



她的 的

新 電影

THROUGH ——— HER VISION:
NEW CINEMA RE-IMAGINED

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序

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在台灣電影的歷程中，新電影標誌著語言和敘事策略上的革新，更是重大的文化事件。然而，在其層疊的歷史敘事中，女性身影卻顯得稀少，而探究發現，八、九〇年代不乏對電影懷抱熱情者，卻因時代和各種條件的限制而延遲電影夢的實踐，甚至是改道。別冊的編撰，收錄多篇專文與訪談，正是為了探索這個空白，從「她」的視角揭示那些被忽略的故事，豐富我們對於這一時期的理解。

王君琦回顧近年台灣影展對於缺席影史的女性創作者進行再發現的嘗試，如何在電影領域做出貢獻，及關注的議題如何豐富台灣電影創作；陳穎深入探討了如張艾嘉、黃玉珊等人在新電影時期的創作活動，她們是如何在一個男性主導的產業中留下難以磨滅的足跡。作品不僅突破了當時對女性形象的刻板印象，更成為了女性電影運動中不可或缺的一部分。

通過與張艾嘉、王小棣、楊麗音等人的訪談，我們可以發現每個人在新電影中扮演的各種角色，與新電影的關係及觀察。透過陳坤厚對許淑真的回憶，我們了解到她對新電影的無聲貢獻。而楊家雲、裴在美、鄭淑麗、彭麗華等人，雖未曾與新電影有所連結，她們的創作超越了當時的電影語境，她們的電影實驗以及創作核心，為新電影的可能性打開更廣闊的想像空間。

這些第一手的經歷分享，是這本別冊的靈魂所在，它們構築了對那個時代更全面的理解，並向我們揭示除了導演之外，其他女性工作者以不同方式參與電影時，所留下的貢獻與故事。

作為讀者，您即將開始一段獨特的旅程。繞道陌生的路徑，重估並欣賞那些曾經被遺落、或未被正視的經歷，挖掘新電影的深遠意義，重新想像「新電影」。

Foreword

Curator: Tsai Shr-tzung

In the evolution of Taiwan's film landscape, the Taiwan New Cinema stands as a pivotal moment that redefined cinematic language and narrative. Yet, within this movement's historical narratives, female filmmakers often remain in the shadows, acknowledged merely as the Other. This booklet therefore aims to approach the New Cinema differently by revisiting and expanding the movement through "her" vision.

Wang Chun-chi's analysis sheds light on recent efforts by Taiwanese film festivals to honor these forgotten contributors, emphasizing their lasting influence on the cinematic narrative. Rain Shuen Chan's essay revisits the impact of filmmakers like Sylvia Chang and Huang Yu-shan on Taiwan's cinematic scene during this period. Despite the male-dominated industry, their works challenged the prevailing depiction of women, steering narratives into new directions and becoming emblems of the women's film movement.

With the featured interviews, this booklet foregrounds the narratives of individuals in Taiwan New Cinema. Insights from Sylvia Chang, Wang Shaudi and Yang Li-yin offer a fresh understanding of their roles and perspectives within this movement. An interview with Chen Kun-hou about the late Hsu Shu-chen unveils her quiet yet significant influence on the creative processes of the New Cinema.

Expanding the scope, interviews with Yang Chia-yun, Claire Pei, Peng Li-hua, Shu Lea Cheang, and Lana Lin explore the narratives of those even further from New Cinema's mainstream. Their innovative endeavors challenged the status quo, expanding our conception of what Taiwanese cinema could include.

The collected memories form a mosaic that transforms marginal voices into central figures. These tales not only resurrect the undervalued stories of women in film history but also weave their rich voices into the contemporary cinematic discourse. More than a historical recapitulation, this booklet represents a voyage of rediscovery. By traversing alternative paths, it fosters a deeper appreciation of the Taiwan New Cinema movement and beyond, and catalyzes dialogues that could reimagine the essence of "New Cinema."

