

Kaohsiung
Film Festival 19
Festival



狂戀世代



10/10
10/27

高雄市立圖書館總館
MLD影城
高雄市電影館
VR體感劇院
駁二藝術特區P3倉庫

節目專刊

Catalogue



19 目次 Content

指導單位  高雄市政府  高雄市政府文化局  文化部  影視及流行音樂產業局  高雄市政府經發局  IDB 經濟加工業局

主辦單位  財團法人高雄市文化基金會

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 OPEN BOOK 閱讀誌  Blow 吹音樂  StreetVoice  熟年誌  紐新聞  眼電影網

開幕片 OPENING FILM

4 火口的二人 It Feels So Good

閉幕片 CLOSING FILM

5 菠蘿蜜 Boluomi

【高雄焦點】

KAOHSIUNG FOCUS

高雄人年度回顧

Ko-Hiong-Lang Feature Selection

7 江湖無難事 The Gangs, the Oscars, and the Walking Dead

8 菠蘿蜜 Boluomi

9 返校 Detention

10 下半場 We Are Champions

高雄拍

Kaohsiung Shorts

12 高雄拍（一）：小洋、九發子彈、未來奇案、吳郭魚 Kaohsiung Shorts I: The Child of Nowhere, Nine Shots, Future Mysteries, Tilapia

14 高雄拍（二）：主管再見！、夜車、雄雞卡克、未來的衝擊 Kaohsiung Shorts II: See You, Sir, Night Bus, A Cockerel's Tale, Future Shock

高雄原創 VR

Kaohsiung VR FILM LAB Originals

17 Program 1 星際大騙局之登月計劃 Great Hoax: The Moon Landing

Program 2 那年夏天，我被 FIRED 五次、看著我、舊家 THAT SUMMER, I GOT FIRED FIVE TIMES, Look at Me, Home

Program 3 落難神像、我的敘利亞鄰居 The Abandoned Deity, My Syrian Neighbors

影像高雄

Landscape of Kaohsiung

20 穿越時空的紅色大門 Return to Red Gate

恁、濱線的十張繪葉書

nèn, 10 Postcards from HAMASEN

獨立時代：台灣短片數位修復計畫 1999-2005

Independent Era: Taiwan Shorts Restoration Projects 1999-2005

23 明信片 Postcard

24 我叫阿銘啦 Bundled

25 石碇的夏天 Summer, Dream

26 起毛球了 Fluffy Rhapsody

27 呼吸 Respire

28 城市飛行 Birdland

29 海巡尖兵 The Pain of Others

30 天橋不見了 The Skywalk Is Gone

【主題】THEME

年度主題：狂戀世代

Annual Theme: Forbidden Love

32 感官世界 In the Realm of the Senses

33 霧港水手 Querelle

34 布拉格的春天 The Unbearable Lightness of Being

35 破浪而出 Breaking the Waves

36 美國心玫瑰情 American Beauty

37 愛在雨過天晴時 After the Rain

38 我們與性的距離 Easy Love

39 火口的二人 It Feels So Good

【影人專題】FILMMAKERS IN FOCUS

大師致敬：貝托魯奇的愛戀探戈

Tribute to Bernardo BERTOLUCCI

41 作品年表 Filmography

42 同流者 The Conformist

43 巴黎最後探戈 Last Tango in Paris

44 迷情逆戀 Luna

45 遮蔽的天空 The Sheltering Sky

46 我和你 Me and You

47 專文：革命之前，同流之後 Before the Revolution and After the Conformity

攝影大師：安德烈杜賓的記憶靈光

Cinematographer in Focus: André TURPIN

52 作品年表 Filmography

53 追愛伊斯坦堡 Zigrail

54 水底人生 Soft Shell Man

55 腦內啡真實 Endorphine

56 迷情漩渦 Maelström

57 烈火焚身 Incendies

58 與惡同行 Whitewash

59 親愛媽咪 Mommy

60 不過就是世界末日 It's Only the End of the World

61 每年三次七小時、蘇菲奏鳴曲、病榻上的性愛、黑死原罪 Seven Hours Three Times A Year, Ina Litovski, Take Me, Original Sin

62 專文：安德烈杜賓攝影與創作中的魁北克精神 Creativity in Cinematography: André Turpin and His l'âme québécoise

戲夢人生：吳可熙短片輯

Acting Dream: WU Ke-Xi Shorts

- 64 海上皇宮、沉默庇護、跳下去，活下來、
蘇力 The Palace On The Sea, Silent Asylum,
Jump Off or Live On, Soulik

【影迷大觀】GALA PRESENTATIONS

台灣越界

Trans-Border Taiwan

- 67 野雀之詩 Wild Sparrow
68 傻傻愛你，傻傻愛我 A Fool in Love, Love Like
a Fool
69 大餓 Heavy Craving
70 燕 Yan
71 還有一些樹 The Tree Remembers
72 蚵豐村 Ohong Village
73 樂園 The Paradise
國際視窗：她與他的距離
Panorama: Between Her & Him
75 今夜，我們無罪 Oh Mercy!
76 浪漫假期 An Easy Girl
77 惹火我，燒了你 Nona. If They Soak Me, I'll
Burn Them
78 世界的中心只有孤獨 Core of the World
79 我最親愛的 American Woman
80 薩夏不在家 Sasha Was Here
81 這不是地下社會 This Is Not Berlin
82 下流世界 Dirty God
83 再見異鄉人 Oleg
84 愛不可失 Recipe for Happiness
85 新聞記者 The Journalist
86 用甜酒漱口 My Sweet Grappa Remedies
87 町田君的世界 Almost a Miracle

瘋狂世界

Crazy World

- 89 都是自衛惹的禍 The Art of Self-Defense
90 A+ 瞎妹 Booksmart
91 黑金叛徒 The Traitor
92 信蛇得永生 Them That Follow
93 麻雀放浪記 2020 A Gambler's Odyssey 2020
94 撿到槍 The Gun
95 鄰座的怪同學 My Little Monster
96 伊索遊戲 Aesop's Game

電影人生

Filmmakers' Life

- 98 若松獨立 Go Go Go Dare to Stop Us
99 天使的恍惚 Ecstasy of the Angels
100 在光影中漫步：羅比穆勒 Living the Light -
Robby Müller
101 在黑暗中漫舞 Dancer in the Dark
102 布紐爾 超現實人生 Buñuel in the Labyrinth of
the Turtles
103 黃金年代 Age of Gold
104 從前有個美國舞孃 You Don't Nomi

- 105 美國舞孃 Showgirls

- 106 江戶大臨演 Extro

【孩子幻想國 | 長 (tŋg) 短 (té) 腳電影院】KIDS FANTASY | FAMILY ANIMATION

- 108 進擊小忍者 Checkered Ninja
109 汪星人的奇幻漂流 Marona's Fantastic Tale
110 萌星大作戰 Astro Gardener
111 法國克萊蒙費鴻短片節兒童精選
Animation for Kids from Clermont-Ferrand International
Short Film Festival
117 義大利拉各影展兒童動畫精選
Animation for Kids from Lago Film Fest

【特別企劃】SPECIAL PROGRAM

- 122 跨夜失眠場：霹靂英雄戰紀之刀說異數 Ep.1-
20 Sleepless PILI Fantasy: War of Dragons Ep. 1-20
123 坑道電影院：震洋 VR 暨「戰歷光影」特展 Tunnel
Cinema: The Shinyo VR and Image Exhibition War & Life
124 經典修復：大輪迴 Classic Restoration: The Wheel of
Life

【短片視窗】SHORTS PANORAMA

- 125 星光首映：公視新創短片
PTS ORIGINAL Shorts
127 特別放映：21 世紀少女
21st Century Girl
133 2019 放浪新世代音樂短片輯
2019 CINEMA FIGHTERS project
136 2019 東京短片節精選
2019 Short Shorts Film Festival & Asia Selection
139 2019 釜山短片節精選
2019 Busan International Short Film Festival Selection
142 馬來西亞 SeaShorts 影展精選
SeaShorts Film Festival Selection
145 法國 Le Fresnoy 電影學院精選
Le Fresnoy, National Studio of Contemporary Arts
Selection

【雄影國際短片競賽】KFF International Short Film Competition

- 151 台灣競賽 Taiwan Competition
166 國際競賽 International Competition
188 兒童評審團 Children's Jury Selection

【XR 無限幻境】XR DREAMLAND

- 194 VR 競賽 VR Competition
207 國際精選 International Selection
210 聚焦新影像 NewImages Focus
211 亞洲新浪潮－富川選映
Asia New Wave - BIFAN Spotlight

- 212 影片索引 Film Index

2019

高雄電影節 影展大使

王淨

Gingle Wang





火口的二人

It Feels So Good

日本 Japan | 2019 | DCP | Colour | 115min

10/10 THU
17:20 市總圖 7F ★ ▲
17:20 開幕儀式
18:00 影片放映

10/11 FRI
16:10 MLD 6 廳 ★ ▲



4 「當巨大的外在世界崩壞時，人們只能在自己的小世界中尋求生存之道。直子與賢治將自我封閉在兩人專屬的小世界裡，伴隨著男女之間自然而然的肉體關係，彷彿被拋入了無法說謊的宇宙之中，當中有著快感，也袒露出人們原本擁有的特質。似乎唯有潛入這個小小宇宙之中，人們才能發揮真正的堅強」——原著作家白石一文

十天後即將迎接婚禮的直子，與重回故鄉秋田的往日戀人賢治，久別重逢。直子從為了迎接新生活而整理出來的物品當中，翻出了一本相簿，相簿裡是她與賢治一絲不掛地交纏著的黑白照片；往昔順從著慾望本能共度的青春時光就此甦醒。「只要今晚就好，讓我們回到過去好嗎？」在直子未婚夫歸來的五天內，在刻畫於肉體的愉悅記憶及糾葛的盡頭，兩人將看到什麼風景？結合了震災背景，包覆在漠然日常之下的濃密性愛，彷彿即將噴發的火山，迸裂出扭曲卻純潔、毅然而絕美的生命岩漿。

Naoko is ten days away from getting married when she reunites with her former lover Kenji, who's divorced and returned to their hometown of Akita, a northern city of Japan. She'd just been going through her things to get ready for her new life, and found an old photo album. The memories of the lust-filled days of their youth come flooding back to them...



荒井晴彦 ARAI Haruhiko

1947 年，生於東京都。季刊雜誌《映畫藝術》的編輯兼發行人。曾擔任若松製片之副導，1977 年以《新宿亂街：前去等待》劇本家身份出道。之後陸續執筆多部日活浪漫情色名作之劇本，並以《大鹿村騷動記》（阪本順治導演）、《共食家族》等作品拿下電影旬報劇本獎。《身心》（1997）、《這個國度的天空》（2015）為其擔任編導的兩部作品。

Born in 1947, Tokyo. He wrote many awarded screenplays, including Body and Soul (1977), which he also directed, Ooshikamura Soudouki (2011) and Backwater (2013). His other directorial works include This Country's Sky (2015) and the latest It Feels So Good.



菠蘿蜜

Boluomi

台灣 Taiwan | 2019 | DCP | Colour | 108min

2019 釜山影展新潮流競賽單元
2019 溫哥華影展

10/27 SUN
18:00 市總圖 7F ★



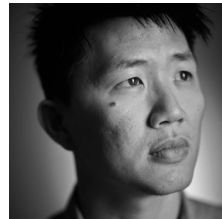
5 「為了爭取獨立，馬來西亞共產黨在森林裡打了數十年的游擊戰。當他們的小孩在戰時出生，會被送出森林以求生存。菠蘿蜜是其中一個這樣的寶寶。」——廖克發

這是菠蘿蜜劇情長片的起始，也是輪迴，一個處在邊緣的生命尋找出口的故事。根據自己的經歷以及家族的故事改編，把菠蘿蜜和革命軍隊（馬共）的歷史寫在了一起。許多馬來西亞人都有這樣的經驗，一家人一起圍著吃菠蘿蜜水果，把一張一張舊報紙鋪好、疊放在地板上，父親或母親提著刀子，喀滋喀滋切開菠蘿蜜的外殼，而滿懷期待的孩子們，蹲坐在地板上，眼睛盯著菠蘿蜜將露出黃色果肉和香味的那一刻。

故事也加入了移工、外來者的討論，那些想要在台灣落地生根的馬來西亞人，以及越南的外配新娘、菲律賓移工、台灣工人等角色，混合出一部混雜馬來語、英語、越南語、華語、台語、菲律賓語的電影。這些可愛的求生的人們，有一天他們回頭看這些日子，台灣就構成了他們鄉愁的一部分。

「菠蘿蜜是鄉愁的熱帶水果，也是被時代遺棄的一個小孩。」——廖克發

Over the decades, the Malayan Communist Party fought a guerrilla war in the jungle for independence. When a baby was born during the war, they sent it out of the jungle to ensure its survival. Boluomi is one of those babies.



廖克發 LAU Kek-Huat

台灣崛起的導演。短片〈妮雅的門〉獲釜山影展超廣角亞洲最佳短片，編劇作品《菠蘿蜜》獲優良電影劇本獎、坎城影展「世界電影工廠新導演工作坊」。創作持續反映真實世界，其兩部拍攝家鄉的紀錄片《不即不離》與《還有一些樹》依然面臨馬來西亞政府的審查禁止。曾參與柏林影展新銳營與金馬電影學院。

LAU Kek-Huat Malaysian filmmaker based in Taiwan. His short film Nia Door won Best Short Film Award, Sonje Award in Busan IFF, and was selected for 38th Clermont-Ferrand ISFF. His script of the first feature film Boluomi, won him the Best Script Award in 2013 Taiwan, the Tokyo Talent Award in 2015, and was selected for La Fabrique Cinema du monde. Both his documentaries Absent Without Leave and The Tree Remembers still face censorship challenge today in Malaysia. He is an alumnus of Golden Horse Academy and Berlinale Talents.



陳雪甄 Vera CHEN

共同導演。來自台灣，電影演員，劇場導演及表演教師。現任魔梯形體劇場藝術總監，以及東南科大表演藝術系助理教授。參與電影演出有〈妮雅的門〉、〈氣〉、《台灣十年》等。

Co-director. Film Actress, and theatre director from Taiwan. Acting credits include BIFF2015 Sonje Award winner Nia's Door, Chi: The Method of Breathing, Ten Years Taiwan, etc.



高雄市政府自 2007 年始，創全國首例，率先祭出「電影補助」之概念，並設置「拍片支援中心」協助劇組至高雄取景，結合電影製作補助與拍攝協助。近年來更引進「良性迴圈」概念，與高雄市文化基金會合作補助投資拍片，讓政府投入更多資源協助台灣電影，讓資金反覆在產業內循環，並結合在地產業資源，為地方政府與電影產業的合作打創雙贏。今年首度集結《江湖無難事》、《菠蘿蜜》、《返校》、《下半場》等強片，回顧 2019 年高雄人投資電影成績。

In 2007, the Kaohsiung City Government took the lead in launching the film subsidy project, Ko-Hiong Lang, and established the Film Development and Production Center to assist film crews while shooting in Kaohsiung. In recent years, it further collaborates with the Kaohsiung Cultural Foundation, which allows the Government to invest more resources in Taiwanese films and make the funds available to be used within the industry. This creates a successful partnership between the Government and the film crews. This year, we present four invested films including The Gangs, the Oscars and the Walking Dead, Buolomi, Detention and We Are Champions for the audience to review the highlights of the 2019 Ko-Hiong Lang subsidy project.



返校 Detention

江湖無難事

The Gangs, the Oscars, and the Walking Dead

10/10 THU
18:30 MLD 2 廳★

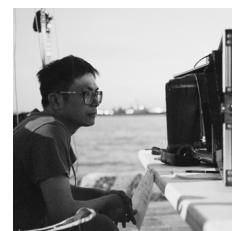
台灣 Taiwan | 2019 | DCP | Colour | 105min



我要得奧斯卡！深深懷抱著電影夢的製片豪汶（邱澤 飾），和老友導演文西「穩死」（黃迪揚 飾）合作 10 多年，一部作品都沒中過，甚至婚喪喜慶場合都當是拍電影般，出動空拍機認真拍攝，但還是苦熬過著四處舉債的窮日子，甚至去當黑道的基層員工來還債。

突然有一天，文西的劇本居然被他們的債主、也是黑道大哥龍哥（龍劭華 飾）相中，但唯一的條件就是要由大嫂香奈鵝（姚以緹 飾）來演女主角！機會終於來了，終於有人懂他們了！豪汶拉著文西立刻點頭答應，更瘋狂開趴狂歡慶祝，一夜狂歡清醒後，竟然發現女主角飄在開趴用的泳池中，已經死亡……，兩人不敢讓大哥知道，決定豁出去，就算用屍體也要把這部電影完成。

Producer BS and his long time director friend Wenxi have always dreamt to make it big in movie industry. The duo has been working together for more than a decade, but nothing's ever succesful. They treat the filming of ceremonies, weddings and funerals like shooting a movie, with drones and all, but they still struggle financially. They even work for the mob to pay their debts. One day, their creditor and the mob boss Brother Long suddenly takes an interest in Wenxi's script. He only has one condition: to let his wife Shanny be the leading actress. Their chance finally comes...



高炳權 KAO Pin-Chuan

台北藝術大學電影創作研究所畢業。2007 年推出短片《靜夜星空》及電視電影《愛的麵包魂》同時入圍台北電影節，備受矚目。2012 年，他與林君陽一起執導長片電影版本《愛的麵包魂》，同時也有參與電影演出，曾赴中國擔任電影《小時代》的執行導演。

Undergraduate of Department of Drama and Art, National Taiwan University; graduate of Department of Filmmaking, Taipei National University of Arts. In 2007, KAO's television film, The Soul of the Bread and his short film A Silent Starry Night, two very different films in topics and styles, received nominations by Taipei FF and won Special Jury Prizes and Press Awards.

菠蘿蜜

Boluomi

10/27 SUN
18:00 市總圖 7F ★

台灣 Taiwan | 2019 | DCP | Colour | 108min

2019 釜山影展新潮流競賽單元
2019 溫哥華影展



8 「為了爭取獨立，馬來西亞共產黨在森林裡打了數十年的游擊戰。當他們的小孩在戰時出生，會被送出森林以求生存。《菠蘿蜜》是其中一個這樣的寶寶。」——廖克發

這是菠蘿蜜劇情長片的起始，也是輪迴，一個處在邊緣的生命尋找出口的故事。根據自己的經歷以及家族的故事改編，把菠蘿蜜和革命軍隊（馬共）的歷史寫在了一起。許多馬來西亞人都有這樣的經驗，一家人一起圍著吃菠蘿蜜水果，把一張一張舊報紙鋪好、疊放在地板上，父親或母親提著刀子，喀滋喀滋切開菠蘿蜜的外殼，而滿懷期待的孩子們，蹲坐在地板上，眼睛盯著菠蘿蜜將露出黃色果肉和香味的那一刻。

故事也加入了移工、外來者的討論，那些想要在台灣落地生根的馬來西亞人，以及越南的外配新娘、菲律賓移工、台灣工人等角色，混合出一部混雜馬來語、英語、越南語、華語、台語、菲律賓語的電影。這些可愛的求生的人們，有一天他們回頭看這些日子，台灣就構成了他們鄉愁的一部分。

「菠蘿蜜是鄉愁的熱帶水果，也是被時代遺棄的一個小孩。」——廖克發

Over the decades, the Malayan Communist Party fought a guerrilla war in the jungle for independence. When a baby was born during the war, they sent it out of the jungle to ensure its survival. Boluomi is one of those babies.



廖克發 LAU Kek-Huat

台灣崛起的導演。短片〈妮雅的門〉獲釜山影展超廣角亞洲最佳短片，編劇作品《菠蘿蜜》獲優良電影劇本獎、坎城影展「世界電影工廠新導演工作坊」。創作持續反映真實世界，其兩部拍攝家鄉的紀錄片《不即不離》與《還有一些樹》依然面臨馬來西亞政府的審查禁止。曾參與柏林影展新銳營與金馬電影學院。

LAU Kek-Huat Malaysian filmmaker based in Taiwan. His short film Nia Door won Best Short Film Award, Sonje Award in Busan IFF, and was selected for 38th Clermont-Ferrand ISFF. His script of the first feature film Boluomi, won him the Best Script Award in 2013 Taiwan, the Tokyo Talent Award in 2015, and was selected for La Fabrique Cinema du monde. Both his documentaries Absent Without Leave and The Tree Remembers still face censorship challenge today in Malaysia. He is an alumnus of Golden Horse Academy and Berlinale Talents.

陳雪甄 Vera CHEN

共同導演。來自台灣，電影演員，劇場導演及表演教師。現任魔梯形體劇場藝術總監，以及東南科大表演藝術系助理教授。參與電影演出有〈妮雅的門〉、〈氣〉、《台灣十年》等。

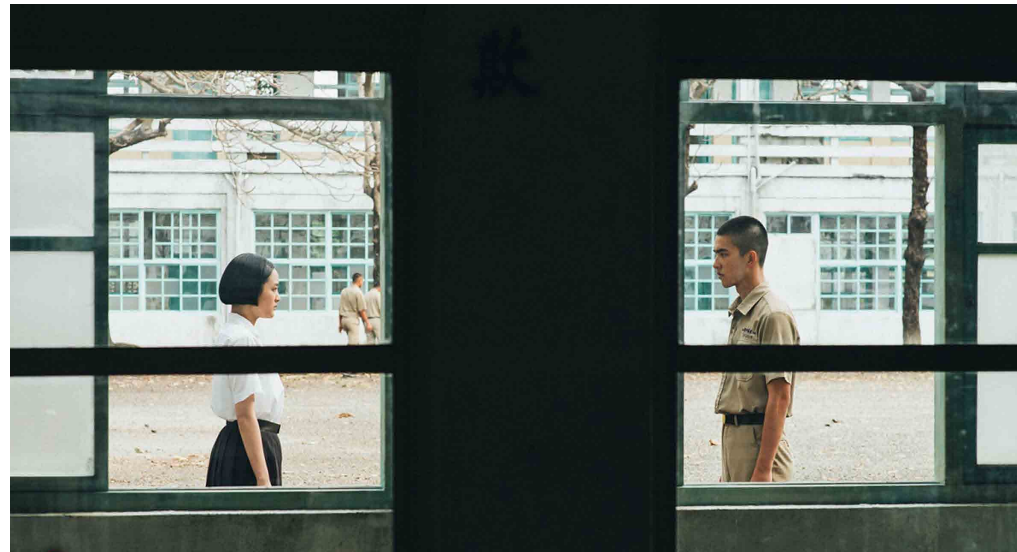
Co-director. Film Actress, and theatre director from Taiwan. Acting credits include BIFF2015 Sonje Award winner Nia's Door, Chi: The Method of Breathing, Ten Years Taiwan, etc.

返校

Detention

10/27 SUN
13:20 MLD 6 廳 ★

台灣 Taiwan | 2019 | DCP | Colour | 103min



1962 年，寂寥而肅殺的時代，翠華中學高三生方芮欣，意外與輔導老師張明暉相戀，在問題叢生的家庭及學校中，他成為她唯一的出路。追求自由的張明暉，另與師生殷翠涵、魏仲廷等人組織讀書會，研讀禁書，雖為高壓校園帶來一線呼吸的空間，卻也冒著生死攸關的風險。一夜，方芮欣與魏仲廷在暴雨中的校園甦醒，卻發現校園逐漸從他們熟悉的世界剝離，在鬼魅橫行的異域，他們被迫面對可怖的真相。

「作為遊戲玩家，《返校》原作中詭譎視覺和淒美故事震撼了我許久。當時便希望能將它改編成電影形式，以觸動更多觀眾。我的目標是忠於原著精神，深化其獨特視覺和情感，創作出一部在內容調性上都獨一無二的心理驚悚片。」——徐漢強

In 1960's, Taiwan under martial law, student Fang is secretly in love with teacher Chang, who is one of the underground leader of the illegal book club on campus. One day Fang wakes up from a dream to find Chang missing and the school no longer the same.

The other student Wei seems to be the only one that still remembers Chang except her. The two find themselves trapped in Greenwood High School, haunted by evil creatures while they struggle to look for the way out.



徐漢強 John HSU

2005 年金鐘獎最佳導演。擅長遊戲數位題材，其團隊 AFK PL@YERS 製作眾多熱門遊戲影片。VR 作品〈全能元神宮改造王〉入選 2018 年日舞影展，VR 新作〈星際大騙局之登月計劃〉也將在高雄電影節放映。

Graduated with MFA from the Department of Radio, Television & Film, Shih Hsin University. John is an alumni of Berlinale Talent Campus 2007. He is interested in digital culture, comedy and sci-fi film genres, with a fun and satirical sense of humor, which shows in some of his works like The Great Escape from Cafe City, which was nominated at several International FFs in the short film category including Rotterdam IFF. He won the Best Director Award at Taiwan Golden Bell Award 2005, the biggest television award in Taiwan, with his TV movie debut Real Online.

下半場

We Are Champions

10/27 SUN
10:30 MLD 6 廳 ★

台灣 Taiwan | 2019 | DCP | Colour | 118min

2018 金馬創投會議 WIP 湯臣創意獎

2017 上海國際電影節 電影項目創投 最具投資價值項目



高雄拍



10 「台灣運動電影新里程碑，每個魔鬼細節都能勾出眼淚。」——影評人雀雀

來自社會底層，相依為命的兄弟，因為籃球改變了命運。弟弟加入菁英球隊，受到教練重視，蛻變為場上耀眼的球星；哥哥則是進了雜草球隊，卻面臨解散的困境，於是他和不想放棄的隊友，建立了另一種兄弟情誼。HBL 賽季開始，兩兄弟在賽場重逢，爭奪冠軍的路上，他們必須擊敗彼此。兄弟倆最終發現，或許有比贏球更重要的事情。上半場失去的，下半場贏回來。

《逆光飛翔》上映七年後，導演張榮吉、監製陳寶旭再次聯手拍攝高中籃球電影《下半場》，全台嚴選出 25 位兼具球技、身材及顏值的小鮮肉演出籃球員，為了呈現籃球比賽的真實感，經歷嚴謹的籌備與田調，片中的道具、場景、服裝都經過考究，盡可能忠實呈現 HBL 氛圍，帶領觀眾參與一整個賽季的過程。每場球賽由球員演員們無替身上場，也因為場面浩大、拍攝耗時以及繁複細膩的特效，讓製作成本達到 8000 萬台幣，並成為第一部獲得高中體育總會授權使用 HBL 名稱的電影。

「青春的成長猶如一場競賽，躁動間有起有落。」——張榮吉

Born into the bottom rungs of society, two teenage brothers with nothing but each other hope to change their fate through their love of basketball. Little brother Tung-hao joins an elite school and transforms into a dazzling superstar; big brother Hsiu-yu ends up on a ragtag squad about to be disbanded, finding an unexpected new brotherhood in his never-say-die teammates. Eventually, the brothers cross paths on their way to ultimate basketball glory — the HBL championship — where they will discover that some things are more important than winning.



張榮吉 CHANG Jung-Chi

2006 年執導《奇蹟的夏天》獲得金馬獎最佳紀錄長片，之後從短片〈天黑〉進入劇情片領域，2012 年拍攝首部劇情長片《逆光飛翔》，代表台灣參加奧斯卡最佳外語片競賽，並獲得金馬獎最佳新導演。擅長從生活切片中取材，在平實的人之常情中勾索新意，細膩展現角色情感，作品尚包括《老張的新地址》、《共犯》、《夏天 19 歲的肖像》等，影像風格多元且充滿動能，並同時保有獨特的人文視角。

Born in 1980, CHANG Jung-chi received MA at the Graduate School of Applied Media Arts at National Taiwan University of Arts. In 2006, My Football Summer, won Best Documentary at the 43th Golden Horse Awards, and participated at the Busan IFF. In 2008, The End of The Tunnel, won Best Short Film at the 10th Taipei FF and was nominated for Best Short Film at the 45th Golden Horse Awards. In 2012, his first feature film, Touch of The Light, was nominated as Taiwan's official entry for the Academy Awards foreign language category. It also won him the Best New Director and FIPRESCI prize at the 49th Golden Horse Awards, as well as the Audience Choice Award, Best Actress Award at the 14th Taipei FF, and the Audience Choice Award at Busan IFF.



Kaohsiung
Shorts

小洋 The Child of Nowhere

小洋

The Child of Nowhere

台灣 Taiwan | 2019 | DCP | Colour | 25min

世界
首映



吵嚷的育幼院，無人的海。一個無家可歸的男孩，對家的渴望。

An orphanage of various sounds. An ocean without witness of the crowds. The child of nowhere, longing for returning home.



王孔澈 Dio WANG

1988 年生，基隆人，畢業於世新大學廣電系電影組，現就讀台北藝術大學電影創作學系研究所，想過跟貓一樣的生活，儘管不可能。

Born in 1988, Keelung. Graduated from the Department of Radio, Film and Television(RTF) in Shih Hsin University. Now studying MFA in Department of Filmmaking in Taipei National University of Art. Wish to live a life as a cat even though that's not possible.

九發子彈

Nine Shots

台灣 Taiwan | 2019 | DCP | Colour | 15min

世界
首映



從越南來臺灣工作的阿非，逃離原來的臺灣雇主，希望多賺一點錢能寄給在家鄉的老爸。一日，在豔陽高照的海灘，阿非遭遇台灣巡警阿海，阿海看見阿非的藥物吸食器，不由分說地抽起警棍毒打他。最終在天光大作的海岸邊，清脆而無情的九聲槍響穿越了阿非的身體。阿非的父親第一次離開越南，竟是為了接回客死在臺灣的兒子。

Ah Fei, a Vietnamese who left home to work in Taiwan, escapes from his Taiwanese employer in hope to earn more money to send back home to his father. One day, he runs into Ah Hai, a police patrol officer, at the beach. Ah Hai sees Ah Fei in possession of syringes and uses the baton on him without giving him a chance to explain. By the beach, nine shots were eventually fired at Ah Fei. It's the first time Ah Fei's father is travelling out of Vietnam, only to be bringing home his son's lifeless body.



蘇哲賢 SU Che-Hsien

1982 年生於臺北，國立臺灣藝術大學藝術碩士。首部作品《街舞狂潮》獲 47 屆金馬獎最佳紀錄片。2016 年紀錄長片《進擊之路》則於台灣院線發行。2019 年進行製作劇情長片《野夏天》，《九發子彈》是他首部劇情短片。

Born and raised in Taipei, Su Cheh-Hsien holds a Masters in Arts from the National Taiwan University of the Arts. His first production, won the Best Documentary award in the 47th Golden Horse Award ceremony. Fight for Justice, another of his documentary was released theatrically in Taiwan 2016. In 2019, he completed a short film Nine Short, and is working on another feature, Cordelia Scissors.

未來奇案

Future Mysteries

台灣 Taiwan | 2019 | DCP | Colour | 25min

世界
首映



在人類逐漸滅絕的未來，「智人保存計畫」運用科技實現了輪迴的概念，僅存的人類一個個記憶被覆寫，並以再生人的形式重生。再生人阿木在一次例行性的人類遺址勘查任務中，偶然發現一個鐵盒，曾為人類的記憶從他意識的深層翻湧而出。再生人類頭上的量子感應閃爍著，演算著電子訊號組成的夢境與記憶。阿木腦海中浮現出一個戴著孔雀羽毛的神秘女子，兩人走在那條熟悉的路上，陌生卻又親暱。

After the mass distinction in the Anthropocene epoch, the Homo Sapiens Replacement Project (HSRP) is conducted to reserve human beings. The remaining human are assigned to reincarnate into reborns bio-technologically with formatted memories. Mu, as a reborn, is dispatched to ruins to research human civilization.



林仕杰 LIN Shih-Chieh

美國加州藝術學院電影與錄像研究所畢業，現居台北。創作包括實驗電影、紀錄片與聲音作品。主題多著墨於記憶、夢境與歷史的交互關係，揉合神話、民間故事與紀實，探索虛構介入真實的可能，期盼創造出屬於聲音與影像的平行宇宙。

Lin Shih Chieh is an audiovisual artist and filmmaker based in Taipei. He holds MFA in Film and Video from California Institute of the Arts. His works mingle reality with mythology, folklore and paracosm, projecting a parallel universe of realities from sound and image.

吳郭魚

Tilapia

台灣 Taiwan | 2019 | DCP | Colour | 19min

世界
首映



空污嚴重的大林蒲準備要遷村了，阿玉跟上司申請調職，想趕快離開這裡，但父親大肚子卻不這麼認為，只想留在這裡養魚，這天晚上，一場大雨襲來……

Due to severe air pollution, the preparation of the relocation of village Dalinpu is now on the move. Villager Ayu is also busy preparing for her new life after leaving here and has sent her proposal for new job position, while her father too-á disagrees with the idea of migrating and insists on his fish farming here. The story starts at the night when a heavy rain is hitting the town.....



洪靖安 HUNG Jing-An

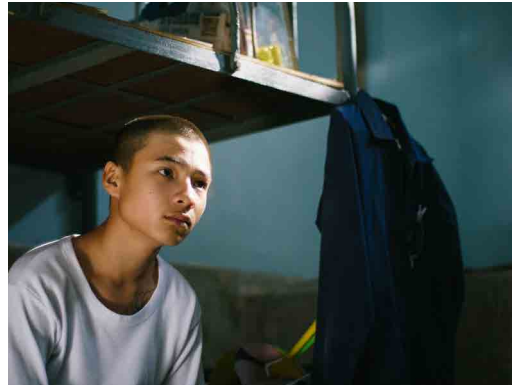
花蓮人，現居台北，自由接案。

A freelancer from Hualien, living in Taipei.

主管再見

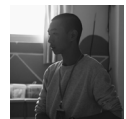
See You, Sir!

台灣 Taiwan | 2019 | DCP | Colour | 25min



跋扈又重義氣的小霸王 YAMAHA，三進三出少年觀護所，年幼的跟屁蟲弟弟仔因為遭受家暴，反而在少觀所得到歸屬，沉默又神秘的菜鳥笨仔身上背負著重罪，三名少年在冬季的跨年夜裡成為少年觀護所內的室友。想做老大的 YAMAHA 試圖照顧身邊所有人，三人在所裡關係越來越要好、越來越適應，他卻也發現大家越來越離不開監所的輪迴。

Yamaha is a cocky and yet caring juvenile offender who has been sent to the juvenile detention house three times. Yamaha takes Sonny, a very young inmate who suffers from domestic violence, under his wing. Chuan, a new arrival, quiet and mysterious, is charged with a serious crime. The trio become roommates on the New Year's Eve. However, it is getting harder for them to be freed from the criminal world.



林亞佑 LIN Ya-Yu

自幼在南投埔里長大，大學之後前往北部就學，目前就讀台北藝術大學電影創作學系導演組碩士班。2016 年求學期間完成短片〈一直騎呀一直騎〉，在 2018 年參加了金馬學院，並在 2019 拍攝畢業製作〈主管再見〉。Grew up in Puli, Nantou County and went to university in Taipei. Currently, he is doing a master's degree on directing in the Department of Filmmaking at the Taipei National University of the Arts. In 2016, Lin made the short film, Keep Going. In 2018, he participated in the Golden Horse Film Academy. In 2019, he made his graduation film, See You, Sir!

夜車

Night Bus

台灣 Taiwan | 2019 | DCP | Colour | 19min



深夜一輛開在濱海公路上的末班車，車上乘客貴婦的珍珠項鍊被偷，接著牽扯出群眾正義下的荒謬私刑與背後隱藏的秘密，最後只剩下漆黑的海岸邊火燒車的熊熊火光。這是一部關於夜晚濱海公路末班車上的人性旅程，群眾正義的私刑，動物生命的反撲，以及隱藏在這趟旅程下的秘密都隨著車禍爆炸被一層一層的解開。

Late night, a commuter bus was speeding along the coastal highway when, suddenly, a loud and panicky scream pierced the night's silence. This wealthy and elderly lady had just woken to find her precious necklace stolen. What follows was a series of intriguing turn of events, chaotic mob justice, vengeful lynching, as the truth behind the theft unfolds.



謝文明 Joe HSIEH

動畫導演，作品擅於手繪動畫探討人性陰暗面，並以驚悚異色風格屢獲國際影展注目。2008 年《肉蛾天》入圍釜山影展，2013 年《禮物》入圍日舞影展，並獲聖地牙哥亞洲影展最佳動畫片。2019 年參與香港楊凡導演動畫長片《繼園台 7 號》入圍威尼斯影展主競賽單元。

Joe Hsieh, an independent Taiwan animation film director whose works often explore the dark side of human nature and told with thrilling suspense. Meatdays was nominated in the Busan IFF in 2008 and The Present won a nomination in the Sundance FF as well as the Best Animation Award in the San Diego FF in 2013. Joe's most recent collaboration with director Yon Fan on the production of No 7 Cherry Lane, has won a nomination in the 2019 76th Venice IFF in International Competition category.

世界
首映

雄雞卡克

A Cockerel's Tale

台灣 Taiwan | 2019 | DCP | Colour | 21min



卡克只記得那天脖子一涼，當他再睜開眼睛時，已經身在一間傳統市場中。他想起初生時眼前的一片絨黃、想起男人的溫厚大手、想起被愛撫的尾椎、以及從股間迸出的乳白色液體……種雞，本該是雞群中的佼佼者，眾雞欽羨的對象。然而在雞舍中，他們卻只能擠在籠子裡，等待採精員的撩撥——這該是怎樣的一生啊？是以本片希望用有點惡趣味、溫柔諷刺的形式，將種雞絢爛又孤單的悲喜宿命傳達出來。

Born into a stretch of furry yellow, then hand-picked by the man he adores, a young rooster, COCKEREL, begins his caged yet sensual life as a native chicken farm's breeder without even knowing.



謝沛如 HSIEH Pei-Ju

台灣藝術大學電影創作學士，美國哥倫比亞大學電影創作碩士。以短片〈Knighthood〉入選金馬影展「台灣短打」單元；參與《十年台灣》入選台北電影節最佳劇情長片獎。《大餓》為其首部劇情長片作品，甫於 2019 台北電影節獲得最佳新演員獎及國際新導演競賽觀眾票選獎。

HSIEH earned her MFA at Columbia University. She is one of the directors of TEN YEARS TAIWAN, a collection of short films, which was selected for Busan International Film Festival. Her feature debut, HEAVY CRAVING won Best New Talent at Taipei Film Awards and the Audience Choice Award at International New Talent Competition of the 21st Taipei Film Festival.

未來的衝擊

Future Shock

台灣 Taiwan | 2019 | DCP | Colour | 20min



1970 年，美國未來學巨擘杜佛勒（Alvin Toffler）的巨著《未來的衝擊》（Future Shock）問世，一年後中譯版由台灣的志文出版社發行，將其理論介紹到中文世界。其簡介說到：「『太快來臨』的未來，將使個人淪落比異鄉人更惶惑的境遇。未來的社會將充滿選擇過多的『不自由』、一用即棄的氛圍、資訊焦慮、無倫理的科技……」。

In 1970, American futurist Alvin Toffler's iconic work Future Shock was published. One year later, a translation by Zhiwen Publishing House hit the market in Taiwan, thus introducing the writer's theories to readers of Chinese. The premise of the book can be summed up as: "A future that comes too quickly creates more apprehension than that of a foreign land. Future society will be stricken with a plethora of choices, thrown-away society, information overloaded, and unethical technology."



蘇匯宇 SU Hui-Yu

擅以錄像與裝置藝術來探討大眾媒體對於身體、日常生活與意識型態的影響。北藝大美術創作碩士班畢業後，作品曾先後展出於北美館、國美館、當代館、高美館、波昂美術館、盧森堡卡西諾當代藝術中心，以及上海當代藝術博物館等重要機構。2019 年獲台新藝術獎年度視覺藝術大獎。曾獲邀鹿特丹影展舉辦個人專題放映，並兩度入圍金虎獎短片競賽。

Su Hui-Yu's work has been exhibited at the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MOCA Taipei, Kaohsiung Museum of Fine Arts, San Jose Museum of Art in California, Herbert F. Johnson Museum of Art at Cornell University, Kunstmuseum Bonn, Casino Luxembourg- forum d'art contemporain and Power Station of Art in Shanghai. Su has been keeping being invited to IFFR and was in the Tiger short competition twice since 2017. In 2019, Su wins the 17th Taishin Arts Award- Visual Art Award.

放映場地：VR 體感劇院（駁二藝術特區 大義區 C9 倉庫）

放映時間：10/09 (XR 貴賓日)、10/10 - 10/27

場次資訊請見活動 / 場次表手冊與官方網站

Venue: VR FILM LAB (Pier-2 Art Center C9 Warehouse in Dayi Area)

Date: Oct.9th (XR VIP Day), Oct.10th-Oct.27th

Please find details in the Event / Screening Schedule or visit festival website.

Program 1

星際大騙局之登月計畫

Great Hoax: The Moon Landing

台灣、阿根廷 Taiwan, Argentina | 2019 | 互動 Interactive | Colour | 15-20min | 國語、英語 | 無字幕

2019 威尼斯影展創投單元



1969 年，阿波羅 11 號登陸了月球。在登月 50 週年的今日，全球持續討論「登月陰謀論」，同時，台灣人民處於身分認同的困境，人們渴望一個契機來拯救整個局面，於是一個「登陸月球」的影片拍攝計畫因應而生。體驗者將扮演片中登陸月球的角色，並透過互動 VR 技術與片中人員、物件進行互動。當影片完成後，終將發現這一切的背後，是更大的騙局……。

In 1969, Apollo 11 landed on the moon. 50 years later, people in Taiwan are struggling between an identity crisis and economic fluctuations, hoping for a juncture would save the day. This desire is why you are hired to be a national hero - the very first Taiwanese who lands on the moon. Finally, comes the release day, you wait for the broadcast in your dingy apartment, only to realize it's not about a moon-landing anymore...



徐漢強 John HSU

導演、AFK PL@YERS 團隊創辦人。擅於以諷刺幽默的奇幻喜劇形式敘事，作品涵蓋電視單元劇、短片、VR 與電影長片，獲金鐘獎、柏林、鹿特丹影展等多項肯定。首部 VR 作品《全能元神宮改造王》入選日舞影展，於世界四十餘影展巡迴。首部電影長片《返校》改編自人氣同名遊戲，於 2019 年 9 月上映。

A short film, VR and feature film director. John is interested in digital culture, comedy and sci-fi film genres, with a fun and satirical sense of humor, his films have awarded by several international film festivals. Your Spiritual Temple Sucks, John's first VR work, has selected by Sundance Film Festival and won the Best Innovative Storytelling award of World VR Forum.



馬可洛可可 Marco LOCOCO

本片聯合導演，擁有豐富的遊戲與動畫經驗，曾執導 VR 影集《Water Bear》與《Dessert Island》，亦是 3dar 工作室的原創 VR 動畫《Shave It》與《Uncanny Valley》重要幕後團隊。洛可可參與製作美國饒舌歌手 Lil Dicky 的動畫 MV《Earth》，於 YouTube 超過一億瀏覽人次。

Lococo directed two VR Series titles of major reach called "Water Bear", and "Dessert Island". He was part of the team behind multi-award winner "Shave it" and "Uncanny Valley", 3Dar's originals short films. He was part of the team that created Lil Dicky's "Earth" video clip as Animation Producer. As to this date it has more than 100 million views on Youtube.

Program 2

那年夏天，我被 FIRED 五次

THAT SUMMER, I GOT FIRED FIVE TIMES

台灣 Taiwan | 2019 | VR360 | Colour | 9min | 國語、台語 | 中、英文字幕

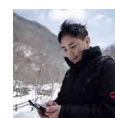


少年仔被 fired，養蜂場老闆付錢時說：「大家跟我買蜜也嫌貴，既然東西賣不貴，你收入少也夠用。」接著他又透過舅舅介紹，當了高樓洗窗工，止不住的腿軟讓他連一天都感到漫長。

接五連六，這就是少年仔初入社會的境遇。

When the beekeeper asked him to leave, he told him "It's all I can give you. Everyone moans that my money is too expensive. But don't worry - salaries never go up, but the prices never go up either!" He got an introduction to a high-rise window-washing operation, but he wasn't good working at height and he couldn't stop shaking.

This kind of scenario greets most youngsters entering the job market these days.



蕭雅全 HSIAO Ya-Chuan

曾入圍坎城影展導演雙週，鹿特丹影展大螢幕獎競賽，亦曾獲選台北電影節開幕片，獲台北電影獎最佳導演，觀眾票選獎，最佳影片等獎項。《那年夏天，我被 FIRED 五次》是他第一部 VR 作品。

HSIAO Ya-Chuan, the film has been shortlisted for the Directors' Fortnight at the Cannes International Film Festival, Big Screen Competition at the International Film Festival Rotterdam and Taipei Film Festival Opening Film, Best Director, Audience's Choice Award, Best Film and other awards.

Program 2

看著我

Look at Me

台灣 Taiwan | 2019 | VR360 | Colour | 14min | 國語 | 中、英文字幕

世界
首映

〈看著我〉是個反 VR / 智慧手機科技的通俗故事。通過主人公小張的視角，在一個平凡的傍晚，我們淡淡的感受他對現狀的不安：他的不安來自於別人跟他說話的時候都不看著他。

"Look at Me" is a melodrama with anti-smartphone and VR phenomenon message.



何蔚庭 HE Wei Ting

〈看著我〉是何蔚庭導演第一部 VR 短片。
"Look at Me" is He's first VR short film.

18

Program 2

舊家

Home

台灣 Taiwan | 2019 | VR360 | Colour | 17min | 國語、台語 | 中、英文字幕

世界
首映

夏日的午後，原本寧靜的日式老宅中，聚集了已久不見的家人們。大家圍繞在奶奶身旁，吵吵鬧鬧用著各自的方式向奶奶表達愛意。人們來來去去，電視依舊重播著，電風扇持續擺著頭，日式老宅的午後，住著奶奶和照顧她的外傭。

In the summer afternoon, the families gathered to the old family home. They surrounded beside grandma to show their love. As people come and go, the television was still replaying and the fan was still turning in the peaceful old house, where grandma living with her maid.



許智彥 Kidding HSU

許智彥，畢業於實踐大學時尚與媒體設計研究所。曾執導多部廣告、音樂錄影帶及各類短片，影像風格多元，擅於掌握影片節奏及細膩的情感敘事。近期與知名編劇徐譽庭共同雙導演電影《誰先愛上他的》，獲得台北電影節及金馬獎各項大獎。

Kidding Hsu, graduating from Communications Design of Shih Chien University. He is a director of various films such as music videos, commercial films, and short clips. He has a good sense on the rhythm of his film and narrating realistic emotions as well. "Dear EX", his first feature co-directed with renowned writer Mag Hsu, has won numerous awards at Taipei Film Festival and Golden Horse Awards.

高雄拍 VR Kaohsiung Shorts VR

Program 3

落難神像

The Abandoned Deity

台灣 Taiwan | 2019 | VR360 | Colour | 15min | 國語、台語 | 英文字幕

世界
首映

1987 年愛國獎券吹起了熄燈號，但吹不熄這塊土地對傳統信仰的薄弱崇拜，故事藉著一位青年與神像工藝的情感連結，映照出整個大環境的氛圍與價值觀。本片再現了 80 年代末南台灣的港都風情，新科技 VR 時代的到來，換來了一次得以沈浸在神像視角的體驗機會。

The social impact of gambling affected Taiwanese the greatest during the 80s in Taiwan. The concept of this film is to have audience experience and observe the social values of religion beliefs from a deity statue's viewpoint through Virtual Reality technology.



高逸軍 KAO Yi-Chun

畢業於國立台灣藝術大學，畢業作品《抓周》曾獲金穗獎最佳學生作品首獎、KT 科藝金獎、青年金獎等。影像作品擅長結合視覺特效與動畫語言敘事，落難神像為首次嘗試使用 VR 技術拍攝之短片。

Graduated from the National Taiwan University of Arts. During graduate school, he finished a short film, Pick a Future (2010), which won the Best Award of Student Film in Taiwan Golden Harvest Awards. The Abandoned Deity (2019) is his first VR short film.

Program 3

我的敘利亞鄰居

My Syrian Neighbors

台灣 Taiwan | 2019 | VR360 | Colour | 7min | 國語、阿拉伯語 | 中、英文字幕

世界
首映

敘利亞內戰開始以來，無數敘利亞人民為了避難前往他鄉。數年前，年輕女孩茱蒂一家受到轟炸，逃到土耳其和敘利亞的邊境城市，過著艱難的日子。然而，一個台灣媽媽的出現，讓他們走入一段獨特的鄰家情誼，更看見即使世界的兩端咫尺天涯，仍然能是彼此的鄰居。

Judy, a Syrian young girl who moved to Turkey with her family few years ago. They had a difficult time until they met a Taiwanese mother, who became their neighbor and built friendship with them. After the Taiwanese family backed to Taiwan, they realized the real meaning of "neighbors".....



吳柏泓 WU Po-Hung

台灣導演、吳踴影像工作室創辦人。影像創作形式廣泛，內容涵蓋紀實攝影、紀錄片及 VR/360 影像，致力追求社會與影像的連結意義。2018 年 VR 作品〈二十個禮物〉獲選台北電影節最佳觀眾票選獎。

Taiwanese director and founder of BonWu Photography Studio. Wu involves in diverse formats of image creation, including documentary photography, film and VR. He dedicates himself in pursuing the value and connection between society and images. 20 Gifts, Wu's VR work, won the Audience Choice Award of 2018 Taipei Film Festival.

19



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世界
首映

10/27 SUN
14:30 市總圖 7F ★▲

台灣 Taiwan | 2019 | DCP | Colour | 63min



60 年前左營的海邊，破敗的軍艦載著一批由越南富國島轉進的難民，其中有一個人，她叫張岫雲，帶著一身河南技藝：豫劇，踏上了台灣的土地。40 年前左營的海邊，一群人一字排開，其中嗓音清亮的少女，她叫王海玲，領著師弟師妹，對著大海吊嗓子練功，豫劇，成為流離失所的人們鄉愁的解藥。20 年前左營的海邊，劇團開始嘗試新的可能，大家都會擔心，唱、念、做、打，會不會被越來越快速的時代遺忘。如今，左營的海邊，豫劇依舊在這裡，成為台灣的豫劇，這裡面有傳統，也有革新，有思鄉，也有在地。

「1300 公里外的河南戲，在這片土地傳唱超過 60 年，這就是台灣的可愛與包容。」——孫介珩

Yu Opera is the most important local opera in Henan, China. Because of the large population migration caused by the civil war in 1949, Yu Opera went from Henan to Vietnam, and finally moved to Taiwan and took root in Taiwan. Today, Yu Opera has become a Taiwanese Yu Opera, with traditions, innovations, homesickness and local presence.



孫介珩 SUN Chieh-heng

大學念歷史，研究所讀政治，畢業後前往紐約進修電影製作，曾做過辦公室裡的政策研究員，也做過沙灘上的綠蠟龜巡護員，期望透過創作讓這個世界上不被看見的人事物顯影。

Sun Chieh-heng, who expect to develop things that are neglected in the world through making films.

20 穿越時空的紅色大門
Return to Red Gate

世界
首映

10/26 SAT
16:30 電影館 ★▲

台灣 Taiwan | 2018 | HD | Colour | 51min



「眷村」是台灣特有的歷史產物，其獨特的空間所蘊含的日常記憶與文化認同是台灣許多外省族群共享的生命經驗，是他們從臨時安置到落地生根的見證，亦是台灣重要的文化資產。而如今隨著歲月更迭，我們將於此再一次的見證新的入住者隨著修護、搬遷，而在這同樣空間所堆疊、激盪出嶄新的生活美學，將具歷史記憶的眷舍空間，重新注入人文元素，在新舊交織的有機互動中，延續並創新眷村的生活形態與生命記憶。

「記憶堆砌在一磚一瓦之中，同時是過去也是未來。」——許慧如

The military dependents' village is a special historical product of Taiwan. Contained the cultural identity in its unique space. Now, as the years change, we will once again witness the new occupants built up a new life aesthetic along with the process of the repair and relocation. In the interaction between old and new, continue and innovate the life style and life memory of the village.



許慧如 HSU Hui-Ju

高雄自由影像工作者，作品時常關注生與死，透過家庭與其他特定的場域去重新理解生命經歷苦痛的意義，以安靜的凝視洞悉人存在於世的荒謬，從極冷的調子裡映照出另一種溫柔。

Her documentary films have been selected to be screened at Visions du Reel Festival in Switzerland and Yamagata International Documentary Festival in Japan. Using a quiet gaze to gain an insight on the absurdity of life on earth, she tries to re-examine the meaning of painful life experiences whether it is through the context of family or some specific field, and from a cold and distant tone, eventually project another kind of tenderness.

濱線的十張繪葉書
10 Postcards from HAMASEN

世界
首映

10/27 SUN
14:30 市總圖 7F ★▲

台灣 Taiwan | 2019 | DCP | Colour | 63min



所有訊息都將遺留給未來……。哈瑪星是高雄最早現代化的地區，從日本時代就已經有許多風景明信片的影像紀錄，而明信片上的建築有一些仍佇立原址。這片已經超過百年的海埔新生地，承載著許多人的回憶，有漁民、有報關員、有當地耆老……，在不同年代的地圖上，層層堆疊交織出個人記憶中的歷史風景。而今日的我們，又將遺留什麼訊息，給一百年後的未來呢？

「在這片百年歲月的海埔新生地上，遙想四百多年前的過去及未來。」——盧昱瑞

Leave all the messages for the future... Hamasen is one of the first modernization regions. Since the Japanese colonization era, there had been many scenic postcards recording images of Hamasen. Some of the architectures still remained in the same places as they had been in the postcards. Over hundreds of years, this piece of reclaimed land carries memories of fishing men, customs declarers, and local elders from generations to generations. Sceneries in people's memories intertwine with different time layers of maps of Hamasen. What kinds of messages do we intend to leave for the next generation?



盧昱瑞 LU Yu-Jui

高雄人，從事攝影與紀錄片創作，2005 年至 2009 年就讀台南藝術大學音像紀錄研究所。目前仍持續紀錄高雄阿美族船員的生活故事，以及高雄海邊的人文紀錄。

Director and Photographer. Born in Kaohsiung City, Taiwan. He records ceaselessly the life stories of Amis crews and the humanities of Kaohsiung seaside culture.

Independent Era: Taiwan Shorts Restoration Projects 1999-2005

自 2016 年策劃「純十六」獨立影展回顧，當年珍貴的膠卷重新上映，引發熱烈討論，這些作品在當時以獨立創作之姿進入市場，開啟台灣電影新世代的希望。高雄電影館考量到電影膠卷的保存不易，每每回放皆是不可逆的傷害，特別將 1999 年第一屆純十六影展起至 2005 年間的獨立影片，透過數位化乃至於數位修復得以再次觀看，收錄的作品包括：《天橋不見了》、《我叫阿銘啦》、《明信片》、《呼吸》、《城市飛行》、《石碇的夏天》、《海巡尖兵》、《起毛球了》等八部影片。

Since 2016 Kaohsiung Film Festival, the "Taiwan Pure 16" program has sparked heated discussions. These small and independent films were released from 1999-2005. Kaohsiung Film Archive comprehends that it is crucial to preserve the films, we initialized a series of digitalization and restoration project. In these edition we will present eight titles: The Skywalk is Gone, Bundled, Postcard, Breathing, Birdland, Summer, Dream, The Pain of Others, and Fluffy Rhapsody.

呼吸 Respire

明信片 Postcard

數位修復
Restored

10/16 WED
17:30 電影館
10/19 SAT
13:20 電影館 ★

台灣 Taiwan | 1999 | DCP | Color | 52min

2000 金穗獎 最佳劇情短片獎
1999 台北電影節獨立創作競賽 台北特別獎
1999 金馬獎 最佳創作短片獎提名



排灣族青年阿馬克騎機車北上，只為了到族人口中的美好都市打工生活。一日，他在沿海旁遇見喜歡搜集明信片的少女小麗，兩人便展開一段情感之旅，但昔日對繁華都市的嚮往，卻不斷受到冷漠與鄙視，血淚堆砌的華麗建築，亦唱出屬於原住民的都市悲歌。那一張張擁有亮麗景緻的明信片背後，隱藏著家庭及故鄉最悲痛的記憶，也成了一趟不復返的生命旅途。

鄭文堂以交織現時與回憶的影像手法，讓角色表達自身受壓迫困境，並藉由古老的歌聲與詩歌，傳遞出原住民夾擠在都市叢林的生存迷茫。影片遊走於虛實的影像美學，以鄉愁思念化身為靈魂，穿梭在田野鄉間，為人與土地牽繫起認同情懷。也打破語言及種族疆界，用飄向海洋彼岸的歌聲，訴說最真摯的綿綿情話。

「如果《明信片》沒有得獎，我可能不會有現在。對我來說，記憶雖然很遙遠，但意義卻是很深刻的。」
——鄭文堂

An indigenous construction worker has led a distasteful life, until he meets a young hooker, and starts a poetic journey of love... Postcard is CHENG's first short film, which elegantly presents the situation of the lower class with songs and poems.



鄭文堂 CHENG Wen-Tang

台灣宜蘭人，畢業於文化大學戲劇系影劇組。曾參與社會運動多年，拍攝多部社運紀錄片。投身電影創作後，劇情長短片包括《明信片》、《風中的小米田》、《夏天的尾巴》、《眼淚》、《菜鳥》、《衝組》等，其中以《夢幻部落》榮獲威尼斯影展國際影評人週最佳影片等多項大獎。

Born in 1958, I-lan. CHENG's first 35mm feature film Somewhere Over the Dreamland (2002) has been lined up in the 59th Venice IFF for the Venice Critics Week. He's nominated in Golden Horse Award for Badu's Homework (2003), The Passage (2004), Tears (2009).

我叫阿銘啦

Bundled



10/18 FRI
19:00 電影館 ★
10/19 SAT
11:00 電影館 ★

台灣 Taiwan | 2000 | DCP | Color | 78min

2001 台北電影節 最佳劇情片、新導演獎

2001 瑞士佛瑞堡影展 評審團特別獎、天主教人道關懷獎

2000 金馬獎 最佳電影原創歌曲獎



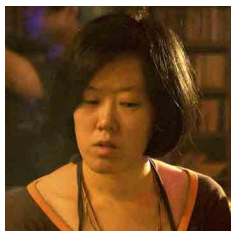
24 「後龐克世代的《電車狂》，陳芯宜的出道作品是一連串交互勾鎖的夢，將台北的中輟者與邊緣人們放在舞台的中心」——《Time Out》雜誌

《我叫阿銘啦》是陳芯宜的首部劇情長片，本片描述多位遊民不同的背景與夢境。老遊民阿銘撿到一台 V8，沈浸在對他人的幸福家庭的想像中；曾獲得百萬文學獎的少年仔則迷失在一則又一則的故事中，偶然被舊識的女記者試圖「拯救」回到正常社會；推車賣夢的阿婆，工場的月琴表演者，多個角色的故事，相互獨立又彼此串連、編織出似夢非夢的魔幻寫實電影。

陳芯宜由長期與遊民相處的田野調查出發，卻未被議題綁架，反而是以幽默而輕盈的方式，由不同角度刻劃這一主題。值得一提的是，飾演阿銘的顏木村，當時本身就是遊民。本片以 16 釐米拍攝，在僅有一百萬元的低成本製作，展現了當時台片的實驗精神與無限想像，劇組集合了沈可尚、樓一安等現今台灣電影的中堅導演。

「我並不把拍片當成是一種職業，我要誠實的面對自己的作品。」——陳芯宜

This debut feature is a new approach of real life in the cities where hope and imagination enchant even the homeless.



陳芯宜 CHEN Singing

長年從事獨立影像創作，早期在黃明川工作室學習，她的作品橫跨紀錄片與劇情片。除了帶有魔幻寫實色彩的劇情片《我叫阿銘啦》與《流浪神狗人》，她的紀錄片長期關注台灣藝文工作者與地下文化。近年作品有《行者》、《大帳篷：想像力的避難所》、《恍惚與凝視的練習》等。Screenwriter and director. Bundled, Chen's debut feature film in 1999 won her Best Narrative Feature and Most Promising Director at Taipei FF. Her 2007 film, God, Man, Dog, was selected for The Forum at the Berlin Film Festival and screened at numerous festivals including Busan and Fribourg. The Walkers (2014) has followed the art career of Taiwanese choreographers, LIN Li-Jen for a decade. The Moving Tent (2018) was selected in Taiwan International Documentary Festival.

石碇的夏天

Summer, Dream



10/10 THU
19:30 電影館 3F ★
10/11 FRI
14:00 電影館 3F ★

台灣 Taiwan | 2001 | DCP | Colour | 65min

2002 釜山影展

2002 台北電影節 專業類競賽最佳劇情片、新演員獎

2001 金馬獎 最佳創作短片、最佳女配角獎提名

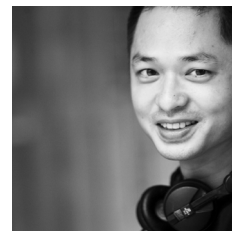


25 「鄭有傑建構出的這凡人世界，沒有孰貴孰卑，誰殖民誰，誰剝削誰的優劣之別。只有身為普通人，彼此好奇試探，釋放善意，也有猜疑氣憤，情緒起伏的過程。」——「南方電影論壇」Najaha

蟬聲嗡嗡的炎熱暑夏，原本計畫出國遊學的小志，受到經濟不景氣的影響，只能留在老家石碇，幫忙阿嬤的雜貨店業務。此時，一位從魁北克來的外國老師 Elisa，寄住在小志家中，中英台語言的學習切換，通過交流與熟悉，慢慢拉近他們的距離，也重新連結昔日隔閡的祖孫之情。寧靜夏日，當微風吹起，汗水揮灑的午後，雄性荷爾蒙的魅力四溢，來自異國的情愫也正逐漸發酵。

導演鄭有傑以樸實直敘的影像手法，聚焦異國文化與隔代教養主題，在人物的語言、手足互動間，產生對家鄉與國族的自我認同想像。影片細膩描繪主角們的內心情境，以視角的凝視探索對彼此的初萌愛戀，並結合石碇特色地物，將情寄於冉冉而升的天燈。黃健瑋初試演員之作，陽剛憨直的男性詮釋，深刻演技榮獲第 4 屆台北電影節新演員獎的肯定。

College student Hsiao Chih has been dreaming of studying abroad and having foreign affairs. His plan to fulfill this dream in the summer is, however, discouraged by economic down turn in Taiwan. Just as he feels depressed about the need to spend a long summer back home, taking care of his old grandma and her grocery store, here comes a Western girl named Elisa. One thing leads to another, Hsiao Chih and two women - his grandma and Elisa a girl from afar - spend a whole summer under the same roof...



鄭有傑 CHENG Yu-Chieh

1977 年生於台灣台南，畢業於台大經濟系。從學生時代就投入影像創作，並主演多部作品。2002 年，首部自編自導自演短片《私顏》初試啼聲，以第一部長片《一年之初》榮獲台北電影節百萬首獎，其後長片作品包括、《陽陽》、《太陽的孩子》，亦執導《他們在畢業的前一天爆炸》系列電視劇。目前以導演、演員身份活躍於台灣影視界。

Born 1977 in Tainan, Taiwan. With BA in Economics at National Taiwan University, CHENG started experimenting with V8 and participated in several student productions and 16mm film productions for practical training. Later, he shot his first 16mm short, Babyface, in which he worked as director, screenwriter and actor. His second 16mm short film Summer, Dream was selected in Busan FF. In 2006, his first feature Do Over was selected for the International Week of Film Critics in Venice. TV mini-series Days We Stared at the Sun (2011) was a popular program.

起毛球了

Fluffy Rhapsody

數位修復
Restored

10/12 SAT
14:00 電影館
10/15 TUE
17:00 電影館

台灣 Taiwan | 2000 | DCP | Colour | 58min

2001 哥德堡國際影展
2000 釜山影展 新潮流單元競賽片
2000 台北電影節 獨立創作競賽劇情類提名



26 「由各種片段混搭拼出一個台北年輕男子的印象派肖像與他對一個高中女生的迷戀，古靈精怪而討人喜歡。」——《綜藝》雜誌

醫學院畢業而無職的萬，漫無目標，除了戀愛之外。雖然有空姐女友，他在三十歲生日前遇見並愛上自稱女同志的高中女生與廣告演員妙妙。同時，與妙妙共演礦泉水廣告的男演員因廣告對她一吻鍾情，卻只有一本大頭貼收集冊單相思。現實中真實走紅的廣告也在電影中不斷出現，既解構又幽默地串連起電影中的愛情觀。

《起毛球了》是吳米森的首部劇情長片，他以鮮明又跳躍的敘事結構，以及高度風格化的影像與台詞，描繪了上個世紀末時髦又虛無的台北都市生活。《起毛球了》是對青春折舊的輕盈比喻，在當時以寫實掛帥的台灣電影中，令人耳目一新。本片亦罕見在日本上映，另題「愛回遊魚」。

「我很喜歡廣告的一些專業的東西，影像啊什麼的，可是不喜歡廣告的本質，就好像影像我也覺得不應該去強植在人家的腦袋裡面，像一個帽子定在腦袋上一樣。」——吳米森

A film probes the edges of lovers' waking nightmare—the nature of betrayal. Wan is a medical school dropout nearing his 30s who starts a relationship with an interesting and puzzling high school girl, Meow-Meow—who claims to be a lesbian.



吳米森 WU Mi-Sen

早年在紐約求學時以拍攝艾倫金斯堡的實驗紀錄片《梵谷的耳朵》聞名，回台參與純十六影展，並以鮮明獨特的風格遊走於劇情，紀錄，廣告與MV間累積大量的創作，代表作品《給我一支貓》、《松鼠自殺事件》、《捉著腦袋去上學》、《E.T. 月球學園》等。

Born in 1967 in Taipei. He received his BFA in filmmaking from City College, City University of New York, where he made Van Gogh's Ear. WU has also directed TV commercials and music videos. After 16mm fiction Fluffy Rhapsody, which drew great attention, he went on to direct Drop Me a Cat and Amour-LEGENDE, and Kara-Orchestra.

呼吸

Respire

數位修復
Restored

10/12 SAT
14:00 電影館
10/15 TUE
17:00 電影館

台灣 Taiwan | 2005 | DCP | Colour | 15min

2006 台北電影獎 評審團特別獎
2005 坎城影展國際影評人週 柯達發現獎最佳短片、TV5 青年評論獎



27 「非常動人的作品，在一個近乎全部是特寫鏡頭下的奇幻世界肖像…熱情的力量與深沈的冷峻完美結合…」——許鞍華，2006台北電影節評審

在不遠的未來世界裡，流感病菌演變成空氣傳播的致命病毒。人心惶惶的社會氣氛，人民亦被法律規定戴口罩。一位時日不多的高中女生，等待一名她喜歡的高中男子，陪她去聽她最愛的地下樂團表演，並度過一個難忘的夜晚。

RESPIRE is set in a fictional world transformed by a deadly, airborne virus in which people are required by law to wear masks at all times. A young girl who knows her time is ending decides to enjoy one last day with the boy she likes.



何蔚庭 HO Wi Ding

出生於馬來西亞，畢業於美國紐約大學電影製作系，在台灣開始電影創作生涯。2005年，以短片作品《呼吸》榮獲坎城影展國際影評人週兩項大獎，其後以短片《夏午》入選坎城影展導演雙週。2010年憑藉首部長片《台北星期天》獲頒金馬獎最佳新導演。2018年，以《幸福城市》榮獲多倫多影展「站台」（Platform）競賽單元首獎。

HO Wi Ding is a Malaysia-born Taiwan-based feature film director, attended the film school at NYU's Tisch School of the Arts. His short film Respire premiered at the International Critics' Week, of the Cannes Film Festival in 2005., and won two awards. His next short film Summer Afternoon, premiered at the Directors' Fortnight of the Cannes Film Festival in 2008. His feature debut Pinoy Sunday world premiered at the Toronto International Film Festival, won Wi Ding a Best New Director Award from the prestigious Golden Horse Award in Taiwan. Cities of Last Things won Platform Award at Toronto International Film Festival.

城市飛行

Birdland

數位修復
Restored

10/13 SUN

13:00 電影館 ★

10/14 MON

17:30 電影館

台灣 Taiwan | 2001 | DCP | Color | 56min

2001 金穗獎 優等短片獎

2001 東京影展 亞洲電影獎提名

2000 台北電影獎 獨立創作競賽百萬首獎



28 「《城市飛行》貼近這個島嶼某些近乎荒謬的真實，又充分展現黃銘正創作上的高度原創力。」——影評人聞天祥

來台尋覓愛人的中國偷渡客阿飛，上岸卻被誤認為失蹤多年的計程車司機，誤打誤撞下，他便拾起身份，駛著計程車穿梭在台北街頭。另一邊，一部黑幫電影正在開拍，原本毫無關係的路人們，卻被找來當臨時演員，也意外產生奇妙的人際變化。當飛機掠過平地，用競選文宣拼成的風箏於天空翱翔，真實與虛構交疊的戲裡戲外，記憶和想像亦相互輝映。這群流浪的生命，欲從這座熟悉卻陌生的城市中，尋得一席生存之地。

捨棄傳統劇情片的敘事手法，導演黃銘正以紀錄片的人文本質，將自身對社會的體悟與觀察，運用交叉剪輯，於迷茫與苦澀間，編織出底層人物的複雜關係。成熟高明的調度，藉由上帝之眼的飛行俯視，在繁雜的台北地景裡，產生對身份的錯置與探尋。同時，呼應大環境的政治變動，延伸國族想像，再次回望國族間的矛盾與對立。

In hope to find his lover, a Mainland Chinese A-Fei, comes to Taiwan. He is mistaken by others to be a missing taxi driver. Seeing all those roads named after Chinese provinces, A-Fei believes he can surely do this. At the same time, a gangster movie is about to shoot...



黃銘正 HUANG Ming-Cheng

1970 年出生於台灣嘉義，國立台南藝術學院音像紀錄研究所碩士。曾擔任電視及廣告製片，赴法國巴黎藝術村駐村，亦於大學擔任客座助理教授。憑電影作品《野麻雀》榮獲金馬獎最佳創作短片，以《城市飛行》獲得台北電影獎百萬首獎。故事以人文思考見長，近期電影作品包括《第三個願望》、《傻瓜向錢衝》。

Born 1970, Chia-Yi. His directorial debut Too Young (1997) won multiple awards for the Best Short in Taiwan. Birdland (1999) won him the The Grand Prize in independent film category in 2000's Taipei FF. He's also known for The Third Wish (2012), Two Idiots (2015) and Wansei Back Home (2015).

海巡尖兵

The Pain of Others

數位修復
Restored

10/10 THU

19:30 電影館 ★

10/11 FRI

14:00 電影館 ★

台灣 Taiwan | 2005 | DCP | Colour | 31min

2005 金馬獎 最佳創作短片獎提名

2005 台北電影獎 最佳劇情片獎

2005 金穗獎 最佳劇情影片、編劇獎



29 「劇情簡單有力，演員演出逼真，藍灰的視覺調性淋漓刻劃軍中封閉的階級文化，精彩呈現權力、服從、人類尊嚴交錯抗衡掙扎的非理性層面，刺探人性黑暗的深淵。」——導演簡偉斯

巡守海岸線的三名海巡兵，一如往常地蹲坐閒聊，即使電視上播放新總統的勝選畫面，依舊無法改變仍在駐守的事實。在百無聊賴下，一等兵開始作弄菜鳥學弟，複製昔日也曾被操玩的套路。隨著上等兵的制止及越來越不受控的行為，黑暗樹叢中曖曖不明的逼迫壓制，與幽微海岸邊一觸即發的緊繃關係。海風吹徐的站哨夜晚，是一次新兵的震撼教育？或是又一次軍隊陋習的惡性循環？

以憲法二十條「規定人民有依法履行兵役」為開端，導演林書宇取材自身在海巡單位服役的當兵經驗，在短小篇幅內以小見大，不僅窺見歪斜的軍權制度，也刻劃部隊內部的不當管教，真實反映權力與服從的對位關係。通過手持攝影於黑暗光影間，製造低迷緊張氛圍，呈現人性尊嚴的掙扎交錯。心境衝突與聲響的緊密糾纏，逼真地展現不曾被外界理解或看見的軍中真實景況。

「我沒有既定風格，但我會依故事的類型安排最適合它的方式，拍出最能令觀眾感同身受的創作。」——林書宇

On the night of March 18th, 2000, the presidential election, as usual, three coastguards are on patrol by the seaside of Yi-Lan. Private First Class, just out of lock-up, is equipped with a walkie-talkie. The Private (second in command) has a military 65-K2 rifle and the Private recruit (rookie) has two clips of ammunition. Seeing that it's still a long, boring night ahead, The Private starts looking for excuses hazing the rookie...



林書宇 LIN Shu-Yu

出生於台北，畢業於美國加州藝術學院電影製作研究所碩士。早期短片作品包括〈嗅覺〉、〈跳傘小孩〉，2005 年憑短片〈海巡尖兵〉入圍金馬獎最佳創作短片。2008 年，首部劇情長片《九降風》榮獲金馬獎最佳原創劇本，其後長片作品有《星空》、《百日告別》與《夕霧花園》，擅長以寫實故事探究人性情感切面。

Graduated from the RTF department of Shih Hsin University, and later received his MFA from California Institute of Arts. The Pain of Others was nominated the Best Short in Golden Horse Awards. His first feature, Winds of September, won him Best Original Screenplay at the Golden Horse Awards in 2008, followed by Starry Starry Night, Zinnia Flower and The Garden of Evening Mists.

天橋不見了

The Skywalk Is Gone

數位修復
Restored

10/11 FRI
19:30 電影館 ★

台灣 Taiwan | 2002 | DCP | Colour | 22min

2003 鹿特丹影展

2002 釜山影展

2002 金馬獎 最佳創作短片獎提名



獨立時代：台灣短片數位修復計畫 1999-2005
Independent Era: Taiwan Shorts Restoration Projects 1999-2005

30 「我認為整部〈天橋不見了〉在說一件事：『東西不見了』。那『東西』包括了天橋、人的情感、人與人之間的關係。」——影評人林文淇

新光三越大樓的廣告不停播放，佇立在廣場上的湘琪，漫無目的走在車水馬龍的街頭。沒有天橋的台北，對面馬路猶如最遙遠的距離，她看見一名女子拖著行李箱橫越分隔島，跟著過去的湘琪卻一同被警察攔了下來。另一邊，曾在天橋上賣手錶的小康，丟失生計後，轉頭也成為他人把玩的工具。當天橋不見了，工業化都市背後表露的失落情懷，眼下的台北，已不再是他們所熟悉的台北。

延伸自蔡明亮 2001 年的作品《你那邊幾點》，通過固定機位的凝視，在標誌建築體的拆解、現代高速都會的錯置，捕捉人際間的疏離距離，亦試圖尋找屬於自己的認同與地位。影片藉由正值「限水」階段的台北，以水成為回憶，在不同人物的際遇觀望中，傳達關於記憶與身份的迷失。一首崔萍的〈南屏晚鐘〉，是對昔日建築及文化的消逝回望，也喚醒身處都市人們的時代記憶。

A girl looks for a street vendor in Taipei. But she can't find him since the Skywalk is gone.



蔡明亮 TSai Ming-Liang

1957 年出生於馬來西亞，畢業於中國文化大學戲劇系。早期活躍於舞台劇及電視圈，電影作品《愛情萬歲》、《你那邊幾點》、《不散》、《天邊一朵雲》、《郊遊》等多次入選國際影展，於 2004 年獲頒法國文藝騎士勳章。近年作品如 VR 電影《家在蘭若寺》、紀錄片《你的臉》，持續以不同媒介與形式探索影像本質。

Born in Kuchin, Malaysia. Graduated in 1981 from Department of Dramatic Art at the Chinese Culture University. In 1989, he directed his first made-for-TV film Corners of the World. In 1993, TSai's first feature film Rebels of the Neon God won the Tokyo Broze Prize in Tokyo IFF. In 1994, he received the Gold Lion Award at Venice FF with Vive l'Amour, which began his international reputation in world cinema. He's known for unique, layered handling of slow pace and mundane space, with sustaining cooperation with actor LEE Kang-Sheng.



狂戀世代：破浪而行愛出航

經典的愛情電影總是挑戰那年代的禁忌，即使是東方的《梁山伯與祝英台》，為了愛還是瘋狂地衝撞當代的衛道人士，每個世代的愛戀總是面對著當代社會的束縛，有所謂的禮教，也有所謂的權力規範。然而，禁忌源自於慾望的壓抑，來自於權力的心虛，在非主流電影的敘事觀點中，更塑造了另一種叛逆的觀點，創造新世代的價值觀，即使再開放的世界中，都有著隱晦未明的禁忌，等待著這些為愛瘋狂的人再次衝撞。

從世代電影的角度，取材自捷克六零年代共產社會的《布拉格的春天》，在戰爭洪荒中，戀人們勇於衝破鐵幕尋找愛情；七零年代異色經典《感官世界》援引真實情殺新聞事件，以性愛自由的放蕩，打開人們對於慾望的想像；八零年代的同志傳奇《霧港水手》，刻畫男同志「水手情節」的浪遊者，不受法律限制尋找著愛的自主權；九零年代掀起「逗馬 95」革命的《破浪而出》，離經叛道的性愛追逐，戳破人性假面的善與惡；九零末的《美國心玫瑰情》以中年危機的禁忌愛情，諷刺中產階級的虛假。回到當代年輕人的愛情觀，《我們與性的距離》直接開放的速食愛情鍊，在多元關係中尋找出口，《火口的二人》則有著世界末日般的最後愛戀，不變的是，他們都在當代社會的道德框架下，尋找自我放逐的自由。

一代又一代的戀人總是挑戰著禁忌，甚至是衝擊著整個社會保守的價值觀，那些真正瘋狂的人，究竟是愛在其中的戀人們？還是人世間奉行著保守主義的衛道人士？在瘋狂愛戀的電影中，雄影年度主題「狂戀世代」，尋找各時代大師新秀們企圖打破禁忌的路，渴望破浪而出的自由態度，他們都是那個世代與風作浪的代表，為主流電影價值開創一條新時代的道路。

Time and again, classic romantic films appear to challenge its system regardless of the variety of detractors. The Chinese legend of a tragic love story, The Butterfly Lovers, defies a male dominated society which ultimately crushed and destroyed the hapless pair. As lovers pursue their hearts, they tend to confront the societal norms. However, the explicit force is acknowledged by all societies as part of their ways. When taboos coincide with suppressed desires, the power void in some manner provokes a defiant viewpoint that represents a novelty value of the new generation.

