

臺灣新電影四十年回顧展

再新電影

出發的

時候

10.07

11.27

2022

*Taiwan
New
Cinema:
Revisited*





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Foreword from the Festival

影展的話

「啊，我的浪子！／現在，任何時候都是再淫蕩出發的時候／容許
這座島嶼和那座島嶼／牽引暗海底下的大陸／航向你的手。」

——邱剛健

「臺灣新電影」以革新運動的姿態載入史冊，獲得電影「正典」地位的肯認，成為臺灣電影文化的重要資產。四十年的光陰過去，新電影的故事似已塵埃落定，不但有著明確的斷代分野（1982-1986），「新電影」一詞也或多或少將所有參與者以及作品化約為一個整體。

然而，一直以來，新電影作品的重訪卻只集中於少數影片，多數作品其實未能有著同等的觀看與詮釋的機會。我們也發現在新電影之外，仍有零星個體的行動，在權力與體制的規訓下，閃躲、協商、拮抗、與顛覆，追尋另一種電影。

我們由邱剛健的詩集《再淫蕩出發的時候》獲得啟發，把影展命名為「再新電影出發的時候」，試圖召喚新電影原有的叛逆、革新精神，邀請當代觀眾重新指認，重新翻掘新電影。希冀來到四十週年的「新電影」仍可以是不停流動、生成、擴延的能量場域。

影展劃分為四個單元：「開始的開始：光陰之前」重新想像新電影的源起，選映1982年之前，被排除於新電影之外，卻姿態秀異，意識大膽，進行電影實驗的作品；「新電影再發現：1982-1986之間」則引領觀眾重訪1982年至1986年之間的經典，以及在正典化過程中遭致遺忘的新電影；「結束的開始：宣言之後」選映在1986年所起草的電影宣言後，各自出走，尋找新的製片模式、觸碰禁忌題材，實踐另一種電影追尋的作品；「在野的新影像：金穗短片選輯」選映1979年至1989年間的金穗獎短片，帶出八〇年代的另翼影像實踐，與作為主流路線的新電影相互映照與對話。

影展期間，我們與不同的夥伴合作規劃8場專題講座，循著不同的主題、觀點、面向再談新電影，試圖重新回憶這個文化事件形成的歷程，審視其內在紋理。同時也舉辦《戀戀風塵》的劇照展，展示攝影師劉振祥35年來未曾面世的照片，重現「新電影」與「新劇照」相遇的一刻。

新電影牽扯的歷史十分龐大複雜，這次的規劃只是給予一條參照路徑，我們相信仍有更多方式可再行勾劃與組合，形成複雜的視野。

讓我們以本次影展作為開端，持續把視線由中心移至歷史角落與時代邊陲，探索「故事」未盡之處。

現在，任何時候都是再新電影出發的時候。

"O my prodigal son!

Now, and anytime, is the time to set off again wantonly.

Allow this isle and that isle,

To guide the land lying beneath the dark sea,

In sailing to your hand."

"Taiwan New Cinema" is marked in history as a revolutionary movement. Its representative films have been canonized and recognized as important cultural assets of Taiwan's film culture. Forty years since the movement, the dust has settled on the story of Taiwan New Cinema. Not only is the movement clearly defined in terms of period (1982-1986), but the affiliated participants and works have also been viewed as a whole.

However, for a long time, the revisits of New Cinema have often been restricted to a few films, while most films have not received the same opportunity to be viewed and interpreted. We have also discovered that apart from New Cinema, there were sporadic individual movements carrying out evasion, negotiation, resistance, and subversion under the regulation of the authority and the system. They were de facto seeking alternative cinema.

Inspired by CHIU Kang-chien's poetry collection, *Time to Set off Again Wantonly*, we titled this film festival "Taiwan New Cinema: Revisited", attempting to recall the rebellious and revolutionary spirit of New Cinema and to invite the contemporary audience to re-identify and rediscover New Cinema. We hope that in its 40th anniversary, New Cinema remains an energy field that continues its movement, formation, and expansion.

The festival presents four programs: "The Beginning of the Beginning: Before *In Our Time*" reimagines the birth of New Cinema, selecting films made before 1982 and therefore excluded from New Cinema. However, these films were singular in style, bold in awareness, and experimental in form. The "Rediscovering Taiwan New Cinema: 1982-1986" program revisits the canonical films made between 1982 and 1986, and those left out and forgotten during the canonicalization. "The Beginning of the End: Post Manifesto" screens selected films post the Taiwan Cinema Manifesto. Some filmmakers left the movement in search of new producing modes and taboo subjects to tackle, aiming to realize another pursuit of cinema. "New Image at the Margins: GHA Shorts Selection" selects Golden-Harvest-Awards-winning shorts between 1979 and 1989, drawing attention to the other branch of films in the 80s so as to mirror and converse with mainstream New Cinema.

During the festival, we collaborate with different partners to organize 8 talks corresponding to various topics, perspectives, and aspects of New Cinema. We attempt to recall the formation of this cultural event and examine its components. Additionally, the festival also presents an exhibition of stills from *Dust in the Wind* (1986), displaying the never-before-seen stills in 35 years by photographer LIU Chen-hsiang, and reenacting the moment when New Cinema met new stills.

The New Cinema movement involved an immense and complicated history. This festival offers one route for reference; however, we believe there are many more ways to reconfigure the movement and obtain a plural vision.

Let this festival be a starting point for us to continually shift our attention from the center to the corners of history and the edges of time, and explore the unfinished "stories".

Now, or anytime, is the time to rethink/rediscover/revisit/redefine Taiwan New Cinema.

售票資訊

09.16 FRI 12:00 開始售票

全票

220
元/張影展套票
(不限場次)800
元/5張

購買套票可兌換精美小禮一份，數量有限，換完為止。

TFAI會員
早鳥優惠150
元/張限TFAI會員購買，10.06(四) 23:59前
購票享早鳥優惠

TFAI會員申請

TFAI會員票
學生票180
元/張孩童票
愛心票
敬老票110
元/張年滿2歲至12歲者享有孩童票優惠；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。團體票
(不限場次)

20張(含)以上，享7折優惠

【網路售票】 www.opentix.life至OPENTIX網站/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APP



IOS



Android

購票須知

- # 票券為唯一入場憑證，請妥善保存票券，遺失、毀損概不補發。
- # 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。
- # 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。
- # 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。
- # 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。
- # 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。
- # 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。
- # 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

- # 退票最遲須於該放映場次開演前1天辦理(每張需酌收10%手續費)，逾期恕不受理。
例：10.21場次，最遲須於10.20前完成退票手續。
- # 網路購票使用刷卡結帳，退票金額將會退回原信用卡。
- # 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至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。
- # 如非直接於OPENTIX購買，請與原購買人領取退票款項。
- # 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)。
- # 「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

- 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。
- # 觀影全程須佩戴口罩。
- # 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。

Ticket Information

Ticket sales begin at 12:00 on 09.16 FRI

General	220 NTD	
Festival Package	800 NTD	5 tickets, for any given screening Redeem a surprise gift with festival package ticket purchases. Offer valid while stocks last.
TFAI Members Early Bird	150 NTD	Early Bird tickets are valid only for TFAI members. The early bird sale ends at 23:59 on 10.06 THU.
TFAI Members Student	180 NTD	
Children Disabled Senior Citizen	110 NTD	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.
Group Tickets	30% off discount for 20 tickets or more (for any given screening)	

TFAI Membership



[Online Ticket Purchase] www.opentix.life

OPENTIX/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.)

購票APP



iOS



Android

Notes For Ticket Sales

- # Admissions are permitted only with valid tickets. Tickets will NOT be reissued if they are lost or damaged.
- # Latecomers will NOT be admitted into the screening beyond the first 20 minutes of the film. Tickets can NOT be exchanged or refunded.
- # 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.
- # 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.
- # The Festival preserves all rights to change the program due to unexpected occurrences. Latest updates will be announced on TFAI's official website.
- # 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.
- # 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.
- # 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

- # 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 Oct. 21 must be refunded by Oct. 20.
- # Refunds for the tickets paid by credit cards will be credited into the accounts.
- # 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.
- # If the tickets were not purchased on OPENTIX, please get the refunds from the original buyers.
- # For paper tickets, please go to an OPENTIX service center or TFAI (No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City).
- # 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.

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

場館交通 Transport



導航 MAP

02-8522-8000
242030 新北市新莊區文藝路2號
No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City 242030

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
中信國小站：617
中原路站：257、615、617、622、813、835、橘17、藍18
下車後於中信街左轉 → 步行約10分鐘抵達
Taiwan Film and Audiovisual Institute Station (Ronghua Zhongxin Roads): 257, 813
Zhongxin Elementary School Station: 617
ZhongYuan Rd. Station: 257, 615, 617, 622, 813, 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

活動資訊 Events Information

影展講座 Talks

◆ 所有場次皆為免費，報名資訊請鎖定影視聽中心臉書專頁或官方網站。

10.09 SUN
14:00-17:00

多功能室
Multi-Functional Room

另一種新電影想像

Imagining an Alternative New Cinema

主持 | 史惟筑

講者 | 李翔齡、張世倫、區秀詒

Moderator: SHIH Wei-chu

Speakers: LEE Hsiang-ling, CHANG Shih-lun, AU Sow Yee

10.16 SUN
14:00-17:00

多功能室
Multi-Functional Room

我們都拍《戀戀風塵》—— 攝影師劉振祥、陳懷恩與侯聰慧

Photographing *Dust in the Wind*

主持 | 陳佳琦

講者 | 劉振祥、陳懷恩、侯聰慧

Moderator: CHEN Chia-chi

Speakers: LIU Chen-hsiang, CHEN Hwai-en, HOU Tsung-hui

※ 與  國立臺灣文學館 合作舉辦

10.22 SAT
16:00-18:00

多功能室
Multi-Functional Room

改編或收編？—— 再談臺灣新電影與文學

Adaptation or Incorporation?:
Reviewing Taiwan New Cinema and Literature

講者 | 黃儀冠、王君琦

Speakers: HUANG Yi-Kuan, WANG Chun-chi

10.30 SUN
14:00-16:00

多功能室
Multi-Functional Room

我與臺灣新電影，還有那個時代

Taiwan New Cinema and I, and That Era

講者 | 倪重華、鍾永豐

Speakers: NI Chung-hwa, Zhong Yong-feng

※ 與  隱匿影視藝術 合作舉辦

11.06 SUN
14:00-16:00

小影格
Cinema B

大銀幕裡的李師科與湯英伸—— 1980年代臺灣電影的族群形象

Li Shi-ke and Tang Ying-shen on Screen -
Ethnic Groups in 80s Taiwan Cinema

主持 | 孫世鐸

講者 | Yawi Yukex、林怡秀

Moderator: SUN Shih-to

Speakers: Yawi Yukex, LIN Yi-hsiu

※ 與  臺北市立美術館 合作舉辦

11.20 SUN
14:00-17:00

多功能室
Multi-Functional Room

「明天」的死而復生： 臺灣新電影40年 + 《一切為明天》特別放映

"Tomorrow" Rising from the Dead: 40th Anniversary of
Taiwan New Cinema + Special Screening of *All for Tomorrow*

主持 | 黃建宏

講者 | 王俊傑、迷走、郭力昕

Moderator: HUANG Chien-hung

Speakers: WANG Jun-jieh, LI Shang-ren, KUO Li-xin

11.27 SUN
14:00-17:00

多功能室
Multi-Functional Room

新電影外的民眾廣場——金穗與臺灣新電影

People's Plaza outside of New Cinema -
Golden Harvest Awards and Taiwan New Cinema

主持 | 黃建宏

講者 | 麥大傑、石昌杰

Moderator: HUANG Chien-hung

Speakers: MAK Tai-kit, SHIH Chang-jay

12.11 SUN
14:00-17:00

臺北市立美術館
Taipei Fine Arts Museum

台北市中山區中山北路三段181號
No.181, Sec. 3, Zhongshan N. Rd.,
Zhongshan Dist., Taipei City

臺灣新電影、表演與身體

Body, Performance and Taiwan New Cinema



www.tfam.museum

詳細活動訊息，敬請參考臺北市立美術館官網
For more information, please refer to the official
website of Taipei Fine Arts Museum.

展覽及專題講座 Exhibition and Lectures

1986年， 我在戀戀風塵：劉振祥攝影展

Living with *Dust in the Wind* I, 1986:
LIU Chen-hsiang Photography Exhibition

地點 | 國家電影及視聽文化中心一樓

時間 | 10.07 FRI - 11.27 SUN, 週一及週二休館

Venue: 1F, Taiwan Film and Audiovisual Institute
Date: 10.07 FRI - 11.27 SUN (Closed on Mondays and Tuesdays)



《戀戀風塵》的劇照師劉振祥，善於觀察並融入環境及角色，捕捉現實與虛構世界兩相交疊的影像，與導演侯孝賢的工作方法不謀而合，劉振祥拍出了「新電影」中的「新劇照」，自成一格、歷久彌新的意境儼然成為《戀戀風塵》的「第25格」。

對於《戀戀風塵》的經典劇照，或許早已烙印在觀眾腦海，熟悉難忘、召喚即現。不過本次展覽將展出劉振祥時隔35年重新整理出土，稍縱即逝的瞬間。再次問世的珍貴影像，不只重現《戀戀風塵》的誕生過程，停格在黑白工作照裡頭那些不為人知的幕後故事，透過劉振祥的記錄和憶述而甦醒、躍動，帶領觀眾穿梭回到每個景色現場。

為此，我們構建一個想像的空間。它是《戀戀風塵》主角阿遠家的老屋，裡外鑲嵌著記憶的影像。屋裡有個房間屬於當年23歲的攝影師阿祥，四散的照片，一張張晾掛在繩上的相紙，除了《戀戀風塵》，還有其他新電影的蹤跡，不僅記錄下電影內外的光影，也銘刻了那個躁動的年代。

轟隆，轟隆。搭乘戀戀列車再出發，穿越晦暗的隧道後迎向遠方的白色亮點。這個月台只是驛站而非終點，未盡的故事才正要開始。

This exhibition presents LIU's newly unearthed stills after 35 years, the precious images that capture the fleeting moments and illustrate the birth of *Dust in the Wind*. Those unknown behind-the-scenes stories forever frozen in the black-and-white stills are awakened and set in motion through LIU's memory and retelling. We are thus taken back to every filming location.

To experience traveling back in time, we have built a space for imagination. It is the old house of Oo-uán, the protagonist of *Dust in the Wind*. Both the exterior and interior of the house are filled with images of memory. One room in the house belongs to the then 23-year-old photographer - A-hsiang. In the room are scattered photos and photos hung on a rope. Besides *Dust in the Wind*, there are traces of other Taiwan New Cinema films. He not only captured the light and shadow of films, whether in front of or behind the camera, but he also portrayed that restless time.

Chugga-chugga...Chugga-chugga...

Come on board the *Dust in the Wind* express! Re-embark on a journey through dark tunnels toward the light. This station is a stopping point, rather than the final destination. The unfinished story is just about to unfold.

※ 實際開館時間請見國家影視聽中心Facebook專頁
Please refer to the opening hours at the TFAI Facebook page before visiting.

再新電影出發的時候：文學與電影專題講座與展覽

Taiwan New Cinema: Revisited - Exhibition and Lectures

地點 | 國立臺灣文學館 臺南市中西區中正路1號

Venue: National Museum of Taiwan Literature
No.1, Zhongzheng Rd., West Central District,
Tainan City 700005, Taiwan



www.nmtl.gov.tw

詳細活動訊息，敬請參考國立臺灣文學館官網
For more information, please refer to the official
website of National Museum of Taiwan Literature.