新電影裡的她 | Her in New Cinema

自己的天空 A Sky of One's Own	張艾嘉 Sylvia CHANG	台灣 Taiwan	U-Matic	1981	Color	73min
海灘的一天 (數位修復版) That Day, on the Beach (Restored)	楊德昌 Edward YANG	台灣 Taiwan	35mm	1983	Color	166min
最愛 Passion	張艾嘉 Sylvia CHANG	香港 Hong Kong	35mm	1986	Color	90min
風兒踢踏踩 (數位修復版) Cheerful Wind (aka Play While You Play) (Restored)	侯孝賢 HOU Hsiao-hsien	台灣 Taiwan	35mm	1982	Color	92min
冬冬的假期 A Summer At Grandpa's	侯孝賢 HOU Hsiao-hsien	台灣 Taiwan	35mm	1984	Color	98min
小爸爸的天空 (數位修復版) Out of the Blue (Restored)	陳坤厚 CHEN Kun-hou	台灣 Taiwan	35mm	1984	Color	101min
結婚 His Matrimony	陳坤厚 CHEN Kun-hou	台灣 Taiwan	35mm	1985	Color	95min
殺夫 (數位修復版) The Woman of Wrath (Restored)	曾壯祥 TSENG Chuang-hsiang	台灣 Taiwan	35mm	1984	Color	102min
我的愛 (數位修復版) This Love of Mine (Restored)	張毅 CHANG Yi	台灣 Taiwan	35mm	1986	Color	112min
落山風 Autumn Tempest	黃玉珊 HUANG Yu-shan	台灣 Taiwan	35mm	1988	Color	85min
我的神經病 Yours and Mine	王小棣 WANG Shaudi	台灣 Taiwan	35mm	1997	Color	114min

影片規格為原拍攝之規格
The formats of the above films are the original shooting formats.

新電影外的她 | Her Beyond New Cinema

瘋狂女煞星 The Lady Avenger	楊家雲 YANG Chia-yun	台灣 Taiwan	35mm	1981	Color	90min
異鄉女子 The Toy Gun	裴在美 Claire PEI	台灣 Taiwan	16mm	1981	Color	85min
鮮殺 Fresh Kill	鄭淑麗 CHEANG Shu Lea	美國 USA	35mm	1994	Color	80min
蘭嶼觀點 Voices of Orchid Island	胡台麗 HU Tai-li	台灣 Taiwan	16mm	1993	Color	72min
我的六四 My Tiananmen Square	吳秀菁 WU Hsiu-ching	台灣 Taiwan	8mm	1989	Color	6min
水戲 A Play in Water	吳秀菁 WU Hsiu-ching	台灣 Taiwan	16mm	1993	B&W Color	11min
家庭隱私紀實 None of the Beats of My Heart is the Same	郭亞珊 KUO Ya-shan	台灣 Taiwan	16mm	1995	Color	14min
球體：圓：圈 Sphere:Circle:Round	林嘉莉 Lana LIN	美國 USA	16mm	1992	Color	2min
穿過此門 Through the Door	林嘉莉 Lana LIN	美國 USA	16mm	1992	Color	3min
我開始認識你 I Begin to Know You	林嘉莉 Lana LIN	美國 USA	16mm	1992	Color	3min
水生意 Mizu Shobai (Water Business)	林嘉莉 Lana LIN	美國 USA	16mm	1993	B&W Color	12min
女子 Women	史筱筠 Charlene SHIH	台灣 Taiwan	16mm	1999	Color	5min
九歌 Nine Songs	王耿瑜 WANG Ken-yu	台灣 Taiwan	8mm	1986	Color	19min
鬼的狂歡 Ghost Carnival	邱妙津、林許文二 QIU Miao-jin, LIN HSU Wen-er	台灣 Taiwan	16mm	1991	Color	35min
台灣錄影帶俱樂部 Taiwan Video Club	林嘉莉 Lana LIN	美國 USA	VHS	1999	Color	14min
錐的肖像 I-Conic	彭麗華、珍妮佛·博福德 PENG Li-hua, Jennifer BURFORD	法國 France	8mm	1986	Color	4min
關於老趙的二三事 Something about Lao Zhao	彭麗華 PENG Li-hua	台灣 Taiwan	Betacam	1990	Color	48min
暗路 Touch of Night	周旭薇 CHOU She-wei	台灣 Taiwan	16mm	1988	B&W	12min

