance, and the right to the city.

難以入睡的夜晚裡，幾名阿姆斯特丹的社會運動者持續關注世界各地動盪的直播畫面。然而，即使離線，現實世界中的變化仍牽動他們的心。本片記錄全球社會運動與反種族滅絕的聲音，並省思斷網焦慮，六段影像橫跨多元議題，以豐富的媒材逆流而行，展現獨立創作的勇氣與批判精神，更省思真正的安身價值為何。

An urgent desktop diary made at the intersection of a hectic digital landscape and the inner violence of modern colonization. The film chronicles the sleepless nights of a group of activists, eyes fixed on screens as they follow the news from Palestine and the Middle East.

2025 瑞士真實影展  
2025 NeMaif 首爾新媒體藝術節

PRINT SOURCE  
Kino Rebelle

國際組 H



INTERNATIONAL SHORTS H

## 茱蒂她爸 Abu Judy

埃及 Egypt | 2024 | DCP | Colour | 17min



阿德爾·艾哈邁德·葉希亞  
Adel Ahmed YEHIA

生於埃及，畢業於埃及電影學院。2018 年完成畢業短片《Nada》，2024 年第二部作品《茱蒂她爸》於開羅影展首映。近期亦拍攝廣受熱評的犯罪題材電視劇《Time and Date》，並籌備首部長片作品中。

Adel Ahmed YEHIA is a young Egyptian filmmaker who graduated from the High Cinema Institute in Egypt. He made his directorial debut with the short film *Nada* (2018), garnering numerous awards at regional and international film festivals.

十歲的茱蒂經常陪伴父親工作，她坐在摩托車後座，奔馳並穿梭城市街道。某日，一場意想不到的秘密交易默默發生，茱蒂與她的父親也得以難以預料的方式，面對彼此……。埃及新銳導演以殘酷世界中的現實法則，搖晃捕捉人際風景中不得不的市井百態，童真女孩的純樸表演深刻動人，貫穿全片。或許，生存的一切沒有她想像的這麼容易。

Judy, a 10-year-old girl, regularly accompanies her father to work. One day, an unexpected event unfolds, challenging their relationship.

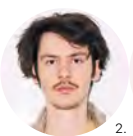
2025 東京短片節  
2024 開羅影展

PRINT SOURCE  
MAD Solutions

臺灣首映  
Taiwan  
Premiere

## 世界岌岌可危 World at Stake

奧地利 Austria | 2025 | DCP | Colour | 18min



1. 阿德里安·約納斯·海姆 Adrian Jonas HAIM
2. 約納·克萊因萊因 Jona KLEINLEIN
3. 蘇珊娜·弗洛克 Susanna FLOCK

三人為「全面拒絕」（Total Refusal）成員。該團體 2018 年成立，藉改造主流遊戲，透過錄像、藝術干預、現場表演等形式，建構獨特政治敘事。2023 年曾於臺北數位藝術中心展出「癱瘓攻擊——全面拒絕個展」。

They are members of Total Refusal, a collective founded in 2018 that repurposes mainstream video games to construct unique political narratives through video works, artistic interventions, and live performances.

一支足球隊為世界盃決賽熱身，一位高爾夫球手準備首次擊球，一對越野汽車拉力賽搭檔正在尋找手感，而「服從」遊戲規則的觀眾則熱切地觀賞比賽。知名當代藝術團體「全面拒絕」中三位成員，將三款畫面精緻遊戲《FIFA 23》、《PGA Tour 2K21》和《DiRT Rally 2.0》加以挪用並重新創作，照見數位資本主義時代，為演算法遊戲規則綁架的我們。

Filmed within sports video games, *World at Stake* subverts victory and defeat, exploring individual agency, collective passivity, and the sense of political powerlessness in the face of catastrophe.

2025 鹿特丹影展  
2025 奧地利電子藝術節 榮譽獎

PRINT SOURCE  
Lemonade Films





臺灣首映  
Taiwan  
Premiere

## 黑色義大利麵 Pasta Negra

加拿大、委內瑞拉、義大利、哥倫比亞 Canada, Venezuela, Italy, Colombia | 2025 | DCP | Colour | 15min



兩綹長髮落下，換來一餐溫飽。委內瑞拉社會動盪，祖孫三代為了生存，不得不跨越邊境覓食，祖母、女兒、孫女被迫短暫分離。懷裡的嬰孩尚未長大，麵條就如逝去的髮絲在鍋內烹煮，明天能否是嶄新的一天？改編自短篇故事，導演結合自身家庭背景，以寥寥數語、16mm 底片，定格委內瑞拉家庭的破碎日常，向堅忍生活的女性致敬。

Three Venezuelan women cross the border into Colombia to buy a packet of pasta.



豪爾赫·蒂倫·阿爾芒  
Jorge THIELEN ARMAND

委內瑞拉裔加拿大導演，畢業於康考迪亞大學傳播學系。2016 年首部劇情長片《La Soledad》於威尼斯影展首映，2020 年《亞馬遜：惡林逢生》在鹿特丹影展亮相。2025 年短片《黑色義大利麵》入選日舞影展等，正在籌備其第三部劇情長片。

Jorge THIELEN ARMAND is a Venezuelan-Canadian filmmaker. His feature films are *La Soledad* (Venice 2016) and *La Fortaleza* (Rotterdam 2020). In 2021, he was named a Guggenheim Fellow. He is a partner of the production company La Faena.

2025 南非德班影展  
2025 日舞影展

PRINT SOURCE  
Lights On

臺灣首映  
Taiwan  
Premiere

## 奶奶的超八時光 A Time to Cherish

法國 France | 2025 | DCP | Colour | 25min



85 歲的蘇珊娜年輕時是名飛行員，邁入人生晚年仍充滿活力與自信，直到一次背傷使她感受到自身的衰老。孫女夏洛特於是搬來同住，陪伴與照顧奶奶。夏洛特找到了古董的超 8mm 攝影機，解鎖了奶奶年輕時的青春與愛情，更記錄珍貴的當下。畫面交織著新舊影像，手持與晃動的第一人稱視角，放大、對焦，傳承的正是凝視愛人的目光。

Suzanne, 85 years old, a fanciful woman overflowing with energy, suddenly falls into old age when she injures her back. Her granddaughter, Charlotte, moves in with her to support her. With modesty and tenderness, they watch over each other, taking the time to cherish each other.



費歐瑞拉·巴德赫夫  
Fiorella BASDEREFF

1997 年出生於法國巴黎，於巴黎第三與第八大學接受電影與視覺媒體教育，後取得聖心天主教大學劇本與電影創作碩士學位。從事導演與編劇工作，擅刻畫女性角色情感。

Fiorella BASDEREFF directed her first film, *Those Who Stay*, in 2021 on intergenerational relationships between women around grief. *A Time to Cherish* continues to explore intimacy, colorful old age, and sorority. She is now writing her first feature film.

2025 法國電影聯盟短片獎 最佳首作

PRINT SOURCE  
Manifest

## KFF INTERNATIONAL SHORT FILM COMPETITION: 雄影國際短片競賽：



## CHILDREN'S JURY AWARD 兒童評審團獎

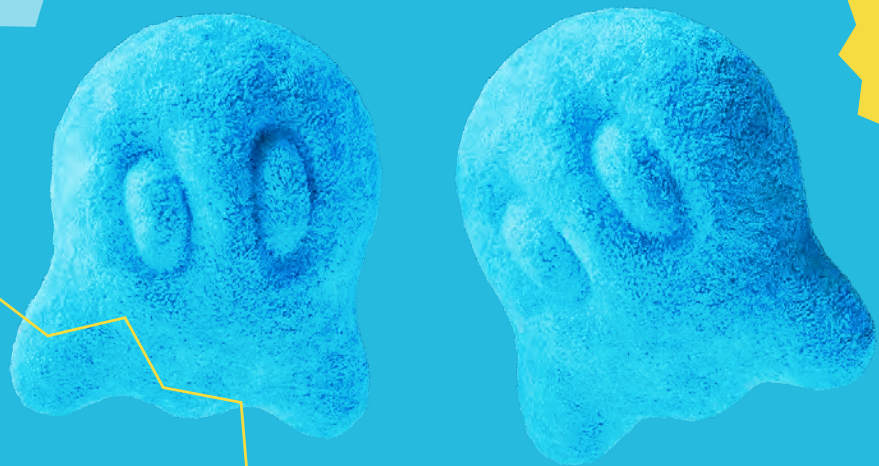
高雄電影節「兒童評審團獎」邁入第八年，以專屬 9 至 12 歲兒童的評審團，透過課程與討論，選出獎項得主。單元選片風格多元、形式自由，不只是童趣與可愛，這些從兒童視角出發的影像創作，鼓勵孩子動腦思考、大聲表達，用影像解鎖超能力，在電影發現屬於自己的力量。

The Children's Jury Award turns eight this year! Through classes and discussions, the Children's Jury comprising children aged 9-12 selects works that are suitable for children or come from their perspective, encouraging them to find inspiration in these films from their own viewpoint.



# CHILDREN'S JURY AWARD A (3-6 Yrs)

## 兒童評審團獎 A (3+)

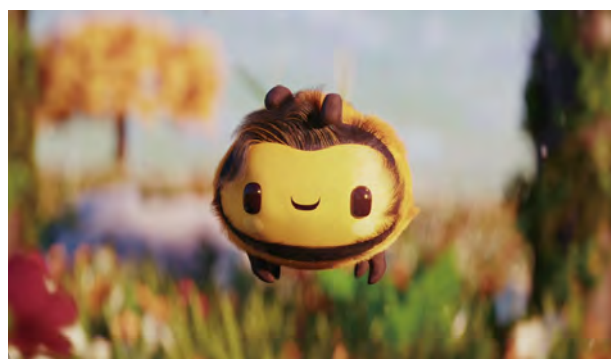


10/17 FRI 12:30 內惟 2 廳  
10/22 WED 13:30 內惟 2 廳  
10/23 THU 14:50 內惟 2 廳

亞洲首映  
Asia  
Premiere

## 蜜蜂敲敲花 Honeymoon

法國 France | 2025 | DCP | Colour | 7min



小蜜蜂，嗡嗡嗡，美味花蜜卻是個夢。躲在灰暗潮濕的城市裡，小蜜蜂看著報紙上的花朵做白日夢，幻想能夠再次衝進花蜜的懷抱。路過的鴿子帶著小蜜蜂，穿越遭受汙染與廢棄的大地，尋找最後一縷花香。栩栩如生的 3D 動畫，深刻描繪了小蜜蜂的天真以及大環境的殘酷。

In a world where fields and forests have been replaced by industrial activity and megalopolises, a young, hungry bee is desperate to find a flower to collect. She meets an old pigeon who knows where to find "real flowers," sparking a long journey and the discovery of an unexpected truth.



亞瑟·薛  
Arthur CHAYS

生於法國霞慕尼，後於里昂學習電影，從紀錄片拍攝到商業廣告，再至 3D 動畫領域。2022 年完成第一部短片《湯匙》，並獲得超過多項國際影展肯定。除了長年與 NGO 合作，更同時專為 12 到 25 歲的青少年舉辦長達 8 年的短片影展。

Arthur CHAYS was born in Chamonix and studied film in Lyon. After working on documentaries, corporate films, and advertisements, he turned to 3D animation. His first short film, *Spoon*, won Best Directing at the 2022 Nikon Film Festival.

2025 西班牙錫切斯影展 家庭單元  
2025 法國雷恩奇幻短片影展

PRINT SOURCE  
Arts Films

兒童評審團獎 A (3+)



CHILDREN'S JURY AWARD A (3-6 Yrs)

## 狗耳的歲月 Dog Ear

匈牙利 Hungary | 2025 | DCP | Colour | 21min



11 歲男孩與愛犬獨自留守家中，在這無人管束的下午，本該快樂而自由，他卻因為昨日目睹父母之間衝突，無處安放的困惑與憤怒在空蕩的房子裡形成壓力鍋，與小狗的互動能否幫助他找回寧靜與慰藉呢？鮮明光影和色彩運用，以及交錯的人犬視角轉換，精準捕捉心緒的波動和轉變。

After witnessing his parents' violent fight, 11-year-old Berci channels his anger through tense moments with his dog, ultimately finding relief and the quiet power of forgiveness.



彼得·巴卡斯  
Péter VÁCZ

1988 年生於匈牙利布達佩斯，畢業於莫霍利納吉藝術設計大學，主修動畫。2013 年以《我的二次元朋友》入選多個國際影展，並獲安錫動畫影展青少年評審團獎。近年擔任 Illyés 動畫學院藝術總監與匈牙利動畫協會（AA1）主席，致力於推動動畫產業發展。

Péter VÁCZ is an award-winning animation director from Budapest. His 2013 graduation short *Rabbit and Deer* won over 125 festival awards worldwide. He has since directed music videos, the live-action short *Pillowface*, and several animated poem adaptations.

臺灣首映  
Taiwan  
Premiere

## 忘記時間的小屋 The Little Ancestor

加拿大 Canada | 2024 | DCP | Colour | 11min



風起了，在山丘的空地上，一塊塊磚頭、一根根木樑動了起來，彷彿有了生命，自己蓋起了小屋。房屋看著四周的樹木長高、鳥兒飛翔、路鋪起柏油，這些年，它靜靜的演化，訴說著這 150 年以來的故事。以一棟 1870 年代的建築為主角，逾 14,000 幅水彩稿製作而成的逐格動畫，散發著宛如經典繪本《小房子》的優雅與感性，以及橫跨時間的美。

On a windswept hill, a place still young and devoid of life, an ancestral house builds itself, brick by brick and beam by beam. Over 150 years, it leads us to feel the passage of time, the transformations of its surroundings, and its vulnerability in the face of urban growth.



艾莉莎·特朗布雷一馮可兒  
Alexa  
TREMBLAY-FRANCOEUR

生於加拿大魁北克，2016 年畢業於魁北克大學希庫提米分校，主修繪畫與視覺藝術，在學期間開始涉獵手繪動畫創作。曾以首部作品《Le passage》獲 2016 年 Regard 短片影展新銳獎。2019 年短片《Affannato》入選加拿大奇幻影展等。

Alexa TREMBLAY-FRANCOEUR is a visual artist specializing in animated short films. She has been working professionally as a 2D animator since 2019. Her short *Affannato* was selected by 20 regional, national, and international festivals.

2025 加拿大影視獎 最佳動畫短片提名  
2025 棕櫚泉短片影展 最佳動畫短片特別提及

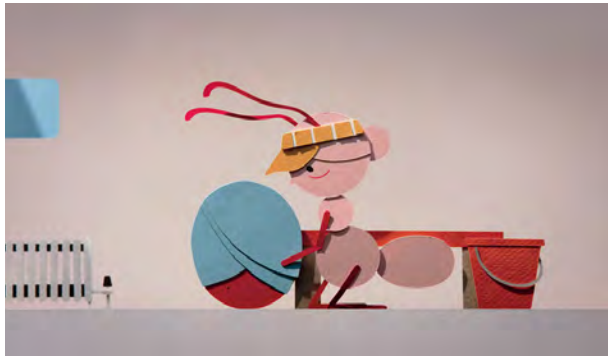
PRINT SOURCE  
La bande Sonimage





## 撲通撲通的承諾 Little Story

比利時、荷蘭 Belgium, Netherlands | 2025 | DCP | Colour | 14min



螞蟻媽媽小心翼翼地帶著她的蛋東奔西跑，為了給寶寶過好日子，同時兼了好幾份工作。雖然好累，但寶寶撲通撲通的心跳聲讓她心滿意足。然而隨著日子一天一天過去，蛋變得越來越大，快要被壓垮的螞蟻媽媽該怎麼辦呢？借螞蟻辛勤的形象，導演用童趣的剪紙動畫，展現職業媽媽的韌性。

On a shuttle bus full of ants is a small red Egg. At a bend, it rolls gently against Ant, a young woman. She looks after the Egg as it grows, until she realizes it needs more care than she can give—and must make the hardest decision of her life.



米里亞姆·普萊廷克斯  
Mirjam PLETTINX

現居於比利時的導演、動畫師及插畫師。曾參與動畫《Ollie》、《This Magnificent Cake!》與《Oink》的製作，同時擁有豐富電視節目製作經驗，《撲通撲通的承諾》則是她擔任導演的第一部作品。

Mirjam PLETTINX is a director, animator and illustrator based in Antwerp, Belgium. Her graduation films *Mie* (2015) and *Made Up* (2010) were selected for the Annecy Film Festival. *Little Story* is her first film as a director.

2025 上海國際電影節  
2025 布魯塞爾動畫影展

PRINT SOURCE  
Bear With Me Distribution

臺灣首映  
Taiwan  
Premiere

## 青春手拉手 Passing By

南韓 South Korea | 2025 | DCP | Colour | 9min



高中女孩錯過電車，卻在月臺遇見童年最親密的玩伴，兒時的點點滴滴浮上心頭。從陌生到為彼此梳髮裝扮，瞞著大人悄悄拿出零食盒，再把珍藏小物放進去，當作兩人的秘密遊樂天地。但回憶從前越是親近，越顯得此刻疏遠……。以藍綠色為基調，有時溫暖明亮、有時冷淡自持，像在訴說成長路上總有起伏惆悵，依然可以堅定平穩而不感傷。

Yeji, a high school student, unexpectedly encounters her childhood best friend, Woohee. After years of separation, an awkward silence hangs between them as Yeji hesitates, unsure whether to speak. After a moment of contemplation, she chooses to leave the past behind and move forward.



姜漢娜  
KANG Han-na

韓國新銳動畫師、動畫導演與繪本作家。畢業於韓國藝術綜合學校，主修動畫。2025 年《青春手拉手》為其畢業作品，入選包括捷克茲林兒少影展、首爾兒童影展在內等多個國際影展。目前正在製作新的動畫作品與繪本。

KANG Han-na is an animation director, animator, and picture book author based in Seoul. Her work often reflects on childhood memories and personal growth. She is currently developing new independent projects in animation and picture books.

2025 捷克茲林兒少影展  
2025 瑞士國際動畫影展

PRINT SOURCE  
Kang Han-na

世界首映  
World  
Premiere

## 小房革命 Where We Sit Together

臺灣 Taiwan | 2025 | DCP | Colour | 24min



十歲女孩小房哼著：「我的家庭真可愛，整潔美滿又安康。」這首歌是小房的心之所向，只可惜她的夢想遙不可及，小房的家狹小雜亂，連吃飯的餐桌都沒有。一日，小房因著好友小齊生日，去小齊家慶生，那天，小房第一次在有餐桌的家用餐，她體會到前所未有的美好。於是，小房決心要為家裡購入一組餐桌椅，小房革命能夠成功嗎？

Fang's home is cramped and chaotic—not even a dining table to gather around. One day, she attends her friend Qi's birthday party and, for the first time, sits at a real table to share a meal. That simple moment awakens a longing she never knew she had.



楊宗樺  
Joshua YANG

現職演員、導演、編劇。畢業於臺北藝術大學電影創作學系，主修表演，目前正就讀同系所碩士班，主修編劇。

Joshua YANG is an actor, director, and screenwriter. He graduated from the Department of Filmmaking at Taipei National University of the Arts, majoring in Acting, and is currently pursuing a Master's in Screenwriting at the same institution.

PRINT SOURCE  
楊宗樺 Joshua Yang  
財團法人公共電視文化事業基金會 Taiwan Public Television Service Foundation

## CHILDREN'S JURY AWARD B (7-10 Yrs)

### 兒童評審團獎 B (7+)

10/17 FRI 14:20 內惟 2 廳  
10/22 WED 15:10 內惟 2 廳  
10/24 FRI 13:00 內惟 2 廳 ★





## 安雅的異想人生 Anja's Longing

臺灣 Taiwan | 2025 | DCP | Colour | 25min



紀佳佳  
Elen Ji

生於中國上海，畢業於臺灣藝術大學電影學研究所。影像創作偏重現實題材，擅從個人經驗與社會現況中汲取靈感。劇情短片《雙人晚餐》、《台北日和》、實驗短片《無盡之詩》入圍海內外多項影展並獲獎。

Elen Ji was born in Shanghai and graduated with an MFA in Filmmaking from NTUA. Her works *Dinner for Two*, *Taipei Biyori*, and *A Poem with No End* were selected for and won awards at many international film festivals.

「如果人生可以按照自己的意願活一次的話，會是什麼樣呢？」電影系的混血少女安雅暢想著自己理想中的人生：從呱呱墜地的那刻起，直至生命的終點。想像中的圓滿與現實中的缺憾相互對照，映射出安雅內心的深層渴望，以及渴望背後的人生故事。

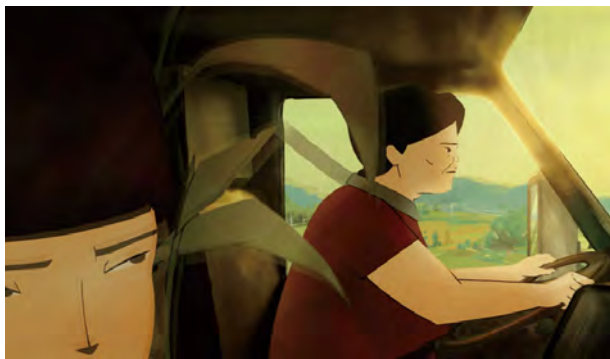
"If I could live my whole life on my own will, what would it be like?" Anja, a 22-year-old biracial film school undergraduate, imagines her ideal life from birth to death. The perfection of Anja's fantasy starkly contrasts with the incompleteness of her reality, highlighting her deep longing and life story.

PRINT SOURCE  
紀佳佳 Elen Ji



## 向前 Still Moving

加拿大 Canada | 2025 | DCP | Colour | 11min



季瑞婷  
Rui Ting Ji

華裔加拿大動畫師，擅長融合新舊藝術，跨足動畫、漫畫與紀錄片等領域。作品關注真實人物與社會議題，致力於呈現被忽略的視角，並在細節中發掘美感。曾參與多部獲獎作品如《火山摯戀》、《拳館英雄》動畫製作，現於大學教授動畫。

Rui Ting Ji is a Canadian-Chinese animator and filmmaker based in Montreal. Her films tend to focus on real people or issues. She has animated for award-winning documentaries, feature films, and short films alike, and teaches animation in college.

離婚後，母親租來一臺老舊貨車，帶著女兒踏上搬家的旅程。車內兩人話不投機，情緒的摩擦如同失控的車身，隨著路途顛簸愈發激烈。突如其來的暴雨模糊了前方視線，未來的路該駛向何方？導演運用複合媒材，以魔幻寫實的手法，細膩描繪母女如何面對家庭離異，並在迷惘中重新導航。

After her divorce, a mother drives a rented moving truck with her daughter in the passenger seat. The two head into a new future, only to discover the pain and difficulties of leaving the past behind.

2025 薩格勒布動畫影展  
2025 翠貝卡影展

PRINT SOURCE  
Welcome Aboard



## 殺雞 How to Kill a Chicken

臺灣 Taiwan | 2024 | DCP | Colour | 25min



謝家忻  
HSIEH Chia-hsin

臺灣編導，作品以幽默荒謬的風格探索生命、死亡與人性。短片《殺雞》獲得文化部短片輔導金與高雄拍短片補助，入選 2025 金穗獎劇情短片競賽。導演作品尚有《全村的希望》、《最後一站》與長片劇本《惡潮》。

HSIEH Chia-hsin is a director, screenwriter, and journalist known for exploring life, death, and humanity through a humorous and absurd style. She holds a master's degree from NTUA, but her background in physics shapes her unique analytical perspective.

死掉是什麼意思？對 7 歲的小猴子來說，是很遠很遠的事，絕對比巷口的炸雞店還遠。家裡喪事、喜事一起發生，讓氣氛變得奇怪，媽媽瀕臨崩潰，陪著小猴子的阿公愛到處惹事。就在一切混亂之際，鄉下遠房親戚送來一隻「活雞」，這隻雞佔領廁所，大人互相推卸責任。於是，小猴子決定站出來停止這一切的混亂，拉著阿公，上街去，把咕咕雞變成雞湯。

When Mom comes home with a newborn baby, a relative brings over a "live chicken" to make soup for Mom during her postpartum confinement. Little Monkey wants to help, so she asks Grandpa to secretly turn the clucking chicken into chicken soup.

2025 金穗獎  
2024 高雄電影節

PRINT SOURCE  
謝家忻 Hsieh Chia-hsin



## 狗狗失竊記 The Thief

格陵蘭、丹麥 Greenland, Denmark | 2025 | DCP | Colour | 20min



克里斯托弗·里茲瓦諾維奇·  
斯德巴肯  
Christoffer Rizvanovic  
STENBAKKEN

作家、導演。1986 年生於東格陵蘭塔西拉克小鎮，現居丹麥哥本哈根。作品靈感多來自出生地的少年生活，追求角色與環境的高度真實感，並以調查式的敘事方法及自然主義風格，展現其對家鄉文化與社區的深刻關懷。

Christoffer Rizvanovic STENBAKKEN is a writer/director born and raised in Tasiilaq, East Greenland. Now based in Copenhagen, Denmark, his work as a storyteller, on film or podcast, often takes him back to his adolescence in East Greenland.

當友情、勇氣和一隻狗狗，成為他青春裡的全宇宙！格陵蘭島的冰雪小鎮上，少年的愛犬失蹤了，他與鎮上唯一的朋友展開緊張的尋狗行動。自閉少年，卻不得不面對與同齡人截然不同的現實，甚至為了狗狗冒著失去摯友風險……。來自東格陵蘭島的首部短片，改編自真實事件，並與當地青年攜手創作，完成這段意想不到的失竊記。

When Kaali, a young autistic boy, discovers that his dog has been stolen, he goes on an intensive search for the thief through the town of Tasiilaq, East Greenland. He eventually finds his dog—but was the dog even stolen, and is it worth losing his only friend over a dog?

2025 柏林影展 新世代 Kplus  
2025 特倫托影展 最佳短片

PRINT SOURCE  
Gargantua Distribution



## KAOHSIUNG FOCUS: 高雄焦點：

## KAOHSIUNG SHORTS 高雄拍

「高雄拍」影像創作獎助計畫今年邁入第 14 年，旨在拔擢新銳創作者、鼓勵多元題材與表現形式的短片創作，迄今已獎助逾百部短片。本年度 9 部高雄拍作品，透過豐富且獨特的創作視角凝視身分認同的困惑、體制之下的難為、成名在望的拉扯，以及時代洪流下步步回望的留守與追尋。創作者們以影像為筆，生命為書，細細描繪出平凡日常中每一則微小卻真實的念想。

Now in its 14th year, the "Kaohsiung Shorts" Short Film Grant Program has supported over 100 works to date, promoting emerging filmmakers and encouraging diverse themes and forms of expression. "Kaohsiung Shorts" presents 9 new short films this year, showcasing the full spectrum of life experiences through diverse and distinctive perspectives. Through the most heartfelt reflections, the filmmakers gently portray subtle yet truthful insights woven into the fabric of everyday life.

百花公主 Florentia

## KAOHSIUNG SHORTS 1 高雄拍 1



10/11 SAT 13:40 市總圖 ★  
10/13 MON 19:00 內惟 2 廳  
10/21 TUE 13:50 內惟 2 廳

亞洲首映  
Asia  
Premiere

## 工 Force Times Displacement

臺灣 Taiwan | 2025 | Colour | DCP | 12min



吳承筠  
Angel WU

1998 年生，畢業於臺北藝術大學動畫學系。擅長以手繪、多媒材拼貼與影像裝置進行敘事實驗。首部短片《drawn undrew draw》入圍法國安錫、克羅埃西亞薩格勒布等世界級影展。《工》為其第二部短片作品。

Angel WU graduated from Taipei National University of the Arts. With pencil, ink, watercolor, wood, sound, and sometimes zebrafish, she shapes the questions that come to her. Her short *drawn undrew draw* (2020) was nominated at Animafest Zagreb and Annecy 2021.

什麼是工 (Work)？在物理學公式中， $W = F \times d$  (Force X Displacement)。對我們而言呢？工作是什麼？為何工作？如何工作？工作與人又是什麼關係？一場快速而豐富的視聽盛宴，描繪人類社會一趟既久遠卻又熟悉的進程，並用「工作」命題，帶出人類生存、信仰、競爭及渴望間的抉擇。

*Force Times Displacement* is a 12-minute surreal animation blending bio art, photography, traditional Taiwan music and illustration. Set in a factory that echoes the structures of school and labor, the film asks: What does it truly mean to "work"? It reveals a world of survival, faith, ambition, and yearning.

2025 盧卡諾影展 Medien Patent Verwaltung  
AG 獎  
2025 愛丁堡電影節

PRINT SOURCE  
未來接電有限公司 Future Connect Ltd.





世界首映  
World  
Premiere

## 看現場 No Place Like Home

臺灣 Taiwan | 2025 | Colour | DCP | 13min



熬過電子廠大夜班後，菲籍移工 Johney 發現一群陌生男人竟將她的宿舍搬空，擺進怪異的工業機具，還嚷著要來「看現場」；Johney 與這些男人爆發激烈衝突，除了保護自己的家，還為了隱瞞一個藏在屋內的秘密……。

After a grueling night shift, Johney, a Filipino migrant worker, returns to find strangers clearing out her dorm—installing heavy machinery and claiming to "inspect the factory." As tensions erupt, Johney fights to protect her home—and a secret she's kept hidden inside.



臧晟傑  
TSANG Sheng-chieh

編劇、導演。短片《吾土》入圍高雄電影節國際短片競賽，製片作品亦曾入圍克萊蒙費宏影展、台北電影節、金穗獎等。現在拍攝長短片、編寫劇本；以前則搬過許多陌生人的家，催生過多間「假工廠」。

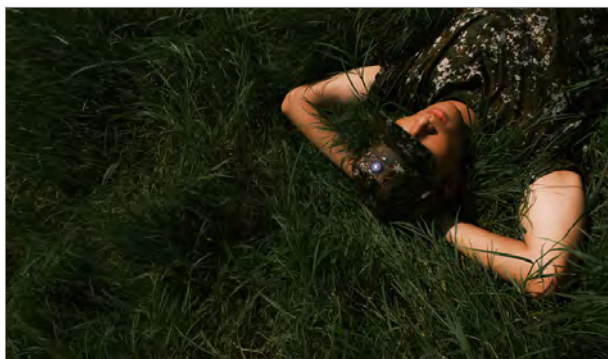
TSANG Sheng-chieh is a screenwriter and director. His short film *The Land* was selected by the KFF International Short Film Competition. Before filmmaking, he worked part-time as a mover, helping set up more than a few fake factories in Taiwan.

PRINT SOURCE  
臧晟傑 Tsang Sheng-chieh

世界首映  
World  
Premiere

## 這不是我的牛 This Is NOT My Cow

臺灣 Taiwan | 2025 | Colour | DCP | 23min



在軍演頻繁的村落裡，軍方派遣待退軍人照護牛羊，以睦鄰之名維繫關係，卻無法掩蓋長年以來演習對居民生活的擾動與損耗。本片從一名牛羊公差的一次偶然失誤展開，逐步揭示軍民共存下的張力與矛盾。

In a village often disturbed by military drills, the army sends soon-to-retire soldiers to take care of cows and sheep, hoping to build good relations with the locals. But this kind act cannot hide the long-term impact the drills have had on people's lives.



林治文  
LIN Chih-wen

畢業於臺北藝術大學電影創作學系。2022 年金馬電影學院學員，作品橫跨劇情與紀錄，曾多次入選金馬影展、金穗獎等影展，並以《龔團》獲金穗大獎。2025 年獲年度傑出影視聽工作者最佳潛力短片導演獎。

LIN Chih-wen graduated from TNUA and was selected for the 2022 Golden Horse Film Academy. His works span both narrative and documentary films. He won the Grand Prize at the Golden Harvest Awards for *Revolt with Dragon*.

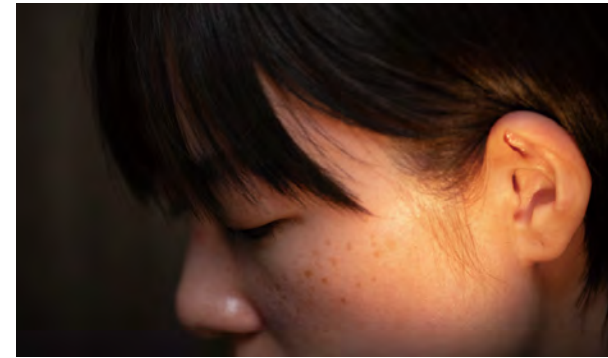
PRINT SOURCE  
林治文 Lin Chih-wen



世界首映  
World  
Premiere

## 耳鳴 Drumming in the Ears

臺灣 Taiwan | 2025 | DCP | Colour | 20min



她聽見細微的高頻，但身邊的人卻都沒聽見，她起了執念想找到聲音來源，卻發現自己遊走在瘋狂邊緣，開始懷疑那聲音究竟真實存在，或者只是生活失序的回音。

A woman is disturbed by a high-pitched noise while others around her remain oblivious. As she desperately tries to locate the sound source, she finds herself on the verge of madness. Is the noise real or is it just a reflection of her unbearable life?



黃洛瑤  
HUANG Lo-yao

畢業於臺灣大學心理與戲劇系、美國南加大影視製作研究所。曾入選金馬電影學院學員，短片《跳舞的人》入圍金穗獎、臺灣國際女性影展，並獲影評人協會推薦獎；長片劇本曾獲優良電影劇本獎、拍台北劇本獎。

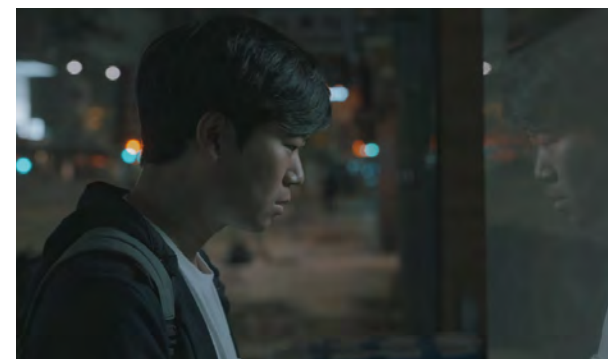
HUANG Lo-yao is an alumna of Golden Horse Film Academy, and holds an MFA from USC in Film & Television Production. Her works frequently engage with themes of gender politics, striving to reflect—and at times challenge—contemporary social realities.

PRINT SOURCE  
黃李仔工作室有限公司 Ng-Ii-a Studio Co., Ltd.

世界首映  
World  
Premiere

## 黑暗時期的虛構狂想 Darktime Fiction

臺灣 Taiwan | 2025 | DCP | Colour | 25min



導演與在囚友人展開書信創作，對方寄來一齣設定於監獄場景的 BL 喜劇劇本。他試圖實現她的構想，過程中卻慢慢地陷入恐懼與不安。從柏林放映的歷史連結、香港被跟蹤的幻覺，到東京吃喝玩樂後的罪疚，他帶著複雜情緒輾轉來到高雄——在這片相對自由的土地上，他為一個來自囚禁的故事，尋找一座想像中的「監獄」。

Through letters with a friend in prison, a filmmaker sets out to realize a boys' love script unfolding behind bars. But as he moves from Berlin to Tokyo to Kaohsiung, the project begins to blur—between fiction and fear, between freedom and its illusion.



陳梓桓  
CHAN Tze-woon

出生成長在香港，現居於臺灣。作品包括《亂世備忘》、《憂鬱之島》，創作探索個體的記憶身分，挑戰劇情與紀錄界線，曾獲山形紀錄片影展小川紳介獎、加拿大紀錄片影展最佳紀錄長片。

CHAN Tze-woon was born and raised in Hong Kong and is now based in Taiwan. His works, which include *Blue Island* (2022) and *Yellowing* (2016), explore memory and identity, blurring boundaries between fiction and documentary.

PRINT SOURCE  
狂想電影製作有限公司 Rhapsody Productions Co., Ltd.



# KAOHSIUNG SHORTS 2

## 高雄拍 2



10/11 SAT 16:40 市總圖 ★  
10/15 WED 18:50 內惟 2 廳  
10/21 TUE 16:00 內惟 2 廳

世界首映  
World  
Premiere

## 內惟有個凱 Kai of Neiwei

臺灣 Taiwan | 2025 | DCP | Colour | 25min



廖敬堯  
LIAO Ching-yao

紀錄片導演，也為攝影指導。參與作品從紀錄片、短片、電視劇集、電影，到 VR 等領域，近年攝影指導作品有電影《莎莉》、《獵人兄弟》等。  
LIAO Ching-yao is a documentary director and cinematographer for feature films, TV series, and VR works. His recent DP feature works include *Salli* and *Hunter Brothers*.



徐蘊康  
HSU Yun-kang

生於高雄，在臺北生活工作。長年關注藝文領域與眷村議題，企劃製作之節目曾獲金鐘獎、紐約電視獎，入圍台新藝術獎、卓越新聞獎、金鼎獎等。  
HSU Yun-kang has long been documenting arts and culture. Her productions have received the Golden Bell Awards and the New York Festivals TV & Film Awards.

一群群獼猴，在老樹和屋瓦上嬉戲覓食，是高雄內惟的自強新村之每日光景。凱，在這個有近 90 年的日遺眷舍居住 70 多年，面對猴子侵擾、颱風威脅、生命無常，他和他經年親手修補的房子，是否經得住考驗？

For over 70 years, Kai has lived in a military dependents' house frequented by monkeys. He has spent years maintaining the almost 90-year-old house. In facing monkeys' intrusions, typhoons and the unpredictable nature of life, can he weather the trials of nature and time?