講座 Lecture

八〇年代新電影

Taiwan New Cinema in the 80s

看新電影認識臺灣文學

Taiwan Literature in Taiwan New Cinema

時間 | 2022.11 中旬

Date: Mid-November, 2022

展覽 Exhibition

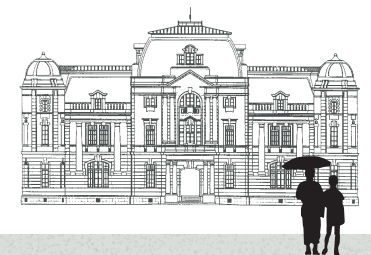
臺灣文學與新電影

Taiwan Literature and New Cinema

時間 | 2022.11 中旬 - 2023.01.15

Date: Mid-November, 2022 to January 15th, 2023

主辦單位 | 國立臺灣文學館 TFAI
Organizer: National Museum of Taiwan Literature, TFAI



大影格
Cinema A

小影格
Cinema B

10.07 FRI 五	19:00 開幕場	
	竹劍少年 Kendo Kids 105min P.43	
10.08 SAT 六		16:20 唐朝綺麗男 The Glamorous Boys of Tang 103min P.51
		19:40 在野的新影像：金穗短片輯 1 New Image at the Margins: GHA Shorts Selection 1 71min P.62
10.09 SUN 日	16:30 最想念的季節 My Favorite Season (數位修復版 Restored) 99min P.49	13:20 一九零五的冬天 The Winter of 1905 94min P.35
	19:00 霧裡的笛聲 Nature Is Quietly Beautiful ★ 103min P.45	
10.14 FRI 五	19:00 霧裡的笛聲 Nature Is Quietly Beautiful ★ 103min P.45	
	13:00 稻草人 Straw Man (台語版 Taiwanese-language) 97min P.75	
10.15 SAT 六	15:50 阿嬰 Ming Ghost 137min P.79	
	13:10 父子關係 The Two of Us (數位修復版 Restored) ★ 94min P.55	
10.16 SUN 日	16:30 國四英雄傳 The Loser, the Hero 98min P.53	

大影格
Cinema A

小影格
Cinema B

多功能室
Multi-Functional Room

10.21 FRI 五		19:20 一九零五的冬天 The Winter of 1905 ★ 94min P.35	
	10.22 SAT 六	16:30 陰間响馬·吹鼓吹 The Digger. The Suona Player (數位修復版 Restored) ★ 77min P.77	14:00 在野的新影像： 金穗短片輯 2 New Image at the Margins: GHA Shorts Selection 2 68min P.65
10.23 SUN 日	16:30 色情男女 Lovers 62min P.39		
	10.28 FRI 五	19:20 戀戀風塵 Dust in the Wind (數位修復版 Restored) 113min P.57	
10.29 SAT 六		19:20 暗夜 Dark Night 110min P.59	
	10.30 SUN 日	16:10 阿嬰 Ming Ghost 137min P.79	13:30 唐朝綺麗男 The Glamorous Boys of Tang ★ 103min P.51
			免費入場 FREE 16:30 紅樓夢醒 (新潮紅樓夢) Dream of the Red Chamber 97min P.33

放映場次

15

★ 映後座談 With Q&A
▲ 影片拷貝非英語發音且無英文字幕 Non-English language film without English subtitles

影片級別將儘快於官網公布，敬請密切注意。場次及活動變動訊息，請以現場公布為準。
Please notice the film ratings will be announced on website soon.
Please refer to the announcement on website and at venues for changes of screenings or events.

大影格
Cinema A

11.04 FRI 五	19:30	陰間响馬·吹鼓吹 The Digger. The Suona Player (數位修復版 Restored)	77min P.77
11.05 SAT 六	13:30	戀戀風塵 Dust in the Wind (數位修復版 Restored)	113min P.57
11.06 SUN 日	16:20	最想念的季節 My Favorite Season (數位修復版 Restored)	★ 99min P.49
	13:30	阿福的禮物 Ah Fu	104min P.47
11.11 FRI 五	16:20	竹劍少年 Kendo Kids	105min P.43
11.12 SAT 六	19:30	霧裡的笛聲 Nature Is Quietly Beautiful	103min P.45
11.13 SUN 日	19:10	惜別海岸 The Farewell Coast	★ 89min P.73
11.12 SAT 六	13:20	父子關係 The Two of Us (數位修復版 Restored)	94min P.55
11.13 SUN 日	16:10	國四英雄傳 The Loser, the Hero	★ 98min P.53
11.13 SUN 日	16:10	女子學校 Girls' School (數位修復版 Restored)	91min P.37

大影格
Cinema A

小影格
Cinema B

多功能室
Multi-Functional Room

11.19 SAT 六	16:00	阿福的禮物 Ah Fu	104min P.47
11.20 SUN 日	14:00	色情男女 Lovers	62min P.39
11.26 SAT 六	16:30	惜別海岸 The Farewell Coast	89min P.73
11.27 SUN 日	19:00	稻草人 Straw Man (台語版 Taiwanese-language)	★ 97min P.75
11.27 SUN 日	14:00	牯嶺街少年殺人事件 A Brighter Summer Day (數位修復版 Restored)	237min P.81

免費入場 FREE
19:00
紅樓夢醒 (新潮紅樓夢) Dream of the Red Chamber
★ 97min P.33

14:00
在野的新影像： 金穗短片輯 1 New Image at the Margins: GHA Shorts Selection 1
71min P.62

16:10
在野的新影像： 金穗短片輯 2 New Image at the Margins: GHA Shorts Selection 2
68min P.65

16:00
暗夜 Dark Night
★ 110min P.59

★ 映後座談 With Q&A
▲ 影片拷貝非英語發音且無英文字幕 Non-English language film without English subtitles

影片級別將儘快於官網公佈，敬請密切注意。場次及活動變動訊息，請以現場公佈為準。
Please notice the film ratings will be announced on website soon.
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導演介紹 Director Biography

邱剛健
CHIU Kang-chien



1940年生，華語電影重要編劇。1965年與莊靈等人創立《劇場》雜誌，引介西方現代戲劇與電影，啟迪港臺兩地青年的實驗電影。1970年代轉往香港發展，擔任多部電影編劇。一生除短片《疏離》外，另執導三部長片：《紅樓夢醒（新潮紅樓夢）》、《唐朝綺麗男》、《阿嬰》，部部青春叛逆、前衛新潮，自成一美學典範。2013年病逝北京，享壽73歲。

Born in 1940, CHIU was a prominent screenplay writer in Chinese-language cinema. He co-founded the magazine *Theatre Quarterly* with friends, introducing avant-garde works of modern dramas and films to Taiwanese and Hong Kong readers. In the 1970s, he began working in Hong Kong and writing screenplays for several films. Throughout his filmmaking career, he shot a short film *Estranged* (1966), and three full-length films, *Dream of the Red Chamber* (1977), *The Glamorous Boys of Tang* (1985), and *Ming Ghost* (1990). CHIU was rebellious in spirit, creative in style, and self-aware in aesthetics. In 2013, he died in Beijing, aged 73.

P.32 《紅樓夢醒（新潮紅樓夢）》 *Dream of the Red Chamber*

P.50 《唐朝綺麗男》 *The Glamorous Boys of Tang*

P.78 《阿嬰》 *Ming Ghost*

余為政
YU Wei-cheng



世界新聞專科學校（即世新大學）電影科畢業，赴日本、美國、加拿大修習動畫與電影製作。曾在香港TVB與RTHK電視台、臺灣宏廣卡通公司任職，後至臺南藝術學院（今臺南藝術大學）音像動畫所任教。創作跨足劇情、動畫、紀錄片，《一九零五的冬天》為其首部執導長片，以動畫片《牛伯伯與牛小妹大破鑽石城》與《清秀山莊》、紀錄片《舵》三度入圍金馬獎。

After graduating from Shih Hsin University with a degree in film, YU went to Japan, USA, and Canada to study animation and filmmaking. He worked for Hong Kong's TVB and RTHK TV stations and Taiwan's cartoon company, Wang Film Productions. He now teaches at the Graduate Institute of Animation and Film Art at the Tainan National University of the Arts. His work spans fictional films, animation, and documentary. *The Winter of 1905* (1981) was his feature debut. He is a three-time nominee of the Golden Horse Awards for animations *Uncle Niou's Great Adventure* (1982) and *Annie and the Magic Raccoon* (1997), and documentary *Duo* (1986).

P.34 《一九零五的冬天》 *The Winter of 1905*

李美彌
LEE Mi-mi



1946年出生於屏東潮州，世界新聞專科學校（即世新大學）畢業，視日本導演山內鐵也為電影啟蒙老師。曾參與電影拍攝，擔任場記及副導演等工作。1975年加入電視製作，為八、九〇年代三大電視台八點檔的主力導演之一。1980年代作為獨立製片，執導《未婚媽媽》、《晚間新聞》和《女子學校》，可稱作「臺灣都市女性三部曲」。

Born in Chaozhou, Pingtung in 1946, LEE holds a degree from Shih Hsin School of Journalism (now Shih Hsin University) and considers Japanese director Tetsuya Yamanouchi as her film enlightenment. From script supervisor to assistant director, she participated in filming as various roles. She started to work in television production in 1975. She was one of the primary directors for primetime dramas on the three major networks in the 1980s and 1990s. In the 1980s, she directed three independent films *Unmarried Mother* (1980), *Evening News and Girls' School* (1982), dubbed as the Taiwanese urban female trilogy.

P.36 《女子學校（數位修復版）》 *Girls' School (Restored)*

但漢章
Fred TAN



影評人及導演。1949年生，臺灣大學法律系畢業。在學時已在寫影評，擔任過《影響》雜誌編輯，1975年赴UCLA攻讀電影。長片處女作《暗夜》為第一部在美西藝術院線上映的臺灣電影。他長期關注歐美電影中的非主流情慾敘事，導演作品還包括《離魂》、《怨女》等。1990年病逝，享年41歲。

Born in 1949, Fred TAN was a film director and critic. He started writing film critiques when he studied law at National Taiwan University. He also worked as the editor of the magazine *Influence*. In 1975, he went to UCLA to study filmmaking. He paid attention to the unconventionally sexual narratives in American and European films. His debut feature *Dark Night* (1986) was the first Taiwanese film released in art theaters on the West Coast. His features include *Split of the Spirit* (1987) and *Rouge of the North* (1988). He died in 1990, aged 41.

P.38 《色情男女》 *Lovers*

P.58 《暗夜》 *Dark Night*

張毅 CHANG Yi



1951年生，世界新聞專科學校（即世新大學）電影科畢業。早期曾任《影響》電影雜誌編輯，寫作影評與短篇小說。1982年執導《光陰的故事》中〈報上名來〉段落，成為臺灣新電影導演之一。1984年起陸續拍攝《玉卿嫂》、《我這樣過了一生》及《我的愛》，擅長描繪傳統女性複雜的內心情感世界。2020年病逝，享壽69歲。

Born in 1951, CHANG graduated from Shih Hsin University with a degree in film. At the beginning of his career, he worked as an editor for the film magazine *Influence*, where he wrote film critics and short stories. His short segment *Say Your Name* in the anthology film *In Our Time* in 1982 made him one of the directors in Taiwan New Cinema. Later, he made feature films *Jade Love* (1986), *Kuei-mai, a Woman* (1985), and *This Love of Mine* (1986), which illustrates complex feelings and emotions of traditional women. He died in 2020, aged 69.

P.42 《竹劍少年》 *Kendo Kids*

曾壯祥 TSENG Chuang-hsiang



1947年生，成長於香港，臺灣大學外文系畢業，至美國德州大學奧斯汀分校取得碩士。1983年應中影製片企劃部之邀（當時任職中影短片部門），執導《兒子的大玩偶》第二段〈小琪的那頂帽子〉，獨到的燈光調配和構圖，呈現鮮明的電影視覺。長片《殺夫》後轉向拍攝紀錄片及電視劇，並於國內各大學院校任教，投身影像教育。

Born in 1947, TSENG was raised in Hong Kong and graduated from the Department of Foreign Languages and Literatures at National Taiwan University. He holds a master's degree from the University of Texas at Austin. In 1983, he directed *Vicki's Hat* in *The Sandwich Man* (1983). His unique style of lighting and exquisite compositions offer distinct visuals to the audience. After his feature film *Woman of Wrath* (1985), he turned to documentaries and TV shows while engaging in film education at several universities in Taiwan.

P.44 《霧裡的笛聲》 *Nature Is Quietly Beautiful*

P.64 《生命線》 *Cy*

麥大傑 MAK Tai-kit



1957年生於越南西貢（現胡志明市），越戰期間移居香港，就讀臺灣師範大學美術學系期間，開始8mm短片創作，多獲金穗獎肯定。1984年執導三段式電影《阿福的禮物》中的〈香港〉進入影壇，隔年完成長片《國四英雄傳》（1985）。之後持續於香港與臺灣之間往返，創作不同類型及媒材的作品。

MAK was born in Saigon (Ho Chi Minh City), Vietnam in 1957. He moved to Hong Kong during the Vietnam War. He started making shorts on 8mm films when he was studying Fine Arts at National Taiwan Normal University. His works received several awards at the Golden Harvest Awards. The 1984 anthology film *Ah Fu* consists of three short segments; *Hong Kong*, one of the shorts, was directed by MAK. In the following year, he made the narrative feature *The Loser, the Hero* (1985). Working between Hong Kong and Taiwan, MAK keeps exploring different genres and materials.

P.46 《阿福的禮物》 *Ah Fu*

P.52 《國四英雄傳》 *The Loser, the Hero*

P.65 《香港感覺》 *Hong Kong the Feeling*

羅維明 LUO Wei-ming



香港人，新聞學士，藝術碩士，從事電影、寫作、攝影、繪畫等工作。其生涯以影評工作為主，著有影評集《電影就是電影》、《電影神話》、《電影文章》等。

Born in Hong Kong, LUO holds a bachelor's in Journalism and a master's in Fine Arts. He takes part in filmmaking, writing, photography, and painting. He is a senior film critic. His essay collections of film-criticism are *Film is Film*, *Mythology of Film*, *Essays on Films*, etc.

P.46 《阿福的禮物》 *Ah Fu*

李啟華 LI Chi-hua



80年代從事電影及影評工作，1984年短片作品《影中人》獲得第七屆金穗獎優等16mm劇情片。

LI engaged in filmmaking and film criticism in the 1980s. His short film *Man in Shadow* earned him an Honorable Mention at the Golden Harvest Awards in 1984.

P.46 《阿福的禮物》 *Ah Fu*

陳坤厚

CHEN Kun-hou



1962年進入中影學習攝影。以《汪洋中的一條船》獲金馬獎最佳攝影，攝而優則導，1979年始與侯孝賢合作拍片，票房賣座後再與張華坤、許淑真開設萬年青電影公司。1983年以《小畢的故事》獲金馬獎最佳導演，該片被視為「臺灣新電影」奠基之作。陳坤厚在八〇年代一系列文學改編作品中，如《桂花巷》、《結婚》等，展現其溫柔敦厚的人文關懷。

CHEN went to Central Motion Picture Corporation in 1962 to learn cinematography. *He Never Gives Up* (1979) won him the Best Cinematography at the Golden Horse Awards. He then starts his directing career and collaborates with HOU Hsiao-hsien to establish a production company. In 1983, He won the Best Director at the Golden Horse Awards with *Growing Up* which is regarded as the fundamental work for Taiwan New Cinema. In the 1980s, CHEN made a series of films adapted from novels, which are full of his humanistic care.

P.48 《最想念的季節（數位修復版）》*My Favorite Season (Restored)*

李祐寧

LEE You-ning



1951年生，退伍後進入華視學習電視劇編導，為了成為導演，赴美深造電影製作。擅長老兵題材，代表作《老莫的第二個春天》曾獲金馬獎最佳影片。電影工作範疇廣泛，投入電影教職、擔任金馬獎執委、監製二十多部影視作品，其執導之劇情片，深具社會意涵。

Born in 1951, LEE You-ning studied directing and screenplay writing for TV drama in the Chinese Television System (CTS) after he received his military discharge. He is good at depicting veterans. In 1984, his masterpiece *Second Spring of Mr. Muo* (1984) won the Best Feature Film at the Golden Horse Awards. He dedicates himself to serving as a teacher, committee member, and producer in the film industry. His feature films provide lessons and reflections for Taiwanese society.

