

特別企劃

主題節目

TFAI 選映

梁祝六十 / 張徐展作品集

在歷史的荒地造景：王童導演回顧展

一邊星星 一邊海浪 / KAREN  
芬芳寶島 / 悲情城市 / 大輪迴

TFAI 2023 PROGRAM GUIDE  
April VOL.15

04  
月



國家  
影視  
聽中  
心月  
訊



國家電影及視聽文化中心  
TAIWAN FILM & AUDIOVISUAL INSTITUTE



## 關於 TFAI ABOUT

「國家電影及視聽文化中心」始於 1978 年，原為電影專門圖書館及資料館，其後設有典藏中心並經歷多次轉型，現為我國唯一典藏影視聽資產專責行政法人機構，存有電影膠片約一萬八千部，影視聽文物逾二十萬件，以典藏影視聽資產並公共化為宗旨，進行保存、修復、研究、推廣。

2021 年底，新莊場館落成，成為向大眾推廣影視聽珍貴遺產，建立影視聽文化生活場域的重要基地。場館內設有專業影廳、電影圖書館、常設展覽、書店及餐廳，同時常態舉辦工作坊、教育活動、講座及各式電影專題放映。

Founded in 1978, Taiwan Film and Audiovisual Institute (TFAI) was first established as a film library and archive, and has transitioned over the years into the only non-governmental public body in Taiwan that specializes in preserving film heritage. TFAI aims to expand the public accessibility of its collection, hosting nearly 18,000 films, and over 200,000 artifacts, through restoration, research and promotion.

TFAI's new venue opened in 2021, which consists of high-quality theaters, film library, exhibition, bookshop and restaurant, allowing diverse access to its collection. Through workshops, educational activities, program screenings curated all-year-round, TFAI seeks to re-establish the significance of old films, while providing the best environment for an unforgettable experience.



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## 常設展覽 PERMANENT EXHIBITION

免費參觀 Free Admission

2F 記憶迴廊展間 Gallery of Memories

### 顯影·現聲：臺灣影視聽文物展

#### Recapturing the Past: An Exhibition of the Film and Audiovisual History of Taiwan

從結繩、繪畫、到書寫，從壁畫、甲骨、到紙張，人類自古以來不停地創造出各種不同的形式與媒介用以印證記憶與承載想像。電影、電視、及廣播的發明與遠播，使之成為追溯二十世紀大至國家歷史文化、小至個人生活思考的重要憑據。

本展特別企劃呈現電影、電視、廣播三個領域的裝置藝術品，以及館藏台語片、類型片、新電影等時期的珍貴文物，亦規劃膠卷修復與保存專區，帶領民眾認識保存與修復工序，理解修復工程重要性。

The exhibition showcases artworks and artifacts of film, television and radio, including important collections from different eras of Taiwan audiovisual history, covering Taiwanese-language cinema, genre films and Taiwan New Cinema. Visitors can also get a glimpse of the restoration process, through a restoration station modeled to imitate the lab environment, highlighting important aspects of the work process.



更多資訊

## 時間圖書館 LIBRARY



### 時間圖書館 Library

開放時間 | 週三至週五 10:30-19:30，週六、週日 13:30-19:30



更多館藏

影視聽專門圖書館，收藏電影、電視、廣播為主，館藏總約 3 萬餘件，提供中心會員圖書、期刊閱覽與視聽服務使用，服務空間包含圖書期刊閱覽區 18 席、個人視聽座位 9 席與團體視聽室 2 間。

The TFAI library is a professional library in film and audiovisual collections of nearly 33,000 publications available to registered members. It has 18 individual seats, 9 audiovisual seats and 2 audiovisual rooms.

#### 時間圖書館——影視聽會員權益

##### 時間證人

- 館內閱覽圖書及期刊報紙

##### 時間旅人

- 館內閱覽圖書、期刊報紙及視聽資料  
- 外借一般圖書館藏  
- 使用個人視聽座位及團體視聽室

※ 詳細使用須知公告於圖書館官網 [lib.tfai.org.tw](http://lib.tfai.org.tw)

## 票務資訊 TICKETING

線上購票  
OPENTIX \*\*\*\*\* [www.opentix.life/o/tfai](http://www.opentix.life/o/tfai)



TFAI 旗艦館

節目	全票	TFAI會員票 學生票	優待票
一般票價	220	180	110
主題節目 <b>在歷史的荒地造景：王童導演回顧展</b>	<b>220</b>	<b>180</b>	<b>110</b>
套票：300/套，內含兩張電影票			
特別企劃 <b>張徐展作品集</b>	<b>120</b>	<b>120</b>	<b>110</b>
TFAI選映	<b>250</b>	<b>200</b>	<b>125</b>
套票：300/套，內含《KAREN》與《一邊星星 一邊海浪》各一張			
悲情城市	<b>250</b>	<b>200</b>	<b>125</b>

### 免費索票場次 《風中家族》、《大輪迴》、《芬芳寶島》、《梁山伯與祝英台》、《三伯英台》

各場次開演前一小時可至現場櫃檯免費索票，每人限索兩張，數量有限，索完為止。

※ 11:30前場次可於開演前30分鐘索取。

優待票：孩童票 | 敬老票 身心障礙票：各場次設有身心障礙席次可免費索取

OPENTIX  
APP



iOS



Android

### Main Program, Special Focus & TFAI Picks

- General: NTD 220/Ticket
- TFAI Member or Student: NTD 180/Ticket
- Child or Senior Citizen: NTD 110/Ticket
- TFAI Picks Combo Tickets: NTD 300 for selecting two films, including 1 KAREN and 1 Between the Stars and Waves.
- Combo Tickets: NTD 300 for selecting any two films in the Main Program.
- Zhang Xu Zhan's collection Special Offer: NTD 120/Ticket
- Person with Disability: Free tickets available on request at the Info Desk.

### A City of Sadness

- General: NTD 250/Ticket
- TFAI Members or Student: NTD 200/Ticket
- Child, Senior Citizen or Person with Disability: NTD 125/Ticket

- Free Tickets** *Where the Wind Settles, The Love Eterne, Sam-phik-Ing-tâi, The Wheel of Life, Fragrant Formosa: Huang Chun-ming's Collection*
- Free tickets available on request at the Info Desk one hour before the screening. 2 tickets maximum per person. Available on a first come first serve basis.
  - ※ 30 minutes prior for all screenings before 11:30 am.

Online Ticket Purchase [www.opentix.life/o/tfai](http://www.opentix.life/o/tfai) Ticket Purchase available at TFAI Info Desk.



## 當月主題選輯

配合王童導演專題影展，圖書館精選相關藏書，透過深度訪談與理論建構，回到王童所處時代的脈絡，而更認識這位劃時代的台灣導演。圖書館另有《假如我是真的》、《苦戀》、《香蕉天堂》、《策馬入林》、《稻草人》等劇本可做為參照。

### 王童七日談：導演與影評人的對談手記

目前最詳盡的王童導演訪談專書



作者 | 藍祖蔚  
出版 | 典藏藝術家庭股份有限公司

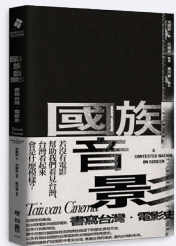
七部電影裡的七個故事：看海的日子、策馬入林、稻草人、香蕉天堂、無言的山丘、紅柿子、苦戀，如同十四世紀義大利作家薄伽丘《十日談》以人性為中心，戲而不謔地寫下世間小人物的悲喜劇。

從文本改編、美術設計、角色選擇、場景刻畫、音效燈光，甚至是現場調度的應變，走過台灣電影戒嚴與風華年代的王童灑落道出一個導演的能與不能、取與捨，從土法煉鋼到國際電影工業新科技的發展，其中點滴與光影間隙裡或工筆或寫意的擇取拿捏，無所不言，言而不盡。本書跟著兩位電影界資深前輩的牽引，循著七天七齣戲七個故事構築出一個壯闊無盡的視角，適足以滿足偶爾總會在某部電影中發現熟悉場景或氛圍的你我，以及所有的電影愛好者。

### 國族音影：書寫台灣·電影史

Taiwan Cinema: A Contested Nation on Screen

少了自己的電影，臺灣看起來會是什麼模樣？



作者 | 洪國鈞  
出版 | 聯經出版社

電影如何呈現民族風采、在地特色？國家如何形塑電影風格、文化工業？本書聚焦臺灣，縱論百年臺灣電影工業與國家體制的互動與分歧，表現與發明。

第五章《前往島嶼的單程票：王童作品中的回顧式電影敘事》，論證在後殖民脈絡下的一種殖民歷史電影再現模式，以時間角度述說國族歷史的電影空間。台灣多重殖民歷史的複雜性，時常在電影裡以回顧的方式再現。此章探討這種特殊的電影時間性，說明歷史再現中反向的時間運動。透過王童的電影敘事為切入點，探討集體歷史與個人記憶間的關係，在敘事和觀影之間劃分獨特的關係。透過不同層次的回顧，構築出王童的電影呈現。