PRINT SOURCE  
廖敬堯 Liao Ching-yao  
徐蘊康 Hsu Yun-kang

高雄拍 2



KAOHSIUNG SHORTS 2

## 百花公主 Florentia

臺灣 Taiwan | 2025 | DCP | Colour | 25min



李晏如  
LEE Yen-ju

生於高雄，畢業於英國倫敦電影學院電影研究所。創作關注性別、家庭與心理探索。短片《冥王星圖》獲英國獨立電影節等獎項肯定。亦曾參與釜山影展 Platform BUSAN 與富川 Goedam Residency。創立別有映像工作室，跨及 MV、廣告與形象影片。

LEE Yen-ju holds a Master's in Film from London Film School. Her work explores themes of gender, family, and psychological exploration. Her short *To Pluto* was selected by the Atlanta Film Festival and won awards at the British Independent Film Festival.

在排演一齣講述公主因錯信愛人以致國破家亡、最終自刎謝罪的京劇時，一位臺灣女演員卻發現自己懷了曾辜負她、如今擔任此劇導演前夫的孩子。夾在傳統舞臺與家庭的期待之間，她開始懷疑，這段故事是否只能如此收場。

While performing an opera about a princess whose misplaced love ends in her father's death, a fallen kingdom, and her own suicide, a Taiwanese actress discovers she's pregnant by her ex-husband. Caught between the roles she's expected to play onstage and at home, she begins to sense another ending may be possible.

PRINT SOURCE  
別有映像工作室 Vai Productions

世界首映  
World  
Premiere

## 假人的嘆息 A Silenced Lament

臺灣 Taiwan | 2025 | DCP | Colour | 23min



陳珮盈  
CHEN Pei-ying

影像工作者，專事導演與剪輯。畢業於英國伯恩茅斯大學電影電視導演組研究所。以電影作為媒材寫作，關注人的內在心理、生存困境與 LGBTQ+ 議題。2022 年以《一家子兒咕咕叫》提名金馬獎最佳剪輯。

CHEN Pei-ying is a director and editor who holds a Master's in Directing from Bournemouth University. Her works explore human psychology, existential struggles, and LGBTQ+ themes. In 2022, she was nominated for Best Film Editing at the Golden Horse Awards.

一座精神囚禁的假人倉庫，修復師與她心愛的一具女假人相存相依。滿坑滿谷破損的假人，修復師反覆填補它們的傷口，然而，一個神秘少女侵入了這場儀式，修復師與她彼此的觸摸與被修補的慾望，傾洩而出……。女假人凝視著她的修復師，最後一夜，在彼此瘡疤揭開以前，修復師會作出什麼抉擇？女假人又將迎來怎麼樣的命運？

In a world of mentally imprisoned mannequins, a restorer and her beloved female mannequin depend on each other for survival.

PRINT SOURCE  
陳珮盈 Chen Pei-ying



世界首映  
World  
Premiere

# 人魚漢斯 Hans the Mermaid

臺灣 Taiwan | 2025 | DCP | Colour | 8min



人魚如願獲得了渴望已久的雙腿，但她發現自己的性別，與想像中的不大相同。她將如何面對這個意外呢？

A mermaid receives the legs she longed for, but the gender is not quite what she expected. How will she navigate this unexpected transformation?



黃詩柔  
HUANG Shi-rou

致力於細膩、充滿溫度的手繪動畫。《水中的女孩》入圍安錫動畫影展、金馬獎，並獲高雄電影節國際短片競賽金火球獎等；《無瑕》則被國立臺灣美術館典藏。HUANG Shi-rou specializes in cel animation, often exploring the depths of human consciousness. Her work *Girl in Water* has won numerous awards. She runs Slow Studio, focusing on visual storytelling, advertisements, and animated shorts.



紀培慧  
Teresa DALEY

曾出版《九降風》、《街角的小王子》等影視小說，並擔任國際合製電影《富蘭克林》之編劇，入選2022 金馬創投 WIP，亦曾憑《接線員》入圍米蘭影展最佳女主角。

Teresa DALEY is a storyteller whose work explores the delicate intersection of emotion and identity. She has published two film novelizations, co-written an international feature selected by the GHFPP (WIP), and was nominated for Best Actress at the Milan International Film Festival.

PRINT SOURCE  
黃詩柔 Huang Shi-rou  
紀培慧 Teresa Daley

## KAOHSIUNG FOCUS: 高雄焦點：



## LIMINAL SOUTH II SINK INTO THE SOUND

南國幻夢 II 請關閉預設

10/25 SAT 16:00 內惟 1 廳 ★ 10/26 SUN 15:00 內惟 2 廳

公共電視與高雄市電影館第五度攜手合作短片輯，持續孕育新穎且風格鮮明的短片創作，延續前一年度「南國幻夢」主題，今年再度集結三位新銳導演——朱建安、林倩仔及范文翰，以獨特的影像語彙，回應世界、挑戰形式，拓展想像的邊界。三部作品分別以一首歌唱出跨越時空的生命力、以物件映照人類慾望的荒謬景象、以歌舞解放現實世界的桎梏；每一幀皆開啟感官，每一段皆開放解讀，請暫時關閉預設的觀影習慣，一同探索短片創作的多重可能。

PTS and Kaohsiung Film Archive reunite for a fifth short film anthology of bold, boundary-pushing works. Continuing last year's "Liminal South" theme, this year's sensory-rich creations by emerging filmmakers An CHU, LIN Chien-yu, and FAN Wen-han challenge convention and expand the imagination, inviting audiences to suspend expectations and explore the boundless possibilities of short-form cinema.





世界首映  
World  
Premiere

## 長崎的蝴蝶姑娘 Madame Butterfly of Nagasaki

臺灣 Taiwan | 2025 | DCP | Colour | 16min



一首歌，三世人。〈長崎蝴蝶姑娘〉歷經時代流轉，從音樂劇到六〇年代的流行歌曲，它悄然穿越歷史，至今仍以不同形式傳唱不息。臺語歌手方有心化身多重角色，再度唱起這首歌，帶著我們回到過去；這首歌曾代表一段情、一個時代，在不久的將來，它又會象徵什麼？

The metamorphosis of the story "Madame Butterfly" told through the perspective of three women over the past century.



朱建安  
An CHU

畢業於哥倫比亞大學電影研究所，曾入選為盧卡諾電影學院和金馬電影學院學員。短片《公鹿》獲日舞影展國際劇情短片評審團獎，並入圍金馬獎最佳劇情短片和瑞士真實影展中長片競賽單元，目前正在開發首部長片《換神記》。

An CHU is a graduate of the MFA Film program at Columbia University, as well as a participant of Locarno Filmmakers Academy and Golden Horse Academy. His short, *The Stag*, won the Short Film Jury Award: International Fiction at Sundance.

PRINT SOURCE  
高雄市電影館 Kaohsiung Film Archive  
財團法人公共電視文化事業基金會 Taiwan Public Television Service Foundation

世界首映  
World  
Premiere

## 那些東西 What It Says About Us

臺灣 Taiwan | 2025 | DCP | Colour | 14min



在物質氾濫的現代社會，慾望與需求化作無數消費品，訴說著人類的渴望與恐懼。影片以非線性敘事，透過物品的視角拼湊出人類一日生活的荒誕縮影，展現物品與我們的微妙關係。

In a materialistic modern society, desires and needs manifest as countless consumer goods, reflecting human longings and fears. Non-linear storytelling is used to construct an absurd microcosm of human life through the perspective of objects, revealing their intricate relationship with us.



林倩仔  
LIN Chien-yu

畢業於倫敦電影學院。首部編導短片《墜落的聲音》獲得 2019 年克萊蒙費宏影展實驗組獎項。2024 年以《鎖匠》獲亞洲日舞影展評審團大獎，並入圍美國日舞影展正式競賽等。

LIN Chien-yu is a graduate of London Film School. Her first short, *The Sound of Falling*, won the Prix Festivals Connexion in the LAB Competition at Clermont-Ferrand 2019. Her second short, *Suo Jiang*, won the Jury Prize at Sundance Asia 2024.

PRINT SOURCE  
高雄市電影館 Kaohsiung Film Archive  
財團法人公共電視文化事業基金會 Taiwan Public Television Service Foundation



世界首映  
World  
Premiere

## 美好的一天 A Holy Shit Day

臺灣 Taiwan | 2025 | DCP | Colour | 19min



颱風過後，又是一個雨天。一個準備去自殺的年輕女孩，跟一個沉溺在狗狗死掉的痛苦中無法自拔的中年男人，因為躲雨而短暫相識的故事。

After the typhoon, it rained again. A young girl ready to end her life and a middle-aged man grieving his dog's death briefly meet while seeking shelter from the rain.



范文翰  
FAN Wenhan

畢業於北京電影學院導演系、臺北藝術大學電影創作研究所。2015 年以短片《原諒》獲西寧 FIRST 青年電影展學生單元最佳劇情片，2021 年《啊朋友，再見！》獲金穗獎評審團特別獎。

FAN Wenhan graduated from the Directing Department of the Beijing Film Academy and the Graduate Institute of Filmmaking at Taipei National University of the Arts.

PRINT SOURCE  
高雄市電影館 Kaohsiung Film Archive  
財團法人公共電視文化事業基金會 Taiwan Public Television Service Foundation



# KAOHSIUNG FOCUS: 高雄焦點：

## LANDSCAPE OF KAOHSIUNG 影像高雄

10/19 SUN 14:50 內惟 2 廳 ★ 10/20 MON 19:30 內惟 1 廳 ★

「影像高雄」由高雄市電影館策劃製作，以影像紀錄高雄，保存城市的文化記憶與歷史風貌。今年的紀錄片新作，讓影像成為記憶的詩意載體，回望膠卷攝影在城市中留下的軌跡。這不僅是一場對早期影像技術的實驗與致敬，也是對影像未來可能性的輕聲提問。

Curated by the Kaohsiung Film Archive, "Landscape of Kaohsiung" documents and preserves the city's cultural memory through images. This year's documentary poetically reflects on the traces of celluloid photography—both a tribute to early image-making and a quiet inquiry into the future possibilities of cinema.

月亮上的業餘者 Amateur in the Moon

影像高雄



LANDSCAPE OF KAOHSIUNG

世界首映  
World  
Premiere

## 月亮上的業餘者 Amateur in the Moon

臺灣 Taiwan | 2025 | DCP | B&W, Colour | 17min



黃邦銓  
HUANG Pang-chuan

生於臺灣高雄，畢業於 le Fresnoy 法國當代藝術中心，作品中常包含三個元素：回憶、旅行與傳統底片。《回程列車》與《去年火車經過的時候》連續兩年獲得法國克萊蒙費宏影展實驗競賽首獎；近年關注臺灣戰前小規格膠卷並成立「木木邦生百代寶貝俱樂部」。

HUANG Pang-chuan was born in Kaohsiung and graduated from Le Fresnoy. His work blends memory, travel, and analog film. His films *Retour* and *Last Year* both won awards at the Clermont-Ferrand Short Film Festival.



林君昵  
Chunni LIN

生於日本，大學就讀成功大學建築系。作品關注歷史空間、記憶及移動等議題。作品《淹煙》入選法國克萊蒙費宏影展，《天亮前的戀愛故事》獲得臺灣國際女性影展銀獎。近年關注臺灣戰前小規格膠卷並成立「木木邦生百代寶貝俱樂部」。

Chunni LIN was born in Japan and studied architecture at NCKU. Her film *Yen Yen* was selected by the Clermont-Ferrand Short Film Festival; *Before the Dawn* won Silver at TWIFF.

PRINT SOURCE  
高雄市電影館 Kaohsiung Film Archive  
木木邦生有限公司 Kiki Kunio Production

吉川速男（1890-1959）是小規格業餘電影草創時期最熱忱的推手，一生著作超過 160 本，將對影像的愛透過文字與友誼，傳遞至 1930 年代的無數角落。多年後，在整理收藏時，他無意間翻出年輕時未竟的夢想，那部從未拍成的科幻電影。於是，他再次啟程，踏上尋找「月世界」的旅程，彷彿業餘電影的青春從未遠離過。

\*本片以 9.5mm 膠卷拍攝製作

YOSHIKAWA Hayao (1890-1959), pioneer of amateur cinema in Asia, authored over 160 books to share his passion during the 1930s. Years later, he rediscovered a forgotten dream from his youth: to create a sci-fi film set on the Moon.



A man and a child are standing in front of a stone building with arches. The man is wearing a black military-style uniform with gold braiding and a wide-brimmed hat. The child is wearing a similar uniform, a red mask, and a wide-brimmed hat. The ground is paved with stone tiles.

# ANNUAL THEME: SUPER RELIEF

年度主題：極度免疫





## 極度免疫 逆境轉生！

文 鄭秉泓 / 2025 高雄電影節節目總監

後疫情時代，出現很多跟 COVID-19 攸關的影視作品。可能講親情或愛情，可能借古諷今，可能生離死別，從集體騷動到集體焦慮，從危急存亡到絕處逢生，問導演為什麼要拍這樣一部片，他們常常會說疫情過去了但總想透過創作留下些什麼。策展亦如是。

所以，我們要策劃一個以疫情為主體的專題嗎？那是個起點，絕對不只如此。我們多方搜尋與生理及心理的病痛、傳染病和抗疫等相關電影，疫前、疫後，回溯上個世紀、甚至百多年前，人們如何看待死亡、面對疾病、努力解決，在黑暗中找到出口……，我們試圖用一個專題，十來部電影，從東方到西方，從現實到奇幻，去解釋如此碩大、難以三言兩語概括它的命題。關鍵字浮現，它當然沉重，甚至令人感覺沮喪、恐慌，但我們相信希望終會湧現——2025 高雄電影節年度主題「極度免疫」，動盪的年代，不確定的時刻，我們和各式各樣的病毒戰鬥，披荊斬棘開出一條療癒的路徑。Super Relief 是我們的英文標題，期許為電影中各種至闇時刻提供一絲喘息，一種壓力釋放的感覺。

確認年度主題之後，《魔幻旅程》和《我的左腳》首先進入片單。自從知道《魔幻旅程》進行修復，我就密切注意此片進度，它是我心中本世紀最被低估的電影之一，非常訝異臺灣觀眾從沒機會透過大銀幕見證它是何等美麗。1915 年洛杉磯，意外癱瘓的特技演員，失去了事業，失去了愛情，想結束自己的生命，對著同是病友的女孩講述一段華麗的冒險。塔森·辛耗費四年，自資打造嘆為觀止的視覺饗宴，這絕對不是一場勇敢對抗病魔、尋找生命意義的正能量英雄旅程，故事主人翁在絕望與希望中奮力掙扎，而「電影」和「故事」成為他的救贖與可能的出口。

如果說《魔幻旅程》是上窮碧落下黃泉，那麼《我的左腳》便是情真懇切自有其生命力。刻畫肉體病痛、直視生命脆弱本質的電影何其多，這部改編自愛爾蘭腦性麻痺作家兼畫家克里斯蒂·布朗傳記的作品在我心中永遠強大，丹尼爾·戴路易斯對於角色深刻見骨的詮釋堪稱超凡入聖，因本片演出榮獲奧斯卡女配角獎的布倫達·弗里克堅定的母愛令人無比動容。

有病人角度，自然會有醫者角度。1998 年在坎城影展世界首映的《肝臟大夫》和即將在 2025 高雄電影節世界首映的《幕末醫神》，分別帶領觀眾回到爆發流行性肝炎的二戰末期和新

舊思想衝突的江戶時代，已故的今村昌平當年透過遊走戰時社會底層的大夫形象追憶自己的醫生父親；導演風格多變的緒方明則是集結《希波克拉底的門徒》和《肝臟大夫》兩大日本醫療職人電影的核心演員，描述初衷相近、手段不同的新舊派醫者如何攜手抗疫，由幕末時代劇的設定去對照全球化的 COVID-19 肆虐，格局視野處處驚奇。

再來，我們一直想為這個年度主題找幾部辯證青春與死亡的純愛電影。《草莓月亮：餘命半年的約定》是備受矚目的潛力新星齋藤潤宣告「轉大人」的重要演出，導演酒井麻衣以帶著透明感的絕美影像為這個故事提供了堅強的輔助。至於改編自《鏡之孤城》暢銷作家辻村深月同名原著的《仰望今夏的星空》，描述深受疫情影響的 2020 年暑假，幾名高中生因為線上觀星而產生交集，沒有愛恨糾纏或是生死訣別，日本青春題材最常見的從怯懦到勇敢，從踟躕不前到熱血奔騰，這部電影做了最好的示範。

我們多方探索疾病、生死、抗疫等關鍵字，從時代、國族和社會切入，同時也非常努力挖掘草根視角、多元觀點。英國電影《我本酷兒》講述一戰時期同性戀被視為病症而必須接受矯正；孟加拉電影《獨自照顧重病媽的我想談戀愛》從年輕女性的角度來討論非常普世的長照議題；奧地利電影《不正常小姐》用非常活潑的影像和敘事去表現充滿當代感的焦慮症；馬來西亞導演李添興執導的華語片《別來無恙》另闢蹊徑由 COVID-19 去看隔離、空間的隔離、心理的距離、以至族群與文化的藩籬。

最後，故事背景設定在 2024 年巴黎奧運開幕當天，一名忙著接待各方旅客的聽障女子，她的人生出現不可思議的轉向……。法國片《巴黎重生》是一部令人倍感振奮的電影，歷經恐攻、疫情肆虐的巴黎，生理缺陷和心理創傷的女人男人，無論如何都要為好好為自己而活。不只巴黎重生，其實是走出逆境，人人重生。「極度免疫」之後，帶著勇氣面對未來挑戰！



## Super Relief: Rebirth Through Adversity

by Ryan CHENG (Programme Director of the 25th Kaohsiung Film Festival)

Many films and television works about COVID-19 have emerged in the post-pandemic era. Some explore family and love; some use the past to reflect on the present; some portray partings brought on by life and death. From collective unrest to widespread anxiety, from existential threats to miraculous survival—when asked why they made such a film, directors often say that although the pandemic has passed, they still want to leave something behind through their work. Curating a festival is no different.

Programming a section of the festival focused on pandemics was just a starting point. We searched far and wide for films about physical and psychological illnesses, infectious diseases, and anti-pandemic efforts, set both before and after COVID. Looking back to the last century and even hundreds of years ago, we examined how people faced death, disease, and searched for a way out of the darkness. Through a selection of 11 titles—traversing East and West, reality and fantasy—we attempt to interpret a theme far too vast to define in simple terms. It is a weighty and gloomy subject, but we believe hope will always emerge. That belief shaped the annual theme of the 2025 Kaohsiung Film Festival: Super Relief. In turbulent and uncertain times, we battle all kinds of viruses in an effort to carve out a path toward healing. We hope these films can offer release—a breath of fresh air in suffocating times.

*The Fall* and *My Left Foot* were the first two films selected. I have followed *The Fall* closely since its restoration began, and I am stunned Taiwanese audiences have yet to experience one of the most underrated films of all time on the big screen. Set in 1915 Los Angeles, it follows a paralyzed stuntman as he begins to tell an epic fantasy story to a fellow patient. This visual feast, made over four years and self-funded by director Tarsem SINGH, is not a hero's tale of overcoming illness, but of wrestling with despair, where storytelling itself becomes the protagonist's salvation.

If *The Fall* is a mythical odyssey, then *My Left Foot* lives and breathes raw emotional honesty. Many films depict physical suffering, but this adaptation of Irish painter and writer Christy BROWN's memoir remains unmatched, fueled by

Daniel DAY-LEWIS's transcendent performance and Brenda FRICKER's unforgettable Oscar-winning portrayal of a mother's unwavering love.

To balance the patients' perspective, we included two films from the doctor's point of view. *Dr. Akagi* (world premiere at Cannes in 1998), and *KYOTO HIPPOCRATES*, making its world premiere here, examine medical crises in Japan—a wartime hepatitis epidemic and Edo-period tensions between traditional and modern medicine. One honors the director's physician father; the other reflects on the COVID-19 global pandemic through historical allegory.

We also sought love stories that explore youth and death. *Strawberry Moon* is a tender coming-of-age film highlighted by rising star SAITO Jun and director SAKAI Mai's luminous visuals. In *Catching The Stars of This Summer*, adapted from TSUJIMURA Mizuki's novel, high schoolers connect through online stargazing during the pandemic, offering a perfect example of Japanese youth cinema.

Aside from historical, national, and societal angles, the program also unearths grassroots and diverse perspectives. The British film *Lilies Not for Me* depicts the treatment of homosexuality as an illness during WWI. Bangladesh's *Saba* explores long-term caregiving from a young woman's point of view. Austria's *How to be Normal* delves into contemporary anxiety through quirky, expressive storytelling. And the Malaysian film *Next Stop, Somewhere* views COVID through the lens of physical and mental isolation and ethnic and cultural barriers.

Finally, there is the uplifting French film *A Second Life*. Set in post-terror, post-pandemic Paris during the 2024 Olympics, a hearing-impaired woman and an emotionally scarred man strive to make the most of life. It is not just Paris that is reborn—it is about rising from adversity, a rebirth for all. After Super Relief, may we all face the future with courage.





## 魔幻旅程 4K 修復 The Fall (4K Restoration)

美國、南非、印度 USA, South Africa, India | 2006 | DCP | Colour, B&W | 119min

10/12 SUN 16:20 內惟 1 廳  
10/19 SUN 19:30 內惟 1 廳



2024 盧卡諾影展  
2007 柏林影展 新世代 14plus 水晶熊獎特別提及

PRINT SOURCE The March Factory

1915 年的洛杉磯，特技演員羅伊因拍攝從橋上躍下，意外重傷癱瘓住院，他很可能再也無法行走。終日自暴自棄、憂鬱不已的他數度想輕生，直到遇見了手臂骨折入院的小女孩亞歷珊卓。羅伊開始向女孩講述一個關於她同名英雄——亞歷山大大帝的故事。日復一日，每晚未完待續，只要女孩隔日再來，男人的故事便會繼續，這趟魔幻旅程就這樣展開……。

大衛·芬奇與史派克·瓊斯兩大名導攜手慎重推薦，《入侵腦細胞》塔森·辛橫跨多國拍攝，「精靈王」李·佩斯引領旅程，隨著設計師石岡瑛子所打造色彩繽紛、大膽異想的造型，讓觀眾墜入層層的奇幻時空，敘事者與聆聽者對話的相互影響，進而逆轉故事角色的選擇，模糊了二者界線可能。一部關於「說故事」的電影，致敬好萊塢默片時代特技演員，身上的疤痕、失去的身體部分，終將在最魔幻的想像中完整，電影與故事的魔法，轉化了身體的缺與痛。

Los Angeles, circa 1920s. A little immigrant girl in a hospital recovering from a fall strikes up a friendship with a bedridden man. He captivates her with a whimsical story that removes her far from the hospital doldrums into the exotic landscapes of her imagination.

A monumental production filmed over four years in 28 breathtaking locations across multiple continents, with dazzling costumes designed by Oscar winner ISHIOKA Eiko, *The Fall* remains one of the most gorgeous films ever made, a genre-defying cult classic like no other.



塔森·辛  
Tarsem SINGH

1961 年生於印度，畢業於美國加州帕薩迪納藝術中心設計學院。拍攝多部音樂錄影帶和商業廣告著名，包括百事可樂廣告〈We Will Rock You〉、歌手女神卡卡（911）MV。2000 年首部長片《入侵腦細胞》以風格化視覺美學著稱。2006 年《魔幻旅程》獲柏林影展水晶球獎特別提及，2023 年《Dear Jassi》獲多倫多影展站臺獎。

Tarsem SINGH was educated in India and he came to the United States at age 24. His films include *The Cell* (2000), *Immortals* (2011), *Mirror Mirror* (2012), *Self/Less* (2015), and *Dear Jassi* (2023). Awards he has won include the Grand Prix and several Lions from Cannes and the British Academy (BAFTA) Britannia Award.



## 我的左腳 My Left Foot

愛爾蘭、英國 Ireland, UK | 1989 | DCP | Colour | 103min

10/16 THU 11:20 內惟 1 廳  
10/20 MON 14:00 內惟 1 廳  
10/25 SAT 17:50 電影館



1990 奧斯卡金像獎 最佳男主角、最佳女配角  
1990 英國影藝學院獎 最佳男主角、最佳男配角

PRINT SOURCE Park Circus

鏡頭裡，只見一隻靈活的腳掌，銜起黑膠唱片、瞄準好唱盤，流暢地完成播放音樂該有的動作程序，彷彿左腳才是男人靈魂的真面目。生於愛爾蘭貧困家庭，天生腦性麻痺的克里斯蒂·布朗靠著他僅存能活動的左腳，成為著名的作家與畫家。然而，求愛一再失敗的他，似乎迷失於自己僅配得上同情與精神面鼓勵的慰藉；每一個看似矯正的推進，卻都再次鞏固「何為正常」定義的辛酸，等待破繭。

改編自同名自傳，以今昔交織的敘事結構，緩緩道出克里斯蒂畫作形塑的過程，生命是在遺憾與追憶中，相互堆疊出重量，成為不朽。影史三座奧斯卡影帝丹尼爾·戴路易斯演技代表作，不僅橫掃各大獎項，片中母子間糾葛的愛恨交織，亦讓飾演母親的布倫達·弗里克獲得奧斯卡最佳女配角。隨著鏡頭下每一筆觸，訴說語言無法觸及的黑洞，過去陰影是否能逆轉為養分，真正綻放幸福之花呢？

*My Left Foot* is the true story of Irish writer and cerebral palsy victim Christy BROWN. Paralyzed from birth, he is written off as retarded and helpless. But Christy's indomitable mother never gives up on the boy. Using his left foot, the only part of his body not afflicted, Christy learns to write. He grows up to become a well-known author, painter, and fundraiser, and along the way falls in love with nurse Mary CARR.



吉姆·謝利登  
Jim SHERIDAN

1949 年生於愛爾蘭。1989 年首作《我的左腳》即提名奧斯卡最佳影片、導演與改編劇本，票房與評論雙獲肯定。1993 年《以父之名》獲柏林影展金熊獎，再提名奧斯卡金像獎最佳影片等大獎。作品中常展現出對愛爾蘭土地的深刻關注，以及家庭與個人生命間的羈絆交織。

Jim SHERIDAN (born 6 February 1949) is an Irish playwright and filmmaker. Between 1989 and 1993, he directed three critically acclaimed films set in Ireland, *My Left Foot* (1989), *The Field* (1990), and *In the Name of the Father* (1993), and later directed *The Boxer* (1997), *In America* (2003), and *Brothers* (2009). He has received six Academy Award nominations.





## 肝臟大夫 Dr. Akagi

日本 Japan | 1998 | DCP | Colour | 129min

10/14 TUE 16:20 電影館 ▲  
10/17 FRI 16:40 電影館 ▲  
10/26 SUN 11:00 內惟 1 廳 ▲



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1999 日本電影學院獎 最佳男主角、最佳女配角、年度新人  
1999 電影旬報 年度十大影片第四名

PRINT SOURCE IMAMURA PRODUCTION/TOEI COMPANY, LTD./ TOHOKUSHINSHA FILM CORPORATION/  
KADOKAWA PICTURES INC.

二戰邁入尾聲，仍然持續堅持作戰的日本，爆發了流行性肝炎。終日奔走出診，卻只收取微薄報酬的赤城大夫，不僅專注於搜集大規模擴散的肝炎案例，亦收留一名曾從事性工作的女孩為助手，遊走於平民、軍官以及醫療人員間，照護那些因配給無法獲得妥善的病人，試圖治癒這窮困、尚不完善的公衛環境，以及被戰爭所綁架的社會。此時，廣島上升起的蘑菇雲，似乎也如那腫脹的肝臟……。

改編自坂口安吾的同名反戰原著，今村昌平歷時近半世紀醞釀赤城大夫形象，折射出其心中父親身為醫者的奉獻精神。影像是一把鋒利手術刀，在無數奔走、碰壁與冷嘲熱諷中，剖開戰時社會的人際網絡與慾望結構，揭示肝病流行背後的體制性病灶，而山下洋輔巧思靈動，以奔跑為題的爵士配樂，更提煉游移在悲喜劇之間的曖昧質感。「肝病」不僅是醫學名詞，亦儼然成為當時逆境社會的病徵與底層憤怒之化身。

Japan, 1945. In a provincial town, the diligent doctor Akagi runs from one patient to another; only he tends to always make the same diagnosis: hepatitis. His tendency to see livers enlarged by hepatitis is so strong that people call him "doctor liver." Despite the disastrous historical-political events (Japan is losing the war), and the country's crumbling social fabric, Akagi sees research on hepatitis as his reason for living, so much so that it makes him apparently blind to what is happening around him.



今村昌平  
IMAMURA Shōhei

1926 年生於日本東京。以 1983 年《楳嶺節考》與 1997 年《鰻魚》二度獲頒坎城影展金棕櫚獎，擅從生死、性與本能慾望出發，挖掘並探討生活的樣貌、倫理與價值觀，交織日本底層社會眾生相。代表作尚有《日本昆蟲記》（1963）、《我要復仇》（1979）等，為日本戰後新浪潮代表導演，2006 年因病逝世。

IMAMURA Shōhei (1926-2006) was a Japanese film director. A key figure in the Japanese New Wave who continued working into the 21st century, he is the only Japanese director to win two Palme d'Or awards, for *The Ballad of Narayama* (1983) and *The Eel* (1997).



## 幕末醫神 KYOTO HIPPOCRATES

日本 Japan | 2025 | DCP | Colour | 103min

10/24 FRI 19:20 內惟 1 廳 ★  
10/25 SAT 11:00 內惟 1 廳 ★



PRINT SOURCE PONY CANYON INC.

在以漢方醫學為主流的江戶時期，受荷蘭西式教育的太吉大夫，致力於為貧苦患者治病救命。某次，當他透過解剖學新知與手術成功拯救了一名逞兇鬥狠的混混新三郎，讓其幡然醒悟，決定投身醫道。多年後，傳染病意外爆發，在長崎習得新知的新三郎歸來，太吉大夫面對最新的醫學知識，竟宛如成了當年自己反對的守舊派。然而，他們仍在一切感染的風險中，共同為扶傷救死傾盡心力。

日本京都醫科大學 150 週年的紀念之作，《獨立少年合唱團》銀熊獎名導緒方明透過幕末年傳染病爆發的隔離困境，映照當代新冠疫情之處境。獨樹一幟的歷史意識，溯源並延續大森一樹導演 1980 年名作《希波克拉底的門徒》精神，45 年前出演此片的內藤剛志、《肝臟大夫》柄本明，更再度擔任要角，傳承日本醫生職人的電影群像，奔走至今，一同對生命的可能與可貴全力奮戰。

「人生苦短，精熟之路漫漫」——希波克拉底

In the late Edo period, when traditional Chinese medicine (Kampo) was mainstream, a Dutch-style Western doctor, Taikichi, devoted himself to treating poor villagers. After saving the life of a rough young man, Shinzaburō, through surgery, the man turned his life around and began training to become a doctor himself. Fifteen years later, having studied the latest medical science in Nagasaki, Shinzaburō returns and joins Taikichi in confronting a suspected outbreak of typhoid fever. Set against the backdrop of a time when Kampo and Western medicine competed for legitimacy, this moving historical drama follows the struggles of doctors who risked everything to save lives during Japan's medical awakening.



緒方明  
OGATA Akira

1959 生於日本佐賀縣，大學時期結識石井岳龍並共同工作，後續亦擔任高橋伴明和大森一樹副導。1980 年執導《Tokyo Cabbage K Connection》入選 PIA 影展，2000 年《獨立少年合唱團》獲柏林影展亞佛雷德鮑爾獎，近年亦擔任演員，演出如《正宗哥吉拉》（2016），導演作品尚有《幸福便當》（2009）等。

OGATA Akira is a Japanese director, actor, and a professor of the Japan Institute of the Moving Image. Born in 1959, he made his theatrical film debut with *Boy's Choir* (2000), which won the Berlinale Alfred Bauer Prize. *The Milkwoman* (2005) won the Special Jury Prize at the Montreal World Film Festival.





## 草莓月亮：餘命半年的約定 Strawberry Moon

日本 Japan | 2025 | DCP | Colour | 127min

10/18 SAT 19:40 市總圖  
10/25 SAT 13:00 市總圖



在餘生最後半年，談一場足以撐起一世的戀愛——從小因病足不出戶的櫻井萌，校園是她憧憬的樂園、友情是她渴望的情誼。二八年華青春正盛，萌出落成高閣裡的公主。她決心為自己勇敢一回，踏出城堡、走進高中校園，甚至一生懸命追求絕無僅有的初戀也是一生摯愛。她大膽向同學佐藤日向告白，並約定要在生日當天一同見證能使戀人廝守一生的「草莓月亮」。但在滿月升起之時，萌卻突然失去了蹤影……。

改編自「被譽為令和開年以來最催淚小說」暢銷同名原著，由《美麗的他》酒井麻衣執導、《餘命十年》編劇岡田惠和操刀，找來影劇圈亮眼新星當真亞美領銜，與《去唱卡拉 OK 吧！》齋藤潤共譜毫無雜質的夢幻愛戀。結合青春、夢想的甜美，伴隨命運以及遺憾的苦澀，正宗日系純愛之風再次湧動，向日葵田再開，與《現在，很想見你》的熱淚遙望，更在彼此世界中呼喊愛情！

Sick since childhood, Moe has spent most of her life at home, without school or friends. After being given just six months to live, she decides to spend her final days differently—by attending high school. On the very first day, she boldly confesses her feelings to her classmate Hinata. The two start dating and experience their first love. Then, on Moe's birthday, they plan to watch the "strawberry moon"—a full moon said to bind lovers forever—together. But after that night, she disappears without a word...



酒井麻衣  
SAKAI Mai

1991 年生於日本長野縣，畢業於京都造型藝術大學。曾參與宇賀那健一《黑色暴動》製作，2017 年執導《翩然而至》而受到矚目，開啟導演之路。2021 年 BL 劇《美麗的他》廣受好評，以商業、通俗類型見長，作品包括《天一亮就想見到你》（2023）《不知戀愛的我們》（2024）等。

SAKAI Mai was born in Nagano Prefecture in 1991 and studied at the Kyoto University of Art and Design. Her independent directorial debut, *Be a Light to the World* (2016), received numerous awards. Her commercial breakthrough came with *Opening Night* (2017).



## 仰望今夏的星空 Catching The Stars of This Summer

日本 Japan | 2025 | DCP | Colour | 126min

10/12 SUN 11:00 內惟 1 廳  
10/26 SUN 14:00 內惟 1 廳



2020 年暑假，原該是少年恣意揮灑汗水與熱情的時候，卻因新冠疫情影響，變成必須適應口罩、社交距離與停課限制的斷點。來自茨城砂浦、東京澀谷以及長崎五島的三名中學生，原先就有著各自的煩惱，失望、困惑與寂寞，卻因為天文社突發奇想的線上「星光捕手大賽」有了交集。孤獨、冰冷且漆黑的夜晚，透過望遠鏡下的星空，成為這群少年少女橫跨宇宙、追逐夢想的時光。

「如果能看見，代表不是一切都那麼糟糕，或許正是這一年的某種特別意義。」改編自直木賞作家辻村深月同名小說，重返疫情初期最艱難時刻，以熱血與純愛跨越猜疑與隔閡的高牆，讓既靠近又遙遠的無垠星空，成為希望的寄託與焦慮撫慰，抵禦了病毒侵蝕。由 haruka nakamura 創作、YORUSHIKA 成員 suis 獻唱的動人主題曲，更溫柔地承接住心靈，敘說著儘管迷惘未知，相連的天空也能給予極度免疫、點亮彼此的青春。

During the COVID-19 pandemic in 2020, when club activities were restricted, Japanese students launched an astronomical observation event called the "Star Catch Contest" via remote meetings. What began as a collaboration between students from Ibaraki, Tokyo, and Nagasaki's Goto Islands soon spread nationwide, leading to an unexpected miracle.



山元環  
YAMAMOTO Kan

1993 年生於日本大阪，畢業於大阪藝術大學映像學科。2015 年畢業作《Goron, Batan, Q》即獲得 PIA 影展評審團特別獎。2019 年為小說平臺作品改編之短片《One Night no Ato ni》獲超過 300 萬次觀賞。後執導電視劇如《Fufu ga Kowarerutoki》等，《仰望今夏的星空》為其首部劇情長片。

YAMAMOTO Kan was born in 1993 in Osaka and graduated from Visual Concept Planning Department at Osaka University of Arts. His award-winning works include his graduation project, *Goron, Batan, Q*, and the short film *Black*. In recent years, he has directed several viral shorts and popular TV series.





## 不正常小姐

### How to Be Normal and the Oddness of the Other World

奧地利 Austria | 2025 | DCP | Colour | 102min

10/12 SUN 12:00 內惟 2 廳 ▲  
10/16 THU 19:00 電影館 ▲



2025 柏林影展  
2025 奧地利 Diagonale 影展

PRINT SOURCE Alpha Violet

起床、刷牙，25 毫克焦慮症抑制劑、50 毫克利培酮，一顆接著一顆的藥物和維他命，滿臉青春痘的瑟雅望著鏡中自己，生無可戀。甫從精神病院出院的她過著單調難耐的日常，無聊的新工作、無解的單戀、難以溝通的父母，乏味世界讓格格不入的她彷彿坐著巨大牢獄。她只想縱放心中的怪獸，恣意展現自我樣貌……，但隨時在崩潰邊緣的她，該如何回歸「正常」？

有著異界氣質的少女，帶著幻覺與想像來到這個所謂「正常」的世界，本片以魔幻的視覺語言，充滿趣味和反轉的套層敘事，詮釋一名「不正常」的精神病患心理。隨著快速跳接、銀幕比變換以及彩色電視故障效果，畫外音時而介入生活，時而交疊不同時空的真實與虛構，讓觀眾穿梭進出其中，如同置身解離狀況，既看著自己怪物般的身體，也從這具軀殼看向外面的世界。何謂正常？扭轉觀點後，怪物也是英雄，亦能在異界安身。

Fresh out of psychiatry, Pia (26) moves back into her parents' house on the outskirts of Vienna—only to realize she's not the only one whose life is derailing; her parents are also struggling to keep up with a world in constant transformation. Juggling a shaky new job, lingering heartbreak, medication, and the weight of social stigma, Pia stumbles into a reality as unsteady as she feels. Bit by bit, she begins to transform—into a giant monster threatening the world... or perhaps a heroine destined to save it. This is a melancholic yet lighthearted exploration of identity, family, self-discovery, and a young woman's search for balance and meaning in an uncontrollable world.