P.54 《父子關係》*The Two of Us*

侯孝賢

HOU Hsiao-hsien



1947年生。1972年入行從基層場記做起，當過副導演及編劇，師從攝影師賴成英。1980年執導首部長片《就是溜溜的她》，早期作品風格較為通俗。1983年投資拍攝《小畢的故事》，並擔任副導演與編劇，自此開啟「臺灣新電影」風潮，漸形塑個人詩意美學。名作有《風櫃來的人》、《童年往事》、《戲夢人生》等。

Born in 1947, HOU is a renowned director. In the 1970s, he began his filmmaking career and being mentored by photographer LAI Cheng-ying. In 1980, he made his debut feature *Cute Girl*; his early works with melodramatic style enjoyed commercial success. In 1983, he produced *Growing Up* and participated in it as a screenwriter and assistant director. Since then, he has led Taiwan New Cinema and gradually developed his poetic aesthetics. His masterpieces are *The Boys from Fengkuei* (1983), *A Time To Live, A Time To Die* (1985), *The Puppetmaster* (1993), etc.

P.56 《戀戀風塵（數位修復版）》*Dust in the Wind (Restored)*

萬仁

WAN Jen



1980年代曾與其他導演共創「新浪潮電影公司」，後自設「萬仁電影有限公司」。1983年拍攝《兒子的大玩偶》中〈蘋果的滋味〉，1984年以台語拍攝《油麻菜籽》，為「臺灣新電影」時期重要導演。作品關注臺灣政治與社會，並帶有寫實與反諷風格，代表作為「超級三部曲」：《超級市民》、《超級大國民》、《超級公民》。

WAN co-founded the New Wave Film Company with other directors in the 1980s and later set up his own Wan Jen Films. In 1983, he directed the *The Taste of Apples* segment of *The Sandwich Man*. His 1984 Taiwanese-language film *Ah Fei* earned him the status of being an important director of Taiwan New Cinema. His work centers around Taiwanese politics and society, with a streak of realism and sarcasm. He is most known for the "Super Trilogy" - *Super Citizen* (1985), *Super Citizen Ko* (1995) and *Connection by Fate* (1998).

P.62 《晨夢》*The Dawn Dreams*

P.62 《迷惘》*Bewilder*

P.72 《惜別海岸》*The Farewell Coast*

柯一正 KO I-cheng



1982年執導《光陰的故事》第三段〈跳蛙〉，藉以批判八〇年代社會現實，1986年《我們都是這樣長大的》開啟成長電影風潮；隨後執導電視劇、廣告，1992年與李永豐、羅北安創立紙風車、綠光劇團。1997年《藍月》實驗了敘事開放性。始終關心臺灣社會議題。

KO directed the third segment of *In Our Time* (1982), *Leap Frog* to indict the social reality of the 80s. His 1986 *Reunion* gave rise to the coming-of-age genre. He then directed TV series and commercials. In 1992, together with LEE Yung-feng and LO Pei-an, KO founded the Paperwindmill Theatre and the Greenray Theatre Company. His 1997 *Blue Moon* experimented on narrative openness. He has always paid attention to social issues in Taiwan.

P.63 《迷林》 *Labyrinthine Forest*

P.63 《水之絕》 *The End of Flow*

石昌杰 C. Jay SHIH



動畫創作者，在臺灣以獨立製片方式從事動畫創作的先驅。求學時期即以8mm創作動畫及實驗片，多次獲金穗獎短片、動畫等獎項。創作媒材豐富，如黏土、偶動畫與3D動畫，除此之外，亦曾擔任金馬獎、台灣國際動畫影展評審，深耕臺灣動畫創作與影像教育。

SHIH is an animator and a pioneer of indie animation in Taiwan. During his school days, he made animations and experimental films with 8mm camera. Creating in a myriad of media, such as clay, puppet animation, and 3D animation, he has won many awards for his shorts and animations, including the Golden Harvest Awards. Additionally, SHIH has served as a juror for the Golden Horse Awards and the Taichung International Animation Festival. He is dedicated to Taiwanese animation filmmaking and film education.

P.64 《妄念》 *Mind*

P.64 《噤聲》 *Keep Silent*

高重黎 KAO Chung-li



1958年生於臺北，攝影師、影像和動畫創作者。作品具有「影像生產」如何影響攝影史發展的敏銳問題意識，並探討時間、影像和媒體的關係。《那張照片》是他批判敘事慣性，重回電影本質的作品，獲第七屆金穗獎最佳8mm實驗片，也是臺灣實驗電影的重要代表作。

Born in 1958 in Taipei, KAO is a photographer, filmmaker, and animator. His work centers around the question of how the "production of images" affects the history of photography. He, therefore, focuses on exploring the relationship between time, images, and media. In *The Photograph*, KAO critiques narrative norms and attempts to return to the nature of cinema. The film received "Best 8mm Experimental Film" at the seventh Golden Harvest Awards. It is also a representative work in Taiwan's experimental films.

P.65 《那張照片》 *The Photograph*

杲中孚 GAO Chun-fu



生於1961年，作品跨足廣告、動畫及音樂領域，求學期間即以8mm、16mm媒材投入動畫、實驗電影之獨立製片創作，並多次獲金穗獎短片、動畫獎項。1988年赴美留學，1996年返臺擔任廣告導演至今，2000年與音樂家張耘之成立非洲鼓團「西非部落」，從事非洲音樂創作演出。

Born in 1961, GAO Chun-fu's work spans advertisement, animation, and music. As a student, he used 8mm and 16mm media to produce indie animations and experimental films. He is a multi-winner of the Golden Harvest Awards for shorts and animated films. In 1988, GAO went to the US for advanced studies. Ever since his return to Taiwan in 1996, he has worked as a director for commercials. In 2000, GAO, together with musician CHANG Yun-chih, formed a djembe band called "West African Tribe." The band is dedicated to creating and performing African music.

P.66 《識界》 *Dream Land*

金士傑 KING Shih-chieh



演員、劇作家和導演，跨足劇場及電影界，「蘭陵劇坊」創始團員，多年來持續從事舞台劇、電視劇及電影工作，代表作有《暗戀桃花源》、《恐怖份子》、《棋王》等。從演員、教書、創作到導演，歷經生活磨練，金士傑認為更能實踐箴言——「表演的母親是生活」。

KING is an actor, playwright, and director, active in both theater and film. He is one of the founding members of Lanlin Theatre Troupe. Over the years, KING has continually worked in theater, TV series, and films. His representative works are *The Peach Blossom Land* (1992), *Terrorizers* (1986), *King of Chess* (1991), etc. From acting, teaching, creating to directing, KING has experienced life's trials and tribulations. He feels he can now better practice the aphorism, "The mother of acting is life itself."

P.66 《那個破樓梯怎麼辦？》 *What to Do about Those Broken Stairs?*

黃玉珊 HUANG Yu-shan



1954年生於澎湖，長於高雄，畢業於紐約大學電影藝術碩士。回國後投入編導工作，是中影培養的第二波新導演。作品長期關注女性和歷史、影像和文學的密切關係。她更集結影展策展人、教授等多重身分，曾參與創辦南方影展與女性影展。

Born in 1954 in Penghu and raised in Kaohsiung, HUANG Yu-shan obtained her MA degree in Cinema Studies from New York University. After returning to Taiwan, HUANG embarked on writing and directing. She was one of the second-wave new directors trained by the Central Motion Picture Corporation. Over the years, her work centered around the relationship between women and history as well as images and literature. She serves in multiple roles as film festival curator and professor. She also participated in the founding of the South Taiwan Film Festival and the Women Make Waves Film Festival.

P.67 《朱銘》 *Ju Ming*

李道明 LEE Daw-ming



1953年出生於臺灣新竹，美國費城天普大學廣播電視電影藝術碩士。1984年自美歸國，便以《殺戮戰場的邊緣》榮獲第23屆金馬獎最佳紀錄片暨最佳紀錄片導演獎等。致力於紀錄片的發展及拍攝，獲得2022年第13屆臺灣國際紀錄片影展(TIDF)傑出貢獻獎，知名作品包括《矮人祭之歌》、《鹿港反社邦之後：一些社會運動作者的畫像》等。

Born in 1953 in Hsinchu, Taiwan, LEE Daw-ming holds an MFA Master of Fine Arts degree in Radio-Television-Film from Temple University. In 1984, he returned to Taiwan from the States. Later, his work *Beyond the Killing Fields: Refugees on the Thai-Cambodian Border* earned him the Best Documentary Award at the Golden Horse Awards in 1986. He endeavors to make and promote documentaries. He earned the Outstanding Contribution Award at TIDF in 2022. His works *Songs of Pasta'ay* (1989), *Beyond the Anti-Du Pont Movement* (1990), etc. are highly acclaimed.

P.67 《開天》 *The Beginning of the Universe*

P.76 《陰間响馬：吹鼓吹（數位修復版）》
The Digger. The Suona Player (Restored)

黃庭輔 HUANG Ting-fu



1961年生於金門，國立藝術專科學校（即國立臺灣藝術大學）廣電科畢業。1989年至2016年間，任職國家電影資料館（今國家電影及視聽文化中心），負責電影保存工作。他在影像創作路上，帶有鮮明的作者印記，持續以實驗語彙模糊紀實影像邊界，作品多次入圍國內外重要影展肯定。

Born in 1961 in Kinmen, HUANG graduated from the Department of Radio, Film and Television at the National Taiwan College of the Arts. From 1989 to 2016, he was in charge of film preservation at the Chinese Taipei Film Archive (now Taiwan Film and Audiovisual Institute). When it comes to filmmaking, HUANG has always taken a distinct auteur approach and to blur the boundaries between documentary and fiction genres with his work has received accolades from important film festivals both domestic and abroad.

P.68 《鏡子》 *Mirror*

袁廣鳴
YUAN Goang-ming



1965年生於臺北，自1984年開始從事錄像藝術創作，是早期臺灣錄像藝術的先鋒，也是目前臺灣於國際藝術界活躍的藝術家之一。他的作品以象徵隱喻、結合科技媒材的手法，深刻傳達出人們當下的生存狀態，並對人的感知及意識有極具詩意的展現。

Born in 1965 in Taipei, YUAN started making video art in 1984. A pioneer of early Taiwan video art, he is one of the currently active Taiwanese artists in the international art scene. Using symbolism and metaphors, and combining technological media, YUAN's work profoundly captures the human condition at present. It also interprets human perception and consciousness in a highly poetic manner.

P.69 《關於回家的路上》*On the Way Home*

王童
WANG Toon



本名王中穌，1942年生。1966年加入中影，擔任電影美術與服裝設計，1980年執導首部長片《假如我是真的》。生涯作品量少質精，以人道角度關懷小人物在大時代下的處境，名作有《策馬入林》、《香蕉天堂》、《無言的山丘》、《红柿子》等。2007年獲頒國家文藝獎，2019年獲頒金馬獎終身成就獎。

Born in 1942, director WANG was originally named WANG Jhong-he. In 1966, he started to work as an art director and costume designer for the Central Motion Picture Corporation. He made his debut feature *If I were for Real* in 1980. He is not prolific but all his works are finely crafted. He pays attention to how characters, especially ordinary people, live during their times with humanistic care. His masterpieces are *Run Away* (1984), *Banana Paradise* (1989), *Hill of No Return* (1992), *Red Persimmon* (1995), etc. He received the National Award for Arts in 2007, and the Lifetime Achievement Award at the Golden Horse Awards in 2019.

P.74 《稻草人》*Straw Man*

何平
HO Ping



1957年出生於臺灣新竹，美國紐約雪城大學視覺藝術研究所電影藝術碩士。早期以拍攝廣告短片起家，先後拍過紀錄片、實驗短片以及電影，其作品如《陰間响馬·吹鼓吹》、《18》、《國道封閉》等均有國內外各電影獎入圍及得獎紀錄。

Born in 1957 in Hsinchu, Taiwan, HO Ping holds an Master of Fine Arts degree in Film from Syracuse University. He made commercial videos at the early stage of his career. Then he works in documentary, experimental shorts, and narrative films. His works such as *The Digger* (1988), *18* (1993), and *Wolves Cry Under the Moon* (1997) have received recognitions from domestic and international film festivals.

P.76 《陰間响馬·吹鼓吹（數位修復版）》
The Digger. The Suona Player (Restored)

楊德昌
Edward YANG



1947年生於上海，成長於臺北，再赴美讀書及工作。作品多關注臺北都會中產階級，學者黃建業稱其為「臺灣新電影的知性思辯家」。1982年執導《光陰的故事》第二段〈指望〉，此片被視為「臺灣新電影」起點，隔年完成首部長片《海灘的一天》，2000年以《一一》獲坎城影展最佳導演。2007年病逝洛杉磯，同年獲金馬獎頒予終身成就獎。

Born in Shanghai in 1947, Edward YANG, was a Taiwanese film director and screenwriter. Most of his works center around the middle class in Taipei. According to the film scholar HUANG Jian-ye, YANG was the thinker of Taiwan New Cinema. YANG's work *Expectation*, the second segment of the anthology film *In Our Time* in 1982, marked the beginning of Taiwan New Cinema. He made his debut feature *That Day, on the Beach* in 1983. In 2000, his *Yi Yi: A One and a Two* won him the Best Director Award at the Cannes Film Festival. He died in Los Angeles in 2007 and was awarded the Lifetime Achievement Award at the Golden Horse Awards.

P.80 《牯嶺街少年殺人事件（數位修復版）》
A Brighter Summer Day (Restored)

開始的開始：光陰之前

The Beginning of the Beginning: Before *In Our Time*

七〇年代至八〇年代初，「臺灣新電影」一詞尚未出現、落定，乃至化約為專有名詞。那是政宣片、三廳電影與社會寫實片主宰臺灣影圈的時期，然而，有些導演在迴轉道上踽踽先行、單打獨鬥，或選擇滲透體制，或嘗試獨立製片，在商業賣座與藝術追求之間，游擊式地試圖摸索別於主流電影的面貌，本單元選映4部作品——「準新電影」——彷彿散落於歷史的星叢之中，指引著新一波電影浪潮的到來。

From the 70s to the early 80s, the term "Taiwan New Cinema" had not come into existence, much less been coined. The era was dominated by political propaganda, films of three rooms (santing dianying), and social realist films (shehui xieshi dianying, aka. Taiwan Pulp). However, some directors ventured forward on the U-turn lane and fought solo. They either chose to infiltrate the system or tried to produce independently. Exploring in a guerrilla warfare fashion, the alternative cinema is outside of the mainstream and in between commercial films and arthouse cinema. This program selects four "New-Cinema-to-be" films. They were the scattered guiding stars in the night sky of history, ushering in a new wave of cinema.

出品公司 | 香港新藝城電影公司 | 出品人 | 黎煥雄、鄧植偉 | 監製 | 蕭芳芳、余為政、楊德昌 | 攝影 | 金德哲、賴豐彥 | 剪輯 | 黃秋貴、余為政
 音樂 | 徐德健、魏芳 | 杜篤之 | 主題演員 | 李國鼎 | 王俠軍 | 趙年 | 徐宇 | 佐野周二 | 姜之敏
 Production Company | A Creative Production Presented by | CAI Peo-ai, TSENG Tsai-chuan | Executive Producers | JAN Hung-tze, YU Wei-yen | Screenwriter | TING Shun
 Story by | YU Wei-cheng, Edward YANG | Cinematographers | KIM Duk-chul, LAI Feng-yen | Editors | HUANg Chiu-kei, YU Wei-cheng | Music | HOU Tse-chen | Sound | TU Du-chih
 Main Cast | LI Wei-hong | HEINRICH WANG | JIAO Nian | TSUI Hark | HANKO Sano | CHIN Tsai-min



The Winter of 1905

一九零五 的冬天

余為政 YU Wei-cheng | 香港 Hong Kong
 1981 | DCP | Colour | 94 min

· 1982 第19屆金馬獎最佳攝影提名
 Nomination for Best Cinematography,
 Golden Horse Awards

取材自新文化運動先驅李叔同的年輕事跡。滿清末年國力衰弱，遭列強宰割。1905年，日本與俄羅斯兩大強權為爭中國領土，在東北戰場開打，知識份子忿忿不平。同年，熱衷文藝的上海富家公子厭倦紛擾，赴東京留學，欲尋淨土潛心精進藝術。他學畫、習樂、演新劇，並與日本女子相戀，異鄉成了溫柔鄉。然而，憤青好友力勸其加入革命黨，時局壓力亦步步迫近。亂世當前，誰能置身事外？

《一九零五的冬天》為余為政導演任職宏廣公司期間，與親友集資合力完成。「楊德昌首次參與編劇」、「詹宏志、余為政、杜篤之、陳博文等新電影健將初登板」、「王俠軍與徐克跨刀主演」等，長年來成為本片噱頭，寫就了傳奇性。嚴肅的取材與處理、凝鍊沉緩的影像、任用非職業演員，諸多觀念與實踐之大膽，異於傳統商業片，亦早於《光陰的故事》等「新電影起點」，曾被坎城影展選片顧問皮耶里斯安（Pierre Rissient）引介到法國參展。不過本片命運多舛，無緣找到發行商，因此臺灣未正式上映，是史冊必載且難得一見的珍品。

This film is based on the New Cultural Movement's pioneer, Li Shu-tong's youth. Toward the end of the Qing dynasty, the waning empire was at the mercy of powerful countries. In 1905, Japan and Russia fought over China's territory in Northeast China, outraging intellectuals. In the same year, Li, the cultured and affluent Shanghai youth grew tired of the political turmoil. He decided to relocate to Tokyo, in search of the peace of mind to study the arts. He studied painting and music, and acted in

Shingeki. As he fell in love with a Japanese woman, Japan became home. However, his elite friends persuaded him to join the Chinese Revolutionary Party as political tensions rose. When turbulent times befall, who can stay uninvolved?