Whilst unspoken rules continue to exist in modernity, the infatuated devotees are also girding up their loins for the fray under the bewitching power of love.

The Unbearable Lightness of Being (1988) provides a largely moving and compelling journey of love dealt with the "Prague Spring" experienced in Czechoslovakia in 1968. In the Realm of the Senses (1976) is based on a true incident. It exhibits a sparking uproar and an obscenity trial in sexuality's transgression. Querelle (1982) was met with rapt attention of a sailor fetish and the openly gay self-determination unrestricted by the entrapment of law. In response to Dogme 95, an influential and a controversial film movement, Breaking the Waves (1996) is a provocative film hammering the illusion of humanity with its extreme sex scenes. Whereas American Beauty (1995), the darkly subversive satire is about the middle-class hypocrisy and a midlife crisis transpired taboo love. A case study of youthful infatuation, Easy Love (2019) exposes young adults' liberal views regarding sexual relationships. 火口のふた U (2019) touches on themes of a natural disaster and a destined reencounter, sex and above all, an obsessive love. Times change and the lovers adapt but rather to hold both in a delicate, taut balance within the dialectical tension of moral frame.

Throughout history, lovers have been sitting at the cusp of the changing point in cultural values, and the realm of relationship is the most personal yet challenging. There is a quantum leap occurring in the boundary of love. The experience we call love is reformed significantly both in its nature as a felt and in the forms that it takes in our daily lives. The changes are manifesting not just in our intimate relating, but in every aspect of human interconnection – in the structure and purpose of our social identification. Forbidden Love, the annual theme of the 2019 Kaohsiung Film Festival brings more to the experience of love than the mere romantic ideas by presenting the challengers in the film industry that contested the norm to make a difference and demonstrate their stout-hearted passions.

年度主題：狂戀世代

Annual
Theme:
Forbidden
Love

感官世界
In the Realm of the Senses

感官世界 數位修復 Restored
In the Realm of the Senses

日本、法國 Japan, France | 1976 | DCP | Colour | 109min

1976 倫敦影展 薩瑟蘭獎
1976 芝加哥影展 評審團特別獎
1976 日本報知電影獎 最佳男主角獎



32 本片由法日合拍，取材自 1936 年轟動日本的社會新聞「阿部定事件」。講述一名曾是當紅藝妓的餐廳服務生阿部定，與已婚的老闆石田吉藏有了不倫戀，兩人只要有空檔就會就近或到偏僻地點幽會。隨著投入情感越深，阿部定對於石田吉藏的妻子的存在越發不能忍受，隨著戀情被揭發，阿部定無法接受情夫的身體不屬於自己，在性愛中勒死石田並割下其陰莖，達成終極的佔有。

被列為世界十大禁片之一的《感官世界》，除了多場真槍實彈的交媾之外，還包括窒息式性愛、偷窺、自慰等如今看來依然驚世駭俗的演出，但電影的力量來自於在那些濃密露骨的性愛底下，其實是推到極致的純愛，以及人的愛與慾望是如何彼此交纏著互相推升高度，直到失控，愛與死的主題為本片收束出獨特的地位。

「人要面對一切事情，沒有任何一件事情是必須禁止的。」——大島渚

In one of the most controversial films of all time, a servant begins a passionate, dangerous affair with her master in pre-World War II Japan. This graphic tale of sexual obsession was based on the true story of Sada Abe.



大島渚 OSHIMA Nagisa

1932 年出生於京都富裕家族，畢業於京都大學法律系，曾參與左派學運組織「全學連」，作品有鮮明的政治批判意味，關心低下階層與體制外，曾與筱田正浩、吉田喜重作為日本松竹片廠的「松竹新浪潮」主力，重要作品有《日本殘酷物語》、《日本夜與霧》、《御法度》，曾以《愛之亡靈》獲坎城最佳導演。

Born in Kyoto, March 31, 1932. Graduated from Law Department in Kyoto University. He worked as an assistant director at the film studio Shochiku Co. After starting his own company Sozosh, he focused more on challenging the social conventions. Notable works include The Catch (1961), Violence at Noon (1966), Death by Hanging (1968), Three Resurrected Drunkards (1968), The Ceremony (1971). In 1978, Empire of Passion (1978) won him Best Director at the Cannes Festival.

霧港水手 數位修復 Restored
Querelle

西德、法國 West Germany, France | 1982 | DCP | Colour | 108min

1983 柏林影展
1983 芝加哥影展
1982 威尼斯影展 正式競賽片



「性與暴力的激烈角力，大膽地刷新電影史。」——《紐約客》雜誌

改編自法國悖德同性戀作家尚惹內的小說，法斯賓達的《霧港水手》是永遠的男色經典，也是法斯賓達的最後作品。渾身充滿惡德與慾望的水手奎爾德一角，由美國性感男星布拉德戴維斯主演，謀殺、誣陷、色誘樣樣來，玩弄眾人卻又無比迷人，與宮鬥劇相比有過之而無不及。西部片巨星法蘭諾奈羅飾演癡心迷戀奎爾德的船長，《夏日之戀》的珍妮摩露則飾演片中唯一的女性要角，反覆唱著王爾德的詩句「任誰都將殺死自己所愛」。

在高度人工化，華麗而敢曝 (Campy)，無處不是陽具符號的場景中，演員置身滿溢濃稠費洛蒙的鉛黃色煙霧，凝視著放浪水手的午後曳航與自己的沈溺。本片原指定德國前衛酷兒導演華納雪洛特執導，轉由法斯賓達導演後完全逆轉原本的非演員與實景拍攝概念，卻在進入剪接三週後因嗑藥過度過世。上映時毀譽參半，當年威尼斯影展主席馬賽卡內為捍衛本片辭去職位，聲明：「不管你喜不喜歡，這部片終將在電影史佔據一席之地。」

「人類很恐怖，他們可以忍受任何事，任何事！人類是殘忍無情的，而且所有人都是可拋棄的，所有人！」——雷納韋納法斯賓達

Although the sailor Querelle (Brad Davis) is strong, he is also an outcast. The crimes he commits free him, and this freedom gives him power. The sailors on the naval destroyer submit themselves to Querelle's gradual transformation and give in to his will.



雷納韋納法斯賓達 Rainer Werner FASSBINDER

德國新電影最重要的導演之一，也是酷兒電影美學的奠基者。他的身分繁複，身兼編導演，跨越電視、電影與劇場。早年被電影學校拒絕，混跡「反劇場」，深受好萊塢電影影響，總將俗麗如肥皂劇的類型，推向情感過剩到滲出人性苦汁的獨特境界。他自戀而殘忍，卻又永遠站在弱者的眼淚這一邊。法斯賓達在短暫的一生中，拍攝了 41 部電影，代表作品有《愛比死更冷》、《一年十三個月亮》、《佩特拉的苦淚》、《八小時不是一日》等。

Filmmaker, actor, playwright, theatre director, composer, cinematographer, editor, and essayist. He is widely regarded as a prominent figure and catalyst of the New German Cinema movement.

布拉格的春天

The Unbearable Lightness of Being

數位修復
Restored

美國 USA | 1988 | DCP | Colour | 172 min

1989 奧斯卡金像獎 最佳改編劇本、攝影獎提名
1989 金球獎 最佳劇情片、女配角獎提名
1988 法國《電影筆記》年度十大電影第二名



10/10 THU
12:00 市總圖 7F
10/20 SUN
20:50 市總圖 7F
10/22 TUE
19:00 市總圖 7F

34 「面對公認最難影像化的作品之一，菲利普考夫曼創造出如此豐富而令人滿足的改編，簡直是一場奇蹟。」——《浮華世界》雜誌

1968 年，鐵幕之下的捷克斯洛伐克。布拉格的腦外科醫生托馬斯（丹尼爾戴路易斯 飾）是一個周旋於女性之間、無往不利的風流人物。托馬斯享受開放而自由的性關係，不為誰停留，其中與他最有默契的是一名厭惡媚俗的畫家莎賓娜（蓮娜歐琳 飾），兩人是最佳床伴。一次出差，托馬斯遇見純粹而專一的特瑞莎（茱麗葉畢諾許 飾），隨後她離開家鄉投奔托馬斯，兩人竟順水推舟地締結終身。而托馬斯對情慾的追求沒有因此終止。此時，布拉格之春爆發，蘇聯坦克鐵血鎮壓布拉格。

《布拉格的春天》底本為作家米蘭昆德拉 1984 年出版的《生命中不能承受之輕》，小說敘事跳躍、摻雜甚多政治與哲學隱喻。電影改編從雜沓抽象的文本之中理出線頭，以三人關係為中軸，背襯歷史事件轉折，以愛情之名、身體為用，從性的自由與時代的不由自主裡，映襯出生命中的輕與重。畫面特寫多，符號般地物件林立，黑禮帽、全身鏡、照相機與神話「伊底帕斯」，在鬆弛有度的光影與走位之間，埋下如詩般的隱喻種子。

「電影的結尾究竟是『輕』抑或『重』？我不知道。這部影片不斷在這兩極之間，來回跋涉。」——菲利普考夫曼

The film is based on Milan Kundera's internationally acclaimed novel of that title. It is a love story which begins during the "Prague Spring," That dizzying liberalisation of Communism was crushed by the Russian invasion of Czechoslovakia in August, 1968. Lives were disrupted.



菲利普考夫曼 Philip KAUFMAN
美國導演、編劇。1963 年拍攝生涯首部長片《金酒杯》，曾與喬治盧卡斯共同發想《法櫃奇兵》劇本，後於 1983 年執導《太空先鋒》獲當屆奧斯卡提名八項，拿下四座小金人。《布拉格的春天》影片文本穿梭於身體與政治之間，成功把原本非敘事性的小說影像化，獲奧斯卡最佳改編劇本提名。
Born in Chicago, Illinois. He won the Prix de la Nouvelle Critique at Cannes in 1965 for Goldstein (1964). Kaufman's first hit as director was Invasion of the Body Snatchers (1978). The Unbearable Lightness of Being was nominated for Oscar for Best Screenplay on Material from Another Medium in 1988.

破浪而出

Breaking the Waves

數位修復
Restored

丹麥 Denmark | 1996 | DCP | Colour | 153min

1996 坎城影展 評審團大獎
1997 奧斯卡金像獎 最佳女主角獎提名
2010 英國《衛報》影史 25 部最佳藝術電影入選



1970 年代，蘇格蘭高地。一個僻遠小鎮裡，篤信天主教、神經脆弱的年輕女子貝絲（艾蜜莉華森 飾）愛上了外地人楊（史戴倫史柯斯嘉 飾），並甜蜜成婚。楊開啟了貝絲的情慾，兩人非常親密相愛，貝絲承受著遠距的思念。楊在一起意外後被送回家，近乎全身癱瘓的他，要求貝絲去與他人做愛，並描述給他，以喚起他對生之眷戀。貝絲夾處在丈夫的要求、自己的內心掙扎，以及保守居民與家人的質疑之間，近乎崩潰卻依然執著地追尋奇蹟。

《破浪而出》是拉斯馮提爾「良心三部曲」的首部曲，接下來的兩部為《白痴》和《在黑暗中漫舞》。電影以驚世駭俗，卻素樸又細膩的方式，對信仰、愛與善良提出深沉的辯證。這也是艾蜜莉華森的第一部作品，橫掃包括奧斯卡與金球獎等大獎提名。

「現在的我，對宗教信仰抱持的看法近似德萊葉，他原則是人文主義式的。他的作品總是關注宗教。宗教會受到攻擊，但上帝不會，而這也發生在《破浪而出》片中。」——拉斯馮提爾

Bess, a young woman raised in a small, devoutly religious community in the Outer Hebrides. Her life changes when she meets Jan, who works on the North Sea oil rigs. But their happiness is blighted when he paralyzed in an accident. To keep their erotic life alive, Jan urges Bess to have sex with other men and describe it to him...



拉斯馮提爾 Lars von TRIER
丹麥導演，1956 年生於哥本哈根。1995 年，與湯瑪斯凡提柏格等人共同發起「95 逗馬宣言」。以天才橫溢的極端風格知名，爭議不斷。1991 年就以《歐洲特快車》獲得坎城影展評審團大獎，2000 年以《在黑暗中漫舞》摘下坎城影展最高榮譽金棕櫚獎，重要作品還包括《厄夜變奏曲》、《撒旦的情與慾》、《性愛成癮的女人》，以及 2018 年的《傑克蓋的房子》。
Danish film director and screenwriter with a prolific and controversial career spanning almost four decades. His work is known for its technical innovation, confrontational examination of existential, sexual, social and political issues; and his treatment of subjects such as mercy, sacrifice, and mental health.

美國心玫瑰情

American Beauty

美國 USA | 1999 | DCP | Colour, B&W | 122min

2000 奧斯卡金像獎 最佳影片、導演、男主角、原創劇本、攝影獎

2000 金球獎 最佳戲劇類劇情片、導演、劇本獎

1999 多倫多影展



Images courtesy of Park Circus/Paramount

36 「曼德斯首部執導電影，立即被史蒂芬史匹柏視為經典。」——《衛報》

本片以典型美國中產階級家庭視角出發，直指現代人「金玉其外敗絮其內」的虛偽面貌。父親遭遇中年危機，並對女兒的閨密充滿性幻想，母親則在盲目的自尊心中迷失，同時也與同行外遇，正值青春期的女兒厭惡在外人面前扮演假面家庭。對照戶外春意盎然，修剪得宜的玫瑰花園，屋內不時上演暗底扭曲的家庭風暴，圍繞著性、衝突與綺麗幻境，最終一家人能否重覓最初的美好？

《美國心玫瑰情》是千禧年後最能反映當代生活的警世寓言，它既有喜劇的節奏，但無疑也是最殘酷的寫實戲劇，現代家庭的難堪崩壞無所遁形。另外襯托別出心裁的美術與攝影，層層飄落的玫瑰花瓣，伺機偷窺的側錄螢幕、甚至是隨風飄舞的塑膠袋，都為多角敘事情節插入難得隱喻，而凱文史派西在結局的驀然回首獨白，堪稱影史最耐人尋味片段之一。

「我並不要有所謂『曼德式』的作品。」——山姆曼德斯

In this Academy Award-winning parable about the dysfunctional life of a seemingly perfect suburban family, complications arise when the father starts to develop feelings for his teenage daughter's cheerleader best friend.



山姆曼德斯 Sam MENDES

英國演員以及導演，曾擔任英國 Donmar Warehouse 的藝術總監、戲劇製作人，遊走於舞台劇與電影界之間，職業生涯獲獎無數。1999 年執導的電影《美國心玫瑰情》獲奧斯卡最佳導演獎。2016 年擔任威尼斯影展評審團主席。代表作品有《鍋蓋頭》、《真愛旅程》、《007：空降危機》與《007：惡魔四伏》，最新作品《1917》將於 2020 年上映。

Founded and ran the Donmar Warehouse in London for ten years. He was the founding director of The Bridge Project and Neal Street Productions. Film includes American Beauty, Road to Perdition, Jarhead, Revolutionary Road, Away We Go, Skyfall and Spectre. Awards include Academy Award Best Director, BAFTA Award, Golden Globe Award Best Director, 2 Tony Awards, 5 Olivier Awards.

愛在雨過天晴時

After the Rain

日本 Japan | 2018 | DCP | Colour | 111min



17 歲高中女生橘晶，是田徑場上的耀眼明星，卻因阿基里斯腱斷裂放棄熱愛的短跑。某日就診返家途中，她走進家庭餐廳躲雨。無法捨棄作家夢而離婚的 45 歲店長近藤一句溫暖的話，觸動了她的心。一場雨促成的相遇，不只讓愛的種子在她心底萌芽，也成了激勵她重拾勇氣再次追夢的契機。

改編自同名漫畫，由《帝一之國》導演永井聰執導，《輝耀姬物語》編劇坂口理子撰寫劇本，保留了原著的純愛、友情等元素，細膩述說兩個停下逐夢腳步的人，如何從彼此身上獲得力量，找到重新出發的勇氣。選角也在劇組與原著作者周密討論後，敲定由神似原著主角的小松菜奈挑大樑，和兼具喜感、男性魅力且散發著父性光輝的大泉洋同場飆戲，並集結了清野菜名、磯村勇斗、戶次重幸、吉田羊等新生代及實力派演員，重現原著中引起跨世代共鳴的青春風景。

「原著極富喜劇調性且風格清新，因此就敘事觀點而言，可說是全新型態的漫畫。我也從未拍過這類型的電影，便想嘗試挑戰。」——永井聰

Akira Tachibana is a 17-year-old high school student. She was once a promising athlete, but an injury has prevented her from taking part in track and field. One day, Akira goes to a family restaurant and the manager talks to her in a tender voice. This makes Akira begin working part-time at the restaurant. The manager is 45-year-old Masami Kondo and he is divorced with a child. Akira falls in love with him.



永井聰 NAGAI Akira

1970 年出生，東京人。知名廣告導演，獲獎無數。近期操刀的廣告作品有宇多田光代言的礦泉水廣告，以及來台拍攝取景、由 Perfume 主演的面膜廣告等。2005 年執導《狗狗心事》當中的短片〈犬語〉，於 2014 年完成首部長片《菜鳥評審員》，接續又執導《如果這世界貓消失了》、《帝一之國》等影像風格鮮明的作品。

Born 1970, Tokyo. Awarded commercial director. He participated in the short films project All About My Dog (2005). Judge! (2014) is his debut feature film. His other works include If Cats Disappeared From the World (2016) and Teiichi: Battle of Supreme High (2017).

我們與性的距離

Easy Love

德國 Germany | 2019 | DCP | Colour | 88min

2019 柏林影展

2019 哥本哈根紀錄片影展

10/25 FRI

17:30 MLD 6 廳

10/27 SUN

19:10 MLD 6 廳

火口的二人

It Feels So Good

日本 Japan | 2019 | DCP | Colour | 115min

10/10 THU

17:20 市總圖 7F ★▲

17:20 開幕儀式

18:00 影片放映

10/11 FRI

16:10 MLD 6 廳 ★▲



38 「使被動觀眾成為主動觀察者、全神貫注等待下一步發展。」——《The Upcoming》網站

沒有演員，沒有劇本，沒有虛假的情感。《我們與性的距離》是一部超越虛實的紀錄劇情片，導演泰默姜達里費時四個月，貼身拍攝七名住在德國科隆、介於 25 至 45 歲的男女，他們主宰自己的命運，並勇敢表現自己的處境和感受。

蘇菲亞搬回家和母親姊妹同住，失業的她決定從事賣淫；索恩健壯有型並熱衷拳擊，他在女性床伴之間居無定所，直到遇見令他心儀的女孩；列妮學習按摩治療，也和熱戀中的女友琵亞開始同居；史黛拉與男友尼克維持開放式關係，卻難掩心中的不安。

四組人物交錯發展，在鏡頭前裸裎坦蕩，做愛像呼吸一般自然，但更令人感同身受的，是對人生永不妥協的態度，以及找到一份獲得幸福並全心付出的愛情。只是，愛能否如此簡單？性就能拉近彼此距離？

「本片創造出一種嶄新形式、一種新的真實。」——泰默姜達里

Tamer Jandali accompanies seven young women and men with the camera in Cologne for four months. The protagonists are not professional actors, and it is their personal situations and attitudes toward love that were the starting point for the film's plot.



泰默姜達里 Tamer JANDALI

1976 年生於德國波昂，受過替代醫學訓練，也擔任過影像藝術教授助理，2004 至 2010 年就讀科隆媒體藝術學院，2007 年創作首部短片〈Hotel〉，2011 年成為專職導演，領域橫跨電影、影集、廣告及音樂錄影帶，2019 年推出首部長片《我們與性的距離》，一舉入選柏林影展。

Born in 1976 in Bonn, Germany. After training in alternative medicine, travelling and various jobs, he studied at the Academy of Media Arts Cologne (2004-2010). Since 2011, he has worked as a director and artist and as the main carer of his three children. He made film projects for ZDF and ARTE, made commercials, music videos and contributions to art exhibitions.

「當巨大的外在世界崩壞時，人們只能在自己的小世界中尋求生存之道。直子與賢治將自我封閉在兩人專屬的小世界裡，伴隨著男女之間自然而然的肉體關係，彷彿被拋入了無法說謊的宇宙之中，當中有著快感，也袒露出人們原本擁有的特質。似乎唯有潛入這個小小宇宙之中，人們才能發揮真正的堅強」——原著作家白石一文

十天後即將迎接婚禮的直子，與重回故鄉秋田的往日戀人賢治，久別重逢。直子從為了迎接新生活而整理出來的物品當中，翻出了一本相簿，相簿裡是她與賢治一絲不掛地交纏著的黑白照片；往昔順從著慾望本能共度的青春時光就此甦醒。「只要今晚就好，讓我們回到過去好嗎？」在直子未婚夫歸來的五天內，在刻畫於肉體的愉悅記憶及糾葛的盡頭，兩人將看到什麼風景？結合了震災背景，包覆在漠然日常之下的濃密性愛，彷彿即將噴發的火山，迸裂出扭曲卻純潔、毅然而絕美的生命岩漿。

Naoko is ten days away from getting married when she reunites with her former lover Kenji, who's divorced and returned to their hometown of Akita, a northern city of Japan. She'd just been going through her things to get ready for her new life, and found an old photo album. The memories of the lust-filled days of their youth come flooding back to them...



荒井晴彥 ARAI Haruhiko

1947 年，生於東京都。季刊雜誌《映畫藝術》的編輯兼發行人。曾擔任若松製片之副導，1977 年以《新宿亂街：前去等待》劇本家身份出道。之後陸續執筆多部日活浪漫情色名作之劇本，並以《大鹿村騷動記》（阪本順治導演）、《共食家族》等作品拿下電影旬報劇本獎。《身心》（1997）、《這個國度的天空》（2015）為其擔任編導的兩部作品。

Born in 1947, Tokyo. He wrote many awarded screenplays, including Body and Soul (1977), which he also directed, Ooshikamura Soudouki (2011) and Backwater (2013). His other directorial works include This Country's Sky (2015) and the latest It Feels So Good.



大師致敬： 貝納多貝托魯奇的愛戀探戈

1957	La Teleferica (The Cable)
1958	La Morte del Maiale (Death of a Pig)
1962	La Commare Secca (The Grim Reaper) 死神
1964	Prima della Rivoluzione (Before the Revolution) 革命之前
1966	La Via del Petrolio (Oil)
1966II	Canale (Canal)
1968	Partner 同伴
1969	"Agonia" from omnibus Im Amore e Rabbia (Love and Anger)
1970	Strategia del Ragno (The Spider's Stratagem) 蜘蛛策略
1970II	Conformista (The Conformist) 同流者
1971	I Poveri Muoiono Prima/La Salute Malata (The Poor Die First/Health is Sick)
1972	Last Tango in Paris 巴黎最後探戈
1976	Novecento (1900)
1979	Luna 迷情逆戀
1981	La Tragedia di un Uomo Ridicolo (Tragedy of a Ridiculous Man) 荒謬者的悲劇
1984	L'Addio a Enrico Berlinguer
1985	Cartolina dalla Cina
1987	The Last Emperor 末代皇帝
1989	"Bologna" episode in omnibus Im 12 registi per 12 città (12 Directors, 12 Cities)
1990	The Sheltering Sky 遮蔽的天空
1993	Little Buddha 小活佛
1996	Stealing Beauty 偷香
1999	Besieged
2002	"Histoire d'eaux" ("History of Water") episode of omnibus Im Ten Minutes Older: The Cello
2003	The Dreamers 戲夢巴黎
2012	Io e Te (Me and You) 我和你

大師致敬：貝托魯奇的愛戀探戈

1941 年生於義大利帕爾馬的貝托魯奇，是歐洲近五十年來最受仰望也最富爭議的名導，於 2018 年 11 月 26 日辭世，遺留下來的經典名作，是一首又一首充滿著細緻豐富情感，且感官強烈的影像詩。早期就以華麗視覺的黑色愛情《同流者》震驚影壇，後續對愛情與性的詮釋，大膽且備受爭議；與馬龍白蘭度合作的《巴黎最後探戈》，成了赤裸性愛的情色經典；戀母情結的《迷情逆戀》引起禁演；改編名著的《遮蔽的天空》將撒哈拉沙漠的戀人化為絢麗激情。最終，歌頌青春愛戀的《我和你》則成了他的遺作。2011 年，坎城影展頒給他榮譽金棕櫚，稱讚他為：「義大利電影創作的巨人，將永遠是世界電影的指路明燈。」，雄影在他辭世隔年，重現經典大師風采。

Tribute to Bertolucci: The Erotic Tango of Bernardo Bertolucci

Having made a reputation as one of the greatest European film directors in the past half-century, Bernardo Bertolucci, who has died aged 77 on 26 November 2018, gained worldwide attention with his sexually explicit story and audacious creativity. In his depiction, eroticism resides in something other than mutual liberation and exploration. Born in Parma, Italy, in 1941, Bertolucci used a wealth of cinematic storytelling techniques to wheedle into an accusation of Italian fascism in his 1970's *The Conformist*. Starring Marlon Brando, the infamous nude scenes featured in *Last Tango in Paris* (1972) evoked eroticism and sumptuous beauty. Bertolucci then acquired notoriety for his *Luna* (1979), an unsettling drama that examines the Oedipus complex. *The Sheltering Sky* (1990) is a filmed adaptation of the novel of the same name by Paul Bowles, which embarks on a dashingly passionate expedition of love into the Sahara Desert. In the final moments of his directorial effort, *Me and You* (2013) was a celebration of young love. He was presented with the third Honorary Palme d'Or Award at the opening ceremony of the Cannes Festival. "A giant of Italian filmmaking, he will remain forever a leading light in world cinema," the 2019 Kaohsiung Film Festival presents a selected retrospective of the films by one of the top filmmakers in the world of cinema.

Tribute to Bernardo BERTOLUCCI



同流者

The Conformist

數位修復
Restored

10/10 THU
17:00 MLD 6 廳 ▲
10/11 FRI
11:00 MLD 6 廳 ▲

義大利、法國、西德 Italy, France, West Germany | 1970 | DCP | Colour | 113min

1972 奧斯卡金像獎 最佳改編劇本獎提名
1972 金球獎 最佳外語片獎提名
1970 柏林影展 記者特別獎



巴黎最後探戈

Last Tango in Paris

數位修復
Restored

10/12 SAT
10:30 市總圖 7F
10/21 MON
19:00 市總圖 7F

法國、義大利 France, Italy | 1972 | DCP | Colour | 126min

1974 奧斯卡金像獎 最佳導演、男主角獎提名
1974 金球獎 最佳影片、導演獎提名
1974 美國國家影評人協會、紐約影評人協會最佳男演員



Images courtesy of Park Circus/MGM Studios

「貝托魯奇事業最高峰，高昂、緊湊、富有挑戰性」——《視與聽》雜誌

《同流者》被譽為「義大利最有影響力的戰後電影」，改編自莫拉維亞小說，以 1938 年大戰前夕的義大利為背景，一名為童年性侵陰影籠罩的男子，剛結婚並赴巴黎度蜜月，一心想藉由婚姻合乎社會正軌的他，接受了秘密警察交付的指派，將在旅程中暗殺一名流亡的反法西斯異議份子，也是他求學時的教授。他帶著任務上門拜訪，卻對老師的年輕妻子一見鍾情，徘徊在完成任務的迫切，與無法抗拒的愛慾，男子陷入深刻的困境。

《同流者》卓越展現了法西斯主義崛起時中產階級的冷漠，為求自保，願意以任何形式隨同主流，在無法對自己誠實的情況下，男主角永遠在扮演一個他不真正屬於的角色。除了時勢裡對階級與人性的觀察，貝托魯奇對男女情慾的洞見也是另一刻畫深刻之處。而本片的攝影與燈光的使用，已是電影教科書上的經典範例。

「電影是我弑父的方式。」——貝納多貝托魯奇

Set in 1930s Italy, Marcello has spent his life accommodating others, in search for a sense of belonging. When he is drawn into the fascist party, he agrees to assassinate a political refugee who turns out to be his former college professor...

「描述了寄居在相互解放與探索之外的那種情慾，如今看來仍是一部強大的電影。」——《衛報》影評人彼得布萊德蕭

年輕女子來到巴黎市區的出租公寓租屋，邂逅來自美國的中年男子。兩人初見面，便於空宅內纏綿交歡。情慾激亢，春情尖嚷，他們在這裡構築愛慾的私樂園，世俗桎梏、道德枷鎖在此煙消雲散。雙方想來就來，說幹就幹。他們忘卻姓名，拋棄過往背景，純粹縱情於肉體歡淫。即使未婚夫愛意滿載，女子仍舊無視罔顧，不斷前去公寓求歡。難以遏抑的迷狂，讓她寄情於神馳心蕩，轉向渴求男子愛慾回饋。然而，男子剛經歷喪妻哀慟，遂將情慾執念烙進肉軀，逃避現實世界的生活苦楚。情慾猛爆，終將相愛相噬。

《巴黎最後探戈》為義大利導演貝托魯奇的驚世駭俗之作，劇中大膽露骨的虐戀暴力、恣意歡淫的意識形態，以及極度逼真的牛油性侵皆引發極大爭議，一度遭到「公然猥褻」罪名起訴禁演。2016 年導演訪談透露，當年情慾表演細節未事先徵詢演員同意，再度引發全球影壇譁然抨擊。儘管輿論風波不斷，貝托魯奇以尋常男女色慾交和，嶄新詮釋出權力位階的斡旋與翻轉。搭配馬龍白蘭度殿堂級演技，攜手一鳴驚人的瑪麗亞史奈德，本片在電影史上的經典地位無庸置疑。

「儘管劇本形塑了角色。當實際拍攝時，你會嘗試在鏡頭創造生命。」——貝納多貝托魯奇

A young Parisian begins a sordid, sadomasochistic affair with an American expatriate mourning his estranged wife's recent suicide. Ground rules make sure that their rendezvous will be based on sex.

迷情逆戀

Luna

義大利、美國 Italy, USA | 1979 | DCP | Colour | 142 min

1980 金球獎 戲劇類最佳女主角獎提名
1980 義大利銀綬帶獎 最佳男配角獎
1979 紐約影展

10/17 THU
16:00 市總圖 7F ▲
10/24 THU
21:00 市總圖 7F ▲



Photographs © 1979 Twentieth Century Fox Film Corporation. All rights reserved.

「我持續被這部電影所震撼，它炙熱、富有表現的野心。它美麗、情願沈溺，並且深深地、深深地讓人感到不愉快。」——《村聲》雜誌

一個忽然喪偶的美國歌劇演唱家卡特琳娜，決意帶著正值青春期的兒子喬旅居義大利。卡特琳娜奮力準備復出的當口，孤獨且喪父的喬常一個人在街上遊蕩，結識了一群狐群狗黨。在卡特琳娜執意為兒子舉辦的 15 歲生日宴會角落，她撞見了正在施打海洛因的喬。六神無主的母親戮力嘗試，想挽回沈溺毒品的兒子，兩人卻一點一點地陷入了迷亂的情感糾纏之中。

《迷情逆戀》於義大利海濱小屋開場，母親在陽光充滿的露台上，親吻白胖嬰兒身上流淌的蜂蜜，深濃的母愛有如蜂蜜般質地。隨著電影的時間軸挪移，母子二人從美國回到一切之初的義大利，在南歐迷濛的空氣與顏色之中，歌劇舞台上的劇情與真實互映，母與子之間的相愛相戮再再以各種方式試探觀者的底線。人與人之間的情緒拋擲，比赤身裸露，更加敢曝，使人不敢直視。

「我在洛杉磯有一個給福斯和新朋友的放映場次。通常大家都喜歡我的片子，但這次當電影結束的時候，他們未置一詞，這部片一拳打在他們的肚子上。」——貝納多貝托魯奇

While touring in Italy, a recently-widowed American opera singer has an incestuous relationship with her 15-year-old son to help him overcome his heroin addiction.

遮蔽的天空

The Sheltering Sky

英國、義大利 UK, Italy | 1990 | DCP | Colour | 138min

1991 金球獎 最佳原創音樂獎
1991 英國影藝學院電影獎 最佳攝影獎
1990 倫敦影展



「《遮蔽的天空》是一陣悠長、美麗而節制的絕望吶喊，只有貝托魯奇才拍得出的那種黑暗的浪漫電影。」——《紐約時報》影評人文森坎比

波特與凱特這對結褵十年的夫妻，正處於婚姻瓶頸，希望藉著旅行遠方，重拾對感情和人生的熱情。和他們一同踏上旅途的還有好友特納，但他在這對夫妻間卻扮演了非常曖昧的角色。這趟非洲之旅，無論在生理或心理上，都比想像中艱困。也許終究必須走一遭，才回得到原點，看見自己的初心。

《遮蔽的天空》改編自 1949 年保羅鮑爾斯知名小說，小說以鮑爾斯自己和作家妻子的婚姻為藍本，他亦在電影中擔任口述者。電影以壯闊卻蒼涼的沙漠為背景，提示著人內心追求真我而不顧一切的渴望，以及愛情的艱難。電影開始時經典的「觀光客」與「旅人」辯證，也貫穿全片，作為人之自處的隱喻。

「這部片是一部愛情史詩，關於兩個人深深相愛，卻無法快樂。」——貝納多貝托魯奇

Film adaptation of the novel of the same name by Paul Bowles. Debra Winger and John Malkovich star as Kit and Port Moresby, a married American couple who globe trot to North Africa in the late '40s with the hopes of re-sparking their love and adding some zest to their lackluster lives.

我和你

Me and You

義大利 Italy | 2012 | DCP | Colour | 96min

2013 鹿特丹影展

2012 坎城影展

2012 義大利金球獎 最佳電影配樂獎

10/15 TUE

21:30 市總圖 7F

10/18 FRI

14:00 市總圖 7F

10/24 THU

16:00 市總圖 7F



「《你和我》不試圖說故事，而是一個微型縮影，關於成長與改變的冥想。」——《紐約時報》影評人史蒂芬霍登

14 歲的羅倫佐如同一般青少年的敏感、易怒、中二。他向媽媽謊稱與同學去滑雪旅行一星期，隨即轉身溜進自家公寓地下室，而那裡有他平日一點一滴累積的物資，簡直是一個完美的末日地下堡壘。沒想到，自己同父異母的姊姊奧利薇亞隨即闖入。隱密之處，一個有毒癮的女子面對最脆弱的自己，一個壓抑的青少年面對內心蠢動的情緒和慾望，各自完成艱困的變形。

這是貝托魯奇人生的最後一部電影，綜觀他波瀾起伏的電影人生，亂倫是個無法不注意的母題。《巴黎初體驗》的姊弟，《迷情逆戀》的母子，我們看到的是除去親族關係後，人如何用性愛來對抗世界，追求精神自由。而在《我和你》中那個完美的精神時光屋裡，性的暗示（或說威脅）一直都在，觀眾懸著心情等待情慾炸裂。但貝托魯奇在這部影片選擇了不同的路徑，讓情慾像涓涓細流只在內心流淌。這是導演在人生謝幕前，給世人的一點溫柔。

「一般來說，密室會造成幽閉恐懼症，但我身上卻變成『幽閉嗜愛症』。我愛死了。」——貝納多貝托魯奇

An introverted teenager tells his parents he's going on a ski trip, but instead spends his time alone in a basement.

革命之前，同流之後

文／詹正德

「一個場景鏡頭即是人生的一個橫切面；藉口說要傳達訊息，事實上卻是在質詢觀眾，以求知悉如何有效地操縱他們。它潛入觀眾的意識層，並將他們轉變為罪行中的共犯。」（《貝托路齊如是說》，1992 年遠流出版）

今年（2019）的金馬經典影展推出的重頭戲是《義大利電影課》（Voyage to Italy），以馬丁·史柯西斯（Martin Scorsese）的同名紀錄片為本，一口氣推出他在片中論述時所提到的卅七部自 1941 年至 1970 年橫跨近卅年的義大利經典電影，包括羅賽里尼、維斯康提、狄西嘉、費里尼、安東尼奧尼等多位新寫實主義大師的影史名片都能在這次影展中重現大銀幕。緊接在這個影展之後，高雄電影節推出貝納多貝托魯奇（Bernardo Bertolucci）專題影展，可以說是一個巧妙的銜接。

雖然這中間缺少了一個引領貝托魯奇的提攜者帕索里尼，但畢竟戰後的義大利電影在七十年代中期新寫實導演一一凋零之後，就是貝托魯奇出任掌旗手了，從 1970 年《蜘蛛策略》（The Spider's Stratagem）、1971 年《同流者》（The Conformist）奠定他的電影創作者地位，1972 年《巴黎最後探戈》（Last Tango in Paris）更是震驚世界影壇，躋身世界大導行列，但也自此各種爭議不斷（甚至遭控「猥褻」被判褫奪公權，影片也遭禁）；1976 年貝托魯奇花了五年時間拍的《1900》初剪長達五小時卅分鐘在坎城影展首映，之後剪掉十分鐘在歐洲各國上映成為流通版，但與北美的發行商及製片始終談不攏（開拍前合約規定不得超過三小時十五分鐘），最後鬧上法庭，終以四小時八分鐘的美洲版達成和解。

1979 年貝托魯奇捨棄政治、歷史等大敘述的題材，以一部家庭倫理劇《迷情逆戀》（Luna）結束他璀璨到刺眼的七十年代；而之後也不過再拍了一部《荒謬者的悲劇》（Tragedy of a Ridiculous Man）及一部紀錄片、一部電視短片，狀態幾近於沈寂，直到 1987 年第一部獲得中共同意進入紫禁城拍攝的《末代皇帝》（The Last Emperor），才又重返世界影壇高峰。

《末代皇帝》於隔年奧斯卡頒獎典禮上一舉囊括九項大獎，貝托魯奇上台領獎，風光至極，還被義大利人譽為民族英雄，不過這也難怪他會因此遭批「與好萊塢同流」，在此之前貝托魯奇一直都以「左翼導演」自居，即使他身為資產階級地主之子，但他成長自北義鄉間，對於農村生活以及土地與勞動的關係有親身體驗，跟隨帕索里尼之時更是對當時左翼思維耳濡目染，1964 年他自承拍的第一部片《革命之前》（Before the Revolution）不但帶有濃濃的自傳體意味，甚至與貝托魯奇的電影創作及生命歷程也有驚人的隱喻性（實際上貝托魯奇導演的第一部片是 1962 年的《死神》（The Grim Reaper））。

一個鄉村地主之子的年輕人，徘徊在享受資產階級生活的甜蜜與共產社會的理想實踐之間，在感情及性關係上，他同樣也擺蕩在未婚妻及來自城市且仍年輕美貌的姨媽之間，他的老師則始終堅持馬克思主義政治信仰，種種矛盾及心理壓力讓他最終背叛了老師，也做出不令人意外的選擇，他最終坦承：「我以為我是活在革命之時……其實我是活在革命之前……因為像我這樣的人都是活在革命之前的」。

1968 年拍的《同伴》（Partner）其實是一個人人格分裂成互相矛盾的兩個人，在生活的現實與革命的夢想之間各有堅持，而分裂的二人要重新合一勢必有一人得被消滅犧牲，正與《革命之前》的男主角在兩方擺蕩極為類似；這種矛盾的性格有其精神分析的理論依據（由於偏向古典的佛洛伊德故也頻遭後人批評），又有 1968 年其時歐洲革命風潮的歷史淵源（那年法國發生五月革命，之後貝托魯奇加入了義大利共產黨），影響所及到了《蜘蛛策略》，此片改編自波赫士的短篇小說《叛徒與英雄的主題》（Theme of the Traitor and the Hero），貝托魯奇加入個人對身份認同的追尋，由兒子追查革命英雄父親遭法西斯殘害的內幕，前述的矛盾性呈現在父親身上，原來父親並非英雄而是革命的叛徒，遭同志處死之後宣傳是法西斯分子所殺，父親反而成了革命英雄（還被立有雕像）。

堪堪到了《同流者》，所有之前的各種糾結都深化到了極致，學生背叛堅持馬克思主義的老師而與法西斯同流，但戰爭結束法西斯人人喊打之時他也跟著喊殺法西斯；不僅加入弑師（弑父）與不倫畸戀的情節，更帶入恐同的心結，讓劇本的層次更加複雜，同時與攝影師維托里奧斯托拉羅（Vittorio Storaro）合作，大膽的意識流鏡頭運動加上濾鏡、色彩與光影的運用，在美學上創新風格，炫極一時（連法蘭西斯柯波拉的《現代啟示錄》（Apocalypse Now）都來借將），在在令《同流者》成為貝托魯奇電影生涯的第一座高峰。

一連幾部尋父弑父的電影，在《巴黎最後探戈》之後，貝托魯奇想起了母親，於是有了這部《迷情逆戀》，走在母子亂倫邊緣的情節仍然大膽到不行（也是《革命之前》裡娼妓不倫戀的重新轉化），但這卻是一部溫潤如月的電影，開場以一個「偷窺」鏡頭拍攝一家人的生活場景，貝托魯奇自言那正是為何會選擇拍電影的原因，這也是本文開頭所引貝托魯奇那段話的用意：觀眾成為某種與導演合意的共犯，至於「罪行」為何，這得要觀眾自己下判斷。

在性與政治上貝托魯奇一直都是站在左翼批判的立場，即使《末代皇帝》讓他有「同流」之譏，在那之後的電影雖在題材及格局上都有所限縮，但仍各有其可觀之處。

自 1990 年《遮蔽的天空》（The Sheltering Sky）、1996 年《偷香》（Stealing Beauty）、2003 年《戲夢巴黎》（The Dreamers）到 2012 年的遺作《我和你》（Me and You），仔細分析都能歸結出貝托魯奇的電影特色，前二部容或還有好萊塢的資本陰影在其中晃動，後面二部就回歸較純粹的影像風格，再要說他「同流」也不盡然正確了。

2018 年冬貝托魯奇因病去世，去世前鬧得沸沸湯湯的，還是《巴黎最後探戈》那場馬龍白蘭度（Marlon Brando）對女主角瑪莉亞史奈德（Maria Schneider）「硬來」的戲，在「#Me Too」運動的風潮下，貝托魯奇遭受不少指責，這是導演在關鍵時刻做出的選擇，他對女主角感到抱歉，但也坦言並不後悔，事件既已如此發生，而電影也留存了這些影像，確保女主角的犧牲及受辱不會被掩蓋或抹滅，這或許是個明確的「罪行」，儘管大多數觀眾可能不會承認自己也是共犯。

Before the Revolution and After the Conformity

by CHAN Cheng-Te

"A sequence shot is a slice of life that, with the excuse of transmitting information, actually questions the spectators so as to know how to manipulate him/her best; it penetrates the spectator's consciousness and turns him into an accomplice in a crime."——Bernardo Bertolucci, Bertolucci by Bertolucci

The 2019 Golden Horse Classic Film Festival is inspired by the documentary My Voyage to Italy (1999), a tour of Italian cinematic history from 1941 to 1970 given by the modern-day master, Martin Scorsese. As the TGHFF has taken us on a fascinating journey highlighting the classics of Italian cinema into the neo-realism of post-war Italy, we are now steadily moving forward to Bernardo Bertolucci with the 2019 Kaohsiung Film Festival and the Italian new wave movement.

Although the lineup remains incomplete without Pier Paolo Pasolini (who had hired Bertolucci as a production assistant a year before Bertolucci directed his first feature), Bernardo Bertolucci did bring his directorial style to the fore as the Italian neorealism began to fade out of international prominence. With the breakthrough of The Spider's Stratagem and The Conformist, Bertolucci had made his name. His 1972 film, Last Tango in Paris, was considered controversial and transgressive at the time of its release. The film was banned in several countries for obscenity and the criminal proceedings were brought against Bertolucci in Italy. When 1900 was originally completed, it ran for 5 hours 30 minutes, which was the original version shown at the 1976 Cannes Film Festival. After screening, Bertolucci cut it to 5 hours 20 minutes for its length had caused a production dispute. (The contract with the director called for a film of 3 hours 15 minutes just as the producer's contract did.) The American version was eventually whittled down to 4 hours 8 minutes on the account of a discourse involving art, business and law.

With Luna (1979), Bertolucci turned from his preoccupation with the Marxist vision of modern Italian history to an incestuous relationship between mother and son. An era of sheer brilliance in the 70s came to an end while The Tragedy of a Ridiculous Man was considered as his little-known venture, the unprecedented permission to film inside The Forbidden City in 1987 triggered his shift back into epic mode with The Last Emperor, the first Western feature to be filmed in Beijing. Upon the film's critical success cemented Bertolucci's prestige and guaranteed him an enormous audience all over the world.

With nine Academy Awards, it was the film that gave him a crossover clout in US film industry in ways that most European directors could only dream of. Though the colossal and multi-award-winning triumph had provoked criticism in some quarters as a harken-back to extravagant Hollywood epics. Born into a prosperous family in 1941 in Parma, Italy, Bernardo Bertolucci was regarded as a contemporary Pasolini, a thrilling anti-fascist combatant who strove to understand the competing demands of Marxism. He was the creator of the distinctive kind of Italian new wave with his early film, Before the Revolution (1964), a self-assured and relatively honest effort by the then 23-year-old director. (The Grim Reaper was Bertolucci's debut film in 1962.)

A 20-year-old introspective bourgeois student both attracted to and repelled by middle-class conformity and revolutionary Marxism. He has an incestuous affair with his attractive young aunt but chooses to marry his lovely yet dull upper-class fiancée. The abandonment of his revolutionary stance leads him to a discovery of different brands of conformism as he sums

up the confession, "I thought I was living the revolution. Instead I lived the years before the revolution. Because, for my sort it's always before the revolution,"

Partner (1968), is wildly experimental in its formal approach, in which a young theater professor is pressed by his tuned-in doppelgänger to undertake a series of ever-more-rebellious acts. Riffing on the film's explicit schizophrenia (based on the Freudian theory), Bertolucci moves Partner forward in dazzling fits and starts in direct conversation with the changing world around him. He joined the Italian Communist Party soon after The May 1968 event in France had broken out. The Spider's Stratagem (1970) is a free adaptation of Jorge Borges's short story "Theme of the Traitor and the Hero". It is a question of human identity when the truth unravels a mystery to the viewers. A man returns to the place where his father was murdered and tries to find closure. But he finds himself in a similar predicament as his late father instead. "A traitor or a hero," it's as though he's questioning himself.

Dense and often difficult, The Conformist functions primarily as an indictment of Fascism and its adherents. It explores the ramification of homosexual repression as the protagonist's politics mirror reveals his unspoken feelings about himself, a fascist flunky who arranges the assassination of his old teacher. The Conformist achieves an immaculate fusion of visual design which features deep rich colours and gorgeous camera movement of stream of consciousness. Bertolucci's collaboration with the cinematographer Vittorio Storaro thus became an international art-house sensation. (Francis Ford Coppola had also lured Storaro to photograph his 1979 film, Apocalypse Now.)

Bernardo Bertolucci revolutionised the art of cinema with his frank films about politics and sexuality. Throughout his career he worked both in Hollywood and in Europe, Bertolucci had managed to protect his own independent artistic vision from what he regarded as the corrupting demands of crass commercialism.

As Bertolucci brought an end to the ambiguous deeply strained father-son relationship, he then began to analyse the licentious relationship between mother and son. (Since the few cinematic taboos were left in the wake of Before the Revolution.) With Luna (1979) and its gentle moonlight shimmers, he set the lushly Scopophilia gaze in motion with ideological threads of a family melodrama. Close-up shooting had been the reason why Bertolucci embarked on his cinematic journey which raises questions of ambiguity about personal and collective identity.

Bertolucci found varying levels of capitalist success with films such as 1990's The Sheltering Sky and 1996's Stealing Beauty. The long-awaited return with the veteran master's modest, subterranean final feature, Me and You (2012), is similar in many ways to The Dreamers (2003), a minor but valuable Bertolucci film.

The bedridden filmmaker had been widely criticised for the graphic scene in Last Tango in Paris which involved Marlon Brando's character using a stick of butter to anally rape his lover, played by 19-year-old Maria Schneider. Though the response to the 2016 #MeToo movement was with strategic contrition, Bertolucci remained impenitent, unwilling to reconcile the liberal intentions of his work. However, it is in the denial of one's victimhood that one becomes an accomplice. And so, because there are no legitimate victims, the audience participation remains a paradoxical accomplice.



攝影大師： 安德烈杜賓的記憶靈光

Cinematographer
in Focus:
André TURPIN



Photo Credit Shayne Laverdie

1966 年生於加拿大魁北克。身兼電影攝影師與導演，攝影作品約三十餘部，獲獎無數。早期與《銀翼殺手 2049》名導丹尼維勒納夫合作《烈火焚身》曾獲加拿大金尼獎最佳攝影，其後成為札維耶多蘭御用攝影師，以《親愛媽咪》、《不過就是世界末日》等片，奠定多蘭電影的特寫影像風格。才華洋溢的他，執導影片量少但部部影像逼人，包含 2001 年《水底人生》，代表加拿大參與奧斯卡最佳外語片提名。此外，他還與「最佳拍檔」阿涅斯巴博拉瓦雷，以「雙導演」方式執導短片，有著獨特而冷冽的犀利影像，該影集結由安德烈杜賓攝影與導演的長短片傑作，完整呈現傳奇攝影師的記憶靈光。

Born in 1966 in Quebec, Canada, André Turpin is the most acclaimed French-Canadian cinematographer and director. He has made more than 30 films as cinematographer and won numerous awards. Incendies (2010) is his award-winning collaboration with Denis Villeneuve. Working with Quebecois director Xavier Dolan, they created Mommy (2014) and It's Only the End of the World, all nominated by Cannes Film Festival, in competition for the the Palme d'Or.

His directorial films are impossible to be missed. Soft Shell Man (2001), winning major Jutra Awards, was selected as Canadian representative in the Oscar competing for Best Foreign Language Film. Notably, the short films co-directed with Anis Barbeau-Lavalette, reveal a unique, sharply-expressed cinematic world. In 2019 Kaohsiung Film Festival, we will present André Turpin's features and short films for whom has enjoyed his cinematic magic and those yet to enter.

導演長片 director feature	1995	Zigraïl	追愛伊斯坦堡
	2001	Soft Shell Man	水底人生
	2015	Endorphine	腦內啡真實
	2011	Petite Mort	
	2012	Ina Litovski	蘇菲奏鳴曲
導演短片 director short	2014	Take Me	病榻上的性愛
	2012	Seven Hours Three Times A Year	每年三次七小時
	1997	The Countess of Baton Rouge	
	1998	August 32nd on Earth	
攝影長片 cinematographer feature	2000	Maelström	迷情漩渦
	2003	Childstar	
	2005	Congorama	
	2008	It's Not Me, I Swear!	
	2010	Incendies	烈火焚身
	2012	Whitewash	與惡同行
	2012	Tom at the Farm	湯姆在農莊
	2014	Mommy	親愛媽咪
	2016	It's Only the End of the World	不過就是世界末日
	2018	The Death and Life of John F. Donovan	
	2019	Matthias & Maxime	
	2016	Original Sin	黑死原罪
攝影短片 cinematographer short	2018	Three Pages	
		Remember Me	性是兩個人的事

不過就是世界末日
It's Only the End of the World

追愛伊斯坦堡 Zigraïl

數位修復
Restored

加拿大 Canada | 1995 | DCP | B&W | 78min

10/24 THU
19:20 電影館 ★
10/26 SAT
21:10 電影館



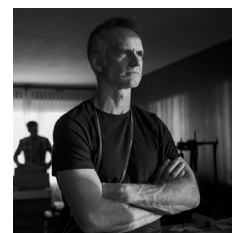
「安德烈杜賓雖未效法高達，但他卻由法國新浪潮汲取活水源頭，來執導他的首部長片《追愛伊斯坦堡》。」——《電影泡泡》魁北克電影期刊

安德烈與家人共同經營公司，也和女友一起生活。他原本過得無憂無慮，卻因前往土耳其的女友某日來電，不僅告訴他自己懷孕，也宣布她有意墮胎，以致安德烈為此深感氣惱。由於安德烈一貧如洗，於是他決定設法橫越歐洲，前往伊斯坦堡勸阻女友，要她留下孩子。沒料到安德烈這趟壯遊，卻翻轉了他的人生……

本片是安德烈杜賓初執導筒的長片作品，除了由他擔任編劇，他也親自出手掌鏡。全片透過極低預算，以 16mm 黑白底片在七個國家拍攝完成。儘管人眼平日可見的絢麗繽紛，在這部公路電影中付之闕如，安德烈杜賓卻藉由神采飛揚的躍動剪接，並以攝影機運動和鏡頭焦點移轉造就影像變化，使狂放青春的不羈躁動和焦慮不安，都能在這部電影裡充分展現。電影開場經由特殊技巧呈現的時間流動，更讓我們清楚得見安德烈杜賓對於光影世界時空交融流轉的濃厚興趣。日後他會創作出精采絕倫的《腦內啡真實》，也就不足為奇。

「我想賣弄，但我不想讓人說我賣弄。」——安德烈杜賓

André and Kim are a young couple living together in Montréal. André works with his family in Bungee jumping business while Kim must go to study in Turkey. André stays at home until he received a call from her girlfriend announcing that she's pregnant and she is opting for abortion.



安德烈杜賓 André TURPIN

知名攝影師，也身兼電影編導。他 1966 年生於加拿大魁北克加蒂諾，並於蒙特婁康考迪亞大學接受電影教育。除了曾在 1990 年代拍攝音樂錄影帶與廣告影片，他也以《迷情漩渦》、《烈火焚身》、《真愛謊言》、《水底人生》和《親愛媽咪》，五度在魁北克電影獎獲頒最佳攝影。由他擔任編導和攝影的《水底人生》，曾代表加拿大角逐美國奧斯卡最佳外語片。

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水底人生

Soft Shell Man

加拿大 Canada | 2001 | 35mm | Colour | 102 min

2002 加拿大奧斯卡金尼獎 最佳影片、導演、男主角、編劇獎提名

10/26 SAT
18:30 電影館 ★
10/27 SUN
21:00 電影館

腦內啡真實

Endorphine

加拿大 Canada | 2015 | DCP | Colour | 84min

2016 鹿特丹影展
2016 錫切斯奇幻影展
2015 蒙特婁新電影影展

10/18 FRI
11:00 MLD 6 廳
10/26 SAT
15:30 MLD 6 廳 ★

攝影大師：安德烈杜賓的記憶靈光
Cinematographer in Focus: André TURPIN

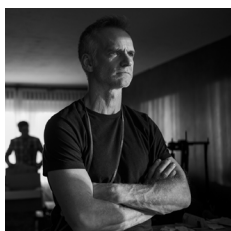


54

熱門的水下攝影師亞歷克斯，時常在全世界各地執行潛水任務，在某次潛水時發生了嚴重事故，導致腦部受傷失憶，被迫回到家鄉蒙特婁養傷。忘了過去的他，莫名地展開他迷人的魅力，誘惑了偶遇的女記者，還勾搭上好友的金髮鬻女，他的生活像是為了吸引人而存在，詭異的劇情發展，如同片中那隻爬行在腦袋上的螃蟹，莫名地讓人不安難測。

熱愛攝影的安德烈杜賓，翻轉傳統的愛情電影，把詭譎的劇情，帶入碧海藍天的美麗世界。他顛覆魁北克電影安於敘事的一面，用隨興的影像帶入故事的走向，如同他的首部長片《追愛伊斯坦堡》，任性地開創屬於魁北克這一代的電影語言，也影響了丹尼維勒納夫、札維耶多藍等新一代魁北克創作者的敘事手法，甚至成了他們的共同攝影師。杜賓就如同魁北克電影的眼睛。

An emotionally immature underwater photographer returns home to an affair with his best friend's deaf girlfriend and unresolved issues with the wife he left six months before.



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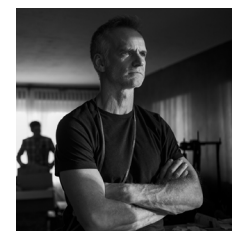
攝影大師：安德烈杜賓的記憶靈光
Cinematographer in Focus: André TURPIN

55

同一時空並存青春期的、成年的、中年的席夢，她們各憑己力，試圖克服親眼目睹母親死亡的夢魘，欲使滿懷的內疚獲得解放。如同量子物理「平行時空」理論所揭示的，現在是過去，也是未來，此片記憶交錯，宛如迷宮般的多層次敘述。以《烈火焚身》攝影為人熟知的安德烈杜賓，是個物理學的極度愛好者，身兼攝影與編導的他，企圖以影像打造量子物理的「不塌陷詮釋」。在多重世界的詮釋當中，整個宇宙是由一個量子波函數來描述。這個波函數不取決於時間，因為它已經包含了過去、現在、未來，愛因斯坦的相對論摧毀了絕對時間的概念，時間不再是一個外在參數，而是宇宙運行的積極參與者。

本片從驚人的開場戲，便以影像剪輯技巧，精簡地呈現了「時間非絕對的線性軸線」的物理本質，設計同一個角色處於三個不同的平行宇宙，針對母親死亡的記憶進行辯證與療傷。導演自承該片是向塔可夫斯基《潛行者》致敬，並企圖將觀眾擺在與傳奇名片相同的處境：「我試著讓觀眾進入與觀看《潛行者》，這是我對這部片所下的賭注」。看似重疊的夢境，其實是對於殘缺與破損的體認，以及自我療癒的過程。此片展現出影像語彙的思考性與辯證性，被譽為直逼《穆荷蘭大道》的氣味。

Simone (13) must relearn how to feel emotions while suffering post-traumatic stress. Simone(25), wracked with obsessive guilt, must confront her mother's killer. Simone (60) is an accomplished physician who gives a lecture on the nature of time and reaches orgasm in her sleep. Three stories like three dreams that, around themes of indifference and fear, connect in vertiginous déjà vu and a temporality that defies intuition. A visceral and hypnotic trip through three stories, like dreams that bypass time and reality.



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迷情漩渦

Maelström

加拿大 Canada | 2000 | Digibeta | Colour | 87min

2001 柏林影展電影大觀單元 費比西影評人獎

2001 日舞影展

2000 多倫多影展 加拿大最佳劇情片評審團特別提及

10/21 MON

19:00 電影館 ▲

10/24 THU

22:10 電影館 ▲

烈火焚身

Incendies

加拿大、法國 Canada, France | 2010 | DCP | Colour | 131min

2011 奧斯卡金像獎 最佳外語片提名

2011 鹿特丹影展 觀眾票選最佳影片獎

2011 加拿大金尼獎 最佳影片、導演、女主角獎

10/25 FRI

14:50 MLD 6 廳

10/27 SUN

16:00 MLD 6 廳 ★



56 「這是第一部由死魚敘述的愛情電影。死魚懂什麼呢？它比誰都懂海底糾結的渦漩，如同命運的千絲萬縷。」——《紐約時報》

碧碧安最近很倒楣，工作不順、意外懷孕想墮胎、車禍與肇事逃逸。在良心煎熬下參加了死者的告別式，竟對死者兒子一見鍾情。電影詭異地讓一條醜陋的腐魚娓娓道來這個愛情故事，似乎從一開始就注定籠罩在詛咒之中。

這是近年以《異星入境》等科幻大片為影迷所矚目的魁北克導演丹尼維勒納夫早期作品，曖昧難明的氣氛、多重象徵隱喻的相互指涉，原片名「Maelström」深海渦流帶出了一切事物由隱微秩序構連，而如同魁北克作品中常可見到的旺盛流淌生命力，整個宿命氛圍，其實支撐生命的頑強與不畏髒汙。

多次與丹尼維勒納夫合作的攝影師安德烈杜賓，曾與札維耶多蘭合作《親愛媽咪》、並執導《腦內啡真實》，被認為有著大衛林區氣質影像感，賦予了《迷情漩渦》如夢般的深邃迷離。

After plunging her car into a river, a woman (Marie-Josée Croze) encounters a man (Jean-Nicolas Verreault) who helps her come to terms with her life.

一對雙胞胎兄弟在母親過世後，因母親遺囑前往中東，尋找素未謀面的父親與哥哥。這對兄弟從小在加拿大長大，對於憂鬱又疏離的母親的過去一無所知，弟弟不願接受這個指示，而姐姐選擇放下一切，憑著有限的線索前去陌生的國度，並挖掘出殘酷的秘密。

電影改編自同名劇作，以兩個不同時空的交錯，理出在漫長旅程中每個人所承受的命運。丹尼維勒納夫的作品總是以「追尋」為母題，起初是找尋一個具體的人事，但終究會發現自己在找的是某個更超越性、涵蓋一切的念想。

攝影師安德烈杜賓在《烈火焚身》中運用聚焦與散焦效果，將劇情震撼壓縮在緊迫的鏡頭內，攝影時近時遠，卻都緊扣人與物的最真實狀態，細膩捕捉幽微的悲傷。本片並為安德烈杜賓獲第二座金尼獎最佳攝影獎。

「這是一部關於家庭，關於過程的電影。」——丹尼維勒納夫

Twins Simon and Jeanne visit a notary to hear their mother's will and are surprised to find that they have a brother and that their father is still alive. They travel to an unnamed Middle Eastern country where they discover that the fortunes of their family were determined by the region's conflicts.



丹尼維勒納夫 Denis VILLENEUVE

1967 年 10 月 3 日出生於魁北克，為法裔加拿大導演，畢業於蒙特婁大學電影系，從 1998 年首部長片《八月 32 日》起，執導作品皆在各國際影展甚受矚目，曾四次獲得加拿大銀幕獎、入圍奧斯卡最佳導演。2010 年作品《烈火焚身》代表加拿大入圍奧斯卡金像獎最佳外語片。在近年的科幻大片《異星入境》和《銀翼殺手 2049》後，目前正製拍《沙丘魔堡》。

French-Canadian award-winning film director whose 2010 film Incendies was nominated in the category of Best Foreign Language Film at the 2011 Academy Awards. He would go on to receive further praise for his films Prisoners, Enemy, Sicario, Arrival and Blade Runner 2049.



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與惡同行

Whitewash

加拿大 Canada | 2013 | DCP | Colour | 90min

2014 加拿大影視獎 最佳新進導演獎
2013 翠貝卡影展 最佳劇情片新進導演獎
2013 卡羅維瓦利影展

10/12 SAT

21:00 電影館

10/20 SUN

20:40 電影館

親愛媽咪

Mommy

加拿大 Canada | 2014 | DCP | Colour | 139 min

2015 凱薩獎 最佳外國電影獎
2015 加拿大影視獎 最佳影片、導演、男主角、女主角、攝影等九座大獎
2014 坎城影展 評審團獎

10/25 FRI

19:30 MLD 6 廳 ★

攝影大師：安德烈杜賓的記憶靈光
Cinematographer in Focus: André TURPIN

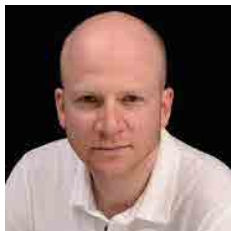


58 「湯馬斯哈登喬區的演出，提供了這奇異的故事所需的那種、介於絕望與聽天由命之間的平衡。」——《好萊塢報導者》雜誌

故事發生在冰天雪地的加拿大魁北克，冬夜裡失業且落魄的除雪車司機布魯斯（湯馬斯哈登喬區 飾）意外撞死一個熟人，而驚慌失措逃往郊區雪林深處。逃亡期間，面對荒野生存的艱難和自身良知的譴責，他開始喃喃說出這場意外的始末。隱藏在車禍背後的動機，隨著獨白和回憶逐漸明朗，事實的真相是否能洗刷主角的罪孽？被害的加害者、加害的受害者，受傷的人可能不只有一個……。

本片勾勒出人物的疏離無助，以至於悲慘可笑的結局，頗有黑色幽默的興味。男主角湯馬斯哈登喬區精湛的演技，同時駕馭了野地求生與犯罪驚悚兩種電影元素。攝影師安德烈杜賓由遠而近，先以遠景揭露雪地的殘酷與犯罪者的徬徨，接著近距離細膩捕捉事件的轉折，導演伊曼紐羅斯德瑪黑的場景設置與敘事節奏，展現其嫺熟的掌控能力。

Bruce is lost. His wife has died and he lost his job. He is merely trying to survive a harsh Canadian winter when he meets Paul and only too late realizes the newcomer is more than he appears. The brutality of winter and the power of the mind are aptly portrayed in this dark comedy.

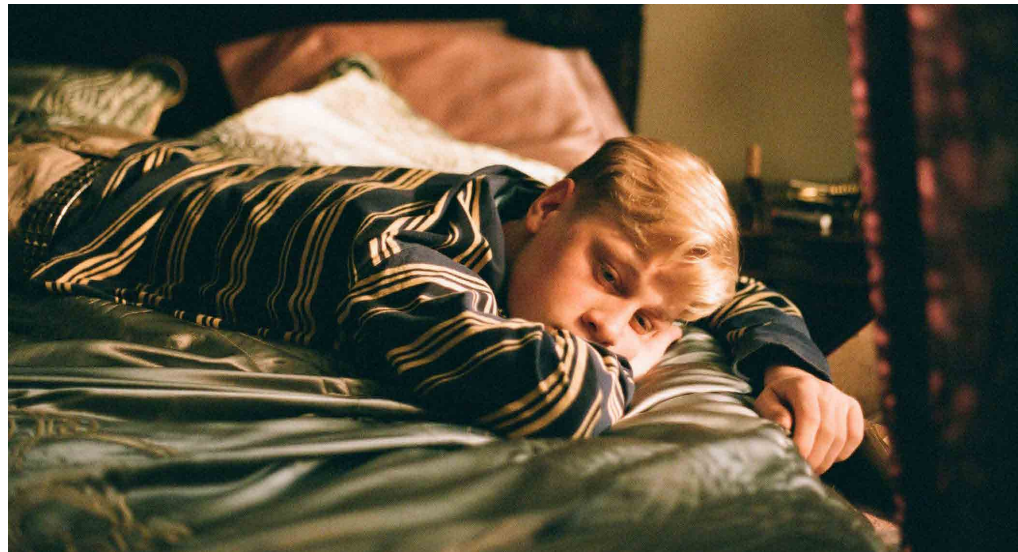


伊曼紐羅斯德瑪黑 Emanuel HOSS-DESMARAI

加拿大籍電影導演、編劇及演員。曾演出《明天過後》，以首部導演作品《與惡同行》獲得翠貝卡影展與加拿大影視獎的新導演獎項，近期導演作品有2018年的《Birthmarked》，早期短片作品有《Table 13》和《Marius Borodine》。

Canadian film director and screenwriter, who won the Claude Jutra Award in 2014 for Whitewash. Previously an actor, whose credits include supporting roles in The Reagans, The Day After Tomorrow and Mars and April. He directed short films Table 13 (2004) and Marius Borodine (2010). He also won the award for Best New Narrative Director at the 2013 Tribeca FF, and was a shortlisted nominee, with co-writer Marc Tulin, for Best Original Screenplay at the 2nd Canadian Screen Awards.

攝影大師：安德烈杜賓的記憶靈光
Cinematographer in Focus: André TURPIN



「《親愛媽咪》源自回歸，也是對電影的一份摯愛，它令我們心神不寧。」——《解放報》

有注意力不足過動症的史提夫，因暴力行為遭人訴訟，而他的單親媽媽戴安娜，卻決定將兒子接回家自行管教。史提夫容易衝動，加上戴安娜脾氣急躁，導致兩人之間，往往一發不可收拾。幸而謎樣的鄰居凱拉，意外走進這個家庭，使得他們的未來，似乎有了一線希望……。

攝影史上 6x6 底片早已存在，但在電影史上，以正方形畫面拍攝電影，實屬罕見。相較於現今常見的電影畫面，正方形因大幅縮減橫幅視野，以致採用這種比例拍攝的《親愛媽咪》，在銀幕上呈現的影像空間狹窄逼仄。這不但充分突顯了片中人物處境窘迫，也和他們的濃烈情感相得益彰。改變畫面比例，也激發了攝影師安德烈杜賓的巧妙創意，讓他屢屢藉由光線、景深和鏡像效果，在片中營造出相對於現實困窘的夢幻美好，同時致力運用種種被攝體作為前景，設計出各式視覺變化，令人讚賞，亦為杜賓贏得攝影師最高榮譽之一的 Camerimage 銅蛙獎。

「從前和我媽媽在一起的日子，不是一直都過得輕鬆自在。」——札維耶多藍

A feisty widowed single mom finds herself burdened with the full-time custody of her unpredictable 15-year-old ADHD son. As they struggle to make ends meet, Kyla, the peculiar new neighbor across the street, offers her help. Together, they find a new sense of balance, and hope is re-gained.



札維耶多藍 Xavier DOLAN

1989 年生於加拿大魁北克的札維耶多藍，2009 年即以自編自導自演的首部作品《聽媽媽的話》，在坎城影展導演雙週單元大放異彩。之後他的多部長片作品，也多次入圍坎城影展。2014 年，他以自編自導的《親愛媽咪》獲坎城影展評審團獎，2016 年以《不過就是世界末日》獲評審團大獎，是當前電影圈最炙手可熱的年輕導演。

Born 20 March 1989 in Montréal. Actor, director, writer, producer, editor, costume designer. Xavier Dolan made a meteoric rise from child actor to filmmaking wunderkind, garnering international ac-claim at age 20 for his debut feature, I Killed My Mother (2009). His next four films — Heartbeats (2010), Laurence Anyways (2012), Tom at the Farm (2013) and Mommy (2014) — won numerous awards and further established him as one of international cinema's most promising and prolific young filmmakers. His sixth feature film, It's Only the End of the World (2016), won the Grand Prix at the Cannes FF, César Awards for best director and editing, and nine Canadian Screen Awards.

不過就是世界末日

It's Only the End of the World

10/20 SUN

16:20 電影館

加拿大、法國 Canada, France | 2016 | DCP | Colour | 99min

2017 凱薩獎最佳導演、男主角、剪輯獎

2017 加拿大影視獎 最佳影片、導演、男配角、劇本、攝影獎

2016 坎城影展 評審團大獎、天主教人道精神獎



60 「一段非常感人的歷程，展現野心和勇於挑戰的精神。」——坎城影展評審團

睽違 12 年，路易突然返回久違的家中，家人都在等候他的到臨，包括過度興奮的母親、滿心期待的妹妹、尷尬疏離的哥哥，和素昧平生的嫂嫂。起初的和樂很快就被滔滔不絕的口角取代，字裡行間顯現大夥被路易遺棄的埋怨，回憶也排山倒海向路易襲來。原來他返家的真正目的，是要宣告一個關於自己的秘密。

札維耶多藍改編英年早逝劇作家尚呂克拉高斯同名舞台劇，突破自我，展現調度場面純熟功力。加斯帕德尤利爾、瑪莉詠柯蒂亞、蕾亞瑟杜、文森卡索和娜塔莉貝葉五大法國演技派巨星空前同片較勁，每一幕都碰撞出強大火花。多藍長期搭檔攝影師安德烈杜賓精準營造淒美質感，細膩臉部特寫令全片更具張力。

「片中的角色說謊、尖叫、哭鬧又頑固，但我們何嘗不是如此？」——札維耶多藍

After 12 years of absence, Louis, a writer, goes back to his hometown, planning on announcing his upcoming death to his family. As resentment soon rewrites the course of the afternoon, fits and feuds unfold, fuelled by loneliness and doubt, while all attempts of empathy are sabotaged.



札維耶多藍 Xavier DOLAN

1989 年生於加拿大魁北克的札維耶多藍，2009 年即以自編自導自演的首部作品《聽媽媽的話》，在坎城影展導演雙週單元大放異彩。之後他的多部長片作品，也多次入圍坎城展。2014 年，他以自編自導的《親愛媽咪》獲坎城評審團獎，2016 年以《不過就是世界末日》獲評審團大獎，是當前電影圈最炙手可熱的年輕導演。

Born 20 March 1989 in Montréal. Actor, director, writer, producer, editor, costume designer. Xavier Dolan made a meteoric rise from child actor to filmmaking wunderkind, garnering international ac-claim at age 20 for his debut feature, I Killed My Mother (2009). His next four films — Heartbeats (2010), Laurence Anyways (2012), Tom at the Farm (2013) and Mommy (2014) — won numerous awards and further established him as one of international cinema's most promising and prolific young filmmakers. His sixth feature film, It's Only the End of the World (2016), won the Grand Prix at the Cannes FF, César Awards for best director and editing, and nine Canadian Screen Awards.

安德烈杜賓短片集

Short Films Collection of André TURPIN

10/24 THU 19:20 電影館 ★

10/26 SAT 21:10 電影館

共同導演
co-director



每年三次七小時

Seven Hours Three Times A Year

加拿大 Canada | 2012 | DCP | Colour | 4min

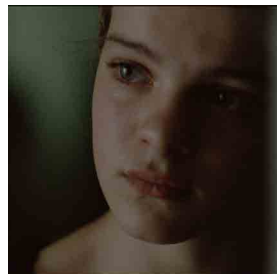
2012 克萊蒙費鴻短片節

2012 蒙特婁奇幻影展

起初，是無聲的失焦特寫，一片被渲染的金黃色，襯托著女子的身影。下一顆鏡頭，我們終於聽到了聲音，而那是做愛時的呻吟。銀幕上，袒露在朦朧日光下的胴體，灰濛濛的色調，赤裸的女人、男人，莫名襲來的感傷與迷惘。傳奇攝影師安德烈杜賓在短短四分鐘內，充分運用每顆鏡頭的光與影，訴說被禁錮者的慾望與茫然。

A man and a woman love each other, like for the last time. Until the next. In just a few minutes and even lesser words, we are confronted with a short story which repeats itself three times a year, during seven hours.

共同導演
co-director



蘇菲奏鳴曲

Ina Litovski

加拿大 Canada | 2012 | DCP | Colour | 11min

2014 加拿大影視獎 最佳實景短片獎提名

2013 翠貝卡影展 最佳敘事短片獎提名

「我的名字是依娜李多夫斯基」，媽不疼、同學不愛的少女蘇菲，連自己都不喜歡自己。今晚，她將在學校的音樂會演出，試圖扭轉這一切。特地保留的席位，會有人出現嗎？精準的鏡頭語言、少女極佳的演出搭配動人的小提琴樂聲，絕美表現邊緣少女的孤注一擲。不僅在加拿大連獲大獎提名，更於鹿特丹及翠貝卡等國際影展廣獲好評。

Outsider Sophie or Ina Litovski, as she prefers to be called, feels ignored by her listless mother. Tonight she'll play her violin at the school concert and she decides to make this the turning point in her life.

共同導演
co-director



病榻上的性愛

Take me

加拿大 Canada | 2014 | DCP | Colour | 11min

2015 渥太華短片影展 最佳短片獎

2015 日舞影展

在終生身障者醫院裡工作的男護士，當病患伴侶渴求與彼此交媾而向他提出需求時，他面有難色，因他們需要護理人員相助，才得以完成性行為，而這與他的道德界線相衝突。面對被禁錮的、失能的人們，安德烈杜賓與友人共同創造出悲天憫人的高潮時刻，凡人皆有慾望，身障者的性需求不應被剝奪。演員誠實且卓越的表演，令人無比動容。

Working in a hospital with permanently disabled patients, a male nurse is asked to perform duties that challenge his personal morals. Take Me reveals the complex physicality of relationships.



安德烈杜賓 André TURPIN

阿涅斯巴博拉瓦雷 Anaïs BARBEAU-LAVALLETTE

1979 年，出身魁北克的小說家、導演、編劇。執導多部紀錄片，劇情片作品包括《青春逆轉勝》，獲 2008 年台北電影節國際新導演競賽最佳影片獎；《烈火摯愛》，獲得 2013 年柏林影展電影大觀單元費比西國際影評人獎。並多次和安德烈杜賓合作創作短片，包含〈每年三次七小時〉、〈病榻上的性愛〉、〈蘇菲奏鳴曲〉。

Born 1979. Canadian novelist, film director, and screenwriter from Quebec. She has worked in various media, directing several award winning documentary features. She has also directed two fiction features: Le Ring and Inch'allah, which received the Fipresci Prize in Berlin.

攝影
cinematographer



黑死原罪

Original Sin

加拿大 Canada | 2010 | DCP | Colour | 4min

家中出現了鼠患，生活潔癖的男主人為此將會作何反應，這又和隔壁鄰居家的愛狗「芒果」有甚麼關係？導演首部短片由音樂廣播故事的二次創作出發，片名和背景音樂取自同名曲目〈Original Sin〉，收錄在美國最耳熟能詳的聲音 Ken Nordine 知名系列專輯《Word Jazz》，故事隨著他極具磁性的聲線娓娓道來一段荒誕的小事，透過安德烈杜賓的鏡頭捕捉光影流動下的舊時日常，以對環境的細微觀察，堆砌寫實且幽默的生活樣貌。

A live-action rendering of the famous 1957 spoken jazz sketch, executed in period detail and featuring the mellifluous voice of "Word Jazz" creator Ken Nordine himself.



