

French Classics
Rediscovered

法國 經典影展

自由是我們的

FREEDOM FOR US



2022

6.03 — 7.31

法國 經典影展

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指導單位 |  文化部
MINISTRY OF CULTURE

主辦單位 |  法國電影及種藝文化中心
FRANCO-FILM & CULTURE CENTER TAIPEI

協辦單位 |  CINEMATHEQUE

BUREAU
FRANÇAIS 法國
DE TAIPEI 在台協會

INSTITUT
FRANÇAIS

媒體協力 |  誠品電影院
cineart house

醒電影

 法國電影及種藝文化中心
FRANCO-FILM & CULTURE CENTER TAIPEI

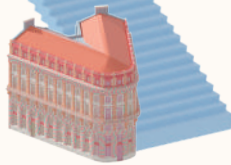
週刊編集
theaffairs

 醒電影

 醒電影

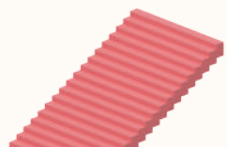
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序言

Foreword
from TFAI

世界電影資料館聯盟（International Federation of Film Archives）於1938年在巴黎由法國電影資料館、英國電影協會、美國現代藝術博物館附設電影圖書館、及德國電影資料館共同起草簽署成立。國際串連的起心動念來自於意識到若要保存電影藝術的誕生與發展，以電影的跨國屬性而言，國際連結有其絕對必要。具有關鍵意義的第一步，來自於現代藝術博物館第一任館長約翰·艾伯特（John Abbott）與第一任策展人伊里斯·貝瑞（Iris Barry）的歐洲之行，此行最大的收穫是與法國電影資料館創辦人昂希·朗格瓦（Henri Langlois）建立起頻繁的互動。1936年，朗格瓦為現代藝術博物館策畫的1920年代法國前衛電影提供了選片建議，並且在取得著作權人同意後將拷貝運往紐約，現代藝術博物館則互惠地交換了美國導演D.W. 格里菲斯（D.W. Griffith）的《忍無可忍》，以及法國重要導演如喬治·梅里耶（Georges Méliès）和雷內·克萊爾（René Clair）等的重要作品，除了電影拷貝之外，包括劇照及海報在內的電影文物，也是兩個館舍提供給對方行銷節目的交換好物。

世界電影資料館聯盟的起源史說明了館舍之間共同交流對電影資料館的意義和重要性，除了因為電影的高流通性使得拷貝可能遍及四方之外，電影內容的交流既可展現電影做為藝術的共通性，也能夠透過差異對照，擴大文化及歷史的眼界。聯盟所強調的互惠、合作、分享，也在章程中透過對會員的規約而落實。1995年國家電影及視聽文化中心的前身國家電影資料館，順利申請加入世界電影資料館聯盟成為會員，在組織的任務與使命上納入世界電影資料館聯盟的精神。2019年，尚未改制為國家影視聽中心的國家電影中心在駐法台灣文化中心的支援下，與法國電影資料館共同舉辦「台灣『歹』電影」專題，介紹台灣新電影之前，在美學與敘事上皆以叛逆之姿反建制的商業類型電影，2022年四部經典台語片上到了法國電影資料館的線上影音平台HENRI，讓法國和世界各地其他國家的觀眾可以一睹台語片的風采，對台灣電影有更多的認識。秉持著交流的核心價值，國家影視聽中心與法國電影資料館繼續合作了「法國經典影展：自由是我們的！」主題影展，透過1920-1930年代的法國電影，召喚開放的電影形式刺激藝術想像，同時也在歷史意義上呼應1920年代台灣經由台灣文化協會等有志之士所揭竿對自由的追索。這些思維的注入與成形是一連串跨文化對話的結晶，面對經典，我們不只有本土，還有世界，以如此遼闊的視野，方能站穩腳下，望向遠方。

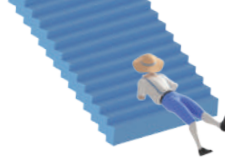
Established in 1938, International Federation of Film Archives (FIAP) was founded by the Cinémathèque française, Germany's Reichsfilmarchiv, the British Film Institute, and the Museum of Modern Art (MoMA) Film Library. In order to preserve cinema on a global scale in response to the transnationality of cinema, the awareness of connecting international resources became vital. The first significant step was taken by MoMA Film Library's first director John Abbott and curator Iris Barry. During a trip through Europe, they became familiar with Cinémathèque française's founder Henri Langlois who was later invited to give suggestions to the screening program based on the 20's French Avant-garde for MoMA, and had successfully acquired the rights holder's consent to ship the film copies to New York. In return, MoMA offered D.W. Griffith's *Intolerance* (1916) and several important works by French directors such as Georges Méliès and René Clair, along with promotional assets in the form of stills and film posters.

The birth of the International Federation of Film Archives proved that the connection between film archives is crucial not only because of the global circulation of film copies but also the rich discussion of cinema as an art form and a cultural practice. Through the regulations of the FIAP, the values and spirits of reciprocity, collaboration and sharing of cultural heritage are strengthened. Taiwan Film and Audiovisual Institute joined FIAP in 1995 under the former identity Chinese Taipei Film Archive, becoming a part of the world heritage endeavor. In 2019, supported by Centre culturel de Taiwan à Paris, we collaborated with Cinémathèque française on the *Le cinéma de (mauvais) genre taiwanais* (Taiwanese Bad Cinema) program, screening a selection of aesthetically and thematically rebellious commercial films before the renowned Taiwan New Cinema. The exchange program has continued to prosper through this year's online collaboration with Cinémathèque française streaming Taiyupian, Taiwanese-language cinema, on its platform HENRI. Upholding the credo of reciprocal exchange to promote film heritage, it is our turn to bring the phenomenal classics of French cinema. Under the name *French Classics Rediscovered: Freedom for Us!*, we hope that the selection of French films from the 1920s and 1930s can refresh our imagination of cinema and to spiritually echo Taiwan Cultural Association's fight for cultural freedom in the 1920s. Through revisiting the classics of our own and others, a global sensibility in the cinematic context can be built, as demonstrated by this program, a beautiful crystallization of a profound cross-cultural dialogue.

國家電影及視聽文化中心執行長
Executive Director of Taiwan Film and Audiovisual Institute

王良崎





影展的話

Foreword from
the Festival

「在我看來，我們忘了把電影看作一個生命體，它會在封閉的氛圍中凋零。電影，就得被放映出來。」—— 昂希·朗格瓦

響應「台灣『歹』電影」專題回顧展，影視聽中心和法國電影資料館與法國在台協會合作，共同推出「法國經典影展：自由是我們的！」，選映 1915 年至 1939 年這二十多年間的法國電影。雖說這段時期的法國電影在台灣的知名度不如 1960 年代的法國新浪潮電影，在影史上卻舉足輕重。因為那是一段創意爆發、重視實驗、對世界抱著希望——最終失望——的時期。

直至 1914 年前，法國電影在全球電影市場佔居領導地位，盧米埃兄弟將公開放映的想法延續到大銀幕上，電影也從露天市集轉進影院的殿堂。全球影業卻在第一次世界大戰後重新洗牌，美國強勢登上國際舞台。儘管如此，法國仍是電影創作的重心，在兩次世界大戰的二十年間，法國電影界見證了新一代導演誕生，其中好幾位本身也是電影理論家，他們致力推廣將電影視為一種新藝術形式的理念。本展當然無法囊括所有電影，卻仍提供觀眾機會一窺此創意澎湃時期的面貌。

「法國經典影展」也聚焦一個關鍵時期，就是有聲電影的過渡，導致大量無聲電影開始沒落。本次影展中，許多無聲電影因法國電影資料館創始人昂希·朗格瓦 (Henri Langlois) 當時對電影的保存意識得以被保存。從一戰後創意無限的無聲電影過渡到有聲電影、從 1920 重視創新的年代到 1930 年代倡導促進社會平等的電影，本展將區分為以下三個單元：「自由超越想像」、「她們選擇自由」、「尋找自由出口」，觀看這股自由風氣的崛起，又如何隨著二次世界大戰爆發，於 1939 年吹熄。

雖然瘋狂年代與曇景幻影在此畫下了休止符，但是這份活力與自由，始終發酵醞釀著，從未遭人遺忘，很快便在戰後與新一代的電影人一起重新湧現。他們會重新發現保存在法國電影資料館的這些寶藏，並且澎湃激昂、蓄勢待發，準備迎接下一波新電影浪潮的到來。電影永遠都需要被放映出來，即便為了拯救與保全電影，有時需將膠卷隱身於庫房之中，但惟有在映演之際，才能使觀眾們看見被保存在膠卷中的鮮明記憶。正因如此，世界各國的電影資料館扮演著重要的角色，透過典藏、修復、推廣，讓電影生生不息，也讓人們得以繼續夢想、勇於反抗。

In my opinion, we forget to consider the film as a living being, which withers in a confined atmosphere. A film must be screened. — Henri Langlois

In 2019, the retrospective *Le cinéma de (mauvais) genre taiwanais*, co-organized with the TFPI, took place at the Cinémathèque française in Paris. French audiences were able to discover long forgotten parts of Taiwanese cinema from the 1960s to the 1980s that gives an introduction to a nation's cinema known only in the West for its '80s New Wave.

In return, TFPI and the Cinémathèque française, in collaboration with the French Office in Taipei, offer 20 years of French cinema produced between 1915 and 1939, a period less known than France's own New Wave of the 1960s, yet equally essential. The program focuses on a pivotal period, the transition to sound films, and the consequently threatened silent cinema lovingly saved by the Cinémathèque française's founder, Henri Langlois.

Until 1914, France held a predominant place in world cinema. The Lumière brothers introduced mass public screenings; Gaumont and Pathé built major production empires; director Georges Méliès and actor Max Linder crossed to the United States; and cinema moved from sideshows to theatrical palaces. The First World War interrupted that, allowing the United States to seize the international market. Nevertheless, France remained an important centre for cinematographic creativity in the period between the two world wars. A new generation of directors, many also theorists, established the idea of cinema as a new art form. Though obviously not exhaustive, this program offers a glimpse of this period's vitality, one where the specter of the era's violence looms. It also reveals the tastes of the Cinémathèque française's founder, whose collection emphasizes a personal, artistic and often explosive cinema.

From the inventiveness of silent cinema and the transition to talkies, through the narrative experimentalism of the 1920s, to films advocating for an egalitarian society in the 1930s, "Freedom For Us!" is divided into three programs: "Freedom Explode", "A Liberty for Women", and "A Way Out to Freedom". Together they introduce France's inter-war cinema and its unique bubble of freedom.

As World War II loomed, and this freedom lurched toward crises, its hopes for a different society sinking into the darkness of conflict, this two decade period of vitality was not forgotten. Its spirit would re-emerge in the 1960s with the New Wave generation of filmmakers who rediscovered these films in the Cinémathèque, where they had been saved. Such is the role of film archives: to show films; to keep our memories of past films alive so that cinema can continually renew itself, and we can continually dream and rebel.

法國電影資料館資深策展人倪娃法
Co-curator Wafa Ghermani

中心簡介 About TFAI

「國家電影及視聽文化中心」是我國唯一典藏影視聽資產專責行政法人機構，以強化影視聽資產典藏修復研究推廣、實現資產公共化任務為宗旨。

本中心設立於 1978 年，為國內第一座且歷史最悠久的電影專門圖書館及資料館，並設有典藏中心，後於 2014 年轉型為財團法人國家電影中心，2020 年完成「行政法人國家電影及視聽文化中心」法制化。本中心在 16 座片庫存有電影膠片約兩萬部、影視聽文物逾 20 萬件，核心任務在於以影視聽媒介保存記憶，典藏歷史，並透過數位技術，達到開放研究及活化推廣之近用意義。2021 年進駐新莊場館，開放映演、圖書閱覽及展陳空間，向大眾推廣影視聽珍貴遺產，提供影視聽文化生活場域。

Taiwan Film and Audiovisual Institute (TFAI) is the only non-governmental public body in Taiwan that specializes in the preservation and conservation of film and audiovisual heritage. Its aim is to collect and restore film and audiovisual heritage and to ensure its public accessibility for research and education.

Founded in 1978, formerly known as the Film Library, TFAI was Taiwan's first and most long standing film library and archive that has rare collections. It later transformed into the national-level Taiwan Film Institute in 2014 and later into Taiwan Film and Audiovisual Institute in 2020. TFAI hosts over 20,000 copies of films and over 200,000 artifacts in its 16 vaults. The institute's core mission is to restore and preserve history in the form of audiovisual media through digital technology. TFAI has been relocated to Xinzhuang in 2021, the new venue accommodates two cinemas, a library, and an exhibition hall as it continues to enhance the value of film and audiovisual heritage and promote film and audiovisual culture.



交通資訊 Transport

• 捷運 By MRT

搭乘桃園機捷至新莊副都心站 → 由 2 號出口步行約 5 分鐘抵達

Take Taoyuan Airport MRT to Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2

• 公車 By Bus

國家影視聽中心站 (原榮華中信街口) : 257、813 區

Taiwan Film and Audiovisual Institute Station (Ronghua Zhongxin Roads): 257, 813 Shuttle

中信國小站 : 617(含副)

Zhongxin Elementary School Station: 617, 617 Sub.