During YU Wei-cheng's time at Wang Film Productions, he financed and completed this film with the help of family and friends. The film is considered legendary for being "Edward YANG's

first co-written film" and the first project of the New Wave giants - JAN Hung-tze, YU Wei-yen, TU Duu-chih, and CHEN Po-wen, etc. Also, the film starred crossover actors, Heinrich WANG and TSUI Hark. The film deals with a serious subject, uses condensed and slow images, and hires non-actors. Bold in many of its ideas and practices, it differed from traditional commercial films, and preceded the films that signaled the beginning of the New Wave, such as *In Our Time* (1982). It was once introduced to festivals in France by the Cannes programming consultant, Pierre Rissient. Despite the importance it has, this film proved to be ill-fated. It never found a distributor so was never officially released in Taiwan. It is an important entry in the history books and a rare gem.



Danny, who dreams of being a star in Hollywood, makes his living as an escort. During the day, he wanders around in extraordinary clothing. At night, he plays at bars and discos. His beauty attracts cravings for him from a wealthy married woman to an award-winning producer. His gay friend shows affection to him as well. Everyone yearns for having him, but he loves nobody until he meets an adorable girl Trissy one night. Love

and sex drive the two into ecstasy. However, the burden of intimacy also raises the question: could the lascivious nature be tamed with devotion?

Lovers is TAN's final project at UCLA. Its brazen depictions of queer desire and gaze on male bodies are pioneering, which would be the themes for other directors such as TSAI Ming-liang and YU Kan-ping in later years. The film shows

TAN's observation of gay culture in West Hollywood. The western style and audacious topics of TAN's work are brilliant at the time; it is quite different from other films of the Taiwan New Cinema period focusing on locals with realistic styles. Though the subject matter seems to be provocative, the directing style is restrained. TAN used fragments in everyday life and gave Bressonian instructions to indicate repressed emotions. TAN experimented with non-sync sounds and jump cuts for addressing alienated and aroused feelings in cities. These techniques of modernism were also embraced by Edward YANG in *Terrorizers* (1986) later on.

10.23 SUN 16:30
大影格
Cinema A

11.20 SUN 14:00
大影格
Cinema A

男色 女情 *Lovers*

但漢章 Fred TAN | 臺灣、美國 Taiwan, USA
1983 | DCP | Colour | 62 min

懷抱星夢的丹尼隻身的好萊塢闖蕩，他以應召伴遊為業，白晝在大街煙視媚行，夜晚流連於酒吧、舞廳，其俊美外貌傾倒男女眾生，不僅引來已婚貴婦、金獎電影製作人提議包養，同志友人大衛也頻送秋波。人人都想佔有他，他卻誰也不愛，直到某夜邂逅迷人的女子崔西，兩人陷入纏綿激情，卻也為親密關係的束縛感到迷惘。這頭遊戲人間的浪蕩狐狸，最終是否願被愛情馴養？

《色情男女》是但漢章就讀UCLA電影研究所時的畢業製作，片中對酷兒情慾、男體凝視的坦率描繪，領先虞戡平及蔡明亮等華人導演，亦反映他對西好萊塢市同志地景的細膩觀察。有別於同期新電影回歸鄉土的清新質樸，但漢章鮮明的西化風格及大膽選題，在當時堪稱一朵斑斕奇花。儘管題材聳動辛辣，他卻刻意採用鬆散的生活切片、布列松式的內斂演技指導，勾勒人心潛抑的情感暗流；片中實驗性的音畫分離、場景跳接，亦比楊德昌《恐怖份子》更早，用近似的現代主義手法，去冷銳剖析都會男女的疏離情感、蠢動欲望。

新電影再發現：1982-1986之間

Rediscovering Taiwan New Cinema: 1982-1986

1982年至1986年，「臺灣新電影」較為明確的斷代分野，新銳電影工作者獲得較多機會，集體進行電影實驗，銘刻各自的影像印記。其中，部分影像成了新電影的代表作，為人熟知；事實上，此時期尚有不少作品未能進入大眾視野，而遭致遺忘。本單元重訪這五年光陰，除選映新電影經典之作，亦繪補主線故事外的支線，探究「廣義的新電影作品」，在創作題材、美學風格與表現手法的可觀之處。

The years between 1982 to 1986 were more clearly defined as the period of "Taiwan New Cinema". New filmmakers at the time were given more opportunities to work and experiment. They each left their own cinematic marks. Some of their films became representative of the movement and therefore enjoyed ubiquity. However, in fact, many films of this era never entered public awareness, and have thus been forgotten. This program revisits these five years, screening not only Taiwan New Cinema classics but also films left out of the mainstream. It explores films that could be broadly defined as Taiwan New Cinema, and their merits in topic, aesthetics, and expression.

出品公司 | 三一股份有限公司、威遠股份有限公司 | 出品人 | 艾維斯、蕭志尚 | 製片 | 徐國良、楊寶麟 | 策劃 | 胡瑛彬、蔡寶來 | 攝影指導 | 林文壽 | 攝影 | 李再斌 | 剪接 | 陳麗松
 編審 | 林麗之 | 音樂 | 陳揚 | 藝術指導 | 王啟運 | 主要演員 | 麥子 (徐智雄) | 丁由 | 丁由 | 楊尼 (林玉珠) | 田麗 | 蔡子任 (賴) | 李麗鳳
 Production Company / Sunny Overseas Corporation, Gao Da Corporation | Presented by / AI Wu-shin Gao Jih-shang | Producer / SUO Gue-liang, YANO Bao-hui
 Planning / CHAO Chi-shin, CAI Bao-ai | Director of Photography / LIN Wen-chin | Cinematographer / Mark LEE Ping-bin | Editor / LIAO Ching-sung | Recording / TU Du-chih
 Production Designer / Heinrich WANG | Main Cast / Mai-zhi | HOU Guan-yun | DING You | SUNG LIN Yu-jhu | LIY TIEN | Ma-zhi's Mom | LI Li-heng | Music / CHEN Yang



Teenager Mai-zhi, who respects his father living in the US, is annoyed by the fact that his mother seems to have a new boyfriend. Sunny, a girl with no interest in school, dreams about leaving her hometown for living abroad. Ah-Ding, a self-proclaimed sailor traveling around the world, stays at the harbor area during the maintenance of his ship. A group of teenagers study kendo to defend themselves. Later on, they use bamboo swords to launch a fierce fight for justice, which

draws the attention of the police. When the dust settles, Mai-zhi realizes that the reality is quite different from what he thought in the past.

The coming-of-age story is a major subject matter in Taiwan New Cinema. *Kendo Kids* is the feature film directed by CHANG Yi in his early stage. CHANG wrote the screenplay with novelist Hsiao Yeh; they tell this coming-of-age story against the backdrop of Keelung Harbor. The way that

teenagers in the film train themselves is as hard as the director's dedication to life and beauty, pushing extreme performance amid their goals. Hsiao Yeh recalls what happened during the production; CHANG insisted on having Mark LEE Ping-bin as the cinematographer despite facing disagreement from the boss. "Bamboo swords is a bold and fearless force for

開幕場
OPENING

10.07 FRI 19:00

大影格
Cinema A

11.06 SUN 16:20

大影格
Cinema A

少年竹劍

Kendo Kids

張毅 CHANG Yi | 臺灣 Taiwan
1983 | DCP | Colour | 105 min

· 1984 第21屆金馬獎最佳錄音提名
Nomination for Best Sound Recording,
Golden Horse Awards

少年麥子，景仰著長年旅美的父親，但對於母親結交新男友感到忿忿不平；無心向學的珊妮，嚮往著乘船出國、離開家鄉；自稱四處遊歷的船員阿丁，因輪船歲修暫留港區。少年們學習竹劍為求防身自保，但一場以竹劍求正義的大亂鬥，卻引來警方關照。事過境遷，麥子終因得知真相而恍然醒悟。

「青春成長」是新電影運動關注的議題之一，本片是導演張毅初試啼聲的劇情長片，與小野共同編劇，以基隆港都為背景，描述少年成長故事。劇中少年每日強迫式的腳踏車訓練與自我要求，如同導演對於美感與生命情懷拚盡全力，追求極致的表現。小野回憶本片，張毅當時不顧上層反對，堅持啟用李屏賓掌鏡。「竹劍是永不退縮的制裁力量」——電影海報上如此呼告，竹劍是少年們的信仰，得以除惡制暴，但一如大多數的成長故事，懵懂單純的年少只能看見冰山一角，當殘酷的事實被揭開之後，瞬間跌進成人世界，被迫長大。

punishment," shows on the film poster. The teenagers believe in kendo with which they can get rid of the villains. However, these unsophisticated teenagers only know the tip of the iceberg. They are forced to grow up when they are confronted with the brutal truth, just as the way most bildungsroman describe protagonists' development.

* 10.07 為影展開幕場，僅開放部分座位售票。Only partial seatings of the opening screening on Oct. 7th are available for purchase.



10.14 FRI 19:00

大影格
Cinema A ★

11.06 SUN 19:30

大影格
Cinema A

霧 裡的 笛 聲

Nature Is Quietly Beautiful

曾壯祥 TSENG Chuang-hsiang

臺灣 Taiwan | 1984 | 16mm | Colour | 103 min

在雲霧繚繞的太平山林場，護理人員徐梅茵帶著兒子懷顧來此就任。母子倆甫經歷喪夫／父傷痛，懷顧變得鬱鬱寡歡。在逐漸沒落的林場裡，班長尹中南也暗懷喪偶陰霾，不僅對女兒佳佳的成長無能為力，也無法面對林場結束後的未知未來。一天，中南終於下定決心帶女兒下山生活，此時懷顧鬧起彆扭，獨自迷路於山中，就在雲霧裡，他看見那聲好似亡父呼喚的聲音來源，一切恍然大悟……。

新電影時期作品不多的曾壯祥導演，常以靜默片段營造角色的內在思緒，前作《兒子的大玩偶》之〈小琪的那頂帽子〉（改編自黃春明短篇小說）、後作《殺夫》（改編自李昂中篇小說）皆有相似的導演筆觸，形成一種心理劇（psychological drama）的特色。本片編劇則是新電影運動的熟面孔吳念真，一如他其他作品對於小人物的關懷和同情，本片聚焦在喪失至親的人物上，同時又因大環境改變而生計受困，大自然在片中變成既隔絕社會、卻又默默幫助眾人療癒傷口的雙重角色。

Nurse SYU Mei-yin arrives with her son Huai Gu at the misty tree farm deep in the mountains for her new position. The mother and son just lost their husband/father, and Huai Gu has been depressed. As the team leader of the declining tree farm, YIN Zhong-nan has been suffering from the death of his wife. He is incapable of raising his daughter Jia-jia and feels helpless as the tree farm is about to close. One day, Zhong-

nan has finally made up his mind to move out of the mountains with his daughter, while Huai Gu, after throwing a tantrum, gets lost in the mountains and hears the call of his deceased father from the mist. All is to be revealed....

Director TSENG Chuang-hsiang was not the most prolific during the Taiwan New Cinema period, yet he often uses silence in his films to reflect on

the characters' inner thoughts. His films share a similar directorial style, such as *Vicki's Hat* in *The Sandwich Man* (1983), adapted from HUANG Chun-ming's short story, and *Woman of Wrath* (1985), adapted from LI Ang's novella, both of which fall into the genre of psychological drama. The screenwriter WU Nien-jen is no stranger to the Taiwan New Cinema. His works often show care and sympathy for ordinary people, and this film is no exception. The main characters lost their family and struggled to make ends meet at the turn of an era. The isolating nature is also what helps the characters heal.



There are several anthology films at the beginning stage of Taiwan New Cinema. *Ah Fu* consists of three shorts, having directors from various backgrounds. The leading roles in the three films are all named Ah Fu. The stories are played by different actors and located in Hong Kong, China, and Taipei respectively.

The first segment was directed by MAK Tai-kit with the screenplay written by JHANG Jiou. Ah Fu,

a young car mechanic in Hong Kong, often hangs out at karaoke, malls, and nightclubs with friends. They enjoy splendid days of youth; at the same time, families and relationships also bother them. As the date of the handover in 1997 is getting closer, they confront the issues of what to do next after the handover.

The second short was directed by LUO Wei-ming. It tells the story of Ah Fu in China during

the Cultural Revolution. Ah Fu is sentenced to reform from labor in remote villages. He often thinks of his fiancée in dreams. Ten years after, he finally receives rehabilitation just to find out that everything has changed during the past years. His family mansion is occupied by groups of people. His fiancée, to keep her head above water, remarries another guy.