遇故如新—— 重修電影史

文

王君琦

2019年，台灣國際女性影展（簡稱女性影展）在「狂女起駕·復仇來襲」單元中放映了楊家雲所執導的社會寫實類型電影（又稱台灣黑電影）《瘋狂女煞星》（1981）。同年十月，楊家雲導演也將其所執導的16mm紀錄片《阿媽的秘密—台籍「慰安婦」的故事》（1993）贈予時為國家電影中心的國家電影及視聽文化中心（簡稱影視聽中心）典藏。2020年，影視聽中心完成活躍於八〇年代的李美彌導演三部代表作《未婚媽媽》（1980）、《晚間新聞》（1980）、《女子學校》（1982）之數位修復，並於所屬之「台灣影視聽數位博物館」以李美彌導演文物推出「女導演的情懷與景觀」線上展覽，同時也於當年度與女性影展合作，以李美彌為該屆焦點影人。2022年台灣國際紀錄片影展推出「真實的呢喃：1990s以降的女性私電影」，探索女性創作者透過紀錄片與實驗片提出的性／別思考。隔年女性影展創始三十周年，企劃了策展團隊認為從1993年至今，在美學與議題上具有代表性及前瞻性的女性電影。

這些考察，一方面讓女導演及其作品重新獲得關注，另一方面也階段性地勾勒出女性影像創作的圖像，而點狀挖掘引起的好奇，逐步鋪出了一條又一條的探勘線索。權力結構、意識形態、利害關係，往往決定了哪些曾經發生的事會被記載、被傳誦為歷史，男性事蹟與勝者至上的準則，已被多番證實，以性／別角度懷疑、提問、挖掘、考察、到詮釋以修正歷史，並非是要爭奪歷史敘述的霸權，而是要換個角度和路線，重探過去曾發生什麼。後現代歷史學家指出，特定事

件在歷史敘述中會被彰顯，一方面關乎書寫者的主觀性，但另一方面也意味著敘事本身具備多元性，對宏大敘事的質疑和解構可以為異質且多樣的小敘事開創空間，呈現複調的歷史。「她的新電影」挑戰以本土意識與文化認同總結並標誌新電影的宏大敘事，改以多元視角與微觀敘事來呈現八〇、九〇年代——電影史所謂的新電影時期前後——女性銀幕上的再現以及現實中的產製，這些不同方式與程度的在場，可以說是形塑了另一種「平行電影」（parallel cinema）。¹

李美彌作品的修復，不禁讓人對於同時代其他女導演產生了更進一步的好奇，以產量及參與程度而言，楊家雲無疑是另一個值得關注的導演。不同於走向獨立製片的李美彌，楊家雲的作品更緊密嵌入當時以社會寫實類型為主的商業電影製作，但她在「女性復仇」此一亞類型上的操作，巧妙地鬆動了「壞女人」的傳統刻板印象。《瘋狂女煞星》的故事是關於陸小芬所主演的記者，企圖為一位遭性侵身亡但卻因穿著暴露而被認為死有餘辜的受害者翻案，《冷眼殺機》（1982）裡同樣由陸小芬主演的女主角，因為第三者的身分被認為是包藏禍心的殺人兇手，而女相殘情節也出現在她其他作品如《誰敢惹我》（1981），儘管背離女性主義所推崇的姊妹情誼，但可否視為一種不讓女性恆常處於被動受害的折衷作法？對於楊家雲及其作品的認識，除能更進一步了解一位女導演是如何在男多女寡的商業電影場域中行動之外，也提供了女性主義電影研究探討電影既帶來愉悅、也帶來壓迫的張力。



《誰敢惹我》宣傳照 | 楊家雲提供

而在新電影時期，最為人所知的女性參與者，無非是至今仍創作不輟的張艾嘉，她不只做為演員、製片、導演，透過近年來歷史的重新爬梳，更彰顯了她作為新電影推手之一的身份——單元劇《十一個女人》，對於日後新電影實驗的成功，有一定推波助瀾的效果。而在電影製作的生產工具及資源大多仍握在男性手上的年代，女性觀點的展現多是藉由改編女性作家書寫的文學作品，包括李昂在當年掀起波瀾的《殺夫》（《殺夫》，曾壯祥，1984）、《暗夜》（《暗夜》，但漢章，1986）及蕭颯的《霞飛之家》