羅傑加里耶皮 Roger GARIÉPY

1959 年出生於蒙特婁，畢業於洛桑藝術與藝術學院，自從 2015 年開始計畫每年創作一部短片，作品依序為 2016 年〈黑死原罪〉，2017 年〈The end〉，2018 年〈Three pages〉和 2019 年〈Jaeborn by numbers〉。

Born, 1959 in Montreal, Roger Gariépy graduated from the Ecole cantonale des beaux arts in Lausanne. In 2015 he resolved to make one short film per year— Original Sin in 2016, and the latest is Jaeborn By Numbers, the 4th in a series of 50.

很多人知道安德烈杜賓 (André Turpin) 這個名字，是因為札維耶多藍 (Xavier Dolan) 的電影。看完《親愛媽咪》(Mommy)，誰忘得了那一顆顆肆無忌憚宛若叛逆青春的生猛鏡頭，即使《不過就是世界末日》(It's Only the End of the World) 評價兩極，那步步進逼的特寫鏡頭永遠是喜歡者與不喜歡者最大的交集。

安德烈杜賓 1966 年出生於魁北克，他是加拿大魁北克最重要的攝影師，除了札維耶多藍，他也曾與丹尼斯維勒弗 (Denis Villeneuve) 合作過《迷情漩渦》(Maelström) 及《烈火焚身》(Incendies)。不僅攝影成績卓越，安德烈杜賓在 1995 年就初執導筒，本世紀初便以第二部長片《水底人生》(Un crabe dans la tête) 大放異彩並成為該年度加拿大角逐奧斯卡外語片的代表。2015 年，安德烈杜賓終於完成第三部劇情長片《腦內啡真實》(Endorphine)，該片以充滿能量的視覺構成去辯證同個角色處於三個不同平行宇宙的記憶與傷痛，複雜、華麗又傷感的敘事調性著實令人難忘。

不只長片驚人，安德烈杜賓的短片作品同樣出眾，有趣的是這些短片多是與另一位優秀的女性創作者阿涅斯巴拉瓦雷 (Anaïs Barbeau-Lavalette) 聯合編導，其中講述探監性愛的〈每年三次七小時〉(Sept heures trois fois par année) 和鉅細靡遺呈現兩名身障者性交過程〈病榻上的性愛〉(Prends-moi) 不約而同關注極度封閉環境中失去自由的人對於「性」的態度，至於劃新住民女孩和母親情感的〈蘇菲奏鳴曲〉(Ina Litovski) 則是帶著國族色彩的成長故事。

〈每年三次七小時〉片長短短四分鐘，沒有任何言語，但那代表兩位導演目光的視野鏡頭，讓一切不辯自明；〈病榻上的性愛〉鏡頭沒有一絲剝削，直觀而誠懇地呈現身障者的性需求，最後將故事層次提升到對於「自由」的反思。無論攝影還是執導，安德烈杜賓始終詩意且感性，〈蘇菲奏鳴曲〉中大量的臉部、肢體特寫，配上如夢似幻的光影交錯，讓人想起札維耶多藍的電影最美好的片刻……。

安德烈杜賓的鏡頭，不只是札維耶多藍或丹尼斯維勒弗的眼鏡，更像是魁北克電影的靈魂，最終這些鏡頭底下的人物，都是微小的個體，以無畏的勇氣直挺挺面對那些龐雜的社經難題，他們不妥協，他們抗爭，他們戰鬥，這是魁北克人生活的方式，這是低調隱身其間的魁北克精神。

Creativity in Cinematography — André Turpin and his l'âme québécoise

by Ryan CHENG

Many film enthusiasts associate the success of André Turpin with his collaboration with Xavier Dolan. In Mommy (2014), the striking cinematography sharply-captured the invigorating images of the emotionally open characters. Despite the controversial reception from the critics, the unrelenting close-up approach in Only the End of the World (2006) has the facility to disturb the viewers emotionally whether they like it or not.

Born in 1966 in Quebec, Canada, André Turpin is the most acclaimed French-Canadian photographer. Both Maelström (2000) and Incendies (2010) are his awarding-winning collaboration with Denis Villeneuve. His early credits include the directorial debut Zigraïl in 1995. The second helming-and-shooting feature of André Turpin, Un crabe dans la tête (2001), was Canada's submission to the Academy Award for Best Foreign Language Film in the year of its release. Turpin's third feature in 20 years, Endorphine (2015), is a three-act structure of a perpetual loop pertaining to a memory trace of pain. It is a dark tale from a narrative structure over the strapping imagery of the macabre and the mundane.

In addition to directing feature length films, André Turpin credits on the short, including co-directing Sept heures trois fois par année (2012) with Anaïs Barbeau-Lavalette, a pioneer filmmaker. The graphic scenes of a sustained, explicit sexual act between two physically disabled people in Prends-moi (2014) tackle the identical theme of the confined sexual urges. Ina Litovski (2012) expresses a mother-daughter relationship and explores the protagonist's cross-cultural identities.

In a tight 4-minute run-time, Sept heures trois fois par année (2012) instills meaning through cinematic storytelling without words. Prends-moi (2014) provides an unprejudiced perspective of an intimate portrait; a moment of closeness to the sexuality of people with disabilities. It leaves the viewer face to face with the concept of liberation in help of the possibility of reflection. Shot with close-ups that highlight the youthful face and body movements in full frame, Ina Litovski (2012) resonates with the memorable dream sequences in Xavier Dolan's visually fascinating production.

While working as director of photography for Quebec's distinguished directors, Denis Villeneuve and Xavier Dolan, André Turpin eloquently captures the realistic life of his subjects. Human beings courageously withstand the rigors of their harsh realities. We are therefore moved by the extraordinarily resilient Quebecers, who had come through trials and overpowered dejections.



戲夢人生：吳可熙短片輯

吳可熙，1983 年生於台灣台北，剛開始演員生涯時，雖然短片、廣告試鏡不斷，卻始終沒有突破性的角色。直到與趙德胤導演合作，磨去了劇場式的表演，花時間經營自己的生活、角色，才以《冰毒》獲得第 54 屆金馬獎最佳女主角。

演員從來不是個穩定的工作，花 2、3 年成為一個角色，散場後又是 2 年的失業。在這之中吳可熙卻更確定自己對表演的熱情，將過去的苦痛經驗轉化為劇本，成就了一部屬於自己和所有女性的電影。從 2009 到 2019，吳可熙無非是「台上一分鐘，台下十年功。」的最佳代言人。

本次精選吳可熙 2013 至 2015 年間的短片，可以看見吳可熙和趙德胤導演早期的作品，還有得到東京短片節最佳女主角的《海上皇宮》，及由柏林影展奧迪短片獎得主曾威量執導、吳可熙與施名帥的第一次共演《蘇力》。

WU Ke-Xi was born in Taipei, Taiwan, in 1983. At the beginning of her career, she went through auditions without any replies. It was not until she met Midi Z, who told her to spend time living her life and help her develop the characters inside of her, she started to be recognised by international film festivals. In 2016, she was nominated for a Golden Horse Award in the Best Actress category.

For WU Ke-Xi, acting is never an easy job with stable income. She would spend 2 to 3 years to develop a character, and become unemployed again after the film was released. However, all the difficulties made her even more certain about her passion for acting. In addition, she wrote down the painful experiences and memories, and became a screenwriter. She made a film for herself and all the women out there.

2019 Kaohsiung Film Festival has selected an array of WU Ke-Xi's shorts from 2013 to 2015, including Short Shorts Film Festival Best Actress Winning "The Palace On The Sea" and "Soulik" directed by Berlin Film Festival Audi Award Winner, CHIANG Wei-Liang.

Acting Dream: WU Ke-Xi Shorts

10/25 FRI 19:00 電影館 ★
10/27 SUN 11:30 電影館

蘇力 Soulik

海上皇宮

The Palace On The Sea

台灣 Taiwan | 2013 | DCP | Colour | 15min

2015 東京短片節 最佳女演員獎

2014 高雄電影節 國際短片競賽台灣獎



一艘停泊在碼頭的船，一個異鄉女子陰魂不散，不停地徘徊。她在尋找著回家的路，但回憶把她重新禁錮。巴利佛經響起，前生的情人變成了今世的僧人，僧人唸著經文，超渡了她及那些同樣受著苦的亡魂。

A boat is anchored in the harbor. A ghost of a woman who came from afar has been lingering nearby, searching for the way home. It looks as if she had escaped; but once again, she gets imprisoned in her memories. Chanting of the Buddhist scriptures is heard. The lover in her previous life becomes a monk in this life. He chants the scripture as he guides her and other suffering souls to the next world.



趙德胤 Midi Z

1982 年出生於緬甸，十六歲返台定居。大學畢業習作〈白鴿〉入圍釜山等多個國際影展。2011 年以首部劇情長片《歸來的人》入圍釜山和鹿特丹影展競賽。《冰毒》獲選 2014 年柏林影展電影大觀單元，並於愛丁堡影展獲得最佳影片獎及台北電影節最佳導演獎，代表台灣參加 87 屆奧斯卡最佳外語片徵選。近年代表作有《再見瓦城》，以及吳可熙編劇、主演的《灼人秘密》。

Born 1982, Burma. In 2011, his debut feature Return to Burma was selected by Busan IFF and premiered in the Tiger Competition section of the 2012 IFF of Rotterdam. Ice Poison (2013) was selected in Berlin IFF and selected as the Taiwanese entry for the Best Foreign Language Film at the 87th Academy Awards. His latest Nina Wu, co-written and lead by Wu Ke-Xi, was selected in competition at Un Certain Regard section, Cannes FF.

64

沉默庇護

Silent Asylum

台灣 Taiwan | 2013 | DCP | Colour | 17min

2014 高雄電影節 國際短片競賽

2013 台北電影節 閉幕片

2013 坎城影展 導演雙週單元



《台北工廠》短片輯之一。台北，一棟空蕩蕩的廢棄公寓，許多住戶都已經搬離。一群緬甸難民被困在其中。一位法國來的紀錄片導演，拿著攝影機拍下他們訴說自身的苦難。在掌鏡者與被攝者之間、創傷與倖存之間，難以敘說的點滴。

An empty apartment in Taipei, many residents have moved out already. A group of Burmese refugees are trapped inside. A documentary director from France is filming these refugees who recounting their experiences and suffering.



趙德胤 Midi Z

喬安娜普蕾絲 Joana PREISS

1972 年生於馬賽。演員、導演、攝影師。參與演出作品有《巴黎我愛你》、《花都圓舞曲》、《母親，愛情的限度》等。紀錄短片有〈Siberia〉和〈Lands Close To Paterson〉。

Born 1972 in Marseille, France. Actress, director and cinematographer, known for Paris, je t'aime (2006), Grave (2016) and Dans Paris (2006).



跳下去，活下來

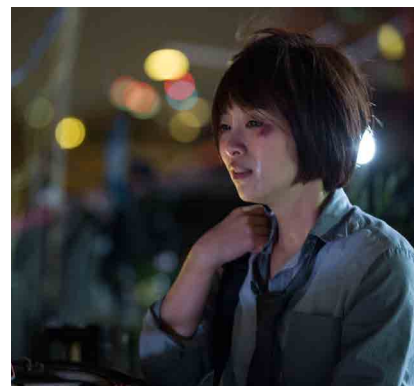
Jump Off or Live On

台灣 Taiwan | 2014 | HD | Colour | 17min

2014 金馬影展 台灣製造觀摩單元

2015 東京國際短片節 亞洲國際競賽

2015 高雄電影節 國際短片競賽



跨年夜，準備自殺的女上班族，竟與殺過人的黑道廚師在頂樓狹路相逢。前者一心求死，自願自說著遭負心男友拋棄的慘事；後者好言相勸，告訴她就算欠債欠命尚且苟活，試圖打消對方求死之心。其實，這兩人心底各有盤算。導演陳永棋的短片向來具有強烈都會感，風格多變有類型有奇幻，對於孤獨心靈與當代人際關係，尤有獨到觀察，吳可熙與高捷精彩的對戲，綻現豐富張力。

At New Year's Eve, a woman who plans to suicide runs into a once murderer chef. The woman has made her mind to die and tells her tragic story about being abandoned by her boyfriend. The chef tries to talk her out of her suicidal plan. It turns out that they both have something else in mind.



陳永棋 CHEN Yung-Chi

編劇、導演，曾入選金馬電影學院。短片風格各異，有寫實有奇幻，作品曾入圍香港國際電影節、東京國際短片節、富川奇幻影展等國際影展短片競賽。長片企劃《森林木人》入選北影南特國際提案工作坊，現正籌備首部長片《惡之畫》，亦入選 2016 金馬創投。

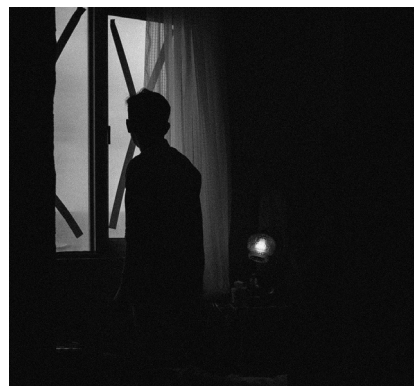
Screenwriter and director, was an alumni of Taipei Golden Horse Academy. His short films fall across various genres such as drama and fantasy. His works have been nominated in competition at prestigious film festivals, including Hong Kong IFF and Short Shorts FF. His new feature films were selected by Film Project Promotion at Taipei FF and Golden Horse FF.

蘇力

Soulik

新加坡、台灣 Singapore, Taiwan | 2014 | DCP | B&W | 20min

65



颱風來襲前夕，一對情侶並坐海岸，看洶湧浪花捲起。颱風席捲全島之時，兩人受困房中，白紗簾隨風翻飛，相對無語，瀟灑濃厚不散的憂愁。位於颱風頻繁的太平洋上，島上人們總是做好萬全準備，然而有時卻也防不勝防，束手遭受大自然無情摧殘。曾威量的電影語言簡單而緩慢，擅長以自然環境隱喻內心幽微變化，同時觀照社會現狀。《灼人秘密》吳可熙與施名帥，在片中詮釋情變情侶。

Taiwan experiences three to four typhoons every year. Sometimes we know how they approach and we make preparations. Sometimes we are left clueless as to how they will hit. We are indoors – waiting – for them to pass.



曾威廉 CHIANG Wei-Liang

1987 年出生於新加坡。2010 年至 2012 年來台交換期間完成畢業短片〈當冷風吹起〉。2013 年獲得新加坡媒體發展局首度頒發的電影獎學金，並赴台求學。2014 年獲選第 6 屆金馬電影學院。2015 年短片〈禁止下錨〉獲選金馬影展與金穗獎，同時也獲得第 66 屆柏林影展奧迪短片獎。曾威量的作品試圖連結東北亞、東南亞，希望能尋找這兩地之間與台灣的關係，未來期望更專注於社會議題現象描寫。

Born in Singapore in 1987. He finishes When The Cold Wind Blow during his exchange studying in Taiwan from 2010 to 2012. He was an alumni of the Golden Horse Academy in 2014. His documentary short, Jin Zhi Xia Mao, won an Audi Short Film Award in the 66th Berlin IFF and was nominated for both Golden Horse and Golden Harvest Award. CHIANG Wei-Liang aims to build a connection between North East and South East Asia, hoping to focus on portraying social issues in the future.

野雀之詩 Wild Sparrow

10/13 SUN
13:30 市總圖 7F ★

台灣 Taiwan | 2019 | DCP | Colour | 94min

2019 台北電影獎 最佳女主角獎

2019 台北電影獎 最佳男配角、女配角、配樂獎提名

2019 台北電影節 國際新導演競賽入選



小翰與含笑姨祖孫倆，相依為命居於山城小鎮，在生靈萬物的照看下生活，他拾回一隻垂死麻雀並將牠下葬的那天，久別的母親阿麗帶來消息，要接小翰與她同住。

與母親來到城市，小翰踏入迥異於自然山林、複雜而混濁的世界。阿麗遭情人不告而別後，重操舊業回酒店上班，酒店少爺連仔成為載送阿麗接客的男友兼馬伕，並在一次爭吵中暴力相向，小翰因此被送回山上老家。

在徬徨無助中成長的小翰，在情感依賴中掙扎的阿麗，和澹然知命迎向凋零的含笑姨，一家三代，每個人就像是彼此的過去或未來；而關在籠中的野鳥，又能用多少力氣抵抗命運？女主角李亦婕飾演母親阿麗一角，精湛演出女性在當代社會的性剝削與弱勢景況，為她贏得台北電影獎的肯定。

「我與多次合作的攝影師陳麒文，為表現本片『往心靈探索』的命題，特別選擇Academy Ratio (4:3) 做為攝影畫幅表現，創造出更集中凝視角色內在世界的觀影感受。」——施立

Little Han lives in the mountains with his great-grandmother, Auntie Han-hsiao. In rainy days, Little Han sits in front of the fireplace listening to Auntie Han-hsiao's colorful and mysterious tales. One day he sees an injured and dying sparrow. With sadness, he digs a small cave and buries it.



施立 SHIH Li

橫跨流行音樂、劇場及電影創作，曾參與多位歌手專輯製作及歌詞創作，包括張惠妹、王力宏、劉若英、楊乃文、陳奕迅等。近年以短片〈離家的女人〉(2012)及電視電影《回家的女人》(2014)入選金馬影展、台北電影節等國內外影展。最新編導作品《野雀之詩》(2019)。

Participated in pop music, theatre, and cinema. Shih has been worked with major singers in Taiwan and Hong Kong, including A-mei, Leehom Wang, Rene Liu, Naiwen Yang and Eason Chan. No Way Home (2011) and Almost Heaven (2014) were selected in Golden Horse FF, Taipei FF. His latest Wild Sparrow won Best Actress Award and was nominated in International New Talent Competition in Taipei Film Awards 2019.

傻傻愛你，傻傻愛我

A Fool in Love, Love Like a Fool

10/19 SAT
18:40 市總圖 7F ★

台灣 Taiwan | 2019 | DCP | Colour | 95min



68 康襄維，今年 27 歲，唐氏症患者，家人都叫他小維（蔡佳宏 飾）。出生富裕家庭，最愛看繪本（森林王子與美人魚），總想著能見他崇拜的作家可夫（藍正龍 飾）一面，更期待自己能像森林王子遇到一條真心以待的美人魚。家庭生活看似非常幸福，媽媽（恬妞 飾）對他悉心教育，日常生活總能運行無礙。

直到有一天，小維意外偏離平日上班的道路，走向了他最愛的海邊，他看見小爛（郭書瑤 飾）從海裡游到岸邊，彷彿繪本中那一條美人魚的化身，激起難得的溫暖與喜悅，卻也讓小維的「日常」，變得不再「正常」了。藍正龍首次自導自演，由金獎編劇徐譽庭和音樂總監黃韻玲操刀，集結了郭書瑤、蔡佳宏、陳竹昇、樊光耀、恬妞、安心亞、張庭瑚等各路戲精好手，打造一部明亮暖心的台式喜劇。

Born into a wealthy family, Xiao-wei lives a carefree life with his loving mother's care. He enjoys reading picture books written by his favorite author Kauff, especially those works about mermaids. One day, he accidentally takes the wrong bus, arrives at the seacoast and meets a mermaid, Blue. He believes Blue is the embodiment of the character in those picture books. Since then, Xiao-wei's "normal life," has become not "normal."



藍正龍 Blue LAN

出生於宜蘭，因拍攝可口可樂廣告而受矚目。2000 年參演王小棣導演的《大醫院小醫師》後成為影視一線男演員，作品包括《波麗士大人》、《雞排英雄》、《阿嬤的夢中情人》等。多次提名金鐘獎，並於 2015 年憑藉《妹妹》戴耀起一角獲得金鐘獎戲劇類節目男主角獎。本片為其電影導演首作。

Lan began his career in show business in 1999. In 2000, after he played a role in director Shaudi Wang's Big Hospital, Small Physician, he won acclaim from various TV series and movies and established his actor status in Taiwan. In 2015, he won Best Leading Actor in a Television Series at 50th Golden Bell Awards with Apple in Your Eye. A Fool in Love, Love Like a Fool, is his directorial feature debut, in which he also plays a part.

大餓

Heavy Craving

10/20 SUN
18:10 市總圖 7F ★

台灣 Taiwan | 2019 | DCP | Colour | 90min

2019 台北電影節 國際新導演競賽觀眾票選獎
2019 台北電影獎 最佳新演員獎



「我是位特別的演員，希望我的存在，可以讓創作者有更多想像，更多元的選擇。」——《大餓》女主角蔡嘉茵

「大恐龍老師」阿娟豐腴圓潤的身形底下，雖有著一顆熱情的「吃心」以及精湛的烹飪「煮藝」，卻老是因為身材而飽受歧視。為了被愛，阿娟決心減肥，然而瘦身的魔鬼訓練使她不堪負荷，原來改變自己的過程如此難堪，「做自己」好難。阿娟不禁開始懷疑自己減肥的意義何在？難道非得活在社會的審美框架中，才有被愛的資格？

導演謝沛如首部劇情長片在台北電影節首映之後，獲得觀眾與影評的雙重好口碑。謝沛如說：「拍這部電影也是一個自我療癒的過程，女主角有一句台詞：去你媽的更完美的自己，像是在回應從前那個沒有自信的我。」《大餓》適合所有年齡層的女性，與曾經或正在尋找自己的人。在這厭世風氣盛行的時代，我們至少還有這部節奏輕鬆、酸甜交織，同時又充滿力量的暖心佳作。

30 years old. 105 kilograms. Ying-Juan was dealt a bad hand. She works at her mother's childcare center and has a harder time fitting in than a T-Rex in a petting zoo, until she meets Wu, a deliveryman who bears a checkered past underneath his radiant smile. Encouraged by Wu, Ying-Juan finally decides to lose weight. Just when things are getting on the right track, devastatingly, Ying-Juan's passion for cooking seems to be fading away due to her over-aggressive diet...



謝沛如 HSIEH Pei-Ju

台灣藝術大學電影創作學士，美國哥倫比亞大學電影創作碩士。以短片〈Knighthood〉入選金馬影展「台灣短打」單元；以《十年台灣》入選台北電影節最佳劇情長片獎。《大餓》為其首部劇情長片作品，甫獲台北電影節最佳新演員獎及國際新導演競賽觀眾票選獎。

HSIEH earned her MFA at Columbia University. She is one of the directors of Ten Years Taiwan, a collection of short films, which was selected for Busan IFF. Her feature debut, Heavy Craving won Best New Talent at Taipei Film Awards and the Audience Choice Award at International New Talent Competition of the 21st Taipei FF.

燕
Yan

10/18 FRI
21:20 MLD 6 廳 ★
10/19 SAT
15:30 MLD 6 廳 ★

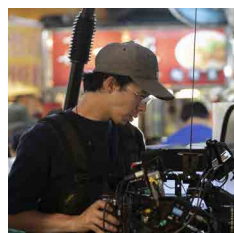
日本 Japan | 2019 | DCP | Colour | 86min



70 中日混血棄子 Tsubame，飄洋過海來到這個母親說很美的地方，尋回自我認同的起點，體悟到失去的反而是收穫。Tsubame 五歲起和母親分隔兩地，直到成年後仍無法釋懷為何別離，即使是溫柔的繼母也不甚了解他的心思。在父親的懇求下，他前往母親的故鄉台灣和失聯 23 年的哥哥見面。在和哥哥的孩子相處過程中，他幾次回憶起童年時與母親相處的片刻，漸漸理解自己其實從未被拋下……

今村圭佑長期以攝影指導身份，與導演藤井道人合作，本片為其首部執導劇情長片，在高雄市取景，將南台灣的烈陽與港都的粼光融成一幅濃烈的光景，以為早已逝去的母愛，遂隨倦燕歸巢盈滿眼眶。導演藉由無所不在的新住民母語議題，拆解族裔的區隔；常民生活的街頭巷尾、嘈雜的市集和靜默的墓地，似是異鄉的故鄉，最是魔幻寫實的成長敘事。

28-year-old Tsubame Hayakawa works at an architectural firm. One day, he receives a phone call from his father Shuichi who only says he has a favor to ask of him. The following day, Tsubame heads for his parent's home in Saitama Prefecture. There, he is greeted by Satomi, Shuichi's second wife. Satomi implores him to go as a last request from Shuichi. Reluctantly, Tsubame agrees to go to Taiwan...



今村圭佑 IMAMURA Keisuke

在學時曾獨立製作多部電影，自日本大學藝術系畢業後多擔任電影攝影。擅長以溫暖飽滿的光線點亮畫面，清新的鏡頭也讓他成為不少導演愛用攝影師，近年擔任《新聞記者》、《日與夜》、《星丘車站的失物招領》、《百合心》、《跟爺爺說再見》等片的攝影指導。

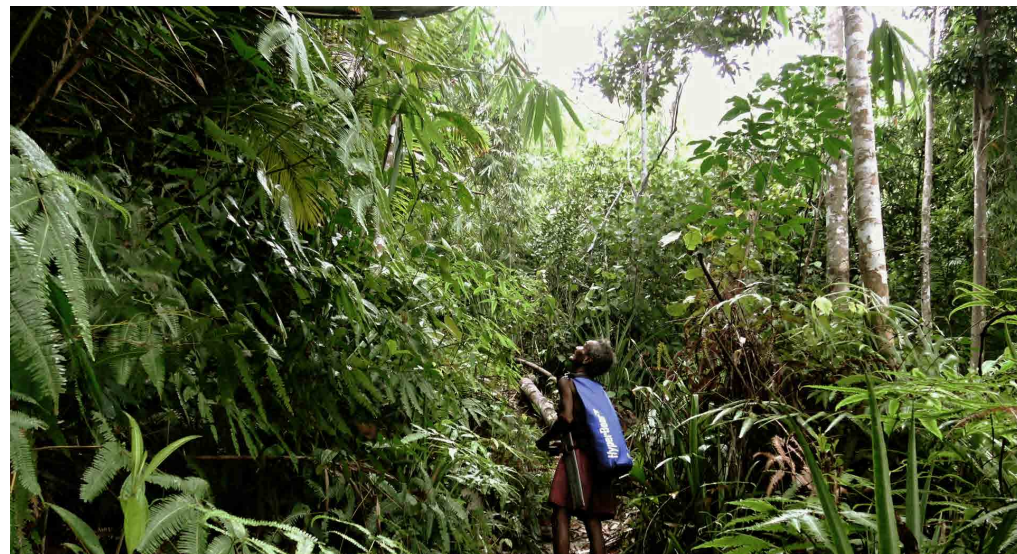
Born in 1988 in Toyama Prefecture. Graduated from Nihon University's Department of Fine Arts. After graduation, he has shot many commercials such as Google, Canon and Microsoft among others. His recent film works as cinematographer: The Journalist, Day and Night, Lost and Found, Yurigokoro, Goodbye, Grandpa!. Yan is his feature-length directorial debut.

還有一些樹
The Tree Remembers

10/26 SAT
13:00 MLD 6 廳 ★

台灣 Taiwan | 2019 | DCP | B&W, Colour | 88min

2019 台北電影獎 最佳紀錄片、混音、配樂獎提名
2019 韓國紀錄片影展 亞洲競賽單元競賽片

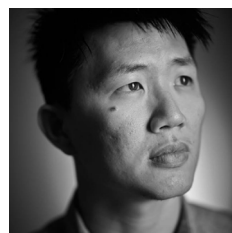


《還有一些樹》從一封來自 1969 年的信開始追溯，信封上印記一個由四種語言寫著的警告「不准散播謠言」。1969 年的種族衝突被稱為禁忌，雖然近年來媒體慢慢挑戰報導的界線，但是政府還是拒絕公開事件的真相和所有機密文件。而 1969 年，也成為馬來西亞以種族為名的暴力和歧視政策開始的一年。

本片亦涉入了馬來西亞獨立之前，早期原住民被奴役的黑暗歷史。種族主義是虛無的，包括「種族」都只是一種社會和階級的建構，目的就是讓一些人可以保有既得利益和優越感。而這樣的分化和操弄，放在哪一個國家看，都不會是陌生的。廖克發直言並非想拍「關於」種族主義，而這正是，觀眾要看見它，而且知道它是怎麼成形的。他表示「我們已經可以當面地告訴那些隱藏起來的加害人說，樹記得你們，還有人記得你們，你們所做的事。而且他們已經有勇氣走出來，說自己的故事。」

「斧頭所遺忘的，樹木會記得。他們說出這些故事，他們是勇敢的人和樹。」——廖克發

Derived from the proverb "What the axe forgets, the tree remembers", the film presents the current situation in Malaysia whereas the racial policy is still practiced in Malaysia and the victims forced to have remained in silence. This film tackles the origin of racism in Malaysia and the taboo of racial riot in



廖克發 LAU Kek-Huat

台灣崛起的導演。短片〈妮雅的門〉獲釜山影展超廣角亞洲最佳短片，編劇作品《波蘿蜜》獲優良電影劇本獎、坎城影展「世界電影工廠新導演工作坊」。創作持續反映真實世界，其兩部拍攝家鄉的紀錄片《不即不離》與《還有一些樹》依然面臨馬來西亞政府的審查禁止。曾參與柏林影展新銳營與金馬電影學院。

Malaysian filmmaker based in Taiwan. His short film Nia Door won Best Short Film Award, Sonje Award in Busan IFF, and was selected for 38th Clermont-Ferrand ISFF. His script of the first feature film Boluomi, won him the Best Script Award in 2013 Taiwan, the Tokyo Talent Award in 2015, and was selected for La Fabrique Cinema du monde. Both his documentaries Absent Without Leave and The Tree Remembers still face censorship challenge today in Malaysia. He is an alumnus of Golden Horse Academy and Berlinale Talents.

蚵豐村

Ohong Village

10/19 SAT
16:00 市總圖 7F ★

台灣、捷克 Taiwan, Czech Republic | 2019 | DCP | Colour | 91min

2019 全州影展
2019 台北電影節
2019 雪梨台灣影展 開幕片



72 台灣西南角落，日漸下沉的蚵村，迎來又一次王船慶典。年近三十的盛吉離村多年，此時故作風光，扮了個叱吒都會商場的成功姿態回來。隨著祭典升溫，盛吉得用脆弱偽裝，面對顧了一輩子蚵地的頑固父親順明；而在另一頭，還有對他的「成功」眼紅已久的兒時玩伴昆男，此刻正想靠著盛吉鹹魚翻身。潮水將退：小小蚵村，人人有張難以卸下的面具。

台灣西南沿海，儼然是台灣當代現狀縮影，有世代的衝突、信仰的存續，也是人與自然間的矛盾。本片以 16 釐米底片試圖尋回粗獷如砂礫的人文質地，並以蹲點半紀錄拍攝，寫下西南沿海真實的細節。如果八零年代屬於離家的苦澀，當代或許是回家的艱澀。許多人在青春末尾，才發現自己困在發展早已停滯的都會、與早已陌生的家鄉之間，難以自處。

「這是一整世代急速進入後工業社會所面對的現實，然而除了抒情描繪返鄉青年，少有對結構狀態的扎實挖掘。尋找此一共同狀態，成為創作《蚵豐村》的初衷。」——林龍吟

Ohong Village is the story of a village youth who seeks for the home that he cannot return to. In the remotest corner of southern Taiwan, the sinking fisherman's village prepares for another carnival for the god. Sheng, young man reaching his 30s that departed years ago, now returns in disguise as an established urban elite. As the carnival escalates, Sheng confronts his persistent father Ming who farms oysters throughout his entire life, and Kun, the childhood buddy who always envies his fragile 'successfulness'. Everyone's got a secret to hide.



林龍吟 LIM Lung-Yin

曾修習國際政治，畢業於政治大學外交學系。後旅居歐洲，取得捷克布拉格影視學院電影導演碩士。身兼導演、電影與平面攝影師。國際新聞攝影專題製作《遙遠人聲》，獲曾虛白新聞獎暨台達能源氣候特別獎、2015 年 4A 創意獎，入圍卓越新聞獎，圖文與諾貝爾得主亞歷塞維奇共同出版於《車諾比的聲音》。攝影作品獲 2015 年國家地理雜誌全球競賽台灣區佳作。2017 年成立大島影像，祈以在地內涵，延續跨國視野。

Director, cinematographer, and still photographer from Fengyuan, Taiwan. Lungyin commenced his studies in cinema directing at the national film school FAMU of the Czech Republic. Collaborated transmedia production Distant Echoes, made in the Belarusian side of the Chernobyl Exclusion Zone was honored with the prestigious Tseng Hsu-Pai award for journalism, 4A Award. It received official entry at the Excellent Journalism Award in Taiwan, and its visual contents were published alongside writings of Nobel-winning Svetlana Alexievich. Lungyin co-founded TYDAL Production at his hometown Fengyuan in 2017.

樂園

The Paradise

10/12 SAT
16:00 市總圖 7F ★

台灣 Taiwan | 2019 | DCP | Colour | 113min

2019 上海國際電影節 最佳男演員獎 入圍最佳編劇、最佳攝影獎



73 華哥（王識賢 飾），一名吸食 30 年海洛因的豬肉販，因為信佛放下屠刀，成功戒毒，到山上成立農場，收留少年吸毒犯來勒戒。但小額的蔬果販售根本無法照顧十幾名少年的溫飽，農場轉而和法院合作、爭取補助，轉介來一名有傷害前科的吸毒少年「鼠仔」（原騰 飾）。鼠仔行事乖張叛逆，惹出不少事端，華哥卻一再給予機會。眼看一切才剛要好轉，風波卻又接連而起，榮退出去的少年再度染毒而亡，華哥 17 歲女兒也在此時被驗出懷孕，農場更爆發集體吸毒事件。華哥從開始的堅定，到最後也開始信念動搖，他各方奔走，試圖解決問題，事情卻越演越烈，一切種種都像在挑戰他的信念。華哥看著那隻鼠仔從農場挖出的海洛因，壓力瀕臨爆發……。

Wallace is a heroin taker for 30 years, but under the influence of his religious belief, he successfully gets over drug and sets up a farm in the mountain. There he determines to help some other young drug addicts to detox. However, as time goes by, he is constantly met with a series of unbearable tragedies that he finds going against his belief...



廖士涵 LIAO Shih-Han

國立政治大學廣播電視學系畢業，退伍後擔任助理導演、副導演、編劇與製片，2009 年擔任電影《有一天》製片，入選柏林影展青年導演論壇單元，2013 年執導首部公共電視人生劇展《仲夏夜府城》，獲得五項金鐘獎入圍肯定，並於 2018 年拍攝首部電影《粽邪》。

Taiwanese director, screenwriter and producer. His Cigarettes Ends (2014), The Road Home (2015) were nominated for the Best Director in Miniseries or Television Film at the Golden Bell Awards, and We Are One (2017) won the Jury Special Prize at Seoul International Drama Awards.

Panorama: Between Her & Him

今夜，我們無罪

Oh Mercy!

10/12 SAT
21:20 市總圖 7F

法國 France | 2019 | DCP | Colour | 119min

2019 坎城影展 正式競賽片



法國北部城市魯貝市今年的耶誕夜不平靜，警長達烏德在這座他從小長大的城市內來回奔波，燒毀的車輛、起衝突的人們讓他疲於奔命。新人路易斯剛從警校畢業，達烏德得和這名菜鳥一同面對一樁老婦人謀殺案。歷經抽絲剝繭後，他們發現死者的鄰居——兩位年輕女性涉有重嫌。這兩位窮困的女人是酒鬼、毒蟲，也是熱戀中的情侶。她們真的殺了人嗎？警探能還給她們清白嗎？

《今夜，我們無罪》星光雲集，網羅《光榮歲月》坎城影帝洛契迪森姆，《藍色是最溫暖的顏色》坎城影后蕾雅瑟杜，偕同《我愛愛愛你》凱薩獎最佳女配角莎拉佛莉絲蒂，與《BPM》凱薩獎最佳男配角安托萬賴納茨。故事改編自 2008 年的電視紀錄片，導演戴普勒尚從現實中提煉出片中的犯罪情節，並以自己的家鄉作為電影主場景，除了入選坎城正式競賽，並獲酷兒金棕櫚獎提名。

Christmas night in Roubaix. Police chief Daoud roams the city in which he grew up. Burned-out cars, altercations... At the station, Louis Coterelle is the new arrival, fresh out of the academy. Daoud and Louis will be confronted with the murder of an old woman. Two young women are being questioned. Claude and Marie - destitute, alcoholic, lovers...



阿諾戴普勒尚 Arnaud DESPLECHIN

1960 年生於法國魯貝（Roubaix），身兼導演、編劇、攝影、演員。1991 年便以首作《The Life of The Dead》入圍盧卡諾影展，作品包括《戀屍狂》、《屬於我們的聖誕節》、《平原上的吉米》、《舊愛回來後》等，多次入選法國凱薩獎和坎城、多倫多、鹿特丹和威尼斯等國際影展。

Script writer, Cinematographer, Director. Born in Roubaix, Nord, France, 1960. The Sentinel, his first feature film. In 2016 he won the César for Best Director for his film My Golden Days. Since The Life of The Dead (1992) screened in Locarno FF, his films have been participated in many acclaimed film festivals. The latest Oh Mercy! was in the competition of Cannes.

浪蕩假期

An Easy Girl

法國 France | 2019 | DCP | Colour | 91min

2019 坎城影展導演雙週單元 SACD 獎
2019 慕尼黑影展

10/18 FRI
19:00 市總圖 7F ★ ▲
10/20 SUN
15:40 市總圖 7F ★ ▲



76 「承襲侯麥導演《收藏男人的女人》的精神，法國導演蕾貝卡紫洛托斯基精雕了一部小型的現代道德劇，透過年輕女子的一雙眼睛，去迫近年輕世代的性革命。」——《Cineuropa》網站

Naima 的 16 歲生日與夏日假期一同來臨，搬到巴黎的表姐 Sofia 也出現在故鄉坎城。面對既熟悉又陌生的 Sofia，與她看似自由而奢華的生活方式，令 Naima 感到迷惑。「我對愛不感興趣，我喜歡去感知與冒險。」Sofia 與神秘生活的引逗，讓正尋找人生方向的 Naima 遠離有演員夢的好友 Dodo，也爽約了兩人原本約定好的試鏡。Sofia 在海灘邂逅的藝術藏家 Andres 發來一封晚餐邀請，將把兩人的夏日故事帶往何方？

《浪蕩假期》視覺鮮豔，鏡頭直視身體與慾望的峰峰相連。片中對各種刻板印象毫不遮掩，白色遊艇、整形、隆胸以及晶亮的藍色大海接二連三。巧妙翻轉女性成長電影的窠臼。電影開場引言「人生最重要的事莫過於選擇你的專業。機運是一把鑰匙。」與 Sofia 腰上通俗的拉丁文刺青「Carpe diem」（把握當下），在 16 歲的 Naima 想變成哪一種大人之間，成為鏡像與反射。

「我知道這很難理解，一個某方面而言不像字面上的女性主義，但卻是貨真價實的女性主義拍攝計畫。一個非常顛覆性的、帶著性侵略感的女性角色，當然也可以被視為一種賦權。」——蕾貝卡紫洛托斯基

Naïma is 16 and lives in Cannes. She has given herself the summer to choose what she wants to do with her life. Then her cousin Sofia, with her alluring lifestyle, arrives to spend the holidays with her. Together, they will share an unforgettable summer.



蕾貝卡紫洛托斯基 Rebecca ZLOTOWSKI

1980 年生於巴黎，法國導演、劇作家。畢業於巴黎高等師範學院法國文學系，後進入法國高等電影學校修習劇本創作。2010 年，《美麗的刺》入選坎城影展影評人週，獲路易德呂克首部電影獎，女主角蕾雅瑟杜亦獲凱撒獎最具潛力女演員獎提名。2013 年，以第二部長片《愛慾來襲時》獲得坎城影展一種注目單元的法蘭索瓦查萊斯獎。紫洛托斯基從首部作品至今，皆以女性為主體，擅長細緻描繪不同樣態的女性之間，親密而敵對的共生關係，對人與人之間的愛慾糾纏勾勒綿密。

Born in 1980 in Paris. She holds an agregation in French Literature and graduated from the prestigious École Normale Supérieure, then joined the La Fémis, the famous Parisian film school, in the screenplay department. Her first film Belle Épine, was selected at Critic's Week in 2010 and won the Louis Delluc Prize and the Critics' Prize for Best First Film. She later directed Grand Central in competition at Un Certain Regard at Cannes and Planetarium, which was presented at Venice and Toronto Film Festival.

惹火我，燒了你

Nona. If They Soak Me, I'll Burn Them

智利 Chile | 2019 | DCP | Colour | 86min

2019 鹿特丹影展 正式競賽片
2019 哥特堡影展
2019 哥本哈根紀錄片影展



「如假包換的一串炮竹，在暗夜之中狂舞。」——「Cineuropa」網站

為了報復，諾娜燒了前情人的屋子，逃到南部的小屋展開新的生活。然而，神秘的火災開始吞噬鄰居們一棟棟的家，諾娜卻安然無事，警方調查無果，鄰居們開始懷疑諾娜的來歷……。

本片的靈感源自導演的祖母，透過精心設計的敘事結構，導演將數位影像、家庭錄影帶與 16mm 膠捲等三種影像質感剪接拼貼，以「諾娜」為主角，透過模擬再現的形式，帶領觀眾進入這位 66 歲女人的日常與記憶。本片巧妙地以不同媒介挑戰紀錄與虛構的分野，膠捲是虛構？家庭錄影帶是紀實？電影逐步揮灑的線索卻又成了謎團，在燃燒的烈焰裡，或許，「諾娜」便是當代智利政治的人格化寓言。

「我希望描繪女性的多樣性和不同的生存方式，這也是一部關於自我放逐並質問階級和種族的電影。」——卡蜜拉雅荷西多諾索

After exacting revenge on an ex-lover by burning down his house, 66 years old Nona moves to a small coastal town to find peace and start a new life. However, fires begin to engulf her friends and neighbors' homes, sparking a police investigation. With Nona's past actions and with her house, staying intact, the residents begin to become suspicious. The film unravels the many intriguing facets of Nonas' character through home movies and interactions within her new community.



卡蜜拉雅荷西多諾索 Camila José DONOSO

1988 年生於智利，2013 年首部作品《Naomi Campbel》與 Nicolás Videla 共同執導，以一名變性女子的整形手術實境秀為紀錄主題，2013 年在智利維帝維雅影展獲特別注目獎項。第二部作品《Casa Roshell》，持續探討性別、變性議題，揉合紀實與虛構手法，入選 2017 年柏林影展泰迪熊獎。

Camila José Donoso (Chile, 1988) studied Filmmaking. After directing short films and video performances, in 2013 she released her first feature film, Naomi Campbel, co-directed by Nicolás Videla. It was presented in several festivals like FIC Valdivia, CPH:DOX, Indielisboa, FICCI, BAFICI, and also exhibited in the Reina Sofia Museum in Spain and in the Lincoln Center for the Art in New York. It was awarded Best Documentary Direction at Cinema Tropical. Her second film is Casa Roshell, shot in Mexico in 2015 and opening film of the 2017 Forum Berlinale.

世界中心只有孤獨

Core of the World

10/10 THU

14:30 MLD 6 廳

10/13 SUN

19:50 MLD 6 廳

俄羅斯、立陶宛 Russia, Lithuania | 2018 | DCP | Colour | 124min

2018 多倫多影展

2018 芝加哥影展 正式競賽片

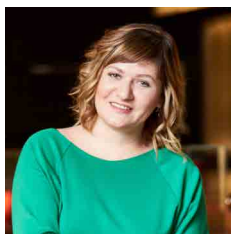
2018 聖賽巴斯提安影展 最佳新導演獎提名



78 比起跟人相處，跟動物相處反而輕鬆自在。伊高是一名獸醫，在尼可拉一家於山上所建立的農舍工作，樸實地與動物們享受美好的大自然時光。不料，山下的動物保護團體卻以文明之名，想要改變遵循自然的農舍生態；與此同時，伊高又想要獲得尼可拉一家人對他的認同，卻接到他的親生母親過世的消息，伊高只能憑著動物般的直覺，做出屬於他自己人生的決定。

編劇出身的導演娜塔莉亞，在第二部執導長片《世界中心只有孤獨》中，冷冽的鏡頭下捕捉到男主角史蒂芬凡寧精湛的演技，帶領觀眾見識伊高與動物親密的互動，對比與人疏離的來往，展現了社會邊緣族群的共鳴。攝影機自然的運動呈現出寫實的電影美感，更讓觀眾進入伊高震盪的心理狀態，窺探潛伏在倫理與社會框架底下游移的不安與躁動。

Egor is a vet at a training facility for hunting dogs in a remote region of the country. Surrounded by foxes, deer, badgers, and dogs, he lives in a small building next to the house of the facility's owner. He treats the dogs, cleans the kennels, oversees the workers, and meets with clients and their dogs. It's easier for him to get along with dogs than with people. Egor is willing to take on any job to get closer to the facility's owner and his near and dear. He wants the impossible — to become a member of that family.



娜塔莉亞梅許查妮洛娃 Natalya MESHCHANINOVA

俄羅斯導演娜塔莉亞 2007 年推出首部紀錄片作品《Herbarium》，而後 2010 年開始加入當地電視台擔任編導。2014 年推出首部長片作品《希望工廠》，入選鹿特丹影展競賽片，而《世界中心只有孤獨》更讓她拿下了俄羅斯影評人協會最佳影片、導演、演員、劇本等多項大獎。

Born 1982 in Krasnodar. Director and screenwriter. She graduated from Kuban State University, where she specialised in television and film directing. She worked for a TV station in Krasnodar for a period of time. After her documentary debut, Herbarium (2007), she decided to move to Moscow to pursue her career in filmmaking further. Her feature debut, The Hope Factory, had its world premiere at IFFR in 2014. Core of the World (2018) won the Grand Prize at the Kinotavr FF in Sochi.

我最親愛的

American Woman

10/25 FRI

22:00 市總圖 7F

10/27 SUN

21:00 市總圖 7F

美國 USA | 2018 | DCP | Colour | 112min

2018 多倫多影展



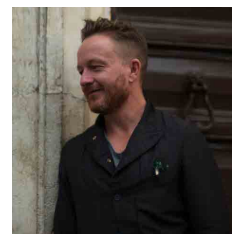
「席耶娜米勒的演技精湛，編劇設計的對白刻骨銘心。一部對於勞工階級女性的人物研究，謹慎且周延。」——《紐約時報》

在賓州的平凡小鎮裡，33 歲的黛比（席耶娜米勒 飾）與她 16 歲的女兒，以及孫子住在一起。沒想到與她如出一轍的女兒卻離奇地失蹤，黛比只好一邊在超市打工，一邊獨立撫養孫子長大，不論是精神上或是肉體上的折磨，都讓她陷入無盡的苦難之中。此次席耶娜米勒的演出令人驚艷，橫跨十年單親媽媽／奶奶的角色令人揪心，刻骨銘心地呈現出勞工階級的辛酸與掙扎，對於家人無私的愛與奉獻令人為之動容。

席耶娜米勒除了在與裘德洛分分合合的八卦中亮相外，過去她在《阿飛正傳》、《濃情威尼斯》中的演出都相當亮眼，近年來則在《美國狙擊手》、《特種部隊：眼鏡蛇的崛起》、《天菜大廚》中展現不同面相的演技，此次在電影中演出橫跨超過十年的角色，讓觀眾見識到她不可低估的演技實力。

「從未有一個角色，可以讓我既是同一個人，卻又是不同的女人。時而有趣，時而一團亂；始於狂亂，而終能尋得某種平靜。」——席耶娜米勒

An irresponsible single mother struggles to raise her young grandson when her daughter goes missing in American Woman, a richly layered drama about the extraordinary ways tragedy can reshape an ordinary life.



傑克史考特 Jake SCOTT

傳奇導演雷利史考特之子，傑克導演多部優秀音樂錄影帶，1993 年執導 R.E.M 樂團經典歌曲《Everybody Hurts》的音樂錄影帶，拿下 MTV 音樂錄影帶大獎最佳導演獎，並入圍該年度的葛萊美獎。2010 年執導長片《等愛的城市》獲得日舞影展評審團大獎提名。

Made his feature film debut with Plunkett & Macleane, a period action-comedy starring Robert Carlyle, Jonny Lee Miller and Liv Tyler. He also directed Welcome to the Rileys, a drama starring Kristen Stewart, James Gandolfini and Academy Award winner Melissa Leo. Scott gained early prominence by directing R.E.M.'s Everybody Hurts, which won multiple MTV Video Music Awards, netted a Grammy Award® nomination and was inducted in the MVPA Hall of Fame in 2005.

薩夏不在家

Sasha Was Here

立陶宛 Lithuania | 2018 | DCP | Colour | 94min

2019 烏克蘭奧德賽影展

2019 上海國際電影節

2018 愛沙尼亞塔林黑夜影展

10/13 SUN

22:00 市總圖 7F

10/16 WED

21:30 市總圖 7F



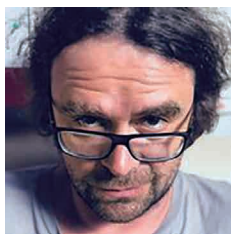
80 「收養是關於感情的事，而非理所當然的事」——《Film Is A Fine Affair》網站

尤佳和湯姆盛裝打扮前往孤兒院，帶著藏不住的笑，準備與計畫收養的小女孩見面，不料孤兒院出了差錯，送來了 12 歲男孩薩夏。院長將錯就錯，提出要不與薩夏共度一日，要不失去領養的機會，一心一意想要女兒的尤佳果斷選擇了前者。小孩不是小孩、爸媽不是爸媽的一日家庭生活體驗，翻攪三人的過往創傷和暗自的渴望。

以收養為題，時間線濃縮在一日，並不時剪輯閃回片段，漸進補充事件的全貌。一意孤行、求女心切的年輕不孕女人背負著社會觀感的不友善，與保守家族的不支持；而遭遺棄、行為刻意乖張叛逆的男孩，則是立陶宛收養困境的縮影。

「我們的團隊試圖回答家庭是什麼，彼此無關的人是否可以組成家庭，而我們的心又要如何愛一個與我們無關的人。」——葉涅斯塔斯揚考斯卡斯

An thirty something infertile couple, Jurga and Tomas, decides to adopt but instead of their dream little girl they are offered a rebellious teenage boy, Sasha. The day becomes very difficult for all of them.



葉涅斯塔斯揚考斯卡斯 Ernestas JANKAUSKAS

1976 年出生於立陶宛，執導超過 40 部的商業廣告片，以短片〈The Queen of England Stole My Parents〉獲得立陶宛國家電影獎最佳短片，《薩夏不在家》是他的首部劇情長片。

Started working in USA, UK, French and German productions as 1st AD. His directorial debut-short movie No Focus was created for national short movie festival AXX in 2006. His film The Queen of England Stole My Parents won Best Short Film Award at Lithuanian Film Awards and several prizes at festivals.

這不是地下社會

This Is Not Berlin

墨西哥 Mexico | 2019 | DCP | Colour | 112min

2019 馬拉加西班牙電影節 評審團特別獎

2019 日舞影展

2019 翠貝卡影展



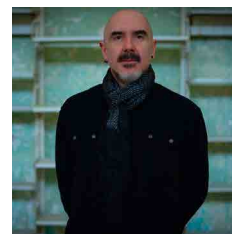
「哈里薩馬的自傳色彩作品，是一次在八零年代中期的墨西哥城龐克／新潮流地下音樂裡，前衛而歡愉的衝潛。」——《綜藝》雜誌

美少年卡洛斯翹課打架抽菸，捲曲長髮甩動雌雄莫辨的氣質，甩離單調的叛逆。他與好友赫拉闖進墨西哥城——搖滾、藝術、毒品與性，混調而成的地下俱樂部，置身迷幻放縱的新世界，舞池裡不斷上演同性酷兒、裸體藝術革命，他暈眩嘔吐，又亢奮地享受這一切。

1986 年，墨西哥狂熱於世界杯足球賽，同時間中產階級的青少年也在享樂主義和後龐克的藝術裡尋求解放，走出一條反叛和反文化的不同道路；酒精藥物打開了通道，合成器、煙燻妝與歌德黑眼線的電子音樂，引領著思緒進入另類迴圈。手持鏡頭與超八黑白錄像，刻劃出絢爛的南美追憶青春故事，宛如《戲夢巴黎》，而前衛的新浪潮音樂又似遇上《Nico，地下絲絨之後》與《夏》。

「1986年是鮮為人知的歷史性時刻。」——哈里薩馬

Seventeen-year-old Carlos doesn't fit in anywhere, not in his family nor with the friends he has chosen in school. But everything changes when he is invited to a mythical nightclub where he discovers the underground nightlife scene: punk, sexual liberty and drugs.



哈里薩馬 Hari SAMA

1967 年生，墨西哥導演、編劇、演員和製作人。以《The Dream of Lu》、《Awakening Dust》等片獲得多個獎項，亦成為墨西哥新獨立電影中最具說服力的導演之一。他同時也是鍵盤手、單簧管演奏家及黑暗搖滾樂隊 Euridice 的主唱。

Mexican director, scriptwriter, actor, producer and musician. Since his second film The Dream of Lú, he became one of the most convincing voices of the new independent cinema in México. His new film, This is not Berlin premiered at the Sundance FF.

下流世界

Dirty God

10/20 SUN

11:00 MLD 6 廳

10/27 SUN

21:10 MLD 6 廳

荷蘭、英國、比利時、愛爾蘭 Netherlands, UK, Belgium, Ireland | 2019 | DCP | Colour | 105min

2019 日舞影展 世界電影大獎劇情類提名

2019 鹿特丹影展 開幕片

2019 雪梨影展 最佳影片提名



82 「影片充分體現波拉克對女性性慾的自由坦率表現，尤其新人Vicky Knight的出色表現，展現一名意志堅強但心智尚不成熟的主角，如何面對世界的觀感，與她如何看待自身的變化。」——《綜藝》雜誌

被恐怖情人用酸毀容的潔德，經歷重建復原後，期盼回到原本日常。但現實不盡如意，臉上的傷疤好似一張嚇人面具，摯愛女兒見到她以「怪物」來稱呼，昔日友誼關係也發生變化。面對外界的異樣眼光，她試圖化妝遮瑕、戴上布卡喬裝穆斯林，甚至隱匿於社交網站，尋求一絲情感慰藉。當迷茫與壓抑無處宣洩，流連於夜店絢麗色彩下的潔德，是否能因新工作的到來，與外科手術的契機，讓她的家庭與生活踏上正軌，重拾人生心方向？

荷蘭導演莎夏波拉克首部英語電影嘗試，將攝影機對準主角的內心世界，捕捉到角色的安靜脆弱，和生活在夢想間的現實掙扎。同時，探討外在美及內在價值的差異，與外界言語的對比觀感。首次出演的的女主角 Vicky Knight，結幼年幼被火紋身的瘡疤經歷，藉由精湛演繹與角色故事，重新思考並擁抱身上被烙印的重要印記。

「Vicky成了我的朋友、我的孩子、我的一切。當我們拍攝時，通過與她交談，使電影更具技術性和情感性。」——莎夏波拉克

A young British mother struggles to reclaim her life after a brutal acid attack leaves her severely scarred.



莎夏波拉克 Sacha POLAK

1982 年出生於荷蘭，畢業於荷蘭影視學院（Dutch Film and Television Academy）。2012 年，以首部電影《情慾天堂》榮獲柏林影展論壇單元費比西影評人獎。第二部電影《蘇黎世》再度入選柏林影展，並獲得人道精神獎。2019 年，首部英語發音電影《下流世界》，獲選為鹿特丹影展開幕片。

Born in Netherlands, 1982. Director and screenwriter. Her feature debut, Hemel (2012), played at the Berlin IFF and won the FIPRESCI award in Venice. Her second feature, Zurich (2015), also screened in Berlin and won the C.I.C.A.E award. Dirty God (2019) is her English language debut and the first Dutch film ever to have been selected for the Sundance main competition.

再見異鄉人

Oleg

10/14 MON

21:30 市總圖 7F

10/19 SAT

10:30 市總圖 7F

拉脫維亞、立陶宛、比利時、法國 Latvia, Lithuania, Belgium, France | 2019 | DCP | Colour | 108min

2019 坎城影展 導演雙週單元

2019 布魯塞爾影展 比利時電影大獎



「銳利、焦灼、令人驚異失聲的社會驚悚片。」——《綜藝》雜誌

拉脫維亞屠夫歐雷為了清償家鄉債務，並給相依為命的祖母更好的生活，離鄉背井到了富庶的比利時打工。沒想到在一場職災意外中，遭同事誣陷的他不僅丟了工作，還被迫流落街頭。飢寒交迫之際，一位背景神秘的波蘭幫派大哥伸出援手，供他吃住、讓他做工，還幫他「換發」了波蘭護照。然而，數週過去，歐雷卻未領到薪酬……。

取材自真實東歐移工訪談，曾任記者的導演聚焦隻身「西漂」、無親無依的經濟難民，將其猶如俎上魚肉的無間困境改編成劇本，以全程手持的紀錄手法拍攝，並剪輯成緊湊懸疑、張力十足的現實荒誕悲喜劇。在宗教經典的人道質問，以及寫實主義的黑色幽默間，揭開西歐邊緣的荒蕪與殘酷，透析現代奴役的無奈和苦痛。

「代罪羔羊的故事並不恐怖，除非你是那隻羊。」——尤里斯庫賽提斯

Belgium, today. Oleg is a young Latvian butcher. He arrives in Brussels in the hope of getting a better salary in a meat factory. His experience turns short after being betrayed by a colleague. Alone in a country where he doesn't belong, he quickly falls under the yoke of Andrzej, a Polish criminal……



尤里斯庫賽提斯 Juris KURSĪTIS

1983 年生於拉脫維亞，曾任拉國國家電視國際記者，後赴英進修電影學位。2014 年首部長片《Modris》獲聖賽巴斯提安影展最佳新導演獎，以及拉脫維亞國家影展最佳首部電影獎。2019 年新作《再見異鄉人》為其第二部長片作品，獲選坎城影展導演雙週單元首映。

Director, writer. Started his career working for the Latvian Television news department as foreign news correspondent. He went to the UK to do his masters in film directing at the Northern Media School. His graduation mid length film Rit Bus (Will Have It Tomorrow) received attention in the UK and Latvia. In 2008 he joined Red Dot Media, and in 2014 he shot his debut feature film Modris, which received Special Mention in San Sebastian FF and the Best Director award in Tbilisi IFF. His latest film Oleg (2019) had its world premiere at Directors' Fortnight.

愛不可失

Recipe For Happiness

南韓 South Korea | 2019 | DCP | Colour | 92min

2019 富川奇幻影展

10/11 FRI
18:40 市總圖 7F ★
10/12 SAT
13:20 市總圖 7F ★

新聞記者

The Journalist

日本 Japan | 2019 | DCP | Colour | 114min

10/19 SAT
20:30 MLD 6 廳 ★
10/20 SUN
13:20 MLD 6 廳 ★

國際視窗：她與他的距離 Panorama: Between Her & Him



84 「描繪了青年的生活：求職、尋找愛與友誼。孔明和朴素珍也為戲增添魅力。」——富川奇幻影展策展人MO Eun-young

晉秀在落榜了四次後終於考上公務員，儘管朋友們都覺得他明明可以有更好的發展，晉秀仍滿足於自己的生活。他和老同學聚會、和朋友社交聊天，似乎大家都比他汲汲營營，也更為焦慮。什麼也不想太多的晉秀，直到喜歡上以前的同學晶秀，原本漫無目的的生活才開始聚焦。

《愛不可失》呈現韓國三十歲世代年輕人的徬徨與茫然，怎樣也追不上的貧富差距，父權的公司文化，未來似乎充滿可能，卻也同時毫無可能。愛情似乎是唯一能掌握在手的小確幸，但要抓住另一顆飄盪迷惘的心，又談何容易。本片為導演首作，在韓國富川奇幻影展首映後，即引起相當多的討論和迴響，乍看輕鬆日常的調性，卻訴盡了已出社會、但還徘徊著沒進到自組家庭階段的世代心聲。由 K-pop 女團明星朴素珍與票房電影《雞不可失》的孔明主演。

Namgoong Jin-Soo works as a low level grade 9 civil servant. He is satisfied with his life. When his father disapproves of Jung-soo, the girl he likes, he refuses to give up. However, it comes the news of a former university classmate's death and of Jung-soo's plan to leave Korea...



尹在元 YOON Jae-won

韓國導演，之前最為人熟知的作品是他和金道亨共同執導，在韓國 JTBC 頻道播出的電視影集《12 年後的重逢：山蒜醬湯》，《愛不可失》是尹在元第一部電影作品，由也經手李滄東、洪常秀、金基德等藝術片作品的韓國知名影業 Finecut 發行。

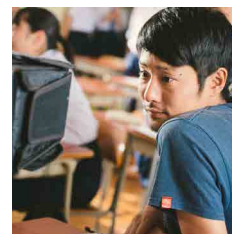
Famous for the TV drama Wild Chives and Soy Bean Soup (2014), co-directed with Kim Do-hyeong-III for JTBC channel. Recipe For Happiness is his directorial feature debut.



日韓混血的吉岡（沈恩敬 飾）是一名東都報社的記者，從小在美國長大的她，直至母親逝世才隨父親搬回日本生活，她相信同是記者的父親是因為追查案件而「被自殺」了。一日，她收到了一封匿名傳真，內容是關於政府推動新設大學的機密資料，直覺告訴她事有蹊蹺。另一方面，任職於內閣情報調查室的年輕官員衫原（松坂桃李 飾），被上級要求針對政府官員的醜聞，夥同地下網軍進行抹黑及掩飾，心力交瘁之際，卻又不幸得知尊敬的前輩跳樓身亡，前輩經手的最後案件竟是吉岡日夜追查的新設大學。在兩個人的人生交會之時，將激盪出足以撼動社會的火花，然而他們究竟能否找尋到屬於自己「真相」呢？

本片改編自東京新聞望月衣塑子的同名暢銷小說，她也以社會部記者之姿，與「前文部科學省事務次官」前川喜平、「原紐約時報東京分局長」馬丁法克勒、「新聞勞聯委員長」南彰，在片中的談話節目針對人民的媒體識讀、新聞界與政界的權力問題等面向，進行激辯，引領觀眾進入更深層的議題討論。

A Tokyo newspaper reporter named Yoshioka receives an anonymous fax. The young journalist struggles to find the truth. Meanwhile, Sugihara, the elite bureaucrat learns about the presence of a certain darkness, and is pressed to make a decision. When their lives intersect, a shocking truth comes to light.



藤井道人 FUJII Michihito

影視編劇、導演，作品包括廣告和音樂錄影帶。BABEL LABEL 公司成員。出生於東京，曾跟隨知名編劇青木研次修習編劇寫作。短片作品有《人生從放學後開始》和《異幻青春期》皆參與東京短片節，並於高雄電影節放映。

Born 1986, Tokyo. Member of BABEL LABEL. Recent works include After School Warriors (2013), Oh Father! (2013), Evil (2018), Day and Night (2019).

國際視窗：她與他的距離 Panorama: Between Her & Him

85

用甜酒漱口

My Sweet Grappa Remedies

日本 Japan | 2019 | DCP | Colour | 108min

10/11 FRI
13:20 MLD 6 廳 ★▲
10/12 SAT
18:30 MLD 6 廳 ★▲



86 搞笑藝人大河原次郎自創角色「川嶋佳子」日記搬上大銀幕。年過四十的佳子（松雪泰子 飾）單身、獨居、沒有孩子，在派遣公司上班。平淡生活中任何一點微小的事物，都是她所珍視的浪漫。舉凡和被拖吊的腳踏車「久別重逢」；爬上住處附近自己從沒走過的天橋，目睹日落風景；月台上的老太太緩慢、認真地用手機寫下「來拜訪我吧！」，教她熱淚盈眶。某次毅然決然搭上與平日反方向的列車，結果發現除了後悔、浪費時間，什麼也沒得到。

佳子最大的樂趣就是與公司後輩若林（黑木華 飾）一起吃午餐、期待發薪日那天的慶祝，以及下班後一個人去酒吧，或回家小酌片刻。然而，當甜酒入喉，生命的缺憾、曾經的戀人、離世的父母、想被記得的渴望，都再次提醒佳子孤獨的事實。不料這樣平淡、孤單的日子，卻在比佳子小 24 歲的年輕男子岡本（清水尋也 飾）出現後，開始產生變化，兩人的戀情，將為佳子帶來全新的生活感悟。

Yasuko Matsuyuki heads the cast of this drama about a 40-something woman who is happy with her single life but nevertheless starts dating a man who is 24 years her junior.



大九明子 OOKU Akiko

1999 年編導首作《Igaito Shinanai》。2007 年編導《Tokyo Serendipity》。2017 年執導《被愛妄想症》，由松岡茉優主演，獲東京影展觀眾票選獎、演員特別獎，並入選 2018 年金馬奇幻影展。繼 2018 年作品《一定要結婚嗎》後，《用甜酒漱口》再度聚焦都會女子的心思與遍存的社會情勢。

Akiko Ooku won the audience award at Tokyo IFF for Tremble All You Want (2017), which was about a woman in her 20s. She directed Marriage Hunting Beauty (2018), about a woman in her 30s.

町田君的世界

Almost a Miracle

日本 Japan | 2019 | DCP | Colour | 120min

10/13 SUN
16:20 市總圖 7F ▲
10/16 WED
19:00 市總圖 7F ▲



自認沒有才華的高中生町田（細田佳央太 飾），不擅長讀書，運動也不行，但他的貼心，卻仍受到身邊的家人和同學喜愛。在一次受傷事件中，町田受到同級生豬原（關水渚 飾）照顧，兩人的情愫，就那麼巧合地在師長和大人的缺席之中，逐漸催生著。然而，這「莫名的情感」，是否必然意味著某種不可逆轉的失去與奇蹟。

獨樹一格的新人主角，搭配岩田剛典、高畑充希、前田敦子、太賀、池松壯亮、戶田惠梨香、佐藤浩市、北村有起哉和松嶋菜菜子等日星演出。原作漫畫在《這本漫畫真厲害！2016》女性篇中榮獲第 3 名，還在第 10 回文化廳媒體藝術節的漫畫部門獲得了新人獎。此外，漫畫作者安藤憑藉本作的表現受到好評，還獲得了第 20 回手冢治蟲文化獎的新生獎。

「要成為一般人，也是代表自己必須捨棄掉神聖的部分。我覺得所謂的青春，也是人們失去純粹心靈的過程。」——石井裕也

Hajime Machida is a high school student. He is not good with his studies or playing sports. He does like people and he is loved by those around him. One day at school, Machida gets hurt and he goes to the school infirmary for treatment. There, he meets classmate Nana Inohara. She treats Machida instead of the school nurse who is not there. Inohara tells him that she does not like people. After that, Machida begins to care about her and Inohara begins to have feeling for him.



石井裕也 ISHII Yuya

1983 年生，2010 年以《來自河底問候》成為日本藍絲帶獎最年輕的導演獎得主。代表作《宅男的戀愛字典》更獲日本電影金像獎最佳影片、導演及電影旬報最佳日本導演等榮譽。2017 年以《東京夜空最深藍》，入選柏林影展和蒙特婁奇幻影展。

Born 1983. Sawako Decides (2010) won him Best Director in Blue Ribbon Awards. The Great Passage (2014) won the major awards in Japan Academy Prize. The Tokyo Night Sky Is Always the Densest Shade of Blue (2017) was screened at Berlinale and awarded Best Director in 2018 Asian Film Awards.

都是自衛惹的禍

The Art of Self-Defense

10/12 SAT

19:00 市總圖 7F

10/17 THU

19:00 市總圖 7F

美國 USA | 2019 | DCP | Colour | 104min

2019 西南偏南影展

2019 蒙特婁奇幻影展

2019 富川奇幻影展 正式競賽片



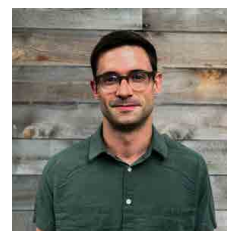
Images courtesy of Park Circus/Universal

「《都是自衛惹的禍》可能是一種荒誕的諷刺，但就像美國最好的喜劇一樣，它也是對我們民族性格的敏銳批判。」——西南偏南影展

「我害怕其他男人，」他對師父說。「他們恐嚇我，我想成為恐嚇我的人。」膽小而孤獨的會計員凱西（傑西艾森柏格 飾）常因為名字被誤認成女性，且旁人與同事總是無視他的存在。在一場街頭暴徒的襲擊之後，他決心報名空手道課程，向武藝高強又深具魅力的師父學習如何保護自己。但當他受邀加入師父神秘的夜間指導課程後，將無法自拔地陷入一個暴力而黑暗的世界。

新秀導演萊利史特恩斯自編自導的第二部作品，找來了傑西艾森柏格加盟演出。藉由絕妙的劇本安排與鏡頭，平衡了怪異幽默與懸疑驚悚，使人難以預料兩者交替的時機，一個自我成長故事，卻長歪成諷刺滑稽又令人不安的寓言。從日常偏離常軌，偏離的軌道卻不過又行駛在另一個日常，致使我們終於明白荒謬本來就是日常的另一面目。

A man who is attacked on the street enlists in a dojo — led by a charismatic and mysterious sensei — in an effort to learn how to defend himself. What he uncovers is a sinister world of fraternity, violence, hyper-masculinity, and a woman — fighting for her place in it.



萊利史特恩斯 Riley STEARNS

來自德州奧斯汀的導演兼作家，曾在多個電視連續劇中擔任編劇，2013 年以短片作品〈The Cub〉，入圍日舞影展短片評審團大獎。2014 年首次執導了備受好評的驚悚長片《Faults》。Grew up in Pflugerville, Texas. He is a purple belt in Brazilian Jiu Jitsu under Renzo Gracie black belt Shawn Williams. His short The Cub screened at the 2013 Sundance FF. His feature debut, Faults, starring Mary Elizabeth Winstead and Leland Orser, premiered at SXSW in 2014. The Art of Self-Defense is his second feature.

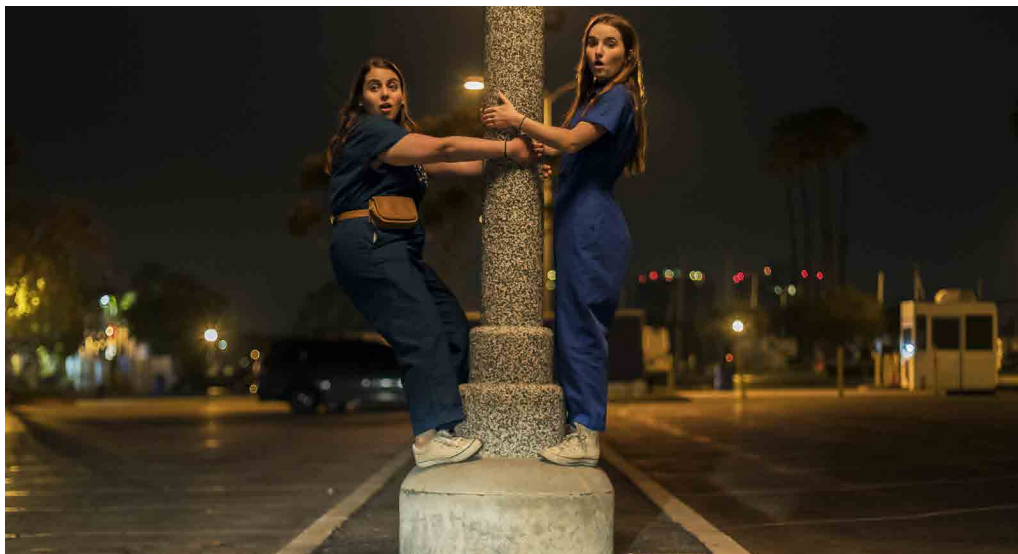
A+ 瞎妹

Booksmart

10/12 SAT
16:10 MLD 6 廳

美國 USA | 2019 | DCP | Colour | 102min

2019 西南偏南影展
2019 棕櫚泉影展 最佳注目導演獎
2019 舊金山影展 敘事電影觀眾票選獎



90 「對話快速、風趣、而且女性主義。」——《觀察家報》影評人希姆蘭漢斯

艾美和莎曼珊這對高中學霸，是死忠兼換帖的好姊妹。兩人即將步入大學之際，才驚覺過去四年錯過多少玩樂機會，於是決定在畢業典禮的前一晚徹底解放，將過去沒有玩到的，在一個晚上一次補足。靈感取自《比佛利山超級警探》、《震撼教育》、《致命武器》等作品，而電影的核心，其實是女性情誼的廣與深，也是講述分離的故事，讓女孩們向彼此告別。

由哈佛高材生凱蒂西爾貝曼撰寫的劇本，在好萊塢流浪多年，甚至登上最有潛力的年度劇本名單。故事充滿趣味歡笑、溫暖刺激，投射美國社會的種族、性別與性向等議題。在好萊塢以演員出道多年的奧莉維亞魏爾德，首次執導即獻出驚豔不俗的女性電影，在狂歡的青春派對中，精準捕捉女孩從心動到心碎的情感與成長。

On the eve of their high school graduation, two academic superstars and best friends realize they should have worked less and played more. Determined not to fall short of their peers, the girls try to cram four years of fun into one night.



奧莉維亞魏爾德 Olivia WILDE

1984 年生於紐約。曾就讀於愛爾蘭都柏林的 Gaiety 表演學校。演出作品包括電視劇集《怪醫豪斯》，電影《窮到只剩愛》、《聖誕好家在》、《雲端情人》、《小鎮迷蹤》、《生命中的美好意外》等。《A+ 瞎妹》為首部執導電影。

Born in 1984 in New York City. She studied at the Gaiety School of Acting in Dublin, Ireland. Olivia is known for her roles in The Longest Week, Love the Coopers, Meadowland, Life Itself and A Vigilante. In 2017, she made her Broadway debut in the play 1984, while Booksmart is her directorial debut.

黑金叛徒

The Traitor

10/26 SAT
16:40 市總圖 7F

義大利、法國、巴西、德國 Italy, France, Brazil, Germany | 2019 | DCP | Colour | 145min

2019 坎城影展 正式競賽片
2019 義大利金球獎 最佳導演、原創音樂獎
2019 義大利銀綬帶獎 最佳影片、導演、劇本、男主角等七項大獎



「對贖罪的本質提出質問，導演重現當年對黑手黨大審判的場景，讓觀眾見證黑手黨老大多瑪索布西達轉為目擊證人的直球對決。」——《綜藝》雜誌

有別於知名義大利幫派電影《教父》以柯里昂家族作為出發，《黑金叛徒》從告密者的角度切入，揭露義大利黑幫不可告人的祕密。多瑪索布西達是第一個轉為污點證人的黑幫老大，他揭露黨派內的鬥爭以及政府勾結，甚至直接點名總理、省長與黑手黨有著緊密關係。導演重現「大審判」法庭偵訊過程精采爆棚，信任的裂痕、道義的破滅、正義的反抗，當觀眾理解了這段贖罪的歷程，誰能真正理解告密者的心？

義大利國寶級導演馬可貝洛奇歐透過揭露黑幫勾當的真實事件，論述贖罪的本質並探究贖罪者的心，劇情結構的編排縝密直接，開頭與結尾的呼應更令人拍案叫絕。義大利影帝皮耶法蘭西斯柯法維諾詮釋多瑪索布西達不安的心路歷程，令人目不轉睛，精湛且深厚的演技更讓他拿下義大利銀綬帶獎最佳男主角獎。

「『背叛』是電影中反覆出現的主題，因為它會讓我們思考『改變』。」——馬可貝洛奇歐

In the early 1980's, an all out war rages between Sicilian mafia bosses over the heroin trade. Tommaso Buscetta, a made man, flees to hide out in Brazil. Back home, scores are being settled and Buscetta watches from afar as his sons and brother are killed in Palermo, knowing he may be next. Arrested and extradited to Italy by the Brazilian police, Buscetta makes a decision that will change everything for the Mafia: He decides to meet with Judge Giovanni Falcone and betray the eternal vow he made to the Cosa Nostra.



馬可貝洛奇歐 Marco BELLOCCHIO

國寶級導演馬可貝洛奇歐的作品多反思義大利社會現象，論述政治與人民的衝突，點出人民的盲從。2011 年獲威尼斯影展榮譽金獅獎，隔年又以探討安樂死議題的作品《沉睡美人》入圍威尼斯影展。2016 年作品《祝你有個甜美的夢》在義大利金像獎上獲得 10 項提名，被外媒盛讚為貝洛奇歐最感人的電影。

Born in Piacenza, Italy. His debut feature, Fists in the Pocket (65), was followed by China is Near (67), In the Name of the Father (71), and Henry IV (84), among others. Sweet Dreams (16) was awarded 10 nominations in Italy Academy Awards. The Traitor (19) is his latest film.