The third one was directed by LI Chi-hua. Ah

11.06 SUN 13:30

大影格
Cinema A

11.19 SAT 16:00

大影格
Cinema A

阿福的 禮物

Ah Fu

麥大傑 MAK Tai-kit
羅維明 LUO Wei-ming
李啟華 LI Chi-hua

臺灣 Taiwan | 1984 | DCP | Colour | 104 min

本片為新電影初期常見的短片集錦形式，由三位具有跨域背景的新導演創作三部短片。故事背景分別在香港、中國、臺北，以三個名叫阿福的男子為各自的主角，講述兩岸三地華人的故事。

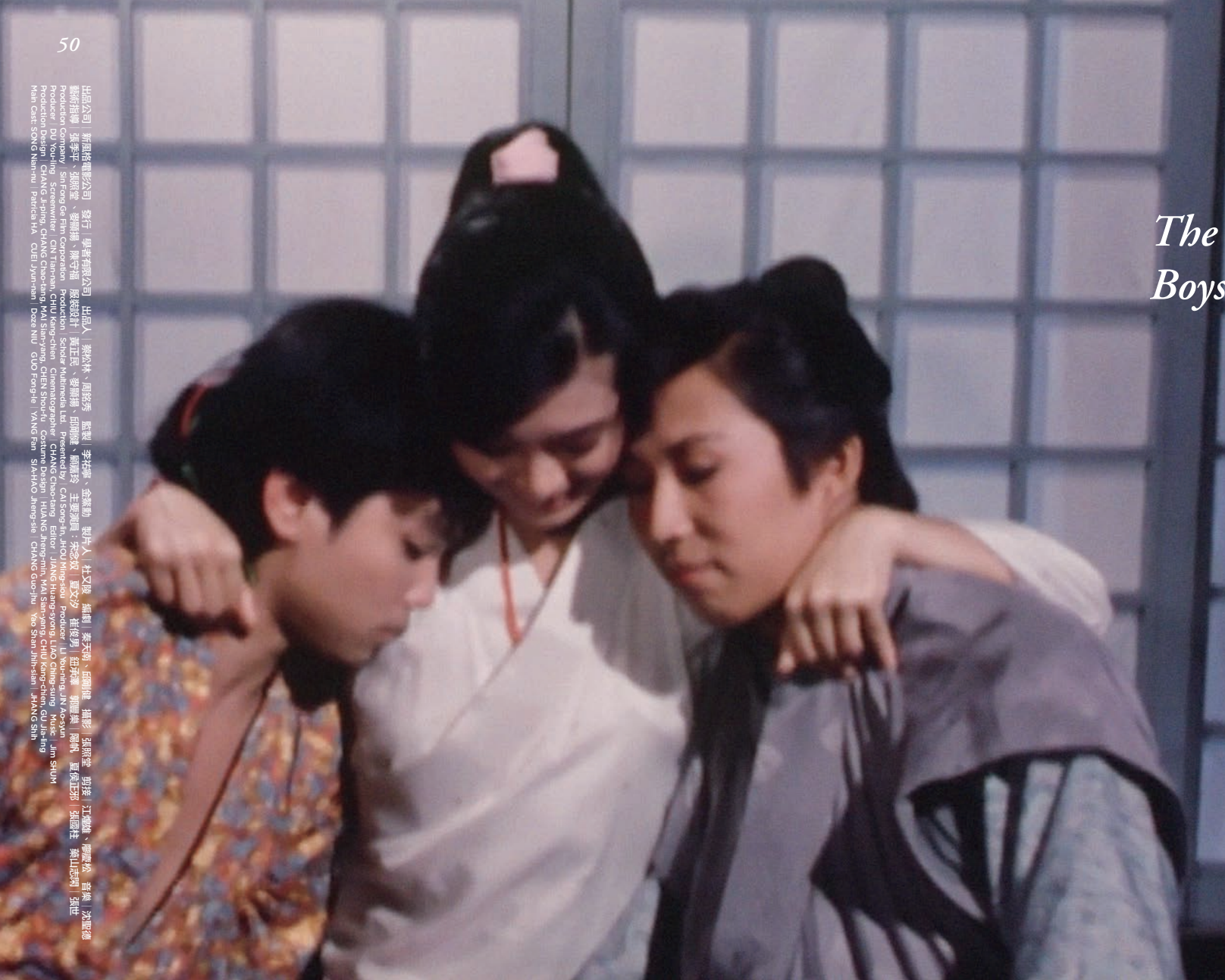
第一段由麥大傑導演、張致編劇。香港的年輕修車工人阿福，與朋友時不時進出卡拉OK、百貨公司、夜店等歡樂場所，享受青春年華，也體會惱人的家庭及感情生活。隨著香港回歸大限的逼近，他們更時常被逼問：九七之後有什麼打算？

第二段由羅維明編導。文革時期的中國阿福，是一個被下放到外地勞改的男子，時常在夢中回想起未婚妻小喬。經過十年，他終於獲得平反回到老家。但人事已非，老宅變成眾人混居的大雜院，小喬也在雙方失聯後迫於生存，改嫁給另一名男子。

第三段由李啟華編導。臺北阿福是一個進軍餐飲界的年輕創業者，但臺北競爭激烈、生意絲毫沒有起色，朋友們也紛紛撤股。算命的說他是「乞丐的身，又想要有皇帝命」，給他許多要素費的風水指導，其中最重要的就是：快結婚！

Fu in Taipei is a young entrepreneur aiming to achieve success in the catering industry. The competition in Taipei is fierce and his business does not go well; therefore, his friends no longer invest money in it. The fortune teller says that Ah Fu's pursuit is out of his league and gives him lots of high-priced advice. The most important thing for Ah Fu to do is get married as soon as possible.

出品公司 | 新華路電影公司 | 發行 | 康泰影視公司 | 出品人 | 謝水林、周發榮 | 監製 | 李廷選、李漢勳 | 製片人 | 杜文雄 | 編劇 | 蔡子南、邱剛健 | 攝影 | 張照堂 | 剪接 | 江敏儀、陳偉松 | 音樂 | 洪深傑
 藝術指導 | 葉季正、張照堂、劉國雄、陳守福 | 服裝設計 | 董正臣、張國雄、邱國雄、周國珍 | 主題歌 | 宇少俊 | 圖文 | 羅傑 | 美術 | 鍾永雄 | 編劇 | 鍾永雄 | 監製 | 鍾永雄 | 監製 | 鍾永雄 | 監製 | 鍾永雄
 Production Company | Sin Feng Ge Film Corporation | Production | Schuler Multimedia Ltd. | Presented by | CAI Song-in, HOU Min-shou | Producer | Li Wen-hung, Jin A-syue | Music | Jin SHUN
 Producer | DU You-ling | Screenwriter | CIN Tien-nan, CHIU Kang-chien | Cinematographer | CHANG Chao-tang | Editor | JIANG Hsiang-sung, LIAO Cheng-sung | Music | Jin SHUN
 Production Design | CHANG Jia-ping, CHANG Chao-tang, MAI Shih-yang, CHEN Shou-fu | Costume Design | HUANG Jheng-rin, MAI Shih-yang, CHIU Kang-chien, GU Jia-hing
 Main Cast | SONG Memu, Patricia HA, CUI Yun-nan | Doze NIU | GUO Feng-ye | YANG Fan | SHIAO Jheng-sie | CHANG Chao-tang | Mo Shan, Jhin-shan | JIANG Shin



10.08 SAT 16:20
小影格
Cinema B

10.30 SUN 13:30
小影格
Cinema B ★

The Glamorous Boys of Tang

唐朝 綺麗男

邱剛健 CHIU Kang-chien | 臺灣 Taiwan
1985 | Digibeta | Colour | 103 min

· 1985 第22屆金馬獎最佳美術設計、服裝設計提名
Nomination for Best Art Direction, Best Costume Design,
Golden Horse Awards

納褲子弟崔俊男和街頭混混郭豐樂一見如故，憑藉一句「皆是俊俏之人，何不在夾縫中好好玩樂。」於是兩人決定縱情人間，踏上尋花問柳之旅。途中遇見了身分神祕的少女宋念奴同遊，不時散發誘惑的念奴同時愛上了他們，更讓三人陷入一場錯綜複雜的曖昧。此外，從東瀛來唐求佛的沙彌、亂世中的刺客與娼妓，眾影在大唐殘暉下，經歷了一趟生死愛慾的綺麗之旅。一日，念奴主動獻身二人後不告而別，只送來了出嫁的消息，此時宦官藩鎮割據，青年轉向斬絕異端，引來一場愛恨仇殺的腥風血雨……。

繼1984年邱剛健編寫方令正所執導《唐朝豪放女》獲得不俗票房後，製片人趁勝追擊，希望拍攝另一部同類作品，並再度邀請夏文汐擔綱主演。適逢方令正已有工作計畫，改請邱剛健擔任導演，並找來張照堂攝影，將其概念更大膽延伸。片中不是死別就是生離、情慾邊緣的騷動、戒律的克己搖擺、流浪途中命定的偶然，在在描繪出唐朝自由開放的氛圍中，年輕男女在生死間狂放漂泊，追尋生命的極致。在戒嚴令尚未解除的年代，即用極度風格化的影像創作了此部奇情異色之作。

During the late Tang Dynasty, a handsome preppy meets a smart thug. They then become friends enjoying the carpe diem spirit. On their journey with sensual pleasure, they are accompanied by a mysterious girl who leads them to fall into a complicated love affair. However, the girl leaves them behind out of a sudden as she is getting married. Because of this shock, the men turn their way to fight against alienated powers. They

encounter novices who are from Japan to study Buddhism, get to know the life of the assassin, and see how prostitutes work. It is an adventure with struggles between life and death, love and desire.

CHIU Kang-chien was invited to direct this film after his screenplay work, *An Amorous Woman of Tang Dynasty* (1984), received positive acclaim. The film also features Patricia Ha as the leading

actress. The director of photography is CHANG Chao-tang and he extends CHIU's ideas with radical cinematic language. The film depicts young men and women fearlessly seeking fulfillment in life. It shows how people could act in the liberal atmosphere of the Tang Dynasty. They experience departures of friends, cravings for affection, and fated accidents when wandering around. It is a glamorous work with stylistic moving images in the Taiwanese Martial Law Period.



The film starts with the wedding vows and comes to the picture of a lovely family. However, it then shows up in the divorce agreement. The husband is under pressure from the creditors for his business failure. His wife cannot stand the situation and files for divorce. Their 7-year-old son, who used to have an ostentatious lifestyle, begins a chaotic life with his drunken father. It wasn't until his son gets seriously sick that the

father finally realizes his misbehavior. As the father changes the way treating his son, their relationship gradually gets better. How will the father and son face the challenge from the court that may separate them?

When the father and son move to the new place, they enjoy the window view together. Through this window, which symbolizes bright new days,

the son observes the prosperous world and waits for his father to return home. The film includes elegant actresses SU Ming-ming and LIN Hsiu-ling. It also involves SIAO Hudu as a comedic creditor and Auntie Wun-ying showing the domineering characteristic before her iconic figure in *Tropical Fish* (1995). The set of the film shows scenery around the Port of Kaohsiung in the 1980s. It is a growing journey for the father and son as the theme music *Song of Chang-san* suggests the world is still full of grace.

10.16 SUN 13:10

大影格
Cinema A ★

11.12 SAT 13:20

大影格
Cinema A

父子 關係

(數位修復版 Restored)

The Two of Us

李祐寧 LEE You-ning | 臺灣 Taiwan
1986 | DCP | Colour | 94 min· 1986 金馬獎最佳改編劇本
Best Adapted Screenplay, Golden Horse Awards

電影始於背對鏡頭的新人結婚誓詞，接著溫馨家庭照搭配演職員表，正片開始，映入眼簾的卻是「離婚協議書」。陳義昌原為小公司老闆，因生意失利，四處遭債主追討。太太許明珠提出離婚，而養尊處優的七歲兒子強強，開始跟著成日買醉的陳義昌過起混亂生活。直到強強生了一場大病，他這才恍然大悟自己的失職，洗心革面後，開始求職、育兒。正當父子關係漸趨融洽，卻來了一張法院傳票，感情已不可分割的父子將如何面對考驗？

父子倆搬到新家時，一起從二樓窗戶外看，強強讚嘆「好大一條船」，象徵生活重啟的新鮮美好，「窗」讓強強望向繁榮世界，同時也是等待父親的框。本片有氣質脫俗的蘇明明與林秀玲，也有來討錢，但看到小胖孩只有泡麵吃，還反塞錢的小戽斗，以及還未在電影《熱帶魚》中罵著經典台詞「愛你去死啦愛！」之前，就已凶狠有勁的文英阿姨。八〇年代的旗津渡船、旗山香蕉與高雄港，父子關係從酒醉混沌到清醒面對，像一再被翻唱的本片主題曲〈張三的歌〉——「忘掉痛苦忘掉那地方……這世界還是一片的光亮」。

出品公司 | 豐年影業公司 出品人 | 許麗華 監製 | 羅維 編劇 | 但漢章 原著 | 李昂 攝影指導 | 楊潤澤 燈光指導 | 王盛 剪輯 | 陳博文、陳禮彥 音樂 | 張弘毅
 主要演員 | 李琳 蘇明明 黃承德 張國柱 葉原 徐明 淑芬 張盈真 Producer | LUO Wei, Screenwriter | Fred TAN Original Story | Li Ang
 Production Company | Good Year Movies Co., Executive Producer | SYU Li-hwa Producer | LUO Wei, Screenwriter | Fred TAN Original Story | Li Ang
 Director of Photography | YANG Wei-han Director of Lighting | WANG Cheng Editor | CHEN Bo-wun, CHEN Bo-yan Music | CHANG Hung-yi
 Main Cast | Li Lin, SU Ming-ming, HUANG Cheng-de, CHANG Guo-zhu, YE Yuan, XU Ming, SHU Fen, EMILY JIANG, King-Jen



10.29 SAT 19:20
小影格
Cinema B

11.20 SUN 16:00
小影格
Cinema B ★

暗夜

Dark Night

但漢章 Fred TAN | 香港 Hong Kong
1986 | DCP | Colour | 110 min

美麗的李琳是富商黃承德之妻，承德從事積體電路生意，在熱錢滾滾的八〇年代，他正準備經由證券記者兼好友葉原所提供的內線消息，在台股市場大撈一筆。李琳原是思想保守的家庭主婦，平日閱讀副刊、算算命、上插花課、跟富太太們打打牌來消磨時間。但是在葉原的不斷誘惑和好友淑芬的啟蒙之下，她開始探索自身情慾。丈夫承德多疑霸道、情郎葉原浪蕩不羈，李琳到底該怎樣才能掌握自身的命運？

電影改編自李昂的同名小說，將原著中悖德故事連環套的敘事結構，改為聚焦在李琳出軌的單線敘事。導演但漢章和原作者李昂均是關注性與性別問題的先驅者，本片除了呈現性與權力關係、性與性別結構等樣態之外，也刻意呈現了八〇年代臺灣錢淹腳目，道德觀不再僵固的社會現狀。外遇、炒股、求神問卜，但漢章獨特的細節刻畫配上張弘毅的音樂，讓本片帶有冷冽寫實的調性，又具有強大視覺衝擊，在新電影一派男性浪漫系譜中獨樹一格。

Cheng-de is a successful businessman in the IC industry and he gets inside information from his friend YE Yuan, a financial journalist. Under the inflowing of hot money in the 1980s, he prepares to make a big fortune in the stock market. LI Lin, Cheng-de's beautiful but conservative wife, spends her time reading, on divination, bouquets, and playing cards with wealthy wives. LI begins exploring her sexual desire after having stimulation

by her friend and seduction by YE. What will LI do to take charge of her destiny between her oppressive husband and lecherous lover?

The film bases the story on LI Ang's novel which depicts serial immoral stories. The adaptation focuses on a love affair of LI. Fred TAN, the director, and LI Ang, the novelist, are both pioneers of sex and gender issues. The film shows

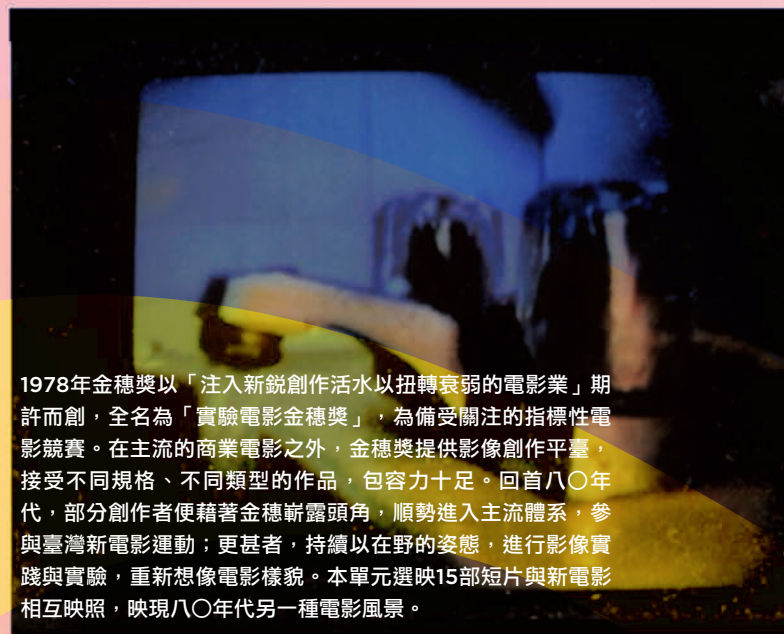
the relationships between sex, gender, and power structure. It also reveals the social status liberating its morality during the period of Taiwan Economic Miracle. TAN made the film with specific plots including fortune telling, speculation on stocks, and the way of having an affair. With the music by CHANG Hung-yi, the film is realistic, low-key in style, and impressive in visual performance. It is a one-of-a-kind work among the romantic films by male directors in Taiwan New Cinema.