（《我這樣過了一生》，張毅，1985）及《唯良的愛》（《我的愛》，張毅，1986）等。這個現象使得新電影關切的主題，除了鄉土寫實和都市現代性的衝擊之外，還有性／別政治——不是做為處理歷史與認同的隱喻，而是藉由婚戀對性／別自身的型態與動力提出思考。

李昂曾在受訪時表示，男性導演改編其作品所賦予的光明想像，抹煞了她為女性奮力疾呼的壓迫與傷害，²此次數位修復版本的《殺夫》及《我的愛》，都提供了觀察與討論的材料，更可以與黃玉珊改編自作家汪笨湖同名短篇小說的《落山風》（1988）相互對照，探討再現、跨媒介性、以及主創者性別身分認同等的交互影響。以主題而論，我們不難發現《我的愛》、《落山風》、《自己的天空》（1981）、《最愛》（1986），都環繞在以家庭為生活重心的中產階級女性遭遇丈夫外遇的打擊，儘管故事結局不一，但婚姻觸礁所引發的存在危機，促使她們從情感與身體建立自我意識。王小棣的四段式作品《我的神經病》（1997），以黑色幽默路線，洞察九〇年代日常瑣事的荒誕，除了有已婚女性為了鞏固婚姻進行隆胸手術的敘事線之外，尚有中年歐巴桑、貧困夫妻、年輕粉領族，以及同樣有著身體焦慮與情感矜持的男性。

1. 此概念受學者葉月瑜、戴樂為於《台灣電影百年漂流》一書中對於戰後國、台語並行發展的分析啟發。葉月瑜、戴樂為著，曾芷筠、陳雅馨、李虹慧譯，《台灣電影百年漂流：楊德昌、侯孝賢、李安、蔡明亮》，台北：書林出版社，2016。
2. 李翊彤，〈「他」們的改編：李昂談《暗夜》、《殺夫》及其他〉，《電影欣賞》第194期，2023年4月，頁9。



《我是神經病》

2023年第六十屆金馬獎終身成就獎得主陳坤厚在其領獎感言中，感謝共同工作幾十年的夥伴，其中特別提出「未能在金馬留下身影的淑真」，在他心中，她是一位全方位的副導，工作範疇還涵括了造型設計、劇本撰寫——台語對白尤其精準。朱天文在2017年與侯孝賢一起接受訪問時，提到當自己當年帶著戒備之心與她口中的「四人幫」相見，這群人後來自組「萬年青影業公司」與中影合資拍攝了《小畢的故事》（1983），除了侯孝賢、陳坤厚、張華坤之外，第四位就是「淑真」。³她是誰？在「台灣電影網」的作品列表，只有單薄的《小畢的故事》編劇此一欄目，而不少資料在提及萬年青影業公司的組成時，獨漏了許淑真。逝者已矣，來者猶可追，從另一個史觀角度尋回被遺忘在電影史中的女人，儘管不一定能完整確切地重現親身經歷，但將她們重新編入過往，會賦予歷史不同的內涵和意義。與只知作品不知其人的許淑真形成對照的，則是自新電影時期至今，以各種多元身分活躍於影壇至今的王耿瑜，1986年的《九歌》與甫於2023年發表的《蘭

陵 40—演員實驗室》前後呼應，映照出她在創作路上從萌芽到成熟的發展與演化。

八〇到九〇年代初，除了少數如許淑真、楊家雲、王小棣、李美彌等在台灣影壇活動的女性電影從業人員外，尚有一批女性創作者透過負笈海外進入影像創作的領域。這樣的經歷讓她們視野裡的性別，交織著遷徙、異鄉、與離散。裴在美的《異鄉女子》（1981），是少數觸及西方國家在二戰後收養亞洲國家——包括台灣——嬰童的現象，拼湊出模糊而漂零的跨國成長際遇，也讓人想起〈蘋果的滋味〉裡的啞啞女孩，而女主角的感情與社交關係，直面了亞洲女性在白人父權文化裡所處的邊緣奇觀位置。吳秀菁的《水戲》則以第一人稱出發的紀實性聲音與影像，體現與異文化碰撞的感知，而在《台灣錄影帶俱樂部》（1999）裡，導演林嘉莉（Lana Lin）將鏡頭對準自己母親著迷於楊麗花歌仔戲的經驗，除了又一次驗證歌仔戲皇帝魅力無窮外，也呈現了媒介流通對離散社群文化認同的影響。這些實驗傾向的作品以去主流化的敘事型態與視聽部署，為被剝奪話語權與可見性的少數，提供可以生成逃逸、僭越、顛覆、攻擊、乃至於賦權等多重意義的介入方法。除了前述裴在美、吳秀菁、林嘉莉的作品，國內觀眾相對熟悉的藝術家鄭淑麗，雖與八〇年代的台灣電影圈有淵源，也是以海外為主要創作基地。周旭薇展現其善用類型再現社會議題的《暗路》（1988）與《高飛》（1989），也是留學紐約期間的學生作品。這些作品與創作者當時相對於台灣主流電影體制的位置有無關係？無論是主動或被動，距離是否為創作帶來了刺激，推進了另類嘗試？這