申請會員

### Time Keeper 時間證人



#### 基本會員

入會年費 NT\$300

- 享會員電影票價優惠
- 場館活動優惠 9 折
- 贈中心電影票一張，可兌換本中心主辦放映之任一場次
- 可於時光圖書館內閱覽

### Time Traveler 時間旅人



#### 圖書視聽會員

入會年費 NT\$1000

- 享會員電影票價優惠
- 場館活動優惠 8 折
- 贈中心電影票一張，可兌換本中心主辦放映之任一場次
- 可於時光圖書館內閱覽、觀賞視聽資料及非特藏書籍外借

歡迎加入本中心會員，通行在影視聽場館的時間軸上，用您的記憶一起珍藏時間、帶著您的感官在時間中旅行，讓我們共聚在此，交會彼此。

※ 新北市民憑身分證，享首年加入時間證人免會費／加入時間旅人可折抵年費 NT\$300

## 贊助我們

### 保存經典 守護記憶

國家電影及視聽文化中心是台灣唯一典藏影視聽資產的專責機構，您的支持將是我們持續投入保存及數位修復任務的動力！歡迎加入守護臺灣影視聽資產的行列！

#### 贊助方式說明

線上 | 掃描 QRcode 即可以線上刷卡方式贊助。

匯款 | 掃描 QRcode 下載贊助捐款單，匯款完成後於捐款單上填寫匯款帳號後五碼寄至 service@tfai.org.tw，或傳真至 (02)8522-2656。

回傳後請來電 02-8522-8000#2202，將由專人服務您確認贊助款項。



線上刷卡贊助



匯款贊助

感謝您對國家電影及視聽文化中心的  
支持

## 參觀資訊 VISIT TFAI

☎ 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

開放時間 | 每週一、二休館

一樓全區／二樓展覽區 | 週三至週日 10:30 - 20:00、週五、週六 10:30 - 21:30

Opening Hours | Closed on Mon. & Tue. Opening hours during Lunar New Year will be informed otherwise

1F & 2F Gallery | 10:30-20:00 Wed. to Sun. 10:30-21:30 Fri. & Sat.

Library | 10:30-19:30 Wed. to Fri. 13:30-19:30 Sat. & Sun.



導航 MAP



#### 捷運 By MRT

搭乘桃園捷運至新莊副都心站 → 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 (原榮華中街街口) : 257、813區  
中信國小站: 617 (含副)  
中原路站: 257、615、617、622、813、835、橋17、藍18  
下車後於中街街左轉 → 步行約10分鐘抵達  
TFAI Station (Ronghua Zhongxin Roads): 257, 813 shuttle  
Zhongxin Elementary School Station: 617, 617 Sub  
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)

轉搭桃園捷運 → 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 → 右轉中街街 → 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 → 右轉中街街 → 左轉富貴路 → 本中心停車場  
Exit at Zhonghe Interchange → to Zhonghe → Provincial Highway 64 → Sijuan Road → Turn left to Zhong Yuan Road → Turn right to Zhongxin Street → Turn left to Fugui Road → TFAI car park



# 影迷推薦 RECOMMENDS



## 動靜光影——雲門的電影對話 Motion & Image: Five Film Conversations with Cloud Gate Dance Theatre

有人在電影和舞蹈中尋求美學的轉譯，  
有人則對藝術的定義反向提問。

雲門五十週年，影視聽中心特別選映五部亞洲電影，回應  
雲門豐沛而多元的軌跡，跨域延伸舞作與影像藝術的文化  
性連結，展開更深層的刺激與對話。

04.01 SAT	A	12:20	運玉義留 Untamagiru
		17:20	你的臉 Your Face
	B	14:50	關於島嶼 Formosa ▲
		19:10	定光 Sounding Light
04.02 SUN	A	17:10	流浪者之歌 Songs of the Wanderers
		19:20	大樹之歌 The World of Apu (Apur Sansar)



## 編織電影的人： 陳潔瑤 Laha Mebow 導演專題 Weaving Image: Laha Mebow's Indigenous Cinema

專題選映陳潔瑤關注原民議題的完整影像創作，從「泰雅  
三部曲」劇情片到多部紀錄作品，那些虛實並列的生命經  
緯，交織了族人們的文化記憶與悲歡離合，讓屬於不同世  
代、地域的原民故事，持續在歲月中流轉。

04.01 SAT	A	19:30	哈勇家 GAGA
	B	16:40	不一樣的月光 Finding Sayun
	A	14:30	只要我長大 + 泰雅巴萊 Lokah Laqi + A Tayal
04.02 SUN		16:50	漂流遇見你 Ça fait si longtemps
	B	19:30	我在這裡看見你 + 32 公里 ~ 六十年 The Dazzling Black Beneath the Blue Sky + 32 KM, 60 Years

# 場次表 SCHEDULE

A 大影格 Cinema A

B 小影格 Cinema B

- 在歷史的荒地造景：王童導演回顧展 Scenes in Historical Wilderness: A Wang Toon Retrospective
- 特別企劃 Special Focus
- TFAI 選映 TFAI Picks

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
04.01 SAT	B	11:20	悲情城市 A City of Sadness	158	
04.02 SUN	B	12:00	大輪迴 The Wheel of Life <b>R F</b>	106	
04.07 FRI	A	19:30	熱帶複眼 + 張徐展作品集 Compound Eyes of Tropical + Selected Works by Zhang Xu Zhan	32	★
		14:30	開幕片 Opening Film 看海的日子 A Flower in the Raining Night <b>F</b>	100	
04.08 SAT		18:00	無言的山丘 Hill of No Return <b>R</b>	174	
		14:10	悲情城市 A City of Sadness	158	
	B	18:30	悲情城市 A City of Sadness	158	
		13:20	風中家族 Where the Wind Settles <b>F</b>	126	
	A	16:20	香蕉天堂 Banana Paradise <b>R</b>	148	
04.09 SUN		19:40	稻草人 Straw Man <b>F R</b>	97	
	B	11:20	芬芳寶島： 咚咚響的龍船鼓 + 恆春 + 大甲媽祖回娘家 <b>R F</b> Fragrant Formosa: The Dragon Boat Festival + Hengchun Tour + The Homecoming Pilgrimage of Dajia Mazu	77	

★ 映後座談 With Q&A

☆ 映前導讀 Pre-screening introduction

▲ 影片拷貝非英語發音且無英文字幕 Non-English language film without English subtitles



# 場次表 SCHEDULE

**A** 大影格 Cinema A

**B** 小影格 Cinema B



膠卷放映  
FILM PRINT SCREENING



數位修復版  
RESTORED



台語版  
TAIWANESE-LANGUAGE  
VERSION



免費放映  
FREE SCREENING

- 在歷史的荒地造景：王童導演回顧展 Scenes in Historical Wilderness: A Wang Toon Retrospective
- 特別企劃 Special Focus
- TFAI 選映 TFAI Picks

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
04.14 FRI	A	19:30	熱帶複眼 + 張徐展作品集 Compound Eyes of Tropical + Selected Works by Zhang Xu Zhan	32	★
		12:00	天下第一 All the King's Men	102	
	A	14:30	香蕉天堂 Banana Paradise	148	★
04.15 SAT		19:00	策馬入林 Run Away	112	
	B	14:00	悲情城市 A City of Sadness	158	
		18:30	悲情城市 A City of Sadness	158	
04.16 SUN		13:30	無言的山丘 Hill of No Return	174	
	A	17:10	稻草人 Straw Man	97	
	B	19:40	看海的日子 A Flower in the Raining Night	100	
11:20		芬芳寶島： 咚咚響的龍船鼓 + 恆春 + 大甲媽祖回娘家	77		

★ 映後座談 With Q&A

☆ 映前導讀 Pre-screening introduction

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
04.21 FRI	A	19:30	熱帶複眼 + 張徐展作品集 Compound Eyes of Tropical + Selected Works by Zhang Xu Zhan	32	★
		14:10	天下第一 All the King's Men	102	
	A	16:40	梁山伯與祝英台 The Love Eterne	121	
04.22 SAT		19:30	假如我是真的 If I Were for Real	97	
	B	14:00	三伯英台 Sam-phik-Ing-tâi	103	☆
		18:00	一邊星星 一邊海浪 Between the Stars and Waves	52	
		19:40	KAREN	97	
04.23 SUN	A	14:00	策馬入林 Run Away	112	★
		18:00	無言的山丘 Hill of No Return	174	
	B	11:30	芬芳寶島： 咚咚響的龍船鼓 + 恆春 + 大甲媽祖回娘家	77	
		18:30	悲情城市 A City of Sadness	158	