New Image at the Margins : GHA Shorts Selection

在野的新影像：金穗短片選輯

TFA 臺灣電影文化基金會 × 臺北市立美術館 共同策劃
TAIPEI FINE ARTS MUSEUM



1978年金穗獎以「注入新銳創作活水以扭轉衰弱的電影業」期許而創，全名為「實驗電影金穗獎」，為備受關注的指標性電影競賽。在主流的商业電影之外，金穗獎提供影像創作平臺，接受不同規格、不同類型的作品，包容力十足。回首八〇年代，部分創作者便藉著金穗嶄露頭角，順勢進入主流體系，參與臺灣新電影運動；更甚者，持續以在野的姿態，進行影像實踐與實驗，重新想像電影樣貌。本單元選映15部短片與新電影相互映照，映現八〇年代另一種電影風景。



In 1978, the Golden Harvest Awards (GHA) was established with the aim of "turning the waning film industry around with the vigor of new films". With its full name being the "Golden Harvest Awards for Experimental Films", it was a much-anticipated and representative film competition. GHA provides an inclusive platform outside of mainstream commercial films, accepting different forms and genres. Looking back at the 80s, some filmmakers got their first recognition at GHA, and then entered the mainstream system and took part in the Taiwan New Cinema movement. Some others kept on making films, experimenting and reimagining cinema at the margins. This program screens 15 shorts corresponding to Taiwan New Cinema, presenting the alternative landscapes of 80s cinema.

晨夢

The Dawn Dreams

萬仁 WAN Jen | 臺灣 Taiwan
1979 | DCP | Colour | 4 min



· 1979 金穗獎最佳16mm短片
Best 16mm Short Film, Golden Harvest Awards

異國窗明几淨的公寓裡，一名東方女子在清晨做夢。夢中，她與西洋臉孔的男子在公園碰面。女子醒來後，發現男子正在公寓收拾行李。女子突然起心動念，拿起刀刺殺男子。鬧鐘滴答作響，時間卻未曾前進。

結合驚悚懸疑聲響、西洋歌曲，《晨夢》以潛意識與現實交錯情節詮釋人類晨間夢境，是萬仁在八〇年代走向新電影寫實風格前，早期創作取向截然不同的短篇力作。

In an exotic bright and clean apartment, an oriental woman is dreaming at dawn. In the dream, she meets a western-looking man in a park. She wakes up to find him packing up in the apartment. On spur of the moment, she stabs him with a knife. The clock tick-tocks, but time stands still.

Combining thriller and suspense music with western songs, *The Dawn Dream* presents humans' morning dreams with a plot interweaving subconscious reality and reality. This film is a powerful early work that demonstrates a different side of WAN before he adopted New Wave realism in the 80s.

編劇、剪接 | 柯一正 攝影 | 曹昌旭
Screenwriter, Editor | KO I-cheng 攝影 | 曹昌旭
Cinematographer | C.H. TSAO
Cast | C.P. GEE, L.Y. HUANG

電話鈴聲響起，劃破無人接聽的情慾空間，在夢裡，男子與慾望不停交戰，直到自瀆後，自我終於一分为二，慾望也得以流動。

《迷惘》以實驗手法表現出挑露的性政治，透過慾望的隱與顯，轉喻了壓抑的本我主體；影像直揭個人的情慾私密與內心真實，成為臺灣新電影前的一次勇敢嘗試。

The phone rings, breaking the silence of the arena of desire where no one picks up. While dreaming, a man battles his lust until he masturbates. His ego divides into two and his desire is finally given free flow.

Bewilder expresses overt sexual politics with an experimental approach. Through the emergence and submergence of desire, the film serves as a metonymy for the repressed subjectivity of the id. The images directly reveal a person's secret lust and inner truth. It is no doubt a bold attempt preceding the Taiwan New Cinema.

編劇、攝影、剪接 | 萬仁 製片 | 萬仁、蔡婉玲
Screenwriter, Cinematographer, Editor | WAN Jen
Producer | WAN Jen, Renee SU
Cast | JHOU Jhao-lu, CHEN Wei, KO I-cheng, Lawrence KO Yu-lin

· 1981 金穗獎優等16mm長片
Excellent 16mm Feature Film, Golden Harvest Awards

迷惘

Bewilder

萬仁 WAN Jen | 臺灣 Taiwan
1981 | DCP | Colour | 21 min



編劇、剪接 | 柯一正 製片 | 萬仁、蔡婉玲 攝影 | 萬仁
Screenwriter, Editor | KO I-cheng 製片 | 萬仁、蔡婉玲
Producer | WAN Jen, Renee SU 攝影 | 萬仁
Cinematographer | WAN Jen

水之絕

The End of Flow

柯一正 KO I-cheng | 臺灣 Taiwan
1981 | DCP | Colour | 8 min



· 1981 金穗獎16mm短片佳作
Special Mention 16mm Short Film, Golden Harvest Awards

登山男子失足跌入神秘森林，恍惚間有一白衣女性來到眼前，他既受吸引，又欲逃離，如此循環反覆，晝夜交替，找不到出口的他逐漸憔悴老去，迷失在山林與歲月裡。

有評論認為本片乃婚姻譬喻，或說女子更似行蹤難料的繆思，創作者只能在生命林間原地打轉，周而復始追尋靈光。全片無對白，以充滿象徵的情節及音畫實驗呈現受困心境。一段以疊印、負像與運鏡表現的迷幻夢境，已可窺見日後作者的實驗型態。

On a mountain climbing trip, a man falls into a mysterious forest. In a trance, he beholds a woman in white approaching. Tempted to stay but years to escape, he repeats this cycle day and night. Failing to locate the exit, he gradually wanes and ages, finding himself lost both in the forest and in time.

Some critics view the film as a metaphor for marriage; while some see the female protagonist as an inscrutable muse. The filmmaker can only go around in circles in the forest of life, searching for moments of inspiration. Without dialogue, the film conveys the sense of entrapment with a story full of symbolism and audiovisual experiments. A mesmerizing dream composed of superimposed, negative images, and camera movements foretells the filmmaker's later experimental style.

迷林

Labyrinthine Forest

柯一正 KO I-cheng | 臺灣 Taiwan
1981 | DCP | Colour | 22 min



· 1981 金穗獎16mm長片佳作
Special Mention 16mm Feature Film,
Golden Harvest Awards

少婦在陰暗房間遊走，情慾與暴力交織成幻想的羅網。在情人、丈夫與孩子之間，受虐的痛苦記憶不停湧現，她拿起剃刀割腕，最終在瀕留時刻，逃逸的陰性力量又被男性霸權召回。

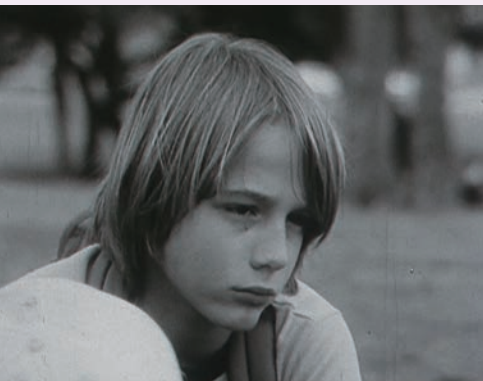
同年創作的《迷惘》（萬仁導演）與《水之絕》分別描繪了男性／女性潛意識能量，電話鈴聲成為外在現實及私密個人結界的通道，連接或隔絕的慾望場域亦形成有趣的對照。

A young wife paces around a dark room. Lust and violence interweave into a fantastical web. Loitering between her lover, husband, and child, her painful memories of abuse continue to emerge. She cuts her wrist with a razor. In her final moments, the wayward feminine powers are recalled once again by patriarchy.

Made in the same year, WAN Jen's *Bewilder* and *The End of Flow* respectively captured the male and female subconscious energy. Ringtones become the tunnel to connect the exterior reality and the intimate personal experience. The connected or separated arenas of desire are curiously juxtaposed.

生命線 Cy

曾壯祥 TSENG Chuang-hsiang | 臺灣 Taiwan
1982 | DCP | B&W | 13 min



· 1983 金穗獎優等16mm劇情片 Excellent 16mm Narrative, Golden Harvest Awards

男孩在同學笑話間聽聞手相的秘密，他凝視過短的生命線，青春滲入死亡憂鬱。黑白影像壓抑且憂鬱，交錯著對生命盡頭的焦慮和逝世至親的回憶。時間如駛經小鎮的火車急速前行，對生之欲求迫使男孩向前奔去、擺脫命運。本片為導演在美求學的畢業製作，劇本雛型來自王文興短篇小說〈命運的迹線〉。

Chattering school boys first learn of the secret of palm reading. They stare at the overly short lifeline, all of a sudden, the fear of death seeps into their youth. The black and white images exude repression and melancholia, mixed with the angst for mortality and the memory of deceased loved ones. Time flies by like the train speeding past town. With the desire to live, the boys run forward, attempting to break free from destiny.

This is TSENG's graduation film for his US degree. The story is based on WANG Wen-hsing's novella *Line of Fate*.

編劇 | 曾壯祥
Screenwriter | TSENG Chuang-hsiang

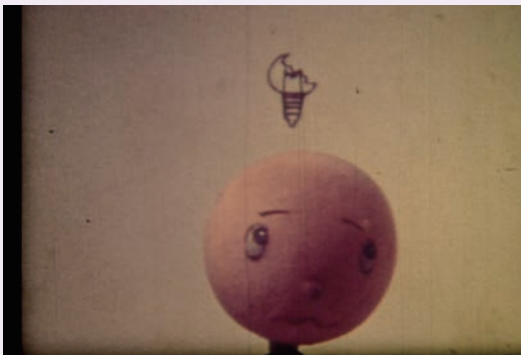
小人偶的靈光乍現，動手做卻怎麼都不滿意，不停修改直到最後反被創作物操控、制服。創造性的開始卻出現意想不到的結局，原有主體性的人變成了物。本片是導演學生時期首部作品，不僅展現出創作者面對自我內在困境的掙扎，及慾望不斷擴大而改變原初的純粹，也傳達日後作品中以小我對抗外在困境及挑戰的母題。「這是兩個年輕人對創作的反省。所謂的靈感，究竟是靈感還是妄念？超乎想像的靈感很可能失控，演變成反噬人類的災難。」——石昌杰

Creatively inspired, but the puppet can't seem to execute his ideas. After repeatedly revising, he finds himself dominated by his creation instead. A creative beginning results in an unexpected ending. The subjective "human" becomes the object.

This is the director's first film as a student. It not only expresses the artist's inner conflict when facing oneself but also illustrates how an ever-growing hunger would alter the initial intention. Moreover, it foretells the recurring theme in SHIH's later works - facing external adversity and challenges by one's self. "This is a reflection on the creative work by two young men. Is the so-called 'inspiration' in fact a 'delusion'? Inspiration beyond the bounds of imagination could prove to be uncontrollable, and beget a disaster that consumes humans." - SHIH

妄念 Mind

石昌杰 C. Jay SHIH | 臺灣 Taiwan
1982 | DCP | Colour | 3 min



· 1983 金穗獎最佳8mm動畫片
Best 8mm Animated Film, Golden Harvest Awards

※ 原拍攝格數為每秒18格，因應數位拷貝製作，放映時格數需增為每秒24格。This film is shown on 24fps due to DCP production. It was originally shot on 18fps.

香港感覺

Hong Kong the Feeling

麥大傑 MAK Tai-kit | 臺灣 Taiwan
1983 | DCP | Colour | 10 min



· 1983 金穗獎最佳8mm紀錄片
Best 8mm Documentary Film, Golden Harvest Awards

透過8mm大量逐格影像拼貼與蒙太奇，記錄八〇黃金年代的香港都會風景。鏡頭以多重視角穿梭城市街區，尖峰時刻的人流車流、符碼化的街頭文字乃至流行文化，指向了經濟無虞、高度豐裕的時代。

這是麥大傑移居香港後早期的影像創作，全片無對白，MV式的節奏與配樂，結合8mm攝影機快速變焦、影格變速抽格等手法，留住都市一隅曾經目眩神迷的霓虹面容。

Through an abundance of 8mm stop-motion animation and montage, *Hong Kong the Feeling* documents the urban landscape of Hong Kong in the golden age of the 80s. With multiple angles, the camera travels through city blocks, the crowds and the traffic at peak hours. From symbolized graffiti to popular culture, all images vividly portray the era of economic prosperity.

Made during MAK's early days of immigrating to Hong Kong, the non-dialogue film uses rhythms and music in the music-video style, combining with an 8mm camera's fast focus change, frame rate shift and skip framing to capture the city's once mesmerizing neon look.

※ 原拍攝格數為每秒18格，因應數位拷貝製作，放映時格數需增為每秒24格。This film is shown on 24fps due to DCP production. It was originally shot on 18fps.

攝影、剪接 | 高重黎
Cinematographer, Editor | KAO Chung-li

將靜照電影化的8mm實驗作品。選自捷克攝影師約瑟夫·寇德卡 (Josef Koudelka) 攝影集中一張家人憑吊遺體的照片進行複雜「翻拍」。照片與攝影機位置是靜止的，生產關係則是動作的。

高重黎善用8mm攝影機的機械功能，重複的開關機、變換光圈、淡出淡入、雙重曝光、負片效果、溶疊抽格、變焦攀轉，竭盡攝影美學與技法，讓這張照片作為想像的載體，等待觀者之眼凝視拍攝過程的總和，一張照片最終成為了一部電影。

The Photograph is an 8mm experimental film made from an animated still. From the Czech photographer, Josef Koudelka's photography book, KAO chose a photo of his family beholding a body and made copies of it in a myriad of ways. The photo and the camera are stationary; however, the relationship formed between them through production is in motion.

KAO takes advantage of 8mm cameras' mechanical prowess. He repeatedly turns the camera on and off, changes the aperture, and fades in and out. Applying double exposure, the negative effect, dissolving, skip framing, focus shifting, tilting and turning, he uses as many crafts in aesthetic photography as possible to turn this photo into a carrier of imagination. Once the audience's gazes meet the photographing process, a photo becomes a film.

那張照片 The Photograph

高重黎 KAO Chung-li | 臺灣 Taiwan
1984 | DCP | Colour | 5 min



· 1984 金穗獎最佳8mm實驗片
Best 8mm Experimental Film, Golden Harvest Awards

Dream Land 識界

吳中孚 GAO Chun-fu | 臺灣 Taiwan
1986 | DCP | Colour | 4 min



· 1989 金穗獎優等16mm動畫片
Excellent 16mm Animated Film, Golden Harvest Awards

《識界》是吳中孚為期一年的水墨創作計劃，以水墨記錄忙碌、紛亂的狀態下，每晚深夜時分，以流動技法展現從心境深處浮現的意象、幻象，而水和墨的即興聚散，表達了創作者內在心境的呼吸軌跡，以及時間的流逝感。

石昌杰在〈台灣動畫短片的實驗風貌初探〉文中提及，八〇年代動畫創作短片，技術面雖顯「粗糙」，然而還原到當時環境，缺乏動畫教育與拍攝器材，這些作品企圖突破框架的衝撞能量，令人動容。

Dream Land is a one-year ink painting project by GAO Chun-fu. Every night, in the late hours, GAO captures the busy and chaotic state with ink painting. Applying the flowing technique, he paints the images and illusions emerging from deep within. The spontaneous gathering and scattering of water and ink reflect the artist's internal breathing as well as the passing of time.

In C. Jay SHIH's article 'The Preliminary Study of the Experimental Style of Taiwan Animated Shorts,' he notes, 'Despite the technical challenges owing to the lack of animation education and filming equipment at the time, 80s animated shorts impressed with their contentious energy and ability to think outside the box.'

那個破樓梯怎麼辦？

What to Do about Those Broken Stairs?

金士傑 KING Shih-chieh | 臺灣 Taiwan
1980 | DCP | Colour | 7 min



· 1980 金穗獎16mm短片佳作
Special Mention 16mm Short Film, Golden Harvest Awards

金士傑飾演甲，搞不清楚老舊的破樓梯，應該怎麼數階梯才對，平地的那一階究竟要不要算進去？李昂飾演乙，她告訴甲，我不可能告訴你，我並不知道的，它能帶你到你想要的地方，不就夠了嗎？乙知道，她不能了解甲的規則，但對甲來說，問題存在了，不搞清楚的話，它們還是會出現，像遊魂一樣。

金士傑早期創作的短片，以精闢的男女對話遊戲，反射出虛無與存在間難解的詰問。要解決的究竟是找出答案是什麼？還是問問題的本身？

KING Shih-chieh plays A, who has no clue how to count the stairs of the old broken staircase. Should you count the landing? B, played by LI Ang, tells A, "I can't possibly tell you what I don't know, but the stairs can lead you to where you want to go. Isn't that enough?" B is aware that she can't fathom A's rules. To A, the question already exists. If he can't figure it out, it will keep haunting him like a wandering ghost.