中原路站 : 257、615、617(含副)、622、813、835、橘 17、藍 18、813 區，下車後於中信街左轉 → 步行約 10 分鐘抵達

ZhongYuan Rd. Station: 257, 615, 617, 617 Sub. 622, 813 Sub. 835, Orange17, Blue18

Turn left at Zhongxin Street after alighting → 10 minutes' walk

• 高鐵 / 臺鐵 By Train (THSR / Taiwan Railway)

轉搭桃園機捷 → 新莊副都心站 → 由 2 號出口步行約 5 分鐘抵達

Transfer to Taoyuan Airport MRT → Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2

• 自行開車 Drive

國道一號 (國道中山高速公路) National Freeway 1

五股交流道下交流道 → 往新莊方向 → 走新五路二段 → 走新五路一段

→ 左轉新北大道 → 右轉中信街 → 右轉富貴路 → 本中心停車場

Exit at Wugu Interchange → to Xinzhuang → Section 2 of Xin 5th Road

→ Section 1 of Xin 5th Road → Turn left to New Taipei Boulevard

→ Turn right to Zhongxin Street

→ Turn right to Fugui Road → TFAI car park

國道三號 (福爾摩沙高速公路)

National Freeway 3

中和交流道下交流道 → 往中和方向

→ 走 64 快速道路 → 新莊思源路

→ 左轉中原路 → 右轉中信街

→ 左轉富貴路 → 本中心停車場

Exit at Zhonghe Interchange → to Zhonghe

→ Provincial Highway 64 → Siyuan Road

→ Turn left to Zhong Yuan Road → Turn right to Zhongxin Street

→ Turn left to Fugui Road → TFAI car park

聯絡資訊 Contact TFAI

242030 新北市新莊區文藝路 2 號

No.2, Wenyi Rd., Xinzhuang Dist.,

New Taipei City 242030

TEL: 02-8522-8000





售票資訊

Ticket Information

05/18 (三) 12:00 開始售票

全票：220元 / 張

TFAI 會員票 | 學生票：180元 / 張

TFAI 會員早鳥優惠：150元 / 張

限 TFAI 會員購買

06/02 (四) 23:59 前購票，享早鳥優惠



會員申請網頁

孩童票 | 愛心票 | 敬老票：110元 / 張

年滿 2 歲至 12 歲者可享有孩童票優惠；年滿 65 歲以上者即可享有敬老票優惠；
愛心票僅供 65 歲以上老人、身心障礙人士與乙名必要陪同者購買。以上入場時請出示相關證明。

影展套票：800元 / 5 張 (不限場次)

團體票：單場 20 張 (含) 以上 享 7 折優惠 (不限場次)

● 網路售票：

至 OPENTIX 網站 (www.opentix.life) / APP 購票，須選擇 OPENTIX APP 電子票券、超商取票 (7-ELEVEN 門市、全家門市) 或分銷點印出實體票券 (本中心為 OPENTIX 分銷點，可進行現場取票)。



● 端點售票：

至 OPENTIX 服務據點購票，包含分銷點與 FamilyMart 全家便利商店、7-ELEVEN 超商 (※ 超商機台取票單筆訂單不得超過 8 張，依超商規定，每張票券需另支付新臺幣 10 元服務費。)

● 現場售票：

可至國家電影及視聽文化中心 (新北市新莊區文藝路 2 號) 購票，服務時間為開館營業日，於首場放映前 30 分鐘開放售票 (週三至週日 13:00-20:00，週一、二休館)。

購票須知

1. 票券為唯一入場憑證，請妥善保存票券，遺失、毀損概不補發。
2. 電影進正片後 20 分鐘不再開放入場，亦不得退換票，敬請準時入場。
3. 為了影廳內安全與維持逃生動線，請勿逗留、站立或坐在廳內走道與其他非座位處。
4. 如遇天災或不可抗力之因素，主辦單位將依據新北市政府發佈之命令，決定是否取消放映，並儘速於官網公告相關訊息。
5. 本中心保有更動節目之權利，所有演出時間及內容將依現場實際狀況而定。最新訊息與異動資訊隨時公布於官網。
6. 本活動放映節目權利皆屬版權所有者，任何攝影、錄影、錄音行為皆屬違法，可能招致法律訴訟，本中心保留要求違法觀眾刪除檔案之權力。
7. 工作人員為維護放映場次順利運行所採取之各種方法，皆為維護大眾最佳觀影狀況；本中心不接受任何針對工作人員之惡意行為，並視情況採取相應措施。
8. 因應中央流行疫情指揮中心防疫之規定，觀影前請配合測量體溫。若額溫超過攝氏 37.5 度 (含) 者將婉拒入場並協助退票。

退票方式

1. 退票最遲須於該放映場次開演前一天辦理 (每張需酌收 10% 手續費)，逾期恕不受理。
例：6/4 場次，最遲須於 6/3 前完成退票手續。
2. 網路購票使用刷卡結帳，退票金額將會退回原信用卡。
3. 電子票券或票券尚未取票而需退票，請使用網站退票申請系統或攜帶身分證及訂單編號 OPENTIX 服務據點，於時限內提出申請，或以電子郵件、傳真至 OPENTIX 辦理退票。
4. 如非直接於 OPENTIX 購買，請與原購買人領取退票款項。
5. 紙本退票請至 OPENTIX 服務據點，或於退票時限內至國家電影及視聽文化中心辦理 (新北市新莊區文藝路 2 號)。
6. 「換票」視同「退票」，若須更換場次須依上述退票方式辦理，購買操作請謹慎小心。

注意事項

1. 因「嚴重特殊傳染性肺炎 (COVID-19)」，活動現場將實施相關防疫措施，並依疫情指揮中心發布事項調整，請務必配合。
2. 觀影全程須佩戴口罩。
3. 入場時須配合測量額溫，額溫攝氏 37.5 度以上者將謝絕入場。

售票資訊

Ticket Information

Ticket sales begin at 12:00 on May 18 WED

GENERAL: **NTD 220** PER TICKET

TFAI MEMBERS | STUDENT: **NTD 180** PER TICKET

TFAI MEMBERS EARLY BIRD: **NTD 150** PER TICKET

Early Bird tickets are valid only for TFAI members.

The early bird sale ends at 23:59 on June 2 THU.



CHILDREN, DISABLED OR SENIOR CITIZEN:

NTD 110 PER TICKET

Children aged 2 to 12 years old can be admitted with children tickets. Disabled or Senior Citizen tickets are only for senior citizens aged over 65 or disabled person with one companion for the same screening. All concession ticket holders must present valid IDs at entrance. If no valid ID is presented, the discount must be made up.

FESTIVAL TICKET PACKAGE:

NTD 800 for 5 tickets (for any given screening)

GROUP TICKETS: **30% off discount** for **20 tickets or more**
on each screening (for any given screening)

• Online Ticket Purchase:

OPENTIX(www.opentix.life) /APP, choose App electronic ticket or printout at a convenience store (7-Eleven or FamilyMart) /service center (an OPENTIX service center is located at the institute. Tickets could be picked up on-site) ◦



• Service Center Purchase :

Go to a OPENTIX service center, including service counters and convenience stores (7-Eleven and FamilyMart) ※Each order could book up to 8 tickets. NTD 10 handling fee per ticket will be charged.

• On-site Purchase :

Tickets can be purchased at the TFAI (No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City). The ticket sales will be open 30 minutes before the first screening of the day during the service hours (13:00-20:00 Wed.-Sun., closed on Mon. & Tue.)

Notes For Ticket Sales

1. Admissions are permitted only with valid tickets. Tickets will NOT be reissued if they are lost or damaged.
2. Latecomers will NOT be admitted into the screening beyond the first 20 minutes of the film. Tickets can NOT be exchanged or refunded.
3. In order to maintain the safety in the auditorium and keep the emergency pathways clear, please do not linger, stand or sit on the paths or anywhere other than the seats.
4. In the event of natural disasters or force majeure events, the festival may cancel the screenings based on the instructions given by the New Taipei City Government. Updates will be posted on TFAI's official website.
5. The Festival preserves all rights to change the program due to unexpected occurrences. Latest updates will be announced on TFAI's official website.
6. All the copyrights belong to the copyright holders. Any recording of image or sound is against the law and could be persecuted. The Festival reserves the right to delete these audio/visual files.
7. All the measures taken by the festival staff are meant to ensure the smooth running of the festival and maintain the best viewing quality. The festival will not tolerate any offensive behavior towards the staff and appropriate measures will be taken according to the situation.
8. In accordance with the regulations of the Central Epidemic Command Center, please take your body temperature before watching the movie. If the forehead temperature exceeds 37.5 degrees Celsius (inclusive), admission will be declined and the ticket will be refunded.

Change and Refund

1. Tickets must be refunded the day prior to the screening date (a handling fee of 10% per ticket will be charged), and they will be non-refundable after that. For example, a ticket to a screening on Jun 4 must be refunded by June 3.
2. Refunds for the tickets paid by credit cards will be credited into the accounts.
3. For electronic tickets and the tickets that have not been printed out, please apply for refunds on the website or go to an OPENTIX service center with valid ID and the order number before the deadline. Refunds can also be applied by email or fax.
4. If the tickets were not purchased on OPENTIX, please get the refunds from the original buyers.
5. For paper tickets, please go to an OPENTIX service center or TFAI (No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City).
6. Change of tickets will be processed as "refund". Please book tickets with care and if any change of tickets is needed, please see the above for the process.

Important Notice

Due to the Covid-19 restrictions, please obey the following rules, which will be constantly adjusted according to the instructions issued by the Central Epidemic Command Center.

1. Masks must be worn throughout the screening.
2. Temperature must be taken at entrance. Those whose temperature is higher than 37.5 ° C cannot be admitted.

活動資訊

Event Information

影展講座 Talks

06/04 SAT

15:00

傾聽自由的聲音：「自由是我們的！」

The Voice of Freedom: "Freedom For Us!"

地點 | TFAI 多功能教室 ■ 講者 | 倪娃法
法國電影資料館資深策展人、法國經典影展協同策展人

Venue | TFAI Multi-Functional Room
Speaker | Wafa Ghermani
Curator at La Cinémathèque française,
Co-curator for *French Classics Rediscovered*

06/11 SAT

16:00 影片開演

※ 本座談為映後講座，
活動前視座位開放
候補入場。

The talk is held after
the screening.

二〇年代新女性

New Woman of the 1920s

地點 | TFAI 大影格 ■ 講者 | 倪娃法
法國電影資料館資深策展人、法國經典影展協同策展人

Venue | TFAI Cinema A
Speaker | Wafa Ghermani
Curator at La Cinémathèque française,
Co-curator for *French Classics Rediscovered*

07/16 SAT

16:00 影片開演

※ 本座談為映後講座，
活動前視座位開放
候補入場。

The talk is held after
the screening.

真實或幻覺：尋找《大幻影》自由的出口

Searching for the Exit in The Grande Illusion

地點 | TFAI 大影格 ■ 講者 | 聞天祥
金馬影展執行委員會執行長

Venue | TFAI Cinema A
Speaker | WEN Tien-hsiang
CEO of the Taipei Golden Horse Film Festival Executive Committee

07/23 SAT

16:30 影片開演

※ 本座談為映後講座，
活動前視座位開放
候補入場。

The talk is held after
the screening.

永恆的想像：實驗電影幕後花絮

Timeless Imagination: Behind the Scenes of Experimental Films

地點 | TFAI 小影格 ■ 講者 | 黃邦銓
《去年火車經過的時候》導演

Venue | TFAI Cinema B
Speaker | HUANG Pang-chuan
Director of *Last Year When the Train Passed by*

經典音樂會 Ciné-Concert

06/03 FRI 18:00

* 本場次為貴賓邀請制
Invited Guests Only

開幕音樂會：先鋒幻想曲

《光與影》+《巴黎鐵塔》+《沉睡巴黎》| 林強

Opening Concert: *An Avant-Garde Fantasia*
Lumière et ombre+La Tour+Paris qui dort | Lim Giong



■ 地點 | TFAI 大影格

林強，作曲家、電影配樂師，自 90 年代由台語搖滾進入樂壇，近年轉型跨足電影配樂；音樂風格採用前衛電子風格，突破華語電影音樂框架。多次獲得金曲、金馬、坎城最佳電影音樂，近年致力實驗聲響創作，將經驗傳承擴展至不同藝術領域。

■ Venue | TFAI Cinema A

Winner of the Golden Melody, Golden Horse and Cannes best soundtrack, Lim Giong is a Taiwanese musician and film composer who debuted in the 90s with Taiwanese Hokkien rock songs, and is now active in creating Taiwanese experimental electronic music, expanding his experience in diverse art domains.

06/10 FRI 17:00

* 購票入場 Please buy tickets
for this screening

幕間節目：古典三重奏

《阿拉伯花飾》+《三面鏡》| Eric Bijon × 李其歡 × 吳沛奕

Entr'acte: *The Classic Concert*
Arabesque+La Glace à trois faces | Eric Bijon × Ellen Lee × Allen Wu



■ 地點 | TFAI 大影格

埃里克·比容 (Eric Bijon) 為法國音樂表演家、作曲家、編曲家，擅長手風琴。曾擔任法國國家爵士樂團手風琴手，同時也是法國歌手馬諾·索洛的編曲家。本次將與英國 YPN 鋼琴大賽首獎得主李其歡 Ellen Lee 與 TimeWave 融合樂團打擊樂手吳沛奕 Allen Wu 共同演出，由 Eric Bijon 為《阿拉伯花飾》、《三面鏡》兩部法國二零年代先鋒派作品創作全新電影配樂，重現法國經典電影音樂會。

■ Venue | TFAI Cinema A

French musician, composer and arranger Eric Bijon is a professional Accordion player who has played for France's National Jazz Orchestra (ONJ), and is the composer and album arranger for several of French singer Mano Solo's work. Along with 2013 Young Pianist of the North's winner pianist Ellen Lee and TimeWave percussionist Allen Wu, the musicians are to perform a classical interpretation of the avant-garde films *Arabesque* and *La Glace à trois faces*, a whole new soundtrack composed by Eric Bijon.

選片指南 Festival Guide

05/27 FRI

12:00

收聽頻道 | 感官一條通

印象先鋒派？詩意寫實？二、三零年代？陌生的名詞、陌生的年代，藉由 Podcast 線上放送，每一位觀眾都能隨時隨地的跟著「感官一條通」主持人小樹老師、法國策展人倪娃法與專欄作家彭紹宇找尋你的專屬片單。

搜尋「感官一條通」準時收聽！

影展序曲 Prelude

06/04 SAT

20:30 - 21:30

台北國際書展 × 國家影視聽中心

TIBE × TFAI

■ 地點 Venue | 台北世界貿易中心展覽一館 1 樓
Taipei World Trade Center Hall 1

本次從法國遠道而來的法國音樂家埃里克·比容 (Eric Bijon) 將特別在台北國際書展帶觀眾體驗小型電影音樂會，演奏片段音樂創作，作為 6 月 10 日「幕間節目：古典三重奏」的序曲。

French musician Eric Bijon will be performing at the Taipei International Book Exhibition, playing as a teaser of the official Entr'acte: The Classic Concert.

活動詳情 For more information : <https://www.tibe.org.tw/tw/>

影展派對：嘸啾啦自由 | Event: Bonjour la liberté

07/09 SAT

15:30 - 20:30

Viva la picnic! 「狂歡自由」露天電影 × 搖擺舞音樂會

Viva la picnic!

■ 地點 | 國家影視聽中心 戶外廣場

為響應法國國慶，TFAI 將於法國國慶日前夕舉辦一場 Viva la picnic! 「狂歡自由」野餐會，為此特別邀請到爵士弦樂四重奏樂團的玩弦四度、電子聲響藝術家 DJ Jez、DJ Kay Lee 與搖擺舞者的參與。當天色漸暗，我們將開啟露天電影院，放映法國二零年代經典默片《瘋狂博士杜伯》與《貝殼與牧師》結合 DJ Jez 的即興音樂演出，讓樂迷看熱鬧也看門道。讓我們用不間斷的法國香頰與舞蹈一起歡慶自由，重返法國的美好年代！

■ Venue | TFAI Plaza

It's not French without a picnic. Celebrating Bastille Day, the "Viva la picnic!" will be hosting a wide variety of music performances, jazzing off with Interesting Quartet and chilling with DJ Kay Lee. As night falls, an outdoor screening of *La Folie du docteur Tube* and *La Coquille et le clergyman* will be accompanied by DJ Jez. Immerse yourself into the sunset, and rejoice in the freedom we have, before you know it, you'll be kicking it with the swing dancers!