▲ 影片拷貝非英語發音且無英文字幕 Non-English language film without English subtitles



# 場次表 SCHEDULE

A 大影格 Cinema A

B 小影格 Cinema B

- 在歷史的荒地造景：王童導演回顧展 Scenes in Historical Wilderness: A Wang Toon Retrospective
- 特別企劃 Special Focus
- TFAI 選映 TFAI Picks

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
04.28 FRI	A	19:30	熱帶複眼 + 張徐展作品集 Compound Eyes of Tropical + Selected Works by Zhang Xu Zhan	32	★
		13:30	看海的日子 A Flower in the Raining Night 	100	★
	A	17:00	苦戀 Portrait of a Fanatic	111	
		19:40	假如我是真的 If I Were for Real	97	
04.29 SAT	B	11:10	芬芳寶島： 咚咚響的龍船鼓 + 恆春 + 大甲媽祖回娘家   Fragrant Formosa: The Dragon Boat Festival + Hengchun Tour + The Homecoming Pilgrimage of Dajia Mazu	77	★
		14:00	KAREN	97	
		16:20	一邊星星 一邊海浪 Between the Stars and Waves	52	
	A	12:20	梁山伯與祝英台 The Love Eterne 	121	
		15:10	紅柿子 Red Persimmon 	168	
04.30 SUN	B	11:20	芬芳寶島：烏魚來的時候 + 傳統小鎮 - 美濃 + 古厝 - 彰化秀水鄉陳宅   Fragrant Formosa: When Mullet Come + Meinung, A Town Cherishing Tradition + Chang Hua Xiushui Chen Family Abode	77	會員場
		15:00	三伯英台 Sam-phik-Ing-tai 	103	
		18:30	悲情城市 A City of Sadness	158	

★ 映後座談 With Q&A

☆ 映前導讀 Pre-screening introduction



膠卷放映  
FILM PRINT SCREENING



數位修復版  
RESTORED



台語版  
TAIWANESE-LANGUAGE  
VERSION



免費放映  
FREE SCREENING

# 活動 EVENTS

▼ 親子共讀活動 FAMILY EVENT

04.09 SUN  
14:00-16:00

映畫故事屋 **Once Upon A Film**  
繪本共讀《寶藏大追擊》+ 黏土創作

報名入場



更多詳情

多功能室

講者 | 捲捲老師

爸爸媽媽阿公阿嬤照過來！本中心在週末下午，邀請專業的說故事老師們，推出系列親子共讀活動，帶領小朋友一起透過繪本認識影視聽小宇宙，並搭配動手作課程，讓各種感官都得到滿足，歡迎加入我們的行列吧！

《寶藏大追擊》繪本——  
改編自臺灣五〇年代老電影，將專業的電影知識轉化為機智的謎題關卡，獻給喜愛看電影的親子讀者，一同探索國家級寶藏，了解電影修復工作的內容和價值，見證老電影重生的一刻！



▼ 工作坊 WORKSHOP

04.23 SUN  
10:30-16:30

光影復現——電影海報修復工作坊  
陳子福與他的手繪電影海報

報名入場



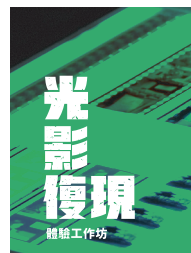
更多詳情

多功能室

講者 | 魏綉芬 / TFAI 文物修復師

陳子福為臺灣國寶級電影海報畫師，一生手繪近 5000 幅海報，橫跨愛情、武俠、台語、粵語甚至是外語片，在電影興盛風華的年代，街頭巷尾常見陳子福手繪海報的蹤影。

隨著時光流逝，文物難逃逐漸斑駁的命運，跟著文物整飭專家，認識紙質類保存方法、體驗修復技法，閱覽臺灣的電影史和印刷史，重現電影絕代風貌。



▼ 王童回顧展——大師講堂 MASTER CLASS

05.13 SAT  
17:00-18:00

大師講堂：從美術到美學

主持 | 藍祖蔚 / TFAI 董事長  
講者 | 王童 / 導演



電影美術，是王童電影之路的起點。本場講堂邀請觀眾一同借道美術深掘王童的電影世界，聽他娓娓道來美術經驗如何影響日後創作？美術觀點與導演視野如何調和？場景如何轉化為觀眾的美感體驗？超越美術的美學如何可能？

■ 此講堂為當日 14:00《紅柿子》P.23 映後座談，欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止



04.15 SAT  
17:00-18:00

大影格  
Cinema A

### 歷史的狂想 《香蕉天堂》映後講堂

主持 | 楊元鈴 / 影評人  
講者 | 王童 / 導演 魏德聖 / 導演

王童與魏德聖兩位導演，雖世代不同，但都使用電影作為重建臺灣史的媒介，對於記錄臺灣皆有著深刻關懷與使命感。而王童也擔任魏德聖《臺灣三部曲》動畫電影的監製及顧問，兩人將於本場座談分享彼此電影在歷史、美術及動畫上的創作連結。

■ 此講堂為當日 14:30《香蕉天堂》P.22 映後座談  
欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

04.23 SUN  
16:00-17:00

大影格  
Cinema A

### 新武俠·新寫實 《策馬入林》映後講堂

講者 | 王童 / 導演 塗翔文 / 影評人

王童八〇年代拍攝了《策馬入林》，此時期古裝武俠片已趨向沒落，但王童運用寫實手法及場面調度，創造出獨特的氛圍與風格，使他被譽為臺灣黑澤明。塗翔文曾擔任影視聽中心「島嶼江湖：武俠在台灣」特展的協同策展人，本座談將從他的專業領域出發，攜手王童帶來刀光劍影的深度對談；本場以 35mm 膠卷放映，亦將談談膠卷時代的拍攝點滴。

■ 此講堂為當日 14:00《策馬入林》P.21 映後座談  
欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

04.29 SAT  
15:20-16:20

大影格  
Cinema A

### 再·看海的日子 《看海的日子》映後講堂

主持 | 陳德齡 / TFAI 副執行長  
講者 | 王童 / 導演 黃春明 / 作家

《看海的日子》改編自黃春明的小說，寫實精神、文學改編等元素與新電影的特質不謀而合，王童因而被視為新電影導演之一，且本作在文學及電影領域皆獲得成功。藉由本次影展台語配音版的放映，特別邀請王童與黃春明再次重返當初創作的脈絡與心境，針對該作引發關於電影、文學、語言的思考，再次對話。

■ 此講堂為當日 13:30《看海的日子》P.18 映後座談  
欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

05.06 SAT  
16:30-17:30

大影格  
Cinema A

### 傷痕的異域想像 《苦戀》映後講堂

主持 | 卓男 / 影評人  
講者 | 王童 / 導演 李道明 / 學者

《苦戀》改編自中國作家白樺的傷痕文學，和《假如我是真的》兩部早期作品可謂王童導演生涯的起點。主持人卓男曾擔任香港王童影展策展人，而李道明將從歷史宏觀角度與導演對話，以大視野賞析時代變革及傷痕文學的概況，並回望王童首次擔任導演的經驗與改編文學之心的路歷程。

■ 此講堂為當日 14:30《苦戀》P.20 映後座談  
欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

## 在歷史的荒地造景： 王童導演回顧展 Scenes in Historical Wilderness: A Wang Toon Retrospective



王童，本名王中和，1942 年出生於安徽。八〇年代初由美術轉任導演，處女作《假如我是真的》（1981）即獲金馬獎最佳影片。超過五十年的電影生涯，完成了十五部劇情長片。寫實的電影風格、貼近生活的題材，與侯孝賢、楊德昌、陳坤厚、萬仁等臺灣新電影健將，為八〇年代的臺灣電影帶來了嶄新的風貌，共同書寫下臺灣電影歷史重要的一頁，2019 年更獲頒金馬獎終身成就獎，肯定其卓越貢獻。

### 美術之路

王童自幼習畫，成長於藝術觀念轉變的六〇年代。國立藝專美術科畢業後，便加入中影製片廠。他自練習生做起，在大量實務經驗中學習電影美術，不斷打磨陳設、空間造型、服裝設計等技術。擔任美術工作超過十年，陸續與李翰祥、李行、胡金銓、白景瑞、陳耀圻等多位大導演合作學習，練就了扎實的基本功。中影跨國合製的經驗，亦給予王童不同格局的電影視野。這些承繼自片廠工業體系的技藝與養分，使得王童執導的電影，視覺造型具備極高可看性。