This is an early short by KING. Through the incisive and game-like dialogue between the man and the woman, the film reflects on the unanswerable question of nihilism and existence. Should we seek the answer to the question, or question the question itself?

朱銘 Ju Ming

黃玉珊 HUANG Yu-shan | 臺灣 Taiwan
1982 | DCP | Colour | 10 min



· 1983 金穗獎優等16mm紀錄片
Excellent 16mm Documentary Film, Golden Harvest Awards

監製 | Uriel GRUNFELD 攝影 | Mitchell GORDAN, TSIEN Hsiao-chen, CHIEH Cho 錄音 | Caroline SPANGENBERG 剪輯 | 黃玉珊
Executive Producer | Uriel GRUNFELD Cinematographers | Mitchell GORDAN, TSIEN Hsiao-chen, CHIEH Cho
Sound Recording | Caroline SPANGENBERG Editor | HUANG Yu-shan

1980年代初期，40多歲的雕塑家朱銘在臺灣藝壇已立足，進而前往紐約發展。當時年輕的黃玉珊正在紐約大學就讀，以朱銘為題，拍攝首部同名紀錄片。影片穿插朱銘於工作室反覆敲打雕琢的身影，與藝廊經營者、藝術評論者、雕塑家的訪談，是兩位臺灣／亞洲「表現者」分別以紀錄影像和雕塑交會的紐約經驗。

對朱銘來說「忘我，就是我」，是他碰撞西方文化的起點，也是作品追求的精神境界。

In his 40s, sculptor JU Ming had already made his name in the early 80s art scene in Taiwan. He then decided to pursue opportunities in New York. During then, HUANG Yu-shan made her first documentary with JU Ming as the subject when she studied at New York University. The film contains footage of JU knocking and carving in his studio and interviews with gallery managers, art critics, and sculptors. This film brings together two New York experiences from two Taiwanese/Asian "exhibitors" who respectively experienced documentary filmmaking and sculpting in the city.

JU once said, "When I forget myself, I am myself." This was his philosophy when approaching Western culture as well as the spiritual heights he intends to achieve in his work.

開天

The Beginning of the Universe

李道明 LEE Daw-ming | 臺灣 Taiwan
1982 | DCP | B&W | 3 min



· 1983 金穗獎最佳16mm動畫片
Best 16mm Animated Film, Golden Harvest Awards

取材自盤古開天的故事，天地開闢之前，宇宙仍是混沌的一團氣。開拓之後，盤古的身體部位變成了太陽、月亮、星星、高山、河流與草木。

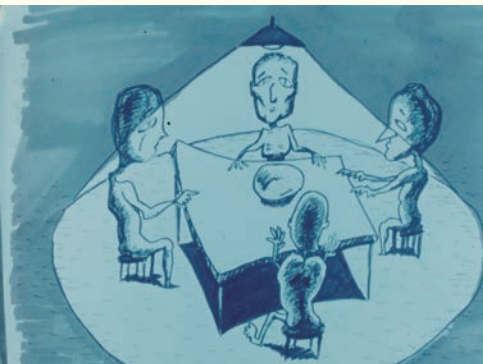
《開天》以沙動畫作為媒材，結合黑白影像、形變技法、媒材獨有的觸覺痕跡與流動感受，重新想像與構築大中華文化下傳統故事的形貌。本片是李道明前往美國費城天普大學攻讀廣播電視電影藝術碩士期間的實驗動畫作品。

Based on the story of "Pangu Separates Heaven and Earth," *The Beginning of the Universe* starts with the time when the universe was a chaotic mass of air. After the great divide, Pangu's body becomes the sun, the moon, the stars, the mountains, rivers, trees and grass.

The film uses sand animation in combination with black-and-white images, transforming technique, and the unique sense of touch and fluidity of the medium to reimagine and reconstruct the traditional story. LEE made this experimental animation while he was pursuing his Master of Fine Arts Degree in Radio, Film and Television at Temple University in Philadelphia, USA.

噤聲 *Keep Silent*

石昌杰 C. Jay SHIH | 臺灣 Taiwan
1988 | DCP | Colour | 5 min



· 1988 金穗獎優等16mm動畫片 Excellent 16mm Animated Film, Golden Harvest Awards

四人暗夜聚賭，同時轉動命運的骰子。生活失去了所有聲音，大人無語，連嬰兒也無聲哭泣，只剩門外急促的敲門聲與門內緊繃的神經，究竟，在門外的是誰？

石昌杰以獨特的人物造型、聲音設計及光影變化，建構了噤聲失措的處境，也隱喻著後白色恐怖時期的壓抑氣氛。

Gambling in the night, four men throw the dice of fortune. Suddenly, all sounds are gone from their lives. The adults are muted. Even the babies cry silently. The only sounds left are the pressing knocking from the outside and the tense nerves inside. Who is at the door?

C. Jay SHIH created a chaotic state of being silenced with his unique styles of character, sound design, and changes of light and shadow. It also serves as a metaphor for the repressed atmosphere during the post-white terror era in Taiwan.

關於回家的路上 *On the Way Home*

袁廣鳴 YUAN Goang-ming | 臺灣 Taiwan
1989 | DCP | Colour | 12 min



跟拍一名男子於雨天夜晚返家的路程，平行剪輯他返家之後的景況：洗衣卻溢水的浴室、喝茶、看書、家門反覆地開了又關，關了又開。

袁廣鳴透過即興跳躍的剪輯節奏，將實景影像、碎片話語，與電腦再製圖像不斷地錯位與重複，時而輕盈、時而詭譎，營造出平靜和混亂、焦慮共存的氣氛，也試圖探索生活與監控的關係。本片是袁廣鳴創作初期的作品。

On the Way Home follows a man on his way home on a rainy night, while cross-cutting the happenings after he returns home: doing laundry in a flooded bathroom, drinking tea, reading, and repeatedly opening and closing the door.

Through improvisational and non-linear editing, YUAN repeatedly misplaces and repeats shot footage, fragmented language, and computer-regenerated images. Sometimes light-spirited, sometimes bizarre, YUAN creates an atmosphere in which serenity, confusion, and anxiety seem to co-exist. His work also attempts to explore the relationship between daily lives and surveillance.

· 1990 金穗獎優等實驗錄影帶
Excellent Experimental Video, Golden Harvest Awards

Mirror 鏡子

黃庭輔 HUANG Ting-fu
臺灣 Taiwan
1989 | DCP | Colour | 12 min



· 1989 金穗獎優等16mm劇情片
Excellent 16mm Narrative Film, Golden Harvest Awards

殘病、臥床不起的先生與精神失常的妻子相依住於山邊的簡陋老屋。某日，百無聊賴的妻子外出拾荒，途經荒蕪墓地與無名廢墟，意外拾得一面鏡子，一路背負回家。一面圓鏡串起今昔，臥躺的先生反射地望見牆上的枯黃舊照，憶起日治時期舊日往事。某日，妻子再次外出，卻遇見空襲夢魘……。

《鏡子》是黃庭輔早期創作之一，巧妙的聲音設計強化了影像的張力。

A bedridden husband and his deranged wife live in a shabby old mountainside house. One day, the bored wife goes out to collect trash. As she passes by a deserted cemetery and ruin, she comes across a mirror and takes it home. The mirror connects the past with the present. The bedridden husband can see the reflection of the yellowed photos on the wall in the mirror, prompting him to reminisce about his past affairs during the Japanese rule. One day, the wife ventures out again and encounters a nightmarish air raid...

Mirror is one of HUANG's early works. The clever sound design enhances the tension of the image.

編劇 | 陳麗玉
Screenwriter | CHEN Li-yu
攝影 | 林正茂
Cinematographer | LIN Cheng-mao
導演 | 黃庭輔
Director | HUANG Ting-fu
演員 | 李維聖、黃庭輔
Cast | SYU Yi-sheng, HUANG Ting-fu
剪輯 | 謝國強、楊宗麟
Editors | SHIAO Kuo-chiang, YANG Chia-lin

你在此處
YOU ARE HERE

結束的開始：宣言之後

The Beginning of the End: Post Manifesto

1987年，五十位電影與文化工作者聯合發表「臺灣電影宣言」，針對政府的電影政策、媒體責任、評論體系提出質疑，對於未來則提出另一種電影的期許。但新電影導演在該年後大多停產，不為市場所接受，因此電影宣言的發表被視為是「結束的開始」。僅剩少數創作者，重新踏上新電影之前孤軍奮戰的道路，面對混亂的新時代，大膽觸碰禁忌題材，追尋另一種電影。

In 1987, 50 filmmakers and cultural workers jointly issued the "Taiwan Cinema Manifesto", questioning the government's film policy, the responsibility of media, and the system of critics, as well as expressing hope for alternative cinema in the future. However, no longer embraced by the market, most New Cinema directors stopped making films after that year. Therefore, the declaration of the Taiwan Cinema Manifesto is marked as "the beginning of the end". Only a few filmmakers chose to hit the previous lonely road again and face the new era of chaos. They boldly touched upon taboo subjects, seeking another kind of cinema.



Adapted from HSIAO Sa's short story *Siao Ye*, A-cheng moves to the north to work at a western restaurant. He hits on customer Siao-huei and the two of them sleep together. A-cheng was raised by his mother since his father died when he was little. Siao-huei has a tough past and now works as a prostitute. Both of them lean on one another and become a couple. However, A-cheng believes the words of a dishonest friend who escapes from prison and becomes indebted. To repay his debts,

Siao-huei has to resort to prostitution again. It never rains but it pours. A-cheng kills a person to save Siao-huei. The two go on the run and get cornered by the trailing police and gangsters.

The theme song is taken from a classic Taiwanese song "*Hometown at Dusk*", covered by a famous singer Jody CHIANG in the film, which is about those who leave town suffer from homesickness and yearning. The song resonates with the lower

class in the city, which is presented by director WAN Jen. He introduces complex issues such as the sex industry, illegal guns, the difference between city and country, regional identities, etc. A-cheng and Siao-huei escape along the coast to the south and visit the Lyu Siang-jhen Shop in Yuanli, the Dajia Jenn Lann Temple and the beehive fireworks in Yanshui. It is a constant push-and-pull between leaving and returning home. The film has some timeless quotes such as "The price for everything is going up." A-cheng once sighs, "Life is still quite beautiful. Sadly for us, it's too short." The sense of powerlessness at a young age is reminiscent of the contemporary music by indie band "EggPlantEgg".

11.11 FRI 19:10
 大影格
 Cinema A ★

11.26 SAT 16:30
 大影格
 Cinema A

海惜岸別

The Farewell Coast

萬仁 WAN Jen | 香港 Hong Kong
 1987 | DCP | Colour | 89 min

本片改編自蕭颯短篇小說〈小葉〉，北漂在西餐廳當服務生的阿程，搭訕客人小蕙，並共度春宵。阿程自小失怙，由母親拉扯長大；小蕙身世坎坷，則靠應召賺錢，兩人因其身世相濡以沫成為戀人。然而阿程因誤信逃獄損友而背上債務，小蕙為替他還債重操舊業。但阿程為了救小蕙而殺人，兩人成了亡命鴛鴦，最後被緊迫追捕的黑白兩道逼上絕境。

電影主題曲由江蕙獻唱經典台語歌〈黃昏的故鄉〉，表達出流浪異鄉的遊子對故鄉及母親的思念，扣合萬仁導演鏡頭中都市邊緣人的生活，輻射出色情產業、非法槍枝、城鄉關係與族群等龐雜議題。劇中兩人沿著海岸線一路向南逃亡，途經苑裡呂香珍商店、大甲鎮瀾宮、鹽水賞蜂炮，在返家與離家間游移。劇中對白「現在什麼都在漲」放在今日仍毫不違和，阿程感嘆「人生還是很美的，可惜對我們來說，太短」，年輕生命發出「人在江湖，身不由己」的喟嘆，令人聯想到現今「茄子蛋」的樂曲風格。

出品公司：中央電影事業股份有限公司 出品人：林鶴聲、陳念秋、黃仲英、鄧炳森 編劇：王小棣、徐波、鍾影、蔡阿信、顏雲、陳耀昌、陳玉玉 監製：許江盛、楊靜安、胡聖一
 導演：王童 主演：王瑞昌、陳榮、鍾影、鄧炳森、顏雲、陳耀昌、陳玉玉 監製：許江盛、楊靜安、胡聖一
 Production Company: Central Motion Picture Co. Presenters: LIN Hsueh-sheng, LIN Hsueh-chiu, CHEN Jiong-song, Producer: SYU Shun-fu, LIU Hui-shan, Screenwriter: WANG Shu-di, SUNG Hong
 Cinematographer: Mark Lee-Fengshun, Editor: CHEN Sheng-ching, CHEN Li-shi, Sound: HSIN Cheng-sheng, YANG Jing-shan, HU Ding-shi, Music: CHANG Hui-yu
 Production Designer: GU Min-tan, Main Cast: CHEN Ho, JIANG Bo-shan, CHEN Yu-zui, JHUO Sheng-li



11.15 SAT 13:00

大影格
Cinema A

11.26 SAT 19:00

大影格
Cinema A ★

稻草人

(台語版 Taiwanese-language)

Straw Man

王童 WANG Toon | 臺灣 Taiwan
1987 | DCP | Colour | 97 min

· 1987 第24屆金馬獎最佳劇情片、最佳導演、最佳原著劇本
 Best Feature Film & Best Director & Best Original Screenplay,
 Golden Horse Awards

二戰尾聲，日本戰況吃緊，殖民地臺灣不只遭美軍轟炸，還受宗主國壓榨。不但強徵島上壯丁去南洋打仗，還充公民間鐵器與牛隻。佃農兄弟阿發與闊嘴，躲過了從軍，卻躲不過連番剝削，就連賴以維生的農田也將被地主變賣。此時，一顆未爆彈剛好落在田中央，兄弟倆見小孩撿炸彈碎片能換錢，於是滿心期待的推著「天公的禮物」要找軍警領獎……。

本片為王童導演的「臺灣近代史三部曲」之首。以悲憫視角出發的荒謬喜劇，細膩刻劃臺灣人逆來順受又樂天知命的憨厚一面。戲謔風格與語言魅力，媲美黃春明與王禎和的鄉土文學。全片多在宜蘭雙連埤取景，視覺參考在地畫家藍蔭鼎的昭和年代水彩畫，以貼合時代記憶。導演也慧眼集結多位本土藝人，如當時多演出台語電視劇的張柏舟、曾為許不了唯一配音員的卓勝利，與自演出本片後站穩電影圈的文英阿姨與楊貴媚。坊間發行為「臺灣國語」配音版，本次放映為台語版，氣口對味，機會難得。

Towards the end of WWII, Japan was under huge pressure. At times, colonial Taiwan was not only bombed by the US but also exploited by its metropolitan state. The Japanese government conscripted Taiwanese to fight in Southeast Asia in the service of the emperor. Locals are asked to hand in iron tools and cattle to fulfill military supplies. The story focuses on two brothers who are tenant farmers. They are concerned with feeding their families because the landlord is going

to sell the farmland. One day, a bomb falls onto the field and lies unexploded. Thinking the bomb is a gift from God, they carry it excitedly into town. They wish that bringing the bomb could be rewarded by Japanese officers.

The film is the first piece in WANG's trilogy of Taiwan history. WANG forges the slapstick comedy with humanitarian concerns; he illustrates the simple and honest nature of the Taiwanese that they

grin and bear difficult situations, which would make viewers laugh in tears. WANG's comedic style and glamorous language are as great in degree as novelists HUANG Chun-ming and WANG Jhen-he are in nativist literature. The film scouts locations in Yilan, where the watercolor artist LAN Yin-ding was born. WANG refers to LAN's work in the Shōwa era to build up visual images of the times. There are many Taiwanese performing artists in the film, including JHANG

Bo-jhou, an actor who participated in Taiwanese dramas, JHUO Sheng-li, who often dubbed for Taiwan Chaplin Hsu Pu-liao, and actresses YANG Guei-mei and Auntie Wun-ying who have launched brilliant careers since then. The film was dubbed into Mandarin when it was released. The festival screenings will offer the original version in Taiwanese.