些作品，除了發揮諸如造型、光影、律動、節奏、物質想像、時間與空間的延展、疊置、壓縮等電影媒介特質外，也經常可見第一人稱獨白以及家庭場域的運用。第一人稱以發聲確認主體性，過往的「被詮釋、被凝視」，理直氣壯地轉換為「我詮釋、我凝視」；而在公共視野之外的家庭場域，實是社會結構鑿斧甚深之處。《鬼的狂歡》（1991）將亂倫類比同性戀，以利比多（libido）直衝禁忌遭致的內蝕性反噬，刻劃壓迫的重量；《家庭隱私紀實》（1995）從回憶式夢境為始，透過想像式地重演母親的日常，貼近身處有名無實婚姻之中的狀態，電視與廣告等大眾媒體對於女性的馴服，令人想起同樣諧擬烹飪節目的《廚房符號學》（1975）；而《我開始認識你》（1992）則以汲水、煮食、織布等持家勞動，建構女性形而下的認識論。

此次專題所提出的片單，即使千山一景，都很難歸納出某種共通性，除了在題材與手法上有多樣性，也涉足劇情片、紀錄片、動畫片等不同類型，更是跨越文學、電影、電視等不同媒介，然而，哪些是因為創意夠、選擇多，哪些又是因為缺資源、機會少？「她的新電影」若作雙關意涵的詮釋，除了指向曾參與新電影的女性，也表示女性創作者與電影這一媒介的關係，而「新」做為形容詞，既可以呈現開創，也可以暗指無所累積，而這是現實條件之因，更是歷史書寫之果。歷史是一系列事件的總和，建構與講述的方式反映出特定觀點與價值所欲打造的世界，如果我們想要不一樣的未來，那就從此際開始，重新提取「她」的過往，重看，重說，重寫。



《我開始認識你》捨得影像 | 林嘉莉（Lana Lin）提供

3. 項貽斐、李桐豪，〈侯孝賢與朱天文獨家專訪〉，鏡週刊，2017。

Encountering the Old as New: Reconstructing and Relearning Film History

Wang Chun-chi

In 2019, the Women Make Waves International Film Festival screened *The Lady Avenger* (1981), a "social realist" film (also known as Taiwan Pulp) directed by Yang Chia-yun, as a part of the "Lady Avengers: Asia, Women, and Chainsaws" program. In October, director Yang donated her 16mm documentary film *A Secret Buried for 50 Years: The Story of Taiwanese "Comfort Women"* (1993) to the Taiwan Film Institute (now Taiwan Film and Audiovisual Institute, TFAI).

In 2020, TFAI completed the digital restoration of three films by Lee Mi-mi, a director who was very active in the 1980s, including *Unmarried Mothers* (1980), *Evening News* (1980), and *Girl's School* (1982). The films were launched as part of the "Emotions and Landscape of Female Directors" online exhibition at the TFAI Open Museum. In collaboration with the Women Make Waves IFF, Lee Mi-mi was also celebrated as the filmmaker in focus of the 2020 festival.

In 2022, the Taiwan International Documentary Festival (TIDF) presented the program "Triviality that Speaks Volumes: Personal Cinema of Female Directors Since the 1990s," which explores gender and sexuality in documentaries and experimental films by women. The following year, on the 30th anniversary of the Women Make Waves IFF, the curatorial team planned a program of women's films from 1993 to the present, which are considered both aesthetically and thematically iconic and forward-thinking.