### 以影像書寫歷史

王童的電影大多緊扣歷史。一部分來自機緣，早期受託付的作品即瀟灑濃厚的歷史氛圍，另一部分則受強烈的使命感驅使，一心想以電影為臺灣寫史，因此解嚴後的創作不僅直接涉及臺灣歷史經驗，亦融入了自身流離的生命記憶。面對消逝的歷史猶如身處荒地，如何

從無到有、再現往昔的生活風采，往往是創作者的一大挑戰。而擁有深厚的美術底子的王童，處理起歷史題材時卻顯得舉重若輕，從佈景、服裝乃至動作設計，皆賦予影像細節與質感，彷彿某種魔幻時刻，在觀者的觀影記憶中，不會輕易消逝。

### 從佈景到情景

王童追求真實卻不囿於寫實主義。他明白電影美術並非只為美而存在，也不單單只為打造一客觀的物質世界，他希冀創造的是結合劇場、但又保有真實性的電影空間，是一幅幅能撩起觀眾的衝動，繼而能回味的情景，因而作品總帶有濃濃的泥土味；當然，這也得力於王童與土地的深厚情感，及對日常所見的小人物所懷有的悲憫與同情。美術佈景終究要讓位給人，讓給那些在社會底層掙扎，面對可悲或可笑的遭遇，卻仍努力維持尊嚴或希望的小人物們。

此次專題選映王童九部關於歷史題材的作品，除重映經典的臺灣近代三部曲，亦有難得一見的台語版《看海的日子》（1983）以及武俠片《策馬入林》（1984），同時回溯其創作原點，展映早期改編傷痕文學的《假如我是真的》（1981）與《苦戀》（1982），並特別放映他擔任美術指導的《天下第一》（1983），帶領觀眾回到王童所處時代的脈絡，重新認識劃時代的臺灣導演——王童。

### Overview

Wang Toon was born Wang Zhonghe in 1942 in China's Anhui province. In the early 1980s, he transitioned from a production designer to film director, winning the Golden Horse Award for Best Feature Film with his debut feature, *If I Were for Real* (1981). His film career spans over 50 years, and includes directing 15 narrative features. His realistic style and down-to-earth subject matter helped usher in a brand-new look to Taiwanese films in the 1980s along with other Taiwanese New Wave stalwarts such as Hou Hsiao-hsien, Edward Yang, Chen Kun-hou and Wan Jen, together penning an important page in the history of Taiwanese cinema. In 2019, he received the Golden Horse Lifetime Achievement Award in recognition of his outstanding contributions.

### Artistic Journey

Wang Toon learned to draw from a young age and grew up in the 1960s era when artistic concepts were changing. After graduating from the Department of Fine Arts of National Taiwan Academy of Arts, he joined the Central Motion Picture Corporation (CMPC). Starting as a trainee, he studied production design through extensive practical

experience and continuously polished his skills in set dressing, set design, and costume design. He worked as a production designer for more than a decade, developing sound filmmaking fundamentals through collaborating with and learning from major directors such as Li Han-hsiang, Lee Hsing, King Hu, Pai Ching-ju, and Chen Yao-chi. CMPC's international co-productions also gave Wang Toon a different perspective on cinema. These techniques and nutrients inherited from the studio's industrial system often gave Wang Toon's films highly appealing visual designs.

### Writing History Through Images

Most of Wang Toon's films are closely tied to history. Some came about by chance, as the early films he was commissioned to direct were imbued with a thick historical atmosphere. Others were driven by a strong sense of mission, as he wholeheartedly wanted to document Taiwan's history through film. Accordingly, his films after the lift of martial law were not only related directly to Taiwan's historical experiences, but also integrated the memories of displacement from his own life. Facing the disappearance of history is like being in a wasteland. Recreating life in the past from scratch is often a big challenge for filmmakers. Wang Toon's solid art background, however, makes handling such subject matter seem easy. From set design, costumes to even action choreography, he infuses details and textures into his visuals, creating images that may become important memories in the lives of his viewers; like some kind of magical moment, they are no longer easily forgotten.

### From Set to Scene

Wang Toon pursues truth but is not limited to realism. He understands that production design does not exist purely for aesthetics, and is not just to create an objective material world. What he hopes to create is a film space that integrates theater but still maintains authenticity. With scene after scene that can stir the audiences' emotions and leave lasting impressions, his films always tend to carry a thick earthy flavor. Of course, this is also due to Wang Toon's strong feelings toward this land, as well as the compassion and empathy he has for the little people we see in everyday life. Ultimately, production design has to give way to people — the little people struggling at the bottom of society in pitiful or absurd situations, yet still strive to preserve their dignity or hope in life.

This retrospective features a selection of nine Wang Toon films with historical themes. In addition to his classic "Contemporary Taiwan Trilogy", there is the rare Taiwanese-language version of *A Flower in the Raining Night* (1983) and the wuxia film *Run Away* (1984). Tracing back to his filmmaking origins, there is also his early adaptation of the scar literature play *If I Were for Real* (1981), *Portrait of a Fanatic* (1982), and a special presentation of *All the King's Men* (1983), for which he worked as the production designer. Travel back to the context of Wang Toon's era and rediscover this epoch-making Taiwanese filmmaker.

開幕片  
OPENING  
FILM

## 看海的日子

王童 WANG Toon  
臺灣 Taiwan  
1983 | DCP  
Color | 100min

### 台語版 TAIWANESE-LANGUAGE VERSION

雨夜花，如何落土生根？如何掌握自己命運？白梅從小被養父賣去窯子，受盡踐踏，對未來失去希望。一日，她在火車上巧遇昔日姐妹，如今結婚生子，成為幸福的母親，令她好生羨慕。本來就喜歡小孩的白梅，暗暗決定要找一個憨厚恩客，生下自己的孩子。

王童首部臺灣鄉土題材作品，由同名原著小說家黃春明親自編劇，在藝術與商業均有亮眼表現，助陸小芬一甩豔星標籤，摘下金馬獎影后，也掀起一波鄉土文學改編潮。本次放映為台語配音版，非市面流通的國語發音版，機會難得。

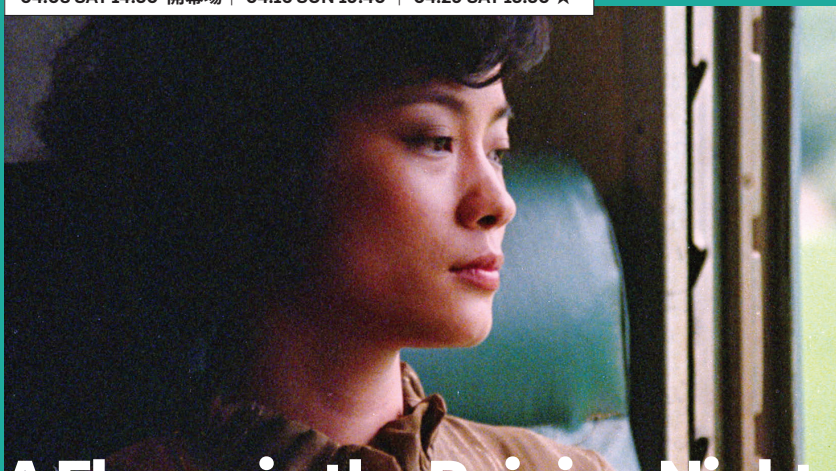
How can a flower in a rainy night settle down and take root? How does one control their own destiny? After Pik-mui was sold into prostitution by her foster father as a child, the degrading mistreatment she suffered causes her to lose hope for the future. One day, she encounters one of her sisters, who is now a happily married mother that makes Pik-mui very envious. Having always liked children, Pik-mui secretly decides to find a kind and honest man to have her own child with.

Wang Toon's first Taiwan nativist-themed film is an adaptation of writer Huang Chun-ming's novel of the same name. Performing well both artistically and commercially, the film helped Lu Hsiao-fen shed her "glamor star" label and won her the Golden Horse Awards for Best Leading Actress, while also sparking a wave of Taiwan nativist literature adaptations. The screenings will show the rare Taiwanese-language version instead of the commercially available one in Mandarin.