10.22 SAT 16:30
大影格
Cinema A ★

11.04 FRI 19:30
大影格
Cinema A

陰馬 吹 · 間 吹响

(數位修復版 Restored)

The Digger. The Suona Player

何平 HO Ping、李道明 LEE Daw-ming
臺灣 Taiwan | 1988 | DCP | Colour | 77 min

· 1988 第25屆金馬獎特別獎
Special Award, Golden Horse Awards

本片為兩部短片輯成。第一部〈陰間响馬〉由何平導演，安憶心及何平編劇。「响馬」一詞意為中國華北乘馬攔路搶劫的強盜，〈陰間响馬〉藉此詞講述歪嘴、斜眼、美國仔、紅毛這四個底層人物盜墓的故事。這夜，他們相中一個農藥廠老闆的過世母親棺木，展開一場讓人提心吊膽的盜墓行動。第二部〈吹鼓吹〉由李道明導演，張大春、劉嵩編劇。「鼓吹」為傳統樂器嗩吶的閩南語說法，常見於臺灣各種生命禮俗現場。〈吹鼓吹〉描述一件勉強撮合的婚事，身患侏儒症的阿教心儀鄰莊的姑娘阿桃，家人安排了騙人婚禮，但心地善良的他不願強迫她，兩人在難堪處境中逐漸化開心防。

1970年代引起臺灣文壇論戰的鄉土文學小說，是新電影運動取材的來源之一，本片即是鄉土文學家汪榮湖的兩篇小說原著改編，曾獲1988年第25屆金馬獎特別獎。兩段故事皆以臺灣鄉間為主要背景，以寫實語言呈現，並以台語為主要語言。如同鄉土文學本身，總體表現了對臺灣本土的文化觀察及人文關懷。

The film consists of two short segments. *The Digger* is directed by HO Ping with a screenplay written by HO Ping and AN Yi-sin. The word 响馬 (siang ma) refers to rubbers riding on horses in North China. It focuses on four lower-class characters and tells a story of grave robbery. They target the tomb of a woman, the mother of an entrepreneur running a pesticide company, which goes into an exciting operation. *The Suona Player* is directed

by LEE Daw-ming and with a screenplay by ZHANG Da-chun and LIOU Song. The word 鼓吹 (gu chuei) is a Taiwanese expression for suona, a traditional musical instrument. In Taiwan, suona is often played at ritual events such as weddings and funerals. The story is about the marriage of a man with dwarfism. His family misled a girl into marrying the man. The man doesn't like to force her to accept the deal. Suffering from the

embarrassment, they gradually break the ice and get to know each other.

In the 1970s, nativist literature, which triggered fierce debate among writers, was a major source for Taiwan New Cinema. The original stories of the two shorts are based on the works of nativist novelist WANG Ben-hu. The film received the Special Award at the

Golden Horse Awards in 1988. Two shorts were filmed in the countryside in Taiwan in a realistic style. Characters in the films mostly speak Taiwanese. The works of HO and LEE show concerns for local culture and humanistic topics in Taiwan, just as nativist literature does.

出品公司 | 萬世電影股份有限公司 製片 | 羅啟生 編劇 | 邱剛健、張博水 攝影 | 黃仲廉、梅澤淳 美術指導 | 葉錦添 剪輯 | 鄧麗松 錄音 | 胡定一 音樂 | 沈聖德
 主題演員 | 阿嬰、王祖賢、封菁菁、于榮 主創 | 高捷、知縣(阿嬰父親)、何一正 編劇 | 曹立文
 Production Company | Growth International Entertainment Co., Ltd. Producer | MA Tai-sheng Screenwriter | CHIU Kang-chien, Kevin TSAI
 Production Designer | Jimmy Yip Editor | LAO Ching-sung Recording | HU Ding-yi Music | Jim SHUI
 Main Cast | Ah Ying, Joey WANG, FONG Ching-pun, YU Han, Officer | Jack Kao, The Judge (Ah Ying's father) | KOI I-cheng, SYONG Yan, PAI SINN



The film is a demonstration of CHIU's characteristics in both cinematic and performative styles. In the Ming Dynasty, Ah Ying is mentally tortured to be a perfect virgin for witnessing her unfaithful mother brutally punished by her father, the judge of the county. The story focuses on Ah Ying, who just got married and is traveling with her husband to her hometown. Halfway through the journey, they are under attack being raped and

murdered. Because the couple fails to arrive, the judge sends his officers to search for the couple. The officers find the corpse of the husband. Clues lead to a trader who peeks into the incident and an attacker with lustful hunger. To investigate the facts and motivations, the judge even asks a priest for help. They summon the husband's soul and question him about the details.

Inspired by the epic film *Rashomon* (1950) directed by Akira Kurosawa and adapted from two short stories written by Ryunosuke Akutagawa. The "unreliable narrators" tell the same incident from different angles. CHIU, who had participated in making experimental films in the early stage of his career, encompassed subjects on sexuality, desire, and chastity. Film critic Peggy CHIAO points out the female role Ah Ying signifies what CHIU obsesses about; sexual liberation in the 1960s not only influences creators but manifests itself in the aesthetics.

10.15 SAT 15:50

大影格
Cinema A

10.30 SUN 16:10

大影格
Cinema A

阿嬰

Ming Ghost

邱剛健 CHIU Kang-chien | 臺灣 Taiwan
 1990 | 35mm | Colour | 137 min

· 1991 第28屆金馬獎最佳造型設計提名
 Nomination for Best Makeup & Costume Design,
 Golden Horse Awards

本片以強烈的影像與表演風格展開。故事背景約在明朝，孩提時的阿嬰目睹了出軌的母親，被身為知縣的父親處以木驢之刑。至此守貞成為她的精神桎梏。直到阿嬰成為少婦，與丈夫封青雲新婚半月，在返家探望父親的途中，在一棵枯樹下被強姦及殺害；由於夫妻未回到家，知縣派出主簿與捕頭沿路找尋，發現了封青雲的屍體，再依各項線索找到窺視命案的貨郎洗小劫、好色強盜雄豔等人，並以道士附身來召喚封青雲審案，因而開始了一連串案情與心理的偵察。

本片取材自黑澤明的經典之作《羅生門》，該片又改編自芥川龍之介的兩篇短篇小說，形成「不可信任之敘事者」的故事結構。創作初期參與過實驗電影拍攝的邱剛健，在《阿嬰》加入了性事、慾望與傳統貞節觀念等議題，對影評人焦雄屏而言，阿嬰這個角色的處理，明確暗示經過1960年代「性革命」、「性解放」的創作者的心理執迷，並且反映到該片的美學裡。

出品公司 | 楊德昌電影、中央電影事業股份有限公司 出品人 | 鄭水枝、林育男、賴慶川、楊德昌 監製 | 詹宏志、江春琪、黃潤山、丁乃竺 編劇 | 楊德昌、閻鴻亞、賴聲堂
 攝影 | 張運泰 剪輯 | 陳明文 聲音 | 杜篤之、楊靜安 音樂 | 詹宏達
 Production Company | Yong & Hie Gang Filmmakers, Central Motion Picture Co. Presented by | JHENG Shue-hsin, Stan Lai Sheng-chuan, Edward YANG
 Producer | AN Hui-gzsz, JANG Fei-gel, JHANG Chen-shian, DINE Nien-fu, Screenwriter | Edward YANG, YAN Hong-yen, Aek YAN Shu-ting, LAI Hing-tang Cinematographer | JHANG Hui-fong
 Editor | JHENG Shue-hsin, Sound Designer | YAN Hong-yen, Aek YAN Shu-ting, LAI Hing-tang
 Main Cast | JHANG Jhen / Xiao Si (nickname) | CHANG Chen LIU Shi-ming / Ming (nickname) | Lisa YANG



11.27 SUN 14:00

大影格
Cinema A

牯嶺街 少年殺人事件

(數位修復版 Restored)

A Brighter Summer Day

楊德昌 Edward YANG | 臺灣 Taiwan
1991 | DCP | Colour | 237 min

- 1991 第28屆金馬獎最佳劇情片、原著劇本
Best Feature Film & Best Original Screenplay,
Golden Horse Awards
- 1991 法國南特影展最佳導演
Best Director, Nantes Three Continents Festival

1961年，中學生茅武情殺案震驚社會。當年與兇手同為建國中學夜間部初二生的楊德昌，多年後改編此事將重心由「少年情殺」挪為「時代殺人」。以近四小時片長，讓觀眾共感六〇年代高壓統治與冷戰局勢下，藉美國流行歌嚮往彼方自由的島民苦悶；以百名角色編織極複雜人際網絡，讓校園窒息感、幫派情義淪喪、國家機器戕害、父親正直形象殞落，乃至對世故女友的不諒解，綿密累積為少年在現實受挫後的一次失控暴力；再輔以豐富光影，讓殺人昇華為令人心痛的純真失落。

電影於解嚴後推出，此時臺灣歷史塑像、史觀檢討聲浪正盛，不同於《悲情城市》的本省家庭視角，本片由外省公務員家庭出發，他們多屬卑微百姓，並非全是既得利益者，凸顯了族群多樣性。風格上，有別於八〇年代對都會情感的冷靜探討，楊德昌融入大量個人記憶，節制技法下洶湧著滂湃情感。為了讓這部大製作有理想的生產條件，他自組工作室，並在藝校兼課尋才，幕前、幕後啟用大批新人，點燃無數火苗。

The film is based on a true event that rocked the nation in 1961; a teenage boy committed the murder, which was an outcome of love. The director, Edward YANG, was in the same grade at the same high school as the murderer was. Years later, YANG adapted the homicide incident and put emphasis on the times triggering the killing. This four-hour-long epic presents the gloomy atmosphere of islanders who can only relieve their cravings for freedom with American

pop songs under the political environments of oppressive control and the Cold War in the 1960s. The film illustrates the complicatedness of that time with hundreds of roles. The story centers on the inexorable fall of a teenager into juvenile delinquency, set against a backdrop of gangs' conflicts, dull schooldays, overwhelming state apparatus, father's change, and incomprehensible behavior of his girlfriend. The incident is a painful result of innocence lost.

The film was released at the time when all declarations of martial law were lifted. It was a time asking for reform and revisions to views of Taiwanese history. Different from the perspective of a native Taiwanese family in HOU's *A City of Sadness* (1989), *A Brighter Summer Day* tells the story of a teenager whose father is a normal mainlander working as a civil servant. Contrasting to the works calmly

exploring relationships in cities in the 1980s, YANG involves a great number of personal memories in the epic and shows strong feelings with masterful direction. YANG's effort in establishing his team and choosing actors in schools were conducive to the production of the epic. Performers and crew members who worked with him are enlightened to make creative works in their future careers.

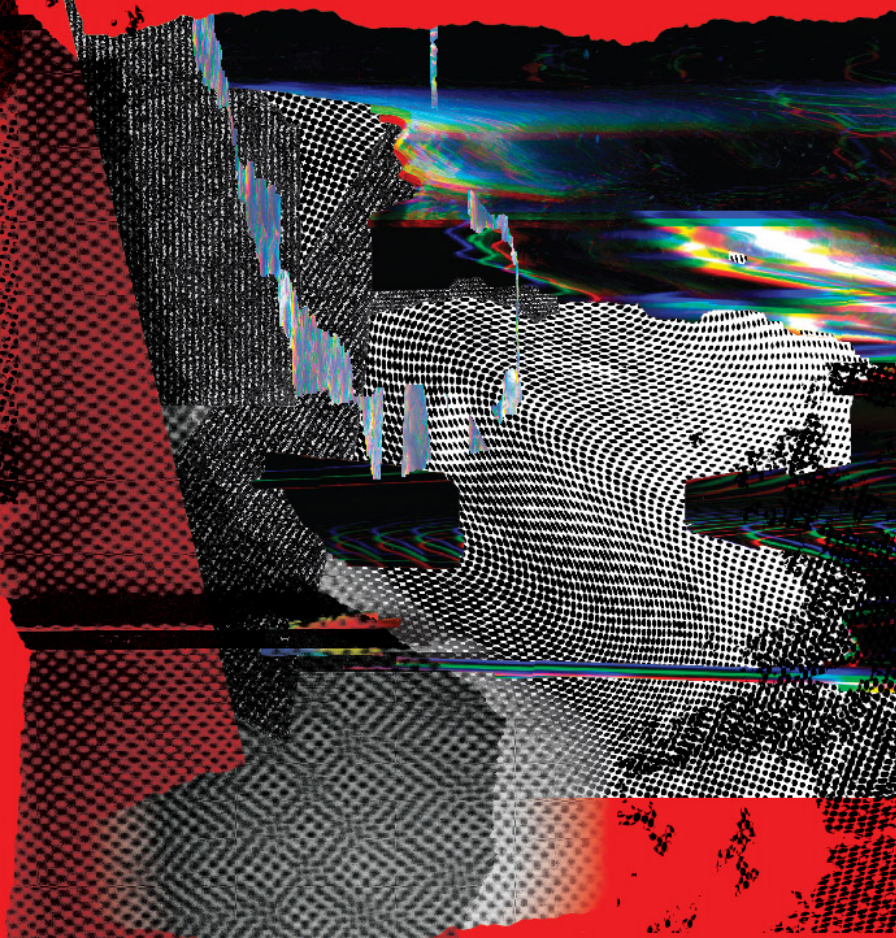
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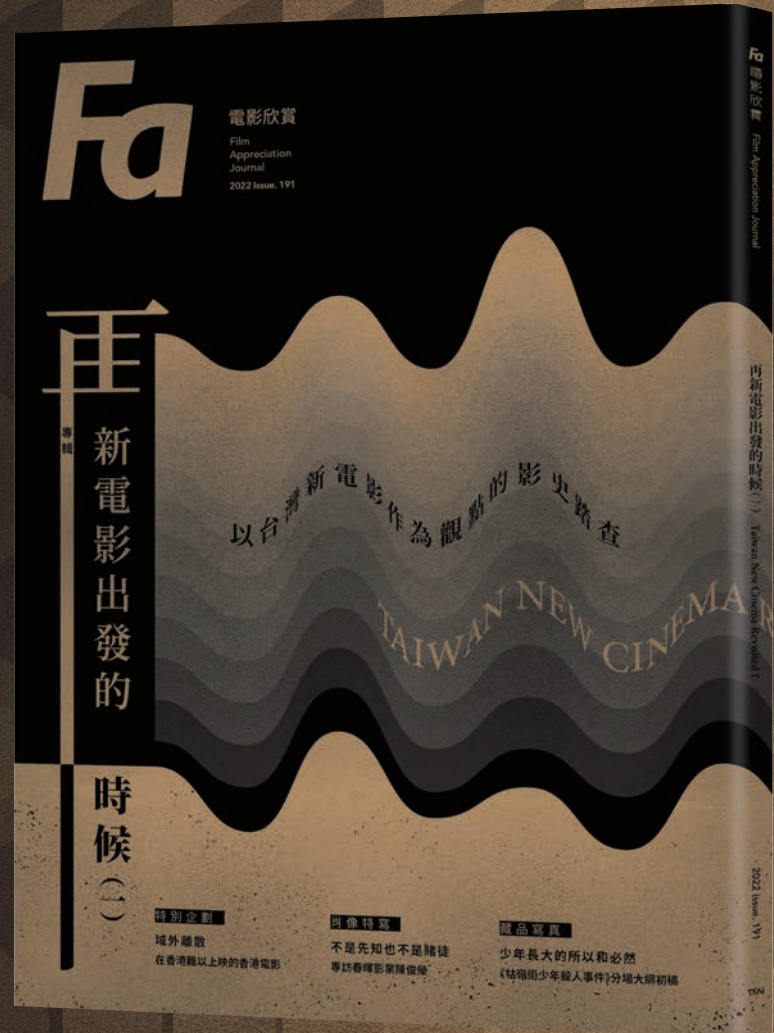
Dawn of a Transdisciplinary Taiwan

策展人 Curators 王俊傑 Jun-Jieh Wang 黃建宏 Chien-Hung Huang

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