These investigations of Taiwanese women's cinema, on the one hand, rekindle interest in women directors and their works, and on the other hand, sketch out the

landscape of women's filmmaking through time. The curiosity sparked by sporadic probing through these programs gradually uncovers more and more clues for exploration. Power structures, ideologies, and stakes of interests often determine the events eventually recorded and celebrated as history. It is continuously affirmed that the narratives of history are dominated by male achievements and the supremacy of victors. Questioning, probing, investigating, interpreting, and correcting history from a gender and sexuality perspective is not about competing for dominance in historical narration, but rather about adopting a new viewpoint and approach to revisit what has happened in the past. Postmodern historians point out that the highlighting of certain events in historical narratives is partly due to the subjectivity of the recorder, but it also indicates that narratives are inherently diverse. Questioning and deconstructing grand narratives can create space for different varied micro-narratives, presenting a complex heterogeneous history. "Through Her Vision: New Cinema Re-Imagined" challenges the grand narrative that generalizes and signifies Taiwan New Cinema with local consciousness and cultural identity. Instead, this program utilizes diverse perspectives and micro-narratives to highlight the representation of women on screen and the reality of production in the 1980s and 1990s, before and after the so-called New Cinema era in film history. It can be said that these various modes and degrees of presence shaped its own "parallel cinema."¹

The restoration of Lee Mi-mi's works inevitably spurs further curiosity about other female directors of the same era. In terms of output and involvement, Yang

Chia-yun is another director who cannot be overlooked. Unlike Lee's tendency towards independent filmmaking, Yang Chia-yun's works are more closely embedded in the commercial production dominated by "social realist" films at the time. However, her manipulation within the "female revenge" subgenre cleverly shook up traditional stereotypes of the "bad woman." *The Lady Avenger* revolves around Lu Hsiao-fen, a journalist trying to vindicate a victim who died from a brutal sexual assault. The victim was wrongly blamed for the assault due to her revealing attire. Similarly, in *Exposed to Danger* (1982), also starring Lu Hsiao-fen, the female protagonist is suspected of being a malicious murderer due to her identity as a "homewrecker." The theme of women turning against each other also appears in her other works such as *Who Dare Challenge Me* (1981). Although it deviates from the sisterhood advocated by feminism, her method can be read as a compromise to avoid consistently making women passive victims on screen. Understanding Yang and her works not only provides insight into how a female director operates in the predominantly male-dominated commercial film landscape but also offers viewpoints for feminist film studies to explore the push and pull between pleasure and oppression brought about by films.

Sylvia Chang is undoubtedly the most well-known female participant of the New Cinema. She continues to work tirelessly not only as an actress, producer, and director,

but through the recent reassessment of history, as one of the proponents of Taiwan New Cinema. Particularly with her television series *Eleven Women*, which undoubtedly had an influential effect on the subsequent success of the innovative experiments in New Cinema. In a time when film production tools and resources are mostly controlled by men, the expression of women's perspectives often relies on adaptations of literary works authored by women. This includes the stirring works of Li Ang such as *The Butcher's Wife* (adapted as the film *The Woman of Wrath* by Tseng Chuang-hsiang, 1984), *Dark Night* (adapted by Tan Han-chang, 1986), and Hsiao Sa's *The House of Shia Fei* (adapted as the film *Kuei-mei, a Woman* by Chang Yi, 1985) and *Only Liang's Love* (adapted as the film *This Love of Mine* by Chang Yi, 1986). This phenomenon expands the themes explored by New Cinema beyond healthy realism and the impact of urban modernity to include gender and sexuality politics. It presents not merely a metaphor for history and identity, but a reflection on the forms and dynamics of gender and sexuality through marriage and romance.

Li Ang once expressed in an interview that many of her film adaptations by male directors are often depicted as overly positive, overlooking the oppression and harm against women that she vehemently addresses in her work.² The digital restoration of *The Woman of Wrath* and *This Love of Mine* provides material for observation and discussion. They can also be compared

1. This concept is inspired by scholars Emilie Yeh Yueh-yu and Darrell William Davis in their analysis of the parallel development of Mandarin Chinese and Taiwanese language cinema after the war, as discussed in the book *Taiwan Film Directors: Treasure Island*, published by Bookman Books in 2016.