1983 金馬獎最佳女主角、女配角  
Best Leading Actress & Best Supporting Actress, Golden Horse Awards

大影格 Cinema A

04.08 SAT 14:30 開幕場 | 04.16 SUN 19:40 | 04.29 SAT 13:30 ★



## A Flower in the Raining Night

## If I Were for Real



大影格 Cinema A

04.22 SAT 19:30 | 04.29 SAT 19:40 | 05.06 SAT 12:00 | 05.14 SUN 16:40

青年下放農場多年，為了盡快與未婚先孕的女友完婚，避免肚子大了惹麻煩，得設法上調回城市。當他看著別人靠關係一一調成，自己身份卑微，永無翻身之日時，決定鋌而走險。他假冒中央高幹子弟，不只矇到貴賓席看戲，還陰錯陽差成了眾多權貴的巴結對象。在這個特權階級享盡方便的社會中，小人物扮假求生，又有何罪？

本片改編自中國禁演同名話劇，在反共框架之餘，對走後門文化有著辛辣諷刺，對弱勢庶民懷抱濃烈同情。王童原任美術設計，出品人江日昇將之拔擢為導演，為其初執導筒之作。

A sent-down youth who has been stuck on a farm for years is desperate for a transfer to the city so he can marry his pregnant girlfriend. When he sees others taking advantage of their connections and realizes his lowly status gives him no hope, he decides to take a risk and impersonate the son of a high-ranking government official. Not only does this bluff gain him VIP entry to a theater play, he also inadvertently becomes the object of flattery for many rich and powerful people. In a society where the privileged routinely exchange favors and conveniences, is it really so wrong for a commoner to impersonate someone in order to survive?

Wang Toon's feature debut is an adaptation of the banned Chinese play of the same name. In addition to its anti-communism framework, the film satirizes the corrupt culture of leveraging connections for personal gain, while also expressing strong empathy for the disadvantaged common people.

1981 金馬獎最佳影片、男主角、改編劇本  
Best Feature Film, Best Leading Actor & Best Adapted Screenplay, Golden Horse Awards

## 假如我是真的

王童 WANG Toon  
臺灣 Taiwan  
1981 | DCP  
Color | 97min

## 苦戀 Portrait of a Fanatic

王童 WANG Toon | 臺灣 Taiwan  
1982 | DCP | Color | 111min



1982 金馬獎最佳攝影  
Best Cinematography,  
Golden Horse Awards

您愛這個國家，苦苦戀著這個國家，可這個國家愛您嗎？

出生雲南的畫家凌晨光，窮其一生熱情，一心掛念著大陸河川。歷經戰亂動盪、旅美實踐理想，卻因嚮往新中國而踏上返回祖國的郵輪，最後才發現，他依戀的雪原大地，卻是他的葬身之地。

改編自作家白樺的劇本，原著被認定為文革傷痕文學的代表作。王童以寫實攝影風貌與象徵的影像語言，述說著知識份子矛盾的鄉愁及愛國情結。

You love this country. You are fanatic about this country. But does this country love you?

Born in Yunnan, painter Ling Chen-guang has had a passion for the rivers and streams of China his entire life. After enduring the tumult of war, he embarks on a journey to America to pursue his dreams, only to be lured back to his homeland by the promise of "New China." In the end, he realizes the snowy plains he once loved so dearly will also be his final resting place.

大影格 Cinema A 04.29 SAT 17:00 | 05.06 SAT 14:30 ★ | 05.14 SUN 14:00

內憂外患的五代十國，周世宗自詡文武略天下第一，卻因沈迷煉丹術而日漸昏昧，一干忠臣為醫治聖上痼疾，派密使求助天下第一名醫，輾轉又遇上酗酒的天下第一畫家、楚楚可憐的天下第一美女、身手絕妙的天下第一神偷。朝臣之間爾虞我詐，防不勝防，豈料眾人搶救世宗的關鍵解方，竟是設局偷走他身上的天下第一寶玉？

胡金銓以連環套架構譜寫歷史狂想曲，看似刻劃王朝覆滅前的宮廷鬥爭，實則暗諷權力的荒誕與虛幻，原似枝微末節的小人物，後來竟成為壓垮帝國的最後一根稻草，令人愕然叫絕。王童操刀本片美術與服裝設計，以精雕細琢的考究及工藝，重現唐末的奢華頹靡。

In 10th century AD, Northern China, the ailing epileptic emperor lies weak and demented in the capital threatened by warring tribes at his borders, while getting addicted to the drugs made by a charlatan alchemist. In order to cure his disease, the prime minister dispatches agents on a secret mission to bring back the only doctor who can cure his ills, setting off a chain of unexpected events in this dizzyingly complex fable of intrigue and satire.

大影格 Cinema A 04.15 SAT 12:00 | 04.22 SAT 14:10 | 05.07 SUN 16:40

數位修復版 RESTORED

## 天下第一 All the King's Men

胡金銓 King HU | 臺灣 Taiwan  
1983 | DCP | Color | 102min



1983 金馬獎最佳服裝設計  
Best Costume Design,  
Golden Horse Awards

盪亂的唐末，一幫打家劫舍的盜匪因荒年而走投無路，遂挾持烏家莊村長之女當作人質，威脅村民交出米糧，不料最後卻被軍隊埋伏圍剿。當首領被斬首示眾，弟兄們亦死傷大半，一群殘兵敗卒開始內鬥，村長的女兒「彈珠」一度趁亂逃跑，卻被匪寇之一的何南抓回，兩人朝夕相處下漸生情愫，展開一段愛恨交織的複雜情感……。

王童以心理寫實技法、細膩美術設計，重塑古裝史詩的豪情，亦對世態炎涼發出不平之鳴。

Set in ancient China, the film centers on a leader of bandits, who kidnaps the mayor's daughter of the village pillaged by his accomplices. Though held hostage and mistreated, the woman slowly develops a love-hate relationship with one of the outlaws. Echoing the realist style of Taiwan New Cinema, director Wang Toon reinvents the genre of Wuxia costume drama with the emphasis on human psychology rather than action choreography.

1985 金馬獎最佳美術設計、服裝設計 Best Art Direction & Best Costume Design, Golden Horse Awards  
1985 亞太影展最佳美術、攝影 Best Art Direction & Best Cinematography, Asia-Pacific Film Festival

大影格 Cinema A 04.23 SUN 14:00 ★ | 膠卷放映 FILM PRINT SCREENING  
04.15 SAT 19:00 | 05.13 SAT 11:20

數位修復版 RESTORED

台語版 TAIWANESE-LANGUAGE VERSION

## 稻草人 Straw Man

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



1987 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。

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.

大影格 Cinema A 04.09 SUN 19:40 | 04.16 SUN 17:10

Ⓡ 數位修復版 RESTORED

## 香蕉天堂 Banana Paradise

王童 WANG Toon | 臺灣 Taiwan  
1989 | DCP | Colour | 148min



1989 金馬獎最佳男配角  
Best Supporting Actor &  
Golden Horse Awards

國共內戰尾聲，患難與共的門栓與得勝以假身分隨軍撤到臺灣。白色恐怖的亂世變數連綿，兩人數度落難。門栓在逃亡中遇見寡婦月香和新生兒耀華，他假冒成孩子的父親，以借來的文憑顛沛求職過活。盛產香蕉的寶島上演著非天堂式的荒誕與荒涼，那些借來的多重身分竟也不知不覺陪伴了一輩子……。

這是王童書寫庶民生活「臺灣近代三部曲」的第二部，以黑色幽默述說外省人漂移臺灣的流離處境與身份認同。

In 1949, during the Chinese Civil War, brotherly friends Door Latch and Te-sheng fake their identities and retreat to Taiwan with Kuomintang. Threatened by white terror, the two brothers are captured and fled all the time with a tough life. One day, Door Latch meets a widow Yueh-hsiang and her new-born baby Yao-hua, then pretends to be the deceased husband of Yueh-hsiang to find a job and live with them. Unexpected happenings continue on the island abundant with bananas, they are forced to live with a borrowed and fake life.

大影格 Cinema A 04.09 SUN 16:20 | 04.15 SAT 14:30 ★ | 04.30 SUN 18:50

1920 年代日治時期，佃農兄弟阿助與阿尾聽聞金蟾蜍傳說，決定背棄長工契約，投奔金瓜石掏金。底層礦工做著發財夢，但日本殖民管理的嚴苛，讓他們持續被刁難壓榨。封閉的山城裡，礦工和妓女日復一日地出賣尊嚴、勞力和肉體，情懷與破格之聲卻也同步醞釀著。無言的山丘上，出走、上吊、反動、礦災接踵而來，王童「臺灣近代三部曲」的第三部曲中，鄉土小人物的命運在希望與絕望間徘徊。

When Japan Colonial Rule in the 1920s, brothers A Chu and A Wei escaped their exploitation job to Jinguashui, a town known for its gold mining industry. They come for their fortune but Japanese-run mines are grueling and they can't avoid being exploited again. In the isolated hill, coal miners and prostitutes surrender their dignity and body to struggle for survival. Meanwhile, there's infatuation among one and another, and a sense of rebellion in the air.