※ 座位採自由入座，數量有限，歡迎提早入座。

※ 活動全程需配戴口罩、量體溫、手部消毒及採實名制，並須遵守防疫規定保持社交安全距離。

Free entry with limited seatings. Please wear your masks at all times. Please remember to take your temperature at the entrance and sterilize your hands. Safe distancing is advised.

沙龍講座 Salon de TFAI

掃描進入官網

午後巴黎 *Afternoon in Paris*

地點 Venue | 法國經典影展：自由是我們的！

French Classics Rediscovered: Freedom For Us! Exhibition Gallery

免費參加，名額有限，請線上預先報名

Free entry. Need to register online. Please visit TFAI website for more information.

國家影視聽中心特別邀請到藝術領域達人，來跟大家分享他們眼中的法國的「瘋狂年代」(années folles)，歐陸的藝術浪潮與攝影創作，如何影響崛起於二零年代的歐洲先鋒派電影運動。

TFAI invites professionals of different art specialties to share their impression of France's "années folles". Discover how Europe's art and photography influenced France's "Avant-Garde" Cinema in the 20's

07/02 SAT

15:00 - 16:20

■ 講者 Speaker | 蔡胤勤 TSAI Yin-chin

書籍藝術研究者 & 獨立策展人，2018 年成立「PAPER MATTER」，並創建「藝術家書籍文獻庫」(ABA) 以及首部華文語境的藝術家書籍研究型期刊，致力在兩岸三地推廣藝術家書籍與當代攝影書的美學、實踐及其知識建構。

Founder of "PAPER MATTER and Artists' books Atelier", Tsai Yin-chin is a visual art creator and a book artist active in promoting aesthetics, practice and knowledge construction of artists' books.

07/30 SAT

15:00 - 16:20

■ 講者 Speaker | 陳昶怡 CHEN Kuang-yi

旅居法國十四年，畢業於法國巴黎第十大學藝術史與考古學系學士、碩士、當代藝術史博士。曾多次策畫國際與國內展覽，並曾擔任國立歷史博物館與台北市立美術館等多項國際展展展顧問。

Paris Nanterre University Ph.D in Modern Art History, Chen Kuang-yi has curated several local and international exhibitions, as well as the curating consultant for projects in National Museum of History and Taipei Fine Arts Museum.

票根優惠 | Ticket Bonus



凡是至影視聽中心現場購票觀眾，即享有光影食趣餐廳法國經典影展限定套餐 30 元折價券，可於光影食趣餐廳及戶外咖啡座內用及外帶使用。

All on site ticket purchases at TFAI will receive a NTD 30 discount voucher that can be used at TFAI Lounge on all *French Classics Rediscovered* limited edition set meals.

※ 有效期限至 111 年 7 月 31 日 Only available until July 31st, 2022

放映場次 — Screening Schedule

★ 映後／映前座談 With Q&A ▲ 影片非英語發音且無英文字幕 Non-English Language Film without English Subtitles

| 日期 Date | 地點 Venue | 時間 Time | 片名 Title | 片長 Min | 頁碼 Page |
|----------------|-----------------|-----------------|---|---|---------|
| 06.03 五 FRI | 大影格 Cinema A | 18:00 | 電影音樂會 Ciné-Concert 光與影 + 巴黎鐵塔 + 沉睡巴黎 Lumière et ombre+La Tour+Paris qui dort | 79 | 26 |
| | | | | | |
| 06.04 六 SAT | 大影格 Cinema A | 16:30 | 自由萬歲 À nous la liberté | 104 | 72 |
| | | 小影格 Cinema B | 14:00 | 安達魯之犬 + 黃金年代 Un chien andalou+L'Age d'Or | 81 |
| | | 17:00 | 死去的帕斯卡 Feu Mathias Pascal | ▲ 171 | 36 |
| 06.05 日 SUN | 大影格 Cinema A | 13:30 | 奇怪真奇怪 Drôle de drame | ▲ 109 | 62 |
| | | 16:30 | 望鄉 Pépé le Moko | 94 | 74 |
| 06.10 五 FRI | 大影格 Cinema A | 17:00 | 電影音樂會 Ciné-Concert 阿拉伯花飾 + 三面鏡 Arabesque+La Glace à trois faces | 47 | 28 |
| | | | | | |
| 06.11 六 SAT | 大影格 Cinema A | 16:00 | 狂熱 + 無處可去的女人 Fièvre+La Femme de nulle part | ★ ▲ 109 | 42 |
| | | 小影格 Cinema B | 17:00 | 朗吉先生的罪行 Le Crime de Monsieur Lange | ★ 84 |
| | | 20:00 | 厄舍府的沒落 La Chute de la maison Usher | ★ 65 | 38 |
| 06.12 日 SUN | 大影格 Cinema A | 13:30 | 霧港 Le Quai des brumes | 95 | 48 |
| | | 16:30 | 布杜溺水記 Boudu sauvé des eaux | 89 | 58 |
| | | 19:30 | 北方旅館 Hôtel du Nord | 100 | 66 |
| 06.17 五 FRI | 大影格 Cinema A | 19:30 | 鄉村一日 Partie de campagne | 41 | 46 |
| 06.18 六 SAT | 大影格 Cinema A | 11:00 | 天色破曉 Le Jour se lève | 85 | 68 |
| | | 16:30 | 賤女人 La Chienne | 96 | 44 |

| 日期 Date | 地點 Venue | 時間 Time | 片名 Title | 片長 Min | 頁碼 Page |
|----------------|-----------------|-----------------|---|-------------------------|---------|
| 06.19 日 SUN | 大影格 Cinema A | 12:30 | 死去的帕斯卡 Feu Mathias Pascal | ▲ 171 | 36 |
| | | 16:30 | 伍人行 La Belle équipe | 101 | 56 |
| | | 19:30 | 安達魯之犬 + 黃金年代 Un chien andalou+L'Age d'Or | 81 | 30 |
| 06.25 六 SAT | 大影格 Cinema A | 11:00 | 托尼 Toni | 100 | 76 |
| | | 16:30 | 望鄉 Pépé le Moko | 94 | 74 |
| | | 19:30 | 狂熱 + 無處可去的女人 Fièvre+La Femme de nulle part | ▲ 109 | 42 |
| 06.26 日 SUN | 大影格 Cinema A | 12:30 | 大幻影 La Grande Illusion | 117 | 64 |
| | | 小影格 Cinema B | 13:30 | 奇怪真奇怪 Drôle de drame | ▲ 109 |

| 日期 Date | 地點 Venue | 時間 Time | 片名 Title | 片長 Min | 頁碼 Page |
|----------------|-----------------|-----------------|---------------------------------------|---|---------|
| 07.02 六 SAT | 大影格 Cinema A | 16:30 | 遊戲規則 La Règle de jeu | 113 | 50 |
| | | 小影格 Cinema B | 17:00 | 阿拉伯花飾 + 三面鏡 Arabesque+La Glace à trois faces | 47 |
| | | 19:00 | 燃燒的火焰 Le Brasier ardent | ▲ 108 | 34 |
| 07.03 日 SUN | 大影格 Cinema A | 13:30 | 北方旅館 Hôtel du Nord | 100 | 66 |
| | | 16:30 | 霧港 Le Quai des brumes | 95 | 48 |
| | 小影格 Cinema B | 17:00 | 厄舍府的沒落 La Chute de la maison Usher | 65 | 38 |
| 07.09 六 SAT | 大影格 Cinema A | 13:30 | 伍人行 La Belle équipe | 101 | 56 |
| | | 小影格 Cinema B | 11:00 | 賤女人 La Chienne | 96 |
| | | 19:30 | 布杜溺水記 Boudu sauvé des eaux | 89 | 58 |

★ 映後 / 映前座談 With Q&A ▲ 影片非英語發音且無英文字幕 Non-English Language Film without English Subtitles

| 日期 Date | 地點 Venue | 時間 Time | 片名 Title | 片長 Min | 頁碼 Page |
|----------------|-----------------|---------|---|--------|---------|
| 07.10 日 SUN | 大影格 Cinema A | 13:30 | 自由萬歲 À nous la liberté | 104 | 72 |
| | | 16:30 | 百萬法郎 Le Million | 80 | 70 |
| | | 19:30 | 在巴黎的屋頂下 Sous les toits de Paris | 96 | 52 |
| 07.16 六 SAT | 大影格 Cinema A | 11:00 | 鄉村一日 Partie de campagne | 41 | 46 |
| | | 16:00 | 大幻影 La Grande Illusion ★ | 117 | 64 |
| 07.17 日 SUN | 大影格 Cinema A | 13:30 | 托尼 Toni | 100 | 76 |
| | 小影格 Cinema B | 16:30 | 朗吉先生的罪行 Le Crime de Monsieur Lange | 84 | 60 |
| 07.23 六 SAT | 大影格 Cinema A | 16:30 | 瘋狂博士杜伯 + 幕間節目 + 貝殼與牧師 La Folie du docteur Tube+Entr'acte+Le Coquille et le clergyman ★▲ | 68 | 32 |
| 07.24 日 SUN | 大影格 Cinema A | 11:00 | 天色破曉 Le Jour se lève | 85 | 68 |
| | | 13:30 | 遊戲規則 La Règle de jeu | 113 | 50 |
| 07.30 六 SAT | 大影格 Cinema A | 16:30 | 百萬法郎 Le Million | 80 | 70 |
| 07.31 日 SUN | 大影格 Cinema A | 16:30 | 光與影 + 巴黎鐵塔 + 沉睡巴黎 Lumière et ombre+La Tour+Paris qui dort | 79 | 26 |
| | | 19:30 | 在巴黎的屋頂下 Sous les toits de Paris | 96 | 52 |



朗吉先生的罪行 *Le Crime de Monsieur Lange*

導演介紹 — Director Biography



阿爾弗雷德·桑迪 Alfred Sandy

法國影像創作者，其生平現存資料並不多，曾發表《光與影》、《散文電影》與《藉口》等作品。以光影與各式物體作為影像創作主要元素，帶有濃厚前衛主義風格。法國電影資料館創辦者昂希·朗格瓦曾於1950年代探討印象派與超現實主義電影的論文中，將其與雷內·克萊爾及潔嫻·杜拉克對此風格的貢獻一同討論。

To date, little is known of Alfred Sandy beyond three films attributed to him: *Lumière et ombre*, *Essais cinématographiques*, and *Pretexte*, made in the late 1920s. Using patterns of light, shape and shadow they fit into the early avant-garde trends for "abstract cinema", evoking works by Hans Richter and Man Ray. In an essay written in the 1950s, however, pioneering archivist Henry Langlois linked Sandy to the Surrealist Movement and the films of René Clair and Germaine Dulac.



雷內·克萊爾 René Clair

1898年生於法國巴黎，擔任過新聞記者，1920年演出洛伊·富勒所指導的《莉莉的生活》而進入電影圈，同時間開始撰寫影評並擔任相關主題的編輯。1923年拍攝首部默片《沉睡巴黎》以及1924年拍攝的《幕間節目》，兩部作品皆深受達達主義影響。1931年的《百萬法郎》和《自由萬歲》成為創作有聲電影的轉折點，更被公認為代表作。

Born in 1898 in Paris, France, René Clair started his career in 1920, acting in the film *Le Lys de la vie* directed by Loïe Fuller. He became editor for a new film supplement to a leading theater magazine. In 1924, he directed his first film, *Paris qui dort*, heavily influenced by Dadaism. His radical approach to the introduction of sound led to two of his best known films, *Le Million* (1931) and *À nous la liberté* (1931).



尚·艾普斯坦 Jean Epstein

1897年生於波蘭華沙，後至法國里昂大學醫學院就讀，因遇見奧古斯特·盧米埃而接觸電影，並發表電影為第七藝術的論文研究。1922年創作的首部電影《牧師》受到矚目，1923年拍攝《忠實的心》成為印象派代表作品，更於1927年《三面鏡》、1928年《厄舍府的沒落》嘗試帶有濃厚先鋒派風格的實驗影像，其後也轉向紀錄片拍攝。

Born in 1897 in Warsaw, Poland, Jean Epstein moved to France to attend medical school. While there, he worked as a secretary for Auguste Lumière and published essays about film. His directorial debut came with *Pasteur* (1922), while *Cœur fidèle* (1923) is regarded as a pioneering work in French Impressionist Cinema. He continued to work in both documentary and drama. His best known films are: *La Glace à trois faces* (1927) and *La Chute de la maison Usher* (1928).

阿貝·岡斯 Abel Gance

1889年生於法國巴黎，受繼父影響於法律事務所工作，卻因對戲劇的熱愛，於19歲時嘗試登台演出，1912年開始於百代影業擔任編劇。1919年《控訴》為首部以第一次世界大戰為背景的史詩電影。1927年《拿破崙》為其代表作，以三台攝影機同時拍攝，寬銀幕曲面的放映效果，展現戰爭場面及演員特寫，為當時的影視技術做了突破性的實驗，影響後世眾多電影作者。

Born in 1889 in Paris, France, Abel Gance was a leading figure in French silent cinema. He began performing in theater when he was 19 before establishing a production company, Le Film Français, and directing his first film, *La Digue*, in 1911. Best known for *J'accuse* (1919) and the immense *Napoléon* (1927), he is recognized for his expressionistic camerawork and innovative editing. His work is also noted for his impassioned approach to politics.



潔嫻·杜拉克 Germaine Dulac

1882年生於法國亞眠，後被送往巴黎與祖母同住，自幼深受戲劇及音樂影響。1905年進入新聞業，於女性主義雜誌 *La Française* 擔任編輯，而對電影產生興趣。1915年在丈夫資助下，與女性友人創辦電影公司 D.H. Films，開始執導電影。1917年與路易·德呂克展開法國電影前衛運動，1928年《貝殼與牧師》為此時期重要作品。以女性主義為作品重要意識，是法國早期女性導演的代表人物。

Born in 1882 in Amiens, France, Germaine Dulac moved to Paris as a child. She began in journalism, contributing to two influential feminist magazines: *La Française* and *La Fronde*. Turning to film, she set up a company, D.H. Films, in 1915. In 1928, she collaborated with Louis Delluc on *La Coquille et le Clergyman*, a key film in the Surrealist movement. A non-conformist all her life, Dulac remains a key figure for French feminist cinema.