佛羅里安·波奇拉柯  
Florian POCHLATKO

1986 年生於奧地利，畢業於維也納音樂與表演藝術大學，師承麥可·漢內克，後於維也納美術學院獲碩士學位。作品包括音樂錄影帶和平面視覺設計，曾為博物館策展，亦舉辦電影工作坊等。2014 年以短片《Strawberry Fields》獲奧地利電影獎最佳短片，《不正常小姐》為其首部長片。

Florian POCHLATKO is an Austrian writer, director, and editor. He studied Experimental Media Art before directing at the Film Academy Vienna and pursued Critical Studies at the Academy of Fine Arts Vienna. His acclaimed short film *Erdbeerland* (2012) received numerous awards and has been a fixture in Austrian cinemas ever since.



## 獨自照顧重病媽 的我想談戀愛

### Saba

孟加拉 Bangladesh | 2024 | DCP | Colour | 95min

10/12 SUN 17:20 電影館  
10/20 MON 13:30 內惟 2 廳



2025 哥特堡影展  
2024 多倫多影展

PRINT SOURCE Luminalia

父親失蹤後，年輕的薩芭獨自照顧癱瘓且罹患重病的母親希琳，兩人雖同住一屋簷下，卻彷彿活在彼此世界之外，無法相互理解。當母親心臟病發，薩芭不惜降價賣房、犧牲愛情，只為在期限內籌措手術費，力圖挽救垂危母親的生命。隨著薩芭所經歷的一切漸漸掀起生活的巨浪，回望愧疚過往，面對劃破當下的生命岔路口，她該選擇留在飽受困境的原生家庭，或是遠走她鄉追尋新生的可能？

孟加拉編導馬克蘇德·侯賽因首度執導劇情長片，以深沉且動人的筆觸，描繪在社會與家庭雙重壓力下掙扎的女性，細膩視角亦勾勒出母女關係中面對生死抉擇的人生難題。而演員真摯的演出，透過角色形塑鮮活且充滿生命力的影像語言——儘管身處苦境，依然在日常的小小快樂中，找尋活下去的力量。這不僅是一段親情的考驗，更呈現在變動時代中，個人如何掙脫命運束縛，對生命的意義展開深刻探問。

Saba, a 25-year-old woman, is the sole caregiver to her paralyzed mother, Shirin. Balancing caregiving and work, Saba feels the weight of responsibility grow unbearable. Amidst her exhaustion, she meets Ankur, offering a brief escape. As her mother's death approaches, Saba faces a life-altering transformation.



馬克蘇德·侯賽因  
Maksud HOSSAIN

編劇、導演，生於阿拉伯聯合大公國，後於美國普渡大學就讀，現定居於孟加拉。2006 年以短片《Three Beauties》榮獲學生奧斯卡獎，拍攝超過 200 部廣告，影視產製經驗豐富。首部導演長片《獨自照顧重病媽的我想談戀愛》劇本曾入選包含坎城影展、釜山影展在內的多項影視開發計畫，後亦入選多倫多影展首映。

Maksud HOSSAIN was born and raised in the United Arab Emirates and studied film in the United States before relocating to Bangladesh. He has directed 15 short films and over 200 television commercials, and he wrote, directed, and produced the TV movie *72 Hours*. *Saba* is his debut feature film.





## 我本酷兒 Lilies Not for Me

10/11 SAT 20:50 電影館  
10/14 TUE 14:30 內惟 1 廳

英國、南非、法國、美國 UK, South Africa, France, USA | 2024 | DCP | Colour | 97min



威爾·西佛里德  
Will SEEFRIED

畢業於紐約大學帝勢藝術學院研究所，曾於倫敦莎劇劇場受訓，後演出影集《打不倒的金咪》等影視作品。2022 年短片《Homesick》入選西南偏南影展與丹佛影展競賽單元，《我本酷兒》為其首部執導劇情長片。

Will SEEFRIED is an award-winning writer, director and filmmaker. He is known for *Lilies Not for Me* (2024), *Homesick* (2022), and *Sink Sank Sunk* (2018).

一戰過後，同志作家因其性向被迫在療養院接受矯正，包括監禁、注射，以及和精神科護士的「約會」療程。在一次次相處間，作家漸漸打開心房並透露自己曾經沉醉美好、卻也虐心的塵封記憶。那是關於他曾與好友間的親密無比，卻在得知醫學期刊有種可以斬斷不容於世的病狀治療後，一切截然變樣……。是否只有在花草為床、甜橙如陽光或蝶舞蟲鳴的幻境，被視為病態的人才能得到自由，還有愛的可能？

取材自英國 1920 年代矯正同性戀傾向的真實醫療狀況，《以你的名字呼喚我》二位製作人攜手，《酷愛自修室》愛爾蘭新星菲恩·奧沙領銜主演。透過交錯時序中，療養院中的蒼白冰冷與鄉間小屋的恬適溫暖，對比如科學怪人式的自然與人性論證，更借用早逝詩人多爾本（Digby Mackworth Dolben）詩句，自述「聖潔百合非我屬，願採罌粟斷我苦」的哀嘆與處境，全片幻美如詩，卻也殘酷悲情得教人心碎。

England, 1920s. A gay novelist and his psychiatric nurse form an unlikely friendship over a series of doctor-prescribed "dates." He tells her the story of his relationship with an old friend which spiraled out of control when they turned to a risky procedure to cure themselves of their feelings for one another.

2025 雪梨狂歡電影節  
2024 愛丁堡電影節

PRINT SOURCE Paradise City Sales



## 別來無恙 Next Stop, Somewhere

10/19 SUN 17:10 內惟 2 廳  
10/24 FRI 11:00 內惟 2 廳

馬來西亞、臺灣 Malaysia, Taiwan | 2024 | DCP | Colour | 87min



李添興  
James LEE

1973 年生於馬來西亞，為馬來西亞獨立電影代表人物之一。平面設計出身，從劇場導演、演員跨界影視製作。2009 年《黑夜行路》獲香港國際電影節亞洲數位錄像銀獎，作品如《念你如昔》（2007）、《如果還有明天》（2012），也曾以演員身分參與《野蠻人入侵》（2021）等。

James LEE is a Malaysian director, cinematographer, producer, actor, and writer. His feature film *The Beautiful Washing Machine* won Best ASEAN Feature and the FIPRESCI Prize at the Bangkok International Film Festival in 2025, and his short film *Last Day of School* won seven awards at Singapore's Gong Creative Circle Awards.

大疫之時，黃生從香港輾轉來到臺灣。在禁錮的防疫旅館房間，隔著一扇門，與懷著迷惘美國夢的房務員小倩，以書會友，展開關於自由的辯證；與此同時，身在越南的阿金，為了一家溫飽，被迫遠嫁到馬來西亞的客語家庭。語言不通，與年長的先生、一心求孫的婆婆日日相顧無言，內心對幸福的渴望，卻逐漸將她推向一段禁忌情緣。如果有選擇，他們該付出多大的代價換取自由，又將何去何從？

馬來西亞新浪潮代表導演李添興在臺取景新作，集結影帝黃秋生、馬來西亞新星蘇凱璇、臺灣新生代女星李雪、陳又瑄等共演。以片名作引，巧妙串起兩個時空、兩個異鄉人在陌生城市的生存片影，有人置身疫癘風暴、時局迷霧，有人則深陷階級貧窮、傳統倫常對女性的桎梏。跨越地域與國族，以簡約寫實的白描筆法，透見在困局中努力掙扎的當代眾生相，於逆境中彼此輕喚，別來無恙。

Driven by the quest for freedom, Huang and Kim leave their homes behind for a foreign city. But their aspirations lead them down contrasting paths of hardship and regret. Huang becomes ensnared in Taipei during a pandemic, grappling with loss of liberty and soul-searching encounters with Qian. Meanwhile, Kim's pursuit of happiness leads her into an unwanted marriage and forbidden love, unraveling into a disastrous outcome as she attempts to break free.

2025 義大利遠東影展  
2024 河內國際電影節 全景競賽

PRINT SOURCE Emuse Pictures Sch. Bhd.





## 巴黎重生 A Second Life

法國 France | 2025 | DCP | Colour | 77min

10/10 FRI 17:00 電影館  
10/25 SAT 19:30 內惟 2 廳



伊莉莎白漂泊在巴黎，為房仲公司打零工，奧運期間於城市四處奔波，接待房客，準備迎賓麵包籃與花，給予公寓鑰匙，介紹一間又一間房間，接待一組又一組的觀光客，往復循環。派對不停歇的喧囂，人來人往的街頭，她時刻不得喘息，惟當拔下助聽器，凝望著莫內的《睡蓮》時方能得到寧靜。一日，她遇見了一頭粉紅頭髮、身著五顏六色服裝的加州小子，彷彿一座孤島的生活有了漣漪……。

《鈦》魅力女星阿加斯·羅素飾演無根、背景神秘的女主角，完美演繹其孤獨憂鬱的氣質。電影不以煽情渲染聽障身分，而是透過音畫的多重表現，對比環境收音的人聲鼎沸，以及摘下助聽器後隔絕紛雜聲響的寧靜，展現對視聽世界的感官觸動。如《愛在日落巴黎時》步行閒聊的敘事，展現彼時巴黎的城市地景，兩個背景各異的生命，在短短一日內相會相知，在陌生人的第二人生中，傷疤有了癒合的可能。

July 26, 2024—the day of the Olympic Games Opening Ceremony. Elisabeth, a hearing-impaired young woman, is torn between depression and the pressure of managing short-term rentals in a hectic Paris. The arrival of Elijah, a radiant and carefree Californian, disrupts her fragile balance.



羅宏·斯拉瑪  
Laurent SLAMA

1989 年生於法國。高中畢業後自學影像，曾任剪輯、攝影，後以柏格曼筆下人物「伊莉莎白·沃格勒」為筆名執導創作。作品多拍攝巴黎街頭，關注城市中的人物。成立電影製作公司「21juin cinéma」，亦擔任製片。《巴黎重生》為其第三部長片作品，入選翠貝卡影展等。

Laurent SLAMA, a self-taught artist, started off as an editor before becoming a director of photography. His film *Paris Is Us* was released by Netflix in 190 countries in 2019. *Roaring 20s* was selected for Tribeca, where it received a Special Jury Mention and won Best Cinematography.

# TRIBUTE TO PAI CHING-JUI 致敬·白景瑞



寂寞的十七歲 Lonely Seventeen

高雄電影節與國家電影及視聽文化中心攜手，致敬白景瑞導演。透過三部經典修復《寂寞的十七歲》、《今天不回家》與《再見阿郎》，重返其深受義大利新寫實主義影響，在健康寫實路線中獨樹一幟的美學風格。白景瑞導演不僅曾連續兩年獲得金馬獎最佳導演與終身成就獎肯定，並在與攝影師林贊庭合作下，以開創性及前衛的鏡頭語言，於商業考量、個人敘事與嚴格的電檢制度中來回拉扯，正如戒嚴體制矛盾的縮影，反映出當年臺灣影像的時代氛圍。

The Kaohsiung Film Festival and the Taiwan Film and Audiovisual Institute present this tribute to director PAI Ching-jui through 3 restored classics—*Lonely Seventeen*, *Accidental Trio*, and *Good Bye! Darling*—showcasing the distinctive healthy realism aesthetics, innovative camera work, and defiance of censorship that perfectly captured Taiwan's martial law era and won him two Golden Horse Awards for Best Director as well as the Lifetime Achievement Award.





## 慾望魔法師——白景瑞的電影光譜

文 鴻鴻 / 詩人、劇場及電影編導

白景瑞是片廠制度下的巧匠，能拍大義凜然的政策片，也能拍三廳文藝愛情片，七、八〇年代的全盛時期，每年出產三、四部也是家常便飯。身為戰後電影的第一代「海歸派」，要在戒嚴年代的臺灣求存，要把滿腦子藝術想像套進健康寫實的框架，這種騰挪本事，其實是不可或缺的。新近修復三部 1968—70 年的早期傑作《寂寞的十七歲》、《今天不回家》、《再見阿郎》，剛好可以視為他最具個人特色的「本命」電影。義大利的藝術美感薰陶和外放熱情，以及新寫實主義的社會透視力，清晰反映在這些作品中。而且，無論題材為何，主題都強烈環繞著「慾望」。

《寂寞的十七歲》描述資優少女對情愛幻想的壓抑與癡狂；《今天不回家》並列三個中產家庭：新婚夫妻、祖孫三代、懷春少女，各自的出軌慾望；《再見阿郎》則是被慾望牽著走的底層小人物。雖然結局都努力扳回正軌，但片中強烈的慾望刻畫，卻大膽得令人難忘。難怪《台灣電影百年漂流》的葉月瑜和戴樂為要封白景瑞為「不健康」寫實主義者。

視覺上最驚人的當屬《今天不回家》。片中主題曲當年還因敗德被禁，必須以〈今天要回家〉行世。開場隨著歌詞「迷失在煙霧夢境的你」，一對老夫婦在茫茫大霧的「台北之晨」遛狗，展開了這趟心靈歷險。白景瑞搭配他的御用攝影師林贊庭，用超級華麗的構圖和風格化的鏡頭運動，繁複的雕飾性美學，可以直追八〇年代法國的新巴洛克電影。寬銀幕景框中的突兀前景，分隔畫面與遠近的盆栽、家具、柵欄或窗簾，不斷介入人物走位和關係當中，在二度和三度空間美感上頻繁交替，讓每一場戲都奪人耳目。

這類手法日後在白景瑞的愛情文藝片中，成為蒼白故事的救命仙丹。但在《今天不回家》裡，卻成功地從平凡生活的空虛與窒息當中，翻攪出驚濤駭浪。由於演員多出身電視及話劇（與白景瑞二度合作的「小淘氣」甄珍除外），喜劇情境又助長了他們的類型化表演，然而，險招頻出的運鏡剪輯，竟將這些通俗劇慣性打破，提升為難以預期的情緒波瀾。

白景瑞的形式主義是語不驚人死不休。比如某人在聽音樂，鏡頭猛然推近時，音樂也猛然加大，倍增衝擊效果。但同時他的喜劇筆觸也藏在細節，比如外公被三個孫兒兜得不可開交還要強顏歡笑，一旁被媽媽抱在臂彎的小嬰兒，卻被眼前的歡樂情景嚇哭了。

相較《今天不回家》對中產階級及社會聲色的漫畫式描繪，刻畫邊緣人生的《再見阿郎》就質樸得多，也更注重人物的多面性。脫胎自陳映真的短篇〈將軍族〉，最大的改動不只是添加了阿郎這個靈魂人物，三角關係的另兩位：老猴子與桂枝（小說中的三角臉與小瘦丫頭）也顯得更為真實。電影中的桂枝被慾望所驅使，主動去找曾經強吻她的阿郎，但一旦獻身後卻立刻要求他結婚。老猴子也不像小說中那麼聖潔，偷偷把贖身錢塞給小瘦丫頭、自行遠走，而是發現桂枝騙了他的錢跑去找阿郎私奔，氣得登門討債。小說中的理想性（包括外省老芋頭與本省窮女孩的戀愛）被情感角力所取代，卻顯得更有生命力。

《再見阿郎》最有魅力的自然是柯俊雄飾演的浪子阿郎。他本能、非理性、喜怒善變卻真情流露，令人想到黑澤明電影裡的三船敏郎，或《慾望街車》的馬龍·白蘭度。阿郎的熱血個性完全貼合片中那個燠熱的臺灣：他和桂枝的關鍵做愛戲，兩人在鏡頭中完全不動，卻大汗淋漓地凝視彼此；還有桂枝在田間被熱暈，老猴子來看她時，滿頭大汗地削著蘋果，像是在壓抑自己的慾望，結果削到蘋果沾血。這些情景都絕妙精采。

全片國臺語夾雜，庶民生活栩栩如生。有女子康樂隊的生活點滴，比如遊行時一個隊員脫隊到路旁生拉的三輪車內給孩子餵奶。還有一場阿郎和香腸小販因賭博詐騙起衝突，背後是野臺戲的鑼鼓喧天，襯托著阿郎氣勢逼人的安靜對決，音畫的動靜對比，令人擊節。影片結尾，桂枝在火車上目睹阿郎夜行載豬車的競速與對撞，既有商業大片的煽情娛樂效果，也充滿悲劇性的象徵，絕對該列入臺灣電影的經典場景之林。

可以細膩寫實，可以諷刺誇飾，白景瑞的光譜之廣，是一位很難一語定論的藝術家。的確是重新評估的時候了。



## Magician of Desire — The Cinematic Spectrum of PAI Ching-jui

by Hung Hung / Poet, theater and film director

PAI Ching-jui was a master filmmaker within Taiwan's studio system. Equally adept at directing patriotic propaganda films and romantic melodramas, he routinely produced three to four films a year during his peak in the 1970s and 1980s. To survive in postwar Taiwan as a first-generation foreign-educated filmmaker, he adapted his artistic imagination into a healthy realism framework—a skill that proved indispensable. Three of his recently restored films made from 1968 to 1970—*Lonely Seventeen*, *Accidental Trio*, and *Good Bye! Darling*—are regarded as his most distinctive personal works, reflecting his Italian aesthetics, emotional expressiveness, and neorealist social insights. Regardless of subject matter, his films consistently revolve around a central theme: desire.

In *Lonely Seventeen*, a gifted girl is caught between romantic fantasy and repression; *Accidental Trio* follows three very different middle-class families, each dealing with their own desires for infidelity; and *Good Bye! Darling* focuses on a slacker driven by impulse. Though the films end with attempts to restore order, their portrayals of intense yearning make them unforgettable, prompting some film critics to label PAI an "unhealthy realist."

Visually, *Accidental Trio* is the most striking. PAI, together with his go-to cinematographer LIN Tsan-ting, employs lavish compositions and stylized camera movements to craft an aesthetic that rivals 1980s French New Baroque cinema. Wide-screen frames are fragmented by foreground elements—potted plants, furniture, curtains—that divide spatial depth and continually disrupt character positioning and relationships, creating a dynamic tension between two- and three-dimensional space that renders every scene visually arresting.

Such techniques were later used by PAI to rescue the weaker narratives of his romantic melodramas, proving particularly successful in stirring emotional turmoil from the suffocating ennui of middle-class life in *Accidental Trio*. Though most of the cast came from television and the stage, the daring camera movements and rhythmic editing lifted the film's emotional unpredictability beyond soap-opera tropes.

PAI's formalism is always audacious. For instance, the soundtrack surges in sync with a rapid camera zoom, amplifying the emotional impact. Yet his comedic touch lies in small details—a grandfather struggles to entertain his three grandsons with a forced smile, while a baby in its mother's arms beside them is spooked to tears by the supposedly joyful scene.

Compared to *Accidental Trio*'s satirical depiction of the middle class, *Good Bye! Darling* is more grounded, focusing on marginalized characters with greater depth and complexity. Adapted from CHEN Yingzhen's short story, the film features a more realistic love triangle and replaces the original's idealism (including a romance between a mainlander veteran and poor local girl) with emotional tug-of-wars, infusing more vitality into the narrative.

The true charm of *Good Bye! Darling* lies in KO Chun-hsiung's portrayal of slacker A-lang—instinctive, irrational, mercurial, and raw—evoking MIFUNE Toshiro in KUROSAWA's films or Marlon BRANDO in *A Streetcar Named Desire*. A-lang's hot-blooded personality mirrors Taiwan's sweltering heat, leading to several memorable sweat-drenched scenes. The mix of Mandarin and Taiwanese further enriches the authentic portrayal of grassroots life. The film culminates in an emotionally charged climax that is both commercial spectacle and tragic metaphor—undoubtedly one of the great moments in Taiwanese cinema.

A master of both delicate realism and sharp satire, PAI Ching-jui was an artist of vast cinematic range, one who defies easy definition. It is indeed time for a re-evaluation.





## 寂寞的十七歲 Lonely Seventeen

10/18 SAT 11:00 內惟 1 廳 ★

臺灣 Taiwan | 1967 | DCP | Colour | 96min

2025 義大利遠東影展  
1968 金馬獎 最佳導演、最佳彩色攝影、最佳剪輯、  
最佳彩色美術設計、最佳錄音



唐丹美 17 歲，勤懇讀書是她的正字標記，沒人知道她暗戀著表哥馮澤。丹美總在獨處時幻想與表哥談起純真愛情，風流倜儻的馮澤則天天周旋在唐家姊妹與前女友之間，只把愛情當作一場遊戲。一場車禍讓馮澤的生命戛然而止，也撞碎丹美的戀愛夢，精神大受打擊的她，被父母強制送醫接受治療，卻無法消除她面對死亡的罪惡感。在無人知曉愧疚墮落的夜裡，寂寞陰影正反覆吞噬著她的青春……。

以描繪青少年於升學主義的壓力與家庭關係疏離中，所產生徬徨且孤獨心境為題。在當時中影政宣健康寫實路線下，白景瑞策略性打出唐寶雲與柯俊雄兩大明星牌，不僅以引人入勝的三角戀情為號召，拉近與大眾的距離，亦在妥協商業市場之餘，展現在義大利的所學所聞，大量採用臺北實景、呈現心理狀態的旋轉畫面、透過鏡面的拍攝手法，及以交響樂為打架橋段配樂等實驗元素，如願開出票房佳績。

Seventeen-year-old Tan-mei is secretly in love with her cousin Feng, a playboy who treats love as merely a game. Suddenly, a car accident puts an end to Feng's irresponsible life and shatters Tan-mei's dream of romance. Though Tan-mei's parents force her to have electroshock therapy in the hospital, she still can't stop feeling guilty for Feng's death. *Lonely Seventeen* depicts the feelings of being lost and the loneliness that a teenager suffers due to academic pressure and family alienation.



白景瑞  
PAI Ching-jui

1931 年生於中國遼寧，18 歲來臺，畢業於師範學院藝術系。早年擔任自立晚報影劇記者，並以筆名「白擔夫」撰寫影評，後赴義大利學習電影，深受義大利新寫實主義影響。回臺後進入中央電影公司，1968 年以《寂寞的十七歲》及隔年《新娘與我》連續二年獲得金馬獎最佳導演。代表作有《今天不回家》（1969）與《再見阿郎》（1970）等，1997 年因心肌梗塞辭世，1999 年獲頒金馬獎終身成就獎。

PAI Ching-jui (1931-1997) began his career as an entertainment journalist and film critic before heading to Italy to study film. After returning, he joined Central Motion Picture Corporation and went on to set the record of winning the Golden Horse Award for Best Director two years in a row.



本片由國家電影及視聽文化中心修復



## 今天不回家 Accidental Trio

10/21 TUE 19:10 內惟 2 廳

臺灣 Taiwan | 1969 | DCP | Colour | 104min

2025 義大利遠東影展



在臺北市一棟公寓的三個家庭裡，今天都各有個人不會回家。上層中產家庭的獨生女張珍珍，因重考課業遭父親禁足多日，甩門賭氣離家；中層頂客族汪華成即將到高雄出差過夜，前秒才和妻子離別，轉身即奔向難分難捨的前女友；下層是擁有四名小孩鬧哄哄的大家庭，一家之主洪敬德忍無可忍，一早便宣告晚上要加班。漫漫長夜，三人因緣際會擦肩而過，他們也都在黎明破曉前決定究竟該不該回家呢？

以多線敘事結構，結合《台北之晨》之寫實與《新娘與我》的喜劇元素，主角們在一天之內於現代化城市穿梭，諸如樓梯公寓、高爾夫球場和西餐廳等地，營造專屬大人的樂園，並透過攝影師林贊庭多變的運鏡，以及分割、遮擋與加速蒙太奇等技巧，使觀影者化為窺視者增添刺激。有別於五〇年代當道的草根喜鬧臺語片，白景瑞由同名主題曲破題力求新意，開創另一獨具特色的中產新都會喜劇。

In an apartment building in Taipei, a high school girl—the only child in the family on the top floor—leaves home after being grounded for several days. As for the DINK couple in the middle, the husband is going on a business trip but also rushing to his ex-girlfriend who came from the US. Down to the big family with four children on the first floor, the father cannot bear the noises anymore and announces first thing in the morning that he will work overtime today. This is a new middle-class cosmopolitan comedy shaped by multiple narratives.



本片由國家電影及視聽文化中心修復





# 再見阿郎 Good Bye! Darling

10/19 SUN 13:40 內惟 1 廳 ★

臺灣 Taiwan | 1970 | DCP | Colour | 97min



桂枝是臺南女子西樂隊的指揮，自愛矜持的她對身旁的男人始終保持警戒。無奈造化弄人，桂枝終究躲不過浪蕩子阿郎的糾纏，甚至為愛涉險決定和阿郎私奔到高雄。無奈阿郎一事無成，拉不下臉的他更賭氣離家，卻意外靠著開載豬貨車賺進大把鈔票。桂枝逐漸對阿郎輕浮的態度為感到不安，在兩人分離的夜晚，桂枝獨自坐火車北上，看見兩輛貨車競逐飆速，阿郎的身影也逐漸模糊……。

改編臺灣作家陳映真小說〈將軍族〉所散發的鄉土氣息，雖為本片最明顯的印記，白景瑞與攝影師林贊庭精心打造的視覺風格卻更為搶眼。上承五、六〇年代臺語片在技術實驗的動能，下啟八〇年代新電影風潮，試圖在健康寫實路線外，鋪展出前衛的寫實電影之路，並極力捕捉當代都市的感性面貌。張美瑤飾演的桂枝面對柯俊雄飾演的阿郎，不輕易妥協於暴力與誘惑，不卑不亢表達自我，強烈展現女性的自主權。

Kuai Chi, the conductor of a women's western music band, alertly keeps her distance from men around her. Nonetheless, she eventually succumbs to the charms of A-lang and falls pregnant; she then breaks off her engagement and embezzles money so she can elope with A-lang. Unfortunately, A-lang fails in everything he does, and Kuai Chi persuades him to move and start a new life. However, A-lang has become addicted to excitement...



本片由國家電影及視聽文化中心修復

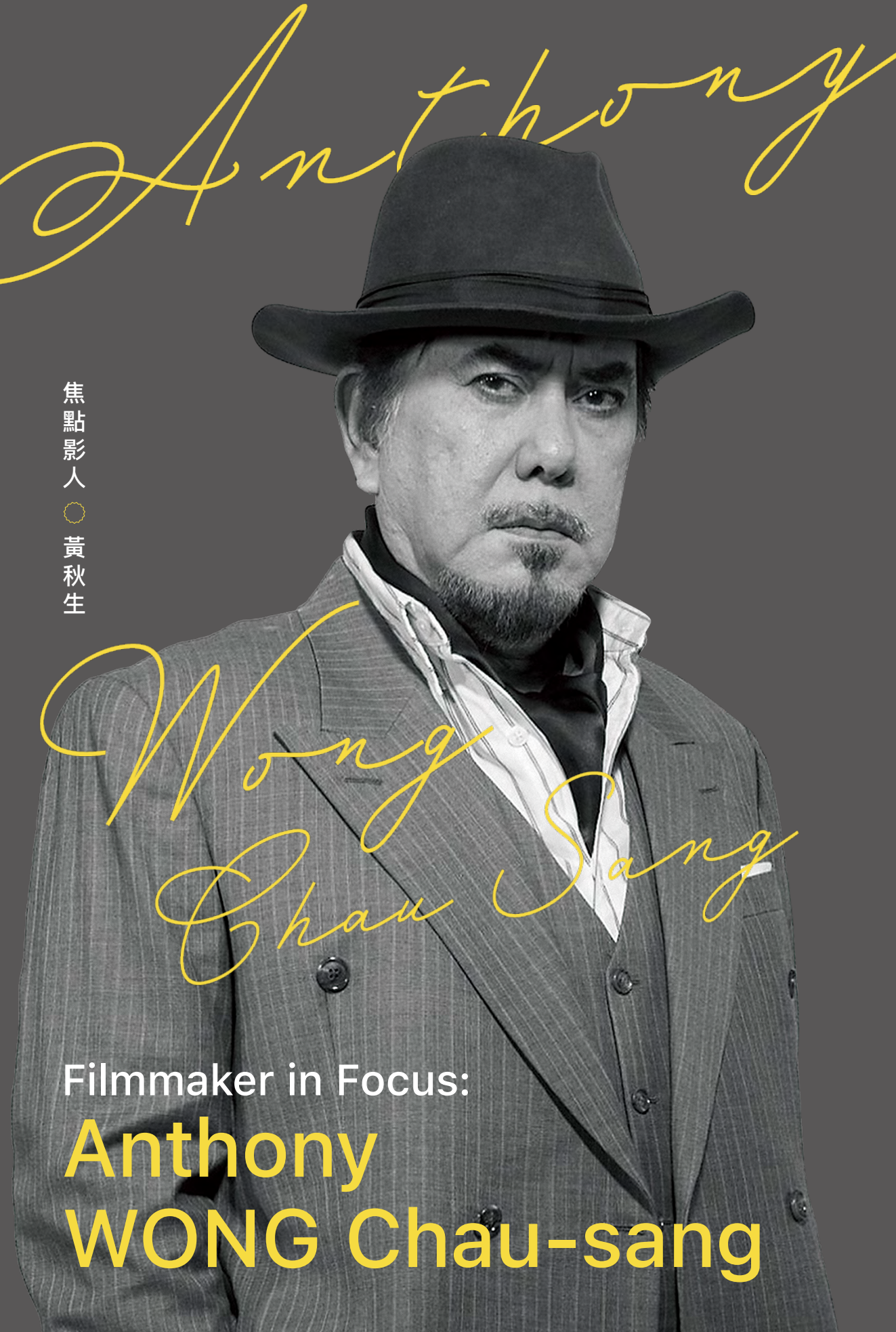


再見阿郎 Good Bye! Darling

2025 義大利遠東影展  
1971 金馬獎 最佳技術特別獎

PRINT SOURCE 國家電影及視聽文化中心 Taiwan Film and Audiovisual Institute





焦點影人  
黃秋生

Filmmaker in Focus:

**Anthony  
WONG Chau-sang**

## 焦點影人：黃秋生

1961 年生於香港，英港混血。1985 年出演《花街時代》踏入影壇，1993 年以《八仙飯店之人肉叉燒包》中殘酷兇徒一角，奪下香港電影金像獎最佳男主角，更為首位以此類型獲獎之演員，形神兼備的演繹令人懾服，1996 年《伊波拉病毒》再創邪典經典。後跨足眾多類型，在警匪、動作、喜劇及文藝片間，收放自如，創造無數精湛表演，1999 年《野獸刑警》再獲金像獎影帝，《想飛》（2002）、《無間道》（2002）及《頭文字 D》（2005）則三度獲得金馬獎最佳男配角。黃秋生參演近二百部電影，寬度極廣、更富深度。2018 年《淪落人》第三度於金像獎封帝，2022 年《白日青春》獲金馬獎最佳男主角，銀幕中的內斂與細膩詮釋，深植觀眾。

Anthong WONG Chau-sang was born in 1961 in Hong Kong and made his film debut in 1985 with *My Name Ain't Suzie*. He won the 1993 Hong Kong Film Award for Best Actor for his chilling performance as a sadistic killer in *The Untold Story*, before stunning audiences again in the 1996 cult classic *Ebola Syndrome*. With a prolific filmography of nearly 200 films spanning crime thrillers, action blockbusters, comedies, and dramas, he has delivered countless outstanding performances. He won the Hong Kong Film Award for Best Actor two more times, for *Beast Cops* in 1999 and *Still Human* in 2018. At the Golden Horse Awards, he won Best Supporting Actor three times—for *Princess D* in 2002, *Infernal Affairs* in 2003, and *Initial D* in 2005—before winning for Best Leading Actor in 2022 for *The Sunny Side of the Street*.

## Film Works

- 1996 《伊波拉病毒》 Ebola Syndrome
- 1998 《野獸刑警》 Beast Cops
- 2006 《放·逐》 Exiled
- 2018 《淪落人》 Still Human
- 2024 《不赦之罪》 Valley of the Shadow of Death





## 尋家於溫情與極端之間—— 黃秋生的時代詮釋

文 陳穎（陳瑄）／影評人、譯者與大學講師

撇除來不及經歷電視不停重播《古惑仔》系列的最新世代，這一系列曾經是不少臺灣人認識香港電影乃至於香港的重要管道，也許也透過它建立起對黃秋生的第一印象——大飛。直到他憑《白日青春》（2022）奪得最佳男主角獎的那屆金馬頒獎典禮，紅毯主持人仍以「大飛哥」稱呼黃秋生，可見此角色深入民心，但黃秋生的回應「沒看過我的電影，還大飛」也直截了當地指出，他早已不是或不只是大飛，他的電影也不只有《古惑仔》。

那麼，如今的黃秋生及其電影又是怎樣的呢？他最近一次擔綱主演的，是《不赦之罪》（2024）中的梁保羅牧師。這固然不是他首次飾演神職人員，類似演出最為人所知的，可能是許鞍華執導的《千言萬語》（1999）中的甘神父。但一個是神父，一個是牧師，不可同日而語，更何況甘神父一角以現實中的甘浩望神父（Rev. Franco Mella）為藍本，他除了是神父，也是著名的社會運動者，而梁牧師則是虛構人物。甘神父形象正面，梁牧師則是兩位同為第二代基督徒的新晉導演林善和譚善揚藉以探討善與惡、誰有罪與誰可定他人的罪、可否原諒及誰有資格原諒等倫理難題的創作。

都說是難題，很可能無解。要有效地演繹出這種無解，似乎需要借助演員本身的閱歷，但所謂的閱歷又是什麼呢？是人生在世達到一定的長度嗎？還是演出經歷夠多？黃秋生自八〇年代從影以來，演出過的作品為數眾多，並且分屬不同類型。就作品面世的次序看來，他近期的演出似乎趨向溫情，這一印象來自陳小娟執導的《淪落人》（2018）。黃秋生飾演的梁昌榮遭遇職業傷害而半身癱瘓，日常起居只得依賴外傭照顧，起初他拒人於千里之外，及後卻在相處中逐漸軟化，最終更成為對方追夢的推手。

也許正因為香港不是個鼓勵人做夢的地方，或這至少不是它給人的第一印象，《淪落人》才會顯得溫情。正如，若我們對黃秋生的第一印象是大飛，或他演繹過的眾多黑道角色，那麼，即使梁昌榮再怎樣脾氣暴躁、難以親近，也會顯得溫柔。溫情也好，溫柔也罷，這些「不那麼黃秋生」的特質透過電影被展露出來，一方面使我們更認識他，另一方面，若把所謂的「溫情轉向」脈絡化到黃秋生的生平，倒非要窺探其隱私，反而凸顯出演員既是劇本的載體，同時亦將自身融於其中的曖昧關係。

人在什麼情況下會展露出此前不為人知的特質呢？也許就像梁昌榮，是在經歷了什麼巨變後。黃秋生於2017至2018年間與同父異母的兩位學生哥哥相認，他們現居澳洲、皆為白人，

因為黃秋生的生父是在殖民香港下擔任官職的英國人。<sup>1</sup> 2018年底，《淪落人》上映，2019年，香港發生巨變，2020年，黃秋生在臉書寫道他正準備移居臺灣，及後開始在臺灣與香港兩地往返居住。這些事件固然可區分為私生活、工作／創作、社會大事等，但亦在同一時空下互相碰撞。除了「溫情轉向」，黃秋生近年亦多了與香港以外的導演合作，分別執導《白日青春》和《別來無恙》（2024）的劉國瑞和李添興皆出身馬來西亞。

無論是旅居臺灣，抑或作品更添跨國性質，似乎都頗符合2019年後在香港興起的「離散」二字。但與黃秋生合作得最多，或促成其最多代表作導演，還是要數杜琪峯和邱禮濤。若說黃秋生近年的狀況類似「離散」，他倒是早在2006年就參演了杜琪峯的《放·逐》。戲如其名，這戲的內容便是逃亡殺手有家歸不得。黃秋生的角色「阿火」夾在兄弟與欲殺其兄弟的黑道頭目之間，在眾角色中內心戲最為複雜。《放·逐》的故事發生在澳門回歸的三天前，但它也是個香港故事；又或者，在近二十年後回顧，它便成了一則香港預言——

有家歸不得，但什麼是「家」呢？

這樣一問，才發現黃秋生與邱禮濤合作的那些偏鋒奇片，原來也離不開「家」這母題。《伊波拉病毒》（1996）裡的阿雞何嘗不是有家歸不得？他犯下謀殺，逃亡南非，繼而染病，再將病毒帶回香港。阿雞變態至極，邪典迷絕不會失望，但黃秋生的演繹除了有夠變態，也流露著孤獨——被瞧不起、不被接納、人人躲著他，最終將病毒散播全港作為報復。走筆至此，我發現《野獸刑警》（1998）可說是這一專題的總和：它有《放·逐》的兄弟情誼，不修邊幅的主角爛鬼東堪稱溫和版阿雞，卻又如梁牧師般執著於伸張正義，而當年的香港尚可做回歸可能美好的夢……

但那是香港最美好之時嗎？若時代是個角色由黃秋生來演，他總會同時讓我們看見極端與多面。

<sup>1</sup>根據英國廣播公司（BBC）的報導，黃秋生的生父曾為港英政府物料供應處的官員。1955年，他攜同家人移居香港，幾年後舉家返回英國，及後，他又隻身返回香港，結識黃秋生的生母並生下黃秋生。黃秋生於1961年出生，父親於六〇年代中期攜同英國的家人移民澳洲，起初仍與黃氏母子保持通信，卻在黃秋生12歲時斷聯。黃秋生於2017年透過臉書尋父，輾轉與兩位哥哥相認，二人表示父親從未向他們透露自己在香港另有一個家。兄弟仨於2018年在香港見面。



## Searching for Home Between Tenderness and Extremes: Anthony WONG's Portrait of an Era

by Rain CHAN Shuen / film critic, translator, and lecturer

To many Taiwanese, the Hong Kong film series *Young and Dangerous* (1996-2000), which follows a group of young gangsters, was where Anthony WONG Chau-sang first made an impression. His filmography, however, has since grown well beyond the confines of the series.