信蛇得永生

Them That Follow

美國 USA | 2019 | DCP | Colour | 98min

2019 年日舞影展 美國電影競賽單元

10/10 THU

21:40 MLD 6 廳

10/12 SAT

21:20 MLD 6 廳

麻雀放浪記 2020

A Gambler's Odyssey 2020

日本 Japan | 2019 | DCP | Colour | 118min

2019 北京影展

2019 多倫多日本影展

10/26 SAT

18:30 MLD 6 廳



92 「《信蛇得永生》檢視了阿帕拉契地區，宗教狂熱的迫害與貧窮困境。」——《滾石》雜誌

美國阿帕拉契山脈的偏遠小鎮，牧師在隱避樹林裡的教堂佈道，狂熱地遵循一種古老宗教儀式—只要對神信仰堅定，手拿毒蛇也不受到傷害。牧師之女瑪拉成長在此小鎮，身邊圍繞父親的虔誠追隨者，包括她最好的朋友迪莉婭。瑪拉正經歷青春期的蛻變，隨著不被允許的戀情發展，瑪拉對固有價值體系產生質疑，並陷入婚姻、親情衝突、宗教信仰等抉擇。

導演帶領觀眾一窺充滿爭議的操蛇宗教儀式，透過牧師之女瑪拉的抉擇，扣問信仰。大量瑪拉的特寫鏡頭，貼近她自我沈浸的思緒，觀眾彷彿也能深刻感受她內心的掙扎。蛇行進於樹葉間細碎吐舌、嘶嘶響尾，引領畫面之餘，也賦予了各式象徵，關於致命與毒，諸如罪惡與誕生。

「隨著一位少女對抗舊價值的束縛，她開始按照自己的方式來定義自己的生活和信仰。」——布莉特普爾頓

Set deep in the wilds of Appalachia, where believers handle death-dealing snakes to prove themselves before God, Them That Follow tells the story of a pastor's daughter who holds a secret that threatens to tear her community apart.



12300 Productions, LLC / Photo: Dan Henterly

布莉特普爾頓 Britt POULTON

作家、導演。曾編寫《網誘驚魂》劇本，電影於 2018 年在柏林影展與西南偏南影展播放。《信蛇得永生》來自她追尋自我認同的成長經驗，與同為南加州大學電影藝術學院的丹麥迪遜薩瓦吉共同編寫劇本，也是首部執導長片。

Writer, director, and mother of two. She grew up all over the Mountain West but has spent much of her adult life in California. After completing her MFA at USC's School of Cinematic Arts, she went on to write Profile, a female-driven political thriller (dir. Timur Bekmambetov) that played at both Berlinale and SXSW in 2018. Them That Follow is her first feature-length screenplay and represents her directorial debut.

丹麥迪遜薩瓦吉 Dan Madison SAVAGE

作家、導演，南加大電影藝術碩士，與布莉特普爾頓共同編導本片。

Writer and director. He was born in Wilkes-Barre, Pennsylvania, and studied film history at Vassar College. After graduating, he moved to Los Angeles to complete an M.F.A. from USC's School of Cinematic Arts. Them That Follow is his first screenplay, and represents his directorial debut.



改編自阿佐田哲也的小說《麻雀放浪記》和清水洋三的漫畫《麻雀放浪記 2020》。故事發生在新世界大戰後的 2020 年，被中止舉辦奧運的東京。因人口大幅減少，勞動人口被 AI 取代，導致街上充斥著無業遊民和無依無靠的老人。在這慌亂的東京，阿哲從 1945 年的戰後復興時代，穿越時空來到 2020 年的現代。阿哲一睜開雙眼就過了 75 年，身處在令他驚訝的世界，面對這意想不到的狀況，阿哲要以麻將遊戲展開一場又一場的生死鬥……

右手寫純文學、左手寫賭博娛樂小說，原名色川武大的阿佐田哲也是日本文壇的奇葩異數，不僅有各大文學獎項肯定，亦以通俗小說獲書迷喜愛，《麻雀放浪記》取材阿佐田二戰後的真實人生，在七零年代掀起日本的麻將熱潮，後於 1984 年改編電影由真田廣之主演，《麻雀放浪記 2020》在主角齋藤工一手催生下，與導演白石和彌大膽改變原作設定，以虛構的未來戰後世界，帶來令人耳目一新的前衛麻將大賽。

Boyatetsu travels to the year 2020 in Tokyo from the year 1945. In 2020, Tokyo is plagued by a decreasing population and an increase in unemployment. Boyatetsu is stunned by the current situation and struggles to play mahjong.



白石和彌 SHIRAISHI Kazuya

1974 年生於日本北海道市，曾任若松孝二電影助導。2010 年自編自導個人首部作品《東京失樂園》，2013 年第二部長片《凶惡》獲得日本金像獎、電影旬報等大獎，號稱最會拍警察的導演，另執導《極惡刑事》、《孤狼之血》等作品。2018 年以《她不知道那些鳥的名字》獲日本藍絲帶獎最佳導演，最新作品《一夜》將於 2019 年公開上映。

Born in Hokkaido in 1974, Shiraishi worked as assistant director for Wakamatsu Koji. Helater worked for Yukisada Isao and others, before making his directing debut with Lost Paradise in Tokyo (2010). The Devil's Path (2013) followed, and then Twisted Justice (2016), Dawn of the Felines (2017), Birds Without Names (2017), SUNNY/32 (2018) and The Blood of Wolves (2018).

93

撿到槍

The Gun

日本 Japan | 2018 | DCP | B&W, Colour | 98min

2018 東京影展 日本電影 Splash 單元最佳導演、新秀演員獎

10/18 FRI

22:00 市總圖 7F

10/20 SUN

10:30 市總圖 7F

10/25 FRI

16:30 市總圖 7F

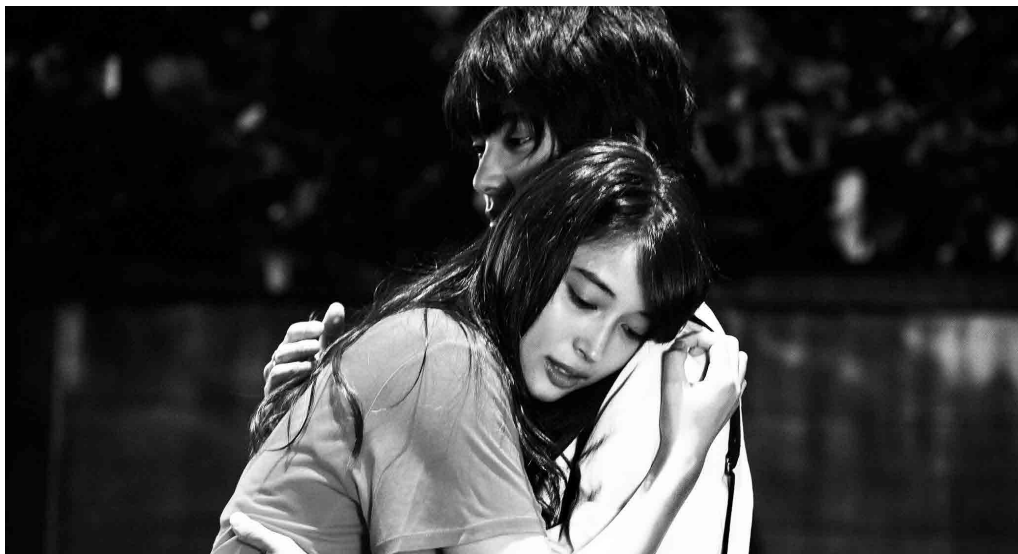
鄰座的怪同學

My Little Monster

日本 Japan | 2018 | DCP | Colour | 106min

10/11 FRI

16:10 市總圖 7F ▲



94 「引爆當代虛無主義。」——《日本時報》

百無聊賴、空虛厭世的大學生西川，意外在公園發現了一具屍體和一把子彈滿匣的左輪手槍。縱使滿心忐忑，西川仍然將槍揣在懷中帶了回家。擁槍自重後，為何掏槍、對誰用槍等暴戾念頭鎮日縈繞在西川的腦中，逐漸改變他眼中的世界。當世故老練的警探無預警找上門來，尖銳的言詞更讓西川早已上膛的心，陷入一觸即發的狂暴狀態。

本片改編芥川賞得主中村文則的初試啼聲之作，瀟灑優雅的暴力美學，導演武正晴會同一手打造北野武早期經典的名監製奧山和由、實力派演員村上虹郎、Lily Franky 等，以細膩寫實的視角，搭配黑白色調，繼《百元之戀》奮力擊打現世廢材心搏，再度直探底層小人物心靈深處，對力量權慾與是非善惡的迷惘掙扎。

「我嘗試以鏡頭連結槍和主角的現實，打造一部非黑即白的黑色電影。」——武正晴

On a nighttime walk along a Tokyo riverbank, a young man named Nishikawa stumbles on a dead body, beside which lies a gun. From the moment he decides to take the gun, the world around him blurs. He finds himself romantically involved with two women while his biological father, whom he's never met, lies dying in a hospital. As he spirals into obsession, his focus is consumed by one idea: that possessing the gun is no longer enough—he must fire it.



武正晴 TAKE Masaharu

1967 年生於日本愛知縣，基於自身跌宕起伏的生命經驗，以及成長過程中來自今村昌平「重喜劇」與新好萊塢電影的滋養，特別擅長描寫失敗者、邊緣人的社會處境與心理轉折。知名作品包括代表日本角逐奧斯卡的好評大作《百元之戀》和《沒關係，是渣男啊》等。

After his short Natsumi no Natsu Ichiban Kireina Y hi, Masaharu Take made his feature debut with Boy Meets Pusan. His filmography includes Cafe Seoul, Eden, Mongolian Baseball, In the Hero, 100 Yen Love, The Ringside Story and We Make Antiques. He received numerous awards for 100 Yen Love, including the Japan Academy Prize. It was also Japan's nominee for the Foreign Language Film Award at the 88th Academy Awards.



水谷是班上名列前茅的用功女孩，個性孤僻不與人往來，唸書是她最大的目標與興趣。但偏偏她隔壁坐著一位性情古怪、天真好動，還帶有暴力傾向的「怪同學」吉田春，他是班上的麻煩人物，渴望朋友，但因為曾經受過傷害所以不愛上學。某天，水谷奉老師之命為不去上學的吉田送講義之後，被吉田認定為第一位朋友，死纏爛打地跟著水谷。同為班上邊緣人的兩人，有著迥異的成長背景與性格，但在一幫親友的笑鬧簇擁下，就此展開屬於青春高校生那熱力破表、輕狂滿點，充滿勇氣與淚水，交織著友情與愛情的熱血故事。

故事改編自 Robico 創作的超人氣同名漫畫，由日本影帝菅田將暉、一線女星土屋太鳳領銜主演，以及古川雄輝、山田裕貴、池田依來沙、濱邊美波等一幫實力演員，在夏日的校園中追趕跑跳，青春的滋味，一如透澈的檸檬氣泡水，刺舌又酸甜。

Shizuku Mizutani is apathetic towards her classmates, only caring about her grades. However, her cold view of life begins to change when she meets Haru Yoshida, a violent troublemaker who stopped attending class after getting into a fight early in the school year.



月川翔 TSUKIKAWA Sho

1982 年出生於日本東京，畢業於東京藝術大學映像研究科。曾師承知名導演北野武，活躍於電視劇、電影、廣告等領域，擅長拍攝純愛愛情故事。執導的《與妳的第 100 次愛戀》曾榮登日本新片票房冠軍；《我想吃掉你的胰臟》亦入圍日本電影學院獎最佳電影。

Graduated from Tokyo University of the Arts as a Master of Film New Media. His short film The Time Walker won the Jury Prize of Louis Vuitton Journeys Awards (2009). Let Me Eat Your Pancreas (2017) made a smash hit on B.O. record in Japan.

伊索遊戲

Aesop's Game

日本 Japan | 2019 | DCP | Colour | 87min

10/18 FRI
18:50 MLD 6 廳 ★▲
10/19 SAT
18:00 MLD 6 廳 ★▲

瘋狂世界 Crazy World



96 一隻烏龜從天而降砸傷了路人，不知是意外還是惡作劇，警方正在追查這隻肇事逃逸的烏龜……。龜田美羽（龜），內向的女大學生，和家人感情很好，唯一的朋友卻是隻烏龜。兔草早織（兔），超人氣的星二代，出生「明星家族」，卻天生一副戀愛體質。戌井小柚（犬），身手不凡，和爸爸一起經營「復仇」生意，天天幫人尋仇。當三位少女相遇，你說這是部酸酸甜甜的青春電影？你 Can't Be 更錯！

新生代女星石川瑠華、井桁弘惠、紅甘主演。一連串綁架、背叛、復仇，一場超乎想像的鬥智心理遊戲正要開始，結局和你想像的完全不同。校園純愛戀曲是假的，懸疑驚悚才是真的。當綁架事件爆發，最難預測的才不是青春，而是更甚導演上田慎一郎前作《一屍到底》的故事發展。

Miwa is a university student. She is introverted and her only friend is a turtle. Saori is the daughter of a popular celebrity family. Koyuzu works at a revenge agency with her father. Clients hire them to get revenge. Somehow, Miwa, Saori and Koyuzu double-cross each other in extraordinary ways.



上田慎一郎 UEDA Shinichiro

1984 年生於滋賀縣，高中畢業後自學電影製作，2009 年成立獨立電影組織「PANPOKOPINA」，2018 年首部長片作品《一屍到底》創下日本獨立電影紀錄，全國放映廳數從 2 館擴大到超過 350 館，票房破 31 億日幣。

Born 1984 in Shiga, Japan. In 2010 he formed the film company PANPOKOPINA. His debut feature One Cut of The Dead (2018) broke the box-office record and the number of theatrical release of independent Japanese film.



中泉裕矢 NAKAIZUMI Yuya

1979 年生於茨城縣，2011 年開始參與獨立電影製作，2015 年擔任短片輯《四個與貓的故事》導演之一，2017 年擔任《芥末巧克力》助導，2018 年擔任《一屍到底》助導。2019 年與上田慎一郎、淺沼直也合導《伊索遊戲》。

Born 1979 in Ibaraki, Japan. He served as an assistant director on One Cut of The Dead. He made his commercial debut with Hotel Nanohana, an episode of 4 Stories with a Cat (2015), an omnibus feature film.



淺沼直也 ASANUMA Naoya

1985 年生於長野縣，畢業自東放學園電影專門學校，16 釐米短片《えすけーぶ、風呂む》獲獎 TSS 短片影展，2014 年執導《鐵馬與風》，2015 年擔任短片輯《四個與貓的故事》導演之一。2019 年與上田慎一郎、中泉裕矢合導《伊索遊戲》。

Born 1985 in Nagano, Japan. He made his commercial debut with Lived, Loved, Stole, an episode of 4 Stories with a Cat (2015). His short Shichininme no kaseki (2018), screened at SHORT FILMS FROM JAPAN 2018 at the 71st Cannes FF.



還沈溺在自己

電影人生

Filmmakers' Life

幕前看的是電影，幕後看的則是電影人的人生。幕前幕後像是一面鏡子，映照著創作者的起心動念，也看到了表演者鎂光燈下的真實面貌。從前不是只有好萊塢，非主流裡更多熱血的鉅片魂。

西班牙兩大超現實主義大師路易布紐爾與達利從《布紐爾：超現實人生》走進了荒誕的《黃金年代》；傳奇攝影師傳記《在光影中漫步的羅比穆勒》，在這馬 95 宣言中與拉斯洛提爾跳了首《在黑暗中漫舞》；日本名導若松孝二獨立製片熱血魂的《若松獨立 gogogo》，對照他巔峰期的情色政治經典《天使的恍惚》；擁抱明星夢的《從前有個美國舞孃》，女主角大起大落的演藝生涯起於 cult 片《美國舞孃》的谷底翻身；熱血的演員之路，唯有時代劇片廠江戶城裡臨老不服輸的萬年老人《江戶大臨演》。一部電影，一齣人生，看見幕前幕後的血淚。

To assimilate the information on the screen, the interpretive task of a viewer could also be facilitated by the behind-the-scenes glimpses of a filmmaker's life. The structure of sequences is a mirror reflecting the initial intention of a storyteller, it unveils yet the true individual images of the performers. Once Upon a Time in Hollywood as it might have been, independent filmmaking is nonetheless with all the force of an ardent passion for crafting impactful work.

Buñuel in the Labyrinth of the Turtles tells the true story of how the two Spanish main figures of the Surrealist movement, Salvador Dalí and Luis Buñuel, overwhelmed the viewer with the lurid absurdity in L'Âge d'Or (1930). Living the Light: Robby Muller (2018) is a biographical film on the life of the legendary cinematographer, which leads to a collaboration duet with Dogme 95 co-creator Lars von Trier on Dancer in the Dark (2000). In the case of Dare to Stop Us (2018), paralleled to the political pink classic Ecstasy of the Angels (1972), director Kazuya Shiraishi succeeds in respectfully demonstrating the independent spirit. You Don't Nomi (2019) traces a redemptive showbiz journey from notorious flop to cult classic, Showgirls (1995). With a passion for the art of acting, Extrô portrays a senior actor's persistence in the open set of Edo Castle in the Jidaigeki world. Through the life in these films, we see the hardships and beauty amid and behind the scenes.

天使的恍惚
Ecstasy of the Angels

若松獨立 Go Go Go

Dare to Stop Us

日本 Japan | 2018 | DCP | Colour | 118min

2019 蒙特婁奇幻影展

2019 日本藍絲帶獎 最佳導演、女主角獎

2018 釜山影展

10/14 MON

19:00 市總圖 7F

10/18 FRI

16:30 市總圖 7F

10/26 SAT

19:30 市總圖 7F



98 「透過吉積惠的角色，一部懷舊作品因而提升至一個超越了時代（和她的內心）肯認同的女性悲劇境界。」——《日本時報》

六零年代以降，日本獨立電影浪潮席捲，故事濃縮在 1969 到 1971 年，21 歲的吉積惠（門脅麥 飾）加入「若松製作」，身為團隊裡唯一的女副導，浸淫於聚合大導演、編劇、影評人等才華撞擊的男人窩，從一開始受到無視忽略，很快跟著抽菸喝酒，短短兩年實際參與多部軟性粉紅情色電影拍攝，終於有機會執導個人短片但反應不佳。在那個戰後一代社運風起雲湧的年代，反戰、巴解運動、三島由紀夫切腹自殺，世界在動盪，國際歌在唱，企圖在藝術和革命中實踐自我，卻發現懷孕的她所投入的命運是……。

追隨大島渚、吉田喜重的獨立電影腳步，若松孝二在 1965 年成立「若松製作」，以過激畫面、借色情宣洩社會不安氣息，紀錄當時的政治鬥爭，吸引不少知識青年加入團隊，反叛精神亦承襲至今。導演白石和彌 1995 年初入行擔任若松孝二的助導，以本片回顧「若松製作」的黃金時代，片中主要演員亦多與若松合作過，美術、配樂合襯烘托，再現電影情節的黑白影像切換彩色劇情，帶我們奔越對政治、藝術環境不滿而青春燃燒無悔的時代。導演找來同為若松製作成員的井上淳一編寫劇本，以獨特的女性視角再次掃射，頗有向若松致敬且承襲反叛精神的意味。

「他們都想通過電影反映時代，講述那時代的問題，這是一個熱血沸騰的時代，我無法參與這時代，很想拍出來。」——白石和彌

The sixties and seventies were the Golden Age of Wakamatsu Production, established by Wakamatsu Koji, the master of the pink film genre and one of the leading Japanese directors of his time. One young filmmaker, Megumi, embraced the challenge of being a female assistant director to Wakamatsu.



白石和彌 SHIRAISHI Kazuya

1974 年生於日本北海道市，曾任若松孝二電影助導。2010 年自編自導個人首部作品《東京失樂園》，2013 年第二部長片《凶惡》獲得日本金像獎、電影旬報等大獎，號稱最會拍警察的導演，另執導《極惡刑事》、《孤狼之血》等作品。2018 年以《她不知道那些鳥的名字》獲日本藍絲帶獎最佳導演，最新作品《一夜》將於 2019 年公開上映。

Born in Hokkaido in 1974, Shiraishi worked as assistant director for Wakamatsu Koji. Helater worked for Yukisada Isao and others, before making his directing debut with Lost Paradise in Tokyo (2010). The Devil's Path (2013) followed, and then Twisted Justice (2016), Dawn of the Felines (2017), Birds Without Names (2017), Sunny/32 (2018) and The Blood of Wolves (2018).

天使的恍惚

Ecstasy of the Angels

日本 Japan | 1972 | 35mm | B&W, Colour | 89min

10/11 FRI

17:30 電影館

10/12 SAT

19:00 電影館



99 「翻開日本電影史，若松孝二是個重要人物，而《天使的恍惚》又是他作品中殊為關鍵的一部。」——影評人馬克聖西爾

整齊的是命名，不齊整的是路線。六零年代末，日本社會運動達致白熱化，爾後走向極端及衰敗，一個名為四季協會的無政府主義組織，分隊長以月份、隊員則以星期作為代號，發起武裝鬥爭。在一次襲擊美軍基地奪取炸彈中，隊長十月失明，隊員星期一、星期五挾械逃逸、星期六的身分也暴露。在目標執行和內部整編之間掙扎痛苦混亂，背叛、理想幻滅、虛無迷茫均要透過性愛來救贖。

「所有的街道都在燃燒，這是我們的戰場，寂靜的最前線。」爵士鋼琴家山下洋輔創作的插入曲《在寂靜的最前線》繚繞，看似綿延不休的性愛場景，在堆疊劇末演變成無差別炸彈攻擊的暴力高潮，亦拋出左翼鬥爭為何失敗的政治提問。不只是流於軟調、感官的粉紅電影，且是藉此反省、回應左翼全共鬥反體制遺緒的硬格。該片由 ATG 製作，足立正生編劇，雖因受新宿炸彈事件波及延遲上映，若松孝二貫徹著始終不變的左翼思想，讓粉紅映畫變形而赤色旗幟開展鮮明。

「我的電影之所以是政治的，很大一部分理由是我還沒有下定決心上街去丟手榴彈。」——若松孝二

A group of oversexed militants named after the days of the week try to steal weapons from a U.S. Army base. They are soon torn apart by betrayal as its members descend into paranoia and sexual decadence.



若松孝二 WAKAMATSU Koji

1936 年生於日本宮城縣，2012 年過世，同寺山修司、大島渚、神代辰己被譽為日本電影史「四大情色大師」。曾加入黑社會、坐過牢，邊緣性格的他，擅慣以性愛與暴力題材發揮，六零年代末至七零年代為創作高峰，1963 年處女作《甜蜜的圈套》獲得票房成功並奠定其地位。代表作包括《牆中秘事》（1965）、《胎兒密獵時》（1966）、《狂走情死者》（1969）、《永遠的處女》（1969）、《二度處女 Go Go Go》（1969）、《現代好色傳》（1969）、《性賊》（1970）、《無水之池》（1982）、《聯合赤軍實錄》（2007）、《慾蟲》（2010）等片。

One of the most essential independent filmmaker in Japan cinema. He made his own pink film erotic feature Sweet Trap in 1963. Earlier films include The Embryo Hunts in Secret (1966), Go, Go Second Time Virgin (1969), Red Army/PFLP: Declaration of World War (1971). Later, United Red Army (2007), was screened at the Berlin IFF. Caterpillar (2010) was nominated for a Golden Bear at Berlin. Wakamatsu was named Asian Filmmaker of the Year at the 2012 Busan IFF.

在光影中漫步：羅比穆勒

Living the Light - Robby Müller

荷蘭、德國 Netherlands, Germany | 2018 | DCP | Colour | 87min

2018 威尼斯影展 最佳電影紀錄片獎提名

2018 多倫多影展

2018 萊比錫紀錄片與動畫影展

10/12 SAT

14:10 MLD 6 廳

10/18 FRI

14:50 MLD 6 廳



100 「沒有他，我對拍電影將一無所悉。」——導演吉姆賈木許

從溫德斯奠定藝術成就的「公路三部曲」《巴黎，德州》出發，途經拉斯馮提爾的金獎大作《破浪而出》、《在黑暗中漫舞》，再到賈木許的獨立經典《不法之徒》、《神秘列車》。作為電影之眼，荷裔攝影師羅比穆勒以鮮明飽和的色彩、極簡自然的構圖，以及隨性自在的手持技巧聞名，憑藉其對光線變化及鏡頭節奏的獨特天賦，乃至無腳本拍攝的詩性才華，完成了逾七十部影史留名的佳作，偕諸位巨匠越過影像創作的漫漫長路，始終保持極具個人風格的電影語言。

本片導演與羅比穆勒夫妻相識多年，在他過世後，整理遺留的相片、錄像及塗鴉等，混剪由其操刀的電影片段，會同多位名導回望拍攝現場的種種魔幻時刻，化成一部獻給所有影迷的光影頌歌。

「無需訪談，他已用影像道盡一切。」——克萊兒皮傑曼

Claire Pijman had access to Müller's personal archive: thousands of Hi8 videos, personal pictures, set photos and Polaroids that he shot throughout his career. The film intertwines these images with excerpts of his oeuvre, creating a fluid and cinematic continuum.



克萊兒皮傑曼 Claire PIJMAN

1965 年生於荷蘭，畢業於荷蘭影視學院後，主要拍攝紀錄片並擔任攝影師。自參與《樂士浮生錄》攝影工作後與羅比穆勒結識，代表作除入圍威尼斯影展的《在光影中漫步：羅比穆勒》外，尚有獲台灣女性影展選映，紀錄職業婦女負擔長照責任議題的《克萊兒真命苦》（與皮耶烏曼合導），以及拍攝傳奇吉他工匠故事的《Talking Guitars》等。

In 1990 Claire Pijman graduated in cinematography at the Netherlands Film Academy in Amsterdam. Since then she works as a cinematographer on documentaries and fiction. Pijman has worked as a cameraman in the feature Good Morning Karachi, by Sabiha Sumar and Jermal by Ravi Bharwani. A longtime friendship and apprenticeship with Robby Müller started after she operated one of the cameras on the Buena Vista Social Club, by Wim Wenders. Pijman made several documentaries amongst Foot on the moon, on the set of Dancer in the Dark, Talking Guitars.

在黑暗中漫舞

Dancer in the Dark

數位修復
Restored

丹麥、瑞典 Denmark, Sweden | 2000 | DCP | Colour | 135min

2001 奧斯卡金像獎 最佳音樂、原創歌曲獎提名

2001 金球獎 戲劇類最佳女演員、最佳原創歌曲獎提名

2000 坎城影展 金棕櫚獎、最佳女主角獎



「我總是被強韌的女人們所包圍，（當我拍片）我聚焦的不是要去描繪某個女性的形象，而是凝視著她們內在的繁複與人性面。」——拉斯馮提爾

拉斯提爾「良心三部曲」的最後一部。故事講述莎瑪帶著兒子到美國，白天在工廠當女工，下班接手工活，她生活唯一的出口就是參與小劇團演出和看表演。她努力賺錢存錢就是為了希望有一天可以讓兒子接受眼疾手術，但自己的眼睛卻因為勞累過度而退化中。

本片有著撼人的歌舞表現，工廠裡的群舞戲已成為影迷無法忘懷的經典段落。作者精心設計的聲音呈現，回應了情節中的「視覺 vs. 聽覺」，既帶來直接而強烈的衝擊，也透露一層又一層的隱喻。除了電影拿下坎城金棕櫚等多個獎項，碧玉令人心痛的表演也讓她提名金球獎影后。攝影師羅比穆勒聚焦碧玉的臉部與肢體特寫，精彩呈現出角色內在的幽微情感，在火車上載歌載舞的畫面，更是動用 100 台攝影機，皆能看出羅比穆勒精巧的攝影設計。

A Czech immigrant (played by Björk who won the Best Actress prize at Cannes for her devastating performance) copes with her encroaching blindness by escaping into musical fantasies.



拉斯馮提爾 Lars von TRIER

丹麥導演，出生於 1956 年，以天才橫溢的極端風格知名，富有相當爭議性。1991 年就以《歐洲特快車》獲得坎城影展評審團大獎，2000 年以《在黑暗中漫舞》摘下坎城影展最高榮譽金棕櫚獎，重要作品還包括《厄夜變奏曲》、《撒旦的情與慾》、《性愛成癮的女人》，以及 2018 年的《傑克蓋的房子》。

Danish film director and screenwriter with a prolific and controversial career spanning almost four decades. His work is known for its technical innovation, confrontational examination of existential, sexual, social and political issues; and his treatment of subjects such as mercy, sacrifice, and mental health.

101

布紐爾 超現實人生

Buñuel in the Labyrinth of the Turtles

10/13 SUN
13:00 MLD 6 廳 ▲

西班牙、荷蘭、德國 Spain, Netherlands, Germany | 2018 | DCP | Colour | 80min

2019 安錫動畫影展 評審團大獎、最佳原創音樂獎
2019 馬拉加西班牙影展 Silver Biznaga 獎 最佳音樂獎
2019 基里諾獎 最佳伊比利亞—美洲動畫長片獎提名



102 「引人入勝，魅力無窮。」——《好萊塢報導》雜誌

以動畫演繹西班牙超現實大師布紐爾的傳奇事蹟，1930 年代，布紐爾推出批判性強烈的《黃金年代》，遭遇空前挫折。他痛定思痛，選擇深入貧苦山區，從簡約、悲憫的電影語言中，直視兒時心靈矛盾，從而完成經典紀錄片《無糧之地》。

大城到荒蠻，編導善用光影明暗的意象，敘事、符號、色調達到巧妙平衡。亦運用穿插紀錄片的手法，一方面重現布紐爾心境，一方面凸顯作者再詮釋的視角，西莫與布紐爾兩位未曾會晤的藝術家，得以置身同一歷史現場，迸發美學光影，一語道出紀實與超現實之間，僅隔一扇神秘的門。因彩券中獎而得以開拍的《無糧之地》，應驗了傑作的偶然與注定——藝術家旅程幕幕心靈風景，又未嘗不是一段宿命與實踐。

「這部片不只是動畫電影，而是一部電影。」——薩爾瓦多西莫

The movie follows the Spanish director and his production team to Las Hurdes, the western Spanish region where the documentary is set. During the trip, the movie reveals the complex artistic world of the filmmaker and his odd sense of humor, while exploring aspects of his character and personality.



薩爾瓦多西莫 Salvador SIMO

西班牙導演、編劇、動畫師、視效師，於視覺特效領域打下美學基礎，曾參與《007：空降危機》、《星際過客》等科幻大片。2017 年以《與森林共舞》奪下奧斯卡視覺效果獎。身兼編導新作《布紐爾 超現實人生》以獨特創新手法，榮獲多項國際大獎肯定。

Director, screenwriter, animator and illustrator with a real passion for every aspect of the medium. He has gone through the Disney studios in Paris, Bill Meléndez Productions in Los Angeles and MPC in London – where he contributed to the effects special films such as Prince of Persia (2010), the saga of The Chronicles of Narnia, or the Oscar-winning The Book of the Jungle (2016), among many others.

黃金年代

Age of Gold

數位修復
Restored

10/10 THU
13:00 MLD 6 廳
10/13 SUN
15:20 MLD 6 廳 ★

法國 France | 1930 | DCP | B&W | 64min

2019 坎城影展 經典影片單元
2007 美國電影學院 AFI 百大電影第 37 名



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「布紐爾最惡名昭彰的作品，超現實、夢幻又恣意並情色地褻瀆宗教。」——《紐約客》雜誌影評人寶琳凱爾

繼一鳴驚人的短片作品〈安達魯之犬〉，西班牙電影大師布紐爾再與傳奇畫家好友達利合作編寫他的首部長片《黃金年代》，延續他們的超現實招牌風格，打造出一部荒謬怪誕的諷刺喜劇。一對深陷愛河並亟欲求歡的男女被迫分開，在羅馬侯爵的宴會上，重逢的兩人再度激情交纏，事情卻出現意想不到的發展。

如同布紐爾的名作和達利的名畫，片中充滿許多超現實的意象，包括頂著石頭的男人、躺在床上的牛、宴會裡醉漢乘坐的馬車、自殺後「墜落」在天花板上等，同時深刻嘲諷宗教、政治和中產階級，尤以女人吸吮雕像腳趾的畫面最為驚世駭俗，更遠早於帕索里尼引用《索多瑪 120 天》，亦在《橡皮頭》和《魔王迷宮》等片中受到致敬。

A love story, an irresistible burst that throws one towards the other, whatever the circumstances are, a man and a woman who can never be together.

本次放映由法國國家電影資料館和龐畢度中心等單位製作之 2019 年最新 4K 修復版本。

A 4k restoration supervised by La Cinémathèque française and Centre Pompidou, MNAM-CCI/Service du cinéma expérimental, in collaboration with Hiventy and L.E. Diapason laboratories, with support from Pathé and Maison de Champagne Piper-Heidsieck, patrons of La Cinémathèque française.



路易斯布紐爾 Luis BUÑUEL

影史上最最重要的大師導演之一，生長於西班牙，後赴巴黎開創電影生涯，1929 年首部編導短片〈安達魯之犬〉即被公認為影史傑作，以《薇麗狄雅娜》獲坎城影展金棕櫚獎、《青樓怨婦》獲威尼斯影展金獅獎、《中產階級拘謹的魅力》獲奧斯卡最佳外語片。

One of the great master of film history. Born in Spain but nurtured and started his film career in Paris before exiling to Mexico. His first short film Un Chien Andalou, in collaboration with Salvador Dalí in 1928, has been regarded as a classic and one of the most Surrealist works. L'Age d'Or is his second film, another masterpiece, angered many partisans and was denounced by right-wing press in 1930. Before he received Palme d'or for Viridiana in 1961 Cannes, Los Olvidados won him best director prize in 1951. In 1967, Belle de jour was awarded the Gold Lion in Venice Film Festival. In 1972, The Discreet Charm of the Bourgeoisie won best foreign language film of Academy Awards.

103

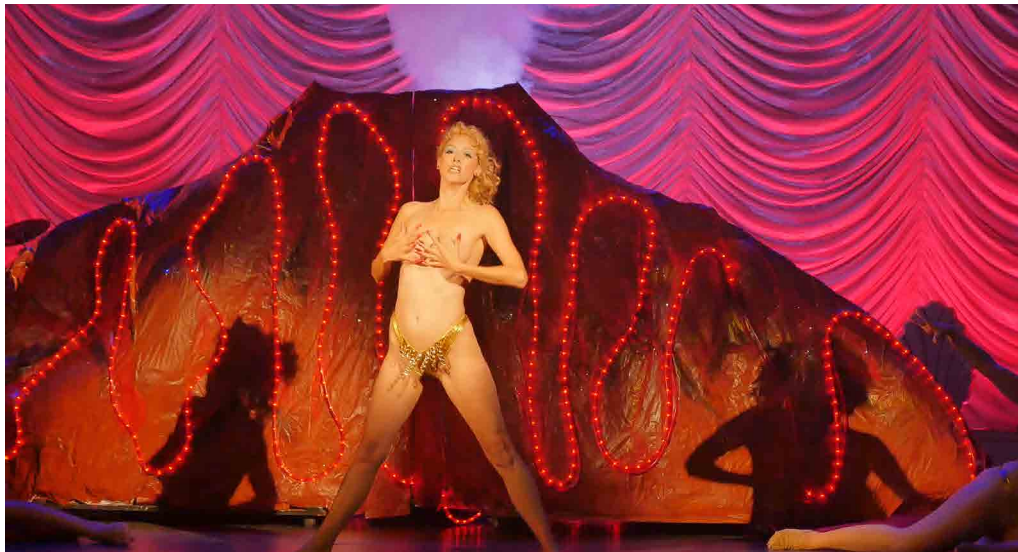
從前有個美國舞孃

You Don't Nomi

美國 USA | 2019 | DCP | Colour | 92min

2019 翠貝卡影展
2019 舊金山同志影展
2019 富川奇幻影展

10/11 FRI
19:00 MLD 6 廳
10/20 SUN
21:20 MLD 6 廳



104 「鞭辟入裡又充滿樂趣。」——《好萊塢報導》雜誌

荷蘭名導保羅范赫文的《美國舞孃》1995 年一問世即被公認為年度爛片，范赫文還成為首位親領金酸莓獎的影人。但在將近四分之一世紀後，大眾是否仍對它嗤之以鼻，抑或發覺它其實是一部超越時代的經典？透過影評人的平反論述，本片從范赫文廣受推崇的代表作中，找出和《美國舞孃》相互呼應的色情暴力元素，包括早期入圍奧斯卡最佳外語片的《土耳其狂歡》，以及近年獲得兩座金球獎的《她的危險遊戲》。

《美國舞孃》逐年形成一種地下文化，除了變成死忠影迷崇拜的 Cult 片，還有讓變裝皇后得以使出絕活的狂歡場，一名女演員更將其改編為熱門音樂劇而走出人生低潮，原始女主角伊莉莎白柏克萊也從被痛批至體無完膚，到站上週年慶舞台接受遲來喝采，種種秘辛都令人拍案叫絕、全面改觀。

Released in 1995, Paul Verhoeven's Showgirls was met by critics and audiences with near universal derision. You Don't Nomi traces the film's redemptive journey from notorious flop to cult classic, and maybe even masterpiece.



傑佛瑞麥克海爾 Jeffrey McHALE

出身美國密西根州，曾在芝加哥哥倫比亞學院就讀電影，目前定居洛杉磯，首部長片作品《從前有個美國舞孃》根據他在 2010 年意外被瘋傳的《美國舞孃》混搭《黑天鵝》預告創作而成，延續他一向關注的酷兒文化，以及對於身分形塑的探索。

A native of Michigan, McHale began his career at WGN America after studying film at Columbia College Chicago. Now a documentary filmmaker based in Los Angeles. His feature film debut You Don't Nomi synthesizes recurring themes in McHale's work, including the examination of queer subcultures and the exploration of how identities are articulated. Earlier projects, including documentary shorts and music videos, have screened at NewFest, Frameline, Austin Gay & Lesbian IFF, and the Melbourne Queer FF.

美國舞孃

Showgirls

數位修復
Restored

法國、美國 France, USA | 1995 | DCP | Colour | 131min



「《慧星美人》和《風月泣殘紅》的綜合肥皂劇版。」——《環球郵報》

《美國舞孃》即將屆滿 25 週年，依然是影史上最受爭議的奇片之一。年輕女孩諾咪前往拉斯維加斯追尋舞蹈夢，卻落入淪為脫衣舞孃的陳腔濫調。她因服裝師室友莫莉而踏入賭場上空秀的浮華世界，在一步登天之際，又陷入與當家花旦克莉絲朵和創意總監之間性慾橫流的三角遊戲，甚至不擇手段取代克莉絲朵、成為舞台上的唯一焦點。

荷蘭名導保羅范赫文與知名編劇喬伊斯特哈斯繼大獲成功的《第六感追緝令》再度合作，因大量情色內容和全裸鏡頭，被美國電檢列為接近成人電影的 NC-17 級，上映當年惡評如潮，多年來則在影迷和影評的聲援下獲得平反，如今更呼應好萊塢時下的女性抬頭。

「我使用一種不為人知的風格，像是在看 1920 和 30 年代被稱為表現主義的德國繪畫，卻可能難以被理解為電影手法。」——保羅范赫文

Nomi gets to Vegas, running from her past. Her dream of becoming a dancer comes true when she gets a job in a strip joint. She has real talent and rapidly climbs the showgirl ladder. In a world of ambition and power, Nomi's star is rising, one wrung at a time.



保羅范赫文 Paul VERHOEVEN

1938 年 7 月 18 日生於荷蘭阿姆斯特丹，擁有數學和物理雙學位，在進入皇家荷蘭海軍後拍攝海軍紀錄片、展開導演生涯，以《土耳其狂歡》入圍奧斯卡最佳外語片。1980 年代進軍好萊塢成為票房大導，作品包括《機器戰警》、《魔鬼總動員》和《第六感追緝令》。

Graduated from the University of Leiden, with a degree in math and physics. He entered the Royal Netherlands Navy, where he began his film career by making documentaries for the Navy and TV. Turks Fruit gained him great popularity in the Netherlands and was nominated for Best Foreign Language Film of Academy Awards in 1974. Later works include RoboCop (1987), Total Recall (1990), Hollow Man (2000) and Zwartboek (2006). Both Basic Instinct (1992) and Elle (2016), were nominated for Palme d'Or in Cannes FF.

105

江戸大臨演

Extro

日本 Japan | 2019 | DCP | Colour | 89min

2019 冲繩影展

10/10 THU

17:00 電影館

10/13 SUN

19:30 電影館



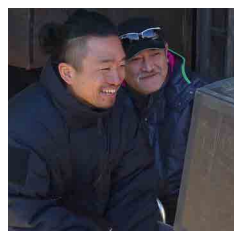
106 「這是部關於群眾演員的大膽紀錄片，也是一部神秘的電影，表演者多以真實姓名演出並混雜著假文獻，傳達出另一種世界觀。」——冲繩影展

63 歲的牙技師萩野谷幸三，是個半退休卻全心投入臨演工作的硬漢大叔，本片是他以新人之姿首次主演電影，他是片中歷史劇「江戸之爪」的背景演員，卻是本片的鏡頭焦點，知名演員通通從主角變成了背景。不料空氣般存在的臨演都比主角搶戲，際遇一個比一個離奇，他們演得忘情，忘記自己是個臨演，還不小心演得太賣力。

本片以偽紀錄片風格，在茨城縣的江戸村拍攝，描繪默默無名的群眾演員的樣貌，以及他們悲喜交加的龍套生活。先是正經地採訪、認真爬梳文獻資料，更讓著名演員山本耕史、齊藤由貴、寺脇康文等人在片中輪番上陣，背書保證，看似紀錄片但劇情卻越走越偏，一齣失控的臨演悲喜劇，失速地衝破真實與虛構的邊界。

「在現實生活中，每個人都是主角，世界上沒有人是作為配角或臨演而存在的。換句話說，雖然電影戲劇因為和現實保持界線，而能更容易運作，但也剝奪了現實感。所以，我試圖製作一些抹去界線的東西。」——村橋直樹

This powerful documentary dives deep into the tragicomic world of the "towns-people" stand-ins working at Warp Station Edo, a popular shooting location for samurai dramas, through a piercing study of a 63-year-old extra. Utilizing mockumentary stylings, this ambitious film forms a compelling commentary on the aspirations that shape film production and the feelings that a simple, ho-hum life can evoke.



村橋直樹 MURAHASHI Naoki

出生於日本，目前任職日本 NHK 電視台，擔任電視劇導演，曾共同執導《透明的搖籃》、《女城主直虎》、《討厭的女人》等電視劇。

Born in 1979, Naoki Murahashi has worked on TV shows running the gamut from "superpower" showcases to news programming. His career started in documentary and music-program production, after which he took a position at NHK and eventually got into drama production in his mid-thirties. Murahashi's body of work includes An Invisible Cradle, Naotora: The Lady Warlord, and Desperate Sunflowers.



孩子幻想國
長 (tng) 短 (tè) 腳
電影院
KIDS FANTASY
FAMILY ANIMATION

孩子幻想國

Kids Fantasy

汪星人的奇幻漂流 Marona's Fantastic Tale

進擊小忍者

Checkered Ninja

丹麥 Denmark | 2018 | DCP | Colour | 81min

2019 安錫動畫影展 競賽單元

2019 丹麥奧斯卡最佳兒少電影、改編劇本、電影歌曲獎

10/25 FRI

13:00 MLD 6 廳

10/26 SAT

10:30 MLD 6 廳



108 「超越你所想像的那種家喻戶曉的故事。」——《好萊塢報導者》

飄洋過海來到丹麥的忍者娃娃，原來有著離奇悽慘的過去！從泰國來的他纏上魯蛇少年阿斯克，原來他既可愛卻又致命，武術又堪比朱木炎，根本恰吉上身殺很大。他和阿斯克攜手 PK 校園惡霸，一魯到底的阿斯克是否能化身校園風雲人物，一舉報得美人歸？

改編自脫口秀藝人安德斯麥特森小說，作者兼導演，從書市第一名到票房冠軍，更闖入安錫影展競賽、拿下三項丹麥奧斯卡。這絕對不是你以為的那種青春少年成長勵志動畫。除卻溫馨動畫套路，高水準打鬥和機鋒不斷的鬥嘴，底層卻蘊藏了對社會現實貼切的關懷。到頭來，這其實還是一個魯蛇找回勇氣的青春成長電影，不只拍給少年，也拍給不再是少年的你和我。

When Aske gets a Ninja doll from his Uncle Stewart after a trip to Thailand, he finds out that the doll is alive and can help him with problems at school. Aske wants to return the favour, but soon Aske learns that the checkered ninja is possessed and...



安德斯麥特森 Anders MATTHESEN

1975 年出生於丹麥，知名脫口秀藝人。曾挑戰嘻哈歌手的路上慘遇滑鐵盧，卻靠脫口秀重登丹麥電視，近年更嘗試為動畫配音、演出真人電影。

Stand-up comedian and actor as well as a director. He directed Terkel In Trouble (2004), a critically successful animation.



托比約恩克里斯托弗森 Thorbjørn CHRISTOFFERSEN

1978 年生，知名丹麥動畫導演。2004 年與安德斯麥特森共同執導《公仔總動員—校園驚魂記》，闖入安錫動畫影展競賽，並入圍多項丹麥奧斯卡。

Danish animation director. Co-directed Matthesen's 2004 box office hit Terkel In Trouble.

汪星人的奇幻漂流

Marona's Fantastic Tale

法國、羅馬尼亞、比利時 France, Romania, Belgium | 2019 | DCP | Colour | 92min

2019 安錫動畫影展 最佳長片水晶獎提名

10/10 THU

11:00 MLD 6 廳 ▲

10/13 SUN

11:00 MLD 6 廳 ▲



「適合闔家觀賞的精彩狗故事。」——《銀幕》雜誌

毛毛、莎哈、安娜，這隻黑白相間的米克斯小狗在不同的屋簷下，有過不同的名字，不變的是牠對主人無邪的忠實，熱切的盼望，以及無私的體貼。陪伴懷才不遇的特技演員築夢踏實，替家計沈重的苦力工人卸除辛勞，伴隨純真可愛的單親女孩共同成長；牠享受過溺愛的甜蜜，也體會過現實的苦澀。在小小生命的終點，牠將如何回望這一切？

羅馬尼亞導演安卡達米安，以自在駕馭多種動畫技法和作畫媒材聞名，這次攜手時尚品牌 LV 力邀合作的比利時新銳漫畫家布雷希特艾文斯，從小狗的主觀視角出發，運用鮮活的對比色彩及靈動的抽象線條，在二維基礎上揮灑出令人驚艷的三度空間視覺效果，絢麗而深情地演繹，狗兒世界中樸實無華的樂天與思愁。

「我崇信情緒的複雜，笑中帶淚絕對是比哭泣更強烈的情緒。」——安卡達米安

Victim of an accident, a small female dog remembers her different masters that she has unconditionally loved. Due to her unfailing empathy, her life becomes a lesson about love.



安卡達米安 Anca DAMIAN

1962 年生於羅馬尼亞，畢業於布加勒斯特戲劇學院。代表作有 2012 年高雄電影節選映的《兔子的日落大道》（2011）及 2016 年台北電影節選映的《我的流亡老爸》（2015），擅長融混真實影像和多種動畫技法，自由遊走於紀實與虛構的敘事疆界，曾獲安錫動畫影展最佳長片水晶獎、盧卡諾影展唐吉軻德獎特別提及獎。

Born in Romania, 1962. She studied cinema at the Academy of Theatre and Film Arts in Bucharest. Her debut feature film was Crossing dates (2008). Her second feature Crulic- The Path to Beyond (2011), mixing documentary and animation technique, received the Cristal Award in Annecy. The Magic Mountain (2015) was selected at Karlovy Vary IFF in Competition.

萌星大作戰

Astro Gardener

韓國 Korea | 2019 | DCP | Colour | 75min

2019 富川奇幻影展

10/18 FRI
13:00 MLD 6 廳
10/19 SAT
10:30 MLD 6 廳



110 「一個不會背離黑暗的明亮故事。」——《Cine21》電影雜誌

自父親去世後，女孩秀夏開始害怕黑暗。她情願地在母親的老家過著暑假，卻意外跟著名為「夜晚」的小狗，闖入了星星花園。在那裡，她遇到了照料星星的園丁以及螢火蟲。當宇宙海盜冥王的手下攻擊並偷走黑暗時，也奪去了夜晚的影子。園丁發出警告，如果他們無法在一夜之間奪回被盜的黑暗，宇宙就會消失。一場通向奇幻宇宙的冒險，也是一場對離世親人的漫長告別，兩者同樣需要勇氣與成長。

值得一提的是，故事中母親老家所在的秀夏溪谷，動畫重現了這個遠離城市深山地區的美麗景色；由於遠離光害，此地更是韓國著名的螢火蟲與星空保護區。如同在無光害的黑暗中，人們才能最清晰地觀看星星，若無懼直面悲傷，便能發現愛一直都伴隨我們。知名演員裴秀彬的首次獻聲配音，也為本片帶來不少驚喜。

「然而，沒有黑暗就沒有光明。」——元鐘植

After losing her father in a car accident a year ago, 'Suha', a teenage girl, is not on good terms with her mother. Having become afraid of the dark since her father 's passing, Suha resents her mother for making her spend the summer at a quiet village in Suha Valley. Suha's only source of comfort is her newfound friend, a puppy named 'Night'. With a black stone she finds one day, Suha somehow enters the Astro Garden, where the stars of the universe are taken care of at night. There, she meets Omu, the Astro Gardener. When Pluto's men attack and steal the dark, Suha loses the dark stone and Night's shadow. Omu warns that if they can't recover the stolen darkness overnight, the universe will vanish. Suha heads to Pluto's base with Omu to save Night from dying due to his missing shadow. However, encountering him on a pirate ship between two black holes, Pluto turns out to be the handsome, gentle young man of Suha's dreams!



元鐘植 WON Jong-Shik

1976 年出生於韓國首爾，畢業於紐約 FIT 學院計算機動畫與互動媒體，並在韓國國立藝術大學完成動畫專業課程。曾以〈千年長頸鹿〉獲得第五屆韓國國際短片電影節動畫獎。2001 年執導《The House》、2007 年作品《西瓜小雞》。

Executive Producer, Producer, Director, Director of Photography, Screenwriter. Animation works include Paopao In The BAOBAB Islands (TV), A Millennium Giraffe (short), The Watermelon Chickens (short).

法國克萊蒙費鴻短片節兒童動畫精選 A Animation for Kids from Clermont-Ferrand International Short Film Festival A

10/11 FRI 13:30 市總圖 B1
10/12 SAT 13:00 市總圖 B1 ★
10/20 SUN 10:30 市總圖 B1

尋找鳥朋友 Colorbirds

瑞士 Switzerland | 2018 | DCP | Colour | 7min

2019 克萊蒙費鴻短片節
2018 安錫動畫影展

A



小小鳥兒愛唱歌，但紅中帶點黃的牠找不到長一樣的同伴願意一起唱。牠努力扮裝卻老是被識破，假裝不在乎卻又偷偷靠近默默哼唱，紅、黃、紫鳥群聚在一起，只剩下孤零零的牠。春去秋來，紅黃鳥鼓起勇氣找大夥齊唱，期望能組成七彩鳥合唱團。幾何抽象的風格使用明亮色塊、簡單線條造形呈現鳥類造形，且將人類的口哨聲作為鳥的啼叫聲，帶來了想像的趣味。

In a large forest where single-coloured birds live, everyone has found his place in a tree that looks like him. But what happens when a bird has two colours?



奧安娜拉克瓦 Oana LACROIX

1989 年出生於瑞士，擁有瑞士洛桑藝術學校的動畫碩士學位。目前從事插畫與動畫創作。本片是她的第一部作品。

Illustrator and animator, born in 1989 in Switzerland. She owns a bachelor and a master degree in animation from Ceruleum school, Lausanne. Colorbirds is her first film.

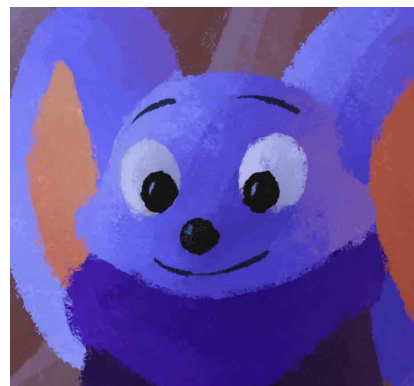
鼠鼠飛上天 Sam's Dream

法國 France | 2018 | DCP | Colour | 7min

2019 克萊蒙費鴻短片節
2019 舊金山影展 金門獎國際競賽單元

A

111



名為山姆的小老鼠夢想可以在天空飛翔想要飛。牠很努力實現夢想，不論失敗幾回，仍堅持不斷嘗試。有一天強風暴雨不留情地攻擊飛行高台，但這回牠有朋友幫助，只待雨後的早晨天空群燕再度飛翔，小老鼠山姆也將啟航。油性粉彩的多層次色彩，與濃淡兼具的溫暖色調，映照出積極的追求，與夢想成真的喜悅。

Sam's Dream tells the tale of a little mouse who, one fine spring morning, decides to make his dream come true. It's a rather crazy dream for a little mouse to have: he wants to fly with the swallows. Sam has one year exactly to make this dream happen by defying the laws of gravity and the incomprehension of the animals of the forest.



諾文羅伯茲 Nölwenn ROBERTS

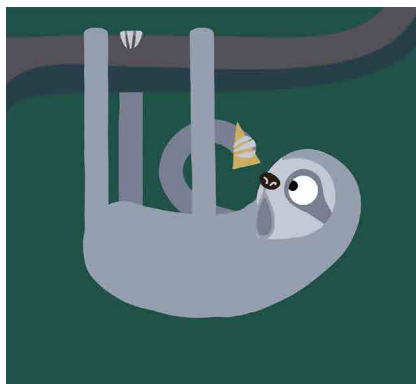
1990 年生於法國，畢業於法國動畫學校 EMCA，曾在法國視覺特效公司 Mac Guff 擔任分鏡插畫家，參與《小小兵》、《神偷奶爸 3》的製作，亦曾在比利時漫畫出版公司 DUPUIS 擔任插畫師，並出版作品。

Born on April 9th 1990 in Gron, France. Graduated in 2011 from the school EMCA in Angoulême, she has worked as a Storyboard Artist for Illumination Mac guff in Paris on the movies Minions and Despicable Me 3. Since 2017, she made My Life On Mars, Passing By (live action) and Sam's Dream.

喔！樹懶先生要吃冰 Faultier

德國 German | 2018 | DCP | Colour | 4min
2019 克萊蒙費鴻短片節

A



有隻樹懶迫不及待想買冰淇淋，牠慢慢掏錢、慢慢舉起冰、慢慢送到嘴邊，冰卻早已融化。看著客人吃不到冰，賣著冰的鳥兒很著急，冰一球一球加，藉此延長時間送到樹懶嘴裡，好在連三次失敗後，終於出現轉機，找到不用加快腳步的吃冰法。極簡風格，清晰傳達了主客兩者，一緩慢憨直、一忙碌熱情的相異特徵，以反覆的表情與極少的動作闡述，準確掌握專屬樹懶的故事。

The sloth wants to buy ice cream, but unfortunately he is way too slow.



茱莉亞奧克 Julia OCKER

1982年出生於德國，先在普福爾茨海姆大學學習視覺傳播，再至巴登符騰堡電影學院學習動畫。2017年起，她製作一系列動物動畫短片。目前為動畫導演、設計師和作家。

Born in Germany, Julia Ocker grew up in the Black Forest. She studied visual communication at the Hochschule Pforzheim, and later pursued animation at the Filmakademie Baden-Württemberg. Her films range from dark and frightening drama Kellerkind to the ingeniously funny Zebra. In 2017 she made a whole series of animal films called Animanimals.

112

咩咩雲朵綿羊雨 After the Rain

法國 France | 2018 | DCP | Colour | 9min
2019 克萊蒙費鴻短片節 兒童評審團特別提及

A



翠綠山谷裡住著一群綿羊、一條狗和它們的主人—製造雲朵的牧羊老爺爺。聰明盡職的小狗每天趕羊，老爺爺則日復一日剪羊毛，人犬合作無間，合力將羊身上恣意蓬長的毛團，製成天上悠遊漂浮的白雲，並喚來雨水滋養草地。直到有一天，大地乾枯就像流乾了眼淚，羊群穿著越來越重的毛大衣，失去主人的小狗該如何找到方法挽救這一切？無限循環的情節，再插入巧思干擾運作後使故事充滿驚喜，更富想像力。

In a valley, a dog lives happily with his master, an uncommon shepherd. This shepherd doesn't only shear his sheep's wool, he creates clouds out of it, to make rain, thus preserving the cycle of life. But if something ever happened to the shepherd, what would happen to the valley? The young dog would have to be creative and persistent to avoid the worst.



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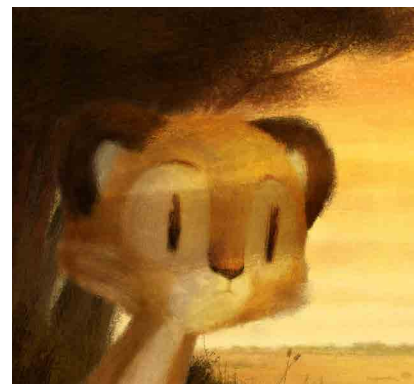
After the Rain is an animated short film directed by 7 students at MOPA (ex-Supinfocom Arles)



沒有斑紋的小小虎 A Tiger with no Stripes

法國、瑞士 France, Switzerland | 2018 | DCP | Colour | 8min
2019 克萊蒙費鴻短片節
2018 安錫動畫影展

A



小老虎不喜歡自己的外表，討厭沒有斑紋的自己。同伴們取笑牠，豺狼也竊竊私語，難過的牠決定踏上旅程，出發尋找班紋。蝴蝶引領牠走進洞穴，穿越草叢，經歷了一場大雨沖走身上偽裝的黑線，水裡黯淡的倒影也由螢火蟲點亮。小老虎看見了自己，重新喜歡自己。尋找自我認同的旅程沒有夥伴，但有挫折，有驚喜，淡色暈染的風格溫暖了故事，平實而療癒。

A small tiger decides to make a long journey in search of his lost stripes.



勞爾羅賓莫拉雷斯雷耶斯 Raul Robin MORALES REYES

生於墨西哥，擁有墨西哥大學 UNAM 的平面設計學位。2018年以本片獲得安錫動畫影展兩項大獎。目前擔任作家、設計師、音樂家、舞蹈家和電影製作人。

Raúl Robin Morales is a Mexican author, designer, musician, dancer and filmmaker. He received degree in Graphic Design from Universidad Nacional Autónoma de México. Since 2012 he has made The Trumpeter, Amicus, The Pieces of the Puzzle. And in 2018, A Tiger With No Stripes won the Ciclic Residence and Folimage Artist-in-Residence in Annecy FF.

雪地救援 Hors Piste

法國 France | 2018 | DCP | Colour | 6min
2019 克萊蒙費鴻短片節
2019 紐約國際兒童影展評審團獎最佳動畫短片

A



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113

法國克萊蒙費鴻短片節兒童動畫精選 B

Animation for Kids from Clermont-Ferrand
International Short Film Festival B

咩咩雲朵綿羊雨

After the Rain



法國 France | 2018 | DCP | Colour | 9min
2019 克萊蒙費鴻短片節 兒童評審團特別提及

B

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女孩吟遊之歌

Basav! Sing!



法國 France | 2018 | DCP | Colour | 4min
2019 克萊蒙費鴻短片節
2019 布魯賽爾動畫影展 學生短片競賽

B

迷人嗓音配上吉他，營火襯亮孩童的臉龐，他們雙眼滴溜溜地轉，直盯著發亮舞動的魁偶紙娃娃，但劇情總被烏鴉打斷。碰碰！突襲的槍聲震得烏鴉躲避高飛，吉普賽人被迫再度啟程，儘管有寒冷和烏鴉隨行，只要歌聲吉聲不斷，繽紛碎花舞裙就能繼續在雪白大地裏旋轉；只要他們繼續唱，赤裸的雙腳就能再踏上旅程。剪紙動畫的藍、紅、黃色調飛入眼底，透過孩子的眼睛看吉普賽的流浪歷史，是最魔幻的真實。

The gypsies keep going, clutching their guitars, despite the cold and the crows.



賈妮斯俄塞爾 Janis AUSSEL

1991 年出生於法國，畢業於法國動畫學院 Les Gobelins 和藝術學院 École Estienne，在學期間共同執導動畫短片〈Duo〉。2018 年畢業於法國 La Poudrière 動畫導演學校，本片是她的畢業製作。

Born in 1991, Janis Ausseil is a French animation director. She graduated from the École Estienne and Gobelins, where she co-directed Duo. In 2018 she completed her course at La Poudrière, where she directed Dimanche, Emilien, and her graduation film Basav! Sing!.

親愛的夜晚

Sweet Night

比利時 Belgium | 2019 | DCP | Colour | 14min
2019 克萊蒙費鴻短片節 兒童評審團最佳心動獎
2019 安錫動畫影展

B



動物們在冬天三三兩兩入睡，失眠的熊與不想睡的小白猴組成探險隊，前往叢林要些蜂蜜。牠們循著雪怪留下的大腳印前進，乘著鯨魚渡湖，一起躺在蒲公英滿佈的山丘上談天，談夜太美，談熊的夢，還有伴隨著不斷吼叫的神秘雪怪。惡夢使熊的眼淚劃成線條紛飛，而蜂蜜的甜與小猴的陪伴將淚線譜成搖籃曲，卻意外招來雪怪一起夜未眠。大量藍白色調的線條畫風，如點點星空，簡單而富有吸引力地講述奇妙的旅程。

During the Himalayan winter, a bear cannot fall asleep. He thinks too much and is in the doldrums. When a white monkey suggests him go to eat some honey at his aunt to change his ideas, a beautiful winter night opens upon them.



莉亞貝特爾斯 Lia BERTELS

1987 年生於比利時，2011 年畢業於比利時藝術學院 La Cambre，是電影製作人、動畫師和插畫家。曾執導過多支音樂短片及動畫紀錄片。本片是她的第二部動畫短片導演作品。

Born in Belgium, 1987. A filmmaker, animator, and illustrator. She has directed music videos and animated several documentaries. Sweet Night is her second animated short as a director.

雪地救援

Hors Piste

法國 France | 2018 | DCP | Colour | 6min
2019 克萊蒙費鴻短片節
2019 紐約國際兒童影展評審團獎最佳動畫短片

B



兩名訓練有術救援人員抵達山頂展開任務，但事情發生不在計劃之內，他倆秉持專業精神與決心，展開了一段神救援。不管斷崖峭壁、颶風下雪、超自然現象，二人扛著、揹著、抬著受傷的滑雪客，一步一腳印持續前進。偶然恍惚神遊飛到外太空，離奇斷線後仍能無縫接軌，繼續完成雪地救援。流暢的 3D 動畫搭配復古舞曲，巧妙合拍角色的天然喜感與傻氣，情節自然跳躍在霉運和幸運之間。

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小小鳥與鯨

The Bird and the Whale

愛爾蘭 Ireland | 2018 | DCP | Colour | 7min

2019 克萊蒙費鴻短片節

2018 都柏林動畫影展 最佳愛爾蘭短片獎

B



鯨魚寶寶與家人分離，孤零零地將沉入海裡的箱子、衣服、書，當作玩具，好奇驅使牠浮出水面一探，發現了沉船的唯一倖存者，一隻在籠裡的鳥。鳥兒與小鯨魚都愛唱歌，一唱一和，一起在大海裡玩遊戲，忘記了流浪，忘記了孤獨。就當大海翻臉掀起巨浪，被禁錮的鳥與年幼的鯨魚也面臨挑戰，一大一小的跨種族友誼是否能繼續？耗時超過 14 個月使用油漆顏料在玻璃上反覆添加與覆蓋，在創造與破壞間呈現生命轉瞬即逝、煙火般的魔幻。

A baby whale separated from his family discovers a caged bird, the sole survivor of a shipwreck. Together they struggle to survive, lost at sea. Written and directed by Carol Freeman, 'The Bird and the Whale' is an oil-paint on glass animated film, produced by Jonathan Clarke, and with an original score by Chris McLoughlin.



卡蘿佛瑞曼 Carol FREEMAN

2009 年畢業於愛爾蘭國家電影學院，專攻實驗動畫片。她從事各種電影製作、商業廣告、插圖繪本與帶領工作坊。2014 年創辦動畫工作室 Paper Panther Productions，致力創新逐格動畫與插圖，2018 年獲得坎城國際創意節的青年導演銀獎。

Carol graduated from the National Film School of Ireland with a BA in Animation. She has won numerous awards for her film and commercial work, for directing, writing and art directing. Her debut short The Bird & the Whale has won over twenty awards and screened at many prestigious festivals around the world. In 2014 she co-founded Paper Panther, a stopmotion studio based in the heart of Dublin City.

116

浪人劍客的傳說

Vivat musketeers!

俄羅斯 Russia | 2017 | DCP | Colour | 6min

2019 布魯賽爾動畫影展 競賽單元

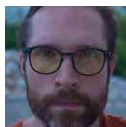
2018 安錫動畫影展 青少年評審團獎

B



發現公主有難，劍客前往搶救，但他得先通過路上難關。他快馬加鞭卻撞上騎掃把超速飛行的巫婆，車禍意外超展開變成綁架，脫身後又遇上大恐龍騷擾居民，路見不平的英雄劍客先拔刀相助，再拿出帽內的道具，敵人紛紛破涕而笑。時間一分一秒過去，任務樂聲再度響起，但壞人離公主已經越來越近，劍客是否來得及？手繪 2D 動畫的率性奔放風格，非暴力的英雄故事，帶來了歡樂的輕快節奏和強烈的運動感。

The world is on the verge of abyss, there is no hope. But the serious men appear at this time, heroes without fear and reproach, real musketeers. Vivat musketeers!



安東戴雅科夫 Anton DYAKOV

1980 年生於哈薩克阿拉木圖，於哈薩克 Alma-Ata 州立大學學習繪畫，並在莫斯科動畫學院 SHAR 攻讀動畫電影導演。自 2010 年起，曾執導動畫短片〈Bach〉、〈Kostya〉，及擔任動畫短片〈Primeval Dad〉的設計師。

Born in 01.03.1980, Almaty, USSR. Anton DYAKOV studied painting at the Almaty State University and directing of animation films at the Studio School of Animation Directors, which he finished in 2010. Directed animation films Bach (2010) and Kostya (2011), worked as a designer on the 2012 animation movie Primeval Dad.

義大利拉各影展兒童動畫精選

Animation for Kids from Lago Film Fest

10/12 SAT 10:30 市總圖 B1

10/19 SAT 13:30 市總圖 B1 ★

小鱷魚的白日夢冒險

Coco's Day

俄羅斯 Russia | 2017 | DCP | Colour | 4min

2018 拉各影展 兒童短片競賽

2018 斯圖加特動畫影展 最佳兒童電影獎



小鱷魚可可在早晨的鬧鐘聲與媽媽溫柔的呼喚中醒來，竟不顧媽媽的叮嚀，在家中展開他一連串的奇幻冒險旅程。第一步，躲在被窩中避一避下雪的寒冬，下一步，解除淹大水的浴室危機，再一步，勇闖萬獸聚集的衣帽櫃，每一回合都險象環生，卻還意猶未盡！平面的數位色塊，拼貼出可可家裡的場景與擺設，巧妙地穿越平凡的家庭公寓裡頭，小鱷魚可可想的幻想世界，童趣十足。

Meet Coco, a little crocodile who hides from blizzards, explores underwater worlds and even turns into Godzilla – and all inside one flat!



黛堤雅納莫許科娃 Tatiana MOSHKOVA

1987 年生於俄羅斯聖彼得堡。2009 年畢業於聖彼得堡州立大學電影電視學系，專長為動畫和電腦繪圖。2012 年和 2015 年，獲頒文化和藝術領域的聖彼得堡青年獎。現任職「彼得堡動畫工作室」，擔任俄羅斯電視動畫系列的導演之一。

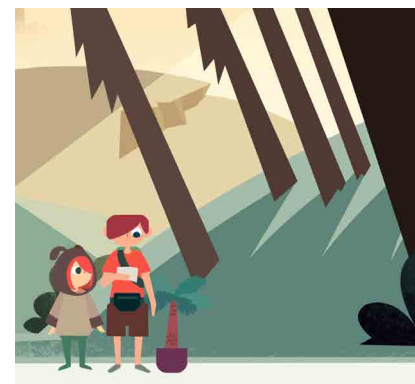
Born in 1987 in Saint-Petersburg, Russia. In 2009 she graduated from the Saint-Petersburg State University of Film & TV, where she specialized in direction of animation and computer graphics. In 2012 and 2015 she became laureate of the Youth Award of Saint-Petersburg in the field of culture and art. Currently, she works as a director on the Russian animated TV series at the Petersburg Animation Studio.

幸福便車行

Hitchhikers

波蘭 Poland | 2017 | DCP | Colour | 3min

2018 拉各影展 兒童短片競賽



旅行的原因有很多，但會讓小兄妹帶著一棵小棕櫚樹，風塵僕僕地搭各種便車也一定要抵達的遠方，究竟藏著什麼秘密？扭開記憶的水龍頭，讓時光流洩，成長的圖像如何感光顯影？沿途看見日曦與夜色，簡約線條的風景、溫暖善良的人情，經歷協奏曲氣味般的山風海雨，採收每一片葉子落下的隱喻。穿梭記憶的密林，抵達想像的終點，又各自留下或帶走什麼？本片由一部「不存在的電影」的預告片，延伸成以兩個孩子為主角的公路電影，獲邀波蘭、美國、南韓等地超過 30 個國際影展放映。

「我們想從孩童的視角出發，創造一個復古的假期氛圍，無邊無際，且其中蘊藏著神秘。」——拉法爾布雷哈許、卡塔欽娜克拉斯

Hitchhikers tells the story of siblings traveling with a mysterious palm tree belonging to their grandfather. Where do they go? For what reason? Where is a grandpa now? And why did they bring the palm tree with them? Some things are better left unsaid.



拉法爾布雷哈許 Rafal BLECHARZ

畢業於波蘭克拉科夫的雅捷隆大學，現任職 Studio Pigeon 藝術總監一職，擔任動態設計和角色動畫師。

Currently working as Art Director / Motion Designer in Studio Pigeon, Krakow, Poland.



卡塔欽娜克拉斯 Katarzyna KLAS

克拉科夫藝術學院碩士，插畫家、視覺設計、2D 動畫師，漫畫愛好者。

MA of Academy Of Fine Arts, Krakow, Poland. Illustrator, 2D animator, comic book enthusiast. Worked professionally over 4 years with vector graphic, doing explainers, animated series for kids and commercial work.

小島進行曲 Island

德國 Germany | 2017 | DCP | Colour | 3min

2018 拉各影展 兒童短片競賽
2018 芝加哥兒童影展 最佳兒童製作獎



在一座看似平靜的無人小島上，迸出由奇異生物們發聲的協奏曲，一場音樂性十足的視覺冒險即將展開……

火山打嗝、粉紅鶴踩踢踏，眾家「演員」跟著節拍，各自發出可愛的、低沉的、清脆的聲音，從平緩而逐步展現戲劇性的變化；黏土質感及線條張力的景觀，數位與手繪混搭，搭配著我們耳朵所聽見的聲音，由平穩趨向強烈的節奏，視聽感官、身體知覺好像跟著動了起來！

「我們試圖創造一個，有許多瘋狂角色的新鮮作品。遙遠的島民們，透過奇異的聲響彼此對話。」——馬克斯穆特

Featuring a mix of stop-motion and 2D animation, Island takes you on a magical journey through a world inhabited by wondrous creatures, each with a special skill for new forms of communication.



馬克斯穆特、羅伯特盧貝爾 Max MÖRTL, Robert LÖBEL

兩位導演在漢堡應用科學大學學習插畫與傳播設計時相遇，開始實驗各種動畫的可能性。馬克斯穆特現居慕尼黑，擔任動畫師、導演，以製作逐格動畫及音樂視覺化領域為主。羅伯特盧貝爾兩居住於柏林，是獨立電影製作人、動畫師，專門製作 2D 動畫。

In 2008 Robert and Max met at the University of Applied Sciences Hamburg while studying illustration and communication design. They collaborated on several experimental animation projects. Now living in Berlin, Robert is working as an independent filmmaker and animator specialized in 2D animation. Max is based in Munich now, working as an animator and director focused on stop motion animation and music visualization.

克羅埃西亞 Croatia | 2018 | DCP | Colour | 9min

2018 拉各影展 兒童短片競賽

小白烏鴉跑得快 White Crow



靈感源自繪本作家安東阿內塔珂魯布查的同名作品。白烏鴉出生就跟一身黑的兄弟姐妹不同，雖然擁有爸爸媽媽的呵護，卻招來左右鄰居的冷嘲熱諷，甚至集體霸凌。孤獨而突兀的自己，睡夢中潛入一座七彩繽紛的島嶼，在這裡沒有誰嘲笑牠，也沒有鳥兒排擠牠。可惜，終歸美夢一場！醒來後仍得面對現實的窘境。不過，誰也沒有想到，眼前這隻飽受排擠的異類，有一天卻成了小小英雄，帶領烏鴉家族脫離險境！

Little white crow is gawked at and ridiculed by her flock for being different. But when pollution causes turbulent changes in their environment, it is the little White Crow who helps the flock find a better home.



米蘭米歐斯茨 Miran Miošić

生於杜布羅夫尼克。於薩格勒布大學戲劇藝術學院修習影視剪輯，1992 年進入加州大學洛杉磯分校修習製作學程。2014 年，他的首部動畫片〈Hidden Talent〉於柏林兒童及青年短片節獲得特別提及。2000 年後，首辦國際大學剪輯工作坊。

Born in Dubrovnik, educated in Zagreb ADU (BA) and Los Angeles UCLA (MA). He directed more than 30 TV shows and was film editor on over 20 feature films. His first animated film Hidden Talent won Special Mention at Children and Youth Festival (KUKI) in Berlin, 2014. White Crow is his second animated film. Since 2000 he has launched the first international university editing workshop, European Film Currents.

火山奇緣 Volcano Island

匈牙利 Hungary | 2017 | DCP | Colour | 9min

2018 拉各影展 兒童短片競賽
2017 柏林影展 新世代單元
2017 芝加哥兒童影展



在一座充滿原始風情的寧靜火山島上，雌性虎群依循著某種溫和但飽滿的引力，悠閒自在地生活著。然而，島上險峻緊張的性別對峙，如同待爆發的火山泥，逐漸累積。不想成為別人影子的「她」，從崖邊至浪顛，從荒野到火山堆盡力奔跑。這一次，她能否成為自己的指南針，前往關鍵的地點，勇敢發聲？剪紙風格的色塊與素描筆觸的塗抹，帶來魔幻質感，逼視生命與性別中潛伏流動的實景。

「我的目標是創造一個視覺實驗的電影，連風景都有戲。」——安娜卡塔琳洛芙芮提

Somewhere, on an oceanic island, the forces of nature are still at work as in primeval times. A young, naive female tiger lives there in harmony with herself and nature. When her awakening femininity is noticed by an older male tiger, the young tigress is getting more and more scared by his heated approach. But it is impossible to escape on the secluded island. The feelings of the young animal are reflected by the volcano island, and with the help of nature, she can finally act upon her own will.



安娜卡塔琳洛芙芮提 Anna Katalin LOVRITY

出生於布達佩斯，2016 畢業於 Moholy-Nagy 藝術與設計大學，取得動畫碩士學位。2017 年以畢業作〈火山奇緣〉入選柏林影展。曾參與「動畫無國界」（Animation Sans Frontières）工作坊。匈牙利女性藝術家雜誌《ZINA》的共同創辦人，現為獨立動畫導演。

Independent animation filmmaker, director and illustrator born and raised at Budapest. She graduated from MOME in 2016 with a MA in Animation, the premiere screening of her graduation film was at Berlinale in 2017. She participated in Animation Sans Frontières, the European animation production and marketing workshop. She is the co-author of ZINA, the zine created by Hungarian female artists.

荷蘭 Netherlands | 2017 | DCP | Colour | 2min

2018 拉各影展 兒童短片競賽
2018 鹿特丹影展
2017 多倫多影展

救救安眠鳥 Catastrophe



當幸運之神進入休眠模式，善念可不保證好運來。女主人和他的一窩「寵兒」，生命中最令人抓狂的「鳥」事。眼看事態如推牌般脫稿演出，音符失去譜線、搜尋失去訊號，井然的秩序瞬間傾斜，滑向荒謬屋瓦，成了一幅災難美學。節奏明快的配樂一轉，猶如九局下半緊張刺激，峰迴路轉的高潮過後，混亂誰來挺身收拾……。

When a little bird suddenly drops dead in it's cage, all eyes are on the cat. Desperately he tries to make everything right again, but actually making everything worse in the progress.



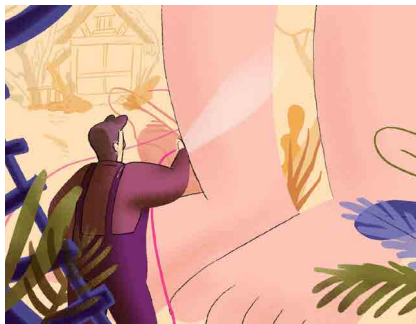
賈蜜莉馮維哈登 Jamille van WIJNGAARDEN

出生於阿姆斯特丹。在阿姆斯特丹藝術大學電影學院修業期間，與 Wibout Warnaar 共同製作短片〈Snow White〉，並於 2012 年柏林的 Prix Europe 影展獲獎。2014 年創作畢業作品〈Happily Never After〉，2017 年共同執導 VR 作品〈Ashes to Ashes〉，是一部圍繞著死去祖父開展的家庭悲喜劇。作品風格詼諧諷刺、充滿奇想。

Film director from Amsterdam. During her years at the Film Academy of Amsterdam her short film Snow White won the award at the Prix Europe Festival in Berlin in the category 'Languages through Lenses' in 2012. She made her graduation short film Happily Never After in 2014. She co-directed the surreal tragicomedy Virtual Reality Film Ashes to Ashes (2016). In 2018, she made her TV-Film debut Tarantula, followed by two TV series.