路易斯·布紐爾 Luis Buñuel

1900年生於西班牙特魯埃爾，二十歲創辦西班牙第一個電影俱樂部，隨後至法國巴黎展開電影創作生涯，曾任先鋒派導演尚·艾普斯坦的助手。1929年首部與達利合作的《安達魯之犬》，即被公認為影史上超現實主義的代表作，奠定其超現實主義影像風格，深獲迴響。1961年《被麗狄雅娜》獲坎城影展金棕櫚獎、1972年《中產階級拘謹的魅力》獲奧斯卡最佳外語片。

Born in 1900 in Teruel, Spain, Luis Buñuel's directorial debut *Un chien andalou* (1929) is a key work of the avant-garde Surrealist movement. Active from the 1920s to the 1970s, he went on to win the Palme d'Or for *Viridiana* (1961), the Golden Lion for *Belle de Jour* (1967), and the Academy Award for Best Foreign Language Film for *Le Charme discret de la bourgeoisie* (1972). He is considered as one of the most influential filmmakers of all time.





伊凡·莫茲尤辛 *Ivan Mosjoukine*

1889 年生於俄羅斯薩拉托夫，年輕時活躍於業餘舞台製作並參與巡演。1911 年演出導演亞歷山大·漢宗科夫 (Aleksandr Khanchonkov) 拍攝的《塞瓦斯托波爾保衛戰》，展開電影生涯。1919 年因蘇聯政治因素前往法國巴黎發展，並於 1923 年執導《燃燒的火焰》為代表作品。曾於 1926 年至好萊塢發展，至 1939 年因病逝世。其創作生涯橫跨歐美，共製作逾百部作品傳世。

Born in 1889 in Kondol, Russia, Ivan Mosjoukine began as a silent film actor in Pyotr Chardynin's *Kreytserova sonata* (1911). He emigrated to Paris in 1919, becoming one of the biggest stars of the French silent era. He began directing in 1921. *Le Brasier ardent* (1923) was his second film as director. By the time of his death in 1939, he had worked on over 100 films in Russia, France, Italy, Germany, Austria and the United States.



尚·雷諾瓦 *Jean Renoir*

1894 年生於巴黎蒙馬特，1924 年投身影壇，並以現實生活為題，呈現社會小人物的樣貌。1935 年受法國左翼社會運動影響，以戰爭、法國大革命、上流貴族的醉生夢死為創作題材，批判政治與階級，宣揚人道主義，對現代電影有著深厚影響，1937 年《大幻影》與 1939 年《遊戲規則》為其代表作。生涯多部作品入選國際影展，因二次大戰遠赴美國，於 1975 年獲得奧斯卡終身成就獎。

Born in 1894 in Paris, France, Jean Renoir is a towering figure in French cinema. His work reflects society through realist explorations of war, revolution and aristocracy. His films, *La Grande Illusion* (1937) and *La règle du jeu* (1939) are regarded as masterpieces, both having a profound impact on modern cinema. For his first American film, *The Southerner* (1945), he received a Best Director nomination at the Academy Awards. In 1975, he received the Academy's Lifetime Achievement Award.



馬塞爾·萊赫比耶 *Marcel L'Herbier*

1888 年生於法國巴黎，1917 年於軍隊轉任攝影部門，製作一部法國形象的宣傳片，成為他影像拍攝的啟蒙。1919 年首部長片《法國玫瑰》，以實驗性的攝影技術和詩意的影像開啟創作起點。1926 年《死去的帕斯卡》為默片時期代表作之一，強烈的奇幻元素，橫跨建築、裝置藝術於電影中的展現，造成轟動。在商業電影上亦獲得成就，從默片至有聲片間製作了超過 40 多部作品。

Born in 1888 in Paris, France, Marcel L'Herbier's debut feature, *Rose-France* (1919), marked the beginning of his experiments with both cinematic technique and poetic storytelling. Through both silent and sound films, he enjoyed commercial popularity, making over 40 films. He is known for his creative use of music. In the 1950s he transitioned into the new medium of television. He was also the founder and first President of the film school, Institut des hautes études cinématographiques (IDHEC).

路易·德呂克 *Louis Delluc*

1890 年生於法國卡杜安，曾任新聞記者及藝文版編輯，也發表文學評論。一戰期間因和電影演員夏娃·弗朗西斯 (Ève Francis) 相戀結婚，從此投入影評寫作，並擔任電影週刊 *Le Film* 主編，引介許多好萊塢電影，更創辦電影俱樂部，興起影迷熱潮。1920 年開始電影創作，1921 年《狂熱》與 1922 年《無處可去的女人》為其印象派代表作，於 1924 年執導第 7 部電影《洪水》期間感染肺炎，早逝於巴黎。

Born in 1890 in Cadouin, France, Louis Delluc worked as a journalist and editor for *Le Journal du Ciné-club* and *Cinéa*. He also published literary criticism. He began directing in 1920 and is remembered as one of the early Impressionist filmmakers. His most notable works are *Fièvre* (1921) and *La Femme de nulle part* (1922). Delluc caught pneumonia and died in Paris shortly before the release of his seventh film, *L'Inondation* (1924). He was just 33.



馬賽·卡內 *Marcel Carné*

1909 年生於法國巴黎，從小熱愛攝影並曾任電影雜誌記者及影評人。1928 年擔任導演賈克·費德的助手進入電影圈。1936 年，與詩人賈克·普維合作，執導首部電影《珍妮》，展開近十多年的合作。二次大戰納粹佔領法國之際，仍留在國內持續自身創作。《霧港》(1938)、《天色破曉》(1939)、《天堂的孩子》(1945) 皆為其重要代表作。1995 年獲得歐洲電影學院終身成就獎。

Born in 1906 in Paris, France, Marcel Carné began as a film critic before working as an assistant to Jacques Feyder in 1928. Later, in 1936, he cooperated with poet and screenwriter, Jacques Prévert, for his directorial debut, *Jenny*; a collaboration that would continue for more than twelve years. During the German Occupation of France, Carné chose to remain when many artists fled overseas. In 1995, he was presented with a Lifetime Achievement Award by the European Film Academy.



朱利安·杜維威爾 *Julien Duvivier*

1896 年生於法國里爾，1916 年擔任劇場演員進入戲劇圈，1918 年於高蒙電影擔任編劇及助手，結識多位導演，並於 1919 年拍攝了首部電影。早期作品多涉及宗教議題。1930 年代期間作為 *Film d'Art* 電影公司成員，創作《望鄉》(1937)，藉著現實生活中的小人物，反映階級與殖民的現實問題。二戰期間曾前往美國發展，爾後也至英國、西班牙拍攝電影，直到戰後回到法國仍持續創作。

Born in 1896 in Lille, France, Julien Duvivier began his career as an actor at the Théâtre de l'Odéon in 1916. In 1918, he joined Gaumont as a writer and assistant and met numerous directors, including Marcel L'Herbier. He directed his first film in 1919. Later, in the 1930s, he joined the production company *Film d'Art* where he made his best known film, *Pépé le Moko* (1937). Duvivier explored social and realist issues, notably class division and colonialism.



自由 *Freedoms* 超越想像 *Explode*

1920年代，立體主義、達達主義、超現實主義等多股潮流影響著藝術創作，世界各地的藝術家齊聚巴黎，使得巴黎成為比以往任何時期都更偉大的文化之都。繪畫、舞蹈、文學、攝影等領域的前衛藝術家攻佔大銀幕，更將電影視為一種新的表現方式。這些影片形式多元，首先是純抽象電影《光與影》以及《阿拉伯花飾》。而最初被超現實主義派摒棄、倒喝采的《貝殼與牧師》，如今則被視為是該類型影片的先驅之一。《安達魯之犬》與《黃金年代》進一步透過夢境結構打破敘事慣例的蒙太奇，成為超現實主義電影的代表作。然而，其實早在1915年的《瘋狂博士杜伯》，即以視覺變形效果呈現極簡敘事。當時因為該片過於怪誕，被拒絕發行，後來卻被朗格瓦視為1920年代前衛派電影先驅。

1922年，一群逃離布爾什維克革命的白俄人士創立信天翁電影公司，與其俄羅斯演員和團隊共同體現法國電影精髓，從而開啟了許多法國年輕導演的職業生涯。拍攝的電影包含由當年俄羅斯巨星伊凡·莫茲尤辛所執導的《燃燒的火焰》，並在《死去的帕斯卡》中也同時看到他作為演員的身影。本展也將放映與埃里克·比容（Eric Bijon）合作配樂的《三面鏡》，以及改編自愛倫·坡短篇小說，呈現哥德式詩意氛圍的《厄舍府的沒落》。改編自達達主義芭蕾舞劇的《幕間節目》，並將以林強重新創作配樂的實驗性質紀錄片《巴黎鐵塔》搭配具科幻色彩的《沉睡巴黎》為影展拉開序幕。

1920s Paris was one of the great cultural capitals, where Cubism, Dadaism, Surrealism and Futurism flourished; the site for avant-garde artists in painting, dance, literature and photography. Many took to cinema as a new means of expression. They made abstract films, such as Alfred Sandy's *Lumière et ombre* (accompanied here by an original score composed by Lim Giong), and Germaine Dulac's *Arabesque*, both made in 1928. Dulac's importance has long been downplayed. A key film theorist, together with Louis Delluc, he worked to have film recognized as an art and to create a pedagogy of cinema. Her work ranged from abstract to feminist and surrealist films, such as *La Coquille et le clergyman* (1928), with a script by Antonin Artaud. Initially rejected by the Surrealists, it is now considered one of the earliest examples of the genre. It contains the same dreamlike juxtapositions as the better-known Surrealist films of Luis Buñuel: *Un chien andalou* (1929) and *L'Age d'Or* (1930), with their more explosively visual and political provocations.

In 1915, when Abel Gance eschewed narrative for visual experiment with *La Folie du docteur Tube*, the film's producer refused to release it. But by the 1920s, film production was less divided between commercial and experimental instincts. Many avant-garde artists made films and young directors infused their stories with fantasy and experimentation.

The Albatross Studio (founded by White Russians fleeing the Bolshevik revolution, and whose centenary is 2022), epitomized this openness. Known for grandiose productions, such as *Le Brasier ardent* (1923), written, directed and performed by the great Russian star of the time Ivan Mosjoukine, and Marcel L'Herbier's *Feu Mathias Pascal* (1926), the films encouraged the mythical construction of Parisian life and the Riviera of the Roaring Twenties. The company also employed young directors such as Jean Epstein, who joined from Pathé, giving him the freedom to explore films that accentuated the sensory over the narrative in films such as *La Glace à trois faces* (1927), *La Chute de la maison Usher* (1928). Similarly, René Clair, who had made the short film *Entr'acte* in 1924 for a Dadaist ballet, was first hired by Pathé, where he made the magical science-fiction, *Paris qui dort* (1925), before moving to Albatross to realize his experimental documentary, *La Tour* in 1928.

光與影 *Lumière et ombre*

阿爾弗雷德·桑迪 Alfred Sandy

France | 1928 | DCP | B&W | Silent | 6min



閃爍的光線將「光與影」的主題顯示出來，物件一一浮現於影像之上。長柱球體、錐形長方體或數學幾何圖形，以及平面物件在銀幕上滑動，不同角度的碰撞與集合漸漸立體化，像是一場漩渦反覆的催眠實驗。這部無敘事、無聲音的「純粹電影」，讓觀者在膠卷物質的光影變化中，得以仔細觀看影像運動的本質，留下繁複重疊的記憶。

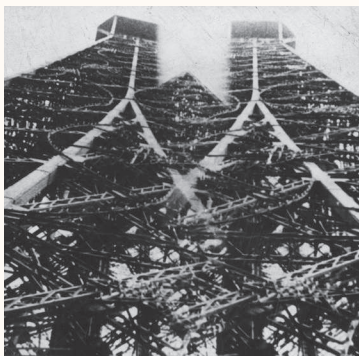
The combination of light and shadow changes in pure images. No narrative or sound in this film, but only geometric images appear in turn. Spheres, triangles, cubes..., the geometric shapes evolve in an abstract atmosphere.

■ 06.03 FRI 18:00 TFAI 大影格 Cinema A (電影音樂會，憑邀請函入場) ■ 07.31 SUN 16:30 TFAI 大影格 Cinema A

巴黎鐵塔 *La Tour* | Tower

雷內·克萊爾 René Clair

France | 1928 | DCP | B&W | Silent | 13min



位於塞納河畔的巴黎鐵塔，佇立於市中心，是人們想起法國時腦海浮現的代表性建築之一。導演先於《沉睡巴黎》的開場，即以高塔上的俯視建立對巴黎的印象，在本片更將鐵塔晉升為主角。建築師艾菲爾為了世界博覽會，以鋼鐵打造的工業怪物，原在爭議的輿論中預計被拆毀，最終卻被保留下來，成為融入這座古典城市的標誌。看似與城市地景衝突的鋼筋，卻在鏡頭前展現流動線條的交錯之美，譜成一首城市交響曲。

La Tour is a poetic documentary exploring the legendary Eiffel Tower, erected in the 19th century. It uses daring camera work and superimpositions to create an intimate and impressionistic symphony of the famous tower at the heart of Paris.

■ 06.03 FRI 18:00 TFAI 大影格 Cinema A (電影音樂會，憑邀請函入場) ■ 07.31 SUN 16:30 TFAI 大影格 Cinema A

沉睡巴黎 *Paris qui dort* | Paris Asleep

雷內·克萊爾 René Clair

France | 1925 | DCP | B&W | Silent | 60min



一覺醒來，巴黎鐵塔的夜班警衛一如往常俯瞰這座城市的日常。當他走上街時，卻發現空蕩無人，除了他的孩子與幾位不知為何竟未受影響的人們，整座城市都陷入了沉睡。究竟是什麼原因讓一切都靜止了呢？眾人踏上一場解謎的冒險……。在沒有數位科技特效的時代，導演即以詩意浪漫的方式拍攝這部充滿科幻元素的喜劇，在這趟旅程中，陷入靜止的巴黎街景成為主角，加速時間的影像設計更是妙趣橫生，展現如夢似幻的巴黎。

A silent comedy presenting an eerie Paris put to sleep by a mad scientist. Made with innovative editing and humorous, provocative science-fiction concepts. Full of surprises, it turns Paris into a dream-like playground.