Ⓡ 數位修復版 RESTORED

## 無言的山丘 Hill of No Return

王童 WANG Toon | 臺灣 Taiwan  
1992 | DCP | Colour | 174min



1992 金馬獎最佳劇情片、導演、原著劇本  
Best Feature Film, Best Director &  
Best Original Screenplay,  
Golden Horse Awards

大影格 Cinema A 04.08 SAT 18:00 | 04.16 SUN 13:30 | 04.23 SUN 18:00

帶有半自傳色彩，王童在三部曲後歸返自身成長根源與歷史。《紅柿子》描繪國共內戰尾聲，一個軍人家族撤退來臺的軍眷生活。外婆、媽媽、十個孩子和家傭從河南漂洋至臺北，隨著父親被罷免軍職，軍人家族變為庶民。全家人在悲歡與日常詠語中，重新張羅生計與共同生活。三代慢慢落地生根，安穩之際，又該怎麼面對鄉愁。

Based on a semi-autobiographical childhood memory, Wang Toon turns his attention back to his own roots and growth background. This film portrays a family flee from Henan to Taipei during the Chinese Civil War, and how they secure their living and future with eleven children while they turn into commoners in Taiwan after the father gets dismissed. They gradually settle down but at the same time how will they deal with the nostalgia?

1996 金馬獎最佳美術設計 Best Art Direction, Golden Horse Awards

大影格 Cinema A 04.30 SUN 15:10 | 05.06 SAT 18:10 | 05.13 SAT 14:00 ★

Ⓡ 數位修復版 RESTORED

## 紅柿子 Red Persimmon

王童 WANG Toon | 臺灣 Taiwan  
1995 | Colour | 168min



🆓 免費放映 FREE SCREENING

## 風中家族 Where the Wind Settles

王童 WANG Toon | 臺灣 Taiwan  
2015 | DCP | Color | 126min



2015 上海電影節 Shanghai International FF

國共內戰末期，國軍節節敗退，連長盛鵬、士兵小范與順子四處逃竄，遇見了遭遺棄的小奉先，三個男人帶著孩子，一路逃亡到了臺灣。命運輾轉，他們在臺北邊緣違章群找到棲身之處，簡陋環境下的艱困生活，伴隨對家鄉的思念牽絆，渴望著此生安身立命。

繼《自由門神》後，王童時隔十三年再執導劇情長片作品。兩個世代、橫跨半世紀的光陰，一念之間，海峽天涯，小人物於壯闊時代下的動蕩，如在風中搖曳漂泊，縱使沒有血緣關係，憑藉相互羈絆的情誼落地生根，凝聚成一個個比血親更有意義的家族。

Toward the end of the Chinese Civil War, with the Nationalist army in constant retreat, captain Sheng Peng escapes from the battlefield with subordinates Fan and Shun. The three men rescue an abandoned boy named Feng Hsien, whom they adopt as one of their own before fleeing to Taiwan together. Fate brings them to a dilapidated military dependents' village on the outskirts of Taipei, where they struggle with lives of hardship in crude conditions, homesickness, and a yearning to finally settle down in peace.

大影格 Cinema A 04.09 SUN 13:20 | 05.07 SUN 19:10 | 05.13 SAT 18:40

免費放映 FREE SCREENING

## 梁祝六十：臺港經典重現

The 60th Anniversary of Two  
"Butterfly Lovers" Films:  
*Sam-phik-Ing-tâi* vs. *The Love Eterne*

1963年，美都歌劇團的老闆蔡秋林耗資近六十萬，將1959年自家的賣座歌仔戲電影《英台拜墓》翻拍成《三伯英台》，以35mm彩色底片拍攝、特送英國沖洗的高規格，和台語片罕見的特效鏡頭，準備在4月24日的首映上，為台語影壇展開一場工業升級。

挾著這股氣勢，《三伯英台》排映時讓發行香港邵氏《梁山伯與祝英台》的明華公司擔心被搶得先機，刻意提前同日首映，因而留下國語版梁山伯、台語版梁三伯對打的局面。《梁山伯與祝英台》以華麗浩大的製作規模、鋪天蓋地的宣傳攻勢，創下首輪熱映62天的驚人紀錄；相較下，《三伯英台》雖僅上映一週，但臺灣民間片廠、台語片投資老闆看準彩色片市場，甘願冒險投資，其製作團隊的膽識、眼光仍值得讚賞。

適逢臺港版「梁祝」六十週年，國家影視聽中心推出特別企劃，修復珍稀的《三伯英台》影帶，讓現存最早以35mm彩色底片拍攝的台語片重見天日，並邀來李翰祥港版《梁山伯與祝英台》同台較勁，重現六十年前歌仔戲與黃梅調互別苗頭的經典影史場景。

In 1963, Taiwanese Opera troupe Bi-too invested fortunes to remake its own 1959 film production of the classic Chinese legend *Butterfly Lovers*. Shot in 35mm color film and printed at UK's Rank Organization, *Sam-phik-Ing-tâi* is a rare gem incorporating special effect shots and state-of-the-art technologies first seen in Taiwanese-language cinema.

However, the release of Shaw Brothers' Mandarin version of the same tale, *The Love Eterne*, was deliberately moved up to April 24, the same date where *Sam-phik-Ing-tâi* was set to come out. *The Love Eterne* became a phenomenal success with its lavish production scale and aggressive campaign, leading to a record-breaking 62-day consecutive theatrical run. *Sam-phik-Ing-tâi*, in stark contrast, was in theaters for only a week. Nevertheless, the gumption of Taiwanese-language filmmakers and investors who attempted to break into the color film market was still commendable.

On occasion of the 60th anniversary of this "twin film" spectacle, TFAI presents *Sam-phik-Ing-tâi*, a new restoration based on rare video materials, along with the digitized *The Love Eterne*, contrasting the distinct styles and parallel success of both Taiwanese Opera and Huangmei Opera cinemas.

《山伯英台》早期即為歌仔戲劇目，常演至今。電影《三伯英台》由美都歌劇團演出，當年以商業片之姿上映，今日看來，珍貴地保存了距今60年前的歌仔戲唱唸與表演風格。包括「看古代」、「山伯討藥」、「送三伯離開祝家的「送哥調」等等，皆為歌仔戲獨特的傳統橋段。加上人物刻劃生動，對白質樸詼諧，與黃梅調電影《梁山伯與祝英台》大異其趣。

Originating from the Taiwanese Opera piece of the same title, the film *Sam-phik-Ing-tâi*, performed by Bi-too troupe, has preserved several unique theatrical plots and performance style. The film premiered 60 years ago as a commercial release, and contrasted the Huangmei Opera film *The Love Eterne* from Hong Kong with its vivid characters and humorous dialogues.

三伯英台  
*Sam-phik-Ing-tâi*

李泉溪 Li Chuan-hsi | 臺灣 Taiwan  
1963 | DCP | Color | 103min



小影格 Cinema B

04.22 SAT 14:00 ☆ | 04.30 SUN 15:00 | 05.13 SAT 14:10

梁山伯與祝英台  
*The Love Eterne*

李翰祥 Li Han-hsiang | 香港 Hong Kong  
1963 | DCP | Color | 121min



2011 金馬影展執行委員會影史百大華語電影  
100 Greatest Chinese-Language Films,  
Taipei Golden Horse FF

1963 金馬獎最佳影片、導演、音樂、剪輯、  
女主角、演員特別獎  
Best Feature Film, Director, Editing, Music,  
Leading Actress & Special Jury Prize for  
Acting, Golden Horse Awards

浙江祝員外的閨女英台，因求學心切，說服父母讓她赴餘杭讀書。途中，巧扮男裝的她邂逅書生梁山伯，兩人一見如故，遂折柳代香，結拜兄弟。三年同窗，梁兄不知英台實為女兒身，英台卻漸漸愛上義兄。山伯得知英台真實身份後，滿懷欣喜前往提親，無奈卻病逝收場，魂魄最後化為翩翩彩蝶……。

香港影壇自1930年代起多次翻拍經典悲劇「梁祝」，本片原是邵氏與電懋嚴俊版競爭下的搶拍產物，邵氏的黃梅調電影風潮也因此臻至巔峰，多場大戲一氣呵成，薈萃川、越、粵劇精華，「梁兄哥」凌波的俊朗英姿、樂蒂亦剛亦柔的雙重扮相，均風靡臺港影迷。六十年前凌波訪臺出席金馬獎，萬人空巷的盛況，更讓港媒戲稱臺北為「狂人城」。

Adapted by Shaw Brothers from the Chinese classic tale *The Butterfly Lovers*, *The Love Eterne* is a Huangmei Opera musical often referred to as the "Romeo and Juliet" of the Far East. A young girl, Zhu Ying-tai, convinces her parents to send her to college on the condition that she goes in the guise of a man. Along her journey, she befriends a young scholar Liang Shan-bo, who became her sworn "brother" and classmate for 3 years. When her true identity is revealed, Shan-bo makes a critical decision that changes his fate...