WONG's most recent leading role is Pastor Leung in *Valley of the Shadow of Death* (2024). This is not his first time portraying a clergyman. His most well-known performance in a similar role is Father Kam in Ann HUI On-wah's *Ordinary Heroes* (1999). Unlike Pastor Leung, however, Father Kam is based on the real-life figure Rev. Franco MELLA, a renowned social activist and conveys a more positive image. Pastor Leung, by contrast, serves as both a creative and critical lens through which thorny ethical questions are explored.

Questions as such require more than just acting skill to deliver a convincing portrayal. But what lies beyond skill? Does it come with experience across a wide range of roles? Since the 1980s, WONG has acted in a staggering number of films across many genres. Recently, as evident in Oliver CHAN Siu-kuen's *Still Human* (2018), he appears to be gravitating toward more tender portrayals. WONG plays a man paralyzed by a workplace injury who must rely on a Filipino domestic helper for daily care, whom he initially rejects but ultimately supports in pursuing her dreams.

If we contextualize this so-called "turn toward tenderness" within WONG's life story, we begin to see that performers do not merely act according to the script, but also subtly weave elements of their own lives into each portrayal. Between 2017 and 2018, Wong reconnected with his twin half-brothers from Australia, with whom he shares a British biological father who once held a government position in colonial Hong Kong. At the end of 2018, *Still Human* was released. In 2019, Hong Kong was shaken by the largest series of demonstrations in its history. In 2020, WONG wrote on Facebook that he was preparing to move to Taiwan and has since split his time between Taiwan and Hong Kong. Moreover, WONG has increasingly collaborated with directors from outside Hong Kong. LAU Kok-rui, who directed *The Sunny Side of the Street*, and James LEE, who directed *Next Stop, Somewhere* (2024), both hail from Malaysia.

Whether relocating to Taiwan or embracing more transnational projects, WONG's trajectory seems to echo the theme of "diaspora," which has gained prominence in post-2019 Hong Kong. In this light, his appearance in Johnnie TO Kei-fung's *Exiled* as early as 2006 feels almost prescient. The film, about hitmen on the run and unable to return home, is set three days before Macau's handover, yet it plays like a prophecy of Hong Kong's fate—

There is no going home. But what exactly is "home"?

Once this question is posed, it becomes clear that even WONG's cult collaborations with Herman YAU Lai-to are not exempt from the motif of home. In *Ebola Syndrome* (1996), doesn't the notorious protagonist Kai also have no home to return to? After committing murder, he flees to South Africa, contracts the virus, and spreads it throughout Hong Kong as an act of vengeance—for being despised and rejected, and avoided by all. The film is brutal and viscerally extreme, yet WONG's performance also carries a profound sense of loneliness. *Beast Cops* (1998) then could be said to encapsulate this entire discussion: it has the brotherhood of *Exiled*; its scruffy lead is a more mellow version of Kai; and like Pastor Leung, he is fiercely committed to justice. At the time, Hong Kong could still dream of a beautiful post-handover future...

But was that truly Hong Kong's golden era? If "the era" were a character played by Anthony WONG, he would surely unveil its extremes and its many faces.





# 不赦之罪

## Valley of the Shadow of Death

香港 Hong Kong | 2024 | DCP | Colour | 84min

10/11 SAT 16:50 內惟1廳★  
10/15 WED 19:10 電影館



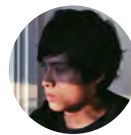
2025 香港國際電影節  
2024 東京影展

PRINT SOURCE Golden Scene Company Limited

喪女的梁牧師得知出獄的少年犯阿樂將要加入教會，他一邊壓抑自己面對阿樂的憤恨，一邊吞忍與妻子的貌合神離。「愛你的仇敵，因愛能勝過仇恨」，但這般大愛究竟是神性的彰顯？還是扭曲內心人性的變態？影帝黃秋生與香港舞臺劇女王蘇玉華首度大銀幕領銜擔綱，兩人將過往在舞臺劇、戲劇的合作默契，化為銀幕揪心情節的張力。新銳演員歐鎮灝則褪去偶像男團形象，詮釋少年犯贖罪之途的死蔭幽谷。

本屆焦點影人黃秋生在片中既是受害者的父親，又身為牧師，報復與寬恕成為他的隱形十字架。1999年他於許鞍華導演《千言萬語》中曾演出源自真人背景的神父一角，該片不僅令他擴展戲路，多項提名與獎項也認證他的精湛演技。巧合的是本片在劇本編寫時正以《千言萬語》中的黃秋生作為想像，如今邀得他擔綱演出，更將喪女牧師的凝重壓抑，神性與人性的道德掙扎詮釋地淋漓盡致。

Pastor Leung grapples with forgiveness when his church shelters a young man responsible for his daughter's death. Torn between vengeance and faith, Leung navigates grief, family tension, and moral conflict in this poignant Hong Kong drama about sin and redemption.



林善  
Jeffrey LAM Sen

1995年生，畢業於香港演藝學院。曾執導短片《終》（2017）、《詩恩》（2020）。2019年以《G殺》獲香港電影金像獎最佳新演員提名，另參演《正義迴廊》（2022）等。2024年與譚善揚共同導演作品《不赦之罪》入選東京影展亞洲未來競賽單元。

Jeffrey LAM Sen is a graduate of the Hong Kong Academy for Performing Arts. The son of a pastor, his upbringing deeply informs his focus on themes of sin, punishment, and redemption.



譚善揚  
Antonio TAM

1998年生，畢業於香港演藝學院，主修編劇。2022年短片《群鼠》入選金穗獎觀摩影片。《不赦之罪》為其畢業作品，劇本獲選香港電影工作者總會「總會拍電影」計畫，2024年與林善共同導演完成並入選東京影展亞洲未來競賽單元。

Antonio TAM studied filmmaking at the City University of Hong Kong. Raised in a religious household, his work often explores the tension between faith and human nature.



# 淪落人

## Still Human

香港 Hong Kong | 2018 | DCP | Colour | 112min

10/12 SUN 19:40 電影館



2019 香港電影金像獎 最佳男主角、新晉導演、最佳新演員  
2018 香港亞洲電影節開幕片

PRINT SOURCE 香港經由上海聯合發行公司代理 Applause Entertainment Limited Taiwan Branch (H.K.)

男子梁昌榮當年因一場工地意外，導致下半身癱瘓，前妻更帶著兒子遠嫁他鄉，僅有過年之際，妹妹才會勉強來吃頓年夜飯。夢想成為攝影師的菲律賓女孩，為了生計不得不向現實低頭，成為寄人籬下的外籍幫傭，獨立照顧失去行動力的男人。兩名語言不通的淪落人，從天涯相逢、在低谷相知，一年四季，經歷彼此的春夏秋冬，友誼在主僕關係中萌芽，綻放人生的希望與夢想。

自編自導的陳小娟初生之犢不畏虎，不僅探討議題，更深入角色，傳遞人情義理。既描繪兩個孤獨靈魂如何相濡以沫，亦不忘用一架輪椅與一個斜坡，重新定義家的可能。影帝黃秋生無償出演半身不遂的中年男人，憑著細膩情緒、語調以及分毫不差的動作，深度詮釋淪落人的黯然神傷，更與新秀姬素·孔尚治相處間，共振出絲絲入扣的動人關係。相逢即是意義，而彼此所流淌的真摯情感，亦替嚴峻的社會底層露出一絲溫暖。

A paralyzed and hopeless Hong Kong man meets his new Filipino carer, who has put her dream on hold and come to the city to earn a living. These two strangers live under the same roof through different seasons. As they learn more about each other, they also learn more about themselves. Together, they learn about how to face the different seasons of life.



陳小娟  
Oliver CHAN Siu-kuen

1987年生於香港，畢業於香港中文大學、浸會大學電影電視與數碼媒體藝術碩士。首部編導長片《淪落人》入選多個國際影展，並獲2019年香港電影金像獎新晉導演、香港電影評論學會大獎最佳編劇等獎項。2024年新作《虎毒不》入圍釜山影展新浪潮競賽。

Oliver CHAN Siu-kuen is a director and scriptwriter based in Hong Kong. Her debut feature, *Still Human*, was screened at many international film festivals and won Best New Director at the Hong Kong Film Awards in 2019.





## 放·逐 Exiled

香港 Hong Kong | 2006 | DCP | Colour | 108min

10/11 SAT 15:20 電影館 ★▲  
10/25 SAT 17:00 內惟 2 廳 ▲



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2006 威尼斯影展 正式競賽  
2006 金馬獎 最佳動作設計、觀眾票選最佳影片

殺手阿和金盆洗手，帶著妻子返回澳門重啟新生。適逢回歸前夕，門外敲門聲卻劃破寧靜，四名客人接連到訪。阿火和肥仔受到黑幫大佬委託，要取阿和性命報多年之仇；阿泰和貓則顧念情義，豁出一切要保護阿和。大戰一觸即發，又隨著子彈聲漸停。原來，這五名生死至交的殺手四散東西，雖為謀生各自廝殺，但仍決議以兄弟情誼為先，再為阿和與他的妻小拚上最後一宗買賣……。

繼《鎗火》後，杜琪峰延續並擴展其對空間的精湛調度與暴力美學，再創警匪類型集大成代表。人在江湖，身不由己；殺與不殺，是奉命或報恩，又或念舊難捨，都在硬幣投擲的正反間，成為放逐自我的抉擇。黃秋生飾演冷酷殺手阿火，外冷內熱、實則頭領並凝聚眾夥，連同銀河映像銀幕班底吳鎮宇、張家輝、張耀揚和林雪共演，不僅深刻詮釋兄弟之情的肝膽相照，更在瞬間即逝的相片中，將一場江湖輓歌昇華為至情至義的永恆詩篇。

Evocatively set in the Portuguese colony of Macau just as it's about to be handed over to China, *Exiled* traces the tangled loyalties that develop between an ex-gangster and two groups of hitmen—one out to assassinate him, the other to protect him. An ultra stylish underworld saga crackling with virtuosically choreographed bullet-spray, relentless tension, and vivid characters, this bravura thriller ranks among action auteur Johnnie TO's definitive achievements.



杜琪峰  
Johnnie TO

1955 年生，香港導演、監製。八〇年代踏入影壇，1996 年與韋家輝創立銀河映畫，執導作品多次入圍國際影展正式競賽。2000 年《鎗火》獲金馬獎與香港電影金像獎最佳導演，《PTU》（2003）及《黑社會》（2005）再獲金像獎肯定；《大事件》（2004）與《奪命金》（2011）創金馬獎最佳導演獲獎紀錄保持者之一。

Johnnie TO is a Hong Kong director and producer with an impressive back catalogue across various genres, though internationally he is best known for his action and crime movies. A leading Asian filmmaker, he has received critical acclaim at major international film festivals including Cannes, Venice, and Toronto.

PRINT SOURCE Media Asia Film Distribution (HK) Limited



## 野獸刑警 Beast Cops

香港 Hong Kong | 1998 | 35mm | Colour | 108min

10/10 FRI 19:00 內惟 1 廳 ★  
10/16 THU 16:30 內惟 1 廳



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1999 香港電影金像獎 最佳電影、最佳導演、最佳男主角、最佳男配角、最佳編劇  
1998 香港評論學會大獎 最佳影片、最佳男演員

「這個世界過了 12 點就變了，不在乎你有什麼身分，只管你有什麼實力。」基層刑警爛兜東，吊兒郎當地向新到任長官 Mike 張介紹轄區。這名遊走都市叢林間的老刑警，與道德感非黑即白的混血長官恰為對比，在宛如困局的世紀末香港，尋找所謂的江湖秩序……。本片在香港電影金像獎一舉抱走最佳電影、導演、男主角等五項大獎，成為當屆最佳贏家。除了黃秋生與王敏德、張耀揚、譚耀文、李璨琛、車婉婉在片中各有搶眼表現，已故演員周海媚更在片中展現演技與顏值巔峰。

香港當年處於盜版嚴重侵蝕電影產業中，陳嘉上找來失意的年輕導演林超賢，師徒兩人共同執導這部可能是生涯告別作的電影。黃秋生如野獸般困鬥的最終高潮戲，竟讓林超賢放手一搏營造出終局地獄感，最終成為壓服灰色地帶的後九七警匪電影經典。黃秋生更繼《八仙飯店之人肉叉燒包》之後，再度拿下香港電影金像獎影帝殊榮。

Dirty Tung is an undisciplined cop who is especially close to a casino boss named Fai. Tung's commanding officer, Michael Cheung, is a no-nonsense, tough-as-nail cop. When Fai's on the run, Thumbtack Wa starts to take over Fai's territory. Fai returns to Hong Kong and confronts Thumbtack Wa, but Thumbtack Wa kills Fai with a machete. Tung turns into a beast cop seeking revenge for his friend.



陳嘉上  
Gordon CHAN

1960 年生。由加入邵氏電影公司入行，1988 年首作《三人世界》獲香港電影金像獎最佳編劇，1998 年《野獸刑警》再獲香港電影金像獎最佳導演等，作品橫跨動作、喜劇與奇幻類型，代表作如《A-1 頭條》（2004）、《畫皮》（2008）等。

Gordon CHAN is a Hong Kong film director, writer and producer. His most notable works include *Beast Cops*, *Fist of Legend*, *Painted Skin*, *2000 AD*, and *Legend of the Fist: The Return of Chen Zhen*.



林超賢  
Dante LAM

1964 年生。因新藝城打工時接觸影壇，後獲陳嘉上賞識成為班底，1998 年共同執導《野獸刑警》獲香港電影金像獎最佳導演等大獎。2018 年《紅海行動》獲香港電影金像獎最佳動作設計，並代表香港角逐奧斯卡最佳外語片。作品尚有《激戰》（2013）等。

Dante LAM started his film career in the late 1980s as assistant director to Gordon CHAN. He co-directed *Beast Cops*, followed by blockbusters including *The Triad Zone* and *The Beast Stalker*.





## 伊波拉病毒 Ebola Syndrome

香港 Hong Kong | 1996 | DCP | Colour | 98min

10/12 SUN 15:40 市總圖 ★  
10/18 SAT 19:10 內惟 1 廳



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邱禮濤  
Herman YAU

1961 年生於香港，嶺南大學文化研究所哲學博士。作品以橫跨多類型，大膽題材、創新手法著稱，執導《八仙飯店之人肉叉燒包》（1993）及《伊波拉病毒》（1996）更為邪典電影經典代表。2017 年《拆彈專家》提名香港電影金像獎最佳導演等，2019 年獲香港浸會大學榮譽大學院士肯定。

Herman YAU is known for his prolific output, having directed over 70 films in 30 years. *The Untold Story* (1993) and *Ebola Syndrome* (1996) both became notorious for their violence. *Sara* (2014) was nominated for the Grand Prize at the Osaka Asian Film Festival and a Hong Kong Film Critics Society Award Film of Merit.

古惑仔阿難在南非的中餐館打黑工，他因姦殺部落婦女而感染病毒，又將餐館東主虐殺後製成「非洲叉燒包」供人分食。隨後逃返香港的他，殊不知也將病毒一併帶來，恐慌將隨時爆發……。導演邱禮濤以《八仙飯店之人肉叉燒包》席捲話題與票房，更讓主演黃秋生一舉奪得香港電影金像獎最佳男主角，締造影史上首位「三級片影帝」，成為非主流偏鋒角色首選，才有結合當時非洲病毒爆發時事的《伊波拉病毒》問世。

本片最初由王晶提供故事大綱與資金，讓黃秋生與邱禮濤再度合作，更遠赴南非拍攝場景，憑藉兩人默契，黃秋生現場即興發揮極度官能的演繹，分不清是赤裸的寫實，或荒謬的超現實。電影當年上映時票房口碑雙雙失利，遭狂批投機跟風片，如今片中無政府主義的狂暴荒謬，瀰漫絕望的腥風血雨，充斥無止境的恐懼、變態、污言穢語以及喪心病狂的一切，成為影迷推舉的邪典之最。

Hong Kong 1986: A restaurant employee murders his boss and mutilates his wife. He escapes to South Africa, where he rapes a Zulu-girl who is infected with the Ebola virus. In the restaurant where he now works, he murders his boss and the boss's wife after raping her. He chops them up and makes them into hamburgers, which he sells in the restaurant, spreading the Ebola virus. When the police come on his trail, he moves back to Hong Kong, and an Ebola epidemic starts there.

## YAMASHITA NOBUHIRO: MISEINEN

山下敦弘：他們未成年



琳達 琳達 4K 修復 Linda Linda (4K Restoration)





## 琳達！琳達！ 4K 修復

### Linda Linda Linda (4K Restoration)

日本 Japan | 2005 | DCP | Colour | 114min

10/16 THU 19:10 內惟 1 廳 ★ ▲  
10/18 SAT 16:00 市總圖 ★ ▲



2006 電影旬報 年度十大影片第六名  
2005 日本電影專業大獎 最佳導演

PRINT SOURCE 電影產業有限公司 Andrews Film

2004 年，芝崎高中校慶即將開始，樂團吉他手卻因為打籃球手指骨折，只能無奈退出表演。團員發生爭執，主唱離開樂團，嫌隙在校園裡鬧得風風火火。校慶表演日在即，危機壓力下，轉任吉他手的小惠，賭氣找來連日語都還說不好的韓國同學小宋擔任主唱。時間壓力下，四名成員朝夕相處、密集訓練，決意要在校慶當天，賭上全力以赴的青春，表演八〇年代 The Blue Hearts 名曲〈琳達！琳達！〉。

日本名導山下敦弘青春不敗經典，時逢 20 週年 4K 數位修復再度登上大銀幕。飾演韓國留學生的裴斗娜，與前田亞季、香椎由宇、關根史織攜手組成高校女子四人樂團，在跨文化結合下觸動友誼意外萌芽，也看見學園生活不只有酸甜愛情或熱血奮鬥，還有在瑣碎小事糾纏、尷尬懵懂下支持彼此的相依相伴。20 年後大銀幕重訪，伴隨措手不及的激昂大雨下，不僅是青春回憶的細膩見證，更多一份重燃舊夢的真摯悸動。

Only three days before their high school festival, guitarist Kei, drummer Kyoko, and bassist Nozumi are forced to recruit a new lead vocalist for their band. They choose Korean exchange student Son, though her comprehension of Japanese is a bit rough! It's a race against time as the group struggles to learn three tunes for the festival's rock concert—including a classic '80s punk-pop song by the Japanese group The Blue Hearts called "Linda Linda"...



山下敦弘  
YAMASHITA Nobuhiro

1976 年生於日本愛知縣。於大阪藝術大學學習電影，並與編劇夥伴向井康介共同以「賴皮三部曲」初試啼聲。2007 年《天然子結構》獲報知映畫賞最佳導演，並以《琳達！琳達！》（2005）、《苦役列車》（2012）、《愛情，突如其來》（2016）等多次獲得電影旬報十大佳片肯定。

YAMASHITA Nobuhiro is the director of the award-winning Beat-Up Man Trilogy comprising *Hazy Life*, *No One's Ark*, and *Ramblers*. Other notable works include *Linda Linda Linda*, *The Drudgery Train*, and *One Second Ahead, One Second Behind*.



## 怪貓杏子

### Ghost Cat Anzu

日本 Japan | 2024 | DCP | Colour | 97min

10/15 WED 13:30 內惟 1 廳  
10/19 SUN 10:50 內惟 1 廳 ★



2024 坎城影展導演雙週  
2024 安錫動畫影展

PRINT SOURCE 電影產業有限公司 film Co., Ltd.

炎炎日下，來自東京的少女花梨被爸爸不負責任地丟包在寺廟，無事可做的她只能努力適應小鎮生活，還有寺廟裡一隻外表可愛，但內心卻是大叔性格的貓妖「杏子」陪伴。一日，為了解開家庭心結，花梨決定動身返回東京，無可奈何又擔心其安危的杏子只好陪她一同上路，在埋藏於花梨心中的思念作用之下，他們將一起經歷一場跨越凡世與陰間、生命與死亡的奇幻冒險。

《平成地獄兄弟～驚驚》作者今城隆浩同名漫畫改編，山下敦弘與動畫導演久野遙子共同帶來輕鬆暖心的成長故事。且看日本影帝森山未來配音，又像可愛貓咪、又像廢青大叔的貓妖杏子，陪伴女孩與觀眾一同走進一個滿是妖怪與神魔的奇幻世界。慵懶閒適的角色性格配合日常鬆弛的敘事步調，在溫暖風格中保留山下敦弘一貫作者性的青春題材；在驚奇的冒險旅程中，也埋藏著面對失去重要親人的療傷核心。

Karin, 11 years old, finds herself abandoned by her father in a small Japanese town, where her grandfather, a monk, resides. Her grandfather asks Anzu—his jovial and helpful, although rather capricious, ghost cat—to look after her. As their spirited personalities collide, sparks fly—yet perhaps only in the beginning.

KUNO Yôko and YAMASHITA Nobuhiro, two directors from different mediums, join forces to create this irreverent fable about a giant talking cat capable of bridging the human world and the afterlife. Made with rotoscope techniques, *Ghost Cat Anzu* is like a sardonic relative of *Spirited Away*.



山下敦弘  
YAMASHITA Nobuhiro



久野遙子  
KUNO Yôko

1990 年生，日本動畫導演，畢業於多摩美術大學。2013 年畢業作品《Airy Me》備受肯定，2015 年以動畫導演身分參與岩井俊二《花與愛麗絲殺人事件》，後在《企鵝公路》（2018）擔任美術概念設計。《怪貓杏子》是其首次擔任導演之動畫長片。

KUNO Yôko created her first award-winning animated short films while studying at Tama Art University. After graduating, she worked as a rotoscope animation director on *The Case of Hana & Alice* (2015). She co-directed the animated short *Lucky Owl With Shimako* (2020) with YAMASHITA Nobuhiro.





## 去唱卡拉 OK 吧！ Let's Go Karaoke!

10/18 SAT 12:30 內惟 2 廳 ★▲

日本 Japan | 2023 | DCP | Colour | 108min



國中畢業前的最後一次合唱大賽，結果未盡人意，社長聰實亦因迎來變聲期而悶悶不樂。唱得吃力的他，在會場被滿身刺青的黑道大叔狂兒擋住去路，以「教我幾招」為由，便將聰實帶到卡拉 OK。原來堂主即將舉辦每年一度的歌唱大賽，最終輸家將被處以醜刺青極刑，聰實的天使嗓音成了狂兒的救命稻草；聽著狂兒用盡全力嘶吼出招牌歌曲〈紅〉，一場期間限定的專屬教學也隨之展開。

由「編劇女王」野木亞紀子操刀，改編自漫畫家和山山同名人氣作品，演技派男星綾野剛攜手萬中選一的新人演員齋藤潤，在山下敦弘最為拿手的青春與音樂題材中，以年齡差拉滿的另類羈絆，幽默演繹「轉大人」的苦中帶甜。電影甫上映便成為臺日兩地的現象級作品，不僅入圍多項日本電影學院獎，龐大的粉絲群體更是自行籌辦多次應援放映，其所創造的「卡拉 OK」熱潮，至今仍未停歇。

Oka Satomi, the choir club leader, is invited by yakuza Narita Kyouji to a karaoke club and asked to give singing lessons. Kyouji says that he must improve at all costs to avoid the "horror" that awaits the last-place contestant in the karaoke contest. Satomi reluctantly teaches Kyouji how to sing, but their relationship soon changes.

## UGANA KENICHI: 3+1 宇賀那健一 3+1







## 咒死你 The Curse

10/26 SUN 18:30 市總圖 ★

日本、臺灣 Japan, Taiwan | 2025 | DCP | Colour | 94min



2025 西班牙錫切斯奇幻影展

PRINT SOURCE RIGHTSCUBE INC.

在東京工作的璃子，某天不經意在臺灣友人的社群照片中，看見「夠了！你們全部都去死」的詭異留言，照片陰暗角落，更悄悄站著一名長髮披面的紅衣女子。不安的璃子透過前男友，意外得知友人其實早在半年前離奇逝世，死因不明，然而帳號卻持續更新，語氣宛如陌生人。好奇驅使下，璃子室友也嘗試到社群下留言，卻收到一段毛骨悚然的致命影片，讓璃子不得不前往臺灣，試圖找出神秘詛咒背後的真相……。

宇賀那健一再展其驚悚恐懼的作者風格，混搭臺灣民俗宗教、鮮血直流的衝擊毀滅、B 級片元素以及個人詭譎的影像符號，打造臺日合作新篇章。日式咒怨般的鋪陳，循序遞進詛咒謎團的真相軌跡，伴隨前往黑暗深處，探索類型的新可能。楊宇騰 YU 與海津雪乃一共同主演，攜手邵奕玫、林思廷、夢多（大谷主水）以及范瑞君，在宇賀那健一宇宙中，呈現絕對不安的「咒死你」可能！

Riko (25), a receptionist at a trendy salon in the city, lives a quiet life, sharing an apartment with her friend Airi. One day, Riko notices eerie changes in the social media posts of her Taiwanese friend Shufen, who starts uploading cryptic videos. Around the same time, a disfigured corpse washes ashore in Taiwan. When Riko's attempts to contact Shufen fail, she teams up with her ex-boyfriend Jiahao to investigate, only to discover that Shufen died six months ago. Soon, supernatural occurrences plague Riko and Airi, leading to Airi's horrifying death. Desperate for answers, Riko heads to Taiwan with Jiahao and Shufen's sister Huijun to uncover the terrifying truth.



宇賀那健一  
UGANA Kenichi

1984 年生於日本神奈川縣，畢業於青山學院大學工商管理系。學生時期即以演員身分參與演出，後開始拍攝獨立製作電影，擅以奇幻異色、驚悚恐怖混搭各元素的 B 級片類型。代表作如《異物 完全版》（2021）、《愛到殺必死》（2023）、《龐克樂才之道》（2024），2025 年完成臺日合製《咒死你》。

UGANA Kenichi is a prolific award-winning Japanese director, writer, and producer. He is best known for his independent horror and underground culture films, including *Ganguro Gals Riot*, *Love Will Tear Us Apart*, *Visitors-Complete Edition*, *Extraneous Matter-Complete Edition*, and *The Gesuidouz*.



## 一張未完成的椅子 Incomplete Chairs

10/25 SAT 18:10 內惟 1 廳 ★  
10/26 SUN 16:30 電影館

日本 Japan | 2025 | DCP | Colour | 85min



PRINT SOURCE RIGHTSCUBE INC.

「一張一萬元的椅子，跟一張一百萬元的椅子，你要坐進哪一張？」椅子設計師九條張貼徵人廣告，在最後一個提問句尾落地時，面試者們仍不知道他們即將捲入神秘的創作計畫中。職業買家慕名而來，九條宣稱自己將打造獨一無二的傑作，更喪心病狂、無所不用其極地尋找素材，讓眾人殷切盼望。然而，當買家決定前往工作室，卻發現藝術的背後藏著不可告人的秘密，那張集結眾人「心血」的曠世巨作，即將完成。

宇賀那式恐怖再進化！誓言製作世界上最美的椅子，找尋人間完美原料，放血剝肉、削皮取骨，所遇之人無一倖免。不僅支離破碎、噴濺橫飛，更加強力道挑戰東洋肉體恐怖極限，其病態美學令人想起塚本晉也《鐵男》系列之瘋癲、影迷狂讚的佐藤壽保扭曲大作《女虐》，更披上彷彿伊藤潤二般的陰森神采。集結日系美學與西方《德州電鋸殺人狂》的華麗，獻上一場挑動體感又不失手工感的人肉盛宴。

Kujō, a chair craftsman, posts a job offer on social media and murders Sanada, who came for the interview, as well as Hanayama, who was captivated by Kujō's chair. After that, he meets Natsuko, a skilled buyer, and the two grow close. Believing that "a frame needs to be built," Kujō kills Yubachi to collect bones, and Mitsugi to harvest skin. Natsuko places her hopes in Kujō, but her colleague, Uchida, tells her that Kujō's chairs are imitations of foreign works. What is Kujō's true purpose in collecting body parts? To uncover the mystery, Natsuko and Uchida head to Kujō's workshop, where they discover the shocking truth and the fate of Kujō's "ultimate creation."





# 身為巨星的我，在紐約 愛上三流導演怎麼辦？

I Fell in Love with a Z-Grade Director in Brooklyn

日本 Japan | 2025 | DCP | Colour | 86min

10/24 FRI 13:50 內惟 1 廳 ★  
10/25 SAT 20:50 內惟 1 廳



2025 加拿大奇幻影展

PRINT SOURCE RIGHTSCUBE INC.

愛情不用翻譯、電影超越語言——天才童星出身，攀上演藝事業頂峰的演員希奈倦怠厭世，跟著高富帥男友遠走紐約，卻慘遭斷崖式分手。身無分文、流落至魔克酒吧的希奈竟被三流導演一眼相中，彷彿救世繆思降臨，導演傾盡洪荒之力邀她進組演出。日本一線女星異地撞上美國三流導演，恐怖愛情故事即刻開拍！跨越語言、因電影而生的情感悄悄醞釀，她回到現實的大限卻即將來臨。

創作量爆發、遊走於不同類型的鬼才導演宇賀那健一回歸初心，以電影致敬電影、再燃炙熱電影魂。遠渡重洋到獨立藝術重鎮布魯克林，綜合自身鍾情的恐怖類型、魔克樂等元素，找回《我們都是宇宙人》班底演員三原羽衣，以同樣簡約、快速的規模，完成這部帶點恐怖、幽默又深情的浪漫愛情喜劇，再次向電影告白。宛如經典鉅作的番外，亦是影迷的 B 面第一首，召喚所有人對影像世界的初次悸動。

Shiina, a famous Japanese actress, is fed up with the Japanese entertainment industry and heads to New York with her boyfriend, Ren. There, Shiina meets Jack, a New York Z-grade horror director, and the group of people he and his team make low-budget films with. Her fate begins to change dramatically.



# 滾動的玻璃珠 Rolling Marbles

日本 Japan | 2020 | DCP | Colour | 95min

10/21 TUE 19:10 電影館 ★  
10/26 SUN 12:40 內惟 2 廳



2021 Cinequest 聖荷西影展

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澀谷大張旗鼓開發建設，少女們的人生等待重整。青春正盛，20 歲的愛、瑞穗、惠梨香各懷抱負，三人共同守著同棲公寓相互扶持。愛追尋演藝生涯，一邊打工面對奧客、還得努力試鏡力爭上游。瑞穗在音樂產業基層，還沒登高一呼先在愛戀裡沉醉。惠梨香與她的吉他夜夜在天橋上輕唱，上班族大叔則是唯一粉絲。人生跌宕起伏，她們原以為這微微傾斜的公寓就是生活所在，而拆遷的消息卻將打散一切。

本片是早期以青春題材為路線的宇賀那健一階段性收尾作，亦為日本潮流雜誌《NYLON JAPAN》創刊 15 週年紀念電影。以清新、自然的節奏描繪都會女子的迷惘與追求，找來《青春特調蜂蜜檸檬蘇打》吉川愛，萩原農與今泉佑唯主演，影后河合優實則以青澀之姿客串其中。在偌大的東京舞臺中，從雖不穩固但撐起人生的地基之間、從不起眼的彈珠滾動打磨為寶石之前，令人想起苦中作樂、酸中帶甜，洋溢通透光暈的築夢滋味。

Shibuya is undergoing redevelopment. The floor of an old house in a corner of the city is slightly tilted. Ai, Mizuho, and Erika, who live together here, worry, struggle, drink, complain, laugh, and cry while pursuing their dreams. What they obtain is not something dazzling like a "jewel," but a chipped "marble" that has gotten mixed up somewhere. Then, one day, they receive a notice of eviction. The decision has been made to demolish their house due to the redevelopment of the city. This is the story of the modest daily lives of the three people who will eventually have to move out of that room, and the happiness that tends to get buried in this ever-changing city.



# TAIWAN TRANS-BORDER

## 臺灣越界

臺灣越界



TAIWAN TRANS-BORDER



## 燭線危機 Candlestick

10/19 SUN 14:00 市總圖

日本、臺灣 Japan, Taiwan | 2025 | DCP | Colour | 93min



PRINT SOURCE 回甘映像有限公司 Sweet Tongue

金融市場風起雲湧，漲時呼風喚雨富貴自來，跌時風中殘燭雨中飄搖。日本，控股駭客野原牢裡走一遭，卻沒打算猛虎歸山，外匯交易員杏子更在旁幫手；臺灣，半導體副董以一擋百，夥同企業家姪子加入戰局。揚起臺日友好的大旗，召來跨國好手加上 AI 黑科技，目標令和開年首日，看準日本境內銀行系統破綻，決心見縫插針一夕致富。當造浪者聯手造山者，權謀抵禦心機、人類結合科技，一場召喚人心貪欲、險惡的金錢大戰即刻全球開打。

改編自被譽為外匯市場教科書的小說《即刻止損》（損切り），時尚圈轉戰之新銳導演米倉強太首部長片由臺灣、日本合製，橫跨世界四國、六座城市拍攝，集結臺日影后超強卡司。由阿部寬領軍，夢幻聯動賈靜雯、林柏宏以及矚目新星湯詠絮，共演為了金錢鋌而走險的逐富者。金山銀山究竟如夢幻泡影，或一元一天堂，遊走於犯罪與慾望邊緣，不到收盤，不見真章！

Set in 1999, a hacker named Nohara, recently released from the joint for manipulating stock prices, works with a foreign exchange trader named Kyoko in a plot that involves deceiving an AI watchdog known as the "guardian of the financial market" to game the forex market and make money, just as Japan enters the Reiwa period. This cyber thriller is a Japan-Taiwan co-production set in Japan, Taiwan, Iran, and Hawaii.



米倉強太  
YONEKURA Gota

1994 年生於日本栃木縣，2012 年以 MEN'S NON-NO 專屬模特兒身分出道。就讀多摩美術大學期間，與友人共同成立電影製作公司 moondict，後以獨立公司 Office Sankai 持續為時裝品牌拍攝廣告，曾與 GUCCI、UNIQLO 等合作。2025 年完成橫跨日本、臺灣、伊朗與夏威夷拍攝之首部長片《燭線危機》。

YONEKURA Gota is a Japanese filmmaker and former model known for his minimalist and emotionally resonant visual style. After studying film at Tama Art University, he founded Office Sankai, producing commercials, music videos, and short films for brands like UNIQLO, Gucci, and Onitsuka Tiger. *Candlestick* is his feature debut.

燭線危機 Candlestick





亞洲首映  
Asia  
Premiere

## 明日的過客 Last Night in Taipei

10/26 SUN 12:40 市總圖 ★

臺灣、法國 Taiwan, France | 2025 | DCP | Colour | 87min



臺北某夜，白玫和丈夫道別後，漫步西區街頭，無意間遇到了多年失聯的傑克。陌生卻熟悉的交談間，曖昧又帶點疏離。等到阿信的出現，這過去三名曾經為了演員夢形影不離，且在這城市一起打拼的年輕人，重新聚在了一起。然而，這六年來的失聯，是因為他們的友誼不堪一擊，還是繽紛閃爍的城市足以沖刷一切？他們該如何在這一夜重逢，搭夥意外加入的毛毛，瞭解未曾道出的秘密，以及留在這裡或離開這裡的理由？

《德布西森林》旅法導演郭承衛，睽違多年返回臺灣自編自導，以恣意奔放、靈光閃現的鏡頭，捕捉一夜臺北的情動眷戀。曾獲金鐘獎肯定及被多次提名的實力派演員陳好、侯彥西，攜手新星郭子豪與毛祁芸，深刻詮釋彼此心底的糾結不捨，以及釋懷的赤裸坦承。他愛她、她愛過他、他可能愛他，曾經城市裡的夢想追求與友誼長存，在多年後成為故事。你我都是昨夜想念的故人，也是前往明日的過客。

Blanche, Jake, and Axin went their separate ways six years ago, after sharing a close friendship and a dream of becoming actors. Since then, they've had no contact. What happened? Fate reunites them tonight in the heart of Taipei, but they only have a few hours to uncover the secrets hidden in each other's hearts.



郭承衛  
KUO Cheng-chui

畢業於輔大法文系與法國普羅旺斯大學電影研究所。2008 年短片《闔家觀賞》獲金穗獎最佳劇情片、編劇、女主角獎，提名法國凱薩獎最佳短片。2016 年首部長片《德布西森林》獲選高雄電影節開幕片，2016 年法語片《巴黎單身公寓》入選金馬影展等國際影展。

KUO Cheng-chui graduated from Provence University and shares his life between Taiwan and France. His first feature, *Forêt Debussy* (2016), was the opening film of the Kaohsiung Film Festival. His second feature, *Clément, Alex et tous les autres* (2019), was released on Prime Video in Europe.

PRINT SOURCE 臺灣電影研究中心 Seismic Sound Lab. Ltd.