■ 06.03 FRI 18:00 TFAI 大影格 Cinema A (電影音樂會，憑邀請函入場) ■ 07.31 SUN 16:30 TFAI 大影格 Cinema A

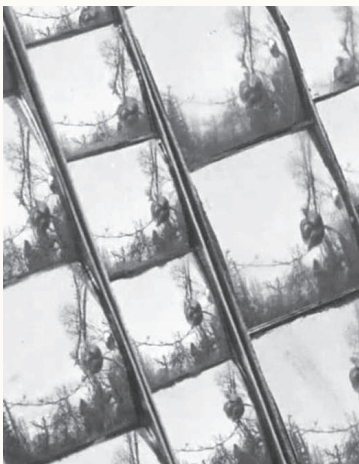


沉睡巴黎 *Paris qui dort*

阿拉伯花飾 *Arabesque* | Arabesques

潔嫻·杜拉克 Germaine Dulac

France | 1928 | DCP | B&W | Silent | 9min



阿拉伯傳統花紋圖飾是一種重複繁華的紋路表現，線條與幾何圖形在組成結構上反覆運用，取自大自然植物不斷生長繁衍的象徵。基底上的滾動、枝繁交錯、卷鬚延伸，形成對稱、連續而無限延伸的視覺性，和克勞德·德布西《第一號阿拉貝斯克》樂章裡的三段體（A-B-A'）形式相呼應。本片影像由「自然」作為啟發，以植物花朵的成長與綻放，對比水霧、倒影和晶體閃爍旋轉的重疊，不時穿插神秘的女性臉孔及肢體特寫，在形式與視覺上產生豐富的裝飾性及節奏感。不停被分裂實驗再複製的萬花筒，滿是暈眩的迷幻，旋轉於層層密密的影像迷宮中。

A glistening visual symphony of reflected and refracted light. Arabesque, derived from ancient Islamic ornamental art, offers up to the big screen an immersive kaleidoscope of beautifully crafted images.

■ 06.10 FRI 17:00 TFAI 大影格 Cinema A (電影音樂會) ■ 07.02 SAT 17:00 TFAI 小影格 Cinema B

三面鏡 *La Glace à trois faces* | The Three-Sided Mirror

尚·艾普斯坦 Jean Epstein

France | 1927 | DCP | B&W | Silent | 38min



三名女子同時與一名男子相戀，然而男子是否真心愛著其中的誰呢？改編保羅·莫朗的同名小說，導演打破一般拍攝愛情電影的手法，利用三名女子的視角，闡述這段離奇的戀曲：優雅高貴的英國女人、來自俄羅斯的女雕刻家以及平凡的法國女子。她們各自面對與男子戀愛的混亂迷茫，三段關係似乎都搖搖欲墜，即將分崩離析。導演以三段零碎又迷濛的視角，質問世間情為何物？女人又為何為男人痴狂？觀眾宛如坐在三面鏡前，一不小心就深陷重疊與分割的幻影，變化莫測，意亂情迷。

A fantastic transfiguration from the literary to the cinematic language. Jean Epstein attempts to push the limits of cinema and depicts the complex emotions and various perspectives in three short stories respectively. It allures the audience with its romantic and avant-garde fashion.

■ 06.10 FRI 17:00 TFAI 大影格 Cinema A (電影音樂會) ■ 07.02 SAT 17:00 TFAI 小影格 Cinema B

三面鏡 *La Glace à trois faces*

安達魯之犬 *Un chien andalou* | An Andalusian Dog

路易斯·布紐爾 Luis Buñuel

France | 1929 | DCP | B&W | Silent | 21min



深夜裡磨著剃刀的男人仰望天空，遠處烏雲緩緩飄過劃過滿月，突然間剃刀割破女人眼球……。這一幕成為後世探討布紐爾與超現實主義不可錯過的影史經典。迷幻的夢境、超乎常規的邏輯、無關聯的剪接、不指涉關係的敘事……，這些荒誕怪異的事件與行為，正是超現實主義的自動書寫，是在電影裡不停創作的無意識之物。本片是布紐爾與達利合作的作品，影片取名為安達魯之「犬」，卻連一隻狗也未曾現身，反倒有螞蟻、蛾、驢等動物出現，展現達利畫作中常運用的視覺意象。觀影過程如深陷在夢中：壓抑的欲望、隱藏的暴力和性，還有多少不可思議的事物會以何種樣貌展現？

This legendary film, beginning with its iconic "eye-cutting" scene, creates a mesmerizing, haunting atmosphere. Its radical splicing of images creates an elusive, suggestive work open to multiple interpretations and marks the unique directorial debut of Luis Buñuel.

■ 06.04 SAT 14:00 TFAI 小影格 Cinema B ■ 06.19 SUN 19:30 TFAI 大影格 Cinema A

黃金年代 *L'Age d'Or* | The Golden Age

路易斯·布紐爾 Luis Buñuel

France | 1930 | DCP | B&W | Silent | 60min



在一鳴驚人的短片作品《安達魯之犬》後，導演繼續與達利合作，編寫首部長片《黃金年代》，延續超現實主義風格，呼應達達主義的藝術理念。由布紐爾本人親自配樂，以五個看似毫無關聯的段落組成一部荒謬如夢的電影：打鬥的蝎子、游擊隊員與主教的爭執、躺在華美臥房的牛……，最終落在一對熱戀男女被迫分離的愛情，思念愛人的欲望也展現在各式鏡面中，瘋狂而混亂。影像充滿各式幻想奇異的超現實意象，同時犀利嘲諷宗教、政治與中產階級的深刻寓意，其驚世駭俗引發當年議論，甚至被稱作離經叛道、褻瀆教會之作，上映第七天即被全面撤檔，禁令直至 1981 年才被撤除。

An early sound film in which Buñuel's Surrealist and Dadaist influences present an emblematic denunciation of religion. It was banned in France for over 50 years in the name of "public order", until the ban was lifted in 1981.

■ 06.04 SAT 14:00 TFAI 小影格 Cinema B ■ 06.19 SUN 19:30 TFAI 大影格 Cinema A

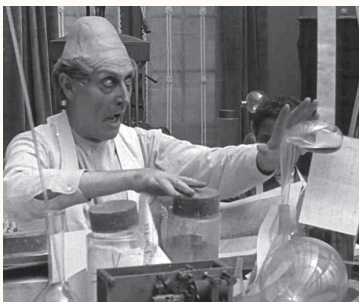
安達魯之犬 *Un chien andalou*

瘋狂博士杜伯 *La Folie du docteur Tube*

The Madness of Dr. Tube

阿貝·岡斯 Abel Gance

France | 1915 | DCP | B&W | Silent | 14min



■ 07.23 SAT 16:30 TFAI 大影格 Cinema A ★

實驗室裡，瘋狂博士杜伯進行實驗，製造出一種分解光線直行特性的變身粉末。粉末改變了動物和人們的外貌，拉長、扭曲及變形，整個鏡頭視角都成為他異想天開的實驗空間。若說電影拍攝本身即是一種再現世界的實驗，那麼導演即在鏡面的扭曲特性上創作了這項科幻實驗。滑稽而誇張的表演，看似場笑鬧混亂的喜劇，亦展現衝突而前衛的實驗風格。

A delight to watch with its imaginative and well-executed visual trickery, the film experiments with the representation and reinterpretation of the concrete world. Filmed using mirrors and ingeniously edited, the film creates a fantastical distortion of reality.

幕間節目 *Entr'acte*

雷內·克萊爾 René Clair

France | 1924 | DCP | B&W | Silent | 23min



■ 07.23 SAT 16:30 TFAI 大影格 Cinema A ★ ▲

幕間節目意指劇間休息的穿插節目，或歌劇中的間奏曲。本片原為達達主義藝術家畢卡比亞編寫的芭蕾舞劇《演出暫停》打造，與現場演出相輔相成，並找來許多前衛派大師助陣演出。開場先以歪斜的城市天際線和大砲發射的震撼，展開序幕；幕間以不同角度觀看旋轉的芭蕾舞者；後段鏡頭越發急速，城市間穿梭的車輛如雲霄飛車般瘋狂。而上個世紀初的電影結尾，竟已出現彩蛋。

Entr'acte, meaning "between the acts" was René Clair's first film, made for the intermission of a Ballet production. One of the best-known Dadaist films of the 1920s, it's an avant-garde concoction of experimental photography and revolutionary editing.

貝殼與牧師 *Le Coquille et le clergyman*

The Seashell and the Clergyman

潔嫻·杜拉克 Germaine Dulac

France | 1928 | DCP | B&W | Silent | 31min



■ 07.23 SAT 16:30 TFAI 大影格 Cinema A ★ ▲

背負神聖宗教理念的牧師，誓言獨身戒慾，卻無法克制地迷戀上將軍的妻子，不時產生淫穢想像並進入不潔的夢境。慾望越壓抑越狂妄，幾乎成為扭曲與病態的超現實，幻覺更趨複雜。他可否遠離心中的惡魔？還是在無止盡的混亂中無法掙脫？杜拉克以女性導演的身分探討掙扎於性慾的異境，以貝殼作為性隱喻及誘惑的重疊影像，深深挑戰神職形象與宗教禁忌。

Borrowing from Dadaism, this famous Surrealist film experiments with engrossing special effects and inventive cinematography. A captivating portrayal of lust demonstrates Dulac's creativity as a story-teller and her boldness in challenging the norms of the day.



貝殼與牧師 *Le Coquille et le clergyman*

Le Brasier ardent | The Burning Brazier

燃燒的火焰

伊凡·莫茲尤辛 Ivan Mosjoukine

「她」做了一場噩夢，夢裡遇見一名男人粗暴地將她綁在柴火中，獵巫般對她嘶吼、拉扯，燃燒的火焰將畫面染成紅色，後續的夢境皆怪異而令人不安。她這些日子裡的精神狀態，令丈夫察覺了異狀，決定聘用一名偵探來尋找這場噩夢的根源。到底兇手是誰？亦或是根本不存在夢中兇手這項謎題？人們開始懷疑現實的一切存在，尤其是情感的真實與否。

俄羅斯裔導演莫茲尤辛結合了蒙太奇美學、強烈光影對比的場景，與演員帶著德國表現主義風格的妝容，置於本片戲劇張力十足，探討亙古以來情感狀態的母題。在連一個吻都於銀幕上瞬間即逝的年代，創作了這部奇作。

A woman known simply as Elle ("She"), has a nightmare in which she encounters a series of men who each try to lure her into terrifying dangers. Her husband, a wealthy industrialist worried for her mental state, wishes to take her away from Paris but a burglary prevents them from leaving. He hires Z, a mysterious detective and master of disguise, to solve the theft, only for Elle to recognize Z behind each of the men in her nightmare.

Right from the opening dream sequence, the film's Russian director, Ivan Mosjoukine, fluently combines elements of German Expressionism, French Impressionism and Surrealism. Shifting effortlessly between mystery, romantic melodrama, comedy and psychological drama, he creates a bizarre love triangle between one woman and two men. In his bold mix of styles, Mosjoukine combines innovative camerawork, montage, high-contrast lighting and striking actors' make-up, to create compelling story-telling.

■ 07.02 SAT 19:00 TFAI 小影格 Cinema B ▲

France | 1923 | DCP | B&W | Silent | 108min

燃燒的火焰 *Le Brasier ardent*

Feu Mathias Pascal | The Late Mathias Pascal

死去的帕斯卡

馬賽·萊赫比耶 Marcel L'Herbier

帕斯卡娶了美麗的妻子，卻被擁有強烈控制慾的岳母深深影響，在家鄉的日子竟成為一場噩夢。一次意外新聞誤報了他身亡的訃告，震驚之餘的他趁勢離開家鄉，尋找成為另一個「我」的可能性。帕斯卡是否能擁有新生活，或者仍舊是原先的自己罷了？

本片改編自諾貝爾文學獎得主路伊吉·皮藍德羅的同名長篇小說。雖說是「死去的帕斯卡」，但帕斯卡其實從未在生理上真正死亡，而是在生活的矛盾中，被迫選擇社會性的死去，爾後冀望重生。離奇的情節瞬息萬變，電影所刻畫的荒誕社會裡，人們生活的意義到底為何？主角害怕喪失自由，自由卻也同時改變了自我，特別是影像裡迷宮一般的場景，營造出本片如南柯一夢的奇景。

Following his family's financial ruin, Mathias works in the library of the village of Miragno. He marries Romilda but is forced to live with his nagging mother-in-law. When his own mother and baby die on the same day, the despairing Mathias flees to Monte-Carlo. Winning a fortune at a casino, he heads for Rome and falls in love with Adrienne. But her husband-to-be steals Mathias's fortune. Having been declared dead, Mathias cannot go to the police. He returns to Miragno but finds that Romilda has built a new life for herself. Mathias sets off again for Rome.

Based on the 1904 novel *Il fu Mattia Pascal* written by Italian Nobel laureate Luigi Pirandello, this acclaimed three-hour gem of silent cinema is a vivid romance full of humor and surrealism. It was also one of the most successful French fantasy films of the 1920s.

■ 06.04 SAT 17:00 小影格 Cinema B ▲ ■ 06.19 SUN 12:30 大影格 Cinema A ▲

France | 1926 | DCP | B&W | Silent | 171min

死去的帕斯卡 *Feu Mathias Pascal*

La Chute de la maison Usher | The Fall of the House of Usher

厄舍府的沒落

尚·艾普斯坦 Jean Epstein

男子參觀亞瑟家族的豪宅厄舍府，在這座充滿詭異氣息的房舍，龐大的空間更顯得陰冷。此時，他發現朋友羅德里克正為他美麗卻虛弱的妻子瑪德琳畫著肖像。隨著畫作漸漸完成，妻子的病情也產生了變化……。

本片改編自 1839 年愛倫·坡著名的同名驚悚小說。死亡的威脅與等候幽魂的暗示，讓不安開始蠢蠢欲動。透過慘白的特寫鏡頭以及刻意營造的角度，將故事內對厄舍府的恐怖及神秘展現得淋漓盡致。路易斯·布紐爾同時以編劇及副導的身分參與拍攝，阿貝·岡斯更是以演員的身分登場。

Roderick Usher lives in a remote, crumbling mansion in the countryside where he obsessively paints portraits of his dying wife, Madeline. Allan, Usher's childhood friend, is summoned to the house where Madeline seemingly passes away, her body taken to the crypt. But is Madeline really dead? And what forces emanate from the tomb that drive Roderick toward madness?

Based on the 1839 short story by American author Edgar Allen Poe, *La Chute de la maison Usher* is a hauntingly beautiful film and a prime example of the Gothic in cinema. Using atmospheric lighting and set design, coupled with slow motion and superimposition, Jean Epstein brings this classic horror story to life. Both engrossing and unsettling, the film perfectly captures the hypersensitive Usher's descent into madness. With its immersive hand-held shots and use of close-ups, the film is also remarkably ahead of its time.