巨人你好嗎？

Deuri



金敏真 KIM Min-Jung

出生於1992年南韓首爾，2017年畢業於以美術及設計最為著名的韓國弘益大學藝術設計系，動畫短片作品〈巨人你好嗎？〉試圖透過大自然花草芬芳表達環境問題以及對於往日情懷。

Born in Seoul, South Korea, 1992. Graduated from Hongik University of Art Design in 2017.

韓國 Korea | 2017 | DCP | Colour | 5min

2018 拉各影展 兒童短片競賽

2017 韓國獨立動畫影展

粉紅色巨人與森林小屋裡頭的嬌小居民們，在自然環境中和諧共處。土地就是巨人的床，隨手撈一把河水，和起泥土與種子就是他的洗髮精。有一天巨人在沈睡中醒來後，發現自己身處於擁擠吵雜的大都會，人類甚至不客氣地在他身上蓋了房子。震驚之餘，巨人決定離開這裡去尋找他熟悉的人情味。

Deuri who used to mingle in harmony with people, wakes up finding himself surrounded by metropolitan cities. Deuri craves for the good old days and decides to bloom himself with flowers by taking a shower with seeds and soil.

熊愛呷甜點

Temptation



卡蜜卡倫、羅哈布耶、米歇耶胡夫特、凱薩琳李廊、寶琳拉芳、馬登維耶魯帝

Camille CANONNE, Laura BOUILLET, Michael HÖFT, Catherine LE QUANG, Pauline RAFFIN, Martin VILLERT

六人皆來自法國瓦朗謝納 Supinfocom Rubika 動畫學校，修習數位導演碩士，2017年共同執導了這部畢業短片。

They have graduated from Supinfocom Rubika school (Valenciennes, France) with a Master in digital direction. In 2017, they co-directed the short film Temptation.

法國 France | 2017 | DCP | Colour | 5min

2018 拉各影展 兒童短片競賽

2017 都柏林動畫影展 最佳喜劇類榮譽提及

戴夫是隻貪吃的棕熊，看見童子軍營的餐籃裡美味繽紛的食物，無法克制地想整籃帶走。一絲不苟的營地管理員奧黛莉，是個連石頭和樹木都要統一規格、貼上制式化標籤的前軍事偵察員，戴夫的行動瞞得過他嗎？影片以數位化鮮明亮麗的色彩呈現，風格混搭西部復仇和警匪類型，並擅用流暢的剪接變速、詼諧的鏡位變化，營造了一場有趣又刺激的人熊追逐。

A glutton bear tries hard to steal a picnic basket located in a scout camp. Sadly for him, this camp is ruled by an ex-military scout leader who is obsessed with labelling things. The bear doesn't realize he is going to embark on a frantic high-speed chase...

小狐的長尾巴

Fox Tail



李喜拉 LEE Hee-Ra

出生於1993年南韓忠清南道牙山市，2017年畢業於韓國弘益大學動畫系，導演透過動畫短片作品〈小狐的長尾巴〉傳達跟別人不一樣不代表是錯，反而要更珍惜自己的與眾不同。

Born in Asan, South Korea, 1993. Graduated from Hongik University of Animation in 2017.

韓國 Korea | 2017 | DCP | Colour | 5min

2018 拉各影展 兒童短片競賽

與眾不同的小狐狸有著長長的尾巴，時常被同伴嘲笑，有一天失望難過的他誤闖人類世界，才發現，原來才華就在自己手裡。青春生命中的認同與適應，也能寫成一首輕盈的短歌。

A fox with a relatively short tail has always been an outcast, unwanted and alone. It abandons its home and encounters an old woman with which the fox live together. With a new companion, the fox realizes that its tail retains its own unique value.



特別企劃

Special Program

霹靂英雄戰紀之刀說異數

PILI Fantasy: War of Dragons

台灣 Taiwan | 2019 | DCP | Colour

10/09 WED

20:00 電影館 ▲★



122 「以《霹靂英雄戰紀之刀說異數》來說，完全可稱作「台灣魂」的代表。」——《數位時代》雜誌

墮落邪神「冥海龍靈」曾在許久之前侵襲「苦境」，卻被聖獸「神龍」擊敗，只剩下邪惡的元靈飄蕩世間，因為有神龍巡視守護，始終沒有機會奪回身體反擊，直到年老的神龍被火龍舌之主風輪火轉「万俟焉」意外擊殺，神龍之眼三青也隨之失落。苦境暴戾邪氣大盛，冥海龍靈終於等到機會，重新召集「魔龍八奇」，再現君臨世界的野心。

過程中，「崎路人」探知原來一切都是神秘的魔軍將領魔龍八奇在幕後策動，而一重又一重的陰謀中心，赫然便是早已被人遺忘的邪神冥海龍靈，面對即將復活的冥海龍靈，唯有依靠素還真重聚相應的英雄戰士「天虎八將」，並重現神龍化身的神器「龍骨聖刀」，才有機會擊敗邪惡，再現光明。

2018 年是霹靂英雄素還真問世三十週年，作為「蓮華誕 三十還真」慶典最重要的代表作品《霹靂英雄戰紀之刀說異數》，不僅是《霹靂異數》（1990 年）重開機之作，更由霹靂宇宙的創作者黃強華先生，親自重新編寫了全新的故事橋段，藉由最先進的電影拍攝技術，呈現前所未見瑰麗壯闊的奇幻武俠世界，開啟了「霹靂電影宇宙」，緊接著後續將推出電影《素還真》。

「不被社會所期待的產業，有幸做出了社會所不期待的成果。」——黃強華

In the ancient time, a devil named "Necro Dragon" once invaded "Kujing," but was defeated by "Holy Loong". With its body taken away, the devil wandered on earth in the form of spirit. With Holy Loong guarding Kujing, Necro Dragon never had a chance to retrieve its body and fight back until the aged Holy Loong got accidentally killed by a warrior who knew nothing about the history, that Necro Dragon's evil energy was again unleashed in Kujing. He finally grabbed the opportunity to re-summon his old subordinates "Evil Dragon's Eight Knights". As a result, his ambition to conquer the world was ignited again……



黃強華 Chris HUANG

出生於台灣雲林的本土布袋戲世家，畢生致力於「台灣娛樂文化的創新」與「布袋戲的振興與推廣」。三十餘年來，逐步創作出以「清香白蓮素還真」為核心的「霹靂英雄宇宙」，其累計超過兩千多小時、五千多名英雄人物的龐大內容。2018 年獲頒「總統創新獎」。

Born to glove puppet master Huang Chun-hsiung in 1955, Chris is the third generation of the family of glove puppeteers, and the creator of the whole Pili Universe. In the 1980s, he founded Pili Dramas. Later he directed and brought glove puppetry productions, including Legend of the Sacred Stone and The Arti: The Adventure Begins to the silver screen. He has received the Presidential Innovation Award in 2018.

震洋：夕陽西落之時

VR

Shinyo, the Sunset Moment

方陣聯合數位科技有限公司 x 高雄市電影館

PHALANITY Digital Technology Co., Ltd. x Kaohsiung Film Archive

臺灣 Taiwan | 2019 | VR | Colour | 6min



荒蕪黃土地上矗立著一座百年古城牆，一位老人每天都走上城牆，掃掃落葉、也和石頭說說話。某一天，旅人來到城牆上，巧遇了老人；在日落之時逢魔時分，老人帶著他穿越時空，回溯至二戰期間，目睹了日治時期的神祕部隊—震洋特攻隊；親眼見證撐過砲火轟擊的這片土地，述說那原本被人遺忘的故事…。

A century-old wall stands above the barren land. Every day, an old man walks along the wall to sweep the fallen leaves and talk to the stones. One day, a traveller comes across the wall and has a chance encounter with the old man. Against the enchanting sunset, the old man brings him across time and space, back to the old city of Zuoying during World War II, there was the mysterious unit of Japanese colonial period called the "special attack units Shinyo". We will bring you witnessing the land that has been bombed by artillery, telling the story that was originally forgotten...



方陣聯合數位科技有限公司 PHALANITY Digital Technology Co., Ltd.

方陣聯合數位科技有限公司 2018 年 5 月成立於高雄，是具有產品設計、產品研發以及整合行銷能力的數位科技公司，聚集跨軟硬體的人才，並與硬體研發廠商合作，致力於整合與研發 AR/VR 體感科技、自動化科技以及數位內容等領域的產品。

Phalanity Digital was founded in May, 2018 in Pier 2 Base, Kaohsiung, Taiwan. Devoted to the integration and development in Interactive technology (including AR/VR), Smart manufacturing, and Digital contents with cross-fields talents and the collaboration between Taiwan hardware-developing companies. We excel at hardware & software integration to strive for being the communication key in versatile fields as well as stimulating the industry ecosystem.

經典修復

大輪迴

The Wheel of Life

數位修復
Restored

台灣 Taiwan | 1983 | DCP | Colour | 105min

1983 金馬獎最佳剪輯、最佳美術設計獎

1983 亞太影展最佳男主角獎

10/13 SUN
19:00 市總圖 7F ★

124

三段時空，三段愛情故事，兩男一女愛恨情仇不斷糾葛綿延，輪迴流轉羈絆了三生三世。從明朝東廠與江湖對峙、民初富家少爺與京劇花旦相戀，到八〇年代現代舞者與漁村兒童邂逅，三段愛情皆受另一角色阻隔，與一把魚腸劍貫穿橫亘古今，卻也因這柄凶器而以悲劇作結。

因《喜怒哀樂》聚首的三大名導再次合作，以三位演員拍攝三段式電影，三人各自發揮所長帶來三種不同電影美學：胡金銓首段，延續其風格鮮明武俠美學，將所嫻熟的明代東廠題材發揮地淋漓盡致。李行二段，以大時代小人物通俗倫理劇探討階級、禮教束縛下的挫敗愛情。白景瑞三段，以新寫實風格反思城鄉對比與傳統現代衝突，所探索的風格與題材，可視為台灣新電影先聲。

Under the wheel of life, three souls continually metamorphose into different characters, continuing their twisted romances over 300 years. From esteemed directors King HU, LI Hsing and PAI Ching-Jui, The Wheel of Life marks the trio's second collaboration following Four Moods. The film consists of three vignettes with the same cast of three actors. Each director brings his own signature style.



胡金銓 King HU

1932 年生，世界級武俠美學大師，其風格鮮明，在 1970 年代奠定武俠類型電影美學典範，影響迄今。

Born in Beijing in 1932, King HU first received critical acclaim for his first wuxia film, Come Drink with Me, which is considered a pioneer work that gave birth to modern martial arts cinema. HU's Dragon Inn (1967), broke box office records and became a phenomenal hit and cult classic in Southeast Asia. His next film A Touch of Zen (1971) became the first Chinese-language wuxia film to be awarded at Cannes Film Festival.



李行 LI Hsing

1930 年生，在台灣影史各個時期皆有代表作，因其在台灣影史的地位與影響力，被喻為「台灣電影教父」。

Born LI Zi-Da in Shanghai in 1930. His works, which include Brother Wang and Brother Liu Tour Taiwan (1959), Oyster Girl (1964) and Beautiful Duckling (1965), are known for mirroring the real lives of Taiwanese people and conveying observations on social issues. LI has had a profound influence on the development of motion pictures in Taiwan, with his contributions culminating in a Lifetime Achievement Award at the 1995 Golden Horse Awards.



白景瑞 PAI Ching-Jui

1931 年生，受義大利新寫實主義電影啟發，赴義攻讀電影博士，進而以寫實為本，形塑獨樹一格的電影主題與風格。

PAI Ching-Jui was born in 1931 in Liaoning, China. He came to Taiwan in 1949. Inspired by Italian neorealism, he became the first Taiwanese person to study film in Italy. After completing his studies in 1964, he returned to Taiwan and worked at the Central Motion Picture Company. Beginning in the 1970s, he tried his hand at romantic art films and adaptations of literary works. His notable works include The Coldest Winter in Peking, Lonely Seventeen, Goodbye Darling, etc.

公共電視作為台灣影視產業的創新基地，於 2016 起推出全新品牌「公視新創電影 PTS Originals」，旨在提供創作者更大的舞台，打開更自由前進的創作空間。其中「公視新創電影短片 PTS ORIGINAL Shorts」更是提供了新進團隊豐沛的資源及更具能見度的立足點，並於 2017 年起與擁有台灣最大短片競賽場域的高雄電影節合作放映，進一步將台灣短片作品推廣至國際影展舞台。2019 年公視新創電影短片將再次與雄影攜手合作，選題涵蓋探討移工議題的社會寫實劇〈第一鮪〉、深入網紅直播生態的驚悚懸疑劇〈潘朵拉〉，及諷刺當前影視產業困境的職人荒謬劇〈編劇頭很痛〉，取材多樣，切合時代氛圍，新銳導演挑戰觀眾的勇氣更值得期待。

Since 2016, PTS launched a series of projects called PTS ORIGINALS. It includes features, shorts and drama series. PTS ORIGINALS is the creative platform for filmmakers and young talents and encourage abundance of creativity and versatility. "PTS ORIGINAL Shorts" provides young talents with resources and different horizons of thinking. To introduce more Taiwanese talents to the audience around the world, "PTS ORIGINAL Shorts" has collaborated with Kaohsiung Film Festival, the biggest short film competition platform in Taiwan, since 2017. This year, 3 excellent titles will have their world premieres from this great collaboration. Home Sick is a social drama that portrays the lives of migrant fishermen on the sea. The Gift of All is a thriller about how the live-streaming culture transforms this young generation. Screening WTF is a satire reflecting the twisted work cultures in the film and television industry of Taiwan.

潘朵拉 The Gift of All



星光首映：
公視新創短片

PTS ORIGINAL
Shorts

10/20 SUN 16:20 MLD 6 廳 ★

125

編劇頭很痛

Screenwriting WTF

世界
首映

台灣 Taiwan | 2019 | DCP | Colour | 26min



由 2019 台北電影獎最佳男配角大鶴所飾演的新手編劇，為了圓夢北漂到台北打拚，滿懷理想的他，原是王家衛的信徒，奈何敵不過現實的摧殘，在製作人宛如鬼來電的聲聲催促中，他的劇本在半小時內，被迫從《花樣年華》修改成台語八點檔！本土劇美魔女丁國琳、嘻哈王子李英宏、新生代氣質女星江沂宸，以劇中劇的方式，不計形象爆笑演出。緊湊又詼諧的劇情，讓人笑著笑著竟流出淚來，真實反映台灣影視產業的現況及底層勞動的辛酸。

Ashit, young screenwriter struggles to finish his scripts under the pressure to meet the deadline while the characters he creates in the story disturbed him and joked around. Producer keeps denying his scripts, suggesting awful ideas and encouraging him steal ideas from others. Ashit feels frustrated and depressed after compromising himself to the producer's demands. His dream of being a screenwriter is drifting away.



陳柏宗 CHEN Bo-Zong

1987 年出生於高雄，中國文化大學戲劇系畢業，主修表演、副修編劇，大學時幫忙演出學生製片，因而開始學習如何用影像說故事。2010 年〈那是我爸〉參加金甘蔗影展，2016 年編導作品〈今天我代課〉獲得金穗獎個人單項表現編劇獎。

Born in Kaohsiung, Graduated from Chinese Culture University, department of drama theater. Major in Performance Art while practicing screenplay writing even harder. The script The Substitute (2015) won the Best Writing Award of 2016 Golden Harvest Awards and nominated for the Best Short Film of 2016 Youth FF.

潘朵拉 The Gift of All

世界
首映

台灣 Taiwan | 2019 | DCP | Colour | 23min



平凡女孩可晴，靠著閨密的幫助，希望在直播界取得一席之地。一開始兩人的風格並不獲青睞，然而可晴在一次爆乳事件中意外爆紅，讓她開始思考另一種路線，卻遭到閨蜜強烈反對，兩人的友誼逐漸出現無法挽回的裂痕。新生代氣質女神溫貞菱、江沂宸同台飆戲，展現了突破框架，令人激賞的演出。本片以非線性敘事，虛實交錯的手法，呈現清純少女一步步被成名慾望所吞噬，內心的糾葛與掙扎。

Ko-Ching, an innocent-wannabe girl suddenly went viral due to the help of her BFF Jia-Ling. The over night sensation pushed Ko-Ching closer to the top streamer Hsiao-Hsuan. The fame Ko-Ching got from streaming grew her vanity, but the price to pay is her bound with Jia-Ling, which causes Ko-Ching gradually loses her life and identity.



吳兆鈞 Marco Q WU

廣告導演、監製，類型有商業廣告、微电影、音樂錄影帶、紀錄片、短片與戲劇。擅長製片流程，精準控管協調，掌控品質並替團隊帶來附加價值，無論在商業影像或創作影像上皆有極高品味替投資者把關，及帶領工作團隊一起成長製作出好影像。

Marco Q Wu, director and producer. Works include commercial, short film, music video, documentary, drama and micro-film. Good at production workflow, communication and quality control.



李原儒 Joe LEE

致力使用冷靜影像推砌出理性的世界，作品表於描繪接近社會的嚴肅題材，獲海內外競賽獎項肯定。

Joe Lee dedicates to build reasons through cold still images. He keeps his work close to the society. Awarded around the world.

126

第一鯨 Home Sick

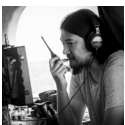
世界
首映

台灣 Taiwan | 2019 | DCP | Colour | 25min



一艘遠洋漁船，一位抓黑鯨魚的老船長；一位和船長共事多年，準備退休的輪機長；一位上船已經 8 年，通台語也通一點英文的菲律賓漁工頭；一位什麼都不會，但因為仲介說上台灣船賺比較快，就跑來討海的印尼人。每個在船上的人都有自己的目的，也都有自己的念想。大海中，甲板、船艙，就是世界的全部，船上所有的喜怒哀樂都被放大，互相碰撞、交織，讓人逃不開，避不掉。

On one deep-sea fishing ship, a seasoned captain; a chief engineer who is retiring soon; a experienced Filipino worker who speaks a bit of Taiwanese and English; an unskilled Indonesian comes working on the ship because the agency told him that he could earn money faster. Everyone on the ship has his own purpose and longing. In the ocean, their world is only made with the deck, and the cabin. Emotions can be magnified, collide and intertwine with each other in this cramped space, and no one can escape from it.



孫介珩 SUN Chieh-Heng

期望透過電影（拍電影）讓這個世界上被忽略的人事物顯影。台灣的漁業面臨人口老化、資源稀缺、勞動條件低落等困境，瞭解得越是深刻，越感覺是結構的問題。

In hope of shedding some light on those who and what are neglected by the world through making movies.



特別放映：
21世紀少女

21st
Century
Girl

10/23 WED 16:20 市總圖 7F

10/25 FRI 19:00 市總圖 7F ★

10/26 SAT 10:30 市總圖 7F ★

日本 Japan | 2019 | DCP | Colour | 117min

2019 富川影展
2019 蒙特婁奇幻影展
2018 東京影展

15 位 1990 年代前後出生的日本新銳女導演，由山戶結希領軍，用專屬於女性的觀點和主題，在 6 到 8 分鐘的短片內，表現出自己對世界、社會及性別議題的不同看法。

15 female filmmakers, all born around 1990, contribute about 6 to 8 minutes each to this film project, showcasing their views of the world, society and gender issues.

時尚之外 Out of Fashion

旋轉點子和夢中的媽媽 Anytime, Anywhere



男人眼中總是只有自己，把女人當成一道一道的菜，吃膩就變成廚餘。這次換一群女人圍坐圓桌吃飯，用中文和不同地方的口音，七嘴八舌說著各種渣男行徑。點子轉啊轉，穿梭在「媽媽」們之間，享受這場女力滿盈的盛宴。跳躍拼貼式的影像語言，彰顯了浮生若夢的主旨，而誇張的語言表現，不過是女性每天忍受的日常。既然人生苦短，不如齊聚說幹話，姊妹們一起大快朵頤一番。

A group of women sit around a table to tell their own awful experiences with men. Life is too short so why not keep calm and bitch about everything together.



山中瑤子 YAMANAKA Yoko

1997 年生於長野縣。2017 年大學休學時拍攝的首作《做嬌少女愛作戰》就受到 PIA 影展觀眾票選獎的肯定，並獲得第 68 屆柏林影展選映，成為史上參加該影展的最年輕長片導演。此外，作品也曾獲邀至香港電影節、韓國全州國際影展、蒙特婁奇幻影展等國外影展放映。

Born in Nagano, 1997. Her directorial debut Amiko won Audience Award at PIA Film Festival. She also attended many film festivals overseas such as Hong Kong International Film Festival, Jeonju International Film Festival in Korea and Fantasia International Film Festival in Montreal.

黏膜 Mucous Membrane



短髮的透子追求激情，長髮的青葉安於穩定，兩個如繁花盛開般美麗的女孩，站在愛情天平中的兩端，辯證著中間的平衡點。原以為兩人是永遠保持距離的平行線，然而在交會的那天才發現，冷靜與熱情其實是愛情的兩面，花開花落，各有各的美麗與哀愁。黏膜給人充滿激情的遐想，實際上是守護器官的防護牆；猶如女孩鮮豔的紅唇，為自己柔軟的真心架起屏障。

Two girls with completely different personalities meet one day and realise that they are just like two sides of love, calmness and passion. Mucous membrane sounds intriguing, but it is actually a firewall.



加藤綾佳 KATO Ayaka

1988 年出生。大學畢業後執導首部作品《水槽》，入選 2012 年 PIA 影展競賽片。2015 年推出由森川葵主演的首部商業長片《我討厭女生》（おんなのこらい）。2018 年最新執導作品《總是月夜配米飯》（いつも月夜に米の飯）上映。同時也拍攝電視節目、網路廣告和 MV。

Born in 1988. Her first film Hikarie eiga was selected in competition at PIA Film Festival in 2012. In 2015, she directed her first commercial feature film Onna no ko kirai, starring Aoi Morikawa. She also works for TV programs, commercials, and music videos.

投影 Projection



每個人，都是另一人眼中的投影。我們是自己生活的導演，將經歷拍成電影投射在心中的銀幕上，透過觀看的視線觸摸我們的渴望。女孩上街找人一起拍電影，自己卻成為了被拍攝的對象，在拍與被拍之間，慾望的主體和客體，是否真有那麼明確的界線？《女王的教室》中的伊藤莎莉長大後屢屢突破尺度演出，在本片中成功拿捏清純與性感，一顰一笑都抓住眾人目光。

We are all projections in the eyes of one another. We are the director of our lives and we project our desire through the movie screen.



金子由里奈 KANEKO Yurina

1995 年生於東京都，目前住在京都府。就讀立命館大學電影系時認識了影像製作，開始從事電影或 MV 導演的工作。今年 5 月主辦「自拍影展」，選映作品都是由導演兼任主要演員及攝影。本作於公開徵選中脫穎而出，獲選加入《21 世紀少女》短篇集的行列。

Born in Tokyo, 1995. Now based in Kyoto. She studied filmmaking in Ritsumeikan University and started to direct films and music videos. This May, she held a film festival where all the films were directed, played and shot by the same person.

戀愛乾燥劑 Love Desiccant



女孩對揮舞著竹劍的劍道社男同學迷到昏了頭，兩人旋而陷入熱戀。老派約會有其必要，但無法樂在其中的女孩不禁思索：奇怪的究竟是這些戀愛儀式還是自己？女孩去藥局買了斬桃花用的戀愛乾燥劑，效果卻令人懷疑。或許在愛情中，能決定要走還是要留的，終究只有自己。聽再多別人口中的愛情寶典，不如親自跳進愛河裡游一回吧。青春校園愛情融合奇幻喜劇，開放式的結局發人深省。

A girl falls in love with her friend. However, the uncertainty in love makes her doubt her feelings.



枝優花 EDA Yuka

1994 年生於群馬縣。執導作品《再見角宿一》（さよならスピカ）獲得第 26 屆早稻田影展觀眾票選獎、評審特別獎的肯定。曾擔任《愛情，突如其來》、《武曲》等片的劇組人員，2018 年首部執導長片《少女邂逅》獲得第 42 屆香港電影節選映。同時也是時尚雜誌的平面攝影師。

Born in Gunma, 1994. Her film Sayonara Spica won Audience Award and Special Mention at the 26th Waseda Film Festival. Her first feature film Girls' Encounter was selected at the 42nd Hong Kong International Film Festival. She is also a photographer for fashion magazines.

時尚之外 Out of Fashion



炙手可熱的教主級雜誌名模，私底下卻是個邋邋的魚干女，在大學畢業之際擺盪於夢想與現實之間。當崇拜已久的學長變成無趣的大人，一起同甘共苦的夥伴也走向務實的方向，持續追求夢想究竟是高尚還是癡傻？本片導演為自創時尚品牌的服裝設計師，飾演女主角的演員則是登上巴黎時裝周的名模，全片充滿兩人的自傳色彩，既華麗又頹廢的影像也令人印象深刻。

A fashion model struggles with chasing her dream or giving up to the reality when she is about to graduate from college.



東佳苗 HIGASHI Kanae

1989 年生於福岡縣。為「縷縷夢免」時尚品牌的設計師，販售由她手工製作、獨一無二的商品。經營品牌外，她也為許多藝人、偶像設計服裝，並從事藝術指導、空間規劃、造型師、選角、MV 導演、徵選會評審等多樣化的工作，並執導過數部短片。

Born in Fukuoka, 1989. She is a fashion designer for Rumumu, which makes her handmade unique products. She also works as various roles including stylist, art director and casting director.

你的床單 Your Sheet



下廚、做家務是女孩的日常，在床上主動賣力進擊則是男孩的任務？白色的床單在陽台上隨風吹擺，既純潔又充滿鹹濕的想像。在床單的籠罩之下，男女性別角色互換，究竟這是可能存在的現實，或只是一場撩人心弦卻不可及的春夢？清純的日式影像，卻從勞動與性愛的角度大膽直指日本社會根深柢固的性別不平等。不斷翻轉、模糊二元性界線的象徵手法也意味深長。

Girls do the housework and boys do all the work in bed? Between the sheets, the stereotypes start to twist.



井攄彩 IGASHI Aya

1996 年生於北海道。東放學園電影專科學校畢業。畢製作品《溶解》（溶ける）榮獲 PIA 影展、奈良國際影展等日本各大影展獎項，並獲得第 70 屆坎城影展「電影基石」學生短片競賽（Cinefondation）單元選映。由小松未來、櫻井由紀演出的首部執導長片《赤紅之星》（真っ赤な星）去年九月在日本上映中。

Born in Hokkaido, 1996. Graduated from TOHO GAKUEN Film Techniques Training College. Her graduation film Tokeru won various awards in film festivals in Japan and was selected in the Cinefondation at the 70th Cannes Film Festival. Her first feature film A Crimson Star starring Miku Komatsu and Yuki Sakurai was released in Japan in September 2018.

鏡子



知名女同志攝影師的個展開幕前夕，前女友突然現身，要求撤下自己過去擔任模特兒的作品。兩人話語交鋒，劍拔弩張，辯論著創作、親密關係以及愛的真諦。攝影師和模特兒，究竟誰才是一張照片中的主體？景框內外，究竟何者才是真實？導演運用鏡子、水面、照片、相機等隱喻，凝視實在與虛像之間的距離，同時也對如今這個自拍當道的社群媒體時代，提出深刻的質問。

A lesbian photographer is about to open her own exhibition and her ex-girlfriend shows up unexpectedly. What is art? What is romantic relationship? And what is love?



竹內里紗 TAKEUCHI Risa

1991年生於神奈川縣。於立教大學學習拍片，2014年首部長片《滿溢》（みちていく）榮獲第15屆TAMA NEW WAVE影展大獎及最佳女主角獎，並於戲院上映。後來進入東京藝術大學影像研究所，2017年的畢業《光子與宇宙昆布》（みつこと宇宙こぶ）榮獲田邊、弁慶影展最佳女演員獎。

Born in Kanagawa, 1991. Her first feature film Michiteiku won the Grand Prize and Best Leading Actress at the 15th TAMA NEW WAVE Film Festival and was released theatrically. She entered Tokyo University of the Arts as a postgraduate student. Her graduation film Mitsukoto Space Kobu won Best Actress Award at Tanabe-Benkei Film Festival in Japan.

不打炮的炮友 Sex-less, Sex-friends



曾經高潮迭起，翻雲覆雨；如今平靜無波，相敬如冰。當炮友不再打炮，兩人之間又該定義成怎樣的關係？泛紅的色澤，賓館的場景，再再試圖挑逗激情，然而反高潮的情節和對話，卻讓情人賓館成了愛的廢墟，從暖調的影像中沈澱出冷靜的思緒。當五光十色都看盡，床上十八招都用完之後，人與人是否才能尋得起點，開始認識真正的彼此？

What will happen if there's no sex between friends with benefits? Maybe that is when they start to know each other.



福田桃子 FUKUDA Momoko

1991年生於大阪府茨木市。身兼編劇、導演、小說作家等多重身分。電影作品曾獲選於夕張國際奇幻影展等數個日本國內影展放映。小說則於2016獲得集英社主辦的文學獎，目前出版兩冊。2018年10月開始執導電視劇《深夜的糟糕戀愛圖鑑》。

Born in Osaka, 1991. She is a screenwriter, director and a novelist. Her films were selected in various film festivals in Japan, including Yubari International Fantastic Film Festival. Her novel won Shueisha Literature Award in 2016. She has started directing TV drama The Guide to Late Night Bad Love since October 2018.

繆思



男作家口中荒謬可笑的女子，卻是女攝影師眼中纖細美麗的情人。兩人都以她為靈感繆思，卻也都看不見她真實的面貌。所謂愛情的模樣，莫非終究只是單方面的幻想？難道只有在失去之後，人們才願意張開眼面對真相？《東京夜空最深藍》的石橋靜河再次為角色注入沈靜的力道，詮釋出複雜的多樣性，與個性派演員村上淳激盪出有趣的火花。

A male writer and a female photographer share the same muse. They see inspiration in her, but neither of them sees the real her.



安川有果 YASUKAWA Yuka

1986年出生。2012年得到黑澤清、山下敦弘等導演青睞，獲政府補助執導首部長片《Dressing Up》，並榮獲第25屆日本電影專業大獎的最佳新導演獎。2017年短片《永遠的少女》（永遠の少女）獲東京影展選映。目前正在籌備拍攝她的最新長片。

Born in 1986. Her first feature film Dressing Up, funded by Cineastes Organization Osaka, won her Best New Director Award at the 25th Japanese Professional Movie Awards. Her short film Eternal Girl was selected in Tokyo International Film Festival. She is in pre-production for her latest feature film.

我想當你的貓 I Wanna Be Your Cat



男導演和女編劇在溫泉旅館閉關，試圖趕出新片的劇本。編劇在腸枯思竭之際，生活中的各種瑣事都使她感到厭煩，想要逃離一切。導演使勁一路安慰，兩人之間的情愫也越來越呼之欲出。導演在本片運用許多性別的刻板印象，包括男女約會場景，以及女性就是容易情緒失控、歇斯底里的設定，在瀕臨激怒觀眾的邊緣，引發批判性的思考。

A male director and a female sentimental screenwriter try to work their film out in a hotel. The extremely cliché plot reflects the gender stereotypes in the society.



首藤凜 SHUTO Rin

1995年生於東京都。大學開始拍片。第三部作品《要再一起睡囉》（また一緒に ようね）獲得2016年PIA影展電影粉絲獎和評審特別獎的雙重肯定。首部長片《小夏還在新宿》（なっちゃんはまた新宿）於MOOSIC LAB 2017影展一舉拿下第二大獎、女演員獎、最佳音樂獎等三項殊榮。

Born in Tokyo, 1995. She started making films in college. Her third film Let's Sleep Together Again won Movie Fans Award and Special Mention at 2016 PIA Film Festival. Her first feature film Nacchan wa mada Shinjuku won the second Grand Prize, Best Actress and Best Music Award in MOOSIC LAB 2017.

珊瑚樹 Spring-ing



總是玩在一起的三位死黨，隨著其中一人的轉學，彼此間的緊密關係即將瀕臨崩解。由美開朗奔放，小春文靜纖細，面對兩人的示愛，夾在中間的理央又該如何抉擇？典型的校園三角戀愛故事，典型的日式清麗影像，典型的櫻花紛飛場景，一切看似按照經典公式搬演，卻因主角的性別未明而增添許多詮釋空間，成為本短片集中唯一的「性別酷兒」（non-binary）電影。

The relationship between three best friends starts to change when one of them is leaving to another school. How should Rio react to the confessions of love from both Yumi and Haru?



夏都愛未 NATSUTO Aimi

神奈川縣人。從小學習音樂、作曲。2014年開始演員事業，演出三澤拓哉導演的《三夜四天五點鐘》。2017年為中田圭導演的《再戀》（再～サイレン～）提供劇本。首部執導作品《海灘邊的遊戲》（浜のゲーム）於2019年5月在日本上映。

Born in Kanagawa. She started learning music and composing since she was a child. She started her acting career in 2014 in Chigasaki Story, directed by Takuya Misawa. She is also the screenwriter of SIREN, directed by Kei Nakata. Her directorial debut feature film Jeux de plage was released in Japan in May 2019.

重生 Reborn



如果說誠實、熾烈地愛著，終將難免傷害自己和對方，猶如《巴黎野玫瑰》的貝蒂和佐格。那麼究竟要鼓起多大的勇氣，你才敢向對方說：「我們來互相傷害啊」？如詩般的台詞，加上遊走於寫實與超現實之間的影像，呈現出戀人間想靠近對方又把彼此推開的矛盾心理。曾為偶像團體SKE48與乃木坂46高人氣成員的松井玲奈，挑戰深具毀滅性格的女主角，展現出深沈的另一面。

How brave it is to love honestly and passionately even if it hurts? The back and forth between lovers is well portrayed by the poetic lines and surreal images.



坂本由佳里 SAKAMOTO Yukari

大學開始拍攝獨立電影。2012年在山戶結希導演的《那女孩在海邊跳著舞》（あの娘が海で踊ってる）電影中擔任副導演。自己執導的作品曾參與MOOSIC LAB 2014影展競賽單元。後來考進東京藝術大學電影研究所學習剪接，並師事編劇家筒井共美，準備製作新作品。

She started making independent films since college. She is the Assistant Director of That Girl is Dancing by the Seaside, directed by U-ki Yamato in 2012. She directed Obake and it was selected in competition at MOOSIC LAB 2014.

愛，永遠不會消逝 My Love Won't Go Anywhere



某天男友突然離奇失蹤，知香子努力尋找線索，發現情敵也許是個「他」，也察覺男友在每個認識的人口中都是不同的樣貌。拚命想挽回感情的知香子挖出男友埋的時空膠囊，卻不願意面對可能的真相，究竟是害怕失去男友，還是害怕自己失去因愛閃耀的光芒？由橋本愛挑大樑飾演女主角知香子，呈現出女性的柔軟與堅強，風格化的影像也令人目不轉睛。

Aoi's boyfriend is missing. She starts to know different sides of her boyfriend from his friends. Is losing her boyfriend what she's afraid of? Or is it losing the love that makes her glow?



松本花奈 MATSUMOTO Hana

1998 生於大阪府。目前正在就讀慶應義塾大學。執導電影《脱脱脱 17》於 2016 年夕張國際奇幻影展獲得評審特別獎及觀眾票選獎。除電影外也執導 HKT48 等藝人的 MV、《平成物語》等電視劇，並擔任第 29 屆東京影展的代言人之一。擅長捕捉年輕人觀點的同時，營造出懷舊的世界觀。

Born in Osaka, 1998. She is studying in Keio University. Her second feature Dadadada Seventeen won Jury's Special Award and Audience Award at 2016 Yubari International Fantastic Film Festival. She also directed music videos and TV dramas. She is one of the ambassadors of the 29th Tokyo International Film Festival. She is good at capturing the younger generation's viewpoint while creating nostalgic atmosphere.

獻給四散分離的花朵們 For Lonesome Blossoms



花開時節，三位女孩在伊甸園般的花園中手舞足蹈，吟唱詩歌，準備降生地球。她們讚頌生命，卻也害怕生命中遭遇的苦痛。花開花落皆有時，樂園也將邁向終結，三位如花般的女孩即將四散分離，唯有自由，是引領她們前進的答案。每個「女孩子」都是「女（人的）孩子」，山戶結希在不斷詰問生命的意義之後，創生出一部獻給母親的影像詩。

Girls are just like flowers. They blossom and they wither. The three girls are about to leave and freedom is the only thing that leads them forward.



山戶結希 YAMATO Ū-ki

2012 年以電影《那女孩在海邊跳著舞》（あの娘が海で踊ってる）出道。2016 年執導長片《溺水小刀》由小松菜奈、菅田將暉雙主演，創下超過 7 億日幣的票房，動員 60 萬以上人次觀看。除電影外，她也拍攝許多知名歌手的 MV，以及大企業的廣告。新片《Hot Gimmick: Boy Meets Girl》在 2019 年 6 月上映。

She made her directorial debut in That Girl is Dancing by the Seaside in 2012. Her feature film Drowning Love, starring Nana Komatsu and Masaki Suda, has made more than 7 billion Japanese Yen box office and more than half million admissions. She also directed music videos and commercials. Her latest film Hot Gimmick: Boy Meets Girl was released in June 2019.

無題（片尾動畫） End-title Animation



女孩在電影院中，看著銀幕上另一個女孩的故事。她們穿越銀幕，攜手共赴冒險，上天下海，經歷危險與歡笑。直到最後發現：不論際遇、出身有多麼不同，每個女孩身上都流著同樣的血。女孩用自己的故事鼓舞另一個女孩，用自己的傷療癒另一個她。這是獻給女性電影、女性創作人，也是獻給每一個女孩的故事，童趣的畫風則傳達出質樸的筆觸。

A girl sees the story of another girl on the big screen. They adventure cross the barrier of physical space, realising that every girl has much in common with each other.



玉川櫻 TAMAGAWA Sakura

1985 年生於北海道。插畫家，到東京發展後便一邊在公司從事正職工作，一邊畫畫。已於東京都內及關西各地舉辦過多場個展與聯展。曾為 NHK 教育電視台兒童節目中的動畫單元製作插畫。這次是第一次正式製作動畫作品。

Born in Hokkaido in 1985. She has a full time job while working on illustration. She has held personal and joint exhibitions in Tokyo and Kansai region. She once made illustration for a children's educational program for NHK. This is her first official animation.

本節目由 日本在台協會 JAPAN FOUNDATION 贊助

放浪新世代為日本放浪兄弟及其成員的組合，2017 年開始，東京短片節每年精選六首歌曲與日本當年度的人氣導演合作拍攝。今年由三池崇史、行定 領軍，結合 AKIRA、蓮佛美紗子等知名實力派演員，帶來全新的音樂影像作品。

CINEMA FIGHTERS project was launched in 2017 by SSFF & ASIA. Every year, prestigious directors will make films out of EXILE's hits. This year, 5 excellent music themed films will have their Asia premiere at KFF, featuring director Takashi Miike and EXILE's AKIRA and many other A-list actors.



2019 放浪新世代 音樂短片輯

10/10 THU 21:00 市總圖 7F ★

10/11 FRI 13:00 市總圖 7F ★

燦爛星空下 Beautiful

That moment, my heart cried
CINEMA FIGHTERS project
その瞬間、僕は泣きたくなった

燦爛星空下 Beautiful

日本 Japan | 2019 | DCP | Colour | 23min

2019 東京短片節



了結自己卻遇到大地震，想死的人卻活了下來。災後殘破的城市，還有滿天星辰，毫無關聯的男女，在生死一瞬間有了交集。他們是別人口中的魯蛇，早已厭倦百般無聊的人生；然而，一場天搖地動創造出奇蹟的邂逅、命運的交會，愛情從破碎瓦石堆萌芽，沐浴在燦爛星光下。愛情頑皮地開了個玩笑，以不幸的巧合讓他倆相遇，又以幸運的陪伴，見證愛的奇蹟。

An encounter with destiny and a miracle. The star-filled sky above a ruined city. Under the sky, two hearts cross...A beautiful story.



三池崇史 MIIKE Takashi

1960 年生，日本電影導演，作品混合喜劇、暴力及恐怖等各種元素。1998 年獲選時代雜誌值得關注的 10 位亞洲導演之一，2014 年獲羅馬影展鬼才導演獎。代表作有《殺手阿一》、《鬼來電》、《漂》男子漢》等。

Born in Osaka, in 1960. His films is highly praised internationally by his world-building, including 13 Assassins (2010) screening at Venice Film Festival, Hara-Kiri: Death of a Samurai (2011) and Shield of Straw (2013) which were both nominated in the competition section of Cannes Film Festival. Takashi continues to produce films regardless of genre, and he has made over 100 films up until today. Some of his many notable films include: the Crows Zero series (2007 and 2009), Lesson of the Evil (2012), the The Mole Song: Undercover Agent Reiji series (2014 and 2016), and Laplace's Witch (2018).

魔女的初戀

Bewitched

日本 Japan | 2019 | DCP | Colour | 23min
2019 東京短片節



真理亞開口叫住正人，同班的兩人之前從未交談。這不是怦然心跳的告白，只是魔女的日行一善，卻意外替她拉起戀愛線。愛情魔力還沒徹底作用，秘密身分先迎來大麻煩；倆人高校生活的尾聲，多了嘖嘖喳喳的議論，也多了風吹過髮梢、陽光灑在臉龐，青春洋溢的初戀時刻。魔法拉起的愛情線，成為青春故事的序篇，到底神奇的是魔法，還是愛情？

In the 3rd grade of high school, Masato falls in love for the first time with Maria. With a sudden spiritual awakening, Maria falls victim to being called a witch. A love story unfolds before graduation.



井上博貴 INOUE Hiroki

1974 年生，日本電影導演、編劇、演員。曾師事日本異色導演石井輝男。2009 年以小劇場改編的電影《Panic 4ROOMS》出道，後以《Donguri Brother/plum pickles》及短片受邀日本國內外影展。

Understudy of the late director Teruo Ishii, made his directorial debut in theater with Panic 4Rooms in 2009. Later on, his films Hypnotism for Love (2016) and Let's meet in the treasure pond (2017) were awarded and screened at numerous short film festivals around the world. In recent years, he directed one of the episodes of an omnibus horror film Noroi Utsuri (2017) and his latest One out of the 400,000 will be screened this year, starring Kazuki Soejima and Haruka Tateishi. His films were screened and nominated in Cannes Film Festival SHORT FILMS FROM JAPAN program and many more international film festivals worldwide.

134

阿健正傳

On The Way

日本 Japan | 2019 | DCP | Colour | 23min



來自日本的阿健，要從墨西哥到美國，太陽底下無新鮮事，只有曬黑的皮膚，還有一同上路的非法移民。凡事不上心的他，不知旅途已添加了變數，危險指數隨著塞滿後車廂的異鄉人，一路升溫，目的地這麼近，也那麼遠。為尋求工作與庇護而逃離故土的非法移民，帶著意志力與運氣，前往夢想國；而帶著無所謂的阿健，在路上尋求生活的目的與意義。

A young Japanese man, Kenta, goes to Mexico on behalf of his mother who works for an NPO. He visits "Casa del Migrante", where immigrants from neighboring countries are looked after while they prepare their journey into the USA. There, he faces the reality of those who risk their lives to cross the border.



松永大司 MATSUNAGA Daishi

1974 年生，日本電影導演、編劇、演員。以紀錄片《Pyuupiru 2001-2008》獲得國際影展好評。2015 年以首部劇情片《廁所裡的聖殤》入選全州影展，2018 年改編村上春樹短篇小說的同名電影《哈納萊伊灣》，入選鹿特丹影展明日之聲單元。

Born in 1974, He started his career as an actor and evolved to directing music videos and behind the scenes for films. His 2011 documentary film Pyuupiru 2001-2008 was invited to numerous international film festivals including Rotterdam and Jeonju Film Festival. His feature film debut Pieta in the Toilet (2015) became a box-office success in Japan, and was screened at film festivals around the world. It also won him many awards including the 20th Japan Movie Critics New Directors Award and the 56th Directors Guild of Japan New Directors Award. His latest work is Hanalei Bay, a film based on the novel by Haruki Murakami.

穿越時空的那一天

Ghosting

日本 Japan | 2019 | DCP | Colour | 23min



1999 年的春天，芽衣離世的那一天，是小幕最遺憾的日子。一場意外事故讓他得到一張穿越時空的門票，來自未來的小幕，不守規矩地打破時間律則，以遵守 10 年前來不及的承諾。去過上百回的事故地點，靜躺著深深的悔恨，那裡有小幕最想念的人，有最悔恨的記憶；當思念的力量重新編排了命運，錯過的是否能重新再來一遍？

Baku, a young man who passed away from a traffic accident, travels back in time as a ghost. It's spring of '99, the day Mei, the girl he loved, died. Carrying regret in his heart, Baku's ghost follows Mei.



洞內廣樹 HORANAI Hiroki

生於 1985 年，電影導演。在日本電通集團的子公司 DENTSU CREATIVE X INC 開始他的導演職業生涯，2018 年以《Tokyo Comet》獲得東京短片節「電影東京」最佳短片獎。目前在東京擔任電視廣告和音樂錄像的導演。

Hiroki Horanai was born in 1985. He started making films when he was in 8th grade, and started his professional career at DENTSU CREATIVE X INC. as a director. He currently works as a director for TV commercials and music videos in Tokyo.

當海風吹拂

Umikaze

日本 Japan | 2019 | DCP | Colour | 23min



為生活出賣肉體，內心仍渴求著愛的流鶯，遇見自幼被父母拋棄，不知愛為何物的流氓。她在他的身上，看見離散多年的兒子身影，而她的溫柔喚起了他對母愛的渴望。兩個在城市角落奮力求生的受傷靈魂相濡以沫，她和他能否就此抓住屬於兩人的幸福？本片由敘事風格細膩且饒富情感的導演行定勳編劇、執導。同名歌曲〈海風〉的歌詞勾起他對橫濱的記憶，便以橫濱為故事舞台，交由放浪兄弟與三代目 J Soul Brothers 成員小林直己，與演技派女星秋山菜津子攜手詮釋這則餘韻無窮的故事。

「我認為從娼妓與流氓這般極富電影感的情節，能表現出屬於母子的那時光。」——行定勳

In the corner of a city, a man and a woman spend the night together, sharing their woes. The man, Ren, became a gangster after being abandoned by his parents. The woman, Ran, has been selling herself at the red-light district from an early age. They feel a maternal bond between each other, but what was supposed to be their beginning turns out to be an ephemeral dream.



行定勳 YUKISADA Isao

熊本縣人。2001 年以《GO！大暴走》橫掃日本電影金像獎最佳導演獎等無數電影獎項，一躍成為影壇矚目新秀。隨後執導的《在世界的中心呼喊愛情》更是締造 85 億日圓的驚人票房紀錄。2018 年 2 月以《我很好》入選當年柏林影展的電影大觀單元，繼《東京同棲生活》之後再獲費比西獎的肯定。

Born in Kumamoto in 1968. He first worked as an assistant director on Shunji Iwai's films Love Letter and Swallowtail Butterfly and then, in 1998, for Seiichi Tanabe on his film, Dog Food. Ever since Himawari/Sunflower, which received the international critics' award at Busan Film Festival in 2000, he has come to be regarded as one of the up and coming talents of Japanese cinema. He contributed to the video series, "Love Cinema" with a piece entitled Tojiru Hi/Enclosed Pain, screened at Locarno 2001. GO (2001) was Japan's selection to the Foreign Language Oscars. PARADE won the Fipresci Prize at the 60th Berlinale.

135



2019 東京短片節精選

2019 Short Shorts Film Festival & Asia Selection

本節目由

JAPAN FOUNDATION

日本在台協會贊助

備受喜愛的東京短片節單元再度強勢回歸！今年精選 5 部反映多種社會風貌的劇情短片，從高中生的戀愛煩惱到登門拜訪的小王，再從深沈的喪妻之痛回到路邊撿角大叔的小確幸，讓觀眾在一個單元裡體驗情感的雲霄飛車。

SSFF & ASIA has always been one of KFF's most popular programs. This year, KFF presents you 5 films reflecting the daily life of the Japanese people. The audience can expect to be prepared to go through a sentimental roller coaster ride with the vivid characters.

10/21 MON 21:50 市總圖 7F
10/26 SAT 13:40 市總圖 7F ★
10/27 SUN 11:00 市總圖 7F ★

當雨衣愛上鬍子 Beard and Raincoat

當雨衣愛上鬍子 Beard and Raincoat

國際
首映

日本 Japan | 2018 | DCP | Colour | 12min
2019 東京短片節



生活在城郊住宅區的平凡女高中生加奈子，偶然碰觸了男友哥哥的鬍鬚，進而對「戀物」覺醒，無巧不巧，她所迷戀的鬍鬚男也有著奇特的戀物癖。這份超乎常人的瘋狂執著與變態的慾望，是否終究無法獲得認同？少女又將何去何從？彷彿 ASMR 在顫內引起一波波高潮，看似貧瘠實則飽滿的戀物癖，築起一座「我愛你但與你無關」的物神祭壇，邀請你我赤袒袒裸，拆解慾望與本能。

One day, an ordinary high school girl touches her boyfriend's brother's beard, which gives her an indescribable feeling she can never forget. Meanwhile, the brother also has his own fetish.



八幡貴美 YAWATA Kimi

多摩美術大學油畫系畢業，經影像製作公司企劃職務後轉而成為導演。2011 年首部原創短片《色聲》於山形影展、夕張奇幻影展、洛杉磯亞太影展等國內外上映。2018 年以《當雨衣愛上鬍子》拿下未完成電影預告大賞之大根仁賞，也獲得大根導演「全面支持」的極佳好評。

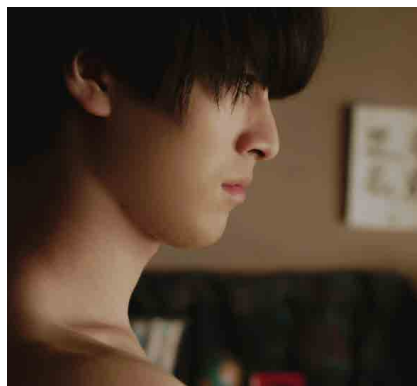
Born in Kobe, and graduated with a major in oil painting from Tama Art University. She started out her career as a commercial planner and then became a director. In 2011, she directed a short, Audio Erotica, which was screened at Yubari International Fantastic Film Festival and Los Angeles Asian Pacific Film Festival.

性名學概論

A Name:
A Bell That Keeps Ringing

國際
首映

日本 Japan | 2019 | DCP | Colour | 16min
2019 東京短片節



日法混血少年朱利安繼承了日籍母親「田中」與法籍父親「Condom」的姓氏。升上大學的他對自己名字的諧音自卑不已，總是避免與周遭接觸，然而當他邂逅了名字諧音為「胯下」的小侯姐弟後，心中卻開始出現轉變。是上天的捉弄還是命運的安排？當「Condom」少年遇上「胯下」女孩，羞於啟齒的秘密即刻引爆，噴濺出一幕幕青春戀愛喜劇的漫畫式暖流！

A French-Japanese man, Julien, has two family names: "Condom" on his father's side and "Tanaka" on his mother's side. Now a university student, he still struggles to come to terms with his unfortunate surname and avoids forming relationships. Something in him starts to change when he encounters the Omata siblings, who by coincidence, share the same problem.



高宏也 TAKA Hiroya

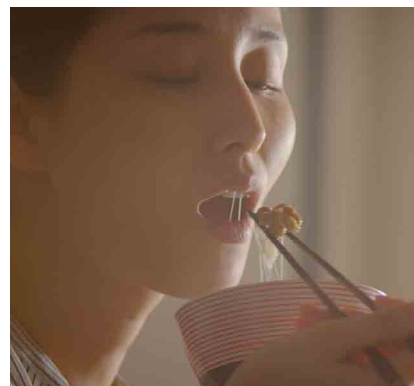
出生於日本埼玉縣，2005 年開始參與獨立製片，多部短片受到各影展好評。2008 年埼玉電視台開台 30 週年紀念作品《傘》為其劇場長篇出道作。2014 年更擔任《忍傑尼參上！挑戰未來》（暫譯）之劇作編寫，活躍於導演、劇本、演技指導等，跨足多方領域。

Hiroya Taka started filmmaking in 2005. In 2014, he wrote "Ninjanji sanjou! Mirai e no Tatakai" which premiered all over Japan. A year later, he wrote and produced the TV drama "Watashitachi ga Propose Sarenai no wa 101 no Riyuu ga Attedana". On the other hand, as one of his students won a Best Leading Actress Award, he is also recognized as a great professor. He currently works on a variety of genres including drama, comedy, action and horror.

啊！好性感的納豆 Natto

國際
首映

日本 Japan | 2018 | DCP | Colour | 25min
2019 東京短片節



某個假日，妻子外出時，設計師江夏的家中來了可疑男子栗田。當江夏問起栗田來拜訪的理由時，這位不速之客竟說出自己是小王，為了與江夏妻子的姦情而前來謝罪。食色性也，當情慾皆化為羶腥，又該如何下肚，在彼人口中消化、發酵？本片藉由「納豆」串起剪不斷理還亂的兩男一女三角情，牽出一絲又一絲纏綿燃燒的愛妒之火。

Enatsu, a designer, has a visitor, Kurita, on his day-off while his wife has gone to work. Kurita says the reason why he's there is to apologize to Enatsu for having an affair with Enatsu's wife.



吉田浩太 YOSHIDA Kota

1978 年生於東京。就讀日本電影學校 ENBU Seminar，師事於篠原哲雄、豐島圭介，畢業後，現隸屬於映像製作公司 SHAIKER，作品曾受香港獨立電影節、雨舞影展、夕張奇幻影展等國內外影展肯定，參與多部電影和電視戲劇作品。

Born in Tokyo in 1978. After graduating from ENBU Seminar, he started working at the film production company SHAIKER, and has worked on several films and TV dramas.

森之光 The Distant Light

國際
首映

日本 Japan | 2018 | DCP | Colour | 20min

2019 東京短片節

2019 日本 No Limit 影展



在白雪皚皚的山間村落，男子自從妻子死於意外後，便與女兒、母親相依為命。年邁的母親總是眺望著山林，男子則每天帶著女兒上山狩獵。某天，女兒在山中迷路，在他尋找愛女時，眼前出現的竟是早已死去的妻子。霜天雪地、槍聲與獵物的空洞眼神，堆砌成男子所處的冷酷異境，和妻女間的溫暖回憶形成強烈對比：如冰般的生，與微小卻熾熱得足以消融冰霜的死。獵與被獵、掠奪與奉獻。本片以細膩靜謐的影像，揭開一層層生命紋理。

A widowed man, who has lost his wife in the middle of a suburban village on the mountain, lives with his daughter and mother. As always, his mother observes the snowy scenery while he and his daughter go hunting throughout the day. One day, the daughter gets lost in the mountain and his deceased wife shows up. A strange night ensues.



宇津野達哉 UTSUNO Tatsuya

日本映畫學校 24 期畢業生，在學時師事中原俊導演。於日本擔任副導數年後，前往法國，一邊擔任剪接助手、攝影師，一邊拍攝短片。回國後擔任岩井俊二、兼重淳、廣木隆一等導演的副導與花絮導演，十分活躍。

Tatsuya Utsuno studied under Shun Nakahara, a film director at Japan Institute of the Moving Image. He built his career as an assistant director in Japan then moved to France where he worked as an assistant editor/cinematographer. After coming back to Japan, he has been active in various fields, working with many notable directors such as Shunji Iwai, Atsushi Kanesige, Ryuichi Hiroki.

138

我先撿到他的 Prowler

日本 Japan | 2018 | DCP | Colour | 12min

2019 東京短片節

2019 曼徹斯特影展

2019 紐約獨立影展



一名流浪漢佇立在喧囂街角，凝視著某處。每當他移動腳步，必定是在自動販賣機之間徘徊，搜刮被人們遺忘、或不小心掉到販賣機下的零錢；今天的販賣機之旅竟碰上奇妙的境遇？流浪一天的旅程，終點又在何方？導演透過精準的影像敘事，呈現機台縫隙間交會的人生百態。販賣機底下的世界正如都市縮影，時而邂逅的插曲彷彿遺落的錢幣，暗自閃現著一瞬之光。

A homeless guy stands in the corner of the city, staring at something. He starts walking, going to one vending machine after another, searching for pennies. When he just needs some coins, he encounters some strange events.



八重樫肇春 YAEHASHI Toshiharu

1999 年於映畫映像學院、2001 年於紐約電影學院，以攝影身份活躍於電影、MV、廣告等領域，並以 2006 年執導的第一部短片〈Passing Moments〉，拿下黑澤明紀念短片大賽第二名。

Toshiharu Yaegashi graduated from Tokyo Movie School in 1999 and from New York Film Academy in 2001. He has been working as a cinematographer in a variety of fields such as films, music videos, TV commercials and more. In 2006, he directed his first short film, Passing Moments, which won the second prize at the Akira Kurosawa Memorial Short Film Competition.

釜山國際短片節原名韓國短片節，為韓國第一個以短片為主的電影節，於 2019 年邁入第 36 個年頭。釜山國際短片節提供了國際和當地影人一個良好的交流平台。繼 2018 年首度於高雄電影節選映，此次選映五部關注女性的社會寫實短片，涵蓋了喜劇、動畫、驚悚等類型。

Busan International Short Film Festival (BISFF) was launched in 1980 as the Korean Short Film Festival. It was the first short film festival to appear in Korea and celebrated its 36th year in 2019. BISFF provides remarkable opportunities for professionals and enthusiasts from across the nation and around the world.

10/19 SAT 20:40 電影館

10/20 SUN 18:30 電影館

10/22 TUE 21:00 電影館

2019 Busan International Short Film Festival Selection

婦黑生存守則 A Cog in the Wheel



2019 釜山短片節精選

139

人夫動物園 Skin and Mind

韓國 Korea | 2018 | DCP | Colour | 12min

2019 釜山短片節

2018 富川奇幻影展



婚姻是愛情的墳墓嗎？一對夫妻在日復一日的相處中逐漸倦怠與變質。先生出門上班前不再樂意擁抱妻子，甚至藉故不回家，享受在外的自由。妻子眼看父親變成溫和草食鹿，任由母親嘮叨與牽引也無回應，絲毫不覺有異。直到先生長出雞嘴、雞爪與羽毛，嘴裡發出咕咕聲，變成一隻無法溝通的雞，她才驚覺事態早已改變。這下兩人的婚姻該怎麼維繫下去？富有戲謔感的手風琴音樂，開展荒誕詼諧的奇想，幽默反映婚姻箇中滋味。

「透過片中主角的生活，我想傳達的是那些改變我們的事物，如何使我們悲傷，譬如年齡、皮膚和心靈。」——朴志緣

A married couple, Yoon-hee(wife) and Seong-gye(husband) are bored with each other after getting married. A husband turned into a chicken, unwilling to tell his wife that he loved her. A domestic father who is old and turned into a deer with great horn. Everyone is changing. And finally, Yoon-hee finds herself changed, too.



朴志緣 PARK Jee-youn

1974 年出生於韓國泗川，現今在「Now or Never」工作室擔任繪畫製作總監。首部作品〈Instant Memory〉入選 SICAF 首爾國際動畫電影節「推廣市場計畫」決選；2008 年第二部短片作品〈她所無法避免的城市事件簿〉獲得首爾女性影展亞洲短片類首獎。

Born in 1974, PARK Jee-youn is working as a production director of painting in the studio 'Now or Never'. She continues to direct excellent animation works such as Instant Memory (2005) and the Camels (2011). Instant Memory, the coming of age fantasy animation, has been selected for the final selection for SPP (SICAF Promotion Plan) Project Competition at Seoul International Cartoon and Animation Festival and invited panorama section of Indie Space Open Festival.

她，意識流 Observation and Memory

國際
首映

韓國 Korea | 2018 | DCP | Colour, B&W | 12min

2019 釜山短片節
2018 首爾女性影展
2018 高陽 Smart 影展 最佳導演獎

證據消失了，記憶卻留存著。面對 8 年前遭受性騷擾的經驗和情緒，轉化成記憶的同時，也與生命中的其他經歷混雜成「我」與「我的表達方式」。導演以自身為對象，透過憶述與觀察，融合口白、照片、重演與紀錄影像等手法，串聯各種若有似無相關的事件：童年靜照裡隱藏的不幸、孩子們的玩耍、看似無害卻夾帶不可預期的恐懼，都成為再現創傷的一部分。

「有時，某個人的美好時刻，可能是另一個人的深淵。」——李暹李

I was sexually harassed. Eight years later, what remains is not evidence but memories.



李暹李 LEE Som-yi

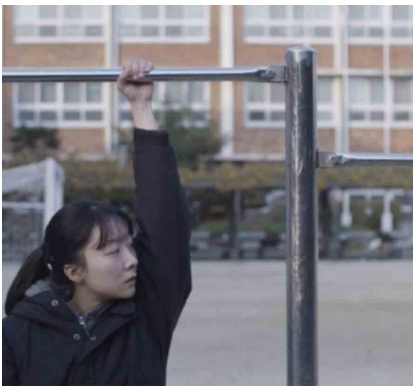
出生於韓國，曾就讀首爾藝術大學電影系，目前於韓國藝術綜合大學修習紀錄片拍攝，嘗試在作品中打破紀錄片與實驗的界線。2014 年拍攝首部作品〈她，意識流〉，歷經四年於 2018 完成。

Based in Seoul, creating work that lies on the boundary between documentary and experimentation.

140

單槓上的妻子 New Record

韓國 Korea | 2018 | DCP | Colour | 23min

2019 釜山短片節
2018 韓國青龍電影獎 最佳短片獎
2018 韓國 Mise-en-scene 短片節 評審團特別獎

暴力潛伏在生活周遭。素珍為了通過警察體能考試，正在辛勤訓練做準備，此時困擾她心緒的，卻是約會對象的誤會與糾纏，對方不請自來的接送與頻繁來電，再再令她感到不安又無措。與此同時，操場的另一端鄰居賢淑經常練習吊單槓，她展現驚人的意志力懸空許久，引起素珍的注意與好奇，兩名過去零交集的女性開始有了交流。節制的影像和情緒，帶出影片壓抑調性，細膩傳遞韓國社會中女性難以躲避的受暴，以及奮力掙扎。

At one winter So-jin, who prepares the police officer physical fitness test, cares about Hyun-sook that hung on the horizontal bar.



許智恩 HEO Ji-eun

1988 年生於光州，全南大學韓國語文學系畢業，「Imagine Lab」電影社團一員。與李敬昊導演多次合作，首部作品〈Replaceable〉入選全州國際影展，短片作品有〈Go Around〉、〈Finding Hae-mi〉。

Born in 1988. Majored in Korean Language and Literature. She has made film in Gwangju. Directed short film Replaceable (2017), Go Around (2017), Finding Haemi (2019).



李敬昊 LEE Kyoung-ho

1984 年生於韓國靈光郡，就讀全南大學韓國語文學系時參加電影社，從此與電影結下不解之緣。作為參與當地獨立電影拍攝的一員，亦從事劇本創作，撰寫〈Replaceable〉劇本並擔任剪接師。

Born in 1984. Majored in Korean Language and Literature. He was screenwriter and editor for short film Replaceable (2017) that HEO Ji-eun made.

婦黑生存守則 A Cog in the Wheel

韓國 Korea | 2018 | DCP | Colour | 21min

2019 釜山短片節
2018 韓國 Mise-en-scene 短片節

尹京任是企業約聘的清潔女工，身負債務的她為了賺多一點錢，會幫同事代班、主動尋找掙錢機會，甚至為了升遷不惜檢舉同事。然而種種行徑引來同事反感，清潔公司的主管亦反過來指責她。當企業員工對她擺出高姿態，壓抑的情緒該向何處宣洩，事情還有轉圜的餘地嗎？強烈的光影風格與空間設計，展現韓國社會裡的黑暗角落，精準捕捉生活與生存的一線之隔。

「當人性被困在社會制度的諸多不合理之中，倘若絲毫不覺將走向自我毀滅。」——李炅

A non-regular cleaning woman accuses her fellow worker of corruption in return for the renewal of her contract. Her superior, who has promised her to renew her contract, tells a different story.



李炅 LEE Gyeong

畢業於東國大學數位媒體與電影製作系，拍過短片如〈Nowhere to Hide〉、〈What's Happening in Her〉、〈Homeless Cats〉。

Graduated from the Department of Film & Digital Media, Dongguk University.

殭屍發燒友 Morning of the Dead

韓國 Korea | 2018 | DCP | Colour | 29min

2019 釜山短片節
2018 富川奇幻影展
2018 韓國 Mise-en-scene 短片節 最佳喜劇電影

即將搬家的大叔打算賣掉上千套收藏許久的活屍片，連珍貴經典的限量版《生人勿近》都在列。女中學生沒有足夠的錢，但憑著熱愛電影的心勇闖大叔家中，果然片子一播，心花怒放，死纏爛打也要留下來看片！面對難纏的影迷與前來取貨的買家，大叔要如何趕走這個中二女孩呢，而誰才真正值得擁有《生人勿近》？大叔與女中學生的夢幻組合，一來一往展現終極影痴精神，除了教你如何看恐怖片，逗趣的情節與互動，更成就一部笑中帶淚的溫柔故事。

Sungjae has released more than a thousand DVDs he has collected in the internet market. A high school girl comes to his house to buy his DVD in the morning.



李承週 LEE Seung-ju

畢業於西江大學（Seogang University）電影導演研究所。畢業後持續拍攝短片，作品有〈Night Shift〉、〈Sleepless Night With Bamboo Wife〉、〈Midnight Delivery〉等，皆曾入選韓國各大影展。

Majored in film directing at the Graduate School of Seogang University. Midnight delivery (2013) was screened at the Busan Film Festival. Sleepless night with bamboo wife (2014) was screened at the Mise-en-Scene Short Film Festival and the Daegu Short Film Festival. It won the second prize at the Jeonbuk Independent Film Festival. In 2016, Night Shift won the best prize at the Goyang Smart Film Festival.

141



馬來西亞 SeaShorts 短片節精選

SeaShorts Film Festival Selection

SeaShorts 短片節創立於 2017 年，每年邀請東南亞各國的短片於馬來西亞放映。此外也有影人論壇、工作坊、展覽和音樂表演。此次選映來自泰國、新加坡、印尼的五部作品，反映了東南亞居民的社會風貌及生活現況。

SeaShorts is an annual film festival focusing exclusively on Southeast Asian short films. Besides film screenings, there are forums, workshops, exhibitions and music performances by filmmakers during the 5 days event. Last year, SeaShorts Film Festival featured 118 Southeast Asian films.

10/23 WED 21:40 電影館

10/26 SAT 14:10 電影館 ★

宵禁曼谷 Bangkok Dystopia

142

我倆之間 Between Us Two

新加坡 Singapore | 2017 | DCP | Colour | 5min

2018 SeaShorts 短片節

2018 安錫動畫影展

2017 新加坡影展 最佳短片獎



此為導演自己的故事，一齣同志孩子向已故母親告知婚姻的獨白。一段動人心弦的溫柔絮語，亦是段令人心碎的和解與祈願。來不及在母親生前訴說的，締結婚約的誓言，覺得幸福的喜悅，如今透過手繪動畫並拼貼兒時與母親的合照，搭配伴侶彼此互許終身的話語，緩緩傾訴那不知如何開口、因為社會環境、因為離世而無以表述的愛。

「沒有任何字詞得以簡單地概括這從出生就開始的關係。本片關於彼此之間的對話——我與我的母親、我與我的丈夫、我與新加坡，以及我與觀眾。」——陳威強

A gay son talks to his dead mother.



陳威強 TAN Wei Keong

1984 年出生於新加坡，現以舊金山為創作基地。其動畫風格在魔幻之餘，時常結合攝影、逐格手工繪製，擅長將個人的故事交織虛構情節。首部逐格動畫〈White〉獲得新加坡影展的特別獎；畢業製作〈Hush Baby〉得到新加坡電影節的最佳提及獎。作品常見於國際各大動畫影展。

Born in Singapore in 1984. He often combines photography, frame-by-frame drawings and photocopies in his animated films. Between Us Two received the Best Singapore Short Film award at SGIFF 2017 and the Grand Jury Prize Documentary Short at Outfest Los Angeles 2018. His films have been selected at Annecy, Zagreb, Edinburgh, Toronto, Stuttgart and London. His recent Kingdom, has been selected to compete at the Berlin Film Festival 2019 and was also the opening short film at SGIFF 2018.

你要投給誰 Along the One Way

印尼 Indonesia | 2017 | HD | Colour | 16min

2017 SeaShorts 短片節



從事縫紉工作的母親，是一位虔誠的穆斯林。某天，兒子巴尼接到母親的電話，囑咐他把投票日空下來，抽空回家，並且一定要投給 1 號候選人。她相信唯有伊斯蘭教徒才是好的政治領導人。母親三番兩次的溫情喊話，讓巴尼備感困擾，孝順的巴尼該如何是好？

導演巴尼邀請自己的母親參與電影拍攝，以自身故事呈現印尼政局受到伊斯蘭信仰影響的現況；持有不同價值觀的親子之間，如何在信仰和關係中取捨。

「印尼是世界上最大的伊斯蘭國家。我想藉由自身的成長經驗呈現一位穆斯林是如何成長的，以及伊斯蘭復興運動在現代民主國家中的現況。」——巴尼納蘇提翁

One day my mother asked me to go home. Once I got there, she asked everybody in our family to choose a governor whose religion is Islam. I refused because I disagree with her logic. But mother insisted. As the election day came, I chose not to choose anyone.



巴尼納蘇提翁 Bani NASUTION

出生於印尼中爪哇梭羅市，80 後世代的創作者，畢業於梭羅影視學院，其短片作品曾經在印尼重要的獨立影展日惹奈派克亞洲影展放映。目前專注於製作有關印尼爪哇神話學和環境議題的紀錄片。

Born in Surakarta, Central Java Indonesia as the late 80's generation. He graduated from Surakarta Institute of Art film & tv faculty. Since 2011, Ealah and Jago Tarungwas participated in Fest Film Solo and Ganesha Film Festival Bandung. Bumbu-Bumbu Rayu and Seserahan was screened in Jogja NETPAC Asian Film Festival 2013. Now, he focused on documentary filmmaking about mythology and environment in Java, Indonesia.

143

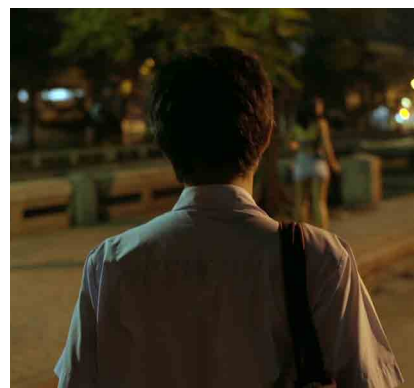
宵禁曼谷 Bangkok Dystopia

泰國 Thailand | 2017 | HD | Colour | 29min

2018 SeaShorts 短片節

2018 西班牙動態影像展

2017 泰國短片與錄像藝術節



曼谷的夜晚，一台燈光昏黃的公車載著男學生和年輕妓女在路上行駛，途中遇上宵禁，公車沒能抵達目的地，乘客便得下車。無行車、無路人的曼谷街頭，只有一位持槍的軍人站在路邊，衝突一觸即發。招攬不到計程車的暗夜，學生和妓女朝著回家的方向緩慢走著，學生談起威權管訓的學校與父親，談起他想學藝術的理想，面對前方的未知，原本互不相識的兩人相濡以沫。在暗夜的盡頭，終會迎來明日的曙光。

背景設定在 2014 年泰國軍事政變後，軍政府的獨裁專斷，使人民的自由備受傾軋。影片精準掌握此種失序狀態、對未來的不確定感。在超現實的結尾裡，痛過才會成長。

One night, Noth desires to share a ride with a prostitute.



帕迪波帝卡育瓦 Patipol TEEKAYUWAT

1994 年出生於泰國，畢業於先皇技術學院電影與數位媒體系。本片曾在泰國短片與錄像藝術節獲獎，並於西班牙動態影像展獲得最佳學生短片與最佳攝影。

Graduated from King Mongkut's Institute of Technology Ladkrabang with bachelors of the Arts in Film and Digital Media. Bangkok Dystopia was screened at the Thai Short Film & Video Festival (2017). I has also been shown at Seashorts FF (2018) and the Spain Moving Images Festival (2018), where it won Best Cinematography and Best Short respectively.

追風公寓 High Way



謝志森 CHIA Chee-Sum

出生於 1979 年，就讀馬來西亞多媒體大學時便開始拍攝短片，創作靈感多來自日常生活，特別是在都市的棲居者。期許透過電影探索人生存在的意義，是亞洲電影學院的學員之一。

Born 1983, Kuala Lumpur. He majored in 3D animation at the Multimedia University (Cyberjaya, Malaysia). He later took part in the Asian Film Academy at the Busan Film Festival in 2007 and founded the Communist in 2009, a film and animation production company based in Malaysia and Thailand. His works often tell stories about peripheral everyday life inspired by urban dwellers he came into contact with.

馬來西亞 Malaysia | 2017 | DCP | Colour | 18min

2018 SeaShorts 短片節

2018 釜山短片節 評審團獎

2018 泰國短片與錄像藝術節 國際競賽片

馬來西亞吉隆坡的公共住宅裡，家家戶戶櫛次鱗比，一戶挨著一戶，居家物品蔓延至公共廊道上。一位年輕的馬來男子騎著心愛的摩托車，從大樓的電梯出來，穿梭在鄰里之間，噴著氣的排氣管轟轟作響，隨著男子從公宅建築的一端騎向另一端，在自家和友人家中來回往返，尋找著那件令他心心念念卻遍尋不著、有著金色稻穗圖案的黑色 T 恤。

鏡頭跟著男子移動的軌跡，在建築結構之間擺盪，規整而硬性的居住空間，混合著居民們充滿生機的個人物件。平凡簡單的日常，呈現現代化都市發展下，個體被框限在都市叢林裡的生活樣態。

In a public housing flat in Kuala Lumpur, a young Malay man will travel back and forth for his parents and his beloved t-shirt, before he could join his friends for their 'highway' motorcycling trip.

新加坡 Singapore | 2016 | HD | Colour | 11min

2017 SeaShorts 短片節

2016 台中動畫影展

2016 富川奇幻影展

樓上的老虎 The Tiger of 142B



待業在家的魯蛇青年，遭受女友的冷落與外人的冷言冷語，變調的生活，走音的鋼琴，青年鎮日抑鬱寡歡。某一天，他居住的 142B 大樓發生了神秘的兇殺案，鄰居倒在血泊之中，人們懷疑殺人兇手是隻潛伏在社區周邊多時的老虎，有孩子聲稱看見老虎出沒的蹤跡。然而，究竟弒人的是謠傳中的老虎，還是這吞噬人心的殘酷社會。

故事改編自馬來西亞出生的新加坡籍作家 Dave Chua 之同名短篇小說，收錄在短篇小說集《The Beating and Other Stories》，勾勒當代人所面臨的心靈狀態與現實處境。

「我們對故事主角的困境深有同感——要有收入穩定的工作，還是要追尋自己的理想。我們從大學畢業後，都面臨相似的情況。」——莊偉福、莊偉國

As a young unemployed man struggles to cope with his fragile state of mind, a series of mysterious killings unsettles the residents of Block 142B.



莊偉福、莊偉國 Harry ZHUANG, Henry ZHUANG

來自新加坡的雙胞胎動畫師，以雙人組合創辦動畫工作室 Weaving Clouds，共同創作平面動畫與停格動畫短片。藝術風格深受日本動畫和歐洲動畫的影響，相信動畫創作是一種表達自我、認識自己的過程。

Twin brothers Henry & Harry Zhuang made their first independent short film contained, participated in KROK Int'l Animation Festival and also received the Best Animation Prize at the 2nd Singapore Short Film Awards in 2011. The Tiger of 142B was screened at Bucheon Film Festival and Animafest Zagreb, and won Best Film in SeaShorts Film Festival.

本節目由 法國在台協會 Bureau Français 法國在台協會 贊助
de Taipei 在台北協會

Le Fresnoy 當代藝術學校創立於 1997 年，是一所研究型的藝術及視聽創作中心，主旨在打破媒體和語言間的隔閡。曾經邀請過蔡明亮、坎城評審團大獎得主布魯諾杜蒙等知名影人擔任客座講師。此次選映五部作品，題材涵蓋歷史、自然、網路霸凌等，從精緻的製作中感受到實驗影像的魅力。

Le Fresnoy is a postgraduate art and audiovisual research center, opened in October 1997. Its aim is to break down the barriers between media and languages. Le Fresnoy has invited artists such as Tsai Ming-Liang and twice Cannes Jury's Prize Winner Bruno Dumont as visiting teachers. This year, KFF selects 5 aesthetically experimental films targeting history, nature, cyberbullying and homesick, including Retour by Taiwanese director Huang Pang-Chuan.