世界首映  
World  
Premiere

## 另一個國度 Afterword

10/24 FRI 18:20 電影館 ★  
10/25 SAT 14:10 內惟 2 廳 ★

臺灣 Taiwan | 2025 | DCP | B&W, Colour | 96min



默默無名的作家周遠，平日以鑑定舊公寓、二手傢俱維生，穿梭於臺北巷弄間，偶爾也將創作拿去舊書店寄賣。某日，他因工作回到多年前與情人同居的住所，意外發現了一卷尚未沖洗的底片，以及只寫了開頭的小說手稿。底片中的模糊臉孔，是情人遠赴紐約後就此失聯的記憶，他燃起前往另一個國度的念頭。一場尋人啟事、一段欲寫下的故事，伴隨紀錄片導演珍的出現，協尋中也拍下了漫遊線索……。

曾以《未完成電影》角逐高雄電影節國際短片競賽的新銳導演林奕疆，帶回首部劇情長作，以黑白影像的詩意鏡頭、獨立團隊與實景拍攝，忠實捕捉臺北與紐約兩地的城市脈動與人群身影。透過平緩流暢的節奏、街頭觀察與內心獨白，呈現一段關於記憶、失落與重新連結的旅程。尋訪不只是對某人的回憶，也是給予自身存在的追問——唯有親身經驗、感知生活，才是與他人、與自我重新建立關係的開始。

Chou Yuan, a faded writer from Taipei, now clears out vacated apartments for a living. One day, he unknowingly enters his own former flat, the place he left nine years ago when his lover, Chi Chi, headed to New York without a word. There, he finds an undeveloped roll of film and his unfinished manuscript. The photos reveal Chi Chi's face, now barely remembered, and stir something unresolved. Determined to find closure, Chou Yuan travels to New York in search of both Chi Chi and the ending to his long-abandoned novel. While posting flyers, he meets Jane, a documentary filmmaker drawn to his story. She proposes filming his search in exchange for his help navigating the city.



林奕疆  
LIN Yi-chiang

旅居紐約的臺灣電影導演及攝影師。作品經常涉及人的夢境、記憶和孤獨的狀態。2021 年紀錄短片《未完成電影》入選高雄電影節國際短片競賽、非文法實驗影像節等，並榮獲紐約亞裔美國人影展優秀短片製作紀錄片獎。2025 年《另一個國度》為其首部劇情長片。

LIN Yi-chiang's films engage with themes of dreams, memory, and isolation. His documentary short *An Unfinished Film* (2021) was selected for the Kaohsiung Film Festival International Short Film Competition, the Non-syntax Experimental Image Festival, and NewFilmmakers NY. It won the Excellence in Short Filmmaking – Documentary Award at NYC's Asian American IFF.

PRINT SOURCE 邊境映像藝文有限公司 Outland Film Production





# 《大象體操：比夢境更真實》紀錄長片

10/17 FRI 19:10 內惟 1 廳 ★  
10/22 WED 19:00 內惟 2 廳

## Elephant Gym: More Real than Dreams - Documentary

臺灣 Taiwan | 2025 | DCP | Colour | 95min



如果夢境能成為現實，你願意付出多少代價？

來自高雄的大象體操，自 2013 年發行第一張 EP，便投入臺灣鮮為人知的「數學搖滾」。前衛、實驗的風格讓親友不免擔心「這種音樂有人聽嗎？」2023 年，大象體操展開橫跨 23 國 60 場的「世界 THE WORLD 巡迴」，這才讓臺灣觀眾驚訝：原來大象體操已在全球擄獲了一大批忠實樂迷。然而，亮麗演出背後，發生了哪些不為人知的衝突與爭執？

本片紀錄了大象體操兄妹檔——吉他手「張凱翔」及貝斯手「張凱婷」，親人與工作夥伴的身分拉扯；鼓手「涂嘉欽」被迫離開另一組樂團；世界巡迴前夕，樂團卻瀕臨解散等幕後故事。大象體操如何克服困境，利用小眾曲風吸引全球樂迷？如何向世界觀眾介紹家鄉臺灣？期待與你在戲院一探究竟。

Hailing from Kaohsiung, Taiwan, Elephant Gym has been devoted to the genre of "math rock" since releasing their first EP in 2013. Their progressive and experimental style once raised concerns among friends and family. In 2023, Elephant Gym embarked on THE WORLD Tour, performing 60 shows across 23 countries. It was only then that Taiwanese audiences realized: Elephant Gym had already captured the hearts of a large global fanbase. But behind the dazzling performances, what conflicts and struggles remained hidden from view? This film documents the behind-the-scenes journey of Elephant Gym's sibling duo—guitarist Tell CHANG and bassist KT CHANG—as they navigate the tension between being family and bandmates. How did they overcome these challenges and use their niche musical style to connect with audiences around the world?



郭晉汝  
Alulu KUO

生於高雄，畢業於中央大學英美語文學系，後投身影視產業。曾任電影副導演工作，2011 年起執導多部音樂類型影片，2017 年完成十九兩樂團音樂說書短片《年度愛情鉅獻》，並擔任 CINEMAPHONIC Live Session 節目導演，剪輯作品則如影集《鹽水大飯店》（2024）、電影《河鰻》（2025）。

Alulu KUO, born in Kaohsiung, graduated from the Department of English Literature at National Central University. Passionate about drama and music, she began directing music-related films in 2011. In 2017, her collaborative short *A True Love Story* with the band Nigteentael was selected for the Nida Short Film Festival.

# PACIFIC THEATRE: THE 80th ANNIVERSARY OF THE END OF WWII

太平洋大劇院：終戰 80 年紀念







## 走進太平洋大劇院 望見銀幕上的戰場

文 鄭秉泓 / 2025 高雄電影節節目總監

第一次聽到「終戰紀念」這個名詞是在 20 年前的英國，當時正逢終戰屆滿 60 年，愈近夏天就看到愈多二戰相關主題電影的放映和講座消息，我在戲院看了好幾部描繪納粹集中營的電影深受撼動，也重看了小時候就看過的《桂河大橋》，發現把這部片放在終戰這個脈絡下，電影巨匠大衛·連超越了多數二戰主題電影所欲描繪與批判的意圖，更關注個體、人性、還有生命的詩意和瞬息萬變。

如果要規劃一個終戰紀念專題，最該放映哪幾部電影？這是一個大哉問，沒有標準答案。電影愈看愈多，終戰主題電影、劇集持續問世，我的想法也不斷變換。開始籌備今年電影節時，我們討論到 2025 是終戰 80 年，總覺得這麼難得的時刻該做些什麼，我甚至心想如果在今年 8 月 15 日正午呼應 80 年前裕仁天皇的終戰廣播在高雄市電影館放映《悲情城市》，應該特別充滿「沉浸感」吧。

幾番討論之後，我們把終戰主題分成兩個階段，8 月 15 日會以「歷史裂縫中的台灣與世界—終戰 80 紀念」為題放映四部臺灣影視作品，分別是金馬獎最佳影片《稻草人》（台語版）、廖克發執導的兩部紀錄片《由島至島》與《野番茄》、以及去年引發熱議的劇集《聽海湧》大銀幕馬拉松場。

十月雄影，我們則會以「太平洋大劇院：終戰 80 年紀念」為題，因為篇幅有限，所以在選片上無法擴及諾曼第登陸、納粹集中營等相關主題（只能在「非典型視窗」安排一部片聊表心意），必須聚焦太平洋戰爭，而本單元英文名稱 Pacific Theatre 是諮詢英語達人得來成果，Theatre 既是劇院亦有戰場之意，雄影希望透過所選映橫跨 70 餘年，不同國家，不同世代，不同角度，不同觀點的六部電影，提供 2025 年的觀眾一個回望歷史的機會。

除了《桂河大橋》，另外五部皆是日本電影。小津安二郎《風中的母雞》從戰後女性角度來看戰爭苦難與倖存者艱難、木下惠介《二十四隻眼睛》藉由一名女教師的婚姻和事業如何受戰爭影響進而傳達反戰的訊息、今井正《純愛物語》則是用一段青春戀曲，細細刻畫戰後創傷與原爆陰影。很幸運的，三部數位修復的大師經典之外，雄影邀到兩部熱騰騰的新片，為這個單元提供最即時的當代觀點。

有別於前述三部經典的女性視角與感傷氛圍，取材沖繩在地創作者舞臺劇的《樹叢中的軍隊》是一部以男性為主、巧妙運用

沖繩地緣脈絡去辯證 80 年前日本軍人在國家榮耀和個人存亡間拉扯掙扎的動人之作。至於改編自推理名家原浩獲第 40 屆橫溝正史懸疑與恐怖大獎的《火喰鳥之鳴》則是本單元最奇異的存在，嚴格來說它不算終戰題材電影，太平洋戰爭成為這部類型片最關鍵的「起因」，原浩以此向橫溝正史的推理名作《犬神家一族》致敬，千迴百轉的佈局，最終導向半個世紀之後依舊揮之不去的戰爭 PTSD。

即便戰爭已然遠去，對於死亡的思考、對於軍國主義和戰爭的批判，以及積存在歷史、記憶縫隙的執念，無論時間如何前進，總會以不同的生命或者藝術形式，留在這個世界。



# Step into the Pacific Theatre and Behold the Battlefield on Screen

by Ryan CHENG (Programme Director of the 25th Kaohsiung Film Festival)

The first time I heard the term "end-of-war commemoration" was 20 years ago in the UK. It was the 60th anniversary of the end of World War II, and the closer it got to summer, the more film screenings and talks about the war there were. I watched several films in the cinema depicting Nazi concentration camps, which deeply affected me. I also rewatched *The Bridge on the River Kwai*, a film I had seen as a child. Viewing this film in a commemorative context made me realize that master filmmaker David LEAN had transcended the intent of most WWII films to depict and critique, instead focusing more on the individual, humanity, and the poetic transience of life.

If one were to curate a special program commemorating the end of the war, which films should be included? That is a big question with no definitive answer. The more films I watch, and as new end-of-war films and series continue to appear, my thinking keeps evolving. When we began preparing for this year's festival, we noted that 2025 marks the 80th anniversary of the end of WWII, and felt that we should do something for such a rare occasion. I even thought that screening *A City of Sadness* at the Kaohsiung Film Archive at noon on August 15 this year—echoing Emperor Hirohito's surrender broadcast exactly 80 years ago—would offer an especially "immersive" experience. After much discussion, we decided to divide the program into two phases. On August 15, under the title "The End of the Second World War: 80th Anniversary," we will screen four Taiwanese works: the Golden Horse Best Feature Film winner *Strawman* (Taiwanese-language version), the documentaries *From Island to Island* and *Taste of Wild Tomato* by LAU Kek-huat, and a big-screen marathon of last year's much-discussed drama series, *Three Tears in Borneo*.

Then, in October, the Kaohsiung Film Festival will present "Pacific Theatre: The 80th Anniversary of the End of WWII." Due to programming limitations, we were unable to extend film selections to themes such as the Normandy landings or Nazi concentration camps (though one film will be included in the "Panorama" section as a modest gesture), and had to instead focus on the Pacific War. The title "Pacific Theatre" was chosen in consultation with an English-language expert, with "Theatre" carrying the dual meaning of both cinema and

battlefield. Through this selection of six films spanning over 70 years, from different countries, generations, perspectives, and viewpoints, the Kaohsiung Film Festival hopes to bring 2025 audiences an opportunity to look back on history.

Apart from *The Bridge on the River Kwai*, the other five films are all Japanese. OZU Yasujiro's *A Hen in the Wind* views wartime suffering and the hardships of survivors from a postwar woman's point of view; KINOSHITA Keisuke's *Twenty-Four Eyes* conveys an anti-war message through how a schoolteacher's marriage and career are impacted by the war; and IMAI Tadashi's *Story of Pure Love* uses a youthful romance to delicately portray postwar trauma and the lingering shadow of the atomic bomb. In addition to these three digitally restored masterpieces, the Kaohsiung Film Festival is fortunate to have secured two brand-new films, providing this section with the most immediate contemporary viewpoints.

In contrast to the female perspectives and wistful tone of the three aforementioned classics, *Army on the Tree*, adapted from a stage play by an Okinawan playwright, is a moving work centered on male characters. It skillfully uses the Ryukyuan geopolitical context to explore the tensions and struggles of Japanese soldiers 80 years ago, torn between national glory and personal survival. On the other hand, the most unusual entry in this section is *The Bird is Calling*, adapted from the novel by renowned mystery writer HARA Kou, winner of the 40th Seishi Yokomizo Mystery and Horror Award. Strictly speaking, it is not an end-of-war film, yet the Pacific War serves as the crucial "catalyst" in this genre piece. With it, HARA Kou pays homage to YOKOMIZO Seishi's classic mystery *The Inugami Curse*, weaving an intricate plot that ultimately points to war-induced PTSD that remains impossible to shake even half a century later.

Even though the war has long receded into the past, reflections on death, critiques of militarism and war, and the obsessions lodged in the gaps of history and memory will always remain in this world, manifesting in different lives or artistic forms no matter how time moves forward.





## 火喰鳥之鳴 The Bird is Calling

日本 Japan | 2025 | DCP | Colour | 108min

10/11 SAT 19:30 市總圖 ★  
10/21 TUE 19:00 內惟 1 廳



化學家雄司和妻子夕里子某日收到一本據稱來自 80 年前、已戰死的祖父兄長留下的日記，裡頭書寫著對生命的執念，其中一句神秘文字更在他們心中揮之不去。隨之而來的是，逐漸崩解的日常與接踵而至的異象。超自然現象研究者北斗介入調查，日記中未解的執念，如鬼魅般穿越時空。夫妻兩人得面對的不僅是靈異事件，更是內心深處難以割捨的情感糾葛，以及歷史所遺留下的往事……。

改編自推理作家原浩，榮獲橫溝正史懸疑與恐怖大獎的同名小說，將一場從戰爭記憶中的甦醒之旅，結合懸疑與幻想元素，並具象化其「看不見的執念」，營造出一種既逼近現實、又飄忽難解的怪奇類型。人氣新星水上恒司獨挑大樑，演繹內斂而逐漸崩潰的丈夫，乃木坂 46 前成員山下美月細膩刻畫妻子的情緒波動，Snow Man 成員宮舘涼太更驚喜助陣。當死亡成為故事起點，人們該如何面對無法言說的過去，在縫隙中尋找愛、理解與重生的可能？

Yuji and Yuriko's peaceful life shatters when an old diary belonging to Yuji's great-uncle Sadaichi, who died in the war, is discovered. The pages are full of an obsession with life... and one strange phrase: "I want to devour the bird—Hikuidori." From that day on, eerie phenomena start to haunt those connected to the diary. As the nightmare deepens, a strong will to live—once buried with Sadaichi—begins to twist the past and bleed into reality.



本木克英  
MOTOKI Katsuhide

1963 年生於日本富山縣。八〇年代末期加入松竹映畫，曾師事木下惠介、森崎東和敕使河原宏。1998 年初執導《萬福貿易公司》獲藤木賞最佳新人，後活躍於影視圈。2014 年《超高速！參勤交代》獲藍絲帶獎最佳影片，2019 年《飛上天空的輪胎》提名日本電影學院獎最佳導演、影片。

MOTOKI Katsuhide, born in Toyama Prefecture in 1963, studied at Waseda University and in the United States. He had his directorial debut in 1998 with *Tenamonya Shosha*. His comedy *Samurai Hustle* received an award at the 2015 Japan Academy Awards. He also works as a producer.



## 樹叢中的軍隊 Army on the Tree

日本 Japan | 2025 | DCP | Colour | 128min

10/18 SAT 19:20 電影館  
10/20 MON 19:10 電影館



1945 年太平洋戰爭末期，美軍為奪取飛行場，登陸沖繩伊江島，島上戰況激烈、滿目瘡痍。來自日本本島的中尉與沖繩的新兵被迫藏身於一棵巨大榕樹上，與世隔絕。兩人性格南轅北轍：一人是背負國家意志的戰場老兵，另一人則是從未離開故鄉的年輕士兵，面對死亡與飢餓，他們只能在絕望的孤戰中，相依為命。然而，隨著時間過去，藏身樹上的他們似乎並未察覺外面世界的變化……。

改編自沖繩導演平良和宏的舞臺劇，劇本構想來自已故劇作家井上廈的遺稿，全片於沖繩實地拍攝，由堤真一和山田裕貴領銜主演。在終戰 80 年紀念之際，本片映照出日本戰後社會長期壓抑的歷史創傷，透過一段真實改編的生存故事，不僅描繪了戰爭的荒謬與人性的韌性，更讓觀眾重新面對戰後沖繩的集體記憶與歷史責任。這不僅是兩名士兵生死交關的戰爭，更是對戰後日本國族意識與軍國殘影的深刻提問。

1945, the end of the Pacific War. On Ie Island, Okinawa, the Japanese army had taken devastating damage after a fierce battle with the US forces. Senior officer Yamashita Kazuo and local Okinawan recruit Agena Seijun are cornered under heavy enemy fire. They flee into the forest and climb to the top of a large banyan tree, the perfect hiding place. With no means of communication, the two men endure a "lonely war" in the tree for two years, waiting for reinforcements to arrive. However, what they did not know was that the war had already ended. And they find themselves in an extreme situation...



平一紘  
TAIRA Kazuhiro

1989 年生於日本沖繩，求學階段成立了以沖繩為據點的電影製作團隊「PROJECT9」，製作多部獨立影片。2022 年編導《奇蹟之城 KOZA》獲得以發掘新銳創作者為宗旨之未完成電影預告大獎（MISCAN）肯定。作品尚有與導演堤幸彥共同執導的《STEP OUT 尼尼的理想鄉》（STEP OUT にーのニライカナイ，2025）。

TAIRA Kazuhiro made his directorial debut in 2014 with *Amboina Can't Kill*, winning the Suspense NEWWAVE Award at the 15th TAMA NEW WAVE Un Certain Regard. His other acclaimed works include *Yarazu no machi*, *Koza no Ame* (2015), *Kugiuchi no ballad* (2016), *Panauru ōkoku monogatari* (2020), and *Miracle City Koza* (2022).





## 純愛物語 Story of Pure Love

日本 Japan | 1957 | DCP | Colour | 130min

10/13 MON 16:40 電影館 ▲  
10/15 WED 16:20 電影館 ▲  
10/23 THU 19:40 電影館 ▲



1958 柏林影展 最佳導演  
1958 日本藍絲帶獎 最佳導演

PRINT SOURCE TOEI COMPANY, LTD.

戰後日本，意外機緣下，青少年貫太郎從一群太保手中，搭救了落難的靑少女美津子，兩人相知相惜，卻分別被送往了不同的少年感化所。儘管心繫彼此，但無情命運將之分離，離開感化院後，貫太郎前往工廠工作，看似將要步上生活正軌，卻在此時收到美津子失蹤的噩耗。數年前，原子彈在廣島被投下所造成的創傷，仍在他們身上與心中隱隱作痛……。

日本「社會派」名導今井正傳世之作，由中原瞳及岡田英次共演，以一段少男少女的青春戀曲，銳利描繪戰後日本的道德荒蕪，青年心靈無所依循、結黨犯罪，並逐步連結至日本原爆受害者遭受歧視，以及治療困難、經濟困頓的社會處境。電影並未直擊戰時畫面，但戰爭對人民的死亡陰影卻久久不散，瀰漫於影像，在與青春戀情的無垢美好對照下，更加倍化作深刻迫切的窒息感，足見電影之社會觀察力道與人文關懷精神，堪為代表。

*Story of Pure Love* is set in postwar Japan, a time of social upheaval and economic hardship. It follows two impoverished youths, Mitsuko and Kando, who rebel against a rigid and unforgiving society in their desperate quest to stay together. As societal outcasts, they survive on the margins—living as petty thieves and low-wage laborers, unable to find stability or acceptance. Their love, pure yet tested by relentless adversity, becomes their only refuge. The film powerfully depicts their struggles within Japan's reformatory system and the growing despair brought on by Mitsuko's worsening illness, capturing a haunting portrait of love and resistance amid the ruins of a recovering nation.



今井正  
IMAI Tadashi

1912 年生於日本東京，1991 年逝世。曾就讀東京大學，退學後進入電影產業，1937 年執導首部長片《沼津兵學校》。電影以具深刻社會意識著稱，左翼色彩鮮明，為戰後社會派導演代表人物之一。1963 年《武士道殘酷物語》獲柏林影展金熊獎。1992 年獲頒日本電影學院獎會長特別獎。

IMAI Tadashi (1912-1991) was a Japanese film director known for social realist filmmaking informed by a left-wing perspective. His most notable films include *An Inlet of Muddy Water* (1953) and *Bushido, Samurai Saga* (1963).



## 二十四隻眼睛 Twenty-Four Eyes

日本 Japan | 1954 | DCP | B&W | 157min

10/14 TUE 13:00 電影館 ▲  
10/18 SAT 15:50 電影館 ▲  
10/23 THU 16:20 電影館 ▲



2009 電影旬報 日本映畫遺產 200 大第六名  
1954 電影旬報 年度十大電影第一名

PRINT SOURCE Shochiku Co., Ltd.

昭和三年，大石久子被派任到小豆島海岬旁的小型分校場任教，十二張純真無邪的臉龐，二十四隻閃爍的眼睛，照亮她教育的熱情。可惜島上的平靜時光沒有維持太久，殘酷的經濟蕭條、血腥的軍國主義，一步步逼近孩子們，童年的歌聲淹沒在響徹雲霄的軍號裡，年輕的生命被推向無情的戰場，無能為力的大石老師只能默默承受一次又一次的別離。

改編自壺井榮的著名小說，抒情大師木下惠介巧藉柔性觀點傳達反戰思想，娓娓道來軍國主義對平民生活如何戕害，插曲〈青青樹校〉傳唱至今歷久不衰，片中師生互動真情流露，日本「國民女優」高峰秀子對於女主角橫跨二十載心境起伏的細膩詮釋，令此片征服不同世代國籍，觀者無不感動落淚。本片堪稱日本影史最重要的反戰名作，在 2009 年電影旬報創刊 90 週年所舉辦的映畫遺產 200 佳評選中，超越《羅生門》高踞第六名。

In 1928, a new teacher arrives in a small seaside town. Progressive and open-minded, she attempts to instill those same values in her students, even as the dark clouds of Japanese militarism start to affect so many aspects of daily life. The film follows the teacher and her charges (the "twenty-four eyes" who were her students) for 24 years, into the postwar era, chronicling their struggles, joys, sorrows, and hopes for the future.



木下惠介  
KINOSHITA Keisuke

1912 年生於日本靜岡縣，幼年迷上電影，松工業商校畢業後為進片廠工作一度離家出走。1933 年加入松竹蒲田攝影所的技術部，後師事島津保次郎，1940 年被召入伍到中國參軍，翌年卻患肺積水而返國。1943 年拍攝首作《熱鬧的港口》獲表彰新導演的「山中貞雄賞」。電影旬報 200 佳評選中，木下惠介以《二十四隻眼睛》、《野菊之墓》、《小姐乾杯》、《卡門回鄉》四部作品入選。

KINOSHITA Keisuke (1912-1998) joined Shochiku Studio in 1933 as an assistant cinematographer. After making his directorial debut in 1943 with *Port of Flowers*, he directed *Carmen Comes Home*, *Twenty-Four Eyes*, and *The Ballad Of Narayama*, making him one of the important directors who built the Japanese film industry.



數位修復  
Restored

## 風中的母雞 4K 修復

### A Hen in the Wind (4K Restoration)

日本 Japan | 1948 | DCP | B&amp;W | 84min

10/15 WED 16:00 內惟 1 廳  
10/20 MON 16:30 內惟 1 廳  
10/23 THU 12:00 內惟 1 廳



(c)1948/2022 Shochiku Co., Ltd.

2022 威尼斯影展 經典單元  
1949 電影旬報 年度十大日本電影第七名

PRINT SOURCE Shochiku Co., Ltd.

二次世界大戰剛結束，萬事百廢待舉，人們靠著配給度日。一直等待戰後丈夫歸來的時子，獨立撐起家計，撫養幼子。一日，兒子突然病倒，時子為了籌備醫藥費，一夜捨身換取金錢。當兒子大病痊癒，丈夫終於歸來，尚未共享天倫之前，難掩心魔的時子坦承此事，丈夫大感羞愧氣憤，更失控動粗……。戰火已逝，他們卻仍等待陰影散去，如何諒解遺憾的過去、或面對挫敗的傷痕？

創作於《晚春》前一年，小津收起一貫輕盈風格，不僅談戰爭之代價，更透過空鏡頭與敘事呈現戰後的頹敗凋零。田中絹代飾演苦難女性，詮釋無奈之痛、佐野周二則展現「大丈夫」糾結的矛盾情緒。小津自嘲為「無益的失敗之作」，學者佐藤忠男則盛讚本片喚起了日本所失去、令人追懷的純潔良善。家暴如戰爭罪愆，是時子被無情的侵踏、也是丈夫無所適從的憤怒，溢滿悲痛、苦澀與悲嘆。

Perhaps OZU Yasujiro's darkest film, this devastating account of Japan's wartime realities follows the struggles of Tokiko, a mother who is forced to turn to sex work in order to pay off her ill son's medical bills. When her husband returns home from the war, her suffering is compounded by his refusal to forgive her actions. Anchored by a searing performance from the great TANAKA Kinuyo, *A Hen in the Wind* balances emotionally charged melodrama with OZU's characteristic subtlety.



小津安二郎  
OZU Yasujiro

1903 年生於日本東京深川，1963 年逝世。1923 年進入松竹蒲田片廠，1927 年完成首作《懺悔之刃》，一生執導 54 部電影，經歷默片、有聲到彩色攝影轉換，見證日本二戰前後電影黃金年代。風格純粹簡約，低鏡位勾勒庶民百態，作品如《晚春》（1949）、《東京物語》（1953）等，影響影壇無數後人。

OZU Yasujiro (1903-1963) was a Japanese filmmaker. He began his career during the silent film era, and made his last films in the 1960s. Widely regarded as one of the world's greatest and most influential filmmakers, his most widely beloved films include *Late Spring* (1949), *Tokyo Story* (1953), and *An Autumn Afternoon* (1962).

臺灣首映  
Taiwan  
Premiere數位修復  
Restored

## 桂河大橋 4K 修復

### The Bridge on the River Kwai (4K Restoration)

英國、美國 UK, USA | 1957 | DCP | Colour | 161min

10/14 TUE 19:40 內惟 1 廳  
10/21 TUE 13:00 內惟 1 廳



1958 奧斯卡金像獎 最佳影片、最佳導演、最佳男主角、最佳改編劇本、最佳剪輯、最佳攝影、最佳配樂

PRINT SOURCE Park Circus

太平洋戰爭期間，在緬甸邊界日軍所佔領的戰俘營中，日軍出於戰略需求如火如荼打造貫通緬泰兩國的桂河大橋。戰俘營長齋藤大佐下令全體戰俘皆需參加工程，英軍代表尼柯森上校卻認為這違反日內瓦公約並拒絕執行，雙方爭執不下。另一方面，美軍戰俘希爾斯設法逃出營地，隨後被指派秘密任務，摧毀日軍所倚重的這座橋。牽動戰情的爆破悄然逼近，也將——瓦解源於榮譽、信仰與瘋狂的現實。

英國大導大衛·連以磅礴調度與細膩人性，重新檢視戰爭本質。三名不同國籍的軍人形象各具，榮譽的武士道精神、紳士主義的原則性或追求個人的自由價值，在宏偉敘事上，層層堆疊妥協與執著的矛盾，注入對制度與意識形態的質疑。本片不僅榮獲奧斯卡最佳影片等七項大獎，其中改編自〈布基上校進行曲〉的軍號口哨主題曲，訴說著戰爭意義的荒謬反諷，成為閃爍哲思光芒的不朽旋律。

Set against the backdrop of World War II, the film fictionalizes the construction of the Burma Railway, which involved the forced labor of thousands of prisoners of war and civilians under harsh conditions. The story focuses on British Colonel Nicholson, who, while held captive by Japanese forces, becomes obsessed with building a bridge that exemplifies military honor and efficiency—unaware of the larger Allied objective to sabotage the railway. The film explores complex themes of pride, morality, and the absurdity of war, leaving viewers to ponder its ambiguous message regarding the nature of conflict.



大衛·連  
David LEAN

1908 年生於英國倫敦，被譽為影史最偉大的電影導演之一，作品以氣勢磅礴的史詩著稱。代表作如《相見恨晚》（1946）、《齊瓦哥醫生》（1965），七度提名奧斯卡最佳導演，並以《桂河大橋》（1957）、《阿拉伯的勞倫斯》（1962）二度獲獎。1990 年獲頒 AFI 終身成就獎，1991 年逝世。

David LEAN (1908-1991) received his start as an editor and went on to direct adaptations of Charles DICKENS's *Great Expectations* (1946) and *Oliver Twist* (1948). *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), and *Doctor Zhivago* (1965) cemented his reputation as one of the greatest directors of all time.



# SUPER SCARY PRANKS PARTY

## 驚聲尖叫派對

驚聲尖叫派對



SUPER SCARY PRANKS PARTY



## 驚聲尖叫 4K 修復 Scream (4K Restoration)

美國 USA | 1996 | DCP | Colour | 111 min

10/17 FRI 19:30 電影館  
10/25 SAT 19:50 市總圖 ★

1997 電影筆記 年度十大影片第九名  
1996 土星獎 最佳恐怖電影、最佳女演員、最佳編劇



PRINT SOURCE Park Circus

高中生與朋友們陸續接到未知來電，對方聊天時總會問：「你最喜歡的恐怖片是什麼？」此時，戴著面具的神秘兇手早已悄然上門，準備展開一場血腥砍殺……。《驚聲尖叫》的問世正值七、八〇年代恐怖類型亟需翻新之際，編劇凱文·威廉森帶有後設風格的劇本，在檢閱恐怖片元素之餘，也將其中女主角的主體定位翻新論述，除成功獲得票房肯定外，也在次文化領域造成廣大影響，成為影迷必看的影史經典。

片中的鬼面人面具，原是一款萬聖節扮裝道具，設計融合孟克畫作《吶喊》、平克·佛洛伊德《迷牆》電影海報等元素，由製片在勘景時意外發現後推薦給導演。片中彩蛋處處，包括導演身穿《半夜鬼上床》佛萊迪條紋上衣客串學校工友、《大法師》女星琳達·布萊爾演出高喊「大眾有知的權利」的記者角色，以及以音畫錯位方式混入《月光光心慌慌》等，值得大銀幕細看！

A year after her mother's death, Sidney Prescott and her friends start experiencing some strange phone calls. They later learn that the calls are coming from a crazed serial killer in a ghostface mask and a large black robe, looking for revenge. His phone calls usually consist of many questions, the main one being: "What's your favorite scary movie?"



衛斯·克萊文  
Wes CRAVEN

1939 年生於美國俄亥俄州。1972 年執導首部長片《殺人不分左右》即因其暴力題材轟動影壇。作品善挑戰觀眾心理底線、以夢境、現實、暴力與自我意識邊界等重塑恐怖片類型語境，代表作如《半夜鬼上床》（1984）、《驚聲尖叫》（1996）等，更接連拍攝續作，2015 年因病逝世。

Wesley CRAVEN (1939-2015) was an American film director, screenwriter and producer. With a prolific filmography, he worked primarily in the horror genre, particularly slasher films, where he mixed horror clichés with humor. He was known as one of the masters of the horror genre.

驚聲尖叫 4K 修復 Scream (4K Restoration)





## 有用的鬼 A Useful Ghost

10/11 SAT 19:30 內惟1廳★  
10/12 SUN 19:20 市總圖★

泰國、法國、新加坡、德國 Thailand, France, Singapore, Germany | 2025 | DCP | Colour | 130min



2025 坎城影展影評人週 評審團大獎  
2025 墨爾本影展

PRINT SOURCE 電影互動股份有限公司 Film Co., Ltd.

過世妻子的鬼魂變成吸塵器回到家中，丈夫接受了「她」。然而，婚姻從來都不是兩人之間的小事，面對婆婆的壓力與政治人物所提供的翻身任務，人與機器之間能否成為當代「非主流」的另一種愛情模式呢？當有用或無用成為評斷準則，不僅是關鍵的突破點，更反映了社會、家庭，甚至國家用來衡量生命價值的標準。為了與丈夫再次一起生活，靈魂附在機器裡的妻子，必須成為一個「有用的鬼」！

靈感取材自泰國經典陰陽戀傳說「女鬼娜娜」與票房冠軍《淒厲人妻》的當代新詮釋，由新銳導演林金偉打造風格獨具、幽默感十足的恐怖浪漫喜劇。《淒厲人妻》女主角黛薇卡·霍內再度挑戰非人角色，與台北電影獎影帝萬洛·隆甘迦共同演出，並融合類型、LGBTQ+ 議題與泰國廣告的天馬行空，透過奇幻的關係探索歷史創傷，化身為一部充滿愛情與政治（不）正確的作品，更於坎城影展影評人週大放異彩。

After Nat tragically dies from dust pollution, March is consumed by grief. But his daily life is turned upside down when he discovers his wife's spirit has been reincarnated in a vacuum cleaner. As absurd as it seems, their bond is rekindled, stronger than ever. But it is hardly to everyone's liking. His family, still haunted by the accidental death of a factory worker, rejects this supernatural relationship. To prove their love, Nat offers to clean the factory to prove herself a useful ghost, even if that means doing away with some lost souls...



林金偉  
Ratchapoom  
BOONBUNCHACHOKE

1987 年生於泰國曼谷，畢業於朱拉隆功大學電影系。擔任商業影視作品之編劇，有多年短片製作經驗。2020 年短片《間諜之聲》於盧卡諾影展明日之豹競賽獲獎，受多國際影展關注及肯定。2025 年首部劇情長片《有用的鬼》榮獲坎城國際影評人週大獎，大放異彩。

Ratchapoom BOONBUNCHACHOKE is a Thai filmmaker born, raised, and based in Bangkok. He graduated from the Film Department of Chulalongkorn University. His newest work, *A Useful Ghost* (2025), was selected for Cannes Critic's Week.



## 間諜之聲 Red Aninsri; Or, Tiptoeing on the Still Trembling Berlin Wall

10/11 SAT 19:30 內惟1廳★  
10/12 SUN 19:20 市總圖★

泰國 Thailand | 2020 | DCP | Colour | 30min



2020 盧卡諾影展明日之豹青少年評審團最佳國際短片  
2020 新加坡國際電影節 東南亞短片競賽特別提及

PRINT SOURCE Ratchapoom boonbunchachoke

一部向泰國冷戰時期配音電影致敬的風格之作。安是酷兒、性工作者，也是國家間諜。為了接近參與政治運動的吉，安必須變身更「變聲」，成為吉的愛人。她的聲音像英雄，他的聲音卻像惡棍，在真假交錯中，愛與任務彼此交纏。這段充滿政治諷刺的同志戀曲中，兩人在虛實間尋找自我，他們質疑國家、性別、人權、身分認同與自由的界線。

A queer espionage film made in the tradition of a Cold War-era Thai-dubbed film. A ladyboy prostitute-cum-spy is assigned a mission disguised as a cis-masculine gay to spy on a student activist.



林金偉  
Ratchapoom  
BOONBUNCHACHOKE

1987 年生於泰國曼谷，畢業於朱拉隆功大學電影系。擔任商業影視作品之編劇，有多年短片製作經驗。2020 年短片《間諜之聲》於盧卡諾影展明日之豹競賽獲獎，受多國際影展關注及肯定。2025 年首部劇情長片《有用的鬼》榮獲坎城國際影評人週大獎，大放異彩。

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## 報復上流 Uninvited

菲律賓 Philippines | 2024 | DCP | Colour | 93min

10/16 THU 14:00 電影館 ▲  
10/24 FRI 21:10 電影館 ▲



2024 馬尼拉大都會電影節 最佳花車

PRINT SOURCE MENTORQUE INC.

莉莉亞混進億萬富豪的慶生派對，在 24 小時之內，她將要在這上流派對裡大開殺戒。十年前，她唯一的女兒遭老狐狸富豪綁架，姦污逞慾後更棄屍野外，令她傷痛欲絕。當法律不能給予正義，她決定用自己的方式加倍奉還，報復上流。本片為呈現廢爛光影裡的暗處細節，劇組率先採用更高階攝影器材，創菲律賓影史先河。而一刀未剪保留劇情間的殘酷真相，無視電檢刪剪的建議，直擊暴力血腥，更於馬尼拉大都會電影節獲得七項大獎提名肯定。

菲律賓國民影后薇瑪·桑托斯演出從慈母轉為殺神的一角，這名由童星入行、從影超過半世紀的影后，不只影視歌多棲，更於九〇年代末大膽步入政壇，擔任過多個公務職位，2025 年再出任八打雁省長，堪稱一代傳奇。薇瑪表示：「在我職業生涯的這個階段，很難找到一個適合我年齡、又能挑戰我的角色」，因從未嘗試過如此的驚悚闇黑題材，讓她義無反顧接下此角。

For the past decade, Lilia Capistrano has been waiting for this day—the birthday party of Guilly Vega, the billionaire who brutally murdered her only daughter 10 years ago and got away with the crime. She arrives at the party disguised as a socialite, navigating the party as she one by one stalks every single person involved in her daughter's murder, going through the ranks until she gets to her main target. Unarmed and with no plan, Lilia's options dwindle as the night wears on. Will she see her mission through or die trying?



丹·比亞加斯  
Dan VILLEGAS

1980 年生於菲律賓，畢業於馬尼拉雅典耀大學，後於歐洲進修電影課程，作品類型多元，尤以愛情喜劇廣受市場肯定。執導作品如 Netflix 影集《廚其不意心滋味》，2022 年監製作品《請問，還有哪位想要私聊》和《呂宋人骨質疏鬆記》分別入選高雄電影節觀摩及國際短片競賽。

Dan VILLEGAS is a Filipino cinematographer and director. He won Best Director at the 2014 Metro Manila Film Festival for his film *English Only, Please*. He graduated from Ateneo de Manila University. He also attended film courses at the Marilou Diaz Abaya Film Institute and Berlinale Talents.