大影格 Cinema A

04.22 SAT 16:40 | 04.30 SUN 12:20 | 05.07 SUN 13:50



## 熱帶複眼 + 張徐展作品集

### Compound Eyes of Tropical + Selected Works by Zhang Xu Zhan

金馬獎最佳動畫短片得主張徐展出身新莊紙紮世家，也與成員共同創辦「新興糊紙文化組織」推動臺灣紙紮工藝與文化教育，他以動畫作為藝術創作的實踐，擅長揉合擴延電影、實驗動畫、錄像裝置、大型多頻道投影裝置創作與雕塑物件，作品常見奇異、怪誕的影像擴展，擅以結合各式隨手的當代生活經驗，圍繞於「個人之於社會經驗的謬察、文化流動中家族紙紮記憶與技藝的狀態思考」，假以一種荒謬、怪誕的影像包覆，討論關於存在的腐朽，以及那從未結束的狂歡與寂寞。

此次特別邀齊張徐展戲院版本之短片作品，導演並出席所有放映座談，透過大銀幕的動畫影像一探創作者的複眼宇宙。

大影格 Cinema A

04.07 FRI 19:30 ★ | 04.14 FRI 19:30 ★ | 04.21 FRI 19:30 ★ | 04.28 FRI 19:30 ★

Born into a family of joss paper artisans in Xinzhuang, the winner of Golden Horse Awards Best Animated Short Zhang Xu Zhan established Hsin Hsin Joss Paper Store to promote Taiwan's paper offering craft and culture education. Zhang Xu specializes in expressing art with animation, playing with cinema, experimental shorts, video installations, multi-channel projections and sculptures. With an eccentric style, Zhang Xu incorporates contemporary life experiences to discuss the complications of existence, focusing on personal observations of how paper offering legacies and craft stand in society and culture.

At TFAI this month, the compound universe of Zhang Xu's complete shorts will be presented on the silver screen, and all screenings will be followed by a session with the director.

## Si So Mi

張徐展 ZHANG XU Zhan | 臺灣 Taiwan | 2017-2018 | DCP | Color | 5min



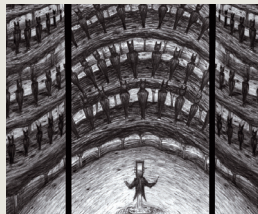
2018 金馬獎最佳動畫短片入圍  
Nominee for Best Animated Short, Golden Horse Awards

從街道上看見的扁老鼠屍體出發，透過收集動物在城市生吞裡各種死亡事件的動作姿態，將之轉換成舞蹈，如溺水老鼠的水舞、開腸剖肚的彩帶舞。映照著自我的鏡子、生日用的派對道具、亡靈的同歸所、叢林演奏的喪葬儀隊，及一本瀟灑著存在主義邏輯的荒謬日記。內容關於那些被晾在城市裡乾扁、卑微的動物，述說他們對自己生命的描述，同時思考死亡與存在。

Death has been somewhat a taboo that most Taiwanese people prefer to avoid. Drawing inspiration from various death accidents commonly heard in a city, Zhang Xu Zhan recorded a song and used old newspapers as materials to turn puny, filthy and outcast lives in urban corners into paper figures, and choreographed a festive and absurd dance.

## 陰極射線管的神秘儀式 Ritual of Cathode Ray Tube

張徐展 ZHANG XU Zhan | 臺灣 Taiwan | 2011-2013 | DCP | B&W | 5min



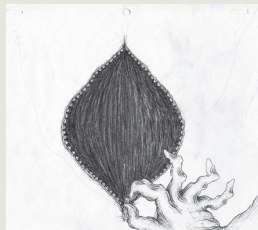
2014 金穗獎優等獎  
Honorable Mention,  
Outstanding Short Films,  
Golden Harvest Awards  
2012 臺北數位藝術獎首獎作品  
First Prize, Digital Art  
Festival Taipei

本片將電視介面傳遞電子光學顯像傳至肉眼的時間，視為一種輪迴儀式，影像的螢幕被視為一種可以穿透介面空間的媒體樂譜，藉由穿透介面回到媒體現場，一場充滿詭異憤慨、荒誕輿論的迷亂神情。影像中的舞台放置大量由舌肉延展的符號密碼，以建構影像的慾望世界，由撕開真實性的 CRT 螢幕開始，流竄的訊號、提問影像真實的類比掃描線、再生的介面、空間升降的舌苔、舌肉指揮棒，而所有的一切從被撕裂的電子設備「陰極射線管」開始……。

This experimental animation work draws the image in multiple angles, and the video is split into five different viewpoints. The images are projected with the same angles and distances into the space to connect them together. It creates a sense of LIVE or SNG (Media news gathering) style of reporting with multiple "live times" to interpret the simultaneous narratives in the image.

## 影像日誌 no.1-no.19 Animation daily series no.1-no.19

張徐展 ZHANG XU Zhan | 臺灣 Taiwan | 2012-2014 | DCP | B&W | 5min



本片是於不同區域進行「現地製作」的動畫計畫，由數個極短篇單頻道動畫錄像組成，作品初始的製作模式是試著翻轉電影動畫工業中流程化且費時的製作方式，去除制式化的生產模式，以「不預先繪製」腳本、故事、角色、敘事設計等前置作業，而是於駐地區域，隨意識現場取材，將駐地空間發生中的「真實事件或人、物」直接挪至動畫中作為影像題材，以動畫的方式記錄奇想，將駐地觀察的事物，濃縮成期間發生的極短篇動畫劇場。

Using 26 days collecting 26 clues, selecting 13 from an in-store observation of readers, recording the natural occurrence of phenomena inside the bookstore. Made into 13 short mini-dramas, the series attempts to incorporate the recorded footage into animation, using the latter to create fantastical effects within the semi-realistic scenario.

## 熱帶複眼 Compound Eyes of Tropical

張徐展 ZHANG XU Zhan | 臺灣 Taiwan  
2022 | DCP | Color | 17min



2022 金馬獎最佳動畫短片  
Best Animated Short,  
Golden Horse Awards

動畫受到臺灣藝陣動物扮裝的祭典做靈感啟發，原作改編自東南亞的民間故事「鼠鹿過河」藉由裝扮者的肢體表演，穿梭在人與動物之間的形象，重新翻演民間故事的過河情境，在改編共有的世界母題故事裡，帶領觀眾透過蒼蠅的眼睛，複眼的視角，穿梭於文本的多重面貌，探索世界文化的流動、身份、在地性與世界性交互相通的寓意。

The film is inspired by the costumes of "folk parade" performers from Taiwan's ceremonial festivals. Originally adapted from the Southeast Asian folktale *The Mouse Deer Crosses the River*, the work integrates similar folklore narratives from different countries to create the half-mouse deer, half-fox shaman puppet dancer in the animation. The dancer switches back and forth between human and animal, using his wit to fool the crocodiles in the river, in an attempt to reach the other side.

## 一邊星星 一邊海浪 Between the Stars and Waves

廖克發 LAU Kek-huat  
臺灣 Taiwan、馬來西亞 Malaysia  
2022 | DCP | Color | 52 min



他們從海洋的角落流亡至此，在水上建造居所，衛星地圖把這座水上村莊當成一座島嶼——這裡是馬來西亞沙巴州，聚集一百萬名無國籍人口，孩子們失去教育、醫療的基本人權，一邊是無際海洋，一邊是人間燈火，而在其中的小孩何去何從。導演廖克發一別歷史主題，以擅長的凝視挖掘流離身分的種種。

One million people in Malaysia's Sabah are stateless. Fifty thousand are children who have been denied their right to public education and healthcare. They are learning to voice out for themselves.

小影格 Cinema B

04.22 SAT 18:00 | 04.29 SAT 16:20  
05.07 SUN 14:00 | 05.14 SUN 13:40

## KAREN

廖克發 LAU Kek-huat  
臺灣 Taiwan | 2022 | DCP | Color、B&W | 97 min



歷時六年，導演以堅定而溫柔的姿態，透過記錄一名印度裔青少年 Karen 的成長與青春歲月，直視一個印度裔家庭，在馬來西亞社會中所遭遇的種族歧視和不平等教育。他們所經歷的種種波折與崩離，向外輻射指向馬來西亞更大的社會矛盾，進而探索種族主義所帶來的外部撕裂與內在創傷，本片在感動人心的同時，也具有強大的政治動能。

Following Karen, a Malaysian teenage boy of Indian origin, this film documents his youth in a period of six years. Through Karen, we explore the hardship his people have endured and the eventual breakdown of his family both caused by the racial discrimination and education inequality in Malaysia.