2. Li Yi-tong, "The Male Adaptations: Li Ang Discusses *Dark Night*, *The Woman of Wrath* and Others." *Film Appreciation*, Issue 194, April 2023, page 9.

and contrasted with Huang Yu-shan's *Autumn Tempest* (1988), an adaptation of Wang Ben-hu's short story, to explore the interactive effects of representation, inter-media relations, and the gender identity of the artists. Thematically, it is not difficult to see that *This Love of Mine*, *Autumn Tempest*, *A Sky of One's Own* (1981), and *Passion* (1986) all revolve around a middle-class woman whose life is centered around her family and faces the devastating blow upon discovering her husband's infidelity. Although the stories have different endings, the plots all involve the protagonist's existential crisis triggered by marital discord, prompting her to establish self-awareness through her emotions and body. Wang Shaudi's four-part film *Yours and Mine* (1997) uses dark humor to insightfully portray the absurdity of daily trivialities in the 1990s. Apart from its narrative of yet another married woman, who undergoes breast augmentation surgery to strengthen her marriage, the film also includes a middle-aged housewife, an impoverished couple, a young white-collar worker, and a reserved man with similar anxieties about his body.

At the 60th Golden Horse Awards in 2023, Chen Kun-hou, the recipient of the Lifetime Achievement Award, thanked his colleagues of decades and specifically mentioned "Shu-chen, who never left her mark at the Golden Horse." Besides serving as his assistant director on his films, she also designed costumes and wrote scripts with remarkable precision in Taiwanese language. Chu Tien-wen, during an interview in 2017 alongside Hou Hsiao-hsien, mentioned the "Gang of Four" she encountered and was alerted by in her early days. The group later formed the Evergreen Film Company and co-produced *Growing Up* (1983) with the Central Motion Picture Corporation. These four were none other than Hou Hsiao-hsien, Chen Kun-hou, Chang

Hua-kun, and Hsu Shu-chen.³ Who exactly is Shu-chen? In the Taiwan Cinema online database, her filmography includes only one credit as the screenwriter of *Growing Up*. Records about the founding of the Evergreen Film Company also exclude Shu-chen entirely. While the deceased has passed away, those who come after can still pursue it. Rediscovering women whose stories were once lost in film history from a new historical perspective may not necessarily fully and accurately represent their experiences. However, by resituating them into our past, the historical canon can gain new and different meanings. In contrast to Hsu Shu-chen, who is known only through her works, Wang Ken-yu has been actively involved in the film industry in various roles since the New Cinema Movement. Her film *Nine Songs* (1986) and her most recent work from 2023 *Lan Ling 40: Experimental Actors Studio* both speak to one another through time, reflecting the development and evolution of her creative journey from its inception to maturity.

In the 1980s to the early 1990s, aside from a few women such as Hsu Shu-chen, Yang Chia-yun, Wang Shaudi, and Lee Mi-mi actively working in the Taiwanese film industry, there was also a group of female artists who entered the film industry after studying abroad. Their experiences provide them with gender perspectives that are intertwined with migration, foreignness and diaspora. *The Toy Gun* (1981) by Claire Pei is a rare work that touches upon the post-World War II phenomenon of western families adopting children from Taiwan and other Asian countries. The film pieces together a story of the blurry and drifting cross-national upbringing of one of these children, who is not unlike the mute girl in the short story *Taste of Apples*. The protagonist's emotions and social relationships emphasize the marginalized lives of Asian women within white

patriarchal culture. *A Play in Water* by Wu Hsiu-ching is a first-person documentation of sounds and images that embody the experience of culture collision. In *Taiwan Video Club* (1999), director Lana Lin focuses on her mother's fascination with Taiwanese opera singer Yang Li-hua. The film not only reaffirms the endless charm of Taiwanese opera emperor but also represents the influence of mass media on the cultural identity of diaspora communities. These experimental works, with their mainstream-deviating narratives and audiovisual arrangements, provide interventional methods with multiple meanings: they can serve as an escape, transgression, subversion, attack, and empowerment for marginalized minorities deprived of voices and visibility.