## 單細胞女孩與實習鬼事 Teaching Practice: Idiot Girls and School Ghost

南韓 South Korea | 2025 | DCP | Colour | 94min

10/23 THU 19:00 內惟 1 廳 ★  
10/24 FRI 16:30 內惟 1 廳 ★



2025 富川奇幻影展韓國奇幻最佳影片、最佳演員

PRINT SOURCE Redice Entertainment

一名初出茅廬、滿腔熱血的實習老師即將開學，未料第一天就吃了擁有超硬老爸後臺學生的下馬威。更出乎意料的是，她進而發現三名女學生所組成的「黑魔法社團」，她們夜夜徵求靈魂大王的同意進入異世界，並藉此獲得好成績。這名並非人人想像中那麼「菜」的實習老師，誓死保護這些學生的靈魂，絕不讓她們如昔日學生落入魔掌。層層關卡等在前方，將如何再次挑戰並破解校園怪談？

韓國新銳導演金珉河繼《單細胞女孩與校園怪談》，快馬加鞭推出延伸續作，不僅好評榮獲富川奇幻影展韓國奇幻最佳影片，其中女團 Secret 韓善伙亦展現喜劇演技實力，一舉勇奪最佳演員肯定。本片顛覆高校恐怖類型，等級再進化，冷不防的精準笑點，再再戳中觀眾的笑穴，加上角色塑造鮮明，彷彿魏斯·安德森來拍恐怖片，步步破解魔王關卡的情節，又如驚悚版《野蠻遊戲》系列，絕對再度令人拍案叫絕！

This film is the sequel to *Idiot Girls and School Ghost: School Anniversary*, which won Best Director in the Korean Fantastic section of BIFAN 2024. While the previous film was a chaotic comic horror about four girls aiming for a perfect score on the college entrance exam, this installment is a lively comedy about a student teacher and three girls. The director's signature blend of comic horror is as sharp as ever, now featuring a teacher as the protagonist and delivering a powerful message about teacher authority.



金珉河  
KIM Min-ha

1990 年生於南韓。2023 年首部長片《Super Hero》即入選富川奇幻影展，作品尚有短片《Red Mask KF94》、紀錄片《BE: the ONE》。2024 年短片《漢堡歌大挑戰》及長片《單細胞女孩與校園怪談》分別入圍與入選高雄電影節國際短片競賽與觀摩單元，2025 年完成後者續作。

KIM Min-ha is a South Korean filmmaker born in 1990. His debut feature, *Super Hero* (2021), screened at BIFAN 2021. He won the Watch's Pick Award for *Red Mask KF94* (2022), and the Odd Family Award for *Burger Song Challenge* (2023). Other works include *Idiot Girls and School Ghost: School Anniversary* (2024).





## 豬豬人 Pig That Survived Foot-and-Mouth Disease

南韓 South Korea | 2024 | DCP | Colour | 105min

10/19 SUN 19:20 內惟 2 廳  
10/26 SUN 19:30 內惟 2 廳

2024 富川奇幻影展  
2024 安錫動畫影展



為了逃出喪盡天良的無盡虐待，一隻被活埋的豬不惜犧牲一切、用盡所有方法，只願成為人類；一名軍人在受盡凌辱而理想幻滅後，憤而殺死長官並淪為藏身森林的逃兵，試圖找回自身的獸性。在溫暖的陽光照射下，自然應該美好無瑕，卻成為這「兩者」逃離現實，躲避一切殘酷的所在，隨著人豬殊途相遇，天誅地滅般的奇幻旅程展開，他們是否能找到交集，或者在這裡獲得重新轉生來世的可能呢？

韓國動畫導演許範旭睽違九年再度探索形體與存在之作，以隱喻疫情時期的人類世界為背景，敘述一則打破物種界限的異色童話，開啟為了實現自我而從任人宰割到勇敢突破的禁忌大門。屍體與荒野，半人半獸的模糊邊界，塑造一部挑戰前所未有感官極限的成人動畫，正視慾望、性愛、繁殖和毀滅的大膽呈現，省思存在意義，讓安錫動畫、錫切斯以及富川奇幻影展等爭相邀約，絕對令人瞠目結舌！

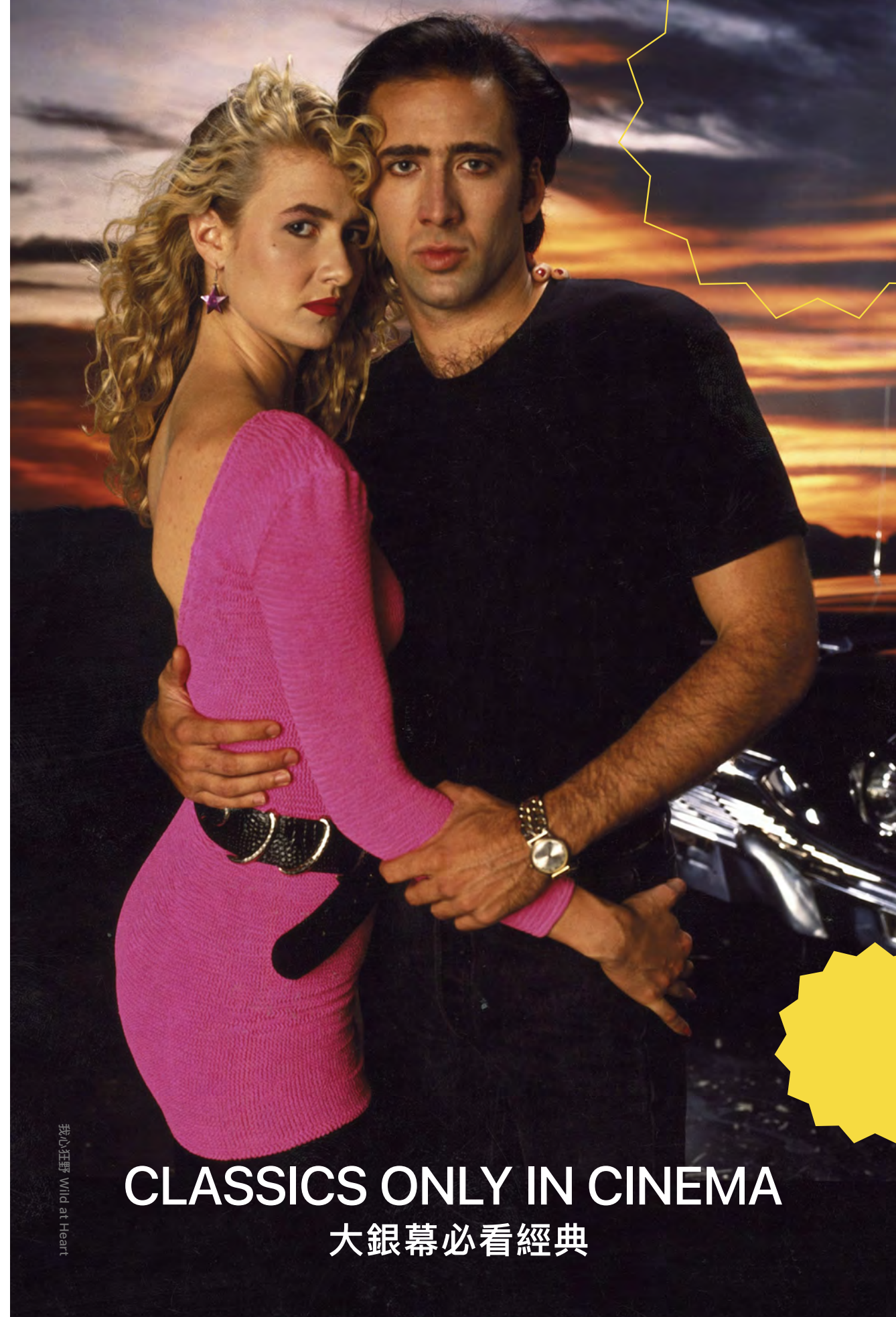
A pig buried alive in a pit due to a deadly epidemic and a soldier who suffered constant violence from his superiors run away into the mountains. In the place where the half-human pig and the half-animal human are hiding, there is a herd of starving wild boars desperately looking for a way to survive, and a frustrated human looking for a place to end his own life. Amidst the bloodshed of mutilated bodies and the push toward psychological extremes, there are rare moments of relief. Whether human or beast, there is still a glimmer of hope.



許範旭  
HUR Bum-wook

1983 年生於南韓首爾。因接觸加拿大國家電影局的短片，而對動畫產生興趣。2010 年進入韓國電影藝術學院攻讀，2014 年完成首部動畫長片《On the White Planet》，並獲荷蘭動畫影展大獎，睽違九年再推出第二部動畫長片《豬豬人》，入選安錫動畫影展等國際影展。

HUR Bum-wook is a South Korean director born in 1983. In 2010, he was accepted into KAFA, enabling him to make his first short film, *City Of Good People* (2011). In 2014, he created his first animated feature, *On the White Planet*, which won the Grand Prize at the 2015 Holland Animation Film Festival.



CLASSICS ONLY IN CINEMA  
大銀幕必看經典

我心狂野 Wild at Heart





## 我心狂野 Wild at Heart

美國 USA | 1990 | DCP | Colour | 125min

10/10 FRI 16:10 內惟 1 廳  
10/14 TUE 16:50 內惟 1 廳  
10/24 FRI 11:10 內惟 1 廳

1991 奧斯卡金像獎 最佳女配角提名  
1990 坎城影展 金棕櫚獎



大衛·林區  
David LYNCH

1946 年生於美國，導演、音樂家、藝術家。以超現實主義著稱，早年於賓州藝術學院接觸實驗影像，創作風格受費城氛圍影響。1977 年完成首部長片《橡皮頭》，1990 年《我心狂野》獲坎城影展金棕櫚獎、2001 年《穆荷蘭大道》獲坎城影展最佳導演，更被 BBC 評選為 21 世紀百大電影首位。2025 年因肺部疾病病逝。

David LYNCH (1946-2025) was an American filmmaker, visual artist, musician, and actor. Widely considered one of the greatest filmmakers of all time, he has received numerous accolades, including the Golden Lion for Lifetime Achievement at the Venice Film Festival in 2006 and an Academy Honorary Award in 2019.

青年賽勒防衛過當，犯下殺人重罪，刑滿出獄之後，穿上蛇皮夾克，繼續放蕩不羈愛自由。駛上公路，賽勒帶著女友露拉一起踏上旅程、走過由暴力與性愛交叉鋪設的通道。鴛鴦愛侶前途未卜，露拉母親又再派出黑道分子緊迫在後；往事創傷尚未卸下，死亡與噩夢意象便如影隨形。激情燃燒未盡，兩人關係卻又遭逢下一個震撼彈，對賽勒而言，接受自己的狂野命運似乎並不足夠，如何去愛，又成下個難題。

奧斯卡影帝尼可拉斯·凱吉、蘿拉·鄧恩狂野上路，威廉·達佛、伊莎貝拉·羅塞里尼等貢獻精彩演出。本片於九〇年奪得坎城影展金棕櫚獎，評價兩極，然多年過去，大銀幕依然值得影迷再度體會並挖掘這部超前時代的經典。電影大量參考《綠野仙蹤》象徵內涵，題材看似接近主流，迷幻手法卻又如林區電影集大成；儘管暴力與性佔據篇幅大多時間，扣其本質，更像一次難以概括的純真寓言。

Lula's psychopathic mother goes crazy at the thought of Lula being with Sailor, who was just released from jail. Ignoring Sailor's probation, they set out for California. However, their mother hires a killer to hunt down Sailor. Unaware of this, the two enjoy their journey and being together... until they witness a young woman dying after a car accident—a bad omen.

PRINT SOURCE Park Circus



## 流浪奇男子 Scarecrow

美國 USA | 1973 | DCP | Colour | 112min

10/13 MON 14:00 電影館  
10/17 FRI 16:30 內惟 1 廳  
10/26 SUN 16:50 內惟 1 廳

1974 電影旬報 最佳外語片  
1973 坎城影展 金棕櫚獎、OCIC 獎



Images Courtesy: Warner Bros Pics



傑瑞·沙茲堡  
Jerry SCHATZBERG

1927 年生於美國紐約，原為《Vogue》等雜誌攝影師，以紀實風格轉戰電影界，影像語言冷峻簡約，關注邊緣人物的精神世界。代表作有《毒海鴛鴦》（1971）、《甜蜜的復仇》（1976），多次入圍坎城影展正式競賽，1973 年以《流浪奇男子》獲得金棕櫚獎肯定。

Jerry SCHATZBERG (born June 26, 1927) is an American photographer and film director. After establishing himself as a successful celebrity photographer, he transitioned to making feature films. He is best known for his films *The Panic in Needle Park* (1971) and *Scarecrow* (1973), which won the shared Grand Prix at the 1973 Cannes Film Festival.

一邊是剛剛出獄的暴躁大叔，滿心只想趕路回鄉，建立屬於自己的小小事業；一邊是甫自海上歸來的退役水手，緊抱著微薄禮物，期盼能有機會探訪久未謀面的妻小。兩人在綿延無盡的公路上遇見，因為一只火柴而結緣，決定在蒼茫未知的人生旅途上，結伴走上一段。隨著坎坷際遇不斷展開，不堪過往也逐漸浮現，即便性格迥異、矛盾不斷，兩人仍漸漸成為彼此在這陌生世界中唯一的歸屬。

在首兩集《教父》之間、在《霹靂神探》和《對話》之間，奧斯卡雙影帝艾爾·帕西諾和金·哈克曼公路相逢，聯手演出這部憂傷詩意且餘韻綿長，宛若美版《巴黎，德州》的流浪神作。正值二位影帝生涯顛峰、神作連發的七〇年代，本作雖獲金棕櫚獎肯定，卻因其低調現實的沉穩氣質漸被低估淡忘。然而，在影帝細膩演出與導演精準的文學張力下，絕對值得大銀幕細細品味，更懷念甫逝世的哈克曼永恆身影。

Unforgettable performances from Gene HACKMAN and Al PACINO, the sensitive direction of Jerry SCHATZBERG, and the glowing landscape cinematography of Vilmos ZSIGMOND come together for one of the defining road movies of the 1970s—a tender, richly human portrait of two hard-luck drifters. While traveling to Pittsburgh with the goal of opening a car wash, gruff ex-con Max meets Lion, a clowning, amiable sailor who dreams of reuniting with his long-estranged wife and child in Detroit. Despite the vast differences in their temperaments, the two men develop a surprising bond as Lion helps Max learn to manage his anger, while Max comes to understand the fragility behind Lion's good-natured facade.

PRINT SOURCE Park Circus





## 再婚驚魂記 Audition

日本 Japan | 1999 | DCP | Colour | 115min

10/22 WED 14:00 內惟 1 廳  
10/26 SUN 19:40 內惟 1 廳



2000 鹿特丹影展 KNF 獎、影評人費比西獎  
2000 全州影展 全州市民獎

PRINT SOURCE Coproduction Office

七年前，男人青山重治失去了愛妻，獨自撫養兒子長大。七年後，孤獨的他萌生再婚念頭，隨即於友人提議下，利用身為電影製作人的職務之便，假借試鏡之名挑選女演員，實則物色妻子。眾多履歷與面試中，他唯獨對一名寫下「第一順位之事崩塌，就像接受死亡」文字的女人——山崎麻美念念不忘。隨著兩人一次次見面、約會、交談，山崎主動投懷獻出身體，接著消失。不明所以的青山殷切地尋找，卻還不知道她不為人知的痛苦過去……。

改編自村上龍同名原著小說，亦以坊間流傳另一譯名「切膚之愛」為影迷圈樂道，被列為封神的極限靠片。愛之深，刺之切，三池崇史以獨特的邪典美學，層層堆砌愛恨一體的佔有與毀滅慾，椎名英姬冷冽詮釋毛骨悚然的神秘女子，皮革、鋼絲、細針；注射、肢解、縫合，為了重拾記憶中殘缺的痛苦，在試鏡後模稜二可的表演中逐漸模糊，憑藉大量鮮血流淌與烙印酷刑，成為影史恐懼經典之作。

In one of the most notorious horror films ever made, recent widower Shigeharu sets out to find a new wife by staging an "audition." Interviewing a series of women, Shigeharu becomes enchanted by Asami, a quiet, 24-year-old woman who is immediately responsive to his charms. But soon, things take a very dark and twisted turn as we find that Asami isn't who she seems. Director MIKE Takashi's international breakthrough employs delirious editing and shocking visuals as it twists and turns its way towards one of the most harrowing climaxes in cinema history.



三池崇史  
MIKE Takashi

1960 年生於日本大阪。曾於橫濱放送映畫專門學院就讀，1991 年至今執導作品逾百部，作品題材廣泛，並以暴力、血腥以及恐怖與喜劇元素為人所知。代表作如《新宿黑社會》（1995）、《殺手阿一》（2001）、《惡之教典》（2012）等，以獨特邪典風格獲得國際肯定，2014 年獲羅馬影展頒發鬼才導演獎。

MIKE Takashi made his feature-film debut in 1995 with *Shinjuku Kuroshakai China Mafia War*, then drew attention at foreign film festivals with his next film, *Fudo* (1996). With works ranging from adolescent to Yakuza to fantasy films, he is a director who maintains a unique originality as an artist.



## 奇異小子 4K 修復 Gummo (4K Restoration)

美國 USA | 1997 | DCP | Colour | 89min

10/10 FRI 11:00 內惟 1 廳  
10/18 SAT 12:20 電影館  
10/21 TUE 16:30 內惟 1 廳



1998 鹿特丹影展 KNF 獎  
1997 威尼斯影展 影評人費比西獎榮譽提及

PRINT SOURCE Park Circus

七〇年代美國中西部，在遭受龍捲風摧殘後的荒郊僻野底層地區，一對死黨至交成天無所事事，他們追著流浪貓到處跑，也在日復一日、百無聊賴的生活裡尋找刺激與快感。然而，胡作非為並不只他們，還有一個帶著粉紅兔耳的「兔男孩」、養貓三姊妹、登門賣糖的雙胞胎兄弟等人。他們都在這個被上帝遺棄的國度裡，各自朝著人生的「目的」前進，或是等候那可能永遠不會來臨的救贖。

《放浪青春》獨立名導哈蒙尼·科林的首部長片，即以驚世駭俗的挑釁情節，一舉入選威尼斯影展並獲影評人費比西獎榮譽提及肯定。如願獲得《新橋戀人》攝影師尚－伊夫·艾斯科費耶掌鏡，透過其恣意揮灑如畫筆般的影像，讓所有的毀滅、死亡、破舊、腐敗與醜陋，在這些無以名狀的底層角色身上，被賦予另類的神聖詩意，也呼應同期導演西恩·貝克直視邊緣人物的殘酷與純真。4K 修復銀幕重現荒誕奇異青春。

Harmony KORINE's debut feature is an audacious, lyrical evocation of America's rural underbelly, and an elegy in the southern-gothic tradition of William FAULKNER and William EGGLESTON. Shot in KORINE's native Nashville—standing in for the tornado-ravaged Xenia, Ohio—the rough-hewn film follows two young friends, Tummler and Solomon, as they ride around town, huffing glue and hunting stray cats, their every local encounter charged with vaudevillian anarchy as well as deep pathos. At once transgressive and empathetic, disturbing and undeniably beautiful, *Gummo* is a one-of-a-kind portrait of angelic and devilish souls caught in a cultural void, circumscribed by poverty and the depleted, alienated spiritual life of late-20th-century America.



哈蒙尼·科林  
Harmony KORINE

1973 年生於美國加州，高中時立志拍片未果，後因編劇《衝擊年代》（1995）踏入影壇。1997 年首作《奇異小子》即獲威尼斯影展費比西獎榮譽提及，1999 年《驢孩朱利安》提名獨立精神獎最佳導演，2007 年《寂寞先生》入選坎城影展一種注目，2014 年《放浪青春》入圍威尼斯影展正式競賽。

Harmony KORINE is an American filmmaker, actor, photographer, artist, and author. His career began when he wrote the screenplay for the Larry CLARK film *Kids* (1995), which was followed by his directorial debut, *Gummo* (1997). His films, which typically explore unconventional narratives, also include *Mister Lonely* (2007), *Spring Breakers* (2012), and *The Beach Bum* (2019).



# BOYS IN LOVE

## 耽美主義

耽美主義



BOYS IN LOVE

臺灣首映  
Taiwan  
Premiere

## 404，初雪的約定

### 404 Still Remain

南韓 South Korea | 2024 | DCP | Colour | 105min

10/10 FRI 13:10 內惟1廳★  
10/11 SAT 17:20 內惟2廳★

2025 大阪亞洲電影節 Jaiho 獎  
2024 首爾獨立影展



PRINT SOURCE CMNIX

千禧年剛過，靦腆高中生敬煥轉學到學風保守的大邱。他愛看日本動漫、聽 J-POP 音樂，更自架音源網站，在日韓關係緊繃的時局下，像個不被人理解的怪胎，唯有那溫潤笑容的同桌男孩在民，某天闖進了他的世界。他們坐同一班公車、分同一對耳機，雖然音樂品味迥異，但總是形影不離。難掩暗戀思緒，當敬煥終於鼓起勇氣坦露心跡時，卻發現在民壓抑著更多他所不知道的事，他能否如願聽見那初雪的約定呢？

韓國新銳導演嚴何那以細膩筆法，與《濟州偶像生活》玄祐碩攜手音樂劇《舞動人生》「舞蹈神童」沈泫書，共寫青澀幽微的青春詩篇，勾勒又酸又甜的耽美情事。日本流行樂團 globe 的九〇年代末金曲〈DEPARTURES〉、〈FACES PLACES〉貫穿全片，更巧用韓國電影《我的野蠻女友》點綴時代元素，在看似萬象更新、實則暗影猶存的新世紀，聽見邊緣少年的微小聲音。而結尾暗藏驚人一筆，留下無限餘韻。

In 2001, high school freshman Gyeonghwan transfers to Suseong District in Daegu, which is known for its educational enthusiasm. Gyeonghwan is an otaku obsessed with Japanese culture and soon discovers that Jaemin, the class president who sits next to him, is also a fan of Japanese music and culture. As the two gradually grow closer, Jaemin quietly helps Gyeonghwan adjust to his new environment, and in return, Jaemin begins to open up to him. Over time, Gyeonghwan develops unrequited feelings for Jaemin. Encouraged by Jaemin's honesty with him, Gyeonghwan decides to share his own secret, that he likes men. However, after this confession, Jaemin grows distant and cold towards him, and soon rumors about Gyeonghwan's sexuality start spreading.



嚴何那  
UHM Ha-neul

1988 年生，畢業於韓國藝術綜合大學，主修電影。執導短片《Please tell me》(2016)、《404 Not Found》(2018)、《坦誠度假時》(2020)、《Water Ghost》(2020)、《Newwave Cinema》(2021)，擅描繪情感的多面貌，入選富川奇幻影展等肯定。《404，初雪的約定》為其首部長片作品。

UHM Ha-neul is a South Korean filmmaker born in 1988. He holds a BFA in Film Directing from the School of Film, Korea National University of Arts, and graduated from the Advanced Program in Film Directing at Korean Academy of Film Arts. *404 Still Remain* is his feature debut.

404，初雪的約定 404 Still Remain





臺灣首映  
Taiwan  
Premiere

## 遇見他，愛上他 Tell Me That You Love Me

南韓 South Korea | 2024 | DCP | Colour | 73min

10/12 SUN 13:50 內惟 1 廳 ★  
10/20 MON 19:20 內惟 2 廳



金趙光壽  
KIM JHO Gwang-soo

1965 年生於南韓首爾，製片、導演、LGBT 權利運動者，作品長期為少數群體發聲，遊走於主流與獨立製作間。曾擔任被視為韓國首部真正的男同志電影《愛，不悔》的製片，2008 年執導短片《Boy Meets Boy》並開始擔任導演，作品如《練愛基地》（2021）、《新進社員：電影版》（2023）等。

KIM JHO Gwang-soo was born in 1965 in Seoul, South Korea. He graduated from Hanyang University with a degree in Film Arts. He is the CEO of Generation Blue Films and the Festival Director of the Seoul International PRIDE Film Festival.

慶浩和慶一名字相近，性格卻南轅北轍。一次二手相機的交易，將兩人的命運緊緊牽繫在一起。慶浩惜物敏感，年輕活潑，像隻難以捉摸的可愛小貓；慶一看似理性冷酷，實則心暖善良，笑起來有著大狗狗般的溫潤臉窩。他們一快一慢、一靜一動，在短短一天中，從歡喜冤家，到籃球隊友，再到居家訪客，當感官漸漸靠近，靈魂逐漸相擁。各自深藏的秘密，將為這漫長的一天劃上休止符，那不敢想的夢，是緣盡於此或者未完待續？

舉行南韓首場公開同志婚禮，並將其過程拍攝為《我的男男婚禮》導演金趙光壽，再以抒情又詼諧的筆觸，勾勒撩人心肝的男男愛戀。從浪漫的情動一吻、天臺華爾滋，到被窩擁抱彼此，不僅有曖昧鬥嘴的輕盈幽默，更多的是親密撫觸的唯美深刻，而在致命情動中，將衝突推上高點。《Produce 101 第二季》成員鄭時顯，搭檔新秀演員李雄宰，以絕佳火花，共譜耽美戀曲。

Kyoung-il goes out to buy a camera through a used deal market and meets a young-looking man, Kyoung-ho. Kyoung-ho came out to sell the camera because he needed money, but he hesitates without easily handing over the camera with affection. Kyoung-il, who took over the camera after a light quarrel, and Kyoung-ho, who still doesn't want to let go of the camera, have a strange day, meeting a fortune teller on the street and an ex-boyfriend whom Kyoung-il recently broke up with...

2025 全州影展

PRINT SOURCE M-Line Distribution



臺灣首映  
Taiwan  
Premiere

## 大都會愛的迫降 3670

南韓 South Korea | 2025 | DCP | Colour | 124min

10/11 SAT 20:20 內惟 2 廳  
10/20 MON 16:00 內惟 2 廳  
10/24 FRI 19:00 內惟 2 廳



朴俊浩  
PARK Joon-ho

孤立於首爾「大都市的愛情法」邊緣，哲俊的生活屬於脫北者間的小圈圈，更因隱藏的性向而總感到格格不入。在鼓起勇氣參加了一場聯誼後，他意外踏入另一個屬於同志的社群，更認識了另一名少年永准，開啟了未曾有過的新生活。然而，無論是北緯 38 度線上的思鄉遠眺，或在鐘路三街裡的情愫暗湧，人人都得面對自己反覆繞著轉的圈圈，困於跳脫或停留的取捨抉擇中……。

編導朴俊浩曾因授課認識許多逃離北韓的青年學生，深受啟發欲透過電影呈現其生活的多方面貌，並洗脫社會的刻板印象。透過少年耽美之戀，更帶出另一邊緣的同志群體，於聚落中充滿活力的愛恨喜悲，細膩對照脫北者走入社會與投入戀愛時的遲疑與困惑，並給予溫柔撫慰，而饒舌歌手 Sokodomo〈旋轉木馬〉則畫龍點睛，輕喚思念記憶。韓劇《愛在獨木橋》中表現強眼的金賢睦，更憑本片細膩演出榮獲全州影展最佳演員肯定。

Despite the close bonds among fellow defectors, Cheol-jun—a young North Korean defector—felt isolated while hiding his true gay identity. Finally, he enters South Korea's vibrant gay community and forms close ties after meeting Yeong-jun at a casual gathering. Yet, a trivial misunderstanding shatters these fragile bonds.

畢業於韓國國立藝術大學。曾於脫北者青年學校擔任教師，在與學生互動中獲得相關議題創作靈感，2019 年畢業短片《恩熙》（Eunseo）即以融入南韓社會的脫北者為題，並入選多個影展肯定。《大都會愛的迫降》為其首部劇情長片，於全州影展斬獲多項大獎，深獲好評。

PARK Joon-ho studied film direction at Korean National University of Arts, where he made the short film *Eunseo* (2019). *3670* is his first feature film.

2025 全州影展 韓國競賽最佳演員、發行支持獎、CCV 獎、  
Watcha 獎  
2025 舊金山影展

PRINT SOURCE Luminalia





臺灣首映  
Taiwan  
Premiere

## 未完的情歌 Love Song

10/25 SAT 16:30 市總圖 ★▲

日本、泰國 Japan, Thailand | 2025 | DCP | Colour | 118min



總是過分正經、有著嚴謹潔癖的醜臉研究員宗太從未交過女友，某日突然接到外派泰國的工作機會。本來興趣缺缺，卻在得知學生時期的暗戀對象也在曼谷那刻，決定邁出勇敢一步。攝影師凱是校園中的風雲男孩，總在天臺彈著吉他，卻在某日不告而別，成了宗太心中永遠的謎。睽違六年的命定重逢、悸動依舊，但苦戀的痛楚卻將宗太一點點吞噬，那首「未完的情歌」承載著他們之間的密語，還有凱道不出口的真心……。

現象級人氣 BL 泰劇《只因我們天生一對》導演大銀幕操刀日泰合製話題新作，邀來《一級玩家》日籍緬甸人氣演員森崎溫，和偶像團體 Snow Man 日泰混血成員向井康二攜手演繹竹馬，輾轉東京和曼谷，橫跨曖昧揪心的悸動與期盼，共譜一段純真的雙向愛戀。是可愛迷弟孤勇追愛，更是深情忠犬向陽而生，溫暖基調中不乏諷諷，層層翻轉，讓人一起又愛又痛，吟唱續寫未來的情歌。

Sota, who works for a chemical company, travels to Bangkok for business and unexpectedly reunites with Kai, his close friend from university. Back in their university days, Sota had secretly harbored feelings for Kai, but Kai had always been interested in a girl, Yuki. Six years later, Kai has resurfaced as a successful photographer, working on a project for Sota's business partner. As Sota spends more time with Kai, his feelings for him start to rekindle. When Sota hears that Kai will be performing at a live music event in Bangkok, he rushes to attend, knowing that Kai will be showcasing a song he composed during their university days. However, the song is painfully filled with longing for someone special...



維拉奇·通吉拉  
Champ Weerachit  
THONGJILA

泰國導演，曾執導多部 BL 劇集，作品包括《痞子壞壞愛》、《只因我們天生一對》、《SOCIAL DEATH VOTE》、《Kiss Me Again》等。其中《只因我們天生一對》在全球掀起追劇熱潮，累計超過 8.5 億觀看紀錄，被稱為泰國 BL 劇里程碑式的作品之一。

Champ Weerachit THONGJILA is a Thai director best known for popular Boys' Love dramas such as *Senior Secret Love* (2016–17), *Kiss Me Again* (2018), and the breakout hit *2gether: The Series* (2020). *Love Song* (2025) marks his first Japanese feature film.

# TRANSFORMING JAPAN 變形日本



普通的孩子 How Dare You?





臺灣首映  
Taiwan  
Premiere

## 普通的孩子 How Dare You?

日本 Japan | 2025 | DCP | Colour | 97min

10/17 FRI 19:00 內惟 2 廳 ★▲  
10/18 SAT 13:50 內惟 1 廳 ★▲



吳美保  
O Mipo

1977 年生於日本三重，畢業於大阪藝術大學映像科。2010 年《老媽出嫁囉》獲頒新藤兼人賞金賞。2014 年《陽光只在這裡燦爛》獲選電影旬報年度十大影片首位，並代表日本角逐奧斯卡最佳外語片。近期作品包括《你是好孩子》（2015）、《我生活的兩個世界》（2024）。

O Mipo's first feature, *The Sakai's Happiness*, was selected by the Busan International Film Festival. She won Best Director in the World Competition of the Montreal World Film Festival for *The Light Shines Only There* and the NETPAC Award at the Moscow International Film Festival for *Being Good*.

十歲男孩上田唯士努力活出精彩的小學生涯，他認真上課，也盡情玩樂，日日是好日。唯士盡責地為了班上的寵物蜥蜴抓蟲備糧，跟同學打鬧補習也是重要任務。平凡快樂的日常突然迎來悸動，環保少女三宅心愛的成熟發言，打開唯士的眼界，也擄獲了他的心。唯士開始試圖改變自己的未來，與心愛、陽斗組成倡議三人組，世界一點一點變好，三人之間清新可人的友情與曖昧情愫也悄悄醞釀。

曾蟄伏多年，導演吳美保再次聯手《陽光只在這裡燦爛》編劇高田亮，推出風格輕盈，關注下一個世代的新作。找來蒼井優、瀧內公美飾演孩子們的母親，並由曾與有村架純共演《我是千尋》的童星嶋田鐵太挑大樑。吳美保為了自己的孩子，也為了找回自身對電影的熱情，打造了一部跨世代所同享「意想不到的兒童電影」，讓大人們回首童年，也感受孩子情感，共遊這個不分年齡皆能徜徉的世界。

Yuishi, 10 years old, is a normal boy. Every day after school, he likes to catch bugs because he is in charge of the living creatures after-school club. He has a crush on his classmate, Kokoa, who is kind of a go-getter and conscious about environmental issues. Yuishi, Kokoa, and a problem child, Haruto, start their "environmental activities," but it goes in an unexpected direction.

PRINT SOURCE 大馬行數位有限公司 Sky Digi Entertainment Co.

2025 紐約亞洲影展  
2025 捷克茲林兒童影展



臺灣首映  
Taiwan  
Premiere

## 魔女沒條件 YOUNG & FINE

日本 Japan | 2024 | DCP | Colour | 98min

10/10 FRI 10:40 市總圖 ★  
10/11 SAT 14:00 內惟 1 廳 ★



小南敏也  
KOMINAMI Toshiya

生於日本靜岡袋井，長年擔任被謔稱為快槍手導演的城定秀夫的助導，同出身粉紅電影，執導多部女高校系列情色片。2019 及 2021 年創作以歌舞妓町為背景的日劇《黑鴉事務所》系列膾炙人口，副導演作品尚有《娼年》（2018）、《日日是好日》（2018）等。《魔女沒條件》為其走出粉紅電影之作。

KOMINAMI Toshiba was born 1980 in Shizuoka Prefecture, Japan. He has worked as an assistant director for notable Japanese filmmakers including JOJO Hideo, OHMORI Tatsushi, OKITA Shuichi, MARIKO Tetsuya, and MIURA Daisuke. In particular, he served as the chief assistant director for JOJO Hideo for over a decade.

高中男孩：精蟲衝腦、心癢難忍、腦中只想跟女友衝回本壘；代課女老師：酒蟲寄生、癮頭難耐、內心藏著不堪回首的情傷。兩人因緣際會而住在同個屋簷下，親密，但保持距離，心動，卻常失速亂跳，而愛情，就在誤打誤撞和遲疑錯失之間，悄悄完成它終結青春的使命。一部性致勃勃的非純愛電影，飄散淡淡惆悵迷惘的成長氣味，帶著想偷偷越界的犯意，生命在綺思、夢境、醉醺醺中無聲蛻變。

繼《信徒》之後，縱橫情色爭議題材漫畫家山本直樹之名作，再次受到名導城定秀夫青睞，改編為電影劇本並交由弟子小南敏也執導，既保有三人鍾情的色慾淫趣，也融合夏日青春記憶的唯美感傷。話題 BL 劇《25 時，赤坂見》新原泰佑突破尺度大膽演出，與《幕府將軍》向里祐香間的曖昧對手戲亦生動逗趣，而樂團 downt 量身打造歌曲〈AWAKE〉，兼具清新稚嫩與尖銳激昂氣質，更為影片寫下完美註腳。

Haino, a high school student living in a town near the sea, is not allowed to cross the line with his girlfriend, Reiko. One day, Izawa, a high school teacher with a rustic appearance, becomes his housemate. Haino starts to get along well with Izawa, while Reiko is jealous of her. A strange love triangle develops between the three of them...

PRINT SOURCE The Knockworx Co., Ltd.

2025 雷川奇幻影展 奈派克獎





臺灣首映  
Taiwan  
Premiere

## 我是桐島聰 I Am Kirishima

日本 Japan | 2025 | DCP | Colour | 105min

10/15 WED 19:00 內惟 1 廳  
10/26 SUN 16:30 內惟 2 廳 ★



2025 大阪亞洲電影節  
2025 北京國際電影節

PRINT SOURCE Shibuya Production

七〇年代，無政府組織「東亞反日武裝戰線」興起，策動多起武裝爆破攻擊事件，被日本政府稱為極左暴力群體。隸屬「蠍」部隊的男大學生桐島聰，在參與多起攻擊行動後，因引起社會恐慌的三菱重工爆破事件而自我懷疑。組織成員接連被捕、逐漸瓦解，桐島聰也因在韓國產業經濟研究所裝設炸彈而遭通緝。他躲避鄉間，化名內田洋，夜裡與心中的暗影共眠、日裡則是新造的人。勞動、戀愛、歌唱，流亡近半世紀，內田洋被送進醫院，四天後旋即登出人間。

自 1975 年被通緝，桐島聰隱姓埋名至 2024 年，在生命盡頭，他僅道出最後一句嘆息——「我希望以『桐島聰』的身分離開。」病逝醫院前吐露真身，落網即死亡的消息再次掀起輿論。他謎樣、漂泊且難以透見的離奇之路，年少時的烽火、隱居後的雲煙，在生命終結之後登上大銀幕，日本名導高橋伴明透過戲劇再現桐島一生，也重現理想主義一代。

In 1974, the student movement is on the wane after the United Red Army incident. Kirishima Satoshi, 20, agrees with Kurokawa Yoshimasa, 26, who would later become the leader of the Scorpion cell of the East Asia Anti-Japan Armed Front, that "the goal is to make companies take responsibility and reflect on their actions, not to hurt or kill people." After blowing up a warehouse of Kajima Corporation, Kirishima and the members decided on the name "Scorpion" for their cell. Around the same time, Kirishima is dumped by his girlfriend, Yoko, who dismisses his idea of the "labor movement," a fight by students, citizens, farmers, and workers, saying, "I think it's outdated."