Le Fresnoy, National Studio of Contemporary Arts Selection

51 禁區 Area 51, Nevada, USA



法國 Le Fresnoy
當代藝術學院精選

10/11 FRI 12:00 電影館
10/21 MON 21:00 電影館
10/27 SUN 18:30 電影館 ★

回程列車 Return



法國 France | 2017 | DCP | B&W, Colour | 20min

2018 克萊蒙費鴻短片節 實驗競賽首獎

2018 台灣國際紀錄片影展 台灣競賽評審團特別提及

2017 高雄電影節 國際短片競賽台灣大獎

橫跨歐亞大陸的歸途上，沿著鐵路撿拾支離破碎的青春歲月，那是一些泛黃照片的局部放大，也是一個時代的小小縮影。兩段旅程，一趟隨著鐵道橫跨歐亞大陸；另一趟則是從家族照片去回溯戰時生活。隨著火車行進搖晃的節奏，過去和現在的分界逐漸模糊，塵封的回憶於焉浮現……。

Two journeys take place in two different periods. One is a train journey across two continents. The other follows an old family photograph back to life during wartime. The rhythmic swaying of the train reveals a forgotten memory.



黃邦銓 HUANG Pang-Chuan

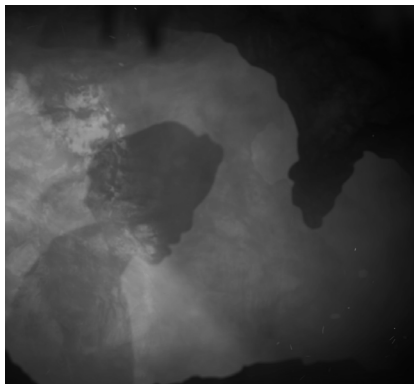
1988 年生於台灣高雄，畢業於台中科技大學和巴黎索邦第三大學電影系。作品以回憶、旅行和傳統底片三種元素構成。〈回程列車〉與〈去年火車經過的時候〉兩部作品連續兩年獲得克萊蒙費鴻短片影展實驗競賽首獎，並於盧卡諾等國際影展放映。

Born in Taiwan, His work always contains memory, travel and traditional film technology. Both of his films Return and Last Year When the Train Passed by have won The Lab Grand Prix in Clermont-Ferrand Festival, two years in a row. They were also presented at major festivals, such as Locarno Festival, IDFA, MoMA Doc Fortnight etc...

我們與記憶 An Excavation of Us

法國 France | 2017 | DCP | B&W | 11min

2018 安錫動畫影展
2018 維特圖短片節
2018 香港電影節



瑪麗珍是海地抵抗法國殖民的「海地革命戰役」(1791-1804) 中的傳奇女性士兵，該戰役中的海地軍隊全數由奴隸組成，傳說她曾引誘法國士兵進入洞穴後加以毒害。在洞穴的光影中，壓抑、藏匿在殖民者觀點的歷史深處，是一個個套層的記憶空間，歷史與記憶烙印在洞穴裡，也烙印在後世人類的皮膚上。

「無論是革命，或是叛變，一直以來都關乎你從何處而來。」——雪莉布魯諾

The shadows of Napoleon's army fall upon their boat travelling through the mysterious cave named after her legend Marie Jeanne Lamartinière – a female soldier who fought in the Haitian Revolution.



雪莉布魯諾 Shirley BRUNO

美籍海地裔導演，往返於紐約、海地與法國之間。在進入倫敦電影學校就讀前，她已是一位跨領域紀錄片導演與藝術家，她的敘事短片已在歐洲、加拿大、加勒比海國家與美國映演。她亦獲得紐約藝術基金會、紐約州藝術協會獎學金。她的影片經常處理世代之間的空間，在家庭中的親近、孤寂以及無法言說的一切。

Shirley Bruno's films draw from her Haitian heritage preserving and radicalizing her ancestral traditions and mythologies. Her films Tezen and An Excavation of Us are included in the permanent collections of Centre National des Arts Plastiques France, Leal Rios Foundation Lisbon, and Vidéographe Montréal.

146

51 禁區 Area 51, Nevada, USA

亞洲首映 法國 France | 2017 | DCP | Colour | 15min
2018 里斯本獨立影展



俗稱「五十一區」、位於美國內華達州的美國空軍重地，裡面發生的一切活動都是高度機密的軍事活動，以重重山地與圍籬將世人阻絕於外。棲身鄰近區域的居民，日復一日環繞著這個神秘區域流轉，以圍籬與遼闊的地景相伴，生活平靜的像靜態攝影，唯有那不斷作響、無以名狀的嗡嗡聲不絕於耳。

A black spot stands out in the Nevada desert. It shelters a military zone masking secret activities. The nearby inhabitants wander under the unthinkable.



安娜貝爾阿默荷斯 Annabelle AMOROS

畢業於法國洛林高等藝術學院後，阿默荷斯於法國亞爾高等攝影學院、赫爾辛基的阿爾托大學修習課程。她於 2018 年進入 Le Fresnoy 學院就讀。她的作品在多個國際攝影與錄像藝術節展出，包括亞爾國際攝影節、瑞士真實影展等。

Born in 1987 in France. After studying at the Art school of Metz she followed courses at the photography school in Arles between 2011 and 2014. Then she went to the Aalto University of Art Design and Architecture in Helsinki, Finland as an exchange student where she followed a video course with Hannu Karjalainen and edited her first video Welcome to My World. She entered Le Fresnoy in 2018.

駭人直播 Swatted

法國 France | 2018 | DCP | Colour | 21min
2018 克萊蒙費鴻短片節 實驗類競賽評審團特別獎



即時玩家對戰遊戲（以《迅雷先鋒》為主）社群裡，出現了一小群人，專門竊取其他玩家的個人資料，對他們騷擾，手法包含向警察不實舉報，甚至組成假扮的特種警察小隊，模仿遊戲情節制伏受害玩家。全片穿插網友證詞、報案錄音，當網路空間細瑣地疊加、滲入現實空間時，引發的事件往往令人無法駕馭，且無所遁逃。

Online players describe their struggles with "swatting", a life-threatening cyber-harassment phenomenon that looms over them whenever they play. The events take shape through Youtube videos and wireframe images from a video game.



伊斯梅爾喬哈尚圖帝 Ismaël JOFFROY CHANDOUTIS

1988 年生於法國，畢業於比利時高等表演藝術與傳播學院剪接系、比利時聖盧卡斯藝術學院導演系以及 Le Fresnoy 學院。他的作品探索不同類型的疆界，並詰問記憶、虛擬、科技與各個世界之間的交界處。曾以短片《黑色波》在多個國際影展亮相，如克萊蒙費鴻短片影展、荷蘭紀錄片影展（IDFA）等。

Born in France in 1988. Graduated from INSAS (Belgium) in editing, from Sint-Lukas Art School (Belgium) in filmmaking and from Le Fresnoy. His films question memory, virtual, technology and the intermediate spaces between the worlds and between the words. Ondes Noires has received numerous awards, including the Prix Festivals Connexion Auvergne Rhône Alpes in Clermont-Ferrand, the Grand Prix and the Youth Jury Prize at the Regensburg Festival.

鯰魚之吻 The Kiss of the Catfish

法國 France | 2018 | DCP | Colour | 15min
2019 荷蘭 Go Short 短片節 加拿大十大短片提名
2019 克萊蒙費鴻短片節 國家獎提名
2018 維特圖國際短片節



黎明時刻，一個男子出發尋找鯰魚。鯰魚被視為外來侵入物種，當這種體型巨大的生物群聚在一起的時候，宛如水底的怪物一樣，引起詩人與漁人的想像，而這種體型巨大的生物帶來的未知與獵奇感，使牠成為徹徹底底的「他者」——我們觀看牠、撲滅牠、虐殺牠。但是，科學家指出，所謂「外來」的概念並不具科學意義，而是，當一地生態系已遭人類造成劇烈的改變時，正是其他物種繁衍的時機。那麼，到底誰才是怪物呢？本片以魔幻的色調與節奏，重新探問了「外來」所掀起的原始欲望。

A man goes in search of catfish at dawn. Originally from the Danube, this giant fish provokes the same kind of mistrust as a foreigner suspected of disturbing the established order. Suddenly a numerous of enigmatic phenomena block the fisherman's way.



茱巴塔薩 June BALTHAZARD

生於 1991 年，她曾就讀貝桑松高等美術學院、日內瓦高等藝術與設計學院電影及真實電影系。她在 Le Fresnoy 進行學位後研修，並在此執導兩部紀錄片《坦尼爾河》、《鯰魚之吻》。她的作品經常混雜著不均質與怪誕的元素，常將紀錄片置於距離真實最遠的形式，卻又不叛離真實，反而使它更清楚明瞭、使其改變面貌。以此，她的影片經常有著魔幻寫實的影子。

Born in 1991 in France, June Balthazard studied at the Higher School of Art and Design (HEAD) of Geneva in the department of Cinema/cinéma du réel (film of reality). She also took a post-diploma at the Le Fresnoy - National Studio of Contemporary Arts where she directed two documentaries: "La rivière Tanier" and "Le baiser du silure". She received the Opening Scenes Prize, 2018, in the Nyon Festival Visions du Réel.

147

2019 年，雄影國際短片競賽邁入第九年。歷經去年的競賽改制，為鼓勵更多優秀短片作品，本屆的三個競賽類別：國際組、台灣組及 VR 組皆增設了獎項，同時也將兒童評審團正式納入主競賽單元。

今年的徵件到評選歷經長達半年以上，共集結了 118 個國家，4750 部短片參賽，並選出總計 105 件的入圍作品，將一同角逐各組別獎項，並贏得總額超過百萬的競賽獎金。

It has been nine years ever since Kaohsiung Film Festival held its International Short Film Competition. Having been through the change of rules since last year, we add the number of awards separately in International section, Taiwan section and VR section as well as Children's Jury Award which is fitted into official competition this year in order to encourage more extraordinary shorts.

From calling for entries to selection, it took more than six months. We've received 4,750 submissions from 118 countries, and chosen 105 nominated works in total. These works will compete in different awards of sections and win the prizes more than the sum of forty thousand USD dollars.

國際競賽決選評審

Jury of Final Stage (International Competition)



陳翠梅 TAN Chui-Mui

導演
Film Director

陳翠梅 5 歲釘過一個小板凳，8 歲開車撞過一根柱子，9 歲做過一本兒童雜誌，12 歲讀完一整本科學百科全書，17 歲開過一個文學專欄，21 歲電腦動畫學位畢業，27 歲拍過一部《愛情征服一切》，38 歲生了一個小孩。

TAN Chui-Mui built a little bench at the age of 5, hit a pillar while in a car at the age of 8, edited a magazine for children at the age of 9, read a whole scientific encyclopedia at the age of 12, started a literary column at the age of 17, got a bachelor's degree in Animation at the age of 21, shot a film called Love Conquers All at the age of 27, and gave birth to a baby at the age of 38.



卡爾曼柏黑 Calmin BOREL

克萊蒙費鴻短片節負責人
General Delegate of the Clermont-Ferrand
International Short Film Festival

於 2000 年進入克萊蒙費鴻短片節，擔任國際競賽的遴選委員期間，增設實驗類單元，希望能夠發掘不同類別、技術的短片作品與藝術創作者。現為國際及實驗競賽的遴選委員。

He joined the permanent staff of the Clermont-Ferrand International Short Film Festival in 2000. As a member of the international selection committee, he initiated The Lab, the Festival's competition dedicated to innovation where the audience can discover works combining various genres, techniques and artistic backgrounds. Now he is on the International Competition and The Lab selection committees.



吳可熙 WU Ke-Xi

演員
Actress

2014 年以電影《冰毒》獲得加拿大影視獎最佳女主角，隨後以短片《海上皇宮》獲東京短片節最佳女演員獎。主演電影《再見瓦城》於威尼斯電影節首映，吳可熙亦入圍金馬獎最佳女主角獎。2017 年與惠英紅、文淇共同主演《血觀音》。今年，吳可熙首次擔任編劇並與趙德胤導演合作的電影《灼人秘密》，入選第 72 屆坎城影展一種注目單元。

WU Ke-Xi most recently wrote and starred as the female lead in Midi Z's Nina Wu. The film premiered at Cannes Un Certain Regard in 2019 to glowing reviews. Her performance in the critically acclaimed Ice Poison has won her Best Actress at the Canada International Film and Television Festival. She was also nominated for Best Actress at the Taipei Film Festival in 2013 for Poor Folk.



姜秀瓊 CHIANG Hsiu-Chiung

導演
Film Director

參與《牯嶺街少年殺人事件》的演出進入電影行業，並入圍金馬獎最佳女配角獎。參與多部電影幕後工作後展開編導創作，編導的劇情短片《跳格子》獲得金馬獎最佳創作短片。合導的紀錄長片《乘著光影旅行》獲台北電影節百萬首獎，亦入圍金馬獎最佳紀錄片。跨國導演電影《寧靜咖啡館之歌》，獲台北電影節國際新導演競賽觀眾票選獎。

She started directing after several experiences working backstage in production projects, and her directed short film Hopscotch has won Best Short Film in the Golden Horse Award. Her co-directed documentary feature film, Let the Wind Carry Me was nominated Best Documentary in the Golden Horse Award, and was awarded First Prize in the Taipei Film Festival. She directed cross-national film The Furthest End Awaits, winning Audience's choice award in Taipei Film Festival.



鄭秉泓 Ryan CHENG

影評人
Film Critic

高雄人，前高雄電影節短片策展人（2013-2017），目前任教於東海大學及義守大學，著有《台灣電影愛與死》、《台灣電影變幻時：尋找台灣魂》，編有《她殺了時代：重訪日本電影新浪潮》、《我深愛的雷奈、費里尼及其他》。

Ryan CHENG was born in Kaohsiung and the programmer of short films in Kaohsiung Film Festival during 2013 and 2017. He currently teaches at Tunghai University and I-Shou University. As well as the author of The Love and Death of Taiwan Cinema, Taiwan Cinema in Transition: In Search of True Taiwan Spirit, and the editor of She killed the Era: Revisiting the Japanese New Wave, Resnais, Fellini... Mes prefers.

台灣競賽決選評審 Jury of Final Stage (Taiwan Competition)



陳志華 CHAN Chi-Wa

影評人
Film Critic

影評人，曾任香港電影評論學會會長，現為理事身分，曾擔任金馬獎評審。編有《2012 香港電影回顧》、《香港電影 2018》，合編有《焦點影人：張艾嘉》、《焦點影人：洪金寶》、《十年再見：楊德昌》、《雲外笑紅塵：林青霞》、《花樣的年華：澤東廿五》等。

Film critic, executive committee member of Hong Kong Film Critics Society. He used to be the president of the committee and has once been a juror of Golden Horse Award. He is the editor of 2012 Hong Kong Cinema in Retrospect, Hong Kong Cinema 2018, and the co-editor of Sylvia Chang, Filmmaker in Focus, Sammo Hung: Filmmaker in Focus, Edward Yang: 10-year Commemoration, Brigitte Lin: Filmmaker in Focus, In the Mood for Films: 25th Anniversary of Jet Tone Films, etc.

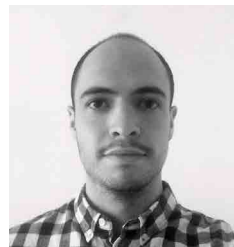


山戶結希 YAMATO Ū-ki

導演
Film Director

2012 年以電影《那女孩在海邊跳著舞》出道。2016 年執導長片《溺水小刀》由小松菜奈、菅田將暉雙主演，創下超過 7 億日幣的票房，動員 60 萬以上人次觀看。除電影外，她也拍攝許多知名歌手的 MV，以及大企業的廣告。新片《熱情花招：男孩遇見女孩》在 2019 年 6 月上映。

She made her directorial debut in That Girl is Dancing by the Seaside in 2012. Her feature film Drowning Love, starring Nana Komatsu and Masaki Suda, has made more than 7 billion Japanese Yen box office and more than half million admissions. She also directed music videos and commercials. Her latest film Hot Gimmick: Boy Meets Girl was released in June 2019.



韋路爾 Loïc VALCESCHINI

紐沙特奇幻影展選片人
Programmer of Neuchâtel International Fantastic Film Festival

2010 年時入選柏林影展新銳營。曾工作於發行公司與瑞士電影資料館，並於 2013 年開始擔任紐沙特奇幻影展選片人。2015 年起，他亦擔任「盧卡諾影評人週」節目策畫及統籌。同時在網路平台上撰寫電影相關文章。2016 年合撰《Rex, Roxy, Royal 瑞士戲院風光》一書。

In 2010, he was selected as an alumni at the Berlinale Talents Press. After coordinating the distribution and programming sector of the Cinémaèque suisse (Swiss Film Archive), he was hired in 2013 as a programmer for the Neuchâtel International Fantastic Film Festival (NIFFF). Since 2015, he also works as coordinator and programmer for Locarno's Critic's Week. He writes film related articles for various outlets (ScreenAnarchy, Film Exposure). In 2016, he co-wrote Rex, Roxy, Royal, a book on Swiss cinema theaters.

初選評審 Jury of Preliminary Stage



吳凡
WU Fan

台灣國際紀錄片影展活動統籌
Programmer of Taiwan International Documentary Festival (TIDF)



馬匡霈
MA Kuang-Pei

動畫導演
Animation Director



曾英庭
TSENG Ying-Ting

導演
Film Director



林婉玉
Jessica LIN Wan-Yu

紀錄片導演與剪輯
Documentary Director
and Editor



馬曼容
Pony MA

影評人
Film Critic



雍志中
Zooka YUNG

影評人
Film Critic



侯季然
HOU Chi-Jan

導演
Film Director



陳俊蓉
Zoë CHEN C.J.

策展人
Programmer



鄭秉泓
Ryan CHENG

影評人
Film Critic

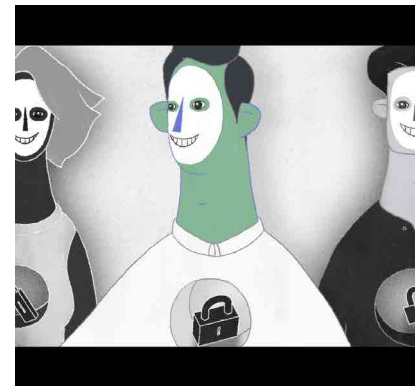
台灣競賽 A Taiwan Competition A

10/13 SUN 15:00 電影館 ★

10/18 FRI 15:00 電影館

10/21 MON 13:00 電影館

隱匿的方寸空間 Hidden Zone



台灣 Taiwan | 2019 | DCP | Colour | 9min

2019 台北電影獎 最佳動畫片獎提名

2019 台中動畫影展

2019 科索沃 Anibar 動畫影展

卸下面具，展露真實的自己。男孩在自我觀照的歷程中，掉入內心深處的私密空間，配色鮮明、佈滿意象與象徵的自我空間交錯切換，引發觀者思索個人在群體中的意義與呈現。影評人謝佳錦評述本片帶有一點歐洲平面設計的風格，趣味橫生地玩著色彩、形狀、圖案之間的互動，用最基礎的元色，卻營造出無限可能。

「每個人對於自己的『存在』都擁有完全的自由選擇權利，可以選擇成為自己或選擇不成為自己。」——黃志聰

Hidden Zone expressed the self-presentation manners of an individual in a group with four plots—"Looking-Glass Self", "Impression Management", "Herd Behavior" and "Defense Mechanism"—by using symbolic and imagery visual presentation symbols to reveal the consequences of an individual falling in a group and losing itself in order to trigger viewer's attention and consideration of its self-existence.



黃志聰 NG Chee-Chong

馬來西亞人，畢業於台灣藝術大學多媒體動畫藝術研究所。作品類型與採用的動畫技術手法多樣，有偶動畫〈烏比〉、motion graphics〈視界〉、3D 動畫〈耳朵星期天〉、2D 動畫〈窗外風景〉及〈隱匿的方寸空間〉。

From Malaysia, Ng Chee Chong is an animator currently graduated MFA program of Multimedia and Animation Arts at National Taiwan University of Arts. His works have Ubi, Sight, In Silence, Outside and Hidden Zone. His works mix her personal experiences and imaginary reflections.

帶媽媽出去玩 A Trip with Mom



台灣 Taiwan | 2019 | DCP | Colour | 25min

2019 台北電影獎 最佳女主角獎

2019 台灣女性影展 競賽短片單元

那年夏天結束後，生活將會改變。夏昌明為了照顧失智又失能的年邁老母，長期失業在家，家庭經濟全靠妻子支撐。當妻子埋怨而攜子離家，母親時而不識兒子，長年親伺起居的身心疲乏，與排山倒海而來的經濟壓力，終於逼得他決定展開新生活。但在那之前，他必需先帶媽媽出去玩……。劉引商將自身積累的生命經驗投注在角色中，自然而掌握神韻精髓，在同一顆鏡頭內，展現驚人的層次轉折。

「我的父母、公公都曾經歷人生最後一哩路上、癱瘓臥床的長長折磨，（我）在扮演照顧者的角色中，深知這是一條艱辛漫長、又徒勞無功的過程。」——隋淑芬

In order to take care of his old mother, who has amnesia and is disabled, Xia Changming remains unemployed at home. A family of four have been relying on the wife Xiaoling for many years. Finally, when the police brought the mother back, and his wife took his son away, Changming decided to take his mother to on a trip...



隋淑芬 Sophie SHUI

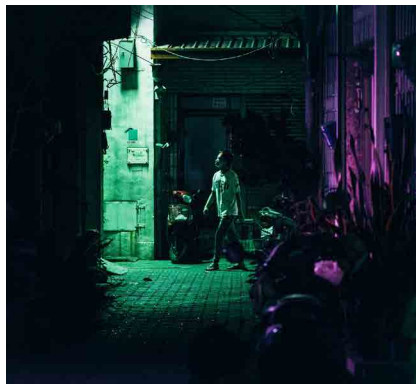
文化大學新聞所畢業，於聯合報系服務逾 20 年後，因熱愛電影轉行投入電影產業，現為台藝大電影學系碩士生。作品類型範圍廣泛，含實驗片〈浮生〉、短片〈受刑〉、紀錄片《江鳳日記》等，此外亦曾擔任金馬獎最佳劇情短片《亮亮與噴子》的製片。

Born in Fengsan, Koashiung. After working for more than twenty years in the print media industry, Sophie determined to devote the rest of her life to movies. Sophie was the playwright-director of the experimental film My Childhood and many feature films, such as A Trip with Mom, Remembering and Yearning, Penalty, This Is an Untold Secret and Underpass. She was also the director of the documentary film Jiang Fung's Diary.

令 The Calling

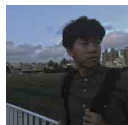
台灣 Taiwan | 2019 | DCP | Colour | 25min
2019 螺絲起子學生短片創作影展 短片組銀螺絲獎
2019 關渡電影節

A



心有迷惘時，人神皆牽掛。高中畢業的定祐，在家將團擔任接令神旨的「文差」角色，然而腳踏人神兩界的他，也有自己的俗世煩惱：父親期望他重考國立大學，但自己想面試理想的藝術學校，縱使好友積極鼓勵，定祐仍左右為難、下不了決心。既然不知如何是好，不如就請示神明吧！民間信仰化為角色生活處事的基底，讓青春逐夢的故事多了一份生活實感，更增添家將文化的美麗臉譜與舞蹈。

Ding-You, who plays the role of civil messenger in his GENERAL CLUB, is greatly troubled by the conflict of his family's expectation and his own dream after high school. Despite of his friend's constant support, he must deal with the problem among his father, his god and himself.



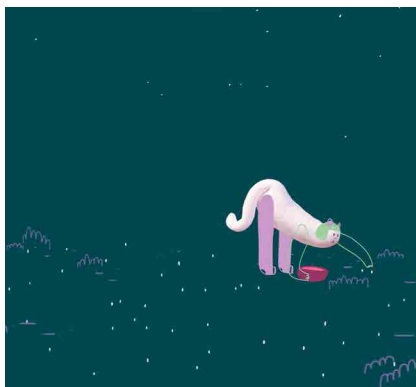
周嘉賢 Tony CHOU

崑山科技大學視訊傳播設計系學生。中學時期觀賞《少年 Pi 的奇幻漂流》後立志當導演，期許未來製作出兼具商業與藝術的電影。畢業作〈令〉的衍伸劇本《文差》已獲選公視學生劇展，未來將由公視改寫劇本與拍攝。Senior student of Kun Shan University. Have a strong creative interest in all types of movies. During college time he was awarded several times for his films and original screenplays. Due to his interest in the interpretation of images, he has strong desire to make commercial films with artistry.

洗衣機裡的大猩猩 Gorilla in the Washing Machine

亞洲
首映
台灣 Taiwan | 2019 | DCP | Colour | 8min
2019 挪威腓特烈斯塔動畫影展
2019 巴黎動畫影展

A



繁星輝映，彎月澄澄，夏夜恬涼。一群動物在湖邊做著自己愛做的事，有的在水中游泳翩翩起舞、有的乘坐浮木悠哉泡茶、有的在岸邊舞蹈、撿拾散落的米粒。牠們無不自在樂活，各自安適，如果相遇了，就開開心心的喝茶、搗麻糬，一起生活下去。結合不同動畫媒材，以粗筆線條融合立體材質，在涼爽的碧藍星空下，創造一群古怪、難以辨識、又不失可愛的動物們。跳脫情境帶有隱喻的片名，為影片添加遐想。

Late at night, there are animals minding their own business beside a lake. Some of them meet at the end, and then they drink tea and making sticky rice happily together ever since. This is a film about metaphors, view with a caution.



洪慧珍 HUNG Huei-Jen

台灣動畫導演，2019 年於愛沙尼亞藝術學院取得碩士學位。創作手法偏愛停格動畫，但亦善於製作逐格、2D 電腦動畫，挑戰結合不同媒材。其短片總在找尋人生裡的荒謬與困惑，以古怪、出奇不意與特殊風格形成強烈個人特色。

Animation filmmaker. HUNG is especially interested in stop-motion animation, but also specialized in 2D, AE animation, and also good at combining different materials. She searches the absurdities and vexation in life, then creates weird stories and characters with a tint of sarcasm and humor.

拉格朗日什麼辦法 A Day Out

台灣 Taiwan | 2019 | DCP | Colour | 25min
2019 桃園電影節

A



老師都說，「只要把拉格朗日背起來，就可以解所有多項式的題目。」兩名男高中生在上學途中，意外發動一台機車，於是展開一段逃離鬱悶教室，朝向海邊夕陽的一日旅程，沒想到……。山路、大雨、海邊和夜景，一應俱全，屁孩高中生的公路之旅，除了青春的灑脫爽朗，怎麼可以沒有窮極無聊、莫名其妙卻又趣味橫生的練肖話、意外插曲與迷途歧路？主演茄子蛋 MV 的潘綱大與吳翰林搭檔演出，互動自然有如本色表演。百無聊賴是青春！

Two high school boys stumble upon an scooter before class starts in the morning. Seeing a chance to finally taste freedom, they decide to flee the depressing classroom and the suffocating Taipei city. It is the beginning of a road trip with the sunset as the final destination. Sadly, they misunderstood the direction of the sunset...



李佳芮 Phoebe LEE Jia-Ruei

1996 年生於台北，畢業於國立臺灣藝術大學電影學系，主修電影理論。《拉格朗日什麼辦法》為其首部劇情短片。

Phoebe Jia-Ruei Lee is a young and talented Taiwanese director based in Taipei. She majored in motion picture at the National Taiwan University of Art. A Day Out is her first feature short film.

台灣競賽 B Taiwan Competition B

10/12 SAT 16:20 電影館 ★
10/18 FRI 17:00 電影館
10/21 MON 15:00 電影館

光之影 The Light Refracts into the Shadow

亞洲
首映
台灣、英國 Taiwan, UK | 2018 | DCP | Colour | 15min
2018 溫哥華影展
2018 艾德蒙頓影展

B



男孩戴上眼鏡，眼前的世界從原本的模糊到清晰，過往看不到的細節，一一呈現。清晰中，他開始發現生活的污漬，以及眼前即將瓦解的家庭關係。數年後，男孩長大成人，回憶無情地將他的眼鏡吹落，他再次看到模糊的景象……。失去銳利的視覺，過往記憶一湧而上，而他開始分不清什麼是看得清楚，什麼才是看得見。

When the man's glasses break, so does the clarity with which he has long viewed his world. He finds himself wandering forgotten memories, and discovers the true and terrible meaning of his myopia.



葉宗軒 Kevin YEH

台灣人，畢業於英國國家電影學院，皇家藝術學院導演碩士。作品入圍溫哥華影展、奧斯卡資格影展艾德蒙頓影展、Cinequest 電影節、札幌電影節、JAGRAN 電影節等。

Tsung-Hsuan Yeh (Kevin Yeh) is a filmmaker from Taiwan. Yeh's films focus on self-identity and relationship in modern society. After graduated from National Film and Television School (UK), He now moves back to Asia, hoping to make his next film about this hometown.

氣 Chi: The Method of Breathing

台灣、美國 Taiwan, USA | 2018 | DCP | Colour | 25min

2019 大阪亞洲影展

2018 金馬影展

B



從美國回台灣的阿碩，極力想逃避升學制度的束縛。一次巷弄的竊賊追逐，讓他偶然發現女同學佳佳是一名武功高強的隱士高手。嚮往練武的阿碩，憑著聰穎才能，私自學習內功，也發現自己體內那股尚未雕琢的「氣」。然而武林世界的陰暗，與那不可越矩的教派門規，不僅讓阿碩深陷危機，也即將掀起一場關於尊嚴的江湖風暴。導演劉易通過大量特寫慢鏡，呈現時間靜止的流動，感受血液流過而沸騰的經脈，打造屬於華人「超級英雄」的現代武林新世界。

Shuo is a Taiwanese American high school student studying in Taiwan. He accidentally finds that his classmate, Chia can use kung fu one day. It turns out that Chia is part of a hidden martial arts society. Through the studying of "Chi" he discovers his hidden talents, but at what cost?



劉易 LIU Yi

出生於美國加州，畢業於臺灣大學戲劇學系，後赴哥倫比亞大學攻讀電影導演／編劇研究所。曾執導多部劇情短片，擅長以自然寫實的長鏡頭，嘗試不同故事類型與風格。2016年，短片〈乒乓〉榮獲翠貝卡影展最佳學生短片。武俠短片〈氣〉為最新作品，亦是其畢業製作。

Taiwanese American director/screenwriter. Graduated from National Taiwan University majoring in lighting and acting and Columbia University of New York Film MFA majoring in directing. His previous work includes Ping Pong Coach which won the Student Visionary Award of the 2016 Tribeca FF, and Chi: The Method of Breathing which is an official selection of the 2018 Taipei Golden Horse Festival.

154

他們把自己交給 漫長的沉默 When the Silence Comes

台灣、英國 Taiwan, UK | 2018 | DCP | Colour | 3min

2019 城市游牧影展 評審團特別獎

2019 台中動畫影展

B



新銳台灣動畫創作者最新作品，仿若炭筆結合水彩畫風的黑白手繪，風格看似冷靜卻暗潮洶湧。你的密友是你的第二人格，你們之間沈默、理解、對話和縫合。

There are always some moments when you don't want to say a word. The world is silent and you turn silent.



黃亮昕 HUANG Liang-Hsin

喜歡森林、大海和星星的台中人，台北藝術大學動畫系、英國皇家藝術學院實驗動畫所畢業，作品專注於探索人與人之間的親密與疏離。習慣用手繪與格拍的方式創作，第一部獨立製作的動畫〈長島〉曾入選台北電影節、台中動畫影展、荷蘭動畫影展。

Liang-Hsin Huang is a Taiwanese animation filmmaker recently graduated from Royal College of Art. She is interested in creating atmospheric scenes and hand-drawn art styles. Long Island (2017) was selected in Taipei FF, Taichung IAF and Holland AFF.

信使—返向漂流與 南洋彼岸

Nanyang Express : Trans-drifting
and South Sea Crossing



台灣 Taiwan | 2018 | DCP | Colour | 15min

2019 台灣女性影展

B

為尋求工作機會，早年金門人大量離鄉前往南洋，雖流著相同血緣，卻早在不同國家落土生根，思念亦相隔在遙遠彼岸的兩端。林羿綺帶著對家族的好奇，展開一趟時隔多年的尋根之旅，重新踏上東南亞的跨島移民路徑。憑著一封封代寫的家書，以口述記憶的轉譯及地貌凝視的重組，拆開那塵封許久的模糊記憶。

「在跨島遷移的家族移民路徑裡，影像、記憶、信件文本與多種語言相互纏繞，血緣成為一種跨越東亞南洋地理空間的連線，很難得有這個機會前往海外拍攝自己的家族故事，赤道線上天氣炎熱，看著完成的影片感覺像是又回到每天被烤乾的拍攝現場一樣。」——林羿綺

Along with the trans-island family migration, all the closely-linked images, memories, and family letters/photos were intertwined with multiple languages. As far as my family is concerned, the idea of bloodline has served as a trans-geographical connection beyond boundaries in Southeast Asia, becoming like a gaze at my family history, gentle but steady.



林羿綺 LIN Yi-Chi

1986年生於台北，就讀國立台北藝術大學美術系碩士班複合媒體組。創作以錄像、實驗電影和新媒體表演為主，作品包括駐村創作〈運針：曼谷〉、〈運針：加德滿都〉等，皆受邀參與眾多藝術展覽。她秉著顛覆傳統的實驗精神，以影像降靈媒介，連結地域及家族記憶，進一步探索超越真實的樣態。

Born in Taipei, Taiwan in 1986. Yi-Chi's artistic practice includes video art, experimental cinema, and new-media performance. She creates an ambience in her works that surpasses reality. Her works are known for the unique ambience and the subversive experimental spirit.

媽媽桌球 Mama PingPong Social Club

台灣 Taiwan | 2018 | DCP | Color | 25min

2019 釜山短片節

2018 富川奇幻影展

2018 高雄拍

B



這是一個丈夫和女兒都不常回來的家，而這個家的母親阿綿，只能在百無聊賴的日常中，盼著久久一次的家庭相聚。某日，她發現丈夫外遇，家庭陷入危機，女兒的一句話讓她鐵了心要改變！於是她踏入「媽媽桌球社」，這裡的媽媽們盡情揮汗、活力十足。沒想到，一場意外讓阿綿的身體有了前所未有的改變。金鐘影后王琄、金獎影后謝盈萱殺紅眼互尬球技，帶給你意料之外的超展開劇情。

A-Mian has been living alone for years. One day, she goes to a pingpong club. To her surprise, she finds all the women there are incredibly energetic. Suddenly, an accident changes A-Mian's life. She probably finds a way to make her daughter stay with her forever. This time she is determined to chase everlasting happiness.



莊翔安 CHUANG Shiang-An

莊翔安，生於台灣，畢業於國立臺北藝術大學電影創作研究所。繼〈一面倒〉和〈登山〉後，〈媽媽桌球〉為第三支短片作品，目前正在籌備劇情長片作品，一個關於蔣公銅像吃人的故事。

Born in Taiwan. He graduated from the Department of Filmmaking in the Taipei National University of the Arts, Mama Pingpong Social Club is his third short film. He's preparing his new feature film, about brass monuments of the first president in Taiwan, who started eating human beings.

台灣競賽 C Taiwan Competition C

浮陽 Rising Sun

台灣 Taiwan | 2018 | DCP | Colour | 16min

2018 金馬影展 金馬短打單元
2018 Spring Shorts 短片節 最佳導演獎

C



小凱溺斃的消息，僅僅五百字的地方新聞版面。生活如常，母親卻失去曾與小凱的親暱話語與肢體互動，她穿梭家中房裡海邊屋外，深怕記憶就此遺落，其實都是說不出口的思念，直到她發現有位少年和她一樣，也尋覓著小凱曾經存在的痕跡，她決意踏上自行車騎到海邊……。陸弈靜繼〈悄悄〉再與鄭雅之合作，演出思念孩子的母親角色，深刻令人動淚。

「生命中總有過不去的遺憾，會令人拼命地想要回頭看，拼命想要找出答案，拼命想要跟自己溝通這樣的過程。」——鄭雅之

A 500-word news report. A junior high school boy drowned in the local sea. From that day, his mother always sleeps with the television glaring and wakes up with it. One day when she is tidying up the house, she accidentally finds an examination sheet that doesn't belong to her deceased son. But on this sheet there's a sketch of her son's face. Is it a clue her son left for her? Or a love letter from someone else? She wants to know……



鄭雅之 CHENG Ya-Chi

畢業於國立台北藝術大學電影系。劇本《果》獲 2014 年新北市文化局補助，作品〈悄悄〉及〈SWIN〉分別獲金穗獎最佳攝影及最佳劇情片。〈浮陽〉則獲選電影短片輔導金。2016 年入選金馬電影學院、2018 年入選釜山影展亞洲電影學院，現從事廣告、音樂錄影帶製作與影像創作。

Born in Taipei, Taiwan. Inspired by film makers Wang Tung and Liao Ching Sung to narrate creatively through film. Graduated from Taipei National University of Arts, Department of Filmmaking. Her works were shown at The World Shorts section of Busan IFF, Tokyo IFF, and Taipei FF. She entered The Golden Horse Film Academy in 2016 and learnt filmmaking with director Hou Hsiao-Hsien. She now participated in films, music videos and commercial advertisements.

法國 France | 2018 | DCP | Colour | 23min

2019 克萊費費鴻短片節
2019 台北電影節 最佳短片獎提名

C

冬日陽光 Winter Sun



男孩長成投入軍旅生活，利用短暫休假返家，日漸孤冷的狹長走廊，徒留逸散的失落情感，母親與家皆逐漸衰老。埋首案前的女子背影，穿插著兒子的呼喚。影片成功營造了關係間無可避免、且難以修復的疏離感，時間的更迭帶來空間的改變，互動的失措形成情緒的不安。導演擅用冷冽的色調營造清寂的氛圍，透過鏡頭的聚焦與失焦，拉出關係間的距離，以及可能深陷過去某刻的失落與傷痛。

「短片如同費解的謎，帶領觀眾自由穿梭想像與記憶。而短片的形式提供了拍攝者與觀眾們得以共同尋找的自由。」——梁閔凱

Back home during a leave, Marin finds his mother older and enfeebled, just like the house, neglected and dusty. Memories of his childhood assail him while the present keeps him back. However, they're gonna try to live together in a few days.



梁閔凱 LIANG Hong-Kai

畢業於國立台灣藝術大學電影學系，執導劇情短片〈Olivia〉及實驗短片〈發現台北—蘆荻〉等作品，並以〈房間裡的戰爭〉獲得 2010 年優良影像創作金穗獎最佳實驗影片，同時入圍國際學生金獅獎與高雄電影節國際短片競賽，現就讀於法國國立影像與聲音高等學院。

Born in Kaohsiung. From 2006, he studied cinema at the National Taiwan University of Arts, where he had his first experiences of shooting. After military service, he arrived in France, in 2013, in 2015, he entered La Fémis, in the Filmmaking department.

金魚 Gold Fish

台灣 Taiwan | 2018 | DCP | Colour | 17 min

2019 東京動畫大賞影展
2019 愛丁堡影展
2019 蒙特婁奇幻影展

C



改編自王登鈺所繪的原著漫畫《金魚》。這個不受人類統治的世界裡，人們的夢總在夜裡悄悄被吞噬，背後竟是威權暴控制這一切，男孩發現這個秘密後，深知自己將不會再長大的原因，決定再不入眠……。導演擅用強烈的色彩勾勒角色，透過建築與身形，建構起人物的階級樣貌；也運用風格獨特的線稿，烘托場景。全片僅主角獨白無任何對話，讓我們肆無忌憚地墜入超自然的反烏托邦。

「故事裡的金魚控制人類思想，雖然有人反抗，但最終又回到一樣的狀態，有如歷史一再循環。無論領袖是誰，統治人的依舊是金魚。」——王登鈺

A boy with a special talent discovers that he may never grow up. The authorities are devouring dreams so everyone is under their control and willing to serve. Can he break the rules and free the people?



王登鈺 Fish WANG

1971 年出生，擁有超過 30 年的動畫繪製資歷及圖文創作經驗，跨足出版、影視及音樂。曾與歌手雷光夏合作〈造字的人〉獲金曲獎最佳音樂錄影帶獎，《囧男孩》動畫片段。擅長奇幻冒險類型，色彩鮮明豐富，充滿詩意奇想。作品中常見金屬工業、機件器械、城市廢墟等場景陳設。

Born in 1971 in Taipei City, loves to collect toys, comics and music. Once inspired, he would work nonstop, just like a goldfish couldn't stop eating. He started making animation in 1987, illustrated books and animation shorts in his spare time.

唐朝·綺麗男 The Glamorous Boys of Tang

台灣
首映

台灣 Taiwan | 2018 | DCP | Colour | 15min

2019 台新藝術獎 視覺藝術獎
2019 鹿特丹影展 金虎獎提名
2019 舊金山同志影展

C



創作靈感及素材來自於邱剛健於 1985 年的編導作品《唐朝綺麗男》，召集攝影師張照堂、音樂與音效設計科智豪、李幼鸚鵡鵡小白文鳥、扮裝皇后 Popcorn 等演員參與演出，蘇匯宇首次針對電影作品進行詮釋與再造。在眾人「共同創作」之下，性別角色、關係轉換、性與死亡氣息的物體或事件與象徵，成為另一種自由解放的政治批判，鹿特丹影展讚賞「慢速播映中狂野奔放、艷光四射、露骨血腥且享樂狂歡，標誌了邪典創作風格。」

「《唐朝綺麗男（邱剛健，1985）》這部片偷渡了很多有趣的東西，挑戰了政治、性別、宗教上的界限，把這些主題切片，都還可以衍生出新的作品。」——蘇匯宇

The film is an invocation of the scenes from 1985 Taiwanese cult film Tang Chao Chi Li Nan. Due to what can only be imagined as budgetary restrictions and censorship pressures during the Martial Law era, those scenes remain unfilmed until now.



蘇匯宇 SU Hui-Yu

2004 年投身錄像藝術創作，影像形式諸仿多元，以諷刺與幽默等調性。蘇匯宇的作品曾先後展出於北美館、國美館、當代館、高美館、波昂美術館、盧森堡卡西諾當代藝術中心以及上海當代藝術博物館等重要機構。2019 年獲台新藝術獎年度視覺藝術大獎。曾獲邀鹿特丹影展舉辦個人專題放映，並兩度入圍金虎獎短片獎賽。

Su Hui-Yu's work has been exhibited at the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MOCA Taipei, Kaohsiung Museum of Fine Arts, San Jose Museum of Art in California, Herbert F. Johnson Museum of Art at Cornell University, Kunstmuseum Bonn, Casino Luxembourg- forum d'art contemporain and Power Station of Art in Shanghai. Su has been keeping being invited to IFFR and was in the Tiger short competition twice since 2017. In 2019, Su wins the 17th Taishan Arts Award- Visual Art Award.

鋼琴課 Piano Lesson

台灣 Taiwan | 2018 | DCP | Color | 22min

2019 富川奇幻影展
2019 堤川音樂影展
2018 高雄拍

C



身處於 AI 掌控的世界裡，失去實體聽眾的鋼琴師，想靠著音樂尋找知音。而他唯一的聽眾卻是被數據餵養長大，未曾與真實人類接觸過的聾啞生化少女。在虛擬訊號中，他們能否憑藉音樂，辨識彼此真實的感情，擺脫孤寂的命運？《寶米恰恰》導演楊貽茜，與實力派演員《囍宴》趙文瑄、《最後的詩句》傅孟柏、《我的蛋男情人》程予希合作最新科幻短片。

In the highly digitalized near future, a pianist travels to a city of Artificial Intelligence and performs a concert with no audience. He is going to find out that a deaf girl, the last human being in the city, is the only one who understands his music.



楊貽茜 YANG Yi-Chien

高雄人。曾兩度獲得優良電影劇本獎。自編自導的電影《寶米恰恰》，獲第 14 屆台北電影節最佳剪接、編劇及最佳劇情長片獎，與金馬獎最佳新導演等五項提名。

Born in 1981 Kaohsiung, Taiwan. Yang made her directorial debut with Cha Cha for Twins, a 2012 feature film based on her own story and screenplay, which got five nominations at the Golden Horse FF, as well as won Best Narrative Feature Film, Best Screenplay, Best Editing at the Taipei FF.

台灣競賽 D Taiwan Competition D

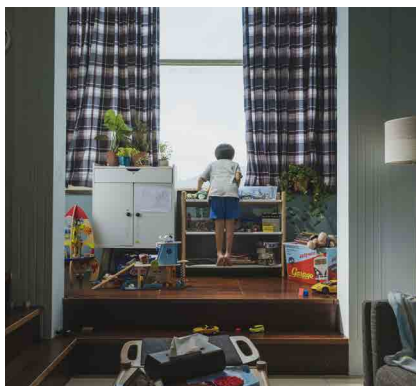
10/13 SUN 11:00 電影館
10/20 SUN 13:50 電影館 ★
10/22 TUE 13:00 電影館

踮腳尖 Tiptoe

台灣 Taiwan | 2019 | DCP | Colour | 16min

2019 柏林影展 新世代兒童短片競賽提名
2019 台北電影節 明日·台灣單元
2019 台灣女性影展 台灣競賽單元

D



媽媽離家一週了。佳佳努力和弟弟小凱循著過往的腳步生活，一如往常地放學、洗衣、買食，以不打擾大人的方式持續等待。日常維持不易，即使踮起腳尖，孩子仍有未及。長長的瀏海刺扎著眼，下一次醒來，佳佳能看到期盼的身影嗎？導演以節制的影像刻劃兒童面對成人世界變化的堅強與脆弱，成功捕捉兩位素人小演員自然而不煽情的神采。

「不論來自什麼家庭背景的孩子，都有些想說的話，卻不容易被大人察覺。我要在離童年愈來愈遠之前，把那段故事給拍下來，好好梳理、安放當年的記憶。」——林誼如

It has been almost a week since mother left home. The ten-year-old girl Jiajia and her seven-year-old brother Kai try to follow their mother's daily routines while waiting for her to come back. Jiajia tries to maintain the usual daily lives with Kai, but it has not been easy for her.



林誼如 LIN I-Ju

1992 年生於台北。畢業於臺灣大學社會系。曾任《通靈少女》導演組，具後期製片、紀錄片製作經驗，現為自由影像工作者。擅長從自身的生命經驗出發，捕捉細節，關注人、家庭與社會之間的關係。〈踮腳尖〉是她第一部電影短片編導作品。

Born in 1992 in Taipei, Taiwan. She graduated from Department of Sociology at National Taiwan University. She is now a freelance filmmaker. Her works are often based on personal experiences, focusing on the interrelationship of people, family, and society. Tiptoe was her directorial debut fictional short film.

學生 Siamoise

法國 France | 2018 | DCP | Colour | 13min

2019 台北電影節 明日·台灣單元

D



自陳幼時體弱習舞，身為舞蹈家的導演在治療師的帶領下，透過超音波儀器與自己的身體展開對話，但身體一答「無聊」後，拒絕再透漏更多訊息。看似共生卻渴求獨立的雙生關係，意識能否放棄主導詮釋？身體的恐懼和憤慨如何被傾聽？作者以實驗性的影像，引領觀眾聆聽一段陌生的對話。

Ocean, water ripple, sound, siamese search a unity. A dancer goes on a journey in search of a body vanished from the radars of consciousness, seeking it's faded memory. Under the broken walls and ruins, raises the misty words of the body.



許海文 HSU Hai-Wen

成長於蘭陽舞蹈團，畢業於台灣藝術大學舞蹈系，現為旅法專業舞者，專長為現代舞，曾演出法語音樂劇《亞瑟王傳奇》，是團隊裡唯一的亞洲舞者。〈學生〉為其實驗影像創作，呈現舞者與自己身體的對話。

Born in Taipei. Graduated from the Taiwan National University of Arts in Taipei, with a major in Dance. In 2009 she participated the EX.E.R.CE program at the Centre Chorographique National de Montpellier, under the direction of French choreographer Mathilde Monnier. She is currently doing a residency at Le Fresnoy Studio National des Arts Contemporains in France, where she made Siamoise.

可愛 Adorable

台灣、英國 Taiwan, UK | 2018 | DCP | Colour | 6min

2019 台北電影獎 最佳動畫片提名
2019 台中動畫影展 學生短片及台灣學生短片競賽提名

D



出櫃、約會、嗑嗨、無極限！以夜間為舞台，歡迎光臨酷兒的烏托邦世界。本片是一趟酷兒探索個人性向與酷兒社群的旅程，乍看繽紛愉快，實則揭露社群中的性別與身體政治。作者以半自傳式的作品詮釋其對當代酷兒社群的自我觀察與想像，也反映這個在現實社會中，歧視、自由與愛共存的群體。

「對我來說，動畫強大到足以打破現實與超現實的邊界，化尋常為異常，解構並允許人們建構自己的世界觀。」——鍾承旭

An animated film that presents a journey of a queer person where he explores his sexuality and the queer community.



鍾承旭 CHUNG Cheng-Hsu

生於高雄，畢業於臺北藝術大學與英國皇家藝術學院動畫所。擅長以具強烈個人風格的手繪插畫創作動畫，也混搭真人演出、實景影像、停格動畫技巧於其商業作品。作品主題自由穿梭性別，關注人類對情感的探問及不同身體的想像。

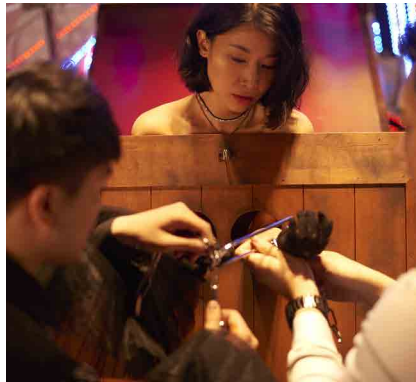
Born in 1994 in Taiwan, holds a BFA Animation from Taipei National University of the Arts and an MA Animation from the Royal College of Art. Chung's artistic practice focuses on animation, using surreal images and performances to articulate the changing nature of emotion, modern love relationships and the queer community. He likes exploring poetry in vulgarity.

楔子 till next time

台灣 Taiwan | 2018 | DCP | Colour | 25min

2018 金馬影展「華語透視界」觀摩單元
2018 釜山影展「超廣角短片」觀摩單元

D



京樺與京恬是一對雙胞胎姊妹。因為京樺的不告而別，留在家鄉擔任海洋飼育員的京恬，頂替了姊姊電子花車魔術助理的工作和家務，日復一日，直到她撞見姊姊對離開的渴望，開啟對童年與母親的回憶。由知名攝影師袁緒虎操刀水下世界，對比都市的車水馬龍，詩意地牽起兩地的想念。

「想拍一首很美、不成文的、關於思念的小詩。」——黃芝嘉

Jin-Hua and Jin-Tien are twin sisters. Quiet and shy Jin-tien is an animal trainer at an aquarium. When her sister suddenly goes missing, Jin-tien must stand for her in a magic show. While inside the box, she is confronted with the childhood Jin-tien, Jin-hua and their mother. A very lyrical film about memories of loved ones.



黃芝嘉 Paulie HUANG Chih-Chia

曾擔任《刺客聶隱娘》場記及剪輯，並參與過《相愛相親》、《失魂》等片攝製工作。

In 2012, Paulie worked as the script supervisor and editing for The Assassin, directed by Hou Hsiao Hsien. She was nominated for "Best Editing" in the International Cinephile Society Awards and IndieWire Critics' Poll Awards.

阿嬤的放屁車 Grandma's Farting Scooter

台灣 Taiwan | 2018 | DCP | Color | 22min

2019 金穗獎 最佳女主角獎
2018 高雄拍

D



長年騎著二行程機車的曉惠，已是年過六十的阿嬤。易排放廢氣的放屁車，在法規下即將被禁止上路，但曉惠早已習慣了它，不願更換。今天有許多行程等著曉惠處理，出門前，女兒帶來了小夥伴凌辰託她照顧。於是，嬤孫倆騎著放屁車，嘖嘖地叭叭走！〈銅板少年〉導演李權洋最新力作，影后陸弈靜與靈動女孩黃凌辰共同演出，大秀溫馨幽默祖孫情！

Hsiao Hui, a lady over 60 years old, always rides an old scooter. Although two-stroke scooters will be forbidden soon, Hsiao Hui has got used to hers and refuses to replace it. Today, she needs to deal with lots of things, including attending a mediation due to a traffic accident. However, she is requested to look after her granddaughter all of a sudden, and thus their adventure on the old scooter begins...



李權洋 Li Chuan-Yang

畢業於台灣藝術大學電影所。導演作品多取材自真實生活，其中〈銅板少年〉獲國內外影展多項肯定。近年開始參與電影長片，擔任攝影和剪接。持續在創作中學習，願創作多與社會連結。

Graduated from National Taiwan University of Arts. Most of his works are inspired from real life. His previous work, Coin boy, received recognition from film festivals. He has also participated in many film productions as cinematographer and editor.

台灣競賽 E Taiwan Competition E

10/11 FRI 21:20 電影館

10/20 SUN 11:30 電影館 ★

10/22 TUE 15:00 電影館

世界
首映

台灣 Taiwan | 2018 | DCP | Colour | 3min

E

炮仔聲 Fireworks



影片紀錄了台塑六輕廠附近的小鎮，在九合一大選前的一場廟會。巧妙融合了工廠廢氣、宗教儀式的鞭炮與競選造勢活動，提出空氣、環境與噪音汙染等反思，並精準與鞭炮聲節奏巧妙串聯。導演施合峰表示，「關於空污議題我透過此短片，試著從『經濟』及『政治』的角度來切入、提醒觀者，環境議題不只是環境議題，它涵蓋政治經濟學的各項面向，而所謂現代生活的便利，是必須付出相對的代價，但我們總無視這些代價。」

At the end of 2018, Taiwan's nine-in-one local election was in full swing. The collective fanaticism of the Taiwanese people reflected on religion and politics, where lively temple fairs met with passionate elections. However, after the wave recedes, everything was like a flash of the fireworks, a dream, nothing was left, nothing was changed.



施合峰 SHIH Ho-Feng

國立台南藝術大學音像紀錄研究所畢業。經常以南部在地文化作為紀錄片拍攝主題。受到家中從事傳統產業的影響，關注因時代變遷而逐漸消逝的人文風景，影像風格安靜而沉穩，透過真實現場的觀察來捕捉生活的氣味。2006 開始發表短片，並多次入圍各大影展。

Born in Yunlin County, Shih Ho-Feng graduated from the Graduate Institute of Studies in Documentary at Tainan National University of the Arts. His family business in the traditional industries has such profound influence on him that in his works, Shih often conveys the disappearing cultures as society moves with the times. His visual style is known for its calmness and serenity; the essence of everyday life is captured on film through his observation.

釣客 The Angler

台灣 Taiwan | 2019 | DCP | B&W, Colour | 18min

2019 台北電影節 明日·台灣單元

E



阿順與妻子經營著小吃店，主業是釣魚，副業才是店老闆。阿順的床邊總擺著水族缸，小魚悠遊自在陪在他身旁。海岸的岩石高處，有名神秘女子孤身佇立，風一般來去，阿順看得入神，忘了目的是要來釣魚。女子用身體作餌，魅惑的氣息如線將阿順越拉越近，究竟誰是釣客，誰又是魚？以黑白色調為基底，視覺風格就像烈日曝曬後，經過慢火烘烤出的作品。游安順飾演男主角，中年情慾展露愛慾交織，折射出婚姻關係、媒體幻象等討論，並以奇幻視角安排故事的結局。

An angler who lives an ordinary life for a long time until he meets a mysterious woman while he is fishing at the coast, and the boundary between reality and the surreal blurs by his desire.



鍾侑霖 CHUNG Yu-Lin

鍾侑霖，畢業於世新大學廣電系電影組，目前就讀英國倫敦電影學院，〈釣客〉是他的畢業製作作品。現為「早雨早晴影像有限公司」成員。

Taiwanese director and screenwriter. Born and raised in Taipei. He met alien once in Australia in 2011. He graduated from London Film School in 2019 with MA in Filmmaking.

地下鐵通勤 Subway Commute

台灣 Taiwan | 2018 | DCP | Colour | 10min

2019 舊金山獨立影展
2018 台中動畫影展 台灣動畫短片獎提名
2018 莫斯科短片影展

E



戴著綠眼鏡的男子在尖峰通勤時間，隨著人群魚貫進入地下鐵車廂，他與所有人一樣，如傀儡般地重複往返，在列車異常停靠的瞬間，他看見自身的幻象。在只有他的車廂裡，過去與未來延展開來，迴盪在密閉的時序之中。本片接續〈缺乏名字的場所〉，在上一大主題下探討著個人與城市之間的相互關係。

「當初是在搭乘捷運時觀察著行駛中的列車，那一節節重複的車廂彷彿彼此的鏡像或幻覺，隨著列車的行進微微錯動著。延伸出許多對於通勤 生命的諸多聯想。我想試著從這樣的角度談談『時間』這件事。」——徐國峰

During a routine commute, a man suddenly felt lost in the subway. He knew there's something wrong and an indescribable threat was approaching. Trapped in the empty car, the man tried to look for the answer……



徐國峰 Redic HSU

筆名拉瓦。生於 1990 年末，習慣創作、不擅言說。自 2014 年起從事動畫創作，現為空集設計共同創辦人，擔任動畫導演與動態設計師。領域涵括商業設計與獨立動畫創作，擅長動態設計、2D 動畫與插畫。2016 年以〈缺乏名字的場所〉獲金馬獎最佳動畫短片獎。作品多著眼於周邊生活的細碎觀察，與對整體時代環境的種種感念。

Animator and illustrator based in Taiwan, and started to make animation from 2014. He makes both motion graphics and original animation. His works were mostly inspired by the crowded city life and the sorrow of the times.

162

四十四隻石獅子 CeaseSusurrating

台灣 Taiwan | 2018 | DCP | B&W, Colour | 25min

2019 Strangeloscope 影展
2018 高雄拍

E



從第一分鐘到最後一分鐘，從超現實荒謬劇到少數民族的喪葬儀式，從魚塢到廢墟，從女人到男人，從電話到龜殼，從算命到超渡，從彩色到黑白，從馬轟轟到系統排列，從動物到被動物，從悲傷到寧靜。葉覓覓導演以影入詩，交錯生與死，每個畫面都把死亡彈響，釋放遼闊的生機。

「四年前，我先生因為心肌梗塞猝逝了，面對愛人肉體的亡滅，我不得不化『痛』為『通』，用盡全身氣力來凝視死亡，無從逃避。在這支作品裡，我刻錄了一些自身的傷痕，但我也植下一整排靈魂的根，用來汲取宇宙的音聲。」——葉覓覓

Every image performs a death, releasing a vast vitality. From the first minute to the last, from surreal, incongruous scenes to indigenous funeral ceremonies, from fish ponds to ruins, from women to men, from a telephone to a tortoise shell, from fortune-telling to Taoist salvation rites, from color to black and white, from Ma'nene to Family Constellations, from animals to being animalized, from sorrow to tranquility……



葉覓覓 Ye Mimi

美國芝加哥藝術學院電影創作藝術碩士。以詩錄影，以影入詩。擅於拼貼別人的無關成為自己的有關。標準廢墟控。

Ye Mimi is a Taiwanese poet and filmmaker. A graduate of the MFA Creative Writing Department at Dong Hwa University and the MFA Film Department at School of the Art Institute of Chicago, she is the author of three volumes of poetry and has internationally exhibited several of her poetry films. Through collaging her words and images, she improvises a new landscape trying to erase the border between poetry and image making. Book-length translations of her work are available in Dutch and English.

離巢 Lichao

台灣 Taiwan | 2018 | DCP | Colour | 25min

2019 金穗獎
2018 台灣女性影展

E



多年未回家，再一次走進屋子已經是搬遷時刻。女兒曉安回到過往房間搬遷舊物，與母親穿梭於醫院與家屋、睡夢與藥丸間，共處之際，兩人似有若無感受著彼此私人生活的細節與秘密。短短幾天的相處，張力與親密體現在將要清空的屋內，陳舊牆面、卡帶收音機等生活細節，封閉的兩人關係也輻散出種種童年的過往印記。對未來生活的想望，似乎永遠在蔚藍海岸的某個地方；當對生活的攙扶形同雙人起舞，一切又仿若允許原諒。

Xiao An is forced to return to her hometown because her mother has decided to sell the house. Xiao An keeps her pregnancy a secret. People from the moving company arrive. Two trucks are heading towards different directions. Is it possible to repair this broken relationship?



陳定寧 CHEN Ting-Ning

畢業於國立台灣藝術大學電影學系。導演作品有〈乍暖〉、〈不眠〉、〈最好的一件事〉，並曾以短片〈乍暖〉獲得第三十八屆金穗獎學生作品類首獎，2018 年入選金馬電影學院。過往作品多從自身經驗出發，關注家庭成長背景。

Born in Taipei, Taiwan in 1990. Most of her short films are about family and youth and based on her own life story.

台灣競賽 F Taiwan Competition F

10/19 SAT 18:10 電影館 ★

10/23 WED 13:00 電影館

去年火車經過的時候 Last Year When the Train Passed by

法國、台灣 France, Taiwan | 2018 | DCP | Colour | 18min

2019 克萊蒙費鴻短片節 實驗類首獎、最佳紀錄片獎
2019 台北電影獎 百萬首獎、最佳短片獎
2019 盧卡諾影展

F



「去年，火車經過你家時我拍了這張照片，那時的你在做什麼呢？」

"What were you doing while I took this photo when the train passed through your house last year?"



黃邦銓 HUANG Pang-Chuan

生於台灣高雄，作品以回憶、旅行和傳統底片三種元素構成。〈回程列車〉與〈去年火車經過的時候〉連續兩年獲得克萊蒙費鴻實驗類首獎，並於盧卡諾等國際影展放映。

Born in Taiwan, His work always contains memory, travel and traditional film technology. Both of his films Return and Last Year When the Train Passed by have won The Lab Grand Prix in Clermont-Ferrand Festival, two years in a row. They were also presented at major festivals, such as Locarno Festival, IDFA, MoMA Doc Fortnight etc...

墜落的聲音 The Sound of Falling

亞洲
首映

台灣、哥倫比亞、英國 Taiwan, Colombia, UK |
2018 | DCP | Colour | 13min
2019 克萊蒙費鴻短片節
2019 基輔短片節

F



一位橘園果農，在平淡的日子裡做的一個決定和隨之而來的衝擊。導演在這部印象派電影中，將複雜情感注入日常生活中落下的聲響，細膩刻劃小人物的自由與生命。

An impressionistic film portraying the lost of freedom and the fading of life through a decision an orchardist of a tangerine farm made in his ordinary day.



林倩仔 LIN Chien-Yu

出生於台灣，現為導演、電影美術設計。曾擔任時尚設計師，並致力於實驗媒體製作創作。攻讀倫敦電影學校期間，參與多部短片，及一部台灣與倫敦合製的長片，畢業後持續寫作與創作。曾在 2019 克萊蒙費鴻短片節實驗競賽單元獲獎。

Born in Taiwan. Colombia based visual artist / filmmaker / production designer. She was a fashion designer and mainly devoted to experimental media projection. During the period of her study in London Film School, she had participated in multiple short film productions as well as a feature film co-produced between Taiwan and London. Until now she continues to write and direct her own work; at the same time working as a production designer in other film productions.

164

島嶼雲煙 Cloudy Days

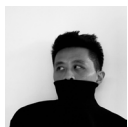
台灣 Taiwan | 2019 | DCP | Colour | 25min
2019 台北電影節 明日·台灣單元

F



嫁到異鄉的阿雲，身陷日復一日的家務與情緒勞動，軀體被禁錮，仰望天空向雲提問，卻止不住情慾的震盪。午後無聊時光的電視劇裡，女人狂烈嘶吼，似乎替絕望的她找到宣洩的出口。究竟她會如何選擇？

A-Yun (Cloud), a middle-aged woman from Vietnam, remarries an old man with her little son from her first marriage. In their suffocating marriage, there is no love but daily routine. Repressed desire makes her turn to her stepchild, a considerate and amiable young man. Something starts to whirl within her lonely heart.



莊詠翔 CHUANG Yung-Hsiang

畢業於世新大學廣電所創作組。主要從事編劇、導演、製片、副導演等工作，創作內容來自對社會現實的關注，形式上積極探討當代電影的敘事可能，遊走於劇情、紀錄、實驗類型的模糊邊界。作品包括劇情短片〈綠洲〉、〈島嶼雲煙〉與多部實驗短片。

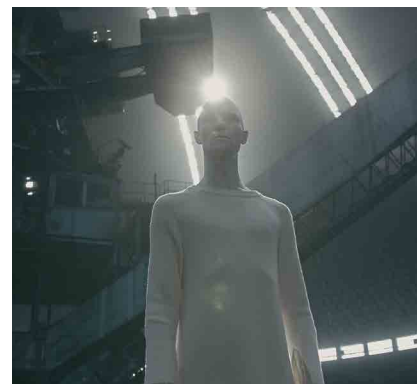
Yung Hsiang Chuang obtained an MFA from Shi Hsin University with his narrative short Cloudy Days, and has been involved in several productions since then. Chuang's work often focuses on the minority, and in the same time keeps exploring the boundary of narratives.

未來的衝擊 Future Shock

世界
首映

台灣 Taiwan | 2019 | DCP | Colour | 20min

F



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Su Hui-Yu's work has been exhibited at the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MOCA Taipei, Kaohsiung Museum of Fine Arts, San Jose Museum of Art in California, Herbert F. Johnson Museum of Art at Cornell University, Kunstmuseum Bonn, Casino Luxembourg- forum d'art contemporain and Power Station of Art in Shanghai. Su has been keeping being invited to IFFR and was in the Tiger short competition twice since 2017. In 2019, Su wins the 17th Taishan Arts Award- Visual Art Award.

看無風景 My Father at Grandma's Funeral

台灣
首映

台灣 Taiwan | 2019 | DCP | Colour | 12min

F



頭一次踏進陌生的故鄉，是阿嬤喪禮那天。聽著娓娓道來的回憶，卻看不見父親口中的那片風景，直到眼淚流下的那一刻，才看見離別的鄉愁。墨色暈染開親情的隔閡，零碎的節奏、格格不入的步伐轉化為沉默的對話，複雜哀傷的情緒在真摯的描繪下，隨著父親的淚水流瀉而出。導演從自身經驗出發，透過水墨動畫還原一段無法再現的回憶，細膩詮釋父親面對離鄉與離情的感受。

All details of papa at grandma's funeral have come into my mind.



詹博鈞 JHAN Bo-Jyun

1993 年生，先後就讀電子工程和多媒體設計。2017 年曾以作品〈文具迴想曲〉入圍青春影展，2018 年畢業於國立台南藝術大學，取得動畫藝術與影像美學研究所碩士學位，〈看無風景〉動畫創作為其畢業作品。

Born in 1993. Master of Fine Arts of Graduate Institute of Animation and Film Art in Tainan National University of Arts. My father at Grandma's funeral is his thesis animation.

165

國際競賽 A International Competition A

摩托浮生路 Multiverse



近藤宏 KONDO Hiroshi

東京 STNW 導演。他最著名的拍攝 Nike、Yamaha、Seiko 的商業廣告。從 2005 年開始，他得到多項影展的認可，包含 24 屆加拿大溫哥華國際影展、荷蘭鹿特丹國際影展、奧地利維也納藝術節、巴西聖保羅短片影展等。

The Japanese filmmaker, who could also be considered as an experienced movie art craftsman, is well-known for his commercial projects for brands such as Nike, Playstation, Yamaha or Seiko. In Multiverse, a Vimeo Staff-picked movie, he clearly ties himself to his roots. Coming from Tokyo, you can see the footprint of a metropole in his passion for contemporary landscapes of big cities and strong sensibility for technology.



日本 Japan | 2019 | DCP | Colour | 3min



城市裡，人們跨坐椅墊、戴上安全帽，轉動油門手把，一天的旅程於焉啟動。日本導演近藤宏使用縮時攝影、慢速快門，紀錄台灣獨有的機車洪流，將尋常街景轉譯成壯觀的多重宇宙；數萬影格呈現車潮既紛亂又齊一的美感，拼湊出異中存同的眾生相，更營造時空錯置的瑰麗科幻氣息。鏡頭凝結了日常時分，那些不再重來的時刻。

「我把焦點關注在人與人之間的寂寞與脆弱，這些連結棉織成這個朦朧的城市。試想，我們在這個城市中的每一刻，都與無數的人共享同一個時空，但卻可能永遠都不會有再相見的機會。」——近藤宏

Tokyo-based filmmaker Hiroshi Kondo records the limitless motion of city atmospheres in his fast-moving brief movies. Multiverse complies with bikers as they relocate throngs, their thickness highlighted via time-lapse.



越南、韓國、美國 Vietnam, Korea, USA | 2019 | DCP | Colour | 14min



2019 坎城影展 導演雙週單元 Illy 短片獎

意外不可收拾 Stay Awake, Be Ready



范天恩 PHAM Thien An

1989 年出生於越南，是一位電影導演，同時也是製片及編劇。他在胡志明市蓮花大學主修電腦資訊四年之後，才意識到自己的興趣在電影製作。近年來，他的作品在越南累積了不少獎項，而他的上一部短片《緘默》已在世界多個影展放映。

Film director, producer and screenwriter, born in November 1989 (Lam Dong Province, Vietnam). After four years of undergraduate studies in Information Technology at Lotus University, Ho Chi Minh City, he realized his interest in cinematography and filmmaking. In recent years, he has won several film awards in Vietnam. His short film The Mute (2018) has travelled across several film festivals.

一個再尋常不過的夜晚，越南街角的路邊攤，三個男人進行著關於人類命運的談話，酒促小姐正逐桌推銷，路過的孩子當街表演起噴火秀；於此同時，畫面外傳來恐怖的煞車及碰撞聲，一場車禍發生了。全片僅有一個長鏡頭，事件與人物在鏡頭內外反覆穿梭，展現導演令人驚異的場面調度能力，被譽為今年坎城導演雙週最令人驚艷的短片。在繁忙的街頭拍出沒有斧鑿痕跡的一鏡到底，而沒有變成紀錄片，不論在技術與戲劇張力的經營，難度皆高。

On a street corner a mysterious conversation among three young men at a street stalls. Meanwhile, there is a traffic accident on a motorbike. The night brings together a sketch, a multi color frame of reality.

愛在北緯 38 度 The Empire of Lights



法國、韓國 France, Korea | 2019 | DCP | Colour | 15min



皮耶亞蘭吉羅 Pierre-Alain GIRAUD

1982 年出生於法國里昂，是一位電影導演，同時也是攝影師及剪接師。2011 年跟拍多個不同風格的樂團所完成的音樂紀錄片《Everything Everywhere All the Time》，入圍哥本哈根國際紀錄片影展最佳音效及視覺獎。本片《愛在北緯 38 度》是慶祝韓法建交 130 週年的跨國合作作品。

Director, cinematographer and editor, known for Everything Everywhere All the Time (2011), A Portrait of You (2008) and Courier (2010).



新加坡 Singapore | 2019 | DCP | Colour | 20min
2019 坎城影展 電影基石單元



亞當想回家 Adam



林駿先 Shoki LIN

年僅 25 歲的新加坡新銳導演，同時也是一位編劇及攝影師。畢業於南洋理工大學藝術設計和媒體學院電影製作系，2017 年他所編導的短片《樟宜》獲得新加坡全國青年影片獎最佳影片，2018 年《臨考》入圍金山影展。〈亞當想回家〉是他的畢業作品，入圍坎城影展電影基石單元殊榮。

Director, writer and cinematographer based in Singapore. He graduated from Nanyang Technology University, School of Art, Design and Media. His thesis short film Adam was part of the Cinéfondation Selection at the 72th Cannes FF. His previous works include Chasing Paper which was in competition at the 2018 Busan IFF and Changi which won best picture at the 2017 National Youth Film Awards.

亞當總是一個人，一個人玩遙控車，一個人盪鞦韆。一天他打翻弟弟的奶粉，遭到繼母的冷眼和父親的痛打，他逃家到媽媽的住處，但她似乎也有難言的苦衷。為了尋找可以容身的地方，他只能不斷往前跑。全片對白極少，卻精準呈現馬來與華人混血兒在新加坡的認同問題。童年會傷人，純真會腐壞，跟隨在亞當身後的鏡頭像一個隱形的朋友，他的寂寞與早熟都令人不忍逼視。小演員的眼神彷彿會說話，只一個回眸，就讓人悲傷到無以復加。

「我希望這部片可以讓觀眾思考，家庭和歸屬感對孩子的重要性。」——林駿先

Tired of his turbulent family life, Adam seeks out an alternative arrangement in hopes of finding his place.

沒有槍聲的夜晚

Nooreh

台灣
首映

印度 India | 2018 | DCP | Colour | 22min

2019 東京短片節 國際競賽大獎提名
2019 棕櫚泉短片影展 最佳國際短片獎提名
2018 釜山影展 超廣角亞洲最佳短片獎

A



印度與巴基斯坦關係多年緊張，首當其衝的是，位處兩國交界的一座山村，白天看似歲月靜好、與世無爭，入夜卻常槍聲大作，令人難以安眠。有天晚上，一名八歲的小女孩意外發現了消弭戰火的秘密方法。印度導演深入喀什米爾谷地，取材當地居民的真實生活，駁繁為簡的場面調度、悠長祥和的遠景鏡頭，以及親切自然的人情趣味，頗有伊朗名導阿巴斯的氣息。

「拍電影讓我成為更好的人，我將持續追尋，為邊境發出真實的聲音。」——阿錫許潘迪

Nestled in the Kashmir valley, lies a small village on the India-Pakistan border, always caught in the crossfire between the two warring nations. One night an eight year old girl 'Nooreh' discovers that the gun battle rages when she sleeps and the bloody duel stops when she keeps her eyes open.



阿錫許潘迪 Ashish PANDEY

印度製片、導演及編劇，創作以自製自編自導的短片為主。2007 年首部作品〈The Cabin Man〉即獲得伊朗德黑蘭短片影展國際單元獎。第二部短片〈Khule Darwaaze〉亦曾於印尼日惹亞洲影展獲獎。〈沒有槍聲的夜晚〉為其第三部作品，於韓國釜山影展獲頒亞洲最佳短片獎。

Graduate from Satyajit Ray film & television institute, Kolkata with specialization in Sound. Ashish crossed the barrier of the spoken word with his first short The Cabin man (2007), which dealt with the loneliness of an old railway cabin man guarding an abandoned cabin. With his second short Open Doors (2011) he learnt to camouflage the plot with the stillness of time and space. His films have been screened at major fests and exhibited at art galleries.

世界
首映

台灣 Taiwan | 2019 | DCP | Colour | 20min

A

未來的衝擊

Future Shock



「太快來臨的未來，將使個人淪入比異鄉人更惶惑的境遇。未來的社會將充滿選擇過多的『不自由』」。1970 年，托弗勒出版《未來的衝擊》預言未來社會的震盪。時空轉移下的高雄，似乎也在迷惘中經歷現代與未來的焦灼，導演將書中理論與過往記憶交採重塑，回顧「來自過去的未來」，以夢境形式帶領觀眾探討未來學，反思當下，寄託「昨是今非」的體悟。

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國際競賽 B

International Competition B

10/15 TUE 21:00 電影館

10/22 TUE 19:00 電影館

10/27 SUN 15:50 電影館 ★

台灣
首映

柬埔寨、馬來西亞 Cambodia, Malaysia | 2018 | DCP | Colour | 15min

2019 盧卡諾影展
2019 基輔短片影展 最佳影片獎
2018 新加坡影展

B

午夜嘻哈夢

New Land Broken Road



派對終了，嘻哈三少共乘一台機車，騎進南國的無盡夜色。在一幅豪宅廣告看板前，古怪的尼克突然藉故脫隊，留在原地等待的皮希和泰談起了未來夢想和人生困惑，並邂逅了一名駕著七彩小吃攤車的俏麗少女。生於八零年代末，親身見證柬埔寨現代化地景變遷的導演，在資本紛紛圈地卻仍百里黃沙漫漫的金邊市郊，用幽默從容的影像譜寫了一則落後以上、進步未滿的熱帶幻夢。

Phnom Penh at night. Three young hip-hop dancers drive a motorbike and stop on a muddy deserted road. Nick leaves the others to look for an iPhone he heard was lost in the area. Piseth and Thy discuss their hopes and doubts, and Piseth shows his best Michael Jackson moves. They meet Leakhena, a young female street vendor whose cart is full of colors.



寧卡維 NEANG Kavich

1987 年生於金邊，2010 年始執導演筒，陸續拍攝兩部紀錄片關注柬埔寨都市發展議題。2015 年以首部劇情短片〈三輪車悲歌〉登上釜山影展殿堂，在國際影壇嶄露頭角。2019 年新作《一切堅固的終將煙消雲散》更獲鹿特丹影展奈派克獎及韓國全州影展特別提及獎肯定。

Born 1987, Phnom Penh, Cambodia. He studied music and dance at young age before graduating in professional design in 2013. In 2010, he directed his first short film, A Scale Boy, as part of a documentary film workshop led by Khmer-French filmmaker Rithy PANH. In 2014, he co-founded the independent production company Anti-Archive. After another two short fictions, Three Wheels and Goodbye Phnom Penh in 2015, New Land Broken Road premiered at the 2018 Singapore IFF. In 2019, the documentary Last Night I Saw You Smiling won the NETPAC Award at IFFR.