■ 06.11 SAT 20:00 TFAI 小影格 Cinema B ★ ■ 07.03 SUN 17:00 TFAI 小影格 Cinema B

France | 1928 | DCP | B&W | Silent | 65min



厄舍府的沒落 *La Chute de la maison Usher*

她們 *A Liberty* 選擇自由 *for Women*

第一次世界大戰期間，女性學會自立自強，電影也反映出這些重視自由的新女性樣貌。她們享受自由、釋放情感，卻無心之間就成了禍水紅顏。然而說到底，她們其實不需要靠男人生活。對於那些拜倒在石榴裙下的男主人翁們來說，她們代表著懸在空中的片刻幸福，卻又每每導致他們墮落沉淪。

有渴望自由的女性角色出現在《狂熱》與《無處可去的女人》，象徵女性可以脫離單調無趣的家庭生活，得到充分成長與發揮。當時電影開始著重在描述工人階級，也對職業婦女產生好奇，觀眾能從《在巴黎的屋頂下》看見掙脫資產階級的束縛、破繭而出的女性角色。然而，即便脫離不了賣身的魅影，這些女主人翁仍跳脫落難少女需要被解救的刻板印象，一如《霧港》以及《賤女人》中的女主角。在《遊戲規則》裡更加深此形象，女性比男性顯得更狡猾、善於操弄，更規避掉男性自以為可以貼在她們頭上的傳統標籤。相較之下，《鄉村一日》卻正好相反，年輕女子僅在鄉間享有片刻自由，隨後再度被關進城市與社會的牢籠。

Greater female independence, provoked by the First World War, was reflected in films of the 1920s. The actress Ève Francis embodied many of these women, whose desire for freedom conflicts with brutality in Louis Delluc's *Fièvre* (1921) and morality, in *La Femme de nulle part* (1921); women determined to break out of the bourgeois cocoon. Such heroines have a free sexuality - even if the specter of prostitution is never far away - as with Gaby (Mireille Balin) in *Pépé le Moko* (1937), or Nelly (Michèle Morgan) in *Le Quai des brumes* (1936). As seen in Jean Renoir's *La Chienne* (1931), these women live their love stories freely, often unintentionally femme fatales, but they do not need men to survive; they escape the image of the damsel in distress. Jacques Prévert and Jean Renoir even reverse such roles in *Le Crime de Monsieur Lange* (1936), where the timid hero is seduced and then saved by Valentine (played by Florelle), in contrast to the young girl in the later *Partie de campagne* (1936), reflecting the story's 19th century setting, who only experiences a brief interlude of freedom before being locked up again in her social straitjacket. Similarly, in Marcel Carné's *Hôtel du Nord* (1938), a prostitute challenges her pimp, and in *La Règle du jeu* (1939), again by Jean Renoir, women are shown to be more subtle and far more manipulative than men, escaping the easy labels male characters apply.

狂熱 *Fièvre* | Fever

路易·德呂克 Louis Delluc

France | 1921 | DCP | B&W | Silent | 43min



馬賽港口的小酒館，女主人鎮日穿梭於熱鬧人群中。某日她在停泊上岸的水手群中認出了舊情人，一場舊愛相遇的情感糾葛引發眾人之間的爭執，甚至造成不可收拾的後果。混亂之間，男男女女的浮生群像一一展現，攝影機著眼於小人物的描繪，特別是面容與姿態的捕捉，在多重視角間轉換，將酒館的無比熱鬧生動展現。本片影像交錯於美麗的海港景色和擁擠的酒館室內，以詩意的手法表現海洋無邊際的漂泊感。本片不僅是敘事情節的再現，更著重畫面中的同步視覺表現，尤其片中法國女演員特意扮演東方女子，其異國形象的迷離，與場景中的假花相映成趣。

Louis Delluc's directorial debut is a doomed romance. Topinelli runs a bar with his wife Sarah, but quarrels with a visiting sailor, who is Sarah's former lover. Intentions, emotions and actions are captured from multiple perspectives in this captivating film.

■ 06.11 SAT 16:00 TFAI 大影格 Cinema A ★▲ ■ 06.25 SAT 19:30 TFAI 大影格 Cinema A ▲

無處可去的女人 *La Femme de nulle part*

The Woman
from Nowhere

路易·德呂克 Louis Delluc

France | 1921 | DCP | B&W | Silent | 66min



曾居住於老宅的女人出現於此，她拖著疲憊不堪的身體，回訪其記憶仍停留於此的舊地。遇見此刻宅第的主人夫婦後，她受到熱情的歡迎。同時間，男主人妻子正掙扎於是否和情人私奔的抉擇，面對未來的不確定性，她眼前這位不知從何而來的女人，似乎暗示著流浪和未知的命運。本片聚焦於這二位女人的相遇，抒情與悲傷的回憶交織於現實中。來自過去的女人暗示著戰後的家破人亡、無所追溯；期待未來的女人即便擁有孩子與丈夫，卻也在慾望的心魔中，被捲進這場自我游移的時間迷宮。劇中男人不以陽剛形象呈現，甚至帶點陰性色彩；女性角色們也在不同身分和姿態中，展現當時的女性樣貌。

Two nameless women of different ages face the same dilemma: one suffers ghosts from the past; the other is about to repeat history with an extramarital affair. Delluc's film delivers a subtle intertwining of past and present, dream and reality.

■ 06.11 SAT 16:00 TFAI 大影格 Cinema A ★▲ ■ 06.25 SAT 19:30 TFAI 大影格 Cinema A ▲



無處可去的女人 *La Femme de nulle part*

La Chienne | The Bitch

賤女人

尚·雷諾瓦 Jean Renoir

數著金錢謀生的銀行職員日復一日工作，悍妻早已讓婚姻瀕臨崩解。他能以繪畫作為業餘的浮生之樂，卻無法為人生真正增添色彩。直到他遇見一位年輕貌美的女人，受其勾引魅惑後，生活變得全然不同。然而，以為擁有了情人的他，卻不知道她其實是名雞妓。

本片為詩意寫實的早期代表作，述說關於掙脫枯燥生活與道德抉擇的故事。若說社會能以一種不具名的方式「強暴」人們，成為娼妓是否就只代表為錢賣命？生活裡的蜜糖有時也可能是毒藥，角色們以為脫離枷鎖，實則走向更蒼涼的監獄。導演刻畫小人物的辛酸、甚至犯罪，以戲劇調侃人生中的無奈，十足展現尚·雷諾瓦堅信不移的人道主義。人人皆有道德瑕疵，卻也極力追求美的一面，可憐與可恨，有時只在一線之間。

Maurice is a cashier and aspiring painter trapped in an unhappy marriage to the abusive Adèle. When Maurice chances upon Dédé beating a woman, Lulu, he rescues her. She claims Dédé is her brother but he is, in fact, her pimp and she is a prostitute. Maurice finds her an apartment, where he brings his paintings. But Dédé sells the pictures, pretending Lulu was the artist. Maurice meets Adèle's former husband, thought dead in the war. They successfully plot to get rid of Adèle, freeing Maurice. But when he goes to Lulu, he finds her in bed with Dédé. With her deception revealed, the love triangle points towards its tragic culmination.

La Chienne is Renoir's second sound film. A poetic tragedy, it uses striking visual aesthetics to encapsulate the imprisonment of working-class lives. Quintessential Renoir, and a key example of poetic realism.

■ 06.18 SAT 16:30 TFAI 大影格 Cinema A ■ 07.09 SAT 11:00 TFAI 小影格 Cinema B

France | 1931 | DCP | B&W | Silent | 96min



賤女人 *La Chienne*

Partie de campagne | A Day in the Country

鄉村一日

尚·雷諾瓦 Jean Renoir

1860年某個塞納河畔的夏日午後，明媚陽光灑落在樹林之間，河面被微風輕輕吹拂而波光粼粼。主人翁杜福一家從巴黎來到鄉村度假，正準備享受自然、度過平凡的鄉村一日。與此同時，女兒昂麗葉與旅店中的年輕男子在此邂逅，展開一場難以忘懷的夏日之戀。

根據莫泊桑同名短篇小說改編而成，尚·雷諾瓦同時參演旅店老闆一角。當年拍攝時，因天氣狀況而停止，事隔十年後，尚·雷諾瓦早已遠赴美國，製片利用僅存素材重建這部「未完成品」，直到1946年公開上映，雖然往日美景不復，卻留下了影像中的雋永。本片除了人與人之間純粹的互動，更多關於自然氣息的描繪，彷彿一幅幅串連起的印象派畫作。釣魚、划船、野餐與鞦韆，風景與人們融為一體，這場鄉村一日所產生的餘韻，有如《以你的名字呼喚我》中刻骨銘心的夏日。

One summer afternoon in 1860, a shop-owner from Paris takes his wife, daughter and her fiancé to the country. Stopping for lunch on the banks of the Seine, they encounter two young men, who plot to distract the men and seduce the women. Many years later, the daughter encounters her seducer. A film of moments and life-long memories.

Written and directed by Jean Renoir, *Partie de campagne* illustrates a brief but passionate relationship encapsulated in the romantic, evocative images of nature and atmosphere, sunlight and water. Its portrayal of summer love reminds us of Luca Guadagnino's much beloved film, *Call Me by Your Name* (2017). Though the film was shot in 1936, it remained unfinished due to weather interruption. It was finally completed by Renoir's team in 1946, using the director's existing footage.

◆ 1950 第16屆紐約影評人協會最佳外語片

■ 06.17 FRI 19:30 TFAI 大影格 Cinema A ■ 07.16 SAT 11:00 TFAI 大影格 Cinema A

France | 1936 | DCP | B&W | French | 41min

鄉村一日 *Partie de campagne*

Le Quai des brumes | Port of Shadows

霧港

馬賽·卡內 Marcel Carné

榮初見奈莉時就愛上她了。霧色掩蓋的夜色中，戰後的逃兵榮在黎明之前來到海濱小鎮。身為亡命之徒的他顛沛流離，卻在這裡愛上了奈莉。奈莉的生活也不美好，教父的控制與地痞的糾纏是她的日常。二人的相遇，給了彼此一絲撥雲見日的希冀，於是她主動地回應了「吻我。」

現實命運的難解，像是始終難以散開的濃霧，若能散出一絲微光，即便短暫仍教人願意奮力一搏。導演以努力擺脫生存困窘的底層人物為主角，他們厭倦以暴制暴的殺戮，欲展開攸關宿命的逃離，卻在善惡模糊的矛盾中，終究無法獲得身心自由。本片展現出在浪漫和殘酷交錯的世界裡，至死不渝的摯情。絕美景色的調度和詩意的劇本對白，成就了無與倫比的愛情故事。

In the port city of Le Havre, Jean, an army deserter, plans to make a new life for himself. In a bar, he meets Nelly, a young girl on the run from Zabel, her godfather, with whom she lives. Their burgeoning romance is interrupted by Zabel and Lucien, a gangster hunting for Nelly's ex-boyfriend. Though in love with Nelly, Jean decides to set sail for Venezuela but Zabel and Lucien are closing in on Nelly.

Le Quai des brumes tells the poetic and fatalistic tale of a doomed romance. Set amid shadows and fog, it is a masterpiece of atmosphere, and has a stunning central performance from Jean Gabin. It was released during the collapse of the Popular Front government and was subsequently banned by the incoming Vichy authorities on grounds of being "immoral, depressing and detrimental to young people." It was finally re-released in 1941.

◆ 1939 第 11 屆美國國家評論協會年度外語片五強、最佳演出

◆ 1939 第 3 屆路易·德呂克獎最佳影片

◆ 1938 第 6 屆威尼斯影展最佳外國電影入圍、特別提及

■ 06.12 SUN 13:30 TFAI 大影格 Cinema A ■ 07.03 SUN 16:30 TFAI 大影格 Cinema A

France | 1938 | DCP | B&W | French | 95min

霧港 *Le Quai des brumes*

La Règle de jeu | The Rules of the Game

遊戲規則

尚·雷諾瓦 Jean Renoir

飛行員完成跨越大西洋的壯舉回到巴黎，眾人歡聲雷動、媒體爭先恐後迎接，唯獨他心中最想見的女人不在場。原來心心念念的她早已是富豪夫人，只是和丈夫過著貌合神離的婚姻生活。她和女僕埋怨著這些理不清的關係，但其實這座宅第裡的男女關係遠比「三角戀」還複雜多了，所有人都有自己調戲偷情的理由，只要不浮上檯面都不算破壞規則。

本片為影史經典不朽之作，將法國上流社會及美好年代的一切夢幻戳破，直指人們虛偽而不明就裡的遊戲規則。導演將鏡頭從底層生活一舉打通到他所熟悉的貴族豪宅，爐火純青的場面調度與攝影機運動，遊走於人與人之間複雜暗湧的關係。影片以幽默刺探上流貴族的堡壘，眾生赤裸的真實面貌一一浮現。當年上映時遭受傷風敗俗的抨擊而禁演，爾後二戰爆發，直到 1959 年於威尼斯影展重新放映修復版並受到矚目。

The Marquis de la Chesnaye gives a lavish party at his country house. Among the guests is celebrated aviator, André, former lover of the Marquis's wife, Christine. Further liaisons connect the other guests and servants of the estate. Romantic intrigues and social rivalries coalesce in this acclaimed satirical comedy of manners. Set on the eve of World War II, its petty squabbles reflect a nation riven with class distinctions and headed towards destruction.

A classic of French filmmaking, *La Règle de jeu* is regarded as a true masterpiece of cinema. Hilarious, absurd and melancholic, the film audaciously shifts from melodrama to farce and from comedy to tragedy. On its release it met with disapproval. Renoir recut the film from 113 minutes to 85 but to no avail. It was even banned during the war. However, the film's original cut was reassembled in 1959 and premiered at the Venice International Film Festival. Its reputation has never wavered since.

◆ 1952、1962、1972、1982、1992、2002、2012 英國視與聽雜誌影史十大影片

◆ 1999 美國村聲雜誌 20 世紀百大影片第二名

◆ 1959 威尼斯影展

■ 07.02 SAT 16:30 TFAI 大影格 Cinema A ■ 07.24 SUN 13:30 TFAI 大影格 Cinema A

France | 1939 | DCP | B&W | French | 113min



遊戲規則 *La Règle de jeu*

Sous les toits de Paris | Under the Roofs of Paris

在巴黎的屋頂下

雷內·克萊爾 René Clair

1930年巴黎城藍領階級的社區中，一位流浪的街頭藝人，傳唱著一首首平易近人的歌曲，社區裡人來人往無不歡樂共享。某日，他與好友不約而同愛上了一位美麗的女人，一場三角戀曲譜出了關於這座城市的小情歌。

本片為雷內·克萊爾所拍攝的首部有聲電影，從對白與歌曲中，可端看出當時聲音的出現，如何搭配誇張動作的喜劇元素，於歌舞片中演進變化，尤其是在反覆吟唱的同名主題曲和配樂的點綴下，更成為電影無法忘卻的樂符。不可不提的是影史上破天荒由天空俯搖直下的攝影機運動，穿梭煙囪、屋頂再至街頭，除了技術上的一氣呵成，更展現出眾生浮相中詼諧幽默的巴黎面貌。

In a working-class district of Paris, impoverished singer, Albert, meets a beautiful Romanian immigrant, Pola, and falls in love. However, Pola is also pursued by Albert's friend Louis and a local gangster, Fred. Albert and Pola decide to marry, but the plan is thwarted when Albert is wrongfully jailed for receiving stolen goods. Pola finds solace with Louis. When the thief confesses, Albert is released, but finds Pola has left Louis for Fred. Jealous of the returning Albert, Fred attacks him, leading to a knife fight on the roofs of Paris. Louis rescues Albert, but reunited, they must now face their shared love for Pola.