高橋伴明  
TAKAHASHI Banmei

1949 年生於日本奈良。就讀早稻田大學期間起自學電影，1972 年首次執導長片《逃脫的強姦犯》後，加入若松孝二為首的「若松製作」，自粉紅電影起家。1982 年以《刺青》轉型，創作餘 60 部電影。2022 年《在候車亭睡到天明》獲電影旬報年度十大影片、最佳導演與劇本獎。

TAKAHASHI Banmei started in the pink film industry, making his directorial debut in 1972 with *Escaped Rapist Criminal*. He established his own production company in 1979, and won Best Director at the Yokohama Film Festival for *Tattoo* (1981). *Michiko's Long Night* (2022) won numerous awards, including Best Japanese Film at the Mainichi Film Awards.



臺灣首映  
Taiwan  
Premiere

## 睡覺的笨蛋 NEMURUBAKA -Hypnic Jerks-

日本 Japan | 2025 | DCP | Colour | 106min

10/18 SAT 16:40 內惟 1 廳 ▲  
10/22 WED 16:40 內惟 1 廳 ▲



2025 上海國際電影節  
2025 北京國際電影節

PRINT SOURCE PONY CANYON Inc.

柚實和學姐瑠夏共租一間小套房，柚實在二手書店打工，瑠夏則兼打零工邊當著獨立樂團主唱追夢。即使生活辛苦，也要用力感受日子，將天婦羅的外殼留下來，假裝能再吃一頓炸蝦井、或在居酒屋裡喝得爛醉睡過頭；去看現場演出聲嘶力竭地吼叫，再約幾場糟糕的會。睡睡醒醒，恍恍惚惚，不管如何都有彼此陪著。直到一通電話響起，彷彿將兩人從這場催眠夢中打醒，究竟什麼是夢？什麼又是現實？

改編自石黑正數的同名漫畫，角色偶爾有著誇張動作，偶爾則進入異界宇宙，彷彿隨著兩人穿梭在現實與睡夢中。睡著也好，醒來也罷，影像幽默且自然地流轉在虛實之間。憑藉鏡頭語言的生動轉換，在表演者與觀眾間，透過搖滾、魔幻的色調與音律，呈現彼此對青春的夢想與迷惘，人群中流動交會的眼神更帶出動人女性情誼——你的歌，有我無意識哼唱的旋律；你的夢，總也會有我的身影。

University student Yumi Irisu and her upper classmate Ruka Kujirai are roommates in a women's dorm. Yumi isn't particularly passionate about anything and, between classes, works part-time at a used book and DVD shop. On the other hand, the perpetually broke Ruka pursues her dream of being a musician as the guitarist and vocalist of the indie band Peat Moth. As close friends, they are constantly drinking at cheap restaurants and watching TV shows together. One day, a major record label approaches Ruka with an offer that could change everything for the two friends.



阪元裕吾  
SAKAMOTO Yugo

1996 年生於日本京都。就讀京都藝術大學期間，便以作品獲得東京學生殘酷影展大獎，2018 年完成首部商業作《Family ☆ Wars》。師從西村喜慶與小林勇貴，擅長暴力與動作電影，作品亦常見漫畫與喜劇元素。2022 年以《辣妹刺客》獲日本映画批評家大賞最佳新導演，後亦拍攝多部續集。

SAKAMOTO Yugo is a Japanese film director. While studying at Kyoto University of Art and Design (currently Kyoto University of Arts), he won the 2016 Grand Prix at the Cruel Student Film Festival, receiving the Promising New Director award. He made his commercial film debut with *Family ☆ Wars*.





臺灣首映  
Taiwan  
Premiere

## 等待鋼琴家的時光 Waiting for the Pianist...

日本 Japan | 2024 | DCP | Colour | 61min

10/13 MON 19:30 電影館 ★▲  
10/25 SAT 11:30 電影館 ▲



七里圭  
SHICHIRI Kei

1967 年生於日本，畢業於早稻田大學。高中即拍攝了 8 釐米影片，並受大島渚推薦入圍 PIA 影展，2004 年開始編導電影作品，並反覆試驗文學、影音、空間與表演的多重結合。代表作有改編山本直樹異色漫畫的《Once Upon a Dream》（眠り姫，2007），是當代日本最具實驗性格的導演之一。

SHICHIRI Kei was born in 1967. After honing his craft as an assistant director and directing TV dramas, he made his feature debut with *My Easygoing Sister* (2004), followed by *Once Upon a Dream* (2007), his best-known film. He has collaborated with artists on everything from experimental films to video performance pieces.

出不去的圖書館，無盡的夜，男孩醒來，遇見四個同樣被困著的人，似曾相識卻也感到陌生，他們排練起一齣顯然不會有觀眾，名為「等待鋼琴家的時光」的話劇。在荒謬台詞和動作中，有人執著於戲的完成，有人迷惑於演的意義，有人甚至相信，鋼琴師的現身會改變一切。然而，卻無人追究為何會走入這異境……。

全片於早稻田大學國際文學館（村上春樹圖書館）拍攝，接續著以同名小說為啟發的開幕紀念短片《圖書館奇譚》，延伸其噩夢、幻想、孤獨的特質，並加入更多村上印象與元素，以及貝克特「等待果陀」之概念。編導七里圭對於空間與劇場的獨到見解，也讓影片融合疫情時期的幽閉恐懼，並呈現出圖書館最根本難解的神秘處：寫作、閱讀，連結兩者間不可思議的互動。靈感、真理、缺席、死亡，究竟是開啟故事的光，還是傳達心靈的影？堪稱村上春樹信徒的資格考、狂熱讀者的腦力賽。

Beyond the glass, a night that never dawns. The automatic doors work just fine, yet for some reason, it isn't possible to leave... Shunsuke awakes to find himself trapped. The building is familiar, as are certain of his fellow "prisoners"—members of his old university theater club. Despite the irrationality of their plight, the group begins rehearsing a play...

This film is based on a short film produced to commemorate the opening of the Murakami Haruki Library (The Waseda International House of Literature), and has been completed as a theatrical release (director's cut) version.

2025 法國布裡夫影展

PRINT SOURCE Independent Film LLC.



臺灣首映  
Taiwan  
Premiere

## 圖書館奇譚 The Strange Library

日本 Japan | 2021 | DCP | Colour | 10min

10/13 MON 19:30 電影館 ★▲  
10/25 SAT 11:30 電影館 ▲



七里圭  
SHICHIRI Kei

穿過時光，起伏如浪的簷，沉入知識想像之海。女孩看見架上櫛次鱗比的小小人形，到了夜裡，她化為影子，人形變成男孩，心靈的那盞光遊走其間，但觸手可及的距離，卻始終無法相通。為村上春樹圖書館開館典禮創作之作，援引村上於安徒生文學獎致詞時的「影子」概念，並充分利用建築師隈研吾設計的建築細節，展現村上作品如隧道迷宮般的光影夢幻。

A young woman's shadow appears in a library at night, where it happens upon the frozen figure of a young man. His romantic interest thus sparked, the figure's heart becomes a light which floats about the space in playful pursuit of the woman's shadow.

1967 年生於日本，畢業於早稻田大學。高中即拍攝了 8 釐米影片，並受大島渚推薦入圍 PIA 影展，2004 年開始編導電影作品，並反覆試驗文學、影音、空間與表演的多重結合。代表作有改編山本直樹異色漫畫的《Once Upon a Dream》（眠り姫，2007），是當代日本最具實驗性格的導演之一。

SHICHIRI Kei was born in 1967. After honing his craft as an assistant director and directing TV dramas, he made his feature debut with *My Easygoing Sister* (2004), followed by *Once Upon a Dream* (2007), his best-known film. He has collaborated with artists on everything from experimental films to video performance pieces.

PRINT SOURCE Independent Film LLC.





臺灣首映  
Taiwan  
Premiere

## 我推的瑪麗亞 V.Maria

日本 Japan | 2025 | DCP | Colour | 94min

10/19 SUN 17:00 內惟 1 廳  
10/23 THU 16:40 內惟 1 廳



瑪麗亞的媽媽去世了，她對媽媽的過去其實一無所知。在遺物中翻出滿箱的視覺系樂團 CD、照片和日記，還有一卷無法播放的錄音帶。關於她的名字，到底藏著什麼樣的秘密？偶然的機緣，讓她與特立獨行的 V 系樂迷女孩相識。她們在 Live House 一起感受熱力、律動身體，也釋放前所未有的自己。查訪故人，追尋媽媽過去的音樂足跡，她是否終能聽見躍動在心底的聲音？

日本導演宮崎大祐獻給音樂的真摯情書，由新生代演員菊地姬奈主演，更邀來視覺系音樂家、搖滾樂團月之海成員 SUGIZO 親手打造歌曲與配樂，多位視覺系樂團樂手助陣音樂現場演出，帶來感染力十足的視聽碰撞。以日本視覺系樂團文化，串連兩個迥然相異又心心相印的世代，不僅刻寫兩代女性的深刻羈絆，亦在追憶少時浸淫於音符的啟蒙時光中，輔以流暢敘事與運鏡下，構築電影與音樂的迷人跨域，傳遞無法言喻的摯愛與感動。

Maria, who was raised in a single-mother household, discovers a collection of CDs, photos, diaries, and an unplayable demo tape during the process of sorting through her late mother's belongings. The demo tape, like her, is labeled "MARIA." What secret had her mother been hiding? What kind of song is recorded on the demo tape? To uncover her mother's secret, Maria heads to a live music venue. There, waiting for her, is a bizarre genre of music known as "V-kei."



宮崎大祐  
MIYAZAKI Daisuke

1980 年生於日本神奈川縣，畢業於早稻田大學及東京電影學校，曾任黑澤清副導。2011 年首部長片《End of the Night》於多倫多新世代影展獲獎。2015 年與柏林影展新銳營同儕共同執導短片集錦《晚五朝九》，入選台北金馬影展。作品尚有《大和（加州）》（2016）、《Videophobia》（2019）等。

MIYAZAKI Daisuke graduated from Waseda University and won the Grand Prix at NYU's summer school with *The 10th Room*. His 2011 feature debut, *End of the Night*, won the Special Mention Prize at the Toronto Shinsedai Cinema Festival. His second feature, *Yamato (California)*, screened at more than 15 international film festivals.



臺灣首映  
Taiwan  
Premiere

## 浮世繪女兒 Hokusai's Daughter

日本 Japan | 2025 | DCP | Colour | 122min

10/19 SUN 16:50 市總圖 ▲



她狂放不羈、菸酒不忌，一根簪子盤起覆髮如雲，兩袖清風晃蕩江戶大街；她因為對方畫技拙劣憤而休夫，一個華麗轉身隨即投向無果的愛情；她是史上最具盛名的日本浮世繪大師葛飾北齋的女兒——葛飾應為。當父親年近花甲、自己也將而立之年，她拾起畫筆，不僅換骨脫胎，青出於藍，更承繼大師風範不負葛飾名望，在當時以男性為主導的江戶時代藝術圈中，一名不凡的女性浮世繪師，就此誕生。

名導大森立嗣找來金獎卡司永瀨正敏及長澤雅美，共演葛飾父女，還原兩百年前的江戶庶民風景，描繪葛飾北齋日常卻不凡的晚年，以及葛飾應為的崛起。以父女二人的相處為主軸，橫跨數十載，不僅見證了兩代畫家的傳奇信念，更揭開名作《富嶽三十六景》背後的創作歷程。繼動畫電影《百日紅》以及電視劇《眩：北齋之女》後，再以不同視角，映照狂人繪師飄浪跌宕、至死方休的內在世界。

Born as the third daughter of KATSUSHIKA Hokusai, one of the world's leading painters in Japan's ukiyo-e world, O-Ei (later KATSUSHIKA Oi) continued to support Hokusai as a disciple for about 30 years from her 20s. It is said that most of Hokusai's paintings in his later years were finished by O-Ei. However, her life is still shrouded in mystery, as there are few documents about her life and she disappeared after Hokusai's death. In addition, O-Ei was a very rare female artist at the time, leaving behind ukiyo-e prints with a completely different image from Hokusai's as KATSUSHIKA Oi, a painting name bestowed on her by her father.



大森立嗣  
OMORI Tatsushi

1970 年生於日本東京。2005 年首作《緒之夜》即入選東京影展正式競賽。擅改編文學作品，並多次以吉田修一之小說為本，2013 年同名電影《再見溪谷》獲電影旬報年度十大影片、藍絲帶獎最佳導演肯定。代表作包括《瀨戶與內海》（2016）、《日日是好日》（2018）、《母子情劫》（2020）等。

OMORI Tatsushi is a Japanese director and actor. He began making 8mm films in college, but started working as an actor after graduation. In 2005, he directed his first film, *The Whispering of the Gods*. His second film, *A Crowd of Three*, won the 2010 Directors Guild of Japan New Directors Award.



# PANORAMA

## 非典型視窗



我的朋友安德烈 My Friend An Delie

魔女沒條件 YOUNG & FINE







## 我的朋友安德烈 My Friend An Delie

10/18 SAT 13:30 市總圖

中國 China | 2024 | DCP | Colour | 111min



2025 亞洲電影大獎 最佳新導演、最佳剪輯提名  
2024 東京影展 最佳藝術貢獻 (最佳攝影)

PRINT SOURCE  
Radiance Films

接獲父喪消息，青年李默踏上歸鄉路。飛機上，他與國中同學安德烈久別重逢，這位國中畢業後就沒再見過的朋友，卻堅稱自己不認識李默。記憶中，李默與個性特立獨行的安德烈，因足球成為莫逆之交；為了爭取全校第一，去新加坡留學，安德烈更替成績後段班的李默補習。突來的意外，卻讓安德烈轉學、消失在李默的生活中。隨著路途前行，一段塵封溯往的回憶逐漸揭曉……。

改編自中國暢銷小說家雙雪濤同名短篇小說，董子健演而優則導的首部作，攜手《燃冬》劉昊然，以演員的細膩直覺，捕捉大片時代下罕見的表演厚度。曾在賈樟柯、劉傑導演麾下磨練寫實演技，董子健亦親飾安德烈一角，彷彿將身處虛幻中國演藝世界的成長甘苦，化為給而立青年的自畫像。萬瑪才旦御用攝影師呂松野的絕美攝影，與王家衛班底張叔平剪接加持，更成為本片捕捉青春消逝絕美瞬間的重要推手。

Li Mo, traveling to his hometown in northeastern China for his father's funeral, notices that his friend An Delie, whom he has not seen since junior high school, is on the same plane. However, An Delie insists that he does not know Li. This strange reunion brings back boyhood memories.



董子健  
DONG Zijian

1993 年生於中國北京，畢業於中央戲劇學院表演系。著名演員，以獨特表演直覺深獲賈樟柯、張大磊等名導青睞，電影《青春派》（2013）、《德蘭》（2015）各提名金馬獎最佳新演員、最佳男主角；電視劇《大江大河》廣獲好評。2024 年《我的朋友安德烈》為其首部導演作品。

DONG Zijian was born in Beijing in 1993. A veteran actor with more than 10 years of experience in film and television, he has developed a creative instinct of his own. *My Friend An Delie* is his directorial debut.



## 平壤禁戀 The Square

10/11 SAT 15:30 內惟 2 廳  
10/22 WED 19:30 內惟 1 廳 ★

南韓 South Korea | 2025 | DCP | Colour | 73min



2025 安錫動畫影展 另類長片競賽評審團獎  
2025 富川奇幻影展 韓國奇幻最佳導演

PRINT SOURCE  
M-Line Distribution

派駐平壤的瑞典暖男，身為大使館一等秘書，一舉一動都受到嚴密監控，連騎單車進出官邸都有專人跟監記錄。他在街口邂逅當地的交通女指揮員，兩人雖深陷愛河，卻無法公開約會，只能假藉城市導覽行程見面，還得時時警戒並保持距離，避免過度親密引來旁人注意。當男人任期屆滿，他試圖以各種方法繼續留在朝鮮，卻遭貼身翻譯冷淡拒絕協助，而這名女人竟也在此時突然失蹤……。

韓國新銳導演以節制簡約作畫，簡樸風格勾勒共產社會諜報懸疑中的跨國禁戀，首部動畫長片即在安錫動畫影展奪下大獎。電影近乎寫實、情感真切的筆法，描繪平壤城內鐵幕控制的冷冽框架，卻也不失充滿人味的城市日常。地鐵、市場與廣場中的人情肌理，每一格都瀰漫著詩意及溫度，故事毫不批判與說教，純粹而深刻地透過異國戀人的視角，透析極權國度的殘酷現實，揮灑穿越禁忌的動人真情。

Isak Borg is the first secretary of the Swedish Embassy in Pyongyang. Even though he is a diplomat, he is secretly dating Bok-joo, a local traffic officer. One day, after a shady man is seen at their secret meeting spot, Bok-joo goes missing. With his departure date approaching, Borg searches for Bok-joo and begins to get suspicious of his interpreter, Lee Myeong-jun.



金普瑟  
KIM Bo-sol

1988 年生，畢業於弘益大學及韓國電影學院。關注朝鮮半島的歷史與地緣議題，擅以節制敘事描繪高度政治化空間中的個體經驗。《平壤禁戀》為其首部長片動畫作品，入選翠貝卡影展國際競賽、義大利遠東影展等，並獲得安錫動畫影展另類長片競賽評審團獎肯定。

KIM Bo-sol graduated from Hongik University with a degree in film directing. He subsequently graduated from the Korean Academy of Film Arts (KAFA), majoring in animation. He directed the short films *Home* and *Unique Time* before making his feature debut with *The Square*.





## 熱浪之夏 Hot Milk

10/16 THU 16:20 電影館  
10/25 SAT 20:10 電影館

英國、澳洲、希臘 UK, Australia, Greece | 2025 | DCP | Colour | 92min



2025 柏林影展 正式競賽  
2025 舊金山影展

PRINT SOURCE The Festival Agency

炎炎夏日的西班牙阿爾梅利亞小鎮，索菲亞為治療母親的奇怪病症，帶著她旅居於濱海別墅並求助於神秘治療師。而束縛索菲亞的不僅是怪病，還有母親對她的情緒控制與依賴，直到她在海邊遇見了嬉皮旅人，如夢境般白馬騎士的女人令她墜入夏日熱戀。隨著她深陷情感，母親病症也愈趨嚴重詭異，彷彿漩渦一次次的吸引，怪病的神秘根源也慢慢被攪入，究竟是什麼力量魂牽夢縈地擾動這三名女人的生命？

改編自同名小說，金獎編劇蕾貝卡·蘭奇維茲首執導演筒，邀請《性愛自修室》艾瑪·麥基、影視劇三棲戲骨「德思禮太太」費歐娜·蕭主演。穿插在兩段看似無關，卻又暗藏玄機的女性親密情誼中，不時進入女主角的幻覺與夢境，如那夏日海邊的海市蜃樓，攪和著謊言與操控，揭示著神秘病症交纏在關係中的習以為常。奶是原始滋養的母親乳汁，或者炙熱灼傷、等待解放及扭轉的慾望所在呢？

Set in the scorching heat of a Spanish summer, the film follows Rose and her daughter Sofia as they travel to the seaside town of Almería to consult Gómez, an enigmatic healer who may hold the key to Rose's mysterious illness. But in the sun-drenched town, Sofia, trapped until now by her mother's condition, begins to shed her inhibitions as she is drawn to the magnetic charms of a free-spirited traveller, Ingrid.



蕾貝卡·蘭奇維茲  
Rebecca LENKIEWICZ

1968 年生於英國，於肯特大學主修電影及文學，後於倫敦中央演講與戲劇學院修習表演。曾以演員身分於皇家國家劇院演出多齣舞臺劇，編劇作品有《依達的抉擇》（2013）及《她有話要說》（2022）等，關注女性角色的選擇，以及關係中束縛拉扯之張力。《熱浪之夏》為其首部導演作品。

Rebecca LENKIEWICZ is a British playwright, screenwriter, director, and actress. She is best known as the author of the original play *Her Naked Skin* (2008). As a screenwriter, she is best known for *Ida* (2013), *Disobedience* (2017), and *She Said* (2022). *Hot Milk* is her directorial debut.



## 日安憂鬱 Bonjour Tristesse

10/14 TUE 19:20 電影館  
10/17 FRI 11:00 內惟1廳

法國、英國、加拿大、美國、德國 France, UK, Canada, USA, Germany | 2024 | DCP | Colour | 110min



2025 塔爾蘭影展 注目導演獎  
2024 多倫多影展 新銳獎

PRINT SOURCE Park Circus

炎夏假期將至，18 歲且喪母的少女瑟西爾，和父親雷蒙及其情人艾樂莎來到南法濱海小鎮度假，好似是趟療癒旅程，少女也在此邂逅男友。他們每日出門曬日光浴、沐浴清澈海水、讀書、談天，平靜的日常一切愜意祥和，直到父母的舊時好友服裝設計師女人來訪，晚宴裡酒紅色的洋裝翩然，掀起了包藏的秘密。轉瞬即逝的熾烈夏日，內心不安悄然滋長，青春是如此虛妄又燦爛，攪動著她的生活。

2024 年現代版的莎岡《日安憂鬱》改編作品，新生代女星莉莉·麥金尼承繼當年《玉樓春劫》中珍·西寶的魅力，雙眸流露一種神秘不安的憂愁，《奇異小子》獨立女星克蘿伊·塞凡妮則詮釋情人，共同展現現代版中產階級的莎岡之鬱。新生代作家首執導演筒，以鏡頭書寫蒼藍海水閃爍的粼粼波光、物件在光影中錯落、紋理亦被細膩放大，而主題配樂的琴音則預示著躁動人心，詩意穿透百無聊賴下的暗湧情懷。

At the height of summer, 18-year-old Cécile is relaxing by the French seaside with her father and falling in love with her new boyfriend. The arrival of her late mother's enigmatic friend turns her world upside down. A modern take on Françoise SAGAN's unforgettable coming-of-age novel.



杜爾加·丘博斯  
Durga CHEW-BOSE

生於加拿大蒙特婁，加爾各答裔加拿大導演、作家。17 歲時舉家搬至美國，就讀莎拉勞倫斯學院，也至牛津大學求學。2017 年出版的散文集《Too Much and Not the Mood》深獲佳評。2024 年執導《日安憂鬱》為其首部長片作品，入圍多倫多影展並獲新銳獎肯定。

Durga CHEW-BOSE is a Canadian writer and film director. Her first book, *Too Much and Not the Mood*, was published in 2017. Her first film, *Bonjour Tristesse*, which she adapted from the Françoise SAGAN novel by the same name, debuted at the 2024 Toronto International Film Festival.





## 天邊一尾魚 Cielo

英國、玻利維亞 UK, Bolivia | 2025 | DCP | Colour | 109min

10/13 MON 19:10 內惟 1 廳 ▲  
10/23 THU 14:00 內惟 1 廳 ▲



2025 葡萄牙波多奇幻影展 評審團特別獎、最佳攝影、觀眾票選獎  
2025 加拿大奇幻影展

PRINT SOURCE The Festival Agency

擁有超能力的八歲女孩，踏上帶著母親前往天堂的旅程。她用能將靈魂轉移的金魚，履行對母親的愛之承諾。她殺死酗酒家暴的父親，離開偏遠山村。一位精疲力竭的警察追緝著她，她從一位老牧師的破卡車跳上滿載女摔角手的巴士；她讓星星指引方向，帶著母親的信念走向沙漠盡頭。她該如何翻山越嶺，抵達太平洋岸，天邊彷彿浮現一尾優游的金魚，前方世界將是什麼樣貌？

小小主人翁面對暴力，展現拒絕作為受害者的驚人韌性，宛若《歡迎光臨奇幻城堡》踏上獨特卻殘酷的現實童話。本片於玻利維亞安地斯山脉上沙漠拍攝，攝影完美融合寫實主義與奇幻美學，將土地乾旱的山村、百無聊賴的小鎮、絢麗奪目的女摔角手巴士等，化作《野獸冒險樂園》般魔幻旅程。女主角純真卻能創造奇蹟的神色，堪比《南方野獸樂園》遠超同齡的演技，更在出乎意料外的故事間，找尋何為天堂。

Eight-year-old Santa lives with her loving mother and abusive dad in the desolate Bolivian Altiplano, her life made small against the vastness of the desert that surrounds her. One fateful morning, the curious girl swallows a bright yellow fish, unleashing a journey of grief and wonder that will see her drive big old trucks, meet stern priests and heartbroken policemen, and—most importantly—join a badass all-female Indigenous wrestling troupe. Alberto SCIAMMA plays with magical realism to create a modern fairytale about our elusive search for heaven that is as touching as it is joyful.



亞柏托·席安瑪  
Alberto SCIAMMA

1961 年生於西班牙巴塞隆納。音樂錄影帶導演出身，1996 年首部劇情長片《Killer Tongue》於多倫多影展首映，獲西班牙錫切斯奇幻影展最佳女主角、提名哥雅獎最佳特效。2003 年《Jericho Mansions》入圍蒙特婁影展競賽單元，2015 年《Bite》入選錫切斯奇幻影展。作品尚如電視劇《I Love My Mum》（2018）。

Alberto SCIAMMA was born in Barcelona, Catalonia, Spain. He is a director and writer, known for *La lengua asesina* (1996), *Jericho Mansions* (2003), and *Cielo* (2025).



## 97 年的惠子漂流記 Drifting

南韓 South Korea | 2025 | DCP | Colour | 123min

10/12 SUN 17:20 內惟 2 廳  
10/23 THU 19:10 內惟 2 廳



2025 全州影展

PRINT SOURCE Who N You Arts Inc.

在首爾生活的惠子正為工作與生活所苦，夢想著有天能從半地下室搬進一間真正的套房。她在保險公司客服中心任職，卻因濃重方言與直率個性，時常與人起衝突。為了籌措搬家費用，惠子南下釜山向許久未聯絡的母親求助，卻在母親家門前久敲不應、毫無回音。面對緊鎖心扉後的現實壓力與情感困窘，惠子與母親兩人將如何面對眼前生活的一切煩惱呢？

導演鄭基赫延續其《蔚山之星》對社會邊緣人物的深刻關注與描繪。以公路電影的形式展開，追債之路成為穿梭並探索韓國底層社會的現實之程。女主角惠子面對主流社會的不公，卻無力撼動根深柢固的體制，引發更深層的憤怒與孤立感。本片真正動人之處卻不僅寫實，更是導演與演員迸發的巨大能量，母女之間交織著「憤怒」與「理解」，展現當代社會愈發稀少的人性尊重——在理解他人處境與捍衛自身尊嚴之間，尋找一線生機。

Hyeja, who struggles to find a job in Seoul, dreams of having an officetel in a semi-basement. Hyeja, who works at the call center, has difficulties at work because of her funny dialect and fiery personality. The next day, Hyeja, who decides to go to the office, explains to her mother about going to Busan to borrow money. Hyeja calls her mother's friend, Hee-sook, because she is not her mother and does not knock on any doors.



鄭基赫  
JUNG Ki-hyuk

1977 年生於南韓首爾，擁有中央大學電影藝術學院博士學位。2022 年首部劇情長片《蔚山之星》（Star of Ulsan）獲得釜山影展韓國導演協會 DGK MEGABOX 獎、最佳女演員，善以細膩寫實風格描繪小人物。2025 年第二部長片作品《97 年的惠子漂流記》入選全州影展正式競賽。

JUNG Ki-hyuk is a South Korean filmmaker. Born in Seoul in 1977, he completed the doctoral program in Film Arts at the Graduate School of Advanced Imaging Science, Chung-Ang University.





## 遺產心風暴 The Property

以色列 Israel | 2024 | DCP | Colour | 108min

10/10 FRI 14:30 電影館  
10/17 FRI 13:30 內惟 1 廳

2025 多倫多猶太影展 最佳劇情片  
2024 以色列電影金像獎 最佳劇本、最佳攝影、最佳女主角、  
最佳男配角提名



達娜·摩登  
Dana MODAN

1970 年生以色列，家族成員二戰前原於波蘭生活。九〇年代起演出多部電視劇，多次獲以色列電視學院獎影集劇本、女主角獎項肯定，代表作如《Love Hurts》(2004)、《Awards》(2012) 等。2024 年執導首部劇情長片《遺產心風暴》即於以色列電影金像獎提名最佳劇本等多項大獎。

Dana MODAN is a director, screenwriter, and actress. Born in Israel in 1970, she has won awards for the TV series *Ananda*, *Love Hurts*, and *Significant Other*, and the film *The Property*.

兒子逝世後，年邁八旬的蕾吉娜帶著孫女，從以色列出發遠赴波蘭，意圖尋求法律協助，討回戰時被納粹沒收的財產。誰知到了當地之後，蕾吉娜卻突然變卦，不僅拒絕見律師，還硬要脫團獨旅。孫女無奈之下，只好就此踏上旅程，雖然被煩人親戚不斷騷擾，卻也開啟了一段美妙的邂逅。究竟蕾吉娜此行的真正目的為何？倆人所收穫的將是一筆驚人財富、一場復刻回憶抑或是一段浪漫感情？

多次獲以色列影視獎項肯定的演員及編劇達娜·摩登演而優則導，改編由姊姊創作的同名圖文小說，將自身家族經歷化為一段浪漫旅程。以獨到女性視角，細膩縫合戰爭中小人物的歷史遺憾與遷徙紀事，二代視角之間，重新爬梳戰爭歷史並重塑城市記憶。在回訪與初訪的兩種凝視間，鏡頭回望沉積近一世紀的情感遺憾與權利糾葛，跨越的不僅是年代、世代與地景，更是正義、愛憎與眷戀。

Two months after the death of her son, Regina travels to Poland with her granddaughter Mika. The trip's stated purpose is to retrieve the family's property confiscated during World War II. But Regina has a secret ulterior motive: to find her first love, whom she was forced to leave 70 years ago.

PRINT SOURCE Go2Films



## 分秒閉睜 Gazer

美國 USA | 2024 | DCP | Colour | 114min

10/10 FRI 19:00 電影館  
10/17 FRI 14:00 電影館

2024 坎城影展導演雙週  
2024 西班牙錫切斯奇幻影展



萊恩·J·斯隆  
Ryan J. SLOAN

在工業殘景包圍的美國東岸夜裡，單親媽媽法蘭琪正陷入現實與記憶交錯的迷霧中。她罹患一種罕見的知覺障礙症，使她難以掌握時間的流逝，只能透過錄音帶上自己的聲音來與現實對焦。為了存錢給女兒，她接受神秘女子委託的秘密任務，卻就此捲入了復仇與謀殺交織的漩渦。這段經歷也讓她一步步揭示潛藏於記憶深處的黑洞與內在恐懼，撲朔迷離的破碎意識中，人們看得越多，對現實理解越少……。

這是場感官與記憶交錯的解謎旅程，也是凝視救贖及復仇深淵的故事。導演萊恩·J·斯隆首執導演筒，與本片主演艾莉艾拉·馬斯楚安尼共同編劇，以極低預算和編制，在 16mm 底片的粗粒質地中構築出迷幻又緊繃的氛圍，帶有義大利懸疑經典安東尼奧尼《春光乍現》與法蘭西斯·柯波拉《對話》的疏離與壓抑，不僅展現其向影史致敬的企圖心，更化作當代視野的心理驚悚。

A young mother, contending with a rare brain condition and desperate to save money for her daughter's future, takes a risky job from a mysterious woman with a dark past, and gets entangled in a web of revenge, deceit, and murder. Shot on a shoestring budget but in magnificent 16mm, and co-written with the magnetic lead actress, Ariella MASTROIANNI, *Gazer* gazes back on the masters of the paranoid thriller of the 70s and 80s.

來自美國紐澤西的職業電工，愛電影成癮，而後自學並開始獨立創作。《分秒閉睜》為其首部劇情長片，展現出精湛的場面調度與編劇能力，素人之姿初執導筒，即一舉入選坎城影展導演雙週等各國國際影展。

Ryan J. SLOAN is an electrician-turned-filmmaker from New Jersey. *Gazer* is his first feature.

PRINT SOURCE 可樂藝術文創股份有限公司 Cola Films Co., Ltd.





## 西貢寄生上流 The Trophy Bride

越南 Vietnam | 2024 | DCP | Colour | 114min

10/14 TUE 19:00 內惟 2 廳  
10/16 THU 13:50 內惟 1 廳



2025 大都會電影節

PRINT SOURCE Skyline Media

思樂一家，窮到連父母離婚都得同擠一個屋簷下，哥哥還是個詐欺前科犯。不甘願被門當戶對的觀念埋葬未來，她聯同家人鎖定多金又帥氣的富 N 代公子，使出連環浮誇招數，將自己打造成有內涵有外貌的夢幻媳婦人選！哪知道竟然連上流都分階級，富 N 代瞧不上半路發達的新貴階級，盡顯上流世界的爆發優越感，思樂的「計升上流」即將失算，期待的愛情故事仍能喜劇收場嗎？

《西貢天之驕女》主創團隊最新力作，想有如《瘋狂亞洲富豪》的男婚女嫁？唯一大絕就是「寄生上流」！越南跨年檔賣座鉅片，以喜劇探討階級議題，浮華中也不忘諷刺制度。由《鬼貓》男星山謬安、獲越南影后提名並參演票房冠軍《再愛一次》的黃允恩，共組顏值擔當男女主角，其他包括越南影帝喬明俊、金獎綠葉黎江等人共演，富公子母親馮夫人則找來「越南李杏」秋莊擔綱，鬥智過招之餘更飆演技！

In a world where the rich and poor are never meant to mix, handsome Bao Hoang is the heir to a private hospital business and one of the most eligible bachelors going. He's also the target of Tu Lac and her family, a working-class clan made up of a rowdy mother who is a maid to a wealthy family, a handyman father who is divorced and in the doghouse for dodgy dealings, and a thieving brother who is always looking out for number one. Dysfunctional and downtrodden due to rotten luck, they see Bao as their meal ticket and concoct an outrageous scheme to help Tu ingratiate her way into Bao's heart.



武玉登  
VU Ngoc Dang

1974 年生於越南太平，畢業於胡志明市舞臺戲劇與電影大學。2004 年《長腿女孩們》獲越南電影節銀蓮花獎，2011 年執導越南影史首部同志片《你是天堂，愛是地獄》入選多倫多影展。近年作品《西貢天之驕女》（2023）、《西貢寄生上流》（2024）均獲票房佳績與評論關注。

VU Ngoc Dang is a Vietnamese film director, screenwriter and film producer. He is known for directing films such as *Long Legged Girls* (2004), *Lost in Paradise* (2011), and *Sister Sister 2* (2023).



## 牧羊少年 DJ 夢 DJ Ahmet

北馬其頓、捷克、塞爾維亞、克羅埃西亞 North Macedonia, Czech Republic, Serbia, Croatia  
2025 | DCP | Colour | 99min

10/11 SAT 13:00 電影館  
10/15 WED 14:00 電影館



2025 日舞影展全球劇情片評審團特別獎、觀眾票選獎  
2025 西雅圖影展新導演競賽評審團特別獎

PRINT SOURCE Films Boutique

馬其頓偏遠山村中，少年阿莫喜歡上學、熱愛音樂，卻因家貧缺丁，被爸爸強迫輟學牧羊及照顧啞啞的弟弟。某夜，他因緣際會闖入一場原野電音派對，並拍下了一段爆紅短影音。這個美麗的意外讓他吸引到有著網紅夢的鄰村少女。暈船的阿莫想方設法想要加入少女的網紅事業，卻發現她的目標竟是自立自強，好脫離父母安排的媒妁婚配。兩人能否突破現實制約，在世外山村中走出自己的道路呢？

導演首部長片即歷時五年，走訪 50 多座馬其頓山村場勘及選角，大量啟用在地素人演員，並刻意傾向選用第一顆拍攝的鏡頭，一面採用鄉村寫實基調，忠實描繪傳統山村在社群時代遇到的矛盾衝擊，一面以活潑電音節奏，展開一段青春愛情喜劇。全體演員自然活潑卻深刻動人的演出，獲《綜藝》雜誌佳評：「完美融合大眾喜劇和藝文佳作的界線，令人耳目一新！」，更於日舞影展奪下大獎。

Ahmet, a 15-year-old boy from a remote Yuruk village in North Macedonia, finds refuge in music while navigating his father's expectations, a conservative community, and his first experience with love—a girl already promised to someone else.



喬治·M·安柯夫斯基  
Georgi M. UNKOVSKI

1988 年生於美國紐約，後長期居於馬其頓，畢業於布拉格表演藝術學院影視學院（FAMU）研究所。2019 年短片《Sticker》於日舞影展首映並獲布魯克林電影節最佳劇情短片等獎項；2025 年首部長片《牧羊少年 DJ 夢》廣獲好評，並於日舞影展拿下評審團獎及觀眾票選獎。

Georgi M. UNKOVSKI is an award-winning Macedonian writer and director whose work has been featured at over 200 international film festivals, HBO, and MTV. Born in New York, he moved to the Czech Republic shortly after graduation to pursue his passion in filmmaking and now lives in Skopje, Macedonia.





## 撤離倒數 13 天 13 Days, 13 Nights

法國、比利時 France, Belgium | 2025 | DCP | Colour | 111min

10/12 SUN 19:00 內惟 1 廳  
10/25 SAT 11:30 內惟 2 廳



2025 坎城影展

PRINT SOURCE 原創娛樂股份有限公司 Creative Century Entertainment CO., LTD.