台灣
首映

越南 Vietnam | 2019 | DCP | B&W | 19min

2019 柏林影展 金熊獎最佳短片提名
2019 維也納短片影展 國際競賽大獎
2019 漢堡影展 國際競賽提名

B

庇蔭之地

Blessed Land



分不清是公墓墳場還是球場沙坑，中年婦女領著懷抱紙紮馬的少年，在漫不可識的荒蕪中往復徘徊，尋找父親的安息之所。神秘男子拄著高爾夫球桿，一面端著望遠鏡關注遠方的動靜，一面應付身旁女友呢喃著整形的念頭……。在經濟掛帥的浪潮中迅速現代化的越南，土地重劃的資本巨獸正拔山倒樹。生存與死亡，過去與未來，記憶與幻想，在時代輪軸的輾壓之下，似乎都只是偶然的人工殘餘。

「本片猶如一趟旅程，前往理解一個地方稍縱即逝的變貌。」——范玉麟

In the dune landscape of a cemetery, or is it golf course? Past and present converge in the search for a grave.



范玉麟 PHAM Ngoc Lan

1986 年生於河內，曾於河內建築大學研讀都市規劃。影像創作特別關注城市地景與人際關係的變遷互動，首部作品《人們的故事》曾於瑞士及東京的美術館展出。2015 年作品〈越南迷情〉入選 2015 柏林影展短片單元，並於隔年入圍雄影國際短片競賽。2019 年新作〈庇蔭之地〉更一舉角逐柏林短片金熊獎。

Pham Ngoc Lan is a Vietnamese artist whose work focuses on the direct, poetic and whimsical aspects of human life. Lan has made 3 shorts: The Story of Ones (2011, Visions du Reel), and two Berlinale Shorts Competition Another City (2016) & Blessed Land (2019). Lan is developing his first feature Cu Li Never Cries (Cannes L'Atelier, Busan APM, SEAFIC x Produire Au Sud & Talents Tokyo).

羊男逃跑中 Mr. Eichmann and the Maverick Goat

國際
首映

英國 UK | 2019 | DCP | Colour | 3min
2019 La Truca 動畫影展

B



在嚴密控管的工作環境中，艾希曼先生收到指令，要他準時前往食堂補充養分，以免妨礙生產。然而，被囚禁在牢籠中，專責提供乳汁的羔羊，卻不肯乖乖就範。以七零年代的中國勞改營為背景，結合研究猶太人大屠殺中行刑者心理機制的「米爾格倫實驗」，導演透過動畫犀利地架構出一個冰冷殘酷的反烏托邦，嘗試探索人性的構成，及其面對專制機器時，異於禽獸者究竟幾希？

「這是一則關於無產階級嘗試挑戰極權統治的寓言故事。」——程喬

Mr. Eichmann and the Maverick Goat is about an obedient workman and a rebellious goat. This short film was inspired by the Stanley Milgram experiment and explores if Mr. Eichmann would follow an inhuman order when pressured by a higher authority. The film is allegorical with a subtext challenging the compliance of the proletariat with authoritarian regimes.



程喬 CHENG Qiao

動畫創作者、藝術家。出生於上海，現居倫敦。2018，中央聖馬丁藝術學院取得動畫碩士。長久以來，懷抱著與中國共產政權相反的政治看法；然而正因如此，極權和人民的處境這些議題，卻成為理解其作品的重要核心。

Artist, animator and filmmaker original from Shanghai who is now currently working in London. He studied animation in Shanghai, and achieved an MA in character animation from Central Saint Martins in 2018. He has for a long time harbored political views that are contrary to those of the ruling party in China. Consequently, the communist regime, totalitarianism and the human condition in China, are the core issues that contextualize Qiao's work.

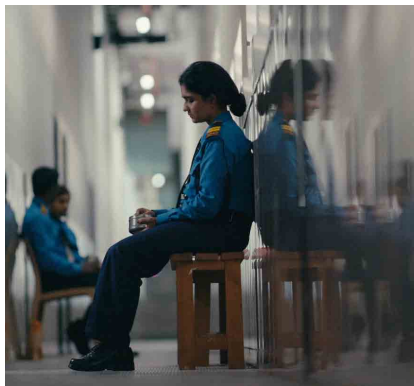
170

幽會安檢站 The Booth

台灣
首映

印度 India | 2018 | DCP | Colour | 15min
2019 孟買酷兒影展 最佳敘事短片獎
2019 班加羅爾短片節

B



這是一對女同志的禁忌愛戀，百貨商城的安檢人員與女孩唯有在檢查站亭擁有短暫的親密時刻，女孩等待的心情如電扶梯上下擺動，女人心隨時警惕，無形的社會壓力氛圍，讓愛情僅容許在安全範圍內。寫實描寫同性戀人的日常生活，寂寞不安與無聊的時間打磨著彼此，導演以沉著的拍攝手法捕捉於角色面容、話語與沉默之間，將情緒濃縮於一日的商城營運空間。一舉拿下 2019 孟買酷兒影展最佳印度敘事短片，成功的表演塑造，也讓女主角雙雙入圍當屆最佳女主角獎。

A female frisking booth inside a crowded shopping mall stands as a silent ally to a forbidden romance.



羅辛拉文德蘭納爾 Rohin Raveendran NAIR

畢業於德里大學新聞系以及印度電影電視研究所。〈幽會安檢站〉為導演第三部作品，曾以短片〈Little Hands〉、〈Paijana〉獲得國內外影展的肯定，近期擔任印度首部網飛原創影集《神聖遊戲》聯合副導演以及聯合副攝影，現為獨立製片人，攝影師。

Independent filmmaker and cinematographer based in Mumbai, India. In 2016 he finished his specialization in cinematography from Film and Television Institute of India. The Booth is his third short film after Little Hands, and Paijana (Anklet). Paijana was the winner of the international one-minute film festival, Filminute in 2016. Rohin worked as the 2nd unit director, and 2nd unit cinematographer on both seasons of India's first Netflix Originals, Sacred Games.

女繼承者 The Moon Is Bright Tonight

台灣
首映

尼泊爾 Nepal | 2018 | DCP | Colour | 16min

B



尼泊爾偏遠森林裡的一個小村莊，年輕女人日夜期盼在外地工作的丈夫早日歸來，卻只等到一具冰冷的棺木。她希望用丈夫的保險金離開這個保守的村子，到外地開啟新生活，卻遭到公公及村人的阻止，他們聲稱這筆保險金最後的歸屬，必須透過一個古老而神秘的儀式來決定。弱者抽刀向更弱者，人性的悲涼在這座幽暗、霧氣繚繞的森林裡顯露無遺。

A dead body of a migrant worker arrives in a remote village of Nepal. Tattini, now a widow, plans to start a new life with her dead husband's life insurance money, away from the shackles of the conservative society she lives in. But her lonely father-in-law, determined to stop her, claiming the money belongs to the village as per tradition and demands for darkkhana, their traditional hot iron ritual.



阿布納許布坎沙 Abinash Bikram SHAH

出生於尼泊爾加德滿都，是一位編劇及導演。曾參與柏林影展新銳營和亞洲電影學院。2012 年，由他編劇的〈尼泊爾幸福公路〉在柏林影展首映。2015 年，由他擔任共同編劇的〈尋找奇雞〉獲威尼斯影展國際影評人週最佳影片。目前正在籌拍他執導的首部劇情長片《蜻蜓季節》。

Abinash Bikram Shah is a freelance writer/director based in Kathmandu. Abinash is an alumnus of Berlinale Talent and Asian Film Academy. He has produced, written, and directed several short films. He has also written Highway and The Black Hen, premiered in Berlinale and Venice, respectively. He is currently preparing his first feature film Season of Dragonflies.

末日救贖 Salvation

國際
首映

日本 Japan | 2018 | DCP | Colour | 19min

B



不遠的未來，神秘財團靠篡改食物掌控了世界，國民每日食材的生產過程都被掩藏在大企業的黑幕之中。為了替重病的女兒籌措手術費用，在工廠中擔任清潔員的森矢常趁上級不察，偷盜變賣看似值錢的機具零件。即便如此，他仍一直不知道公司的主要產品究竟為何，直到秘密主動找上了他。對賽博龐克情有獨鍾的導演，在高等科技與低端生活的經典背景中，大膽展演宛若日式《黑鏡》的恐怖科幻假設，更對階級與倫理提出了尖銳的省思。

Moriya has a sick daughter. He is a garbageman for Exam, a company known to control food distribution in the region. To pay for his daughter's medical costs, he and his colleague steal equipment from his workplace to sell them off. A series of absurd events leads him to implode, and an ironical doom awaits him...



淺井武 A.T.

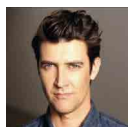
1970 年生於日本，執導作品以 MV 及動畫為多，曾參與《攻殼機動隊：Stand Alone Complex》和《攻殼機動隊 S.A.G. 2nd GIG》的製作。2015 年曾以短片〈請問人工智慧〉獲札幌短片節特別評審獎，2016 年更推出改編永井豪同名經典漫畫的首部長片《甜心戰士：眼淚》。

Film director born in 1970. With his unique vision and fine composition, he has directed numerous music videos and received praise from many artists. He also directed the opening scene of the TV animation Ghost in the Shell: Stand Alone Complex and Ghost in the Shell: Stand Alone Complex 2nd GIG. He released his first feature film Cutie Honey: Tears in 2016.

171

國際競賽 C International Competition C

復黑計畫 Skin



蓋那提 Guy NATTIV

出生於以色列，畢業於特拉維夫 Camera Obscura 電影學校，現居美國洛杉磯。曾執導多部長片及短片，同一片名常有短片及長片兩版本，在各大影展提名與獲獎，備受國際矚目。知名獲獎短片作品有 2002 柏林國際影展〈Mabul〉、2006 日舞影展〈雙城戀曲：陌生人〉。由短片改編成的長片版本《皮膚》，也入選 2018 多倫多影展，獲得費比西國際影評人獎。

Born in Tel Aviv, Israel, where he currently resides. He graduated from the film & television department of "Camera Obscura" School of Arts, Tel Aviv in 2002. His films, Mabul, Strangers & Offside (co-written & co-directed with Erez Tadmor) have received over 20 awards at international FFs including The Crystal Bear at Berlin and Best Short at Sundance. His debut film, Strangers (co-written & co-directed with Erez Tadmor), participated in the 2006 official selection competition at Sundance FF, Tribeca and many others.



美國 USA | 2018 | DCP | Colour | 20min
2019 奧斯卡 最佳實景短片獎
2019 克萊蒙費鴻短片節 國際競賽觀眾票選獎



一個微笑，挑起了黑白種族間的戰火，觸發復仇的開關。白人家庭的日常休閒娛樂與不經意的對話，透露長年積累的暴力與歧視，慢慢醞釀悲劇的到來，膚色是否決定了命運的走向？白人男孩特洛伊已漸漸無法分辨黑與白。導演引領觀眾跨越膚色，看見人性裡充斥的黑暗與冷冽，諷刺誰才是引爆爭端的導火線，最終的一聲槍響又該由誰來承擔……

In a small supermarket in a blue collar town, a black man smiles at a 10-year-old white boy across the checkout aisle. This innocuous moment sends two gangs into a ruthless war that ends with a shocking backlash.

10/16 WED 21:00 電影館
10/23 WED 15:00 電影館
10/25 FRI 16:00 電影館 ★

讓我們停在 7:15 PM 7:15 p.m.



拉米內達爾 Rami NEDAL

敘利亞導演，擁有大馬士革大學音樂與管理雙學位，而後在開羅藝術學院進修電影製作，在影視產業有多年豐富資歷。短片作品〈讓我們停在 7:15 PM〉目前已在丹麥等多國影展公開放映。

Born in Damascus, Syria in 1987. Graduated from the University of Damascus, Faculty of Economics, 2009-2010. He studied cinema at the Higher Institute of Cinema, the Academy of Arts, and then graduated from Higher Institute of Cinema by a short fiction film, One more time (2016). Quarter Past Seven p.m (2019) is his first film in Syria.



敘利亞 Syria | 2019 | DCP | Colour | 15min
2019 Short cup 短片影展



一棟位在郊區的小屋裡，心力交瘁的太太獨自照顧著癱瘓失語的丈夫，在某個下著大雨的夜晚，門外傳來急促的敲門聲，一個突然造訪的男人，打破這對夫妻看似平靜的生活。破敗陰暗的房屋、窗外下不停的雨、因潮濕而鏽蝕的鐵器，來自敘利亞的青年導演，打造出猶如貝拉塔爾電影中的蒼涼世界，沒有希望，沒有安慰，無法喘息，而人性在其中逐漸腐壞。

On a rainy day at 7:15 p.m. sharp she decides her disabled husband's fate.

海聲召喚的那晚 Plainsong



艾利希弗傑高堤耶 Alexis Fortier GAUTHIER

1980 年生於加拿大魁北克，2006 年起展開導演與製片生涯，曾經創作多部短片，包括〈Après tout〉、〈Gaspé Copper〉、〈Dans la neige〉。

Alexis Fortier Gauthier is an original and prolific filmmaker trained at UQAM and INIS in Montreal. His shorts have been programmed in an array of international festivals and, in 2016, Fortier Gauthier's talent get more widely acknowledged with the collective feature-length film about sham and creativity Of Ink and Blood.



加拿大 Canada | 2019 | DCP | Colour | 18min
2019 蒙特婁奇幻影展
2019 加拿大大西洋影展



三位好友一起前往寧靜的魁北克海邊度假，悄悄發展出曖昧的三角關係。溝通的媒介超越語言，還有火、浪聲、手勢與身體。不料在情愫滋長之際，神秘猙獰的異界生物意外闖入。

Three friends on vacation by the sea are spellbound by a supernatural force.

地腐靈不靈 The Little Soul



波蘭 Poland | 2019 | DCP | Colour | 9min
2019 安錫動畫影展
2019 坎城影展 電影基石單元第三名
2019 墨爾本影展



死亡非故事的終點，屍體也能化為旅程的起始。一具屍體擱淺在河岸邊，腐爛的肉身綻裂出擬似人形的小小靈魂。靈魂沿岸行走，遇見白馬靈魂，一起隨著神秘紅光來到迷人的亡者嘉年華。那裡是所有靈魂的匯聚地，人、動物、聖者無不在此演出纏繞、狂暴、至喜與平靜的輓歌，而嘉年華結束後，靈魂又將走向何方？宛如荷蘭畫家波希的《人間樂園》，以豐富的宗教意象與古典符號刻劃充滿幻想、獵奇、醜陋不安卻又令人無法移開視線的靈魂樂園。

A dead body becomes stuck by a river bank. Its decaying insides still hide a human soul—a miniature of the deceased. Rotting organs part and a tiny creature gets out. Standing on the river bank, it says goodbye to the corpse and sets off on a journey through the post-mortem land.



芭芭拉魯皮克 Barbara RUPIK

1992 年出生於波蘭南部，畢業於波蘭卡托維茲美術學院，目前在羅茲電影學校攻讀動畫及特效。動畫短片作品尚有〈INCARNATION〉、〈OH MOTHER!〉皆多次入圍國際影展。

Born in 1992. Graduate of the Academy of Fine Arts in Katowice. Currently she is studying Animated Film and Special Effects at the Polish National Film School in Lodz.

最後的搖籃曲 My Last Lullaby

亞洲
首映

法國 France | 2019 | DCP | Colour | 19min
2019 紐約電影獎 六月最佳影片、最佳劇情片
2019 洛杉磯電影獎 最佳劇情短片
2019 羅馬尼亞精華短片影展 最佳導演

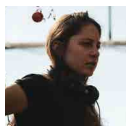
C



雙十年華的帕洛瑪因爺爺過世，隨家人回到爺爺和奶奶家，準備參加葬禮。不曾體驗喪親之痛的她，不明白天人永隔的哀慟逾恆，只一心沉浸在兒時的甜美回憶。片中溫暖的耀眼陽光，和洋溢生命力的自然景色，不僅與人生的消逝相映成趣，也充分反映生死其實一體兩面。本片不僅由強尼戴普的明星女兒莉莉蘿絲戴普擔任女主角，更請到主演《野放動物》的費力克斯馬利托，和法國新浪潮重要女演員亞莉珊德拉史都華同台演出，精采可期。

「由於這部電影，我陷入初次經歷葬禮的那段回憶。那不是我首度面對死亡，卻是我第一次意識到何謂哀傷。」——寶琳賈西亞

Is there a suitable age to face a loss for the first time? Paloma, 20 years old, has just lost her grandfather. Her entire family gets together in the grandparents' house, on the day before the funeral. It is a place full of memories. Without noticing, Paloma is led to confront her loss. As if this end of summer marked the end of her frivolity.



寶琳賈西亞 Pauline GARCIA

在法國巴黎第八大學主修電影期間，開始拍記錄片，同時展開實習工作。除了參與《BPM》幕後工作，她也曾參與路易卡瑞等法國導演執導的電影幕後製作，並由於這些經歷，結識了莉莉蘿絲戴普。2018 年執導第一部劇情短片，〈最後的搖籃曲〉是她的第二部短片作品。

Being from Toulouse. Studied History of Art and English Literature. Majored in Cinema in Paris 8 faculty in Saint-Denis. She worked as a location manager on 120 BPM by Robin Campillo; as an assistant director on sets of Les Fauves by Vincent Mariette and A Faithful Man by Louis Garrel.

亞洲
首映

台灣、哥倫比亞、英國 Taiwan, Colombia, UK |
2018 | DCP | Colour | 13min
2019 克萊蒙費鴻短片節
2019 基輔短片節

C

墜落的聲音 The Sound of Falling



一位橘園果農，在平淡的日子裡做的一個決定和隨之而來的衝擊。導演在這部印象派電影中，將複雜情感注入日常生活中落下的聲音，細膩刻劃小人物的自由與生命。

An impressionistic film portraying the lost of freedom and the fading of life through a decision an orchardist of a tangerine farm made in his ordinary day.



林倩仔 LIN Chien-Yu

出生於台灣，現為導演、電影美術設計。曾擔任時尚設計師，並致力於實驗媒體製作創作。攻讀倫敦電影學校期間，參與多部短片，及一部台灣與倫敦合製的長片，畢業後持續寫作與創作。曾在 2019 克萊蒙費鴻短片節實驗競賽單元獲獎。

Born in Taiwan. Colombia based visual artist / filmmaker / production designer. She was a fashion designer and mainly devoted to experimental media projection. During the period of her study in London Film School, she had participated in multiple short film productions as well as a feature film co-produced between Taiwan and London. Until now she continues to write and direct her own work; at the same time working as a production designer in other film productions.

國際競賽 D International Competition D

10/17 THU 21:00 電影館
10/18 FRI 21:20 電影館
10/23 WED 17:00 電影館

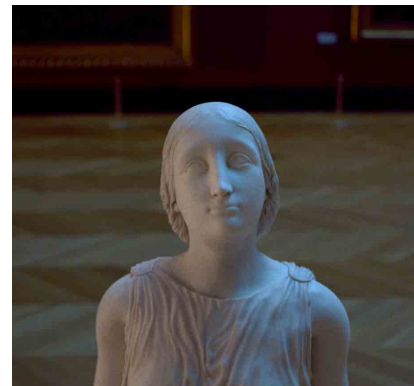
雕像驚魂夜

The Marvelous Misadventures
of the Stone Lady

亞洲
首映

葡萄牙、法國 Portugal, France | 2019 | DCP |
Colour | 20min
2019 坎城影展 導演雙週單元
2019 歐洲電影獎 最佳短片獎提名

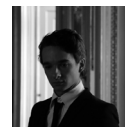
D



夜晚的羅浮宮，館內的石像雕塑都活了起來，談論世界名畫和館內紀念品。這天厭倦當裝飾品的美女石像，決定跑出美術館，面對巴黎街頭的真實生活，迎面而來的竟是一場轟轟烈烈的抗爭遊行。故事取材自安徒生童話《樅樹》，小樅樹夢想成為聖誕樹，但美夢稍縱即逝。影片運用天馬行空的情節、幽默的語言闡釋藝術對於自由的啟蒙。

「我想，藝術的政治影響，它對權力和財富的直接關係，以及它作為壓迫或是解放的手段或代理的可能性，總是我關切的事情。」——加布里埃爾阿布拉蘭特斯

Tired of being a banal architectural ornamental, a sculpture runs from the Louvre to confront real life on the streets of Paris.



加布里埃爾阿布拉蘭特斯 Gabriel ABRANTES

1984 年出生於美國，2008 年畢業於法國 Le Fresnoy 當代藝術學院，取得美術碩士學位。2015 年創立葡萄牙影像製作公司 Herma Films，擔任導演與製片。他的電影作品在國際影展中獲獎連連，〈人造幽默〉獲得 2017 年葡萄牙電影節最佳短片獎、葡萄牙 拉杜康德國際電影節最佳導演。〈迪亞曼蒂諾〉獲得 2018 年坎城影展影評人週單元大獎。

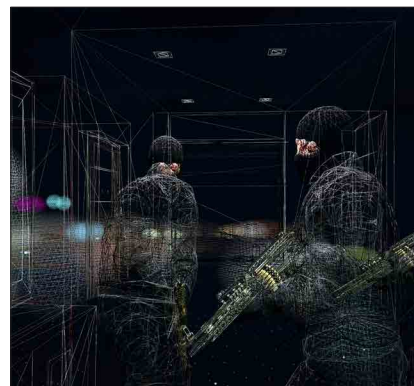
Born in 1984 in the United States. In 2018, his first feature, Diamantino, co-directed with Daniel Schmidt, was awarded the Grand Prix at the Semaine de la Critique in Cannes. His short films have been awarded with over forty prizes at film festivals, including the EFA prize at the Berlinale in 2014 and 2016, the Golden Leopard in Locarno Festival del Film in 2010, Jury Prize at San Francisco IFF.

台灣
首映

法國 France | 2018 | DCP | Colour | 21min
2018 克萊蒙費鴻短片節 實驗類評審團特別獎

D

駭人直播 Swatted



即時玩家對戰遊戲（以《迅雷先鋒》為主）社群裡，出現了一小群人，專門竊取其他玩家的個人資料，對他們騷擾，手法包含向警察不實舉報，甚至組成假扮的特種警察小隊，模仿遊戲情節制伏受害玩家。全片穿插網友證詞、報案錄音，當網路空間細瑣地疊加、滲入現實空間時，引發的事件往往令人無法駕馭，且無所遁逃。

Online players describe their struggles with "swatting", a life-threatening cyber-harassment phenomenon that looms over them whenever they play. The events take shape through Youtube videos and wireframe images from a video game.



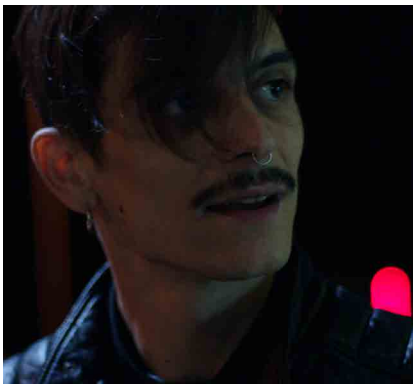
伊斯梅爾喬哈尚圖帝 Ismaël JOFFROY CHANDOUTIS

1988 年生於法國，畢業於比利時高等表演藝術與傳播學院剪接系、比利時聖盧卡斯藝術學院導演系以及 Le Fresnoy 學院。他的作品探索不同類型的疆界，並詰問記憶、虛擬、科技與各個世界之間的交界處。曾以短片〈黑色波〉在多個國際影展亮相，如克萊蒙費鴻短片影展、荷蘭紀錄片影展等。

Born in France in 1988. Graduated from INSAS (Belgium) in editing, from Sint-Lukas Art School (Belgium) in filmmaking and from Le Fresnoy. His films question memory, virtual, technology and the intermediate spaces between the worlds and between the words. Ondes Noires has received numerous awards, including the Prix Festivals Connexion Auvergne Rhône Alpes in Clermont-Ferrand, the Grand Prix and the Youth Jury Prize at the Regensburg Festival.

我們與天空之間

The Distance between Us and the Sky



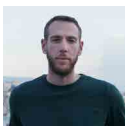
台灣首映 希臘 Greece | 2019 | DCP | Colour | 9min
2019 坎城影展 短片金棕櫚獎、酷兒金棕櫚獎
2019 墨爾本影展 最佳劇情短片獎提名
2019 塞拉耶佛影展 最佳短片獎提名



深夜的加油站，兩個陌生男子相遇，一個男子為他的機車加油，另一個男子欠缺回家的路費，他拿出一對小巧的摺紙鸚鵡，他們開始對話。特寫鏡頭捕捉每一個細微的肢體語言，同性的曖昧潛伏在每一個微笑、每一個挑動的眉毛之中。在冷光的照映下，一段充滿活力的浪漫關係正悄悄萌芽，摺紙的鸚鵡會飛向天空嗎？他們與天空的距離將有多遠？

「這是一個可能發生在最意想不到的地方的小小愛情故事。」——瓦西里斯可卡托斯

Night, national road. Two strangers meet for the first time at an old gas station. One has stopped to gas up his bike, while the other is just stranded. Lacking the €22.50 he needs to get home, he will try to sell the distance that separates them from the sky.



瓦西里斯可卡托斯 Vasilis KEKATOS

1991 年出生於凱法利尼亞，目前就讀於布魯內爾大學，攻讀電影碩士學位。2016 年，〈Zero Star Hotel〉贏得日舞影展的電影接班人短片挑戰，並且接受日舞電影學院導師指導。〈The Silence of the Dying Fish〉獲得 2018 年維勒班短片節歐洲競賽大獎。現為 SeaNema Open Air 影展藝術總監。
Studied in Brunel School of Arts in London. In 2016, he won Sundance Ignite "What's Next?" Short Film Challenge and received a mentorship from Sundance Institute, with his short Zero Star Hotel. The Silence of the Dying Fish had its world premiere in Locarno FF 2018 in the international Competition Pardi di Domani and US premiere in Sundance FF 2019. Vasilis is currently working on his upcoming short and debut feature. He is also the artistic director of SeaNema Open Air FF.

176

選美小姐伊莉莎白

Elizabeth



台灣首映 波蘭 Poland | 2018 | DCP | Colour | 25min
2019 庫斯滕多夫電影與音樂節
2018 格丁尼亞影展



前波蘭小姐伊莉莎白年屆退休之齡，依然保有窈窕身形與優雅氣質，於是在兒子的鼓勵下，決定參加老年選美比賽。沒想到入住主辦單位提供的房間後，不但遇見當年勁敵，還意外聽到八卦傳聞，讓她開始懷疑選美比賽並不單純，而她的兒子又在想什麼呢？這是一部關於愛、美麗與時光無常的電影，訴說著化解老年的難題，在於尋找自信與新的開始。

「我想呈現彼此獨立的過程是如何的艱難，尤其對那些一直以來關係很親密的人來說。」——沃依切赫基利馬拉

Former Miss, a retired hairdresser – Elizabeth, with an encouragement from her son, decides to take part in a mature beauty contest. She is scared that she won't be able to go through with it. Especially when she finds out that she will be competing against a rival from the past...



沃依切赫基利馬拉 Wojciech KLIMALA

1984 年出生，波蘭導演、編劇。2015 年畢業於華依達電影學校的 Dok Pro 紀錄片課程，並於 Silesia 大學廣播與電視學系取得碩士學位，有多部短片與紀錄片作品。2017 年擔任波蘭文化與國家資產部「波蘭青年」計劃的學者，負責拍攝紀錄片《The Signs》。

Graduated from the DOK PRO programme on WAJDA Film School in 2015. He is finishing his directing studies (MA) at Krzysztof Kiełowski Faculty of Radio and Television of the University of Silesia. A member of the Polish Filmmaker Association since 2012. Scholar of the program of the Ministry of Culture and National Heritage "Young Poland" 2017 for directing a documentary film The Signs.

秘密耶誕禮

The Christmas Gift



台灣首映 羅馬尼亞 Romania | 2018 | DCP | Colour | 23min
2019 克萊蒙費鴻短片節 國際類首獎
2019 布魯塞爾短片節 評審團大獎
2019 坦佩雷短片節 最佳敘事影片獎



1989 年 12 月 20 日羅馬尼亞，獨裁者希奧賽古的政權仍在苟延殘喘，蒂米什瓦拉剛剛發生血腥鎮壓，一名父親買了聖誕樹回家，想至少讓孩子過個快樂的聖誕節，然而當他聽完兒子寄給聖誕老人的信件內容後，卻陷入無邊的驚懼之中。故事內容看似簡單，卻把人們面對獨裁政權時的無助與恐懼刻畫得淋漓盡致，宛如「羅馬尼亞電影新浪潮」復興的深刻作品。

On 20th of December, 1989, a few days after Ceausescu's bloody repression in Timisoara, a father's quiet evening turns to sheer ordeal as he finds out that his little son has mailed a wish letter to Santa.



柏格丹穆雷薩姆 Bogdan MURESANU

1974 年出生於羅馬尼亞，現居西班牙，2012 年自編自導首部短片〈Half Shaved〉，即入選多個國際電影節；2018 年執導〈秘密耶誕禮〉橫掃國際影展超過 20 項大獎；他的最新作品《魔術師 The Magician》正在後製中。
Lives in Bilbao, Spain. He produced and directed his first short film in 2012, based on his own script, Half Shaved. Selected in International Festivals as Montreal, Cinequest, Cleveland, Lille, and winner of the Audience Award at "Anonimul" IFF Sf. Gheorghe (Romania).

國際競賽 E

International Competition E

10/14 MON 19:00 電影館

10/17 THU 17:00 電影館

10/23 WED 19:10 電影館 ★

公鹿殺人事件

Roadkill



台灣首映 英國 UK | 2019 | DCP | Colour | 8min
2019 坎城影展 電影基石單元



寧靜黑夜裡的筆直公路上，駛著車輛的公鹿意外發生車禍。奄奄一息倒臥於血泊的全裸女子，遭到公鹿賜予的最後一擊。但槍響之後，卻在草叢旁發現白嫩的新生兒，同情心散發的公鹿決定將他帶回家中。美味佳餚的背後，一場駭俗的殺人事件即將被揭露。影片運用逐格動畫及流暢運鏡，搭配吉他勾動的詭譎旋律，營造充滿肅殺氛圍的黑色血腥寓言。

Roadkill is a stop-motion animated thriller. In the world where deer are the dominant species, one alpha male goes for an evening car ride and has an unfortunate car accident.



勒瑟克莫茲卡 Leszek MOZGA

1983 年出生於波蘭羅茲，於倫敦藝術大學進修動畫，取得藝術碩士學位。2017 年，第一部動畫作品〈Mind of an Artist Don McCullin〉，受邀至各大國際影展放映。〈公鹿殺人事件〉為其第二部動畫作品，入選坎城影展電影基石學生短片競賽單元。

Born on July 28, 1983, in Łódź, Poland. Graduated from XVIII LO in Lodz 2001 where he discovered his passion for film and theatre. In 2019 he graduated with Master of Arts in Animation from London College of Communication. His debut short charcoal animated film Don McCullin—Mind of an Artist gained attention around film festivals and received 3 awards. His graduation short stop-motion animation Roadkill had its premiere at Cannes FF in Cinefondation Selection student competition.

親情庇護 Brotherhood

台灣
首映

加拿大、突尼西亞、卡達、瑞典 Canada, Tunisia, Qatar, Sweden | 2018 | DCP | Colour | 25min

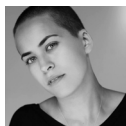
E

2019 舊金山影展 最佳劇情短片獎
2019 日舞影展 最佳短片獎提名
2018 多倫多影展 最佳加拿大短片獎



牧羊人穆罕默德，和妻子及兩個小兒子，共同生活在突尼西亞丘陵地區一處絕美的農村。離家多年的大兒子，某天突然帶著懷有身孕的新婚妻子返家，重逢帶來的不是擁抱，反而是不安在蔓延。穆罕默德無法諒解當初丟下家人的兒子，也不信任他帶回來的敘利亞神秘女子。過往的創傷和誤解，造成父子間的對立，最終迎來另人心碎的結局。導演用了大量特寫鏡頭，細膩捕捉了家人之間情感的流動，透過女性視角，溫柔凝視了戰火衝突中人性光輝閃現的時刻。

The film centers around Mohamed, a hardened shepherd living in rural Tunisia with his wife and two sons. Mohamed is deeply shaken when his son Malek returns home after a long journey with a mysterious new wife in tow, a return that builds in tension between father and son until finally reaching its breaking point.



瑪麗安裘柏 Meryam JOOBEUR

突尼西亞裔美國劇作家兼導演。曾參與培育阿拉伯國家電影人才的「Rawi 編劇實驗室」，她的作品在國際影展當中獲獎無數，《親情庇護》是她的最新作品，她偶然在突尼西亞遇見了正在牧羊的主角三兄弟，被他們的獨特的紅髮與當地美麗的景緻所吸引，進而發想出這個令人動容的故事。

Montréal based Tunisian filmmaker and co-founder of the production company 'Instinct Bleu'. Her short films Gods, Weeds and Revolutions (2013) and Born in the Maelstrom (2017) starring Sasha Lane screened in dozens of national and international festivals. Her recent short Brotherhood (2018) recently premiered at TIFF where it won Best Canadian Short. She is currently developing two feature films including Motherhood, the feature adaption of Brotherhood. She is an alumni of TIFF talent lab, Rawi Screenwriters Lab and Berlinale Talent Lab.

178

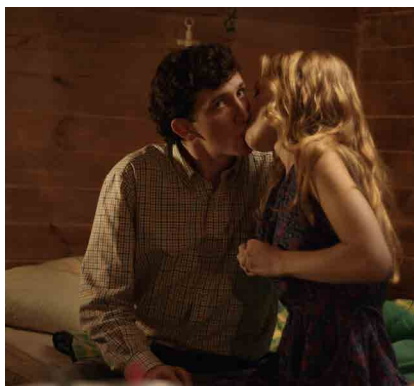
鏡頭前的春天 Cock Crap Fuck

國際
首映

法國 France | 2019 | DCP | Colour | 16min

E

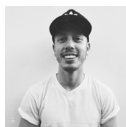
2019 阿爾杜維茲喜劇影展 短片競賽單元



麥斯是童軍隊長，也是妥瑞氏症患者。儘管他的症狀在日常生活中不時出現，然而只要有攝影機藏在某處拍攝他，他的症狀就會不藥而癒，而這種奇特的方式，也讓他成功交到了美麗女友。這一天，這對戀人將首度共度春宵。究竟麥斯該如何迎接自己的初體驗？這段戀情會不會因此破局？戲裡戲外同時存在的雙重鏡頭，讓我們看到主角的青春戀情，也看到劇情的峰迴路轉，還看到自己酸酸甜甜的初戀情事。

「這部影片獻給爸比的爸比。」——科姆勒文

Max, 20 years old, is a boy scout leader dealing with Tourette's syndrome. His symptoms disappear when he is in front of a camera. That's how he manages to seduce Giulia. But when they decide to make love, is the camera still welcome?



科姆勒文 Côme LEVIN

1990 年生於法國巴黎，目前是電視和電影演員。2016 年演出法國詩人歌手大肢體執導的電影《步步為營》，〈鏡頭前的春天〉是他自編自導的第一部短片。

Began as an actor in different movies such as Malavita by Luc Besson or Radiostar and Gangsterdam by Romain Lévy. Cock Crap Fuck is his first short film.

藍色的應召男郎 Blue Boy

亞洲
首映

阿根廷、德國 Argentina, Germany | 2019 | DCP | Colour | 19min

E

2019 柏林影展 最佳短片銀熊獎
2019 布宜諾斯艾利斯獨立影展 最佳短片獎
2019 法國真實電影節



他們會怎樣面對自己的故事？來自世界各地的青年在藍色男孩酒吧裡相遇，產生一段段經歷。7 名羅馬尼亞的男同志性工作者，授權導演任意使用他們的影音記錄，當他們再次面對鏡頭，聆聽口述，每一次的吞嚥口水、呼吸聲與眨眼都是曖昧的回應。影音錯時為當下的拍攝方式，將拍攝與性交易剝削過程變成一場雙重奇觀，突顯不可避免的權力關係。

「我想強調這種動態的表演性，並實驗讓所有涉入影片的人——主角、觀眾與我，具有互換性。」——曼努埃爾阿布拉莫維奇

What are you up to tonight? Do you want me? We could have fun together... Seven Romanian male-to-male sex workers in Berlin have their portraits taken as they listen and react to recordings of their own experiences. By turning the process of exploitation into a spectacle, the camera becomes a client highlighting the inevitable performativity of such power relations.



曼努埃爾阿布拉莫維奇 Manuel ABRAMOVICH

1987 年出生於布宜諾斯艾利斯，畢業於阿根廷 ENERC 電影學院，曾參與「柏林影展新銳營」。首部短片作品〈Solar〉入選布宜諾斯艾利斯獨立影展，其他作品曾數次入選柏林影展，現為柏林 DAAD 駐村藝術家。

Born Buenos Aires, 1987. Film director and director of photography. His work explores the performativity of the everyday. Combining observation and staging, he calls into question the norms of what is considered 'documentary cinema'. He graduated as a Director of Photography at ENERC and is a Berlinale Talents and IDFA Summer School alumni. His latest work Blue Boy won the Silver Bear at the Berlinale Shorts Competition 2019.

去年火車經過的時候 Last Year When the Train Passed by

法國、台灣 France, Taiwan | 2018 | DCP | Colour | 18min

E

2019 克萊蒙費鴻鴻短片節 實驗類首獎、最佳紀錄片獎
2019 台北電影獎 百萬首獎、最佳短片獎
2019 盧卡諾影展



「去年，火車經過你家時我拍了這張照片，那時的你在做什麼呢？」

"What were you doing while I took this photo when the train passed through your house last year?"



黃邦銓 HUANG Pang-Chuan

生於台灣高雄，作品以回憶、旅行和傳統底片三種元素構成。〈回程列車〉與〈去年火車經過的時候〉連續兩年獲得克萊蒙費鴻鴻實驗類首獎，並於盧卡諾等國際影展放映。

Born in Taiwan, His work always contains memory, travel and traditional film technology. Both of his films Return and Last Year When the Train Passed by have won The Lab Grand Prix in Clermont-Ferrand Festival, two years in a row. They were also presented at major festivals, such as Locarno Festival, IDFA, MoMA Doc Fortnight etc...

179

國際競賽 F International Competition F

蛻變 Metamorphosis



卡拉佩雷拉 Carla PEREIRA

出生於布宜諾斯艾利斯，曾在阿爾特亞研讀美術。擔任多部影片的動畫師，包含獲得柏林影展銀熊獎的美國動畫電影《犬之島》、獲得美國電視節目泰利獎的西班牙動畫連續劇 Clay Kids、墨西哥首部停格動畫電影《Inzomnia》、西班牙動畫短片《El criptozóologo》和《El ascensor》。瓦倫西亞定格動畫公司 Colectivo Engranaje 共同創辦人，現為自由插畫家。

Studied Fine Arts at the University of San Carlos in Valencia, alongside illustration and stop motion. She has notably worked on Wes Anderson's Isle of Dogs, amongst other stop motion productions.

璦凡哈辛多 Juanfran JACINTO

畢業於 EASD 瓦倫西亞設計學院，取得雕塑技術應用的文憑。2013 年創辦定格動畫公司 Colectivo Engranaje，擔任藝術導演、模型製作者、道具師。在短片《Acabo de tener un sueño》擔任藝術指導，作品獲得 2015 年葡萄牙阿旺卡電影節電影獎，入選 2014 年 Arraial Cine Fest 最佳短片，入選 2014 年 Festival Internacional El Cine a las Calles 影展獎。

Juanfran Jacinto mainly studied sculpture. He has also worked in the art department on Spanish live action film productions like movies, short films and commercials. Metamorphosis is their first short film.

亞洲
首映

芬蘭 Finland | 2019 | DCP | Colour | 9min
2019 瑞士 CineGlobe 影展

F

哈哈革命 Ha Ha Ha



山繆樂維卡馬 Samuli VALKAMA

1974 年生於芬蘭，現居赫爾辛基，具有平面設計及動畫背景，亦曾創作童書，現多任導演及編劇。2005 年曾以短片《Alright Love》獲柏林影展柏林今日獎，後陸續執導多部短片、電視影集和三部長片，2014 年作品《No, thanks》曾入圍芝加哥影展觀眾票選獎。

Samuli Valkama (1974) is a director and scriptwriter living in Helsinki. Valkama graduated with a Master of Arts degree. He has directed three feature films, the latest premiered in 2017 Unexpected Journey. Valkama has also directed several TV series and short films.

10/13 SUN 17:30 電影館
10/15 TUE 19:00 電影館
10/24 THU 13:00 電影館

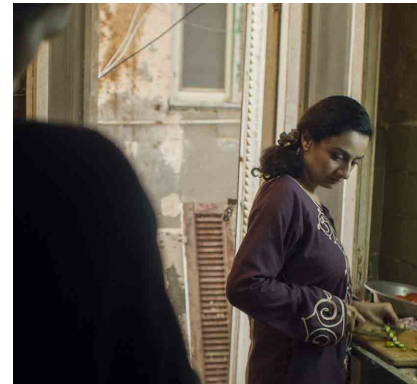
西班牙、法國 Spain, France | 2019 | DCP | Colour | 10min

2019 聖彼得堡影展
2019 富川動畫影展
2019 台中動畫影展

當生活是牢籠，活著竟是無止盡的囚禁，放手一搏是唯一的出口。詭譎的異色童話裡，一個老媽媽、一條狗、一間小室，已經是他的一生。對街失火的樓房、掉落的鳥頭和碎裂的浴廁方鏡，彷彿是警示，是天啟，是需要被聽見的畫外音。自娛娛人的美夢，抵擋不住碎裂、崩場的現實。當快樂很難，當悲傷很難，當凡事都僅僅沖積成習慣的淡然。夜深人靜的一個晚上，他終於決定，就這一次，順從內心……。

In his thirties and still living with his mother, a man decides to break free from his inner demons.

逃離你，困住我 The Trap



娜達莉雅 Nada RIYADH

出生並活躍於埃及的編劇兼導演。她的第一部紀錄片《Happily Ever After》即受到注目，於 2016 年於阿姆斯特丹國際紀錄片電影節首映。她也指導電影製片工作坊，關注位於黎巴嫩、約旦和埃及等地，遭受戰爭而流離失所、生活條件艱難的貧困社區。

Filmmaker based in Cairo, Egypt. Her debut documentary film Happily Ever After premiered at IDFA in 2016. She also leads and mentors filmmaking workshops to empower distressed communities suffering from war, displacement, and difficult living conditions in Lebanon, Jordan, and Egypt.

台灣
首映

台灣 Taiwan | 2019 | DCP | Colour | 12min

F

看無風景 My Father at Grandma's Funeral



詹博鈞 JHAN Bo-Jyun

1993 年生，先後就讀電子工程和多媒體設計。2017 年曾以作品《文具迴想曲》入圍青春影展，2018 年畢業於國立台南藝術大學，取得動畫藝術與影像美學研究所碩士學位，《看無風景》動畫創作為其畢業作品。

Born in 1993. Master of Fine Arts of Graduate Institute of Animation and Film Art in Tainan National University of Arts. My father at Grandma's funeral is his thesis animation.

頭一次踏進陌生的故鄉，是阿嬤喪禮那天。聽著娓娓道來的回憶，卻看不見父親口中的那片風景，直到眼淚流下的那一刻，才看見離別的鄉愁。墨色暈染開親情的隔閡，零碎的節奏、格格不入的步伐轉化為沉默的對話，複雜哀傷的情緒在真摯的描繪下，隨著父親的淚水流瀉而出。導演從自身經驗出發，透過水墨動畫還原一段無法再現的回憶，細膩詮釋父親面對離鄉與離情的感受。

All details of papa at grandma's funeral have come into my mind.

獵殺倒數

Lone Wolf

亞洲
首映

荷蘭 Netherlands | 2018 | DCP | Colour | 17min

2019 烏特勒支荷蘭影展 學生競賽
2018 Shortcutz 影展

F



一名年輕男子在自家公寓中演練著射擊動作後離開了住所，來到了夜晚的市區。路邊一位陌生人對他不穩定的狀態表達了關切，隨後沒入了喧鬧歡樂的夜店，飲酒交際。兩個靈魂偶然的交集，不期然地成了夜店悲劇事件的意外轉折。

A young man prepares himself to commit a terror attack. Arriving at the scene he has chosen for his assault, he bumps into another youngster visiting the same location. A short film in one take, filmed from the perspective of both perpetrator and victim.



希洛翰明斯利 Hero HEMMINGSLEY

1994 年出生於格拉斯哥，畢業於烏特列茲藝術大學學習導演與編劇。從小於阿姆斯特丹與格拉斯哥兩種文化背景中長大的他，對於這世界中的種種對比感到著迷。修業期間首作為一部以青少年為主角的公路短片〈Brocante〉，入選 Nijmegen 短片影展。後編導〈Drenkeling〉、〈Rendez-vous〉。畢業作品〈獵殺倒數〉入選烏特勒支荷蘭電影節。

Born in Glasgow, 1994. Graduated with honors at the University Of The Arts Utrecht as a screenwriter and director. He directed and co-produced Brocante, a short road movie about the consequences of adolescent escapism, selected at the International Short Film Festival Nijmegen. He wrote and directed Drenkeling and Rendez-vous, and interned at VICE Benelux, where he worked as a junior-director. His graduation film Lone Wolf was selected at the Netherlands FF Utrecht.

182

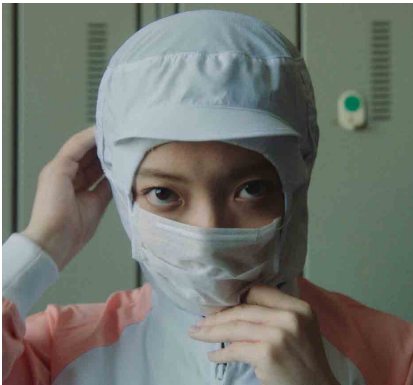
彈塗魚女孩

The Walking Fish

荷蘭 Netherlands | 2018 | DCP | Colour | 19min

2019 荷蘭 Go Short 短片節 特別提及

F



小彈塗魚從海邊被一個小男孩帶到了人類的世界，成了家中的一份子。不滿足於魚身現狀的陸美，隨著時間，演化成了一個獨立思考的小女孩。跟著一般人一樣，她離開家人融入社會，學習人類的生存之道。但是身體不停送出干擾她日常生活的訊號，好似海洋在召喚她回真正的家鄉。

An ambitious amphibian sea-creature wants to venture into the human world. Her dream to evolve into the perfect individual is so strong that she overcomes the physical boundaries of her fish-body and transforms into a human being. But even as a young woman she remains restless. Will she ever be content?



德莎梅爾 Thessa MEIJER

導演、作家，目前居住於荷蘭阿姆斯特丹。2015 年畢業於荷蘭烏特勒支藝術大學，電視電影 The Day My House Fell 入選荷蘭電影節首部電影競賽。音樂錄影帶〈Mind Dear〉入選 2018 年西南偏南影展，並入圍音樂錄影帶評審團獎。作品風格低調幽默，帶有魔幻寫實色彩。〈彈塗魚女孩〉是他在日本佐賀擔任駐村藝術家期間的作品。

Dutch writer and director based in Amsterdam. Graduated in 2015 from the HKU University of Arts. Her mid-length television film, The Day My House Fell, was selected for the Debut competition at the Netherlands FF. Her music video Mind Dear premiered on Nowness, was shown at SXSW FF and got nominated for a 3FM Award Best Video. Her new short film The Walking Fish was made during an Artist in Residence project in Saga, Japan. Thessa's work is characterised by dreamy magical realism with a dry and humorous undertone.

國際競賽 G

International Competition G

10/16 WED 19:00 電影館
10/24 THU 15:00 電影館
10/25 FRI 14:00 電影館

紫男孩

Purpleboy



性別是精子跟卵子結合時就確定的嗎？一個人要花多大力氣與努力，才能決定自己真正想要的樣子？片中奧斯卡渴望成為像父親一樣雄偉的傘兵，但是身體生理的限制讓他一度夢想破滅，甚至賠上父親的性命。這是一部深入探究性別認同與自我實現的佳作，值得深思。

Oscar is a child who sprouts in his parents garden. Nobody knows his biological sex but he claims the masculine gender. One day Oscar lives an extraordinary but painful adventure in an authoritarian and oppressive world. Will he manage to have the identity recognition he desires so much?



亞歷山德烈西卡拉 Alexandre SIQUEIRA

1980 年出生於里約熱內盧。1990 年開始創作動畫。2010 年從巴黎 La Poudrière 動畫學校畢業並執導〈Journey to the Sunflowers Fields〉。〈紫男孩〉是他最新的動畫作品。

Born in Rio de Janeiro in 1980. Since 1999 he develops and collaborates in several animated films projects. In 2010 he finished the animation filmmaking course at la Poudrière school, where he directed "Journey to the Sunflowers Fields". "Purpleboy" is his latest animated short film.

啞巴與男孩

Blessed is the Man

亞洲
首映

以色列 Israel | 2018 | DCP | Colour | 13min

2018 克萊蒙費鴻短片節

G



為了維持每日生計，撿拾飄於天花板頂端的氣球，或裝聾作啞在火車上販賣小物，都成為老人賺取微薄金錢的維生方式。一日，因撞見推託零錢的男孩們，情急之下老人脫口而出，因而暴露自己身份。原以為只是循著日常的火車販售，卻遭到小孩的識破質疑，面對逼問與糾纏，老人又該如何從中脫身？細膩的鏡頭語言，闡述關於同情的道德辨證，通過老人與小孩的互動，讓列車內外的凝視眼神，流露出一般的情誼。

Baruch, a loner petty man, is used to be invisible to other people and he is making his living by doing small dirty tricks. Following a friendly gesture, he is confronted by an unexpected judge - a boy who shares a similar misfortune.



阿薩夫薩班 Asaf SABAN

1979 年出生於以色列，畢業於 Beit-Berl 大學電影系，集編導、剪接、製作於一身。2009 年，畢業短片〈On Leave〉曾入選聖塞巴斯提安影展，並執導多部短片、紀錄片及長片《Outdoors》，受到眾多國際影展青睞。〈啞巴與男孩〉為最新劇情短片。

Film director and writer living in Tel-Aviv. His short student films were screened at major film festivals around the world and received awards, including series of cartoons with Guillaume Long, A boire et à manger (La station animation, APC).

183

孤獨室愛 Rain

亞洲
首映

荷蘭 Netherlands | 2018 | DCP | Colour | 25min

G

2019 百慕達影展
2018 荷蘭影展
2018 溫徹斯特影展



17 歲的青少年大衛晃遊終日，活在天光白日裡，卻自帶雨季，受困於無人能言傾訴緩解的體內騷動，以及回憶斷片帶來熟悉又陌生的觸感。他於是將手探向鄰家的 11 歲男孩，無聲地追索著：當以往那個誰的手伸向自己時，究竟是何所為何來？全片剪去後果前因、高潮場景，讓關係撲朔、劇情迷離，藉此捕捉或恍惚惶惑，或選擇遺忘的加害者視角，疊合著或早已乾涸，或仍濕淋不堪的受害者心緒。

「由尋常判斷主導的情況下，電影是尋找細微差別的完美媒介。」
——拉維桑德貝

Elias is eleven, likes to romp and looks up to David, which makes him an easy victim of the latter's sexual petting. Eventually, David is confronted with the inevitable consequences of his actions, which have serious repercussions for himself, but also for the people around him.



拉維桑德貝 Ravi SANDBERG

現居荷蘭鹿特丹的電影工作者，畢業於烏特勒支藝術學院，〈孤獨室愛〉為其畢業作品，該片由他自己編導與剪接，獲選多國影展。桑德貝偏好的題材，乃是從歷經掙扎的角色觀點出發，講述主人翁做出難以言詮選擇的故事。甫獲得荷蘭電影基金會經費的他，現正籌拍以 14-16 歲的 9 位青少年強暴犯為題材的《ESCH》。

Indian-Dutch filmmaker from Rotterdam city. In 2018 he graduated from the HKU University of the Arts Utrecht with his graduation film Rain for which he won the NL Filmfund Wildcard Fiction and which got selected for numerous national and international film festivals.

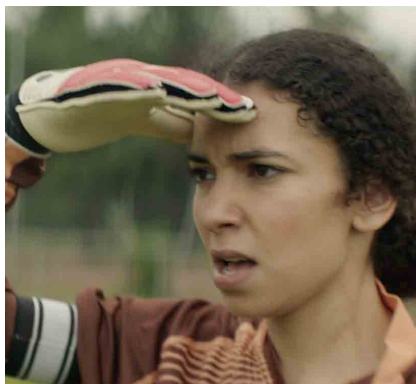
亞洲
首映

法國、摩洛哥 France, Morocco | 2018 | DCP | Colour | 20min

G

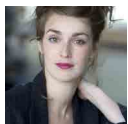
2019 摩洛哥丹吉爾民族影展 評審團獎
2019 克萊費費鴻短片節

夢想守門員 Yasmina



摩洛哥少女雅絲米娜熱愛足球，也是當地足球隊重要成員。面對未來，她無限憧憬，期待有朝一日，能在足球場上揚名立萬。然而，她非法居留的身分，卻使她一心嚮往的美好前景，始終籠罩著淡淡陰影。足球隊參賽前夕，雅絲米娜目睹父親遭法國警方逮捕，她為父親憂心忡忡，卻無視自己也可能大禍臨頭，堅持上場比賽。少女在影片開場，透過聲音肢體展現的猛烈力道，充滿熱情渴望。但這股強勁力量，卻在片末轉為深沉指控，令人蕩氣迴腸之餘，也為之驚心動魄。

Yasmina is a fifteen-year-old teenager who passionately loves football and practices at the Saint-Étienne football club. A Moroccan, she is in France without a visa, with her father and his French girlfriend. One evening, when returning home from training, she sees her father gets arrested right in front of her.



克萊兒凱恩 Claire CAHEN

2008 年畢業於里昂國立高等藝術與技術學院。目前是劇場和電影演員，也身兼導演。〈夢想守門員〉是她和阿里艾斯密利繼短片〈邊境〉之後，再度攜手執導的第二部短片作品。

Claire Cahen is an actress who graduated from ENSATT. She works both in the cinema and the theatre. She co-founded the actors' collective Les Trois Mulets. Yasmina is her second short film.



阿里艾斯密利 Ali ESMILI

出生於摩洛哥。於 2005 畢業於里昂國立高等戲劇藝術與技術學院，除了參與劇場和電影演出，他也是電影導演。〈夢想守門員〉是他擔任編劇，二度與克萊兒凱恩聯手執導。

Born in Morocco, Ali Esmil has lived in France since 1996 and is an actor, who trained at the Théâtre National de Chaillot and ENSATT. He cofounded the actors' collective Les Trois Mulets.

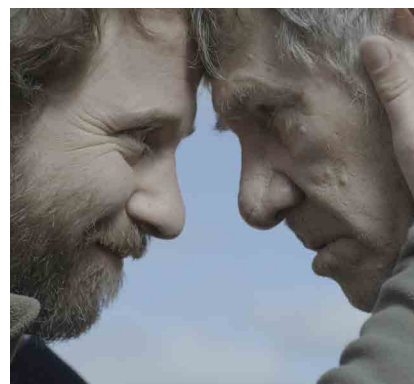
窗外蝶影 Butterflies

亞洲
首映

以色列、法國 Israel, France | 2019 | DCP | Colour | 8min

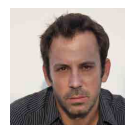
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2019 坎城影展
2019 墨爾本影展



四月週末日，以色列北部田野邊上，成群午後黃蝶如金粉一樣灑在視野裡。三人即興上路，好不容易發動的小車裡，裝著駕駛的孝心美意，無論幾歲，凡父母在場就掩不住的淘氣。然而，隨著歲數漸長，家族旅行的笑聲，視野裡的黃蝶絮，究竟還有多久抗老和遺忘病痛的藥效半衰期？本片精準捕捉了公路小旅行的和暖氛圍，春夏之交的牧歌調性，以及冷不妨悄悄滲入其間的，秋至的暮氣。

Another Sunday in April. A kibbutz in the North of Israel. A natural phenomenon. A family on an impromptu ride, maybe the last one...



尤納羅岑克 Yona ROZENKIER

1981 年出生於以色列，畢業於特拉維夫大學影視系。畢業後製作〈Bug on a Helmet〉、〈Raz and Radja〉等多支短片，在國際影展上展露頭角。2018 年，他執導的首部長片作品《The Dive》，於盧卡諾影展、耶路撒冷影展大放異彩。

Born in 1981 at the Yehiam Kibbutz, in Northern Israel. He decided to join Tel Aviv University to study film making. His short films, Bug on a Helmet (2011) and Raz and Radja (2012) participated in film festivals. He also participated in the "Water" project, a program of short films made by both Israeli and Palestinian directors aiming at a better comprehension between the two communities. In 2018, his debut feature The Dive screened at Locarno FF.

老娘駛上路 Driving Lessons

台灣
首映

伊朗 Iran | 2019 | DCP | Colour | 13min

G

2019 翠貝卡影展
2019 坦佩雷短片節
2019 都柏林女性主義影展



根據伊朗法律，女性上駕駛課，應有除了教練之外第三人陪同。同樣地，已婚婦女需要得到丈夫的許可，才能獲得護照出國，丈夫卻不用理由就能禁止妻子旅行。本片透過年輕女孩巴哈雷的駕駛課程，隱喻伊朗女性爭取掌控人生的艱辛過程，同樣身為女性的導演，將本片獻給爭取平權的伊朗女性同胞。

According to the laws of Iran, Bahareh must have her traditional, chauvinistic husband accompany her to driving lessons so she and her instructor will not be alone.



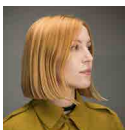
瑪奇雅里耶 Marziyeh RIAHI

畢業於德黑蘭的應用科技大學電影系，以及伊朗青年電影協會的電影導演學程。擔任短片和紀錄片網站 Short Film News 的總編輯，也是亞洲電影促進聯盟的成員。

Marziyeh Riahi is editor-in-chief of Short Film News, Asia's first website specializing in short films and documentaries. She is a member of The Network For Promotion of Asian & Asia Pacific Cinema (NETPAC). She graduated in Cinema at the University of Applied Science and Technology in Tehran and graduated in film directing at the Iranian Youth Cinema Society (IYCS). Driving Lessons is her first short film.

國際競賽 H International Competition H

9月3日那天 September 3rd 2015



莎拉尤琳西斯 Sara JURINCIC

1989年出生於克羅埃西亞札達爾市，建築師與電影工作者。2015年畢業於薩格勒布建築學院。並於2018年創立遊牧工作室——結合藝術與空間實驗，並積極參與歐洲各項計畫與工作坊。

Born 1989, Zadar, Croatia. Architect and filmmaker. Graduated at Faculty of Architecture, Zagreb in 2015. Worked with: W.O.R.M. Rotterdam, Klubvizija lab, CAFxCPH, Restart. In 2018, she established NOMAD STUDIO – art and spatial experiment lab, actively involved in projects and workshops through Europe.



克羅埃西亞 Croatia | 2018 | DCP | Colour | 9min

2019 奧伯豪森短片節
2019 雅典 ANIMFEST 動畫影展



每天報紙中許多的新聞事件，有多少看似可以略讀而過？又有多少其實與某人的生命息息相關，甚至是疼痛多年都翻不過去的歷史一頁？導演運用新穎的敘事手法，從讀報、剪報訴說一則動人的親情故事……。

In that moment, all the news published on September 3rd 2015, became extremely real. Banalities of that day and personal memories mixed intensively.

186

去他 X 的教練 Play It Like a Man



羅宏盧涅塔 Laurent LUNETTA

生於法國西南部朗德省。他在法國土魯斯國立高等視聽學院取得文憑之後，先擔任助理導演，後轉任新聞工作，同時為德法公共電視台、法國付費電視頻道 Canal Plus 拍攝紀錄片。十餘年來，他也擔任電影編劇，並從事演員工作。〈去他 X 的教練〉是他自編自導的第一部劇情短片。

Director and writer, known for Black dandy, une beauté politique (2015), Zombies landais: le triste bilan (2003) and Gaz de France (2015).



法國 France | 2018 | DCP | Colour | 22min

2018 西班牙希洪影展 國際競賽入圍
2018 法國龐坦短邊短片影展



十五歲的羅西斯和湯瑪士，在炎炎夏日中百無聊賴。有一天，他們在足球教練的手機裡，意外發現足球隊員的淋浴裸照，也驚覺教練偏愛的拍攝對象，似乎就是羅西斯，這使他們火冒三丈，決定要出手報復。烈火般的青春，使青少年的情緒如猛火般熾熱狂亂，「火」的意象貫穿全片，怒火卻也帶來新生。曾在《小鬼作家養成班》演出的馬修路奇，在本片有精采表現，而足球教練一角，更由《我媽媽是派對女孩》的導演兼演員——山繆賽斯演出。

It's summertime in the Landes. Loris and Thomas are fifteen years old. They spend their days playing football and make up for boredom by crummy teenage behavior. When they steal their trainer's mobile phone, they discover clandestine photos of young naked footballers in the shower. Loris seems to be the main subject of this voyeurism. Cut to the quick, the teenager goes to his trainer's place to seek revenge.

神秘室友瘤先生 Mr. Mare



盧翠托特 Luca TOTH

1989年出生於匈牙利，畢業於莫霍利納吉藝術與設計學院（MOME）。畢業作品〈The Age of Curious〉於2013年安錫國際動畫影展榮獲評審團特別獎；2016年短片〈天啊！有異性戀！〉於坎城國際影評人週單元首映，為當屆唯一入選競賽的動畫片。

Born in Hungary in 1989, she studied animation at the Moholy-Nagy University of Art and Design (MOME) in Budapest. Her graduation film, A kíváncsiság kora (The Age of Curious), won an award at Annecy in 2013; her first self-produced film, the Hungarian, Czech and Slovakian co-production Superbia, premiered in the Semaine de la Critique at Cannes where it was the sole animated film in the competition.



匈牙利、法國 Hungary, France | 2019 | DCP | Colour | 20min

2019 柏林影展 最佳短片獎提名
2019 布達佩斯短片節 最佳匈牙利動畫獎
2019 墨爾本影展



一名年輕英俊的男子，他的胸口長了一顆腫瘤，裡頭居住著一位圓胖小人，更怪異的是他從中逃了出來，他開始觀察男子生活的一切，漸漸地對男子的興趣變成一種愛慕，男子卻無法察覺。短暫親密在身體留下片刻印記，寂寞擺盪在不同身／形體之間，一種迷戀散佈在房間內，卻無法得到實際交流，導演以細緻的色彩與素描筆觸，描繪出單向性的愛情樣貌。

「在這部作品當中，我想展現一名角色，他只知道如何去愛一個人，卻沒有辦法理解他應該如何被愛。」——盧翠托特

Love appears out of thin air like a tumor in the chest.

盛夏汁愛 Watermelon Juice



艾琳莫雷 Irene MORAY

1992年生於西班牙巴塞隆納，是一名攝影師和電影工作者。2012年移居至柏林後，她與表演團體 The-Family 到歐洲各地表演，並且拍攝了第一部短片〈壞女同性戀〉。四年後，她回到家鄉拍攝〈盛夏汁愛〉。

Born in Barcelona, Spain in 1992, she is a photographer and filmmaker. Moving to Berlin in 2012, she spent three years collaborating with the performance collective the-family, performing across Europe at venues including the Astrup Fearnley Museum in Oslo and the Chisenhale Gallery in London. While in Berlin, she also made her first short film, Bad Lesbian. After four years in Germany, she returned to her hometown and made Suc de síndria (Watermelon Juice). She also works as a photographer for i-D, Dream Magazine, Garage Films, Distinto Films and Erika Lust.



西班牙 Spain | 2019 | DCP | Colour | 22min

2019 柏林影展 最佳短片獎提名
2019 里斯本獨立電影節 最佳短片獎提名
2019 西班牙馬拉加影展 短片類最佳女主角獎



芭芭拉和波爾與朋友們享受著度假時光，置身大自然與湖畔風光，在那他們擁有兩人的親密空間。在一晚的餐桌對話，勾起了芭芭拉的創傷記憶……從 Me Too 事件到 PUA (Pickup Artistry) 男性追求文化爭議，我們如何談論性別創傷，導演以溫柔的語調呈現本部作品，在眼淚與笑聲之間，重新端看性別互動關係。

「關於一個女性如何克服性侵害的創傷經驗，我希望這部電影能提供另一種敘事。人們通常聚焦在創傷，而非療癒的可能。而我想帶來一個新的視角，為其注入多一些希望與光明。」——艾琳莫雷

Barbara and Pol spend a few days on holiday with a group of friends in a house surrounded by nature. They want to have a good time and find a peaceful space where they can enjoy their intimacy. With the support of Pol, in the midst of nature, between tears and laughter, Barbara will heal old wounds and redefine her sexuality.

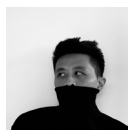
島嶼雲煙 Cloudy Days

台灣 Taiwan | 2019 | DCP | Colour | 25min
2019 台北電影節



嫁到異鄉的阿雲，身陷日復一日的家務與情緒勞動，軀體被禁錮，仰望天空向雲提問，卻止不住情慾的震盪。午後無聊時光的電視劇裡，女人狂烈嘶吼，似乎替絕望的她找到宣洩的出口。究竟她會如何選擇？

A-Yun (Cloud), a middle-aged woman from Vietnam, remarries an old man with her little son from her first marriage. In their suffocating marriage, there is no love but daily routine. Repressed desire makes her turn to her stepchild, a considerate and amiable young man. Something starts to whirl within her lonely heart.



莊詠翔 CHUANG Yung-Hsiang

畢業於世新大學廣電所創作組。主要從事編劇、導演、製片、副導演等工作，創作內容來自對社會現實的關注，形式上積極探討當代電影的敘事可能，遊走於劇情、紀錄、實驗類型的模糊邊界。作品包括劇情短片〈綠洲〉、〈島嶼雲煙〉與多部實驗短片。

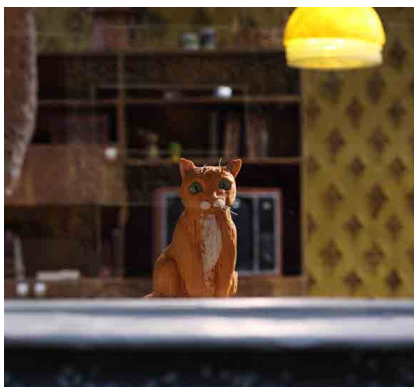
Yung Hsiang Chuang obtained an MFA from Shi Hsin University with his narrative short Cloudy Days, and has been involved in several productions since then. Chuang's work often focuses on the minority, and in the same time keeps exploring the boundary of narratives.

兒童評審團 A Children's Jury Award A

10/11 FRI 15:00 市總圖 B1
10/20 SUN 14:00 市總圖 B1 ★

給喵一個家 Teofrastus

愛沙尼亞 Estonia | 2019 | DCP | Colour | 15min
2019 愛沙尼亞電影和電視獎 最佳動畫、電影藝術家獎
2019 捷克茲林兒童暨青少年影展



乘客來往的火車站，有隻小貓流浪蹲坐長椅下張望。這天，牠終於擁有自己的主人、溫暖美麗的家，以及牠的名字——Teofrastus。不久，牠跟隨主人移居新的城市，卻意外迷路。蟄伏於尋常中企盼不尋常，Teofrastus 能再回到主人身邊嗎？

A stray cat Teofrastus finds loving owners. Finally he has his very own territory in their country-house and he is happy and secure. On one gray day when Teofrastus is watching birds on the balcony of an apartment house, he just accidentally jumps down and gets lost in a new block of the city. Will he find his owners and his own territory again?



瑟蓋基布斯 Sergei KIBUS

Nukufilm 動畫工作室攝影指導。曾多次執導短片與影集並擔任電視作品編輯及攝影。愛沙尼亞紀錄片協會一員。

Cinematographer, director and animator. Sergei has a BA degree in Electronic Media and a diploma in Photography. He is the director of photography in the stop-motion animation studio Nukufilm, and is involved in documentary productions with his own studio Sabat Film. Sergei is a member of the Estonian Documentary Guild.

大漢 A Story of Baosang

台灣 Taiwan | 2019 | DCP | Colour | 5min
2019 放視大賞
2019 金點概念設計獎 入圍



突然覺得自己「大漢」的時刻，到底是發生了甚麼事？阿俊和小明常以捉弄小芬為樂，取笑她的長相，甚至揶揄小芬的家庭環境。不曾回擊的小芬，在一次的衝突中受傷，然而當阿俊再到小芬家，卻感受到小芬爸爸的關懷。以台東寶桑的漢人聚落為背景，藉由族群間相處的衝突，突顯同一片土地的人們，如何在對立的矛盾中和解與相處。

A 2D animation made in the style of the engraving of the Han Chinese settlement in the Taitung Baosang area from the 1970s to the 1980s. The content of the story focuses on the bullying incident between the primary school students due to their family backgrounds — the Mainlanders and the Islanders, and the economic status of the family. In the end, the incident is reflected and inclusive.



張韶玲 CHANG Shao-Ling

林依瑩 LIN Yi-Ying

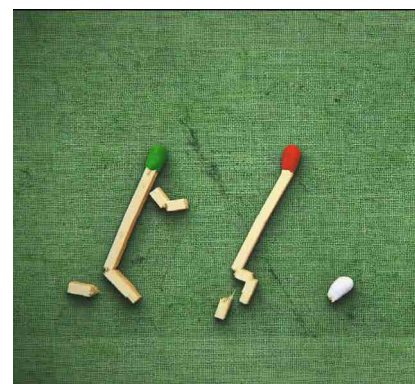
相昀佑 HSIANG Yun-Yu

臺東大學數位媒體與文教產業學系學生，〈大漢〉為三人的畢業作品，他們透過街訪和資料蒐集，完成這部作品，希望讓更多人看到不一樣的台東。

Studied in National Taitung University, majoring in Education Industry and Digital Media. A Story of BAOSANG, advised by Professor Han Teng-Weng, was their graduation film.

小火柴大夢想 Matches

匈牙利 Hungary | 2019 | DCP | Colour | 11min
2019 漢堡短片節 競賽單元
2019 匈牙利 Kecskemet 動畫影展



嘩！火柴動了起來！七彩火柴棒在影格與影格間，畫出孤單小男孩天馬行空的夢想，還有還有，他所害怕的事物以及他的期望。匈牙利動畫大師採用生活中容易取得的火柴棒，以逐格動畫的方式，展現他驚人的創造力，碰撞出令人讚嘆的想像力。

A lonely boy is playing with his colorful matchsticks. While he is talking about his dreams, fears and hopes, the matchsticks bring his visions to life. The film is based on an interview with the 7-year-old L. S.



蓋札托 Géza M. TOTH

1970 出生於匈牙利，2002 年創辦 KEDD 動畫工作室，任職布達佩斯戲劇和電影藝術大學校長。作品涵蓋短片、實驗藝術企劃，和電視動畫劇集，任職於多所影視系所。2007 年，以〈Maestro〉入圍奧斯卡最佳動畫短片。

An Academy Awards nominated film director (Maestro, 2007), founder of KEDD Animation Studio, member of the Academy of Motion Picture Arts and Sciences, and the International Academy of Television Arts and Sciences. He has more than 200 festivals participation and 70 prizes worldwide.

動物森林動物園 The Last Day of Autumn

瑞士、比利時、法國 Switzerland, Belgium, France | 2018 | DCP | Colour | 7min

2019 柏林影展
2019 奧伯豪森短片節

A



冬日將近，動物們蒐羅散落林中的各式零件，拼裝成專屬的賽車，一場森林運動會悄然成形。賽道上困難重重，然而動物們互相合作，終於共同迎向終點線。秋季的最後一場盛會進入尾聲，還有多少未知的挑戰？

The last day of fall is a good occasion for the forest animals to organise a race. With the icy cold of winter breathing down their necks, the participants pedal and roll towards the finish line and their winter-shelters, helping one another out along the way.



瑪裘蓮皮赫登 Marjolaine PERRETE

出生瑞士洛桑市。2012 年畢業於 ERACOM 多媒體設計系。實習期間自學動畫。現於 Nadasdy 電影工作室任職動畫導演。2017 年創立薩維尼動畫電影節。

Born in Lausanne, Switzerland in 1990. She studied multimedia design and taught herself animation via a series of internships. In 2013, she was admitted to the French animation school La Poudrière in Valence. She is currently working as an animation film director for the Swiss company, Nadasdy Film, whilst making independent short films in her free time. In 2017 she founded the Festival du Film d'Animation de Savigny, the first animation festival to be held in the Swiss canton of Vaud.

190

眼鏡仔的雙面人生 Duodrom

瑞士 Switzerland | 2019 | DCP | Colour | 9min

2019 芬蘭土庫動畫影展

A



眼鏡仔悉心經營著遊樂園，某天受到驚嚇的他，皮囊和骨頭雖意外分離，但他們仍合作無間地勇闖人類世界，然而一路上意外不斷，他們該如何不被其他人發現，完成不可能的任務。導演利用簡單素描筆觸，勾勒出討喜的角色與歡樂的場景，造就這部娛樂性十足的可愛動畫短片。

We all have two sides. But if even the tiniest scare splits someone into a timid skin on the one hand and an overconfident skeleton on the other, that person has a lot of work ahead to bring their characteristics back into harmony again.



貝西福格特 Basil VOGT

生長於舍茨、蘇黎世。1989 年畢業於盧塞恩應用科學與藝術大學，取得平面設計學位。1990 年成立 Trickbüro 工作室。

Born 1965. Director of Trickbüro studio in Zurich since 1990. Commissioned works in animation, illustration and playable exhibits for museums and exhibitions. Teaching: Animation and experimental storytelling.

兒童評審團 B Children's Jury Award B

10/12 SAT 16:30 市總圖 B1

10/20 SUN 14:00 市總圖 B1 ★

風起的幸福 The Kite

捷克、斯洛伐克、波蘭 Czech Republic, Slovakia, Poland | 2019 | DCP | Colour | 13min

2019 安錫動畫影展
2019 柏林影展 新世代單元

B



小男孩蹦蹦跳跳下車，衝向爺爺靠近雲朵的山巔小屋。那裡可以俯瞰風吹過山腳，田野構成的拼布地毯，掀翻出一波又一波的麥浪。也可以仰頭看，看小風箏擠穿過羊毛氈質感的澎絨雲朵。更可以握住爺爺的手，感受那卡紙般溫厚堅毅的手勁。即使，那手勁正在一層層風化，像日曆一樣，隨時間的移動一頁頁撕去。然而，風起的日子，只要記憶的觸感還在，幸福就不會走散。

Late in the summer, Grandpa gives his grandson a kite. By autumn, the old man has grown frail and thin. A strong wind blows him away. In springtime, they meet again.



馬丁施馬塔 Martin SMATANA

1991 年出生於斯洛伐克，於布拉格的 FAMU 取得動畫碩士學位。他曾在知名的木偶動畫公司 Nukufilm 實習。2015 年首作《Rosso Papavero》即獲得 13 個國際獎項，畢業作品《M j Papirový Drak》亦於 2017 年波蘭的 Animarkt 逐格動畫論壇獲得提案首獎。

Born in Slovakia in 1991. He is a graduate of the Department of Animation at FAMU, Prague. During his bachelor studies he completed an internship in Nukufilm studio in Tallinn, Estonia. For 5 years he was leading workshops of animation for children. His debut film Rosso Papavero was premiered at Berlinale 2015 Generation Kplus and won 13 international awards. In November 2018 he finished his graduation stop-motion film for children The Kite.

女兒 Daughter

捷克 Czech Republic | 2019 | DCP | Colour | 15min

2019 安錫動畫影展 水晶獎最佳學生畢業製作獎

B



手裡的小黑鳥一息尚存，可當父親無暇以擁抱相應，振翅乏力的心緒直落谷底。傷痕成為做巢自縛的媒材，自我武裝，漠漠以對的面具。直到父親在醫院病榻上，關係的創痛又被揭起，遭冷落的小黑鳥，能否再次回溫於彼此溫熱的手心？在逐格偶動畫中，導演高難度地使用手持攝影營造寫實效果，以油彩塗染眼波流轉間，閃現的期待和落寞情緒，捕捉父女難解的心結，愛與被愛的幽深渴望。

In a hospital room, the Daughter recalls a childhood moment when as a little girl she tried to share her experience with an injured bird with her Father. A moment of misunderstanding and a lost embrace has stretched into many years all the way to this hospital room, until the moment when a window pane breaks under the impact of a little bird.



妲莉雅卡詩奇娃 Daria KASHCHEEVA

卡詩奇娃出生於捷克，在布拉格的表演藝術學院 FAMU 修習動畫電影。她的學生作品即獲選眾多國際影展，其中，《To Accept》於 2017 年獲得坎城影展的 Nespresso Talents 競賽獎。《女兒》於 2018 年 CEE 動畫工作室論壇中提案，並於 2019 年獲得安錫國際影展學生畢業製作的最高榮譽水晶獎。

Daria Kashcheeva studies animated film at FAMU in Prague. Her student films featured at many international festivals. Daria's original To Accept won the Nespresso Talents 2017 Competition in Cannes. In Daughter, her Bachelor's puppet animation, Daria experiments with camera motion and explores the topic of father-daughter relationship. The project was pitched within the CEE Animation Forum 2018.