René Clair's first sound film, after mastering the silent form, had a profound impact on musical-comedy films in France. Using minimal dialogue, he plays with sound effects and dynamic camera movements to create a vibrant picture of 1920s Paris in a refreshing musical narrative.

◆ 1931 第3屆美國國家評論協會年度外語片五強

■ 07.10 SUN 19:30 TFAI 大影格 Cinema A ■ 07.31 SUN 19:30 TFAI 大影格 Cinema A

France | 1930 | DCP | B&W | French | 96min



在巴黎的屋頂下 *Sous les toits de Paris*

尋找 *A Way Out* 自由出口 *to Freedom*

隨著有聲電影到來，電影語言遭到撼動，流行歌曲成爲電影的重要元素，《百萬法郎》即是講述身無分文的畫家，和他的舞者女友尋找樂透彩票的喜劇歌舞片。1920 年代的自由形式被新的導演手法取代，長鏡頭在《布杜溺水記》中，帶著類似紀錄片的影像風格，加上演員的即興發揮，與當時流行形成鮮明對比。

1930 年代，歐洲變得兩極化，部分國家陷入法西斯主義，法國則於 1936 年首次選出左翼政府——人民陣線。而這股自由風氣其實從 30 年代初期便開始崛起，在 1931 年的《自由萬歲》中以幽默喜劇嘲諷資本主義的虛偽。令人悲傷的《天色破曉》以及滑稽逗趣的《奇怪真奇怪》，也分別頌揚一種流浪漢式的自由。《托尼》則流露出更爲寫實的意趣，將種族主義陰影壟罩在這部於普羅旺斯鄉間拍攝的愛情悲劇。《朗吉先生的罪行》象徵著人民陣線掌權後，激起人心思變的無窮希望，同年上映的《伍人行》也有著相似的命題：勞動階級對自由的美好想像與幻滅。這個年代也出現了詩意寫實主義流派，影片故事雖植根於普羅大眾，卻以抒情主義表現，創造出既寫實又寫意的世界觀。當時也是工人、卑微小職員、壞男孩變成非典型英雄的年代，一如《望鄉》中流放到阿爾及爾卡斯卡，多愁善感的黑幫老大，也有以詩意寫實的愛情對比殘酷現實的《北方旅館》。各個民族與各種社會階級休戚與共的團結理念，有 1937 年的《大幻影》以此爲主題，更預示了這股自由風氣的終結。影片拍攝時，正逢 1938 年納粹德國合併奧地利的前幾個月。兩次大戰期間的二十年，太平日子之絕唱，讓世人從欣喜若狂到危機恐慌，即便曾經期盼過新的社會，最終還是深陷戰爭與死亡的暗黑歲月。

The language of film was upended with the arrival of talking pictures, and popular songs became an essential element of films. René Clair's *Le Million* (1931) introduced a new genre, the musical comedy. The formal freedoms of the 1920s were replaced by new freedoms in direction and an increased naturalism. Jean Renoir, thanks to a long focal lens, was able to film his actor Michel Simon disguised as a tramp in the middle of a Parisian crowd in *Boudu sauvé des eaux* (1932). Actor Michel Simon, likewise, employs greater naturalism in performance, notably in *Feu Mathias Pascal*, *La Chienne*, or Marcel Carné's *Drôle de drame* (1937).

By the 1930s, Europe was becoming polarized: Italy, Germany and Spain were edging into fascism, while France elected a left-wing government for the first time, the Popular Front, in 1936. Those progressive sentiments were already emerging in France's cinema, as in René Clair's *A nous la liberté* (1931), recounting the dehumanization of factory work and the mirage of bourgeois life. The screenplays of the poet Jacques Prévert often sang the praises of a liberating refusal of social constraints, whether tragically, as in *Le Jour se lève* (Marcel Carné, 1939), or comically, as in *Drôle de drame*.

Prévert's script for Jean Renoir's *Le Crime de Monsieur Lange* (1936) proposes a utopian society built on solidarity without bosses or bourgeois morality. It symbolizes all the hope for change that the arrival in power of the Popular Front inspired. Julien Duvivier's *La Belle équipe* (1936) features the same ideals as a group of unemployed friends set up a business, while Jean Renoir's earlier *Toni* (1935) captures something of this through its rustic love drama, though the shadow of racism looms large. The film also pointed to a new mode of realism in cinema. Prévert, working with Marcel Carné, invented poetic realism at this time: films rooted in the working class but shot with lyricism; a style that creates a world both realistic and impressionistic. Working class characters also became sublime anti-heroes, epitomized by the actor Jean Gabin in numerous roles: *Le Jour se lève*, *Pépé le Moko*, *Le Quai des brumes*, *La Belle équipe*, and *La Grande Illusion* (1937).

La Belle équipe | They Were Five

伍人行

朱利安·杜維威爾 Julien Duvivier

五名失業工人中了樂透，決定買下塞納河畔的廢棄房舍，同心協力重新裝修成飯店共同經營，準備翻轉人生。然而計畫始終趕不上變化，在嚴峻的社會現實底下，意外接踵而至，甚至連他們五人都產生了嫌隙。人與人之間能共苦也要同甘，一場似於人民公社大食堂的概念萌發至電影中，所謂的「共產主義」到底能否順利在這個小社會的縮影中運作？

1936年正逢法國人民陣線創立參政，國內左翼思想獲得大量民意支持，電影捕捉了當年的社會氣息，勞工人們協力互助，一起載歌載舞面對被資方剝削的挫敗。導演為了如實呈現社會現況，原先於本片用了更殘酷寫實的手法，卻被片商認為不符合時代氛圍，重新拍攝了一個較為歡樂結局的版本，多年後重映原版，才獲得認可。本次放映為導演的原版作品。

Five unemployed men in Paris form a syndicate to play the national lottery. Jeannot, Jacques and Tintin are bachelors. Charlot, unknown to the others, has left his wife. Mario is an illegal immigrant from Spain. Their lives appear to have been transformed when they win the jackpot of 100,000 Francs. Instead of sharing the money, they decide to pool it and buy a "guinguette", a riverside restaurant and dance hall. Gradually, however, their new-found lives begin to fracture. In poverty, they were companions. As business partners, their friendships begin to fall apart.

Many critics have associated *La Belle équipe* with the Popular Front, its production coinciding with the rise of left-wing political activism, strikes and government protests. However, it is personal rather than political rivalries that undermine the group. Originally, the film was released with a pessimistic ending, but this was substituted for a more optimistic conclusion. The version presented in this program is Duvivier's original cut.

■ 06.19 SUN 16:30 TFAI 大影格 Cinema A ■ 07.09 SUN 13:30 TFAI 大影格 Cinema A

Fracne | 1936 | DCP | B&W | French | 101min



伍人行 *La Belle équipe*

Boudu sauvé des eaux | Boudu Saved from Drowning

布杜溺水記

尚·雷諾瓦 Jean Renoir

流浪漢布杜投塞納河自殺，卻被富裕的書商救起。善意的書商決定收留這位無家可歸的流浪漢。布杜活了下來，住進富裕的一家，改頭換面穿起了西裝。但他並未對此感恩，反倒變本加厲以「寄生蟲」的姿態惹得這家人不得安寧。更意外的是，原先與書商有一腿的女傭，竟然反而被這位男人給吸引。

本片是導演早期創作生涯中幽默的喜劇作品。自以為擁有財富就能善良的資產階級，對比無所謂失去而恣意妄為的無產階級，湊合在這場鬧劇般的意外後，才發現沒有真正善良的好人，更沒有惡劣到該消失的壞人。尚·雷諾瓦不欲刻意分化善惡，反而從中窺見制度表面性的瓦解，諷刺著「虛榮」掉入水中，瞬即淹沒。然而，回歸到布杜先生最初跳河的原因，這一個流浪漢、一個沒錢的窮人、一個跳入水裡就消失的人，又如何足以影響這一切？

A Parisian bookseller, Edouard Lestingois, rescues Boudu, a tramp, after he attempts suicide in the River Seine. Edouard kindly takes Boudu into his home, tutoring him in the manners of a bourgeois lifestyle. However, instead of expressing gratitude toward Edouard, Boudu disruptively challenges their attempts to improve him, seducing the maid and eventually raping Edouard's wife.

One of Renoir's earliest sound films, *Boudu sauvé des eaux* is a seemingly light-hearted and yet deeply ironic comedy. Based on a popular stage play, written by René Fauchois, Renoir explores class division through a blend of social commentary and witty humor. The central performance by Michel Simon as the free-spirited tramp, Boudu, encapsulates the worst tendencies of human nature, coupled with a free spirit that symbolizes the unbridled inner child resisting moral hypocrisy and cultural snobbery.

■ 06.12 SUN 16:30 TFAI 大影格 Cinema A ■ 07.09 SAT 19:30 TFAI 小影格 Cinema B

France | 1932 | DCP | B&W | French | 89min



布杜溺水記 *Boudu sauvé des eaux*

Le Crime de Monsieur Lange | The Crime of Monsieur Lange

朗吉先生的罪行

尚·雷諾瓦 Jean Renoir

朗吉先生身為一名出版社職員，在庸碌的生活中仍懷有寫作及繪畫的理想。然而，打破他平凡生活的是因貪汙而意外消失的老闆，使得原是勞工的朗吉先生當上資方的臨時代表。眾人為維持營運並肩努力，除了讓這垂垂欲墜的工廠改頭換新，更為了每個人自己明日的的生活。然而原資方其實沒死，狡詐重返的老闆收回一切，甚至貪婪的想佔據更多。名字中帶有「天使」雙關的朗吉先生，不得不為眾人努力的心血，以及保護自己心愛的情人而犯下「罪行」。

本片可與二年前的《托尼》相呼應，導演帶著濃厚的左翼人道主義，拍攝這部喜劇般的犯罪故事。男人在凱旋門前騎乘單車的搖曳畫面、黑暗中以長鏡頭展現的犯罪懸疑感，可看出其場面調度更加豐富嫻熟。作為抵抗資本主義壓榨的作品，本片儘管哀傷卻充滿奮力一搏的精神。

Amédée Lange, works as a clerk for a publishing company, while writing pulp Western novels in his free time. Batala, the unscrupulous company owner, swindles employees and seduces female workers. But after falling prey to creditors, he fakes his own death in a train crash. With Batala gone, the workers form a cooperative and have great success with Lange's novels. Until Batala returns and demands a slice of the profits.

Once again, Renoir channels his Popular Front credentials in this story of labor conflicts and workers' emancipation at a time when Fascist groups were gaining popularity in France. According to François Truffaut: "*Monsieur Lange* is, of all Renoir's films, the most spontaneous, the richest in miracles of camera work, and the most full of pure beauty and truth. In short, it is a film touched by divine grace."

■ 06.11 SAT 17:00 TFAI 小影格 Cinema B ★ ■ 07.17 SUN 16:30 TFAI 小影格 Cinema B

France | 1936 | DCP | B&W | French | 84min

朗吉先生的罪行 *Le Crime de Monsieur Lange*

Drôle de drame | Bizarre, Bizarre

奇怪真奇怪

馬賽·卡內 Marcel Carné

在維多利亞時期的倫敦，植物學者和妻子財務出了問題而破產，幸好靠著以筆名「費利克·夏佩勒」所著作的暢銷犯罪小說，讓他們得以維持生活。與此同時，視犯罪小說為異端的主教正於舞台上發表演說，引導眾人反對夏佩勒這樣有違社會善良風氣的作者。一不做二不休，精明的學者決定模仿成小說裡失蹤的人們，試圖製造不在場證明以逃避風波，一面隱瞞真相又要保住自己的名聲，卻讓自己一步步陷入困境。

本片改編自約瑟夫·克勞斯頓的小說《他的初犯罪》。馬賽·卡內一貫帶有黑色及犯罪的主題，這回藉著一場荒謬至極的設計，變成一部懸疑喜劇。人們苦中作樂，將生活寫成一本懸疑小說，有如謀殺案件令人苦思不得其解，怪事接踵而至，在真相大白之前，每個說話者都有嫌疑。

At a church meeting in Victorian London, Bishop Soper denounces scandalous literature, singling out the crime fiction of Felix Chapel. But Felix is, in fact, the pen-name of his own cousin, Irwin Molyneux. At the same time, across London police are searching for a serial murderer who is hiding out in Chinatown. "Felix" is hired by a newspaper to report on the case. How will Irwin protect his secret identity from his moralising cousin?

Based on a 1912 novel, *His First Offence*, written by J. Storer Clouston, *Drôle de drame* is a delightful black comedy. Set in a fictional Victorian London, Carné's second directorial film brilliantly demonstrates his mastery of suspenseful story-telling. And it contains a magnificent central performance by Michel Simon as the botany professor and secret crime writer.

■ 06.05 SUN 13:30 TFAI 大影格 Cinema A ▲ ■ 06.26 SUN 13:30 TFAI 小影格 Cinema B ▲

France | 1937 | DCP | B&W | French | 109min



奇怪真奇怪 *Drôle de drame*

La Grande Illusion | The Grand Illusion

大幻影

尚·雷諾瓦 Jean Renoir

第一次世界大戰間，兩名法國飛行員於偵查任務中被德軍俘虜。出身貴族世家的隊長布爾迪厄上尉和夏爾中尉被一同帶進監獄，遇見另一名猶太人塔爾，大夥挖掘著一條逃生地道，計畫越獄。另一方面，德軍監獄長勞芬斯坦上尉因和布爾迪厄同樣身為貴族階級，在共同見解之下漸漸成為朋友，直到真正逃亡的那天來臨，在極力掙脫的過程中發生意外……。

本片是首部獲得奧斯卡最佳影片提名的外語片，也是尚·雷諾瓦作者風格的代表作。影片以戰爭中的越獄行動為題，除了傳遞戰俘營中同仇敵愾的愛國向心力，更難能可貴的是，基於相同的貴族身分所產生的惺惺相惜，超越國籍種族，交錯糾結的是人與人之間深刻的碰撞。本片以反戰的人道主義為本，在這些以戰爭為名的爭鬥下，背後存有的矛盾有如一場巨大幻影。

During World War I, two French aviators, the aristocratic Captain de Boëldieu and the working-class Lieutenant Maréchal, are shot down by the German flying ace, von Rauffenstien. Captured by the German army, they encounter a fellow prisoner, Rosenthal, a wealthy Jew planning to escape. As the two Frenchmen join Rosenthal in his escape, de Boëldieu and von Rauffenstien lament the days when aristocratic nobility crossed national borders.