2021 年，塔利班攻陷阿富汗首都喀布爾，大街小巷瞬間陷入暴亂，數百名法籍相關平民湧入大使館尋求庇護。安全官阿默不僅要維護眾人安全與秩序，更要想辦法帶領大家離開喀布爾。然而，迅速控制全城的塔利班軍隊屠殺、擄槍自重、變化莫測更難以協商，絕不會輕易放過這批西方人質。日以繼夜的槍林彈雨，暴徒火力環伺，手邊資源有限，阿默該如何率眾逃出生天？

改編自法國近代最大規模的真實撤僑行動，《三劍客》話題商業名導馬丁·布爾布隆執導，結合經典動作類型場面調度及紀實手法，將撤僑行動翻拍成充滿緊迫張力，更動人揪心的震撼鉅作。宛若奧斯卡名作《亞果出任務》加上《13 小時：班加西的秘密士兵》，這回救援的對象高達數百名，事件中女性的權利與安危更令人牽掛，千鈞一髮的人質危機、複雜難解的人道難題，讓觀眾冷汗直流之餘又熱淚盈眶。

Kabul, August 15, 2021. US troops are preparing to withdraw from Afghanistan, while the Taliban are marching on the capital to seize power. Amid the chaos, Commander Mohamed Bida and his men are in charge of security at the French embassy, the last Western mission to remain open. Trapped along with 500 people, left to their own devices, the team must reach the airport at all costs. A perilous mission with no guarantee of success to flee the hell of Kabul and rescue what remains of humanity.



馬丁·布爾布隆  
Martin BOURBOULON

1979 年生於法國，出身自電影世家，父親為資深製片人。從影之路以副導起家，2003 年執導短片《Sale Hasard》，並長年活躍於廣告與電視圈。2015 年起轉向劇情長片創作，作品包括《爸媽選邊站》系列、《艾菲爾情緣》與 2023 年《三劍客》雙部曲，奠定其於商業製作領域的地位。

Martin BOURBOULON (born 1979) is a French film director and screenwriter. He directed the films *Daddy or Mommy* (2015), *Daddy or Mommy 2* (2016), *Eiffel* (2021), *The Three Musketeers: D'Artagnan* (2023) and *The Three Musketeers: Milady* (2023).



## AI 荷索謀殺案 About a Hero

丹麥、美國、德國 Denmark, USA, Germany | 2024 | DCP | Colour | 85min

10/13 MON 16:30 內惟 1 廳  
10/22 WED 19:40 電影館



2025 卡羅維瓦利影展  
2024 阿姆斯特丹紀錄片影展 開幕片

PRINT SOURCE The Festival Agency

在虛構小鎮格通基肯堡，一名工人多雷姆離奇死亡，引來了導演荷索前往調查。然而，這名導演既是主角也是旁白，卻並非一個「真人」。觀眾隨他走入這場謎案，並在訪談死者妻子、老闆與鄰居等人之後，發現兇殺案件層層錯位，現實與虛構逐漸模糊。這是一場真假難辨的死亡調查，也是一齣仿紀實的敘事遊戲，懸疑與冷幽默中推進，真相始終飄忽難辨。

本片為彼得·維涅維茲首部劇情長片，由 AI 撰寫的劇本出發，並透過德國名導荷索的真面目、身影和聲音擬真仿建，構築出一段似曾相識卻荒謬迷人的黑色寓言。正如導演提及，本作是欲讓觀眾對 AI 技術與自身存在的複雜性提出質疑，深偽技術（Deepfake）、思辨訪談，結人造的關係接觸，甚至對機械的親密行為，不僅是一次對影像語言的後設質問，也是一部關於 AI 能否模仿人類情感的哲思，展現大銀幕中科技與藝術創作邊界的碰撞體驗。

The film begins with a quote by German filmmaker Werner HERZOG: "A computer will not make a film as good as mine in 4,500 years." Director Piotr, perhaps deliberately choosing an artist who stands in stark contrast to AI technologies, fed HERZOG's screenplays into an AI system, and completed the film based on a scenario generated by the AI. Set in a fictional German city, the film revolves around the mysterious death of a character named Clery. It adopts a documentary style led by a narrator reminiscent of HERZOG himself. As the story traces the investigation into Clery's death, the emotional reactions of those around her symbolically highlight the gap between human complexity and technological reproduction.



彼得·維涅維茲  
Piotr WINIEWICZ

導演、藝術家與舞臺設計師。生於波蘭，現居於丹麥哥本哈根，畢業於維也納美術學院，其畢業製作《On High in White Tomorrows》獲維也納學院獎。作品聚焦於現實與虛構間的模糊邊界，《AI 荷索謀殺案》為首部劇情長片，獲邀阿姆斯特丹紀錄片影展與富川奇幻影展開幕片。

Piotr WINIEWICZ is a Copenhagen-based, Polish artist, filmmaker, and scenographer. He is a graduate from The Academy of Fine Arts in Vienna, where his diploma film, *On High in White Tomorrows*, was awarded the Wurdigung Prize. His work focuses on blurred lines between reality and fiction.





# 克勞德雷路許之偶然與謊言 Finalement

10/11 SAT 18:00 電影館  
10/26 SUN 18:50 電影館

法國 France | 2024 | DCP | Colour | 129min



Kad Merad © Les Films 13

2024 威尼斯影展  
2024 法國杜維爾影展

PRINT SOURCE The Festival Agency

浪跡天涯的人啊，你是神父？惡徒？樂手？還是色情片導演？再也不說謊的律師，放棄了職業生涯。他吹奏悠揚的小號，沉浸腦海的感官鬧劇，過著沒有過去與明天的生活，既逃避又追尋著愛，他該如何在機緣引導下，走向命運的美麗歸途？延續對老罪犯生死情愛的關注，大師克勞德·雷路許召喚七〇年代兩部犯罪經典《錢錢錢》與《新年快樂》裡巨星里諾·范杜拉的鬼魂，伴著其劇情裡的兒子，踏上探索愛情真諦的旅程。

爵士、香頌、安魂曲；戲劇、小說、攝影機；勒芒車賽、普羅旺斯、布列塔尼。雷路許匯集其所有醉心元素，隨著一首首由歌手芭拉·普拉維演唱的動人歌曲中，構成在現實與幻覺裡飛舞綺想的寓言。這是雷路許對家鄉風土的禮讚、對政治歷史的反芻、對真誠生活的歌頌，也是對永恆愛情的信仰，而影迷們更可在片中，應接不暇地細數其舊日經典裡的美好印象。

A powerful lawyer sees his life take an unexpected turn after a health issue removes his ability to lie and forces him to speak without any filter. He embarks on a road trip across France, from Paris to Normandy, to Mont-St-Michel, Avignon, and Le Mans during the 24 Hours of Le Mans. Throughout his journey, he falls in love with a woman who is not his wife, and pursues his true passion—playing the trumpet.



克勞德·雷路許  
Claude LELOUCH

1937 年生於法國巴黎，法國影壇最負盛譽也最多產的導演之一，深信「生命中最重要的就是愛與被愛」。1966 年《男歡女愛》獲坎城影展金棕櫚獎及奧斯卡金像獎最佳外語片、最佳原創劇本。代表作有《戰火浮生錄》（1981）、《偶然與巧合》（1998）與《悲慘世界》（1995）等。

Claude LELOUCH is a French film director, writer, and producer, best known for his work in the French New Wave. He gained international acclaim for his 1966 film *A Man and a Woman*, which won the Palme d'Or at Cannes and the Oscar for Best Foreign Language Film.



天邊一尾魚 Cielo



# PAI PAI IN THE HOUSE (3-6 Yrs)

## 孩子最大：《我是陳派派》特映場 (3+)

《我是陳派派》是小公視推出獨具溫馨、幽默的定格偶動畫劇集，透過鄉下女孩派派的純真視角，和極度奔放的內心劇場，日常生活轉化為荒謬又真摯的冒險。從家庭鬧劇到同儕互動，從幻想世界到真實困境，觀眾將體驗派派笑中帶淚的成長旅程。

Pai Pai is a heartwarming comedy series following a country girl's innocent perspective and wild imagination as she transforms everyday life into absurd adventures. From fantasy to reality, audiences experience Pai-Pai's bittersweet journey filled with laughter and tears.



我是陳派派 Pai Pai

孩子最大：《我是陳派派》特映場 (3+)



PAI PAI IN THE HOUSE (3-6 Yrs)



## 我是陳派派：第 1-3 集 Pai Pai: Ep. 1-3

10/25 SAT 14:00 內惟 1 廳 ★  
10/26 SUN 13:00 電影館 ★

### 第 1 集—我是陳派派 EP. 1 My Name is Pai Pai

臺灣 Taiwan | 2025 | DCP | Colour | 12min



國小三年級女孩派派自信滿滿迎接教室佈置比賽，卻遭遇班長婷婷強勢搶鋒，引爆一場關於創意與身分的對決。戰火從班級教室延燒至兩個家庭，揭露不同階層對「體面」的執念。當比賽結果出人意表，兩位女孩也在爭鬥中逐步理解合作的意義。本集融合兒童幻想視角與濃厚臺味現實，描繪一場笑中帶淚、誇張中帶痛的成長冒險。

Confident third-grader Pai-Pai faces unexpected rivalry from class president Ting-Ting in a classroom decoration contest, sparking a creative clash that spills into their families. As class tensions reveal deeper issues of pride, the girls begin to learn the value of cooperation, and explore growing up through conflict and color.

### 第 2 集—我要去小雅家住一晚 EP. 2 Mom Wars

臺灣 Taiwan | 2025 | DCP | Colour | 12min



母親節將至，小雅滿心感謝溫柔的媽媽，派派卻視母親為碎唸星人，決定搬去小雅家尋找理想家庭。但理想生活背後，也藏著思念與不適。當派媽嘗試改變卻反遭打臉，母女之間的誤解也悄然化解。本集以誇張對比與溫情轉折，探討家庭衝突、情緒勞動與愛的表達方式，呈現孩子眼中「媽媽」的多重樣貌。

With Mother's Day approaching, Pai-Pai envies Hsiao-Ya's gentle mom and flees her "nagging alien" at home. But life in a perfect house isn't as warm as expected. As her mom struggles to be sweet, both confront their flaws. A heartfelt take on how kids perceive love, care, and family chaos.

### 第 3 集—我的同學真假掰 EP. 3 The Genius and the Faker

臺灣 Taiwan | 2025 | DCP | Colour | 12min



天才兒童「賈白」轉學來到牛埔村，憑著完美人設迅速成為眾人焦點。派派懷疑他太做作，展開一連串荒謬提問。派媽見優秀的賈白，決定培養派派變天才，將家裡變成錯誤百出的「全英文環境」。最終母女倆在模仿與比較中筋疲力竭，選擇放棄別人的標準，找回自在。本集以荒誕喜劇探討家庭教育與成功迷思。

Genius student Jia-Bai transfers to Niupu Village, becoming everyone's idol. Pai-Pai suspects he's fake and bombards him with absurd questions. Her mom creates a hilariously broken "full English environment." Exhausted by comparison pressure, mother and daughter abandon others' standards and return to being themselves.

PRINT SOURCE  
財團法人公共電視文化事業基金會  
Taiwan Public Television Service  
Foundation



黃勻弦  
Hugo HUANG

臺灣偶動畫導演，以捏麵技藝結合定格動畫聞名。其作品如《當一個人》(2018)、《山川壯麗》(2020) 獲金馬獎、高雄電影節等肯定。擅以在地文化與細膩敘事打動觀眾，並打破非主流媒材在影展的限制，展現獨一無二且延展性極高的創作。

Hugo HUANG is a Taiwanese stop-motion director known for combining traditional dough figurine craft with animation. Her works, such as *Where Am I Going?* and *Little Hilly*, have been recognized at the Golden Horse Awards and Kaohsiung Film Festival. She is acclaimed for blending local culture with delicate storytelling, and has become a leading figure in bringing non-mainstream media into major film festivals.





## KIDS FANTASY

### 孩子幻想國

這裡是孩子的奇想樂園，也是親子共遊的美好時光。從角落的小奇蹟到星際的爆笑日常，再到神奇夥伴的溫暖冒險，每一部動畫都是想像力的出口。專為小小孩及小孩分齡打造，讓電影魔法穿梭故事，綻放萬花筒般的夢境，用眼睛看見閃閃奇蹟！

A wonderland of imagination for children and families. From tiny miracles in hidden corners, hilarious everyday life in outer space, to heartwarming adventures with magical companions—each animated film is a gateway to boundless imagination.

龍是好朋友 Once Upon a Time in Dragonville

布料森林的小精靈 De-sastre

## ANIMATION FOR KIDS: A QUIET BLOOM

(3-6 Yrs)

孩子幻想國：角落生物小奇蹟 (3+)



歡迎來到角落的奇幻遊樂園！翱翔在瓶瓶海灘、布料森林、月亮秘密基地與蘑菇甜點島之間！偶動畫、剪紙、羊毛氈定格動畫用著手作質感打造溫柔的雲端旅程、乘著友情與夢想，探索著每個渺小卻閃閃發亮的奇蹟。

Welcome to our fantasy playground! Soar between a beach of bottles, a fabric forest, a secret Moon base, and a mushroom dessert island! Hop on this handmade journey of friendship and dreams through stop-motion, papercut, and felted wool animation.

10/12 SUN 13:00 電影館 ★

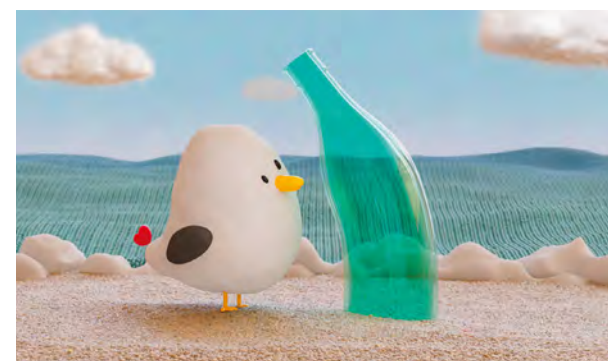
10/18 SAT 14:30 電影館 ★

10/24 FRI 16:00 內惟 2 廳

臺灣首映  
Taiwan  
Premiere

## 瓶瓶漂流記 Bottle

南韓 South Korea | 2023 | DCP | Colour | 5min



2024 薩格勒布動畫影展  
2024 首爾兒童影展

PRINT SOURCE  
KIFA ANISEED



金愍叙  
KIM Min-seo

1998 年生於韓國首爾江西區金浦，新銳動畫師暨電影製作人。2023 年畢業於成均館大學，獲電影電視與多媒體系學位。2023 年短片《瓶瓶漂流記》入選首爾兒童影展等。

KIM Min-seo was born in 1998 in Gimpo, South Korea, and graduated from Sungkyunkwan University of Film, TV & Multimedia in 2023.

紙杯、免洗筷、玻璃瓶在沙灘排排站，直到浪花捲上岸，獨留玻璃瓶下來。瓶兒扭動怕孤單，找了小雞、紅蟹、貝殼做同伴，誰知滾來滾去，卻滾了個心酸。一場風雨即將襲來，大浪淹沒沙灘，難道玻璃瓶只能石沉大海嗎？手工質感結合 3D 動畫，糖果色澤、俏皮音樂營造可愛風格。在輕盈氛圍中，訴說一次性玻璃空瓶的絕地重生漂流記。

A glass bottle discarded on a beach is left all alone after the single-use waste flows away. The glass bottle tries to get in with a seagull, a crab, and clams, but they all ignore her. Then, one day, the sky gets dreary, leading to a storm that reflects the glass bottle's feelings.





## 龍是阮朋友 Once Upon a Time in Dragonville

法國 France | 2024 | DCP | Colour | 9min



瑪莉卡·赫茲  
Marika HERZ

主修文化研究，受世界文學、希伯來聖經、神話、藝術史和文化理論的多方影響，融入其創作中，在法國 Folimage 動畫工作室「青少年觀眾駐村藝術計畫」期間完成首部定格動畫短片《龍是阮朋友》，並入選克萊蒙費宏影展等。

Marika HERZ has a strong academic background in Cultural Studies, driven by a passion for World Literature, the Tanakh, Mythology, History of Arts, and Theory of Culture. This foundation paved the way for her creative journey, starting as a children's writer and later discovering a love for stop-motion animation.

遙遠的山上，只有一隻小翅膀的翡翠龍，也想和其他酷酷龍一樣飛上天空，他決定做一組史上最帥的翅膀，但一陣風吹來，紙做的翅膀竟掉到山下的「人之城」！他偷偷混進村莊，遇見了也夢想飛翔的小男孩，但人類與龍可以和平共處，甚至當朋友嗎？宛如皮影戲偶的傳統剪紙角色，搭配目不轉睛的轉場設計，共譜童話般的奇幻小世界。

Samson, a dragon mocked for his tiny wings and inability to fly, builds paper wings and accidentally lands in Humanville, where dragons are banned. There, he befriends a boy named Simon, discovers friendship, and helps the townspeople rethink their outdated beliefs.

2025 克萊蒙費宏影展  
2025 紐約兒童影展

PRINT SOURCE  
Folimage

臺灣首映  
Taiwan  
Premiere

## 我是天才小釣手？ The Carp and the Child

比利時、法國 Belgium, France | 2024 | DCP | Colour | 7min



阿諾·德米因克  
Arnaud DEMUYNCK

長年耕耘兒童動畫劇本與製作，2022 年首部動畫長片《Yuku and the Flower of the Himalayas》入選盧卡諾影展等。Arnaud DEMUYNCK is a film director, producer and scriptwriter, known for animated shorts. He released his first feature, *Yuku and the Flower of the Himalayas*, in 2022.



摩根娜·西蒙  
Morgane SIMOND

生於法國南特，畢業於比利時拉康布雷視覺藝術學院，2020 年加入 L'Enclume 動畫工作室，素描風格細膩柔和，深受漫畫啟發。Morgane SIMOND, a native of Nantes, moved from Nantes to Belgium in 2015 to study animation and joined L'Enclume in 2020 for *Yuku and the Flower of the Himalayas*.

走吧走吧，去釣魚！小釣手帶著充滿好奇心的狗狗來到池塘邊，沒想到，一旁好多吵鬧隊友，搞怪鴨、呱呱蛙、慢吞吞黃牛紛紛攪局，聰明的魚兒可沒那麼容易上當，小釣手與大鯉魚精彩鬥智，猜不到的結局，令人拍手叫好，更讚嘆世界真美好！以粉嫩的水彩畫筆觸，充滿想像力和趣味的描繪，創造出一個溫柔又調皮的童話世界。

A child goes carp fishing. But he has the bad idea of bringing his little dog with him. Between the puppy, a frog, and a duck, it's not easy to catch a fish....

2025 安錫動畫影展  
2025 克萊蒙費宏影展

PRINT SOURCE  
L'Agence du court-métrage



## 菇菇的美味廚房 Bobel's Kitchen

比利時 Belgium | 2024 | DCP | Colour | 10min



費歐娜·羅蘭  
Fiona ROLLAND

畢業於比利時剛勃高等視覺藝術學院（La Cambre），主修動畫與定格動畫。致力於以兒童影像風格，創作全年齡層欣賞的作品。《菇菇的美味廚房》為其第二部短片，入選薩格勒布動畫影展、捷克茲林兒少影展等。

Fiona ROLLAND discovered animation in 2021 during an internship at La Cambre in Belgium, and made her first short film in 2022. *Bobel's Kitchen* is her second short film entirely in stop-motion.

風鈴花鐘響了，住在南瓜屋裡的蘑菇寶寶起了大早，烤了水果塔、甜甜圈、泡芙。哇！好多美味的點心，他最大的夢想就是成為菇菇村的廚師。但是，怎麼擺攤好幾天，一片餅乾都沒賣出，該怎麼幫助他呢？一朵朵的羊毛氈菇菇們，合力共演這齣細膩又發人省思的定格動畫，以手作溫度傳達真誠的友誼，有時候，童心是消除偏見的最佳良方。

Bobel, a poisonous little mushroom, dreams of becoming a cook at his village market. But the prejudices of the villagers will make his task difficult.

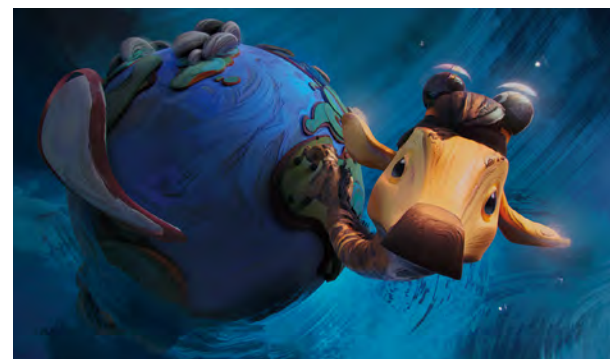
2025 義大利 Brel 短片影展  
2025 薩格勒布動畫影展

PRINT SOURCE  
Atelier de production de La Cambre, ASBL

臺灣首映  
Taiwan  
Premiere

## 月亮上的新朋友 The Ones Who Never See the Moonlight

法國 France | 2024 | DCP | Colour | 7min



1. 索萊娜·馬歇 Solène MARCHÉ
2. 盧·托比 Lou THOBY
3. 湯姆·索雷爾 Tom SAUREL
4. 瑪麗·范堤尼 Marie FANTINI
5. 艾蜜莉·索托 Amélie SOTO
6. 艾芙琳·菲利帕爾 Evelyne PHILIPPART

2024 年畢業於法國阿爾勒 MoPA 動畫學院，該校以培訓 3D 動畫製作聞名。《月亮上的新朋友》為他們的畢業製作。

A group of students from the French 3D animation school MoPA. This is their 2024 graduation work.

被遺留在月球上的白色小狗，孤獨地看著遙遠的地球自顧自地轉動。他望向月球的另一面，發現一顆散發黃金光芒的行星，美麗且溫暖。小狗決定揮別月球，跳上行星，沒想到金色大地出現了料想不到的新朋友。受《小王子》啟發，柔美油畫筆觸悠揚而詩意，娓娓道出一則獻給大人與兒童溫柔而魔幻的故事。

A dog, abandoned on the Moon, desperately tries to escape. With unexpected help from another lonely soul, the dog will regain hope and learn to trust again.

2025 澳洲墨爾本動畫影展  
2024 加拿大 Spark Animation 動畫影展  
評審團獎

PRINT SOURCE  
Yummy Films





亞洲首映  
Asia  
Premiere

## 布料森林的小精靈 De-sastre

西班牙 Spain | 2024 | DCP | Colour | 8min



1. 瑪若琳·阿維拉 Marolyn ÁVILA
2. 李廣怡 LEE Kuang-yi
3. 托瑪索·曼賈科蒂 Tommaso MANGIACOTTI
4. 瑪麗亞·安東妮塔·費南德茲 María Antonieta FERNÁNDEZ
5. 康斯坦莎·梅里歐 Constanza MELIO

五位導演畢業於巴塞隆納電影學院 (ECIB) 2022—2023 年度定格動畫碩士班，《布料森林的小精靈》為其共同參與創作之作品。

A collective of directors from the Master's Degree in Stop Motion at ECIB (Escola de Cinema de Barcelona).

雀斑女孩搬進了新公寓，帶著開心和期待的心情，展開新生活。忙碌的她，慢慢發現櫃子裡的衣帽，竟然變成一件件古怪又趣味的「洞洞裝」。屋子裡的角落小生物，也悄悄變得與眾不同！這背後藏著什麼謎團？又有哪位神秘人物即將登場呢？結合玩偶與手工裁縫的定格動畫，搭配精心配樂與豐富的視覺設計，展現細膩工藝的獨特魅力。

Daniela arrives at a new apartment with the excitement of starting a new chapter. But soon, the little creatures of the house begin to appear, dressed in scraps of her clothes. What mystery lies behind all this? Or rather... who?

2025 克萊蒙費宏影展  
2024 西班牙 Sitges 奇幻影展 最佳原創音樂

PRINT SOURCE  
Producciones Dornantes S.L.U.

宇宙靈感有限公司 Eureka!

## ANIMATION FOR KIDS: UNIVERSE PLAYMATES (7-10 Yrs)

孩子幻想國：機智星際生活 (7+)



飛向宇宙，爆笑無敵！想征服地球的呆萌怪獸、超級兩光的靈光星人、智勇雙全的救火蜂鳥，還有完美主義的瓢蟲小姐。神隊友與雷隊友的幽默碰撞，期待總有一天會機智的星際生活！

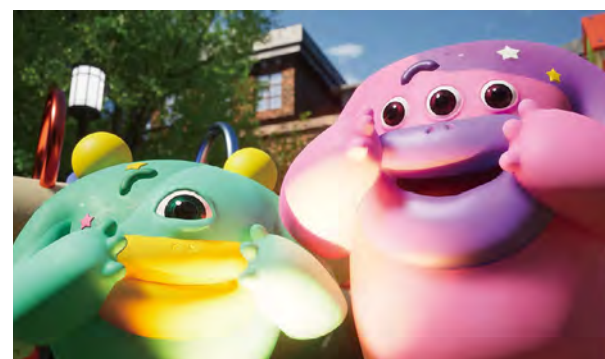
Blast into space for unbeatable laughs! A clueless monster set on conquering Earth, a scatterbrained alien, a heroic firefighting hummingbird, and a perfectionist ladybug—can this hilarious team of playmates one day master life among the stars?

10/10 FRI 13:00 電影館 ▲  
10/19 SUN 13:00 內惟 2 廳 ▲  
10/23 THU 13:30 內惟 2 廳 ▲

世界首映  
World  
Premiere

## 外星呆寶特攻隊 Uhribari: Steal the Earth!

南韓 South Korea | 2023 | DCP | Colour | 7min



1. 趙嘉銀 CHO Ga-eun
2. 金玟志 KIM Yun-ji
3. 李秀 LEE Soo

趙嘉銀 2001 年出生於南韓大田；金玟志 2000 年出生於南韓光州；李秀 2000 年出生於南韓抱川。三名導演畢業於南韓建國大學動畫與影像學系。

CHO Ga-eun was born in 2001 in Daejeon, South Korea; KIM Yun-ji was born in 2000 in Gwangju, South Korea; LEE Soo was born in 2000 in Pocheon, South Korea. They all graduated from the Film & Moving Image Department of Konkuk University in Seoul.

遙遠的外太空中，糊里糊塗族的家園被攻佔了，需要另尋安身之處的他們，竟然把腦筋動到了地球上！經歷千辛萬苦，兩位特務成功潛入地球，準備展開下一步。但是，他們卻忽略了最重要的一件事……。爆笑的劇情、色彩鮮明的 3D 動畫，宛如迷你版《怪獸電力公司》活潑逗趣。在旁白與角色互動之下，故事的下一步將如何發展，令人期待！

The Sillywillians, who live on the recently invaded planet Sw\_703, send two agents to find a new home. The agents' names are Uhri and Bari. The daft conquest of the Earth by these cute agents begins. But the process of conquering the Earth is not easy!

PRINT SOURCE  
KIFA ANISEED





## 打火英雄小蜂鳥 The Legend of the Hummingbird

法國 France | 2025 | DCP | Colour | 9min



轟隆隆！一道閃電擊中亞馬遜森林，熊熊烈火燒呀燒，動物們害怕地紛紛逃離家園；勇敢的小蜂鳥決定用小小的力量，一點一滴的澆熄大火，就在此時，它發現樹懶媽媽與寶寶被困火海，無處可逃……，該怎麼辦呢？本片以剪紙風格打造史詩動畫，源自於美洲印第安人關於希望的古老傳說，故事傳達個人力量能戰勝絕望，帶來希望。

A fire breaks out in the Amazon rainforest, and frightened animals leave their habitat to take refuge on the other bank. Only a little hummingbird persists in fighting the fire when he spots a sloth and its young trapped in the flames.



摩根·德沃  
Morgan DEVOS

1991 年生於法國敦克爾克，畢業於法國皮默藝術學院。後於瓦朗斯的 2D 動畫工作室擔任背景設計師。首部動畫短片作品《打火英雄小蜂鳥》入選捷克茲林兒少影展、克萊蒙費宏影展、日本松本影展等多個國際影展肯定。

Morgan DEVOS, born in Dunkirk in 1991, is a graduate of École Pivaut. He usually works on projects as a layout designer for 2D animation studios in Valence. He directed his first short film, *The Legend of the Hummingbird*, at Folimage.

2025 克萊蒙費宏影展  
2025 捷克茲林兒少影展

PRINT SOURCE  
Folimage

臺灣首映  
Taiwan  
Premiere

## 宇宙靈感有限公司 Eureka!

比利時 Belgium | 2024 | DCP | Colour | 10min



一對有著燈泡外型的宇宙搭檔，忙碌地穿梭宇宙間，他們要為各星球上遇到困境的居民點亮「靈光」燈泡，幫助大夥解決問題。然而，當他們來到地球，原本的好意卻開始失控——人類總是把靈感用錯地方，導致更多失控局面。結合幽默與警世意味，巧妙反映靈光與人性的荒謬碰撞，一起來趟令人捧腹大笑卻又發人深省的宇宙旅程吧！

An extraterrestrial duo crosses the universe to share technological insights with less brilliant minds. On one peculiar planet, things don't quite go as planned.



克里斯·波赫斯  
Kris BORGHS

1983 年生於比利時，2006 年畢業於比利時亨克媒體、藝術與設計學院。創作風格詼諧，首部短片作品《No Offense》以貼合現實的悲劇描繪斬獲多項影展獎項。《宇宙靈感有限公司》為其以編導身分與比利時動畫製作公司 Fabrique Fantastique 的合製短片。

Kris BORGHS is a Belgian writer and director born in 1983. *No Offense*, his first professional short film, traveled to over 50 international festivals and took home several awards. While working as a 3D animator, he started developing *Eureka!* with Fabrique Fantastique.

2025 克萊蒙費宏影展  
2025 多倫多動畫影展  
Canal+ 兒童獎

PRINT SOURCE  
Kaboom Distribution



## 小瓢蟲的完美派對 Down in the Dumps

荷蘭 Netherlands | 2024 | DCP | Colour | 18min



明天就是派對的日子，完美主義的瓢蟲席納粒邀請了所有的漂亮朋友，卻唯獨漏了怪鄰居派粒。夜裡，不服氣派粒偷走席納粒的外殼。一覺醒來，席納粒傷心地消失在絕望的無底洞，後悔的派粒即便有六隻蟲蟲手也不夠用，他必須趕快把席納粒找回來，一起參加派對！剪紙動畫繽紛展現蟲蟲世界，隨著成長找回自信，接納不完美也沒什麼大不了的。

Cinelli, a perfectionist ladybug, spirals into depression after her shell is stolen by her envious neighbor Peri. As Peri discovers the burden of living Cinelli's seemingly flawless life, she learns that her true worth goes far beyond her shell.



維拉·范·沃爾費倫  
Vera VAN WOLFEREN

荷蘭動畫導演兼場景設計師。擅長利用精細雕刻的剪紙創造栩栩如生的魔幻世界，曾與眾多知名品牌合作。2013 年被英國雜誌 Monocle 譽為新世代動畫師，2021 年動畫短片《Tourist Trap》入選里斯本 IndieLisboa 獨立影展等。

Vera VAN WOLFEREN is a Dutch animation director and set designer. In 2020, her short film *Tourist Trap* was released in 30 Dutch cinemas as a supporting short. She was named a new-generation animator by Monocle in 2013.

2025 柏林影展  
特別提及  
2025 捷克茲林兒少影展  
新世代 Kplus 短片水晶球獎

PRINT SOURCE  
Family Affair Films



# ANIMATION FOR KIDS FROM ANIMEST IAFF ROMANIA (7-10 Yrs)

孩子幻想國：神奇夥伴歡樂頌 (7+)



遠從羅馬尼亞動畫影展啟航的神奇夥伴號，展開一場從春日雲朵、海底到想像千紙鶴的冒險！旅途中有不安、有好奇，還有貓貓在人類世界的各種不適應；和神奇夥伴們一起，用想像力譜出一首溫暖的歡樂頌。

All aboard the magic train from Animest IAFF Romania! Journey through springtime clouds, the bottom of the sea, and a thousand paper cranes. Join magical companions in composing a warm and joyful ode with imagination as your guide.

10/12 SUN 15:50 電影館 ▲  
10/19 SUN 14:30 電影館 ★▲  
10/26 SUN 15:00 電影館 ▲

貓貓聖誕不快樂 Mog's Christmas

Images Courtesy of Park Circus/Universal

2025 英國影藝學院獎 最佳英國動畫短片提名  
2024 英國動畫獎 最佳中長篇作品

PRINT SOURCE  
Park Circus



羅賓·蕭 Robin SHAW

長年擔任電視、廣告動畫導演，並從事繪本創作。曾參與《柏靈頓熊出任務》(2017) 的插畫與視覺設計。2016 年執導首部動畫《We're Going on a Bear Hunt》，以改編經典兒童繪本聞名。《貓貓聖誕不快樂》(2023) 更獲英國影藝學院、安妮獎提名。

Robin SHAW is an award-winning British director and illustrator known for his beautifully hand-drawn adaptations of classic children's books. He made his directorial debut in 2016 with *We're Going on a Bear Hunt*.

聖誕夜將至，迷糊又健忘的虎斑貓阿默只想準時吃飯，卻發現家裡人人忙得一團亂！阿默決定逃到屋頂抗議，究竟這會是個佳節，還是場災難？改編自英國繪本大師朱迪絲·克爾代表作「貓咪阿默」系列，並由「奇異博士」班奈狄克·康柏拜區以及「英國女王」克萊兒·芙伊獻聲演出，在手繪風格與動聽歌曲中，一起度過暖心聖誕節。

The Thomas family is preparing for Christmas when their cat Mog panics at the sight of a huge tree and escapes onto the roof, refusing to come down.

神奇夥伴歡樂頌 (7+)



ANIMEST IAFF ROMANIA (7-10 Yrs)

## 春天來了雲知道 Tears of the Little Cloud

義大利、葡萄牙 Italy, Portugal | 2024 | DCP | Colour | 4min

亞洲首映  
Asia  
Premiere

2025 捷克茲林兒童影展  
2025 波蘭 Animoo 動畫影展

PRINT SOURCE  
Any Ru



冬日過去，春天到來。由山頭積雪化身而成的小白雲興奮地翻過山巒，告訴森林朋友們這個好消息，但是大夥似乎並不領情。失落的小白雲嚎啕大哭，卻也帶來意外的驚喜。原來，四季更迭自有節奏，小白雲正是迎接春天來到的關鍵角色！以短詩為旁白，文字轉化為影像，雀躍的小白雲與森林動物活靈活現，共同譜出一首輕快的春之頌。

Animals in the forest don't play with the little restless cloud. However, it will be able to transform the forest and its inhabitants.



1. 安雅·魯 Anya RU  
2. 瑪莎·魯米揚采娃 Masha RUMYANTSEVA

安雅·魯為動畫導演、平面設計師與版畫藝術家，現居義大利與愛沙尼亞；瑪莎·魯米揚采娃為動畫師、動畫導演、插畫家，現居葡萄牙。兩人於 2022 年共同創立獨立動畫工作室 ALFALUMA，作品包括《Papa is big, I am small》與《Tangerine Jam》，並多次入選國際影展。

Anya RU is an animation director, graphic designer, and print artist based in Italy and Estonia. Masha RUMYANTSEVA is an animation director, illustrator, and animator based in Portugal. They jointly founded the ALFALUMA animation independent union in 2022.

臺灣首映  
Taiwan  
Premiere

2025 紐約兒童影展  
2024 日本 KINEKO 兒童影展

PRINT SOURCE  
El Molinete Animación



熱愛畫畫、唱歌、看書的六歲男孩瑞尼準備上小學一年級了。然而，陌生的新環境卻讓他感到有些害怕與孤單，幸好有新朋友安狄娜的出現。她帶著瑞尼到了圖書館，並邀請他一起展開知識的奇幻旅程！結合摺紙藝術與剪紙和黏土停格動畫，將孩子第一次上學的緊張轉化成無邊際的想像力，展現與朋友、老師、家人一同學習的樂趣。

Reni likes to draw, sing, and read. Reni starts first grade at a school where he doesn't know anyone. At school, a girl approaches him, and a journey of knowledge, enjoyment, and friendship begins. Reni returns home, safe and happy.

## 飛吧，幸福紙鶴！ Reni's Worlds

阿根廷 Argentina | 2023 | DCP | Colour | 11min



克勞蒂亞·盧易茲 Claudia RUIZ

生於阿根廷。動畫工作室 El Molinete Animación 總監，長年投入兒童與青少年影像教育，編寫、執導和製作多部劇情和動畫短片，並獲得逾百項國內和國際影展肯定。

Claudia RUIZ is an Argentinian director, scriptwriter, and art director of short films and animated series who has won more than 100 national and international awards.





臺灣首映  
Taiwan  
Premiere

# 海洋大大我不怕

## Lizzie and the Sea

義大利 Italy | 2023 | DCP | Colour | 8min



瑪麗亞卡拉·諾拉爾  
Mariacarla NORALL

1990 年生於英國倫敦，義裔場景設計師及動畫導演，畢業於曼徹斯特大學建築系。2016 年由建築領域轉往動畫製作，累積多項經驗並與 Mad Entertainment 公司展開合作。《海洋大大我不怕》為其首部作品，獲愛爾蘭高威電影節最佳動畫短片。

Mariacarla NORALL is a British set designer and animation director. After graduating in architecture, she made the leap into animation by working on the award-winning *Gatta Cenerentola*. *Lizzie and the Sea* is her first animated short as writer and director.

住在海邊的女孩麗茲，喜歡在沙灘上玩耍，卻怕水怕得連浪花都受不了。夜晚，麗茲在夢裡沉入了深不見底的海洋，她必須勇敢面對喜歡惡作劇的章魚，還要橫渡波濤大海前往遙遠彼方，她能找到回家的方向嗎？Q 版繪畫風格形象化對深海的恐懼，角色徜徉於英倫風情之間，航行中展現天真與成長的勇氣。

Lizzie, a young girl with a tremendous fear of the sea, wakes up in her worst nightmare: the deep, dark abyss. Her struggle to resurface will turn into her most incredible adventure.

2024 愛爾蘭高威電影節 最佳動畫短片  
2023 Animest 動畫影展

PRINT SOURCE  
MAD Entertainment S.p.A.



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And all other friends who support  
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