機器人與我 Robot Will Protect You

愛沙尼亞 Estonia | 2019 | DCP | Colour | 11min

2019 義大利銀綬帶獎 最佳動畫短片獎提名
2018 世界電影工廠新導演工作坊 最佳國際短片評審團獎

B



機器人 Sam-53 精算著自己耗盡電力的時間，關掉一隻眼睛以儲備能量。於此同時，他遵從保鏢兼保姆的原廠設定，評估身邊的小女孩需要一杯熱可可來暖心。可是 Sam-53 怎麼也處理不得，計算不能的，是在 2062 年的此刻，賽柏格與虛擬世界幾乎全面取代真實體驗的世界，小女孩需要的，仍是情感廢墟裡依憑微光投射出的閃動人性，已經作廢過時，語焉不詳，幾成傳說的那個魔法字眼。

2062: Cyberspace offers total emotional satisfaction online. To maintain the population, the government encourages people to procreate by offering the incentive of a free robot to help with the children. One rainy night nine-year old Tina and her guardian robot, SAM-53, set off on a quest that asks: if cyberspace has made romantic love obsolete, do we still need love in the real world?



尼可拉皮歐弗森 Nicola PIOVESAN

1979 年出生於義大利威尼斯，2004 年畢業於波隆那大學的電影學系，皮歐弗森曾任教於愛沙尼亞塔林大學的電影學院，現居於愛沙尼亞，從事導演、繪圖設計、多媒體設計、網頁設計與攝影等自由接案工作。他執導的多部短片、動畫、紀錄片與音樂錄影帶得到上百個國際影展肯定。

Born in Venice, Italy, 1979. He graduated in Cinema in 2004, at Bologna University. As a film director, he won more than 70 awards in hundreds of festivals worldwide. He has been also a teacher of Cinema, and taught at the Baltic Film School in Tallinn. Since 2013 he lives in Estonia, working as a freelancer with many customers worldwide.

192

熱血校車上路去 The School Bus

土耳其 Turkey | 2019 | DCP | Colour | 14min

2019 阿提米絲國際電影節

B



安那托利亞半島上的小村莊裡，蜿蜒山路的終端上，有一座迷你小學堂。一台白色小巴士曲折駛來，加入行列，可卻沒隨車附上駕駛。身兼校長的年輕女老師，這下又有了新差事，手裡握著孩子未來的她，也握住了校車的排檔桿，她該怎麼駕馭這許多被視為不屬於「她」的身份，拆封這個被空投至此的大禮？片尾移動的長鏡頭對向巴士駛於蜿蜒道路，頗有名導阿巴斯的風采。

A female teacher, who has just been appointed to a village school in Anatolia, decides to do a school bus driver for her students but she does not know how to drive……



拉瑪贊基里 Ramazan KILIC

出生於 1993 年土耳其阿勒省，基里目前是伊斯坦堡城市大學電影和電視系的學生。他執導的短片如〈Mi fer〉、〈Penaber〉，是近年備受矚目的土耳其年輕新銳導演。

Born in 1993. Screenwriter and Director. CTV / Storyteller. Currently a fourth year student at Istanbul University Department of Cinema and Television. Servis (The School Bus) is his latest film.

(啊！) Ah

台灣 Taiwan | 2019 | HD | Colour | 3min

2019 峇里島短片節

B



啊！乖乖張開嘴！小黑猩猩的滿口獠牙，將和小紅牙刷展開一場世紀決鬥！只見玉米粒般的大黃牙，上頭滿佈密密麻麻的歹物仔，爸爸說我齙齙會蛀牙。可是毛茸茸的牙刷也是異物，它要進來幹嘛，好可怕，怎麼辦？刷牙導師親切的臺語教學，也親像這部動畫影片的辯士，伴著我們與小牙刷一同探進深不可測的口腔世界。啊！我決定以煥然一新的門牙和門面，展開亮晶晶的人生啦。

Baby chimp is being taught to grow a beautiful smile with shiny teeth. It's a lesson that many toddlers and their parents once had. It is to encourage young kids to see how they might, nor ever respond to such a daily routine, and think how it can be done differently.



SHEN Ying-Fang 沈穎芳

台灣獨立電影工作者。1976 年生於台北，畢業於國立臺灣師範大學美術學系，美國印第安納大學美術系數位藝術碩士。她的動畫作品常結合數位與水墨，啟用非傳統線性敘事的說故事方式，受到東亞藝術和道家哲學觀影響。她視自己為用動畫手法創作的藝術家，其作品在各國的藝廊和影展中展出。目前任教於 Virginia Commonwealth University 之藝術學院。

As a Taiwanese independent filmmaker with advanced training in ink painting and digital art, Ying-Fang Shen's work reflects experiments in painting, digital filmmaking and animation that are heavily influenced by the handmade aesthetics of traditional East Asian. She works independently and is always the only animator in her films. She sees filmmaking as fine art in the traditional sense. Shen is currently an associate professor of Communication Arts at Virginia Commonwealth University.

親愛的夜晚 Sweet Night

比利時、法國 Belgium, France | 2019 | DCP | Colour | 14min

2019 克萊蒙費鴻短片節 兒童評審團最佳心動獎
2019 安錫動畫影展

B



動物們在冬天三三兩兩入睡，失眠的熊與不想睡的小白猴組成探險隊，前往叢林要些蜂蜜。牠們循著雪怪留下的大腳印前進，乘著鯨魚渡湖，一起躺在蒲公英滿佈的山丘上談天，談夜太美，談熊的夢，還有伴隨著不斷吼叫的神秘雪怪。惡夢使熊的眼淚劃成線條紛飛，而蜂蜜的甜與小猴的陪伴將淚線譜成搖籃曲，卻意外招來雪怪一起夜未眠。大量藍白色調的線條畫風，如點點星空，簡單而富有吸引力地講述奇妙的旅程。

During the Himalayan winter, a bear cannot fall asleep. He thinks too much and is in the doldrums. When a white monkey suggests him go to eat some honey at his aunt to change his ideas, a beautiful winter night opens upon them.



莉亞貝特爾斯 Lia BERTELS

1987 年生於比利時，2011 年畢業於比利時藝術學院 La Cambre，是電影製作人、動畫師和插畫家。曾執導過多支音樂短片及動畫紀錄片。本片是她的第二部動畫短片導演作品。

Born in Belgium, 1987. A filmmaker, animator, and illustrator. She has directed music videos and animated several documentaries. Sweet Night is her second animated short as a director.

193



VR 競賽 雄影國際短片競賽

KFF International Short Film Competition - VR Competition

迷幻死藤水 Ayahuasca - Kosmik Journey

雄影國際短片競賽－VR 競賽為台灣唯一針對 VR 創作設立的競賽平台，今年呼應國際 VR 創作趨勢，增收互動與裝置作品並增設獎項，鼓勵跨領域影像創作。本屆報名數量 104 部，創下徵件數量紀錄，作品質量及創作能量皆為可觀。遴選委員評選出 19 部入圍作品分別來自 12 個國家，題材多元囊括 LGBTQ、難民議題、末日預言等，展演形式新穎，涵蓋真人舞者結合 VR、沈浸式聲音裝置等，作品均有大膽突破，拓展了 VR 影像創作的豐富樣貌。

KFF International VR Competition is the sole platform in Taiwan to award cinematic VR creations started from 2018. With observation of the world trend, this year's KFF International VR Competition opens its door to VR contents in all formats and more prizes are set up in order to encourage interdisciplinary creation and immersive narration.

Within the 104 submissions from around the globe, which break the history record and show amazing creative energy, 19 outstanding works from 12 countries got selected as nominees. The selected works pay attentions on topics including LGBTQ rights, refugees issue and apocalyptic prophecy. As well diverse in the formats as VR with live dancing performance and immersive sound installation. The nominees boldly break the boundary and expand the abundance of VR creation.

2019 雄影國際短片競賽－VR 競賽決選評審團

2019 KFF International Short Film Competition VR Jury Committee



羅倫漢默斯 Loren HAMMONDS

翠貝卡影展資深策展人 Senior Programmer, Tribeca Film Festival

現任翠貝卡影展劇情長片和沈浸式內容資深策展人，漢默斯也在每年由《今日美國》報社和紐約電視大獎共同舉辦的虛擬實境大會 StoryNEXT 擔任執行製作人。他所策劃的翠貝卡影展沈浸式內容單元，被美國媒體譽為「全球最偉大的 VR 藝術、裝置、敘述展覽之一」以及「值得影視創作者首映新作品的影展單元」。

Loren Hammonds is the Senior Programmer of Feature Films and Immersive at Tribeca Film Festival, who has worked in the entertainment industry for over 15 years. He is also the Executive Producer of StoryNEXT, an annual VR industry conference presented by USA Today and NY Television Festival. A passionate champion of new media and interactive storytelling, Loren oversees the curation of Tribeca Immersive, which has been called "one of the world's greatest showcases of VR art, installations and storytelling" (Forbes Magazine) and "a go-to place for creators to premiere new work" (Los Angeles Times).



艾妮絲艾方達里 Agnès ALFANDARI

法國藝文推廣總署數位內容部主任 Director of Digital Department, Institut Français

現任法國藝文推廣總署數位內容部主任，致力於透過科技與新媒體將法國文化推向國際，同時也在國際合作計畫中協助法國數位藝術家。艾方達里投身數位文化領域超過二十年，曾任羅浮宮數位內容部主任，探索數位科技應用於文化的可能性，並將其推廣至藝術創作與文化融合。

Agnès Alfandari is the director of Digital Department of Institut Français, whose mission is to promote French culture internationally by means of new technologies, as well as supporting French digital artists in their international projects. Dedicated to the field of digital culture for more than 20 years, she has led the Digital Department of Louvre Museum, discovering the new opportunities and possibilities that the digital may bring to artistic creation, cultural diffusion and mediation.



黃文浩 HUANG Wen-Hao

數位藝術基金會執行長 Chairman of Digital Art Foundation

策展人、裝置藝術家。1995 年創立「在地實驗」，以觀察與發展所有具有潛力的藝術形式為理想，2000 年與張賜福、王福瑞共同成立在地實驗 [媒體實驗室]。2006 年起承辦「台北數位藝術節」並成立數位藝術中心籌備處，2009 至 2017 年擔任台北數位藝術中心執行長期間，曾輔助多位年輕數位藝術家成立科技與藝術之新創公司。2018 年成立台灣數位藝術中心 (DAC, TW)，繼續探索數位文化衝擊下的新藝術形式。

Curator and installation artist. Huang founded ET@T in 1995, aiming exploring all possible art forms. In 2000, Huang co-created the media lab, Etat Lab with Shih-yong Gu, Tsi-fu Chang and Fuji Wang. In 2006, Huang was responsible for Digital Art Festival, Taipei and also started the pre-opening office of the Digital Art Center, Taipei, serving as CEO during 2009 to 2017. At the same time, Huang had supported many young artists establishing techno-art startup companies. In 2018, Huang founded Digital Art Center, Taiwan, continuing exploring new art forms generated with digital culture.

VR 競賽 A-D VR Competition Program A-D

放映場地：VR 體感劇院（駁二藝術特區 大義區 C9 倉庫）
放映時間：10/09（XR 貴賓日）、10/10 - 10/27

Venue: VR FILM LAB (Pier-2 Art Center C9 Warehouse in Dayi Area)
Date: Oct.9th (XR VIP Day), Oct.10th - Oct.27th
Please find details in the Event / Screening Schedule or visit festival website.

Program A

落難神像 The Abandoned Deity



世界
首映

台灣 Taiwan | 2019 | VR360 | Colour | 15min | 國語、台語 | 英文字幕

1987 年愛國獎券吹起了熄燈號，但吹不熄這塊土地對傳統信仰的薄弱崇拜，故事藉著一位青年與神像工藝的情感連結，映照出整個大環境的氛圍與價值觀。本片再現了 80 年代末南台灣的港都風情，新科技 VR 時代的到來，換來了一次得以沉浸在神像視角的體驗機會。

The social impact of gambling affected Taiwanese the greatest during the 80s in Taiwan. The concept of this film is to have audience experience and observe the social values of religion beliefs from a deity statue's viewpoint through Virtual Reality technology.



高逸軍 KAO Yi-Chun

畢業於國立台灣藝術大學，畢業作品〈抓周〉獲金穗獎最佳學生作品首獎、KT 科藝金獎、青年金獎等。影像作品擅長結合視覺特效與動畫語言敘事，〈落難神像〉為首次嘗試使用 VR 技術拍攝之短片。

Graduated from the National Taiwan University of Arts. During graduate school, he finished a short film, Pick a Future (2010), which won the Best Award of Student Film in Taiwan Golden Harvest Awards. The Abandoned Deity (2019) is his first VR short film.

Program A

我的敘利亞鄰居 My Syrian Neighbors

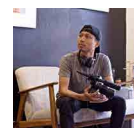


世界
首映

台灣 Taiwan | 2019 | VR360 | Colour | 7min | 國語、阿拉伯語 | 中、英文字幕

敘利亞內戰開始以來，無數敘利亞人民為了避難前往他鄉。數年前，年輕女孩茱蒂一家受到轟炸，逃到土耳其和敘利亞的邊境城市，過著艱難的日子。然而，一個台灣媽媽的出現，讓他們走入一段獨特的鄰家情誼，更看見即使世界的兩端咫尺天涯，仍然能是彼此的鄰居。

Judy, a Syrian young girl who moved to Turkey with her family few years ago. They had a difficult time until they met a Taiwanese mother, who became their neighbor and built friendship with them. After the Taiwanese family backed to Taiwan, they realized the real meaning of "neighbors".....



吳柏泓 WU Po-Hung

台灣導演、吳踴影像工作室創辦人。影像創作形式廣泛，內容涵蓋紀實攝影、紀錄片及 VR/360 影像，致力追求社會與影像的連結意義。2018 年 VR 作品〈二十個禮物〉獲選台北電影節最佳觀眾票選獎。

Taiwanese director and founder of BonWu Photography Studio. Wu involves in diverse formats of image creation, including documentary photography, film and VR. He dedicates himself in pursuing the value and connection between society and images. 20 Gifts, Wu's VR work, won the Audience Choice Award of 2018 Taipei Film Festival.

Program B

愛礙初體驗 4 Feet: Blind Date



台灣
首映

阿根廷 Argentina | 2018 | VR360 | Colour | 18 min | 西班牙語 | 英文字幕

2019 西南偏南影展 最佳 360 敘事影片評審團獎
2019 日舞影展
2019 哥本哈根紀錄片影展

18 歲女孩瑪娜雖然行動不便坐在輪椅上，但她個性獨立、自信，想和其他年輕人一樣享受性愛的滋味，於是在交友軟體上約了一位可愛的男生碰面。她獨自坐著輪椅出門，在這座有些不太友善的城市展開一場冒險。故事取材自編劇的自身經驗，片中 360 度全景的寫實生活場景，巧妙擺置的視線位置，色彩濃郁繽紛的少女心境，點綴以夢幻俏皮的手繪動畫，青春的酸甜與美好，親自體驗才知道。

Juana, an 18-year-old girl in a wheelchair, is anxious to explore her sexuality. She's going on a blind date with guy she found on social media. She didn't tell him about her disability. Overcoming fears and an inaccessible city, they meet. Together they discover what their bodies feel.



瑪麗亞蓓倫 María BELEN

畢業於阿根廷科爾多瓦大學傳播學院，並擁有當代紀錄片碩士學位。2015 年曾參與紐約電影學院導演工作坊，現從事劇本寫作、電影攝影、剪輯，以及電視製作等影視相關工作。

María Belén earned her degree in Social Communication with an emphasis in Audiovisual, from the School of Communication, of the Universidad Nacional de Córdoba (UNC). She also completed a graduate course, Contemporary Documentaries, from the same school in 2015 and a Directing Workshop in The New York Film Academy. She has worked as a script writer, cinematographer and editor in films and tv productions.

Program B

怪獸壞壞小劇場 Kaiju Confidential

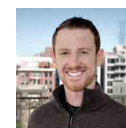


國際
首映

美國 USA | 2019 | VR360 | Colour | 5 min | 英語 | 無字幕
2018 日舞影展

龜型巨獸怪剛有點鬱。照理說只有他才能在福岡大開殺戒，基多拉卻侵門踏戶到地盤，殺正爽的基多拉完全不理會怪剛猛撻狠話，連牠名字都認不對。VR 鬼才伊森沙夫特，偕柏林短片金熊獎畫師，特寫叱吒街頭巨獸玻璃心。《馬男波傑克》演員配音，大爆特爆片不會告訴你的怪獸學真相，遇上基多拉，怪獸心底最俗辣的小劇場，日本福岡完全引爆！

Grigon might not be the biggest monster on the block, but he is the most neurotic. When he discovers legendary Kaiju, Mega-Hydra rampaging on his turf, it becomes a battle of passive-aggressive proportions. Kaiju Confidential is an immersive comedy about big creatures and their equally huge neuroses and insecurities.



伊森沙夫特 Ethan SHAFTEL

VR 導演，曾製作 Netflix 影集《漢娜的遺言》互動遊戲，並為 Nike、紅牛等廠商製作 3D 動畫，獲獎無數，擅長拍攝科幻題材。

Ethan Shafte's recent work includes the VR animated comedies KAIJU CONFIDENTIAL (Sundance 2019), SPACE BUDDIES (Tribeca 2019), VR Game EXTRAVAGANZA (Tribeca 2017), plus a room-scale VR game for Red Bull, 3D video installation art for Nike, animated parade floats for Disneyland, screen content for artists such as Rihanna, Beyonce and Jay Z, plus dozens of award-winning shorts.

Program C

希望之船

Mercy

台灣
首映

美國、喀麥隆 USA, Cameroon | 2019 | VR360 | Colour | 10min | 英語 | 無字幕

2019 西南偏南影展

2019 翠貝卡影展

2019 富川奇幻影展



14 歲女孩伊迪絲右下頰的腫瘤，讓她在喀麥隆家鄉的村莊中飽受嘲笑，但她依然保持樂天。當她朝夕期盼的慈善醫療船「恩慈號」，終於駛入首都的杜阿拉港，伊迪絲徒步穿越叢林、長途跋涉，邁向讓她夢想重生的手術。本片結合實拍與動畫，將女孩眼中的霸凌場景與村落傳說以動畫鮮活重現。「恩慈號」是全球最大的非政府醫療船組織，四十年來已有兩千七百萬人受惠。

Edith, a 14-year-old from Cameroon, journeys through the jungle seeking life-transforming surgery to remove a tumor on her jaw. Because of the tumor, Edith is mocked and teased at school, and even accused of being the victim of witchcraft. Edith's surgery is a success. We see the radical transformation it's made on her demeanor and how she sees herself. We see her smile.



阿曼多柯文 Armando KIRWIN

畢業於德州大學，曾是知名電影視效製作、矽谷工程師。目前更是經驗豐富的 VR、AR 創作者，曾獲四項艾美獎提名、坎城廣告大獎，參與 Google、麥肯廣告等，超過二十個品牌沉浸式影像項目，並於日舞、翠貝卡、西南偏南電影節首映。

Armando Kirwin is considered to be one of the most experienced creators working in the field of VR/AR. He has helped create more than twenty notable projects for biggest companies such as McCann and Google. These projects have gone on to win four Emmy nominations, the Grand Prix at Cannes, along with numerous debuts at Tribeca, SXSW, and Sundance.

198

Program C

太空漫遊 Part 2

Being an Astronaut - Part 2

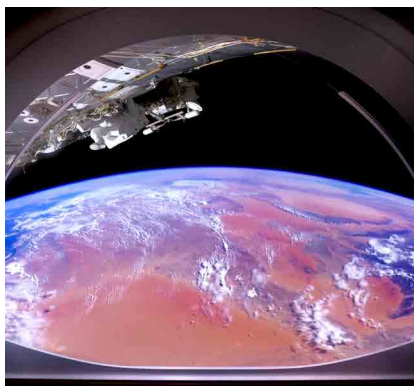
亞洲
首映

法國 France | 2018 | VR360 | Colour | 18min | 英語 | 無字幕

2019 亞爾 VR 電影節

2019 新影像藝術節

2018 巴賽隆納 360° VR 電影節



法國太空人托馬士比斯克，兒時美夢成真，他要登上國際太空站。鏡頭緊跟俄國聯盟號太空船的火箭發射過程，帶我們親臨國際太空站日常，更讓我們沉浸首次 VR 太空漫步。德國、法國紀錄片導演搭檔，將豐富的知識化作 VR 浸界，帶你見爭逼真超越《星系效應》太空站日常，及比《地心引力》更寫實的太空漫步體驗！

Thomas Pesquet fulfils his childhood dream: he is about to take off for the International Space Station (ISS). Closely witness the Soyuz spacecraft's take-off and arrival at the ISS. Thanks to the very first 360° virtual reality images shot in space, explore the station and undertake a spacewalk in the interstellar void.



約根漢森 Jürgen HANSEN

曾拍攝紀錄片《Zero Gravity: Mission in Space》、跟 NASA、歐盟、俄羅斯太空總署均有合作。〈太空漫遊〉是他第一部 VR 紀錄片。

Jürgen Hansen is a documentary filmmaker who doesn't only specialize in documentary, but also collaborate with NASA, ESA and ROSCOSMOS in topics related to space in the past few years.



皮耶艾曼紐勒格夫 Pierre-Emmanuel LE GOFF

曾拍攝首部 VR 太空紀錄片〈太空漫遊〉，更與同位法國太空人 Thomas Pesquet 劇情片《16 Sunrises》。

Pierre-Emmanuel Le Goff notably directed an ambitious multi-format project around the mission of French astronaut Thomas Pesquet, including the feature film 16 SUNRISES and the virtual reality experience BEING AN ASTRONAUT, the first VR film shot in space.

Program D

2 號被告

Accused #2: Walter Sisulu

台灣
首映

法國 France | 2019 | VR360 | B&W | 14min | 英語 | 無字幕

2019 翠貝卡影展

2019 新影像藝術節

2018 阿姆斯特丹紀錄片影展



南非人權鬥士華特席蘇魯，1964 年因為支持反種族歧視運動，被指控叛國罪，和曼德拉同列被告，席蘇魯因此被判終身監禁，身陷黑牢長達 26 年。透過速寫般的黑白手繪動畫 VR，與法國國家視聽研究院修復之珍貴聲音資料，360 度再現審判場景，呈現席蘇魯是如何無畏地面對環伺的種族歧視惡意，直擊黑暗歷史的壓迫與粗暴。

The story of the struggle against Apartheid is symbolised by one man: Nelson Mandela. He came to public notice during a historic trial in 1964. Seven co-accused were sentenced with him to hard labour for life. Among them, Walter Sisulu, the grey eminence of the movement, was the first co-defendant to take on the formidable prosecutor Percy Yutar. Today, with 256 hours of audio recordings of the hearings, we can relive that battle and, through those remarkable resources, (re) discover the story of the ANC's fight against Apartheid.



吉爾波特 Gilles PORTE

1965 年出生於法國里昂，資深攝影師，曾拍攝超過 30 部劇情片，合作過的導演包含拉烏盧伊茲、薩菲塞布。執導關於南非首位黑人總統曼德拉的紀錄片《The State Against Mandela and the Others》。

Director of photography and a filmmaker. He has worked as director of photography on more than thirty feature films, as in 2018, All That You Know, directed by Safy Nebbou and starring Juliette Binoche.



尼格拉夏普 Nicolas CHAMPEAUX

1975 年出生，法籍美裔記者，長期與在南非的法國廣播電台合作，製作許多有關曼德拉的廣播節目。和吉爾波特合作的紀錄片《The State Against Mandela and the Others》曾獲法國凱薩獎最佳紀錄片提名。

Nicolas Champeaux is a French-American journalist. He was the permanent special correspondent of Radio France International in Johannesburg, South Africa, from 2007 to 2010, and then deputy manager of the Economics department of RFI until September 2017.

Program D

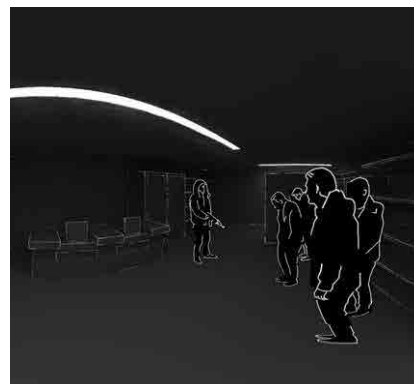
巴黎恐攻倖存者

Paris Terror - The Hostages from the Hyper Cacher

台灣
首映

德國 Germany | 2018 | VR360 | Colour | 10min | 英語、法語 | 無字幕

2018 美術電影節 最佳 VR 紀錄片獎



2015 年，《查理週刊》總部恐怖攻擊案後兩天，1 月 9 日巴黎一間猶太超市的顧客與員工受歹徒挾持，最終導致了五名人質死亡，九人受傷的慘劇。德裔玻利維亞導演里卡達莎列，接下德國電視台 WDR 委託，製作一系列歐洲恐攻 VR 中的第二集，以動畫形式，用粉筆線條勾勒危機當下，呈現出人質挾持時刻，超市倉庫深處的恐懼與戰慄感受。

On 9 January 2015, shortly after the Charlie Hebdo attack, an anti-semitic terrorist attacked the kosher supermarket Hyper Cacher in Paris, killing four Jews and taking numerous hostages. In this virtual documentary, we used abstract sketch-style animation to bring to life the recollections of three hostages of the attack.



里卡達莎列 Ricarda SALEH

德裔玻利維亞人，知名 VR 紀錄片導演，〈Lionhearted〉描繪歐洲難民危機，〈巴黎恐攻倖存者〉帶觀眾體驗恐攻現場。

German-Bolivian Director Ricarda Saleh studied documentary film at the University of Sussex in Brighton in 2011. Ricarda has her focus on VR and 360° storytelling. She is known for her award-winning VR documentary, "Paris Terror: The Hostages from Hyper Cacher" and 360° film "Lionhearted" about the refugee crisis in Europe.

199

VR 競賽 E-O VR Competition Program E-O

放映場地：駁二藝術特區 大勇區 P3 倉庫
放映時間：10/09 (XR 貴賓日)、10/10 - 10/20

Venue: Pier-2 Art Center P3 Warehouse in Dayong Area
Date: Oct.9th (XR VIP Day), Oct.10th - Oct.20th
Please find details in the Event / Screening Schedule or visit festival website

Program E

七生 7 Lives



法國 France | 2019 | 互動 Interactive | Colour | 20 min | 英語、日語 | 無字幕

2019 翠貝卡影展
2019 砂之盒沈浸影像展
2019 台北電影節

東京地鐵站裡，一個女孩縱身跳下軌道，嚇壞身旁民眾。女孩的靈魂遁入另一個時空飄蕩，游移在目擊者的靈魂間，喚醒每個人的創傷記憶。夢境般的主觀視角，導演以互動式敘事結構和 360 度全景，迫使觀者直視生命靈體，唯有進入他們的痛苦回憶，方能為靈魂找到安息；若是不堪恐懼側身迴避，就只能無止盡地飄蕩，在這不辨時空的生命維度裡。

Tokyo. A teenage girl jumps in front of a subway train. Her soul rises from the tracks. On the platform, the witnesses to the scene are in a state of shock. It has awoken a traumatic memory in each of them. A painful memory, that plays out again and again. To end its wandering, the soul must pass into each of their minds, delve into their memories, and help them find peace.



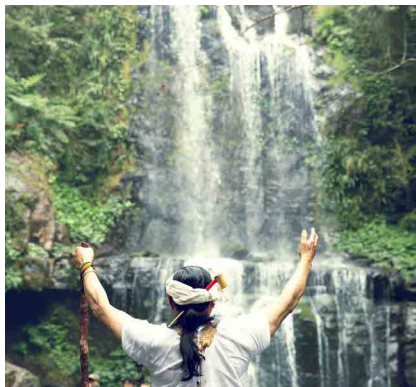
尚庫南 Jan KOUNEN

集導演、製片、編劇一身，於 2009 年執導的電影《香奈兒的秘密》，獲坎城影展選為閉幕片。近年致力於製作虛擬實境的影像創作，VR 作品〈迷幻死藤水〉、〈七生〉與〈-22.7°C〉接受到國際影展好評。

Director, screenwriter and producer of Dutch origin. In 2009, he directed Coco Chanel & Igor Stravinsky, which made the closing of the Cannes. Recently he has developed three VR projects: 7 Lives, Ayahuasca and -22.7°C.

Program F

Oli 邊境 A Song Within Us



世界首映 台灣、法國 Taiwan, France | 2019 | 裝置 Installation | Colour | 16min | 國語、阿美族語 | 英文字幕

在一次太巴塢之歌的彩排演出後，透過召喚，我們回到了原鄉的部落中。在這裡迎接他的，是廣大茂盛的山林繚繞，徐徐的陽光，綠意盎然且四周滿盈著自然間的蟲鳴鳥啼和風吹拂著土地的聲音。他，能夠從這一大片純粹的自然中，聆聽到那動人的旋律。他，能看見原鄉美麗的故事嗎？每個聲音，每一幕所見，像是 vuvu 在引領著他、啟示他走進回憶裡，邁入土地的懷抱中，他，能重新找回已被遺忘已久的「回家之路」？

Taiwanese aborigines believe that music and dance is the bridge to communicate with their ancestors. Every step and note, a moment to share with the earth and a reminder to never forget where they are from and who they are.



陳彥斌 Fangas Nayaw

原住民籍表演藝術工作者，近年創作領域橫跨影像、戲劇及舞蹈。創作風格善變，旨意在探討也分享「人」的趨性、動向，讓他不斷地向自然界尋找，以大自然為師。

An aboriginal performance artist, he has made his presence in acting, playwriting, and directing in recent years, with experiences in cross-disciplinary image production, theater and dance. He attempts to probe into and share the tendencies and movements of "people", as he constantly looks to nature, his mentor, for inspirations.

Program G

愛極庇護

Another Dream



台灣
首映

荷蘭、埃及、美國 Netherlands, Egypt, USA | 2019 | 互動 Interactive | Colour | 23min | 英語、阿拉伯語 | 無字幕

2019 翠貝卡影展
2019 富川奇幻影展

一對來自埃及的女同志情侶，在強烈抵制 LGBTQ 族群的保守國度裡，承受著社會的各種惡意攻擊，兩人決定攜手私奔，尋求庇護、前往遠方的自由國度。透過動畫的細膩描摹，鳥瞰這趟埃及開羅到荷蘭的旅途，僅管一路上的各種尖銳與非議已在畫筆下柔和許多，紀錄式的直觀聲述旁白依舊真實的叫人心碎。一個事件、兩個觀點，導演以雙人式體驗重現情侶的兩雙眼，引領觀者貼身感受不被認同與祝福的倉皇與哀愁。

Another Dream, a hybrid animated documentary and VR game, brings the gripping, true love story of an Egyptian lesbian couple to life. Faced with a post-revolution backlash against the LGBTQ community, they escape Cairo to seek asylum and acceptance in the Netherlands. An accompanying installation allows audiences to reflect on what they have seen, heard, and felt in VR.



塔瑪拉秀卡魯 Tamara SHOGAOLU

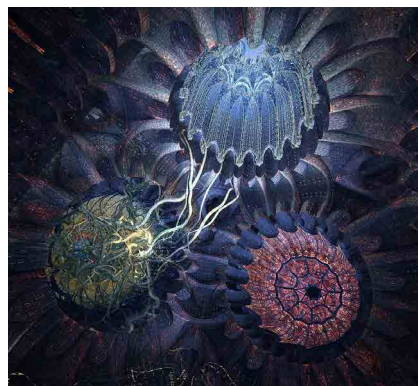
畢業於南加大電影學院，主修導演。作品曾選入各大國際影展，也曾於藝廊、美術館展出。他善於挑戰傳統敘事語彙，打破創作界線，嘗試不同媒介的電影表現形式，現為「Ado Ato Pictures」創辦人兼創意總監。

Founder and creative director of Ado Ato Pictures and is a member of the XRBASE virtual and augmented reality incubator. She is an international director with a track record in featuring her work at film festivals, galleries, and museums worldwide.

Program H

迷幻死藤水

Ayahuasca - Kosmik Journey



台灣
首映

法國、盧森堡 France, Luxembourg | 2019 | 互動 Interactive | Colour | 18min | 無對白

2019 翠貝卡影展
2019 亞爾 VR 電影節
2019 富川奇幻影展

人存在的維度以外的空間，是什麼樣子呢？源自亞馬遜流域的神秘死藤水，是由熱帶雨林中多種藥用植物所提煉出的草藥，傳說具有治癒身心、靈魂提升的功用。體驗始於神秘的儀式，伴隨著薩滿的唱頌，繁複怪奇的圖騰與線條不斷扭曲、流動著將觀者包圍，恍惚、暈眩與視覺暫留彷彿進入窺探宇宙奧秘的迷幻旅程。導演在多次的死藤水體驗後，創作了本片，透過 VR 讓觀者感受喝下死藤水後的感官經驗。

A visionary experience through the realms of the medicinal plants, led by indigenous Shipibo traditional healer in the amazon rainforest.



尚庫南 Jan KOUNEN

集導演、製片、編劇一身，其於 2009 年執導的電影《香奈兒的秘密》，獲坎城影展選為當屆閉幕片。近年致力於製作虛擬實境的影像創作，VR 作品〈迷幻死藤水〉、〈七生〉與〈-22.7°C〉接受到國際影展好評。

Director, screenwriter and producer of Dutch origin. In 2009, he directed Coco Chanel & Igor Stravinsky, which made the closing of the Cannes. Recently he has developed three VR projects: 7 Lives, Ayahuasca and -22.7°C.

Program I 失身記 Bodyless



黃心健 HUANG Hsin-Chien

知名新媒體藝術家，曾獲第 74 屆威尼斯影展最佳 VR 體驗獎，擅長結合 VR、互動、表演藝術、裝置藝術、動力機械等的大型新媒體製作。

A well-known Taiwanese new media artist, who won the Best VR Experience Award at the 74th Venice Film Festival. His projects often involve large-scale interaction, performing, mechanical apparatus, algorithmic computations and video installations.

亞洲
首映

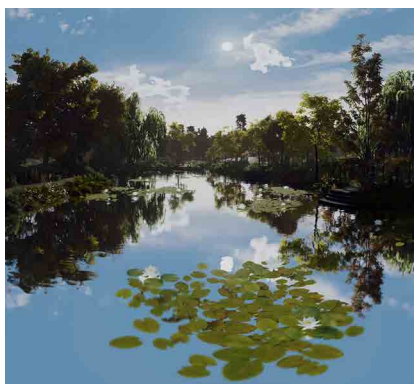
台灣 Taiwan | 2019 | 互動 Interactive | Colour | 31min |
英語 | 無字幕
2019 威尼斯影展

一位於政府祕密實驗中的政治犯老者在獄中孤獨地死去，老人死後成為孤魂野鬼，墮入冥界之中。台灣民俗信仰中，農曆鬼月地獄之門大開，鬼魂回到人間拜訪家人。透過老人的眼睛，文化與自然交織成豐富的精神世界。然而，一股機械力量開始腐化精神世界。

The story is from director's childhood memories which depicts the reduction of humanity by military government during the martial law, the colonial culture as well as the digital era into a story beyond reality.

202

Program J 莫內一睡蓮的誘惑 Claude Monet - The Water Lily Obsession



尼古拉泰普 Nicolas THEPOT

導演兼作家，1988 年起參與法國 Gedeon Programmes 多部 MV、短片與電視節目的設計製作。2014 年參與導演《VOX POP》系列影片；2017 年於巴黎奧塞美術館展出《Orsay en Mouvements》系列創作。

Writer and director. He worked on the series Orsay en Mouvements, shown in 2017 at the Musée d'Orsay. He also co-created and directed the weekly series VOX POP (Arte, 2014). Since 1988, he works with Gedeon Programmes on music videos, short programs and TV design.

台灣
首映

法國 France | 2018 | 互動 Interactive | Colour | 9min |
英語 | 無字幕
2019 哥本哈根紀錄片影展
2019 砂之盒沈浸影像節

1883 年，印象派大師克勞德莫內來到法國近郊的吉維尼花園，親自挑選花材、打理植栽，設計出有著睡蓮與小橋的日式庭園。此後定居的 30 年，莫內創作了近 250 幅〈睡蓮〉系列油畫作品，而在百年後的今天，一場莫內與老友的對話，佐以全景宏觀視野，帶著觀眾重返當年的莫內花園。隨著畫作的時間流轉，體驗莫內眼中的四季更迭、日出日落，一窺當年的姹紫嫣紅。

Through a dialogue between Claude Monet and his old friend, statesman George Clemenceau, this contemplative VR experience invites the user on a sensory journey starting off in Claude Monet's garden, stopping along the way at the workshop of the artist and ending in the exhibition rooms of the Orangerie Museum. The user is given the opportunity to relieve a perpetual renewal of nature, to explore time and space while immersed in the water lilies paintings.

Program K 與夏娃共舞

Eve, Dance is an Unplaceable Place

亞洲
首映

法國、西班牙 France, Spain | 2018 | MR 舞蹈演出 MR
Performance | Colour | 20 min | 無對白
2019 拉瓦爾虛擬藝術節
2019 亞爾 VR 影展



夏娃，超越時間與空間、擁有自我意識和能量的眾生之母。在這場虛實交錯的身體旅程中，夏娃化身 VR 頭顯，銜接真實與虛擬時空；導演兼編舞家貝嘉莫與共同導演岡薩雷斯打造了三段舞作〈Oh Home〉、〈Multiplication〉、〈The Ecstasy of Gold Reloaded〉，由一群膚色、形貌各異的舞者輪番詮釋，在虛擬時空中引領你的目光；而在眼耳之外，真實的舞者將牽起你的手。敬請敞開心胸、放鬆四肢，讓夏娃帶你體驗一段跨越時空與維度的舞蹈漫遊。

Eve makes possible the encounter between virtual and real, travelling among dimensions, giving shape to questions. In this encounter, users enter the body of Eve and travel into stories thanks to an incarnation - that is to say the virtual reality experience. Eve is like a Pachamama, the so-called goddess revered by the indigenous people of the Andes, known as the earth and time mother. She is an ever-present and independent deity who has her own self-sufficient and creative power to sustain life on earth.



瑪格麗特貝嘉莫 Margherita BERGAMO

義大利編舞家、舞者，專長現代舞。長期為音樂錄影帶、商業影片編舞，2018 年創立「Compagnie Voix」，開始投入 VR 創作，打破虛擬與真實的界線，打造獨特的舞蹈體驗。

Born in Italy, Margherita Bergamo has been a contemporary dancer since 2000. She regularly creates choreography for music videos, video art and commercials. She started to work in VR in 2018, when she founded Compagnie Voix.



丹尼爾岡薩雷斯 Daniel GONZALEZ

西班牙數位藝術家，專長科技藝術、互動設計。創立「BeAnotherLab」，打造以 EVR 系統為基礎的「The Machine to Be Another」，結合身體歸屬錯覺（Body Ownership Illusion）、表演藝術與 VR 虛擬實境，探討身份與同理心的認知關係。

Daniel González is a digital artist born in Colombia and based in Barcelona. He considers himself as an electronic art explorer and interaction design creative, with special interest in empathy research, telepresence and social innovation.

時間：2019 年 10 月 12 日（六）、10 月 13 日（日）14:00-19:00

地點：駁二藝術特區大義倉庫區 C9 倉庫（VR 體感劇院旁廣場）

票價：300 元 / 張

XR VIP Pass 不適用此節目

票務與場次資訊請見活動 / 場次表手冊與官方網站

Date: 14:00 - 19:00, Oct.12th & Oct.13th, 2019

Venue: Out door plaza besides VR FILM LAB (C9 Warehouse in Dayi Area)

Regular Ticket NT. 300 (XR VIP Pass is not available for this performance)

Please find details in the Event / Screening Schedule or visit festival website.

203

Program L 歐歐鳥之歌 Songbird

台灣
首映英國、丹麥 UK, Denmark | 2018 | 互動 Interactive |
Colour | 10min | 英語 | 無字幕2019 哥本哈根紀錄片影展
2019 上海電影節
2019 全州影展

本片將帶領觀眾回到 1984 年的夏威夷考艾島，鬱鬱蔥蔥的雨林棲息著五顏六色的鳥類，你將跟著鳥類學家吉姆雅各比博士的足跡，探尋島上已絕種的獨特鳥類「歐歐」(ō'ō)——腿上有著特殊黃色羽毛並擁有優美鳥鳴的奇異黑鳥。由奧斯卡金獎入圍團隊打造視覺效果，並由英國國寶級女演員簡菲利浦斯獻聲旁白，隨著歐歐的歌聲，生動重現其「聲影」。

Songbird is a fairytale with a dark heart. You will be transported to the island of Kauai in 1984. Here, you are invited to search for the last known 'ō'ō, an iconic black bird with yellow leg feathers and a beautiful song, and retracing the steps of world renowned ornithologist Dr. Jim Jacobi, one of the last known people to ever see the 'ō'ō bird. Dr. Jacobi's past experience and your present begin to merge as you first hear and then see the 'ō'ō, culminating in a final close encounter with the legendary 'ō'ō himself.



露西格林威爾 Lucy GREENWELL

屢獲殊榮的獨立製片人和記者，專業於聲音廣播錄製、擅長於故事聲音敘事，她曾為英國廣播公司 BBC 以及《衛報》製作專題節目以及紀錄片，並創辦《紀實生活》平台，以聲音紀錄採訪生活故事。

Lucy is an audio producer focusing on narrative and storytelling. She has made several features and documentaries for BBC and The Guardian. She founded Lives on Record, a venture recording life stories in not-for-broadcast interviews.

204

Program M 記憶之鑰 The Key

亞洲
首映

美國 USA | 2019 | 互動 Interactive | Colour | 15min | 英語 | 無字幕

2019 威尼斯影展
2019 翠貝卡影展 Storyscapes 大獎

陌生的房間裏，一把發光鑰匙遞出邀請。只要打開潘朵拉的盒子，就能釋放神奇魔法球，觸發一條條超乎想像的故事線；穿越時空，體驗虛實交錯，時而危險、時而夢幻的互動冒險之旅。而神秘鑰匙的真正意涵，不到最後一刻，不會揭曉。導演席琳翠卡憑藉 VR 紀錄片《太陽女兵》入選眾多世界級影展，〈記憶之鑰〉為其首部互動 VR 作品，透過旁白敘事引導觀眾移動感受，看似主觀的近距離視角，卻僅只是旁觀他人之虛擬真實。

The Key is an interactive experience mixing immersive theater and virtual reality. It has a strong narrative structure punctuated by moments of interactivity. The participant goes on a journey exploring dreams, and must facing challenges and difficult decisions in each event. The participant will experience a metaphorical journey from danger to safety. Through this journey, a hidden truth is uncovered, and a new beauty will be revealed.



席琳翠卡 Celine TRICART

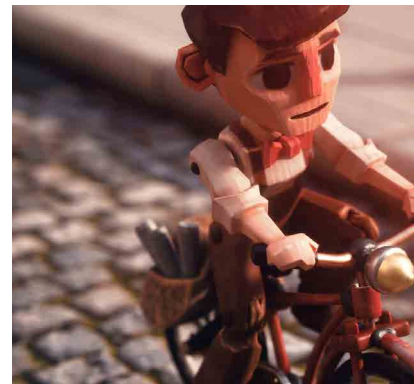
電影導演，3D、VR 藝術家，作品曾入選眾多國際影展。2016 年創辦 Lucid Dreams Productions，致力於科技嘗試與未來敘事的創作。曾親身前往伊拉克與敘利亞邊界，紀錄女軍人對抗 ISIS 的 VR 作品《太陽女兵》，亦於 2018 高雄電影節放映。〈記憶之鑰〉為她首部互動式 VR 電影創作。

Celine Tricart is an award-winning filmmaker and expert in immersive and interactive storytelling. Her work, including "The Sun Ladies" and "The Key", has been showcased in prestigious festivals including Sundance, Venice Film Festival, Tribeca, SXSW, HotDocs and more.

Program N 愛情非線性 The Line

亞洲
首映

巴西 Brazil | 2019 | 互動 Interactive | Colour | 12min | 英語 | 無字幕

2019 威尼斯影展
2019 雨舞影展

佩德羅是小鎮上的派報員，他每天騎著腳踏車、走一樣的路線，並且總帶著一朵小黃花，偷偷放在蘿絲的門前。然而花總有摘完的一天，重複每天同樣步驟的佩德羅，必須要鼓起勇氣跨出自己的舒適圈，才能找到屬於愛情的花園。以比例模型的獨特呈現，切入這個有趣的愛情故事，透過互動式的機關，讓觀眾不僅單純觀看，更成為故事推展的一部分。

Set upon a scale-model of 1940s São Paulo, the experience transforms the user into a child who unlocks this enchanted world. Through this world, they experience the story of Pedro and Rosa, two miniature dolls who are perfect for each other, but reluctant to break boundaries and overcome their limitations to live out their love story.



瑞卡多拉嘎納洛 Ricardo LAGANARO

來自巴西的瑞卡多，從 2013 年開始進入沉浸式影像創作領域，在里約的明日博物館創作沉浸式圓頂影像作品，而後推出的 360 影片作品《Step to the Line》更獲得超過 6000 萬觀看次數。

Ricardo Laganaro entered the immersive world in 2013, creating a full-dome experience for Museum of Tomorrow, in Rio. He directed 360o videos that together have over 60 million views and created the VR doc Step to the Line, premiered at the Tribeca FF.

Program O 恐怖食人魚 EP1&2 The Tide - Episode 1&2

台灣
首映

韓國 Korea | 2019 | 互動 Interactive | Colour | 15min | 英語 | 無字幕

2019 日舞影展
2019 砂之盒沈浸影像節
2018 富川奇幻影展

巨型食人魚大量出現並攻擊人類，無人知曉它們的來歷，人類陷入毀滅性乾旱以及前所未有的恐懼當中，人類將何去何從？食人海洋生物不斷生長進化，在人類找到安全地帶前，能否找到阻止牠們的辦法並倖存呢？透過 VR 全景技術，將 2D 漫畫躍上 360 度，同時保有漫畫翻閱快感，觀眾得以自由決定劇情節奏，不同視角的場景切換，更增添故事的可看度。《與神同行》特效團隊製作，打造巨型怪獸、城市崩壞與驚悚末日寓言。

Dozens of unknown giant fish appear on the beach, in the mist of the worst drought ever. Now water becomes the most precious ever at the same time the most fearful for humans. A disaster thriller about a new survival battle: human vs. fish.



俞兌炅 YOO Tae-Kyung

德克斯特工作室創意總監，並帶領其數位人文實驗室團隊，擅長於場景視覺特效。2014 年出版工作室首部 VR 線上漫畫作品《Help Me》。參與製作作品包括《與神同行》、《海賊：汪洋爭霸》，和《王牌巨猩》。

Creative Director who leads Digital Human Lab in Dexter Studios. He created his own VR web-cartoon format, which is called 'VR TOON'. He directed 'HELP ME' using 'VR TOON' format, and it is the first VR TOON from Dexter Studios.

205



KFF
XR
無限幻境
XR
DREAMLAND

XR
Panorama

放映場地：駁二藝術特區 大勇區 P3 倉庫

放映時間：10/09 (XR 貴賓日)、10/10~10/20

場次資訊請見活動 / 場次表手冊與官方網站

Venue: Pier-2 Art Center P3 Warehouse in Dayong Area
Date: Oct.9th (XR VIP Day), Oct.10th-Oct.20th
Please find details in the Event / Screening Schedule or visit festival website.

樹靈之歌 Treehugger: Wawona

本單元由 Bureau Français de Taipei 法國台北協會 贊助

本單元呼應全球虛擬實境最新 XR 趨勢，與法國新影像藝術節、韓國富川國際奇幻影展合作，精選 11 部全球年度熱門佳作，跨界聲音實驗、AR、MR、真人表演等介面，從走進森林，聆聽千年神木的內在聲音；自由穿梭 360 度舞廳、飛簷走壁到與童話繪本主角來一趟奇幻冒險之旅，實踐了沈浸式體驗精髓，亦展現了跨域混種時代下，電影與數位科技藝術相遇後，無限展開的美麗境界。

Collaborating with NewImages Festival and Bucheon International Fantastic Film Festival, and reflecting the globe trend of XR community, 11 iconic experiences are included in the 2019 KFF XR Panorama program. From experimental sound experience, AR, MR, and live action performance, participants will be able to wander in the forest and listen to the inner melody of the giant tree, explore freely in the virtual ballroom, and go on an adventure with popular picture book characters. The selected works show the spirit of immersive experiences and present how stunning can the combination of film and digital arts be.

國際精選 International Selection

Program P

樹靈之歌

Treehugger: Wawona



英國 UK | 2017 | 裝置 Installation | Colour | 8min |
無對白



世界現存最大的樹木生長於美國加州紅杉國家公園，年逾 2000 歲的紅杉木，體積約有 1500 立方公尺大，它所呈現的壯麗與莊嚴讓其被譽為「自然界的聖教堂」。英國 Marshmallow Laser Feast 團隊將千年紅杉重現於虛擬實境之中，唯美的漂浮光點引領觀者探索神木內部、深入土壤看見延伸的根，聆聽森林、風與神木彷彿化身精靈的歌唱，展開一場自然與心靈對話的旅程。

Treehugger: Wawona, a virtual reality installation from Marshmallow Laser Feast, reveals the secret life of the giant sequoia and never-before-seen inner workings of the world's largest tree. Treehugger uniquely illustrates the sequoia's immense scale and questions our relationship with the natural world at a time of crisis and change.



MARSHMALLOW
LASER FEAST

Marshmallow Laser Feast

來自英國的沈浸式藝術團隊 Marshmallow Laser Feast 專精於探索藝術、科技與自然之間的火花，善於透過獨特的視覺語言啟發人們對於世界的感官經驗。其作品受日舞影展、亞爾 VR 電影節等指標影展肯定，更受邀於全球各地的美術館與藝廊展出，細膩唯美的視覺風格與深切關懷自然與環境的主題廣受各界肯定。

Marshmallow Laser Feast is an experiential art collective working in the liminal space between art, technology and the natural world. The collective creates specific visual languages that expand perception and inform our lived experiences. Their expertise has earned them a reputation for creating the seemingly impossible—for producing experiences that push boundaries, redefine expectations and excite audiences worldwide.

票價：300 元 / 張

XR 駁二 P3 一日票 不適用此節目，票務與場次資訊請見活動 / 場次表手冊與官方網站

Regular Ticket NT. 300 (P3 One-Day Ticket is not available for this performance)

Please find details in the Event / Screening Schedule or visit festival website.

Program Q

牆壁裡的狼：逃亡篇

Wolves in the Walls: It's All Over

台灣
首映

美國 USA | 2019 | 互動 Interactive | Colour | 20min | 英語 | 無字幕

2019 威尼斯影展

2019 翠貝卡影展

2019 新影像藝術節 評審團特別獎



八歲女孩露西的家裡發生了一連串的怪事：牆壁裡傳出聲響、媽媽的果醬憑空消失、哥哥的電玩故障，還有奇怪的嚎叫打斷爸爸的演奏。露西一口咬定是牆壁裡的狼在作怪，家人們卻不這麼認為。你呢？你願意相信露西嗎？由《怪奇物語》童星諾亞施納普配音，生動呈現沈浸式互動力作。快幫露西一起收集線索，力抗牆壁裡的怪奇生物！

What makes the noises we can't explain? Eight year old Lucy is convinced it's the wolves. Her family is not so sure. But something has been stealing Mom's jam, glitching Brother's games, and howling over Dad's music. Lucy desperately wants to warn them all, and she needs your help to do it. Will you believe her? Because when the wolves do, in fact, come out of the walls, it's all over.



彼得畢林頓 Pete BILLINGTON

導演、編劇、藝術家與沈浸敘事者。畢林頓透過藝術、科技與一些魔法，持續探索著讓觀眾與故事角色產生情感連結的方法。

Director, writer, artist, and immersive storyteller. He is exploring how characters can emotionally bond with audiences through art, technology, and a little magic.

208

Program R

一起跳吧！搖滾舞池

Runnin'

亞洲
首映

美國 USA | 2019 | 互動 Interactive | Colour | 10min | 英語 | 無字幕

2019 西南偏西影展 最佳互動體驗獎

2019 日舞影展



在舞池裡總是放不開嗎？身體跟著音樂蠢蠢欲動，卻擔心別人的眼光嗎？本片運用電腦大廠英特爾 (Intel) 所開發的大型動態立體捕捉 (Volumetric Capture) 攝影棚，將動感舞蹈化成互動式的虛擬實境體驗，讓你猶如置身熱鬧舞池，隨音樂人雷吉華茲創作的舞曲，與虛擬角色一同起舞、解放流竄內心的律動神經！

This interactive dance experience takes you on a journey of musical expression. Drum to your own beat and show off your moves on a dance floor with a troupe of dancers and Reggie Watts, all powered by state-of-the-art volumetric video produced at Intel Studios.



琪拉班晉 Kiira BENZING

在電影、劇場、擴增實境領域皆有涉獵，班晉的第一部 VR 作品《Cardboard City》便獲選三星舉辦的 VR 創作獎項。《跳吧！搖擺唱片行》則獲得西南偏西影展的 VR 電影評審團獎。

Multidimensional director crossing the mediums of theatre, film, VR, and AR. Cardboard City, her first venture in virtual reality, won the first "There in 60 Seconds" Gear Indie Challenge (2016). Benzing wrote and directed Hilda, which screened at the 2017 Tribeca FF.

Program S

紐約龐克：女力之聲

BattleScar: Punk was Invented by Girls

亞洲
首映

法國、美國 France, USA | 2019 | 互動 Interactive | Colour | 28min | 英語 | 無字幕

2019 威尼斯影展



1978 年美國紐約市，16 歲的露佩與龐克女孩黛比相識於青少年拘留所。透過露佩的手寫日記，本片巧妙運用 VR 技術與精緻動畫，呈現有趣的視角轉換與空間變化，讓少女的叛逆冒險與 70 年代美國龐克音樂的經典場景躍然眼前。〈紐約龐克：女力之聲〉完整長版由美國演員／歌手蘿莎瑞道森為露佩生動獻聲，引領觀眾回到生猛的龐克黃金年代。

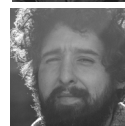
BattleScar follows a year in the life of Lupe, a Puerto Rican-American living in late 1970's New York City. The film utilises Lupe's handwritten journal to guide us through her experiences spanning across the year 1978 as she meets Debbie, another runaway kid living in the city. Debbie will introduce Lupe to the Punk scene of the Bowery and expose her to the secret worlds co-existing in the Lower East Side in the late 70's. BattleScar is a coming of age drama that explores the theme of identity through the use of animation and immersive environments in virtual reality.



尼可卡薩維奇亞 Nico CASAVECCHIA

阿根廷導演、編劇、插畫家，他的作品多以混合媒體呈現，例如動畫加實拍。

Nico Casavecchia is an Argentine director, screenwriter and illustrator. His work includes music videos, commercials and film, often employing mix media techniques ranging from animation to live action.



馬丁阿萊斯 Martin ALLAIS

全方位導演、動畫師、視覺藝術家與插畫家，實驗性、新鮮感與趣味性是他作品中的關鍵元素。

Martin Allais is a strong all-round visual artist, illustrator, animator and director. Experimentation, freshness and playfulness are key elements in his work, which strongly reflects in his finished pieces.

Program T

-22.7° C

法國 France | 2019 | 互動 Interactive | Colour | 12min | 英語 | 無字幕

2019 新影像藝術節

2019 西南偏南影展

2019 台北電影節



電子音樂製作人莫雷居爾為創作，獨自前往格陵蘭採集極地之音。〈-22.7°C〉以真實錄音，重現這場冒險之旅，並結合 3D 動畫隨著旅程的進行，感受其電音魔幻變化。我們將以第一人稱視角，跟隨旅人的腳步探索北極圈，手上的控制器，便是收音器，對準你最想聽見的聲音風景，並試著將視野環繞全景，感受極地震撼之美，虛擬實境體驗將帶你進入音樂創作起源之旅。

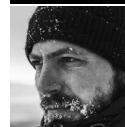
Alone in Greenland, electronic music producer Molécule captures the sounds of Arctic to compose his next piece. Inspired by this adventure, the -22.7 °C VR experience takes you on an initiatory journey, at the very origin of musical creation.



尚庫南 Jan KOUNEN

集導演、製片、編劇一身，於 2009 年執導的電影《香奈兒的秘密》，獲坎城影展選為當屆閉幕片。

Jan Kounen, a director, screenwriter and producer. In 2009, he directed Coco Chanel & Igor Stravinsky, which made the closing of the Cannes.



莫雷居爾 Molécule

電子音樂創作者與聲音藝術家，〈-22.7°C〉改編自他於格陵蘭進行聲音創作時的體驗。

Molécule is one of the figureheads of a handful of French musicians who combine musical creation with the best of audiovisual technologies.



艾莫瑞拉布爾特 Amaury LA BURTHE

聲音設計及聲音工程師，Audio Gaming 創辦人，參與作品包含《聽見光明》、〈-22.7°C〉。

Amaury La Burthe is a sound designer, sound engineer and the founder of Audio Gaming. His works include "Notes On Blindness Into Darkness" and "-22.7°C."

209

forum
des images
NewImages
Festival

新影像藝術節 NewImages Festival

秉持著影像不應該只是被觀賞與分析，而是要感受並生活在其中的理念，新影像藝術節提供運用創新科技的新方式，並持續關注藝術內容創作。

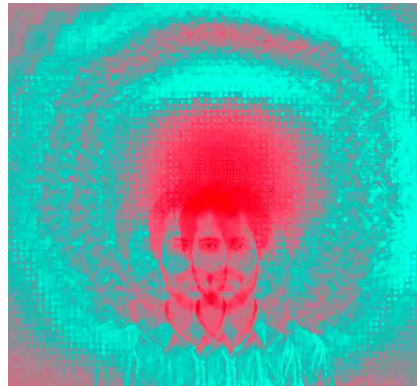
With the philosophy that images should not only be watched and analyzed, NewImages Festival thinks that they should be felt and lived in. Being at the forefront of new trends in multimedia, NewImages provides a fresh approach to innovative techniques and focuses on contents and artistic creation.

Program U
潘朵拉
Pandora

亞洲
首映

法國 France | 2019 | 沉浸式裝置 Immersive Installation | 20min | 無對白

2019 新影像藝術節



找個舒服的姿勢躺下、閉上眼，耳邊的節奏與閃爍的燈光交織呼應。讓電子音樂家莫雷居爾像薩滿一般，引領你進入一場獨一無二的冥想旅程，平靜、激昂、愉悅或哀傷，取決於個人的情緒與生命故事。

Let Molécule guide you, shaman-like, on a hypnotic journey towards mysterious states of consciousness! Pandora is an intimate experience where everyone generate their own visions and takes a journey through their mood and life story.



莫雷居爾 Molécule

電子音樂創作者與聲音藝術家，〈-22.7°C〉改編自他於格陵蘭進行聲音創作時的體驗，〈潘朵拉〉結合聲音、燈光與沉浸式體驗。

Molécule is one of the figureheads of a handful of French musicians who combine musical creation with the best of audiovisual technologies.

Program V
生命之城
ATLAS

高雄 VR FILM LAB X 新影像藝術節——VR 駐村計畫 階段成果呈現

法 國 France | 2017~2019 | VR/AR 互 動 Interactive | Colour | 5min | 無對白

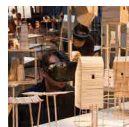
2018 威尼斯建築雙年展

2018 西南偏南藝術節



在如夢似幻的群島之間，體驗者手持「種子發射器」，每顆種子都將長出一座房子。因應不同的環境，房子的樣貌也不盡相同，雲端的、拔地而起的、高腳樁上或飛行的，樣貌各異的房子構築起天馬行空的虛擬城市。當城市發展出了獨特的性格，彷彿也成為了獨立的有機體。

After being plunged in an archipelago of poetical islands, spectators are invited to build these virtual cities using a "seed launcher". Each launch causes a house to grow. The growing houses follow some urbanistic rules, adapting to their environment.



閻德沃 Yann DEVAL

互動設計師、動態圖像設計師、作曲家，在法國完成學業後曾定居於布魯塞爾，並在當地從事動態圖像與視覺特效等相關設計。

Deval is an interactive designer, motion designer and musical composer, who studied in France and then settled in Brussels, where he developed his activities as motion-designer and VFX artist.

瑪麗洛索 Marie-G. LOSSEAU

舞台設計師、視覺藝術設計師，曾設計一個以舞台設計、視覺藝術裝置以及親子工作坊為主題的活動。

Losseau is a scenographer and visual art designer, who developed an activity around the topics of scenography, visual installations and workshops with kids and adults.

BIFAN
富川国际幻想电影节

富川國際奇幻影展 Bucheon International Fantastic Film Festival

成立於 1997 年，富川國際奇幻影展每年六月於韓國富川市舉行，多年來以「愛、奇幻與冒險」為選片主軸，放映範疇涵蓋電影長片、動畫與虛擬實境作品。現已成為受類型電影愛好者歡迎的國際盛會。

Launched in 1997, the Bucheon International Fantastic Film Festival has grown into a festival that encompasses a variety of content, including movies and cartoon and VR, with the catchphrase 'Love, Fantasy and Adventure'. It has become a world-class cultural platform with movie-goers by presenting genre-oriented movies and future-oriented programs.

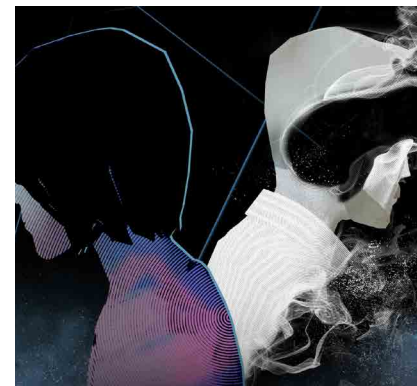
Program W

九轉時光的旅行 VR
Nine VR: Come See Me

國際
首映

韓國 Korea | 2019 | 雙人互動 Interactive | Colour | 13min | 無對白

2019 富川奇幻影展



當身處同一空間、不同年代的「我」意識到彼此的存在，神秘的線香將點燃穿越時空的信號。20 年前的絕望舉動究竟為人生帶來什麼變化？若能順著記憶回到過去，一切是否將會不同？韓國 tvN 電視劇《九轉時光的旅行》外傳雙人 VR 互動體驗，體驗者將化身現在與過去的自己，踏上尋找真相、扭轉命運的時光旅程。

My sorrow 20 years ago is making everything now disappear. I am in the same room as I was in the past but present at a different time. I must retrace my memory to find the incense and should go back to 1999 to put it all back. "Nine VR: Come See Me" is a spin-off content of a TV drama "Nine: 9 Times Time Travel".



崔玟赫 CHE Minhyuk

VR 導演、製片，擅長在共同的現實中創造互動性敘事，其作品《太空 x 女孩》曾入選 2018 年美國西南偏南影展。

VR director and producer. The 'Space x Girl' he directed is officially invited to 2018 SXSW. He has a deep interest in working on interactive storytelling in a shared reality.

Program X

歲寒圖

SEHANDO - Winter Scene,
Cold of the Year

台灣
首映

韓國 Korea | 2019 | 互動 Interactive | Colour | 5-7 min | 韓語 | 無字幕

2019 富川奇幻影展
2019 砂之盒沉浸式影像節



啟發自朝鮮王朝書法家、詩人金正喜的畫作《歲寒圖》。身陷當時的黨派之爭，金正喜經歷了長達九年的流放生活。為克服孤寂，他不斷以創作抒發，為世人留下著名的「秋史體」和《歲寒圖》。觀眾可以在這部作品當中，欣賞其精湛書藝，透過 VR 技術重譯當時的心境，沈浸於環境聲景、季節變化和隆冬雪景，感受他在濟州島偏遠地區的生活痕跡。

We reinterpreted Kim Jeong-hui's work "Sehando" as a VR work, inspired from his feelings of isolation and loneliness surrounding the making of Sehando in a remote place. Therefore, we recreated his feelings using VR effects; sounds, changing seasons, snow winter scene, etc., and it will make reflect you upon your inner world for a while.



林薰 IM Hun

9blocks.Inc. 執行長與導演，製作的 VR 動畫作品包含《歲寒圖》、《在永的房子》。

Hun Im is the CEO and director of 9blocks.Inc, who is interested in VR animation production, recent works including "SEHANDO - Winter Scene, Cold of the Year" and "Jaeyoung's House."



10 Postcards from HAMASEN 演線的十張繪葉書	21
-22.7°C	209
4 Feet: Blind Date 愛礙初體驗	197
7 Lives 七生	200
7:15 p.m. 讓我們停在 7:15 PM	172
A	
A Cockerel's Tale 雄雞卡克	15
A Cog in the Wheel 黑生存守則	141
A Day Out 拉格朗日什麼辦法	153
A Fool in Love, Love Like a Fool 傻傻愛你，傻傻愛我	68
A Gambler's Odyssey 2020 麻雀放浪記 2020	93
A Name: A Bell That Keeps Ringing 性名學概論	136
A Song Within Us Oli 邊境	200
A Story of Baosang 大漢	189
A Tiger with No Stripes 沒有斑紋的小小虎	113
A Trip with Mom 帶媽媽出去玩	151
The Abandoned Deity 落難神像	19、196
Accused #2: Walter Sisulu 2 號被告	199
Adam 亞當想回家	167
Adorable 可愛	159
Aesop's Game 伊索遊戲	96
After the Rain 愛在雨過天晴時	37
After the Rain 咩咩雲朵綿羊雨	112、114
Age of Gold 黃金年代	103
Ah 啊！	193
Almost a Miracle 町田君的世界	87
Along the One Way 你要投給誰	143
American Beauty 美國心玫瑰情	36
American Woman 我最親愛的	79
An Easy Girl 浪蕩假期	76
An Excavation of Us 我們與記憶	146
The Angler 釣客	161
Another Dream 愛極庇護	201
Anytime, Anywhere 旋轉點子和夢中的媽媽	128
Area 51, Nevada USA 51 禁區	146
The Art of Self-Defense 都是自衛惹的禍	89
Astro Gardener 萌星大作戰	110
ATLAS 生命之城	210
Ayahuasca - Kosmik Journey 迷幻死藤水	201
B	
Bangkok Dystopia 宵禁曼谷	143
Basav! Sing! 女孩吟遊之歌	114
BattleScar: Punk Was Invented by Girls 紐約龐克：女力之聲	209

Beard and Raincoat 當雨衣愛上鬍子	137
Beautiful 燦爛星空下	133
Being an Astronaut - Part 2 太空漫遊 Part 2	198
Between Us Two 我倆之間	142
Bewitched 魔女的初戀	134
The Bird and the Whale 小小鳥與鯨	116
Birdland 城市飛行	28
Blessed Is the Man 啞巴與男孩	183
Blessed Land 庇蔭之地	169
Blue Boy 藍色的應召男郎	179
Bodyless 失身記	202
Boluomi 菠蘿蜜	5、8
Booksmart A+ 瞎妹	90
The Booth 幽會安檢站	170
Breaking the Waves 破浪而出	35
Brotherhood 親情庇護	178
Bundled 我叫阿銘啦	24
Buñuel in the Labyrinth of the Turtles 布紐爾 超現實人生	102
Butterflies 窗外蝶影	185
C	
The Calling 令	152
Catastrophe 救救安眠鳥	119
CeaseSusurrating 四十四隻石獅子	162
Checkered Ninja 進擊小忍者	108
Chi: The Method of Breathing 氣	154
The Child of Nowhere 小洋	12
The Christmas Gift 秘密耶誕禮	177
Claude Monet - The Water Lily Obsession 莫內－睡蓮的誘惑	202
Cloudy Days 島嶼雲煙	164、188
Cock Crap Fuck 鏡頭前的春天	178
Coco's Day 小鱷魚的白日夢冒險	117
The Conformist 同流者	42
Core of the World 世界的中心只有孤獨	78
Colorbirds 尋找鳥朋友	111
D	
Dancer in the Dark 在黑暗中漫舞	101
Dare to Stop Us 若松獨立 GO GO GO	98
Daughter 女兒	191
Detention 返校	9
Deuri 巨人你好嗎？	120
Dirty God 下流世界	82
The Distance Between Us and The Sky 我們與天空之間	176
The Distant Light 森之光	138
Driving Lessons 老娘駛上路	185
Duodrom 眼鏡仔的雙面人生	190
E	
Easy Love 我們與性的距離	38
Ecstasy of Angels 天使的恍惚	99
Elizabeth 選美小姐伊莉莎白	176
The Empire of Lights 愛在北緯 38 度	167
Endorphine 腦內啡真實	55
End-title Animation 無題（片尾動畫）	132
Eve, Dance is an Unplaceable Place 與夏娃共舞	203

Extro 江戶大臨演	106
F	
Faultier 喔！樹懶先生要吃冰	112
Fireworks 炮仔聲	161
Fluffy Rhapsody 起毛球了	26
For Lonesome Blossoms 獻給四散分離的花朵們	132
Fox Tail 小狐的長尾巴	120
Future Mysteries 未來奇案	13
Future Shock 未來的衝擊	15、165、168
G	
The Gangs, the Oscars, and the Walking Dead 江湖無難事	3、7
Ghosting 穿越時空的那天	135
The Gift of All 潘朵拉	126
The Glamorous Boys of Tang 唐朝·綺麗男	157
Gold Fish 金魚	157
Gorilla in the Washing Machine 洗衣機裡的大猩猩	152
Grandma's Farting Scooter 阿嬤的放屁車	160
Great Hoax: The Moon Landing 星際大騙局之登月計劃	17
The Gun 撿到槍	94
H	
Ha Ha Ha 哈哈革命	180
Heavy Craving 大餓	69
Hidden Zone 隱匿的方寸空間	151
High Way 追風公寓	144
Hitchhikers 幸福便車行	117
Home 舊家	18
Home Sick 第一鮪	126
Hors Piste 雪地救援	113、115
I	
I Wanna Be Your Cat 我想當你的貓	131
In the Realm of the Senses 感官世界	32
Ina Litovski 蘇菲奏鳴曲	61
Incendies 烈火焚身	57
Island 小島進行曲	118
It Feels So Good 火口的二人	4、39
It's Only the End of the World 不過就是世界末日	60
J	
The Journalist 新聞記者	85
Jump Off or Live On 跳下去，活下來	65
K	
Kaiju Confidential 怪獸壞壞小劇場	197
The Key 記憶之鑰	204
The Kiss of the Catfish 鯰魚之吻	147
The Kite 風起的幸福	191
L	
The Last Day of Autumn 動物森林運動會	190
Last Tango in Paris 巴黎最後探戈	43
Last Year When the Train Passed by 去年火車經過的時候	163、179
Lichao 離巢	163
The Light Refracts Into the Shadows 光之影	153

The Line 愛情非線性	205
The Little Soul 地腐靈不靈	173
Living the Light - Robby Müller 在光影中漫步：羅比穆勒	100
Lone Wolf 獵殺倒數	182
Look at Me 看著我	18
Love Desiccant 戀愛乾燥劑	129
Luna 迷情逆戀	44
M	
Maelström 迷情漩渦	56
Mama Pingpong Social Club 媽媽桌球	155
Marona's Fantastic Tale 汪星人的奇幻漂流	109
The Marvelous Misadventures of the Stone Lady 雕像驚魂夜	175
Matches 小火柴大夢想	189
Me and You 我和你	46
Mercy 希望之船	198
Metamorphosis 蛻變	180
Mirror 鏡子	130
Mommy 親愛媽咪	59
The Moon Is Bright Tonight 女繼承者	171
Morning of the Dead 殭屍發燒友	141
Mr. Eichmann and the Maverick Goat 羊男逃跑中	170
Mr. Mare 神秘室友瘤先生	187
Mucous Membrane 黏膜	128
Multiverse 摩托浮生路	166
Muse 繆思	130
My Father at Grandma's Funeral 看無風景	165、181
My Last Lullaby 最後的搖籃曲	174
My Little Monster 鄰座的怪同學	95
My Love Won't Go Anywhere 愛，永遠不會消逝	132
My Sweet Grappa Remedies 用甜酒漱口	86
My Syrian Neighbors 我的敘利亞鄰居	19、196
N	
Nanyang Express : Trans-drifting and South Sea Crossing 信使：返向漂流與南洋彼岸	155
Natto 啊！好性感的納豆	137
nèn 恁	21
New Land Broken Road 午夜嘻哈夢	169
New Record 單槓上的妻子	140
Night Bus 夜車	14
Nine Shots 九發子彈	12
Nine VR: Come See Me 九轉時光的旅行	211
Nona. If They Soak Me, I'll Burn Them 惹火我，燒了你	77
Nooreh 沒有槍聲的夜晚	168
O	
Observation and Memory 她，意識流	140
Oh Mercy! 今夜，我們無罪	75
Ohong Village 蚵豐村	72
Oleg 再見異鄉人	83
On the Way 阿健正傳	134
Original Sin 黑死原罪	61
Out of Fashion 時尚之外	129
P	
The Pain of Others 海巡尖兵	29

The Palace on the Sea 海上皇宮	64
Pandora 潘朵拉	210
The Paradise 樂園	73
Paris Terror - The Hostages from the Hyper Cacher 巴黎恐攻倖存者	199
Piano Lesson 鋼琴課	158
Pili Fantasy: War of Dragons Ep. 1-20	122
霹靂英雄戰紀之刀說異數 Ep.1-20	
Plainsong 海聲召喚的那晚	173
Play It Like a Man 去他 X 的教練	186
Postcard 明信片	23
Projection 投影	128
Prowler 我先撿到他的	138
Purpleboy 紫男孩	183
Q	
Querelle 霧港水手	33
R	
Rain 孤獨室愛	184
Reborn 重生	131
Recipe for Happiness 愛不可失	84
Respire 呼吸	27
Return 回程列車	145
Return to Red Gate 穿越時空的紅色大門	20
Rising Sun 浮陽	156
Roadkill 公鹿殺人事件	177
Robot Will Protect You 機器人與我	192
Runnin' 一起跳吧！搖滾舞池	208
S	
Salvation 末日救贖	171
Sam's Dream 鼠鼠飛上天	111
Sasha Was Here 薩夏不在家	80
The School Bus 熱血校車上路去	192
Screenwriting WTF 編劇頭很痛	125
See You, Sir 主管再見！	14
SEHANDO - Winter Scene, Cold of the Year 歲寒圖	211
September 3rd 2015 9 月 3 日那天	186
Seven Hours Three Times A Year 每年三次七小時	61
Sex-less, Sex-friends 不打炮的炮友	130
The Sheltering Sky 遮蔽的天空	45
Shinyo, the Sunset Moment 震洋：夕陽西落之時	123
Showgirls 美國舞孃	105
Siamoise 孿生	159
Silent Asylum 沉默庇護	64
Skin 復黑計畫	172
Skin and Mind 人夫動物園	139
The Skywalk Is Gone 天橋不見了	30
Soft Shell Man 水底人生	54
Songbird 歐歐鳥之歌	204
Soulik 蘇力	65
The Sound of Falling 墜落的聲音	164、174
Spring-ing 珊瑚樹	131
Stay Awake, be Ready 意外不可收拾	166
Subway Commute 地下鐵通勤	162
Summer, Dream 石碇的夏天	25

THAT SUMMER, I GOT FIRED FIVE TIMES 那年夏天，我被 FIRED 五次	17
Swatted 駭人直播	147、175
Sweet Night 親愛的夜晚	115、193
T	
Take Me 病榻上的性愛	61
Temptation 熊愛呷甜點	120
Teofrastus 給喵一個家	188
Them That Follow 信蛇得永生	92
This Is Not Berlin 這不是地下社會	81
The Tide Episode1&2 恐怖食人魚 EP1&2	205
The Tiger of 142B 樓上的老虎	144
Tilapia 吳郭魚	13
till next time 楔子	160
Tiptoe 踮腳尖	158
The Traitor 黑金叛徒	91
The Trap 逃離你，困住我	181
The Tree Remembers 還有一些樹	71
Treehugger: Wawona 樹靈之歌	207
U	
Umikaze 當海風吹拂	135
V	
Vivat musketeers！浪人劍客的傳說	116
Volcano Island 火山奇緣	119
W	
The Walking Fish 彈塗魚女孩	182
Watermelon Juice 盛夏汁愛	187
We Are Champions 下半場	10
The Wheel of Life 大輪迴	124
When the Silence Comes 他們把自己交給漫長的沉默	154
White Crow 小白烏鴉跑得快	118
Whitewash 與惡同行	58
Wild Sparrow 野雀之詩	67
Winter Sun 冬日陽光	156
Wolves in the Walls: It's All Over 牆壁裡的狼：逃亡篇	208
Y	
Yan 燕	70
Yasmina 夢想守門員	184
You Don't Nomi 從前有個美國舞孃	104
Your Sheet 你的床單	129
Z	
Zigrail 追愛伊斯坦堡	53



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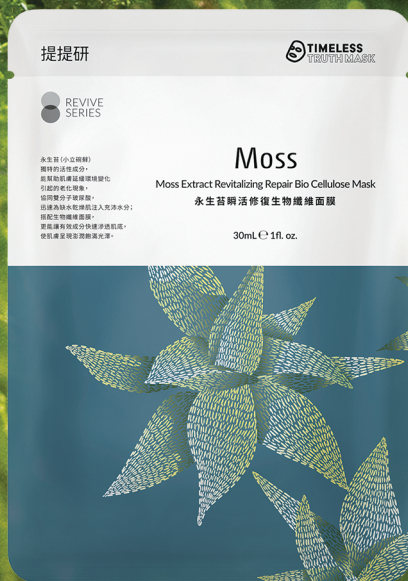
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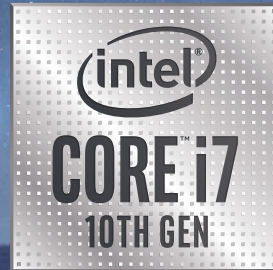
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2019
高雄電影節
影展大使

王淨
Gingle Wang





高雄電影節

Kaohsiung Film Festival