Renoir's acclaimed anti-war film, *La Grande Illusion*, is widely considered to be one of the greatest films ever made. Its portrayal of compassionate humanity across nations and classes implies commonality and human decency can be stronger bonds than national boundaries and political divisions. In 1937, the film was awarded Best Overall Artistic Contribution by the Venice International Film Festival and in 1939 became the first foreign-language film to be nominated for Best Picture at the Academy Awards.

- ◆ 1937 第 5 屆威尼斯影展最佳藝術貢獻
- ◆ 1939 第 11 屆奧斯卡最佳影片提名
- ◆ 1939 第 6 屆紐約影評人協會最佳外語片

■ 06.26 SUN 12:30 TFAI 大影格 Cinema A ■ 07.16 SAT 16:00 TFAI 大影格 Cinema A ★

France | 1937 | DCP | B&W | French | 117min

大幻影 *La Grande Illusion*

Hôtel du Nord

北方旅館

馬賽·卡內 Marcel Carné

在一個北方旅館裡，來自各方的旅客投宿在此休憩，其中包括一對年輕夫婦蕾夢和皮耶。相愛至深的兩人對未來感到迷茫混沌，無力安身立命也沒錢能夠許諾未來，所以決定殉情而亡。皮耶先用槍射擊了蕾夢，卻無法面對自殺的恐懼。此時，聲響驚動了旅店內的艾蒙前來查看，看見倒臥殘喘的蕾夢，竟對她產生了情愫。

以殉情未遂、無法預見未來的愛情為題，本片聚焦在漂泊而無所居處的人們，探討他們在拯救一個人後，是否能改變彼此的生命呢？導演將背景設定在封閉的旅館內，從老闆、娼妓到聚集於此的旅客，無不散發抑鬱的氛圍，並以一貫的黑色、犯罪風格，以及對於至死不渝愛情的詩意寫實描繪，精細設計首尾呼應的長鏡頭。有情人總希望終成眷屬，愛情的現實卻蹣跚顛簸。

Hôtel du Nord sits on the banks of the Canal St. Martin in a working-class district of Paris, a place where the dispossessed take refuge. A young couple, Renée and Pierre, are on the run and plan to kill themselves. But after Pierre shoots Renée, he cannot kill himself. A pimp, Edmond, hears the shot and rescues the wounded Renée. The police are called and do not believe the suicide pact. Pierre is jailed. Renée and Edmond begin courting, but the case against Pierre is dropped, and he is soon to be released.

Based on Eugene Dabit's novel *L'Hôtel du Nord* published in 1929, the film is a classic French melodrama of the time. However, in the hands of Marcel Carné, it is also one of the most prestigious poetic realist films. With its sense of despair and hopelessness, its images linger in the mind and serve as a wonderful depiction of France in the interwar years.

◆ 1940 第6屆紐約影評人協會最佳外語片提名

■ 06.12 SUN 19:30 TFAI 大影格 Cinema A ■ 07.03 SUN 13:30 TFAI 大影格 Cinema A

France | 1938 | DCP | B&W | French | 100min



北方旅館 *Hôtel du Nord*

Le Jour se lève | Daybreak

天色破曉

馬賽·卡內 Marcel Carné

男人弗朗索瓦將自己困在房內，他正因槍殺案被警方通緝。深知自己是罪犯，卻對事情演變至此無所適從。一段段在有如濃霧的回憶中尋找答案的倒敘就此展開：男人愛上賣花女墜入愛河，真摯的愛情卻短暫散落，在利慾薰心和權謀勾結的世界裡，黎明時刻的真相會隨著日出揭曉嗎？

延續 1938 年《霧港》中的氳氳迷離，隔年導演再次借霧為景，以黑暗中等候的難耐為題，在無法正面抨擊社會的年代，透過小人物心中無法言喻的困窘傳遞對曙光的渴望。本片同時具備詩意寫實對外的現實描繪，以及存在主義式探尋內心深處的質疑融合。住所內狹小的房間與窄陡的樓梯，對應在外的是荒涼的廣場與陰暗的工廠角落，尚·嘉賓所飾演的男主人翁困陷其中，展現由內而外皆無所適從的孤寂與落寞。癡情男女的擁吻瞬間即逝，一切失望與壓迫是逼真的現實，映照人們心中的一片荒蕪。

Foundry worker, François, shoots and kills Valentin, then locks himself in his apartment. As the police surround the building, François begins to reminisce about how he wound up in his predicament. The story is then told through three lengthy flashbacks that reveal the complicated love triangle that led to tragedy.

Often considered as one of the peak films of 1930s poetic realism, *Le Jour se lève* is renowned for its brilliant, non-linear storytelling and its masterful script, written by Carné's long-time collaborator, the poet Jacques Prévert. It also contains a mesmerizing central performance by French icon, Jean Gabin. Initially, the film was banned in December 1939 because the murder was said to reflect subversive emotion. However, it has since earned its place as one of the most influential French films of the pre-World War II period.

◆ 1939 第 7 屆威尼斯影展最佳外國電影入圍

■ 06.18 SAT 11:00 TFAI 大影格 Cinema A ■ 07.24 SUN 11:00 TFAI 大影格 Cinema A

France | 1939 | DCP | B&W | French | 85min



天色破曉 *Le Jour se lève*

Le Million

百萬法郎

雷內·克萊爾 René Clair

窮困潦倒的畫家日子難過，更被累累債務逼得走投無路。此時奇蹟發生，自己竟中了彩券頭獎，這百萬法郎的獎金足以改變他的人生。然而在開心之際，下一秒鐘卻發現找不著那放有彩券的外套。原來是小偷趁人之危偷走了外套，輾轉賣到歌手手上。畫家與他的女友能否找回被選作為歌手登台秀服的外套改變命運呢？或是突然出現的百萬獎金真的只是南柯一夢？

雷內·克萊爾延續了默片時期《幕間節目》詼諧幽默的喜劇表演方式，你爭我奪的動作笑果十足，同時承襲於《在巴黎的屋頂下》歌舞片的創作主題，藉著劇中劇的設計，相呼應證歌劇中的男女吟唱：「遠離世界是痛苦的／我們在這裡找到真理……。」在艱困的生活與混亂的時局中，越是單純的人越要找尋自己的快樂。盡情享受舞蹈與樂曲的美好，唱唱歌、跳跳舞也要改變這個世界。

Michel, a destitute painter, discovers that he has just won a lottery worth 1 million Dutch florins. Unfortunately, the ticket is in the pocket of his coat, which he gave to his girlfriend to mend. But worse, the coat was accidentally given to a criminal hiding from the police, and he in turn, sold it to an opera singer. Can Michel recover his jacket and become a millionaire? Or is it all just a dream?

Based on a play by Georges Berr and Marcel Guillemaud, *Le Million* is a musical comedy brimming with eccentricity and absurdist humor. Retaining the light-hearted performances of his silent film, *Entr'acte* (1924), and the musical innovations of *Sous les toits de Paris* (1930), Clair develops his playful relationship between silent and sound cinema. Chaplinesque in spirit, the film was highly influential on later American musical films.

◆ 1931 第3屆美國國家評論協會年度外語片五強

■ 07.10 SUN 16:30 TFAI 大影格 Cinema A ■ 07.30 SAT 16:30 TFAI 大影格 Cinema A

France | 1931 | DCP | B&W | French | 80min



百萬法郎 *Le Million*

À nous la liberté | Freedom for Us

自由萬歲

雷內·克萊爾 René Clair

編號 119 與 755 計謀了一場越獄，卻只有 119 成功逃脫。多年後，119 改頭換面成為一家留聲機公司的大老闆，出獄後的 755 竟碰巧成為此工廠的工人。初次重逢並不順利，大老闆怎會與身分懸殊的小工人有所關聯？兩人起先佯裝不認識，然而一個熟悉的眨眼動作，舊識深厚的情感仍打破了他們的階級。工人單戀著高不可攀的女孩、老闆被人威脅著過去的事蹟，面臨著生活中的困境皆不如意，倆人同在時盡情大笑才是最開心的時刻。在監獄時渴望自由，離開監獄後，依然渴望另一種自由。

本片有著默片橫跨有聲電影的痕跡，更早於 1936 年卓別林的《摩登時代》，以工廠流水線生產的戲謔嘲諷為背景，在整齊劃一的步伐與動線之下，工人與產品竟也和監獄的勞動形象相互對應。電影對機械化的現代社會提出控訴，卻也同時在歡樂歌唱中發掘生活真正的美好。

Louis and Émile, two inmates in a French prison, plot their escape. On the night, Louis successfully scales the walls but Émile is recaptured. Over the years on the outside, Louis gradually makes his way through society, becoming a wealthy industrialist. When Émile is finally released, the two meet again and their past histories threaten to disrupt Loui's comfortable life.

Written and directed by René Clair, *À nous la liberté* is a satirical comedy that responds to industrial capitalism and the soulless automation of workers' lives in the Machine Age. In the film, Clair continues to experiment with the possibilities of sound. The film is said to share similarities with Chaplin's *Modern Times* (1936), so much so, that its producers attempted to sue Chaplin. Clair, however, aware of his own debt to Chaplin, refused to participate. It has been regarded as Clair's most lyrical film.

- ◆ 1932 第 1 屆威尼斯影展觀眾票選獎
- ◆ 1932 第 5 屆奧斯卡最佳藝術指導提名
- ◆ 1933 日本電影旬報最佳外語片

■ 06.04 SAT 16:30 TFAI 大影格 Cinema A ■ 07.10 SUN 13:30 TFAI 大影格 Cinema A

France | 1931 | DCP | B&W | French | 104min



自由萬歲 *À nous la liberté*

Pépé le Moko

望鄉

朱利安·杜維威爾 Julien Duvivier

汪洋大盜佩佩輾轉逃亡至北非的阿爾及爾。這座當時為法國殖民的海濱之城，充滿著伊斯蘭和西方的文化氛圍，也是龍蛇雜處之地。早已成功躲避警察追捕的他，對流離的犯罪人生習以為常，卻在這座異鄉愛上了一見傾城的法國女人，那個會令他想起地鐵味道的女人。他們一起說出所有在巴黎去過的地方，卻又說著該忘了巴黎，意亂情迷的愛戀，卻使佩佩陷入被引誘受捕的危機。

亡命之徒將愛情投射於遙遠的故鄉巴黎，柔焦光暈特寫於臉龐，渲染著曖昧的情愫。鏡頭下，如迷宮之城的殖民地權力紛亂，影像深刻描繪社會中的形色人物：吉普賽女人、地方混混、來訪破案的偵探，藉著宿命般的愛情故事反映階級與殖民的現實問題。本片早於1944年的《北非諜影》，卻有著相似的悲劇宿命：黑色氛圍縈繞於整個時代，愛情如此渺小僅限彼此，卻也如此偉大足以撼動全城。

Pépé is a wanted criminal in exile, hiding out in the Casbah quarter of Algiers. When he meets Gaby, a beautiful Parisian woman lost in the Casbah, he is immediately besotted. However, the wily police inspector, Slimane, uses her to lure Pépé into the open, but when Pépé learns he has been deceived, his fate turns to a matter of life and death.

Pépé le Moko is a landmark film in both French and international cinema. It features a charismatic performance in the leading role by the great Jean Gabin as the hero-gangster-lover. It presents an alluring view of the then French colony of Algiers, both expressionistic and romanticized. A hugely influential film, it is said to have been the inspiration for many celebrated films, including *Casablanca* (1942) and *The Third Man* (1949).

◆ 1941 第7屆國家評論協會獎最佳外語片

◆ 1940 日本電影旬報最外語片

■ 06.05 SUN 16:30 TFAI 大影格 Cinema A ■ 06.25 SAT 16:30 TFAI 大影格 Cinema A

France | 1937 | DCP | B&W | French | 94min



望鄉 *Pépé le Moko*

Toni

托尼

尚·雷諾瓦 Jean Renoir

托尼與其他三位義大利裔的朋友共同來到法國南部的礦場小鎮謀生，房東瑪麗先是愛上了他，但他卻更迷戀洗衣女工約瑟弗。美麗的約瑟弗周旋於小鎮裡的男人之間，卻仍不得向權勢低頭，嫁給了她一點也不愛的工頭。退而求其次的托尼娶了瑪麗，卻從未忘懷初見時令他動心的女人。

以社會新聞事件改編而成的愛情故事，依警長所提供的原型，邀請當地居民們擔任群眾演員，原地實景拍攝。導演以底層人物為主角，那些為了生活來到陌生異地的移工們，乘著路途漫長的火車吟唱歌謠，時而歡樂抒情、時而悲傷鬱悶，有如那軌道上日行的火車從未有盡頭，來了又走了，穿梭於情感愛恨的虛無終究敵不過現實的殘酷。火車、鄉村、勞工與自然風景中的悲劇，更可見得對義大利新寫實主義之影響。

Toni moves from Italy to Southern France to work on a farm. There, he lives with Marie, a local French woman who becomes his lover. But when Josepha, a Spanish migrant arrives, Toni falls for her. However, she is in love with the wealthy Albert.

Renoir crafted this naturalistic melodrama of love and murder from a real-life tragic romance. Set in a rustic landscape populated by immigrant workers and the poor, he brings his left-leaning political concerns to a story mired in Europe's own Great Depression. The director engages social and political themes using documentary realism. Using non-professional actors, free of make-up, and natural lighting shot on location, this film especially, marks Renoir out as a precursor to the Italian Neorealist Movement of the 1940s and 50s.

◆ 1937 第 2 屆紐約影評人協會最佳外語片提名

■ 06.25 SAT 11:00 TFAI 大影格 Cinema A ■ 07.17 SUN 13:30 TFAI 大影格 Cinema A

France | 1935 | DCP | B&W | French | 100min



托尼 Toni

牟敦芾

掀浪者



MOU TUN FEI



1970 金馬獎最佳童星

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「……稱牟敦芾為掀浪者，意味著在看似平靜的六七零年代裡，曾有一位中國來的青年，把台灣稱做自己的家鄉，橫跨了台港中三地的影壇——而他早期的這兩部作品五十年前未被當時觀眾所明瞭的震盪，也逐漸浮上了海面，讓我們理解當時的銳氣與企圖，以及現下需要重新面對影史的未竟之業。」

——于昌民，〈掀浪者牟敦芾與他的未竟之業〉

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