小影格 Cinema B

04.22 SAT 19:40 | 04.29 SAT 14:00  
05.07 SUN 15:40 | 05.14 SUN 15:20 ★

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數位修復版 RESTORED

## 「芬芳寶島」之 黃春明專輯

Fragrant Formosa:  
Huang Chun-ming's Collection

以 16mm 膠卷拍攝，電視紀錄片「芬芳寶島」系列於 1975 年起於中視播出，被認為是臺灣重要的「鄉土紀錄片」，有其重要的文史價值。

Shot on 16mm film, the Taiwanese documentary television series *Fragrant Formosa* was aired on Taiwan's China Television Company (CTV) since 1975. They are considered important "Taiwanese 'local documentaries' for their historical and cultural values.



### 1 大甲媽祖回娘家 The Homecoming Pilgrimage of Dajia Mazu

黃春明 HUANG Chun-ming | 臺灣 Taiwan | 1975 | DCP | Color | 29 min

當年大甲媽祖遶境為八天七夜，信眾不畏艱苦追隨媽祖，一路從臺中步行到雲林北港，最後再護駕媽祖回大甲，完整記錄了信眾遶境與宗教儀式，為鄉土民俗之經典作品。

Believers used to spend eight days accompanying the sea goddess Mazu from Dajia (of Taichung City) to Beigang (of Yunlin County) on foot, before escorting her back to Dajia with rituals and celebrations.

### 2 咚咚響的龍船鼓 The Dragon Boat Festival

黃春明 HUANG Chun-ming | 臺灣 Taiwan | 1975 | DCP | Color | 24 min

為了爭睹龍舟比賽，河岸兩旁站了滿滿的人。全片鏗鏘有力的台語旁白，描述端午節前後的籌備，各地的慶典及習俗，以精準的攝影與劇本，生動地呈現當時濃重的節慶氛圍與庶民風景。

The riverbanks are dotted with food stalls and buzzing with the parasol-holding crowd. Everyone is here to watch the exciting dragon boat race. Voice-over narration in melodic Taiwanese describes pre-festival preparation, and the celebrations and rituals in various parts of Taiwan.

### 3 恆春 Hengchun Tour

黃春明 HUANG Chun-ming | 臺灣 Taiwan | 1970s | DCP | Color | 24 min

恆春半島有著臺灣其他地方不同的風土與民情，像是嚼檳榔原是避免發生種族衝突的偽裝，隨後竟成真的融入生活習慣中，而落山風也使得農作物與動物更加茁壯，也有許多接靠瓊麻生產工作維生的人。離鄉背井的拓荒者，在此傳唱思鄉歌謠，傳奇歌手陳達吟唱〈思想起〉的歌聲貫穿全片。

Pioneers first settled on the Hengchun Peninsula. Hard work and loneliness gave rise to songs of homesickness. They chewed betel nuts, which became a habit, and found large crops of sisal hemp growing on the coastal hills. This became an important cash crop for the area. Chen Da's music "Su Siang Ki" is the theme song in the film.

小影格 Cinema B

04.09 SUN 11:20 | 04.16 SUN 11:20 | 04.23 SUN 11:30 | 04.29 SAT 11:10 ★

TFAI  
會員場

04.30 SUN 11:20  
小影格 Cinema B

烏魚來的時候 + 傳統小鎮 - 美濃 + 古厝 - 彰化秀水鄉陳宅  
When Mullet Come + Meinung, A Town Cherishing Tradition +  
Chang Hua Xiushui Chen Family Abode

## 悲情城市 A City of Sadness

侯孝賢 HOU Hsiao-hsien | 臺灣 Taiwan | 1989 | DCP | Color | 158min



1989 威尼斯影展金獅獎  
Golden Lion, Venice FF

1989 金馬獎最佳導演獎、最佳男主角獎  
Best Director & Best Actor,  
Golden Horse Awards

1945年，日本戰敗是日，基隆林家有喜，大哥文雄喜獲一子，取名光明。然而命運乖舛，臺灣因二二八事件實施戒嚴，迎來幽暗時刻，林家兄弟亦各自遭遇不幸。此片為侯孝賢導演的「臺灣三部曲」之首，也是臺灣首次在威尼斯影展獲得首獎。影片展現出導演的蛻變，以個人勾勒大時代悲緒、挑戰歷史題材，奠定臺灣新電影的藝術地位。

The film portrays the misfortune of the Lin family who are caught into the conflicts with the immigrants from China at a time when the Japanese regime is replaced by the KMT government. It's an unprecedented representation of such a taboo subject as the 228 incident and also a reflection of the political trauma of the ordinary people. The film is the first film of Hou's trilogy of Taiwan.

小影格 Cinema B

04.01 SAT 11:20 | 04.08 SAT 14:10 | 04.08 SAT 18:30 | 04.15 SAT 14:00  
04.15 SAT 18:30 | 04.23 SUN 18:30 | 04.30 SUN 18:30

免費放映 FREE SCREENING

## 大輪迴 The Wheel of Life

數位修復版 RESTORED

胡金銓 King HU、李行 LEE Hsing、白景瑞 PAI Ching-jui | 臺灣 Taiwan | 1983 | DCP | Color | 106min

胡金銓、李行、白景瑞三位導演繼《喜怒哀樂》(1970)後再度合作，各自發揮所長帶來三種不同電影美學，石雋、彭雪芬、姜厚任三位演員詮釋兩男一女在不同時代背景中，縱使輪迴轉世，但三人的愛恨情仇不斷糾葛綿延，牽連羈絆了三生三世。從明朝東廠與江湖對峙、民初富家少爺與京劇花旦相戀，到八〇年代現代舞者與漁村乩童邂逅，三段愛情皆受另一角色阻隔，與一把魚腸劍貫穿橫亙古今，卻也因這柄凶器而以悲劇作結。



The film consists of three vignettes with the same cast of three actors. Each director brings his own signature style. The first segment by King Hu showcases vivid, stylized wuxia imagery against the backdrop of the secret police system in the Ming Dynasty. The second segment by Lee Hsing is a melodrama on frustrated love separated by class and conservative traditions. The third segment by Pai Ching-jui reflects the urban-rural contrast, and the conflict between the modern and the traditional.

1983 金馬獎最佳剪輯、最佳美術設計獎  
Best Film Editing & Best Art Direction,  
Golden Horse Awards

1983 亞太影展最佳男主角獎  
Best Actor, Asia-Pacific Film Festival

小影格 Cinema B 04.02 SUN 12:00

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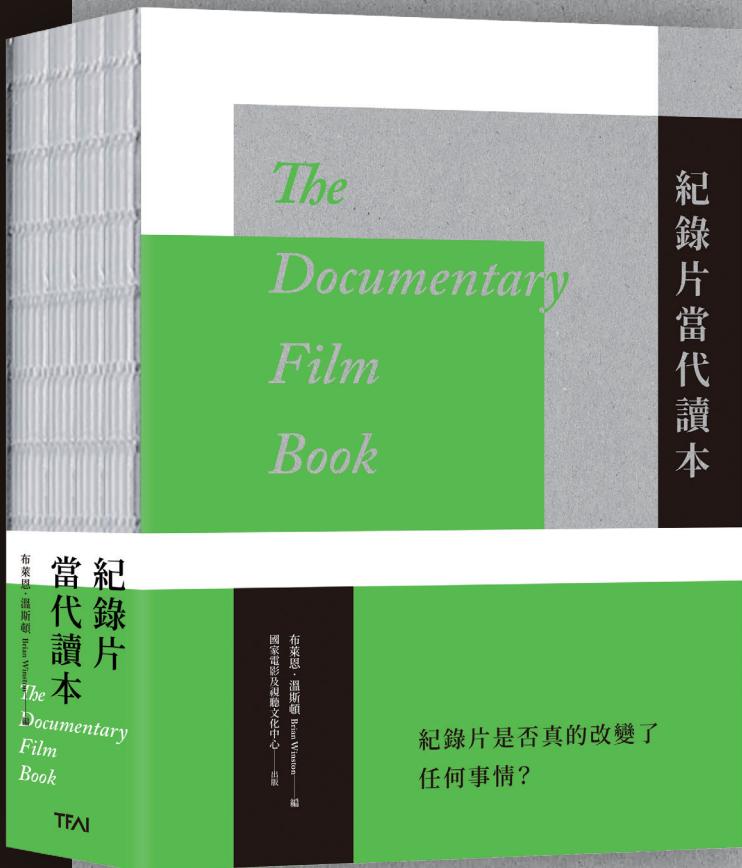
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# 《紀錄片當代讀本》

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