Besides Claire Pei, Wu Hsiu-ching, and Lana Lin, there is also Shu Lea Cheang, an artist who is relatively well-known domestically. Although she is connected to the 1980s Taiwanese film circle, she is primarily based overseas artistically. Chou She-wei demonstrates her adeptness in using genre to represent social issues in *Touch of Night* (1988) and *Of East and West* (1989), both of which are student works made while she was studying in New York. Do these works have any connection to the creators' position relatively away from the mainstream Taiwanese film system at that time? Whether actively or passively, did distance stimulate or inspire their creativity that led to these alternative approaches? These works, besides employing characteristics of the film medium, such as costumes, lighting, rhythm, material imagination, and manipulating time and space through extension, layering, and compression, often feature first-person monologues and the application of domestic spaces. The first-person point of view confirms a certain subjectivity through vocalization, confidently transforming the interpreted and the gazed-upon subject of the past into an active "I interpret, I gaze" of the present. The domestic spaces,

away from the public eye, are where social structures are deeply entrenched. *Ghost Carnival* (1991) analogizes incest to homosexuality, directly depicting the weight of its oppression through the internal erosion caused by the taboo of libido. *None of the Beats of My Heart is the Same* (1995) begins with a dream-like reminiscence reenacting a mother's daily life through imagination. The film closely depicts a marriage that exists in name only. The domestication of women by television, advertisements and other mass media is reminiscent of the similarly satirical cooking show *Semiotics of the Kitchen* (1975), while *I Begin to Know You* (1992) constructs images of women through household chores such as fetching water, cooking, and weaving.

The films in this program present a myriad of cinematic landscapes that cannot be easily categorized in terms of commonality. Aside from the diverse themes and techniques, the films span across drama, documentary, animation and other genres; they are also derived from various mediums including literature, film, and television. However, is the diversity of these films an outcome of creative decisions or a lack of resources and opportunities? "Through Her Vision: New Cinema Re-Imagined" can be interpreted in two ways: it refers to the women who participated in the New Cinema Movement and signifies the relationship between female artists and the film medium. The term "New" in the program title is an adjective that simultaneously indicates a sense of innovation as well as a lack of accumulation; both are results of realistic conditions and consequences of historical narratives. History is a sum of events, and its construction and narration reflect the worldview that specific perspectives and values aim to create. To seek a different future, from now on, we shall start reclaiming "herstory" through constant reviewing, renarrating, and rewriting it.

3. Hsiang Yi-fei, Li Tong-hao, "Exclusive Interview with Hou Hsiao-hsien and Chu Tien-wen." *Mirror Media*, 2017.

追認一場 女性電影運動

文

陳穎
(本名陳瑄)

環看世界影史，鮮少有電影運動由女性主導。並不是說女性在這些電影運動中毫無參與，相反，恰恰因為她們參與其中，人數上卻難與男性電影工作者相比，因而可引申出一連串關於女性身處以男性為主之電影環境的思考。

電影這大環境以男性為主，至今依然，這一點憑從業者的性別比即足以說明。¹ 正因比例懸殊，才凸顯出女性在此大環境中似有還無的存在。從中抽出女性獨立而論，固然具有使存在感薄弱者被看見的政治性，一方面，它以現今的性平視野回望和檢視女性於影史此大敘事中瑣碎、邊緣的位置，甚或缺席；另一方面，卻也呼應實況。此實況見於古今中外各電影運動，以「新電影」（1982年至1986年）這個台灣影史上最著名的電影運動為例，當男導演從中確立他們在台灣影史上的作者地位時，幾乎無女性以導演身分躋身其中。同時期並非無女導演，稍早至少有劉立立、楊家雲和李美彌，² 稍晚則有張艾嘉、王小棣和黃玉珊等，但她們既未被納入新電影的正典論述中，也少有為她們另闢論述。

要為女性另闢電影論述從來不易。帶著這份認知，細看由「新電影裡的她」和「新電影外的她」兩個單元組成的「她的新電影」專題，能看出此專題在展示電影之餘，也是開闢新電影之女性論述的一次嘗試、一種方法。

所有女性電影論述幾乎都會面對作品不足的難題，而

作品不足與作者不足息息相關。上述女導演中，以張艾嘉在創作的風格與時間上最與新電影吻合，但她的《最愛》（1986）畢竟是在香港產出，在傳統定義上屬於香港電影。她下一部執導的，是與王小棣和金國釗合導的《黃色故事》，於1987年完成，剛好比公認的新電影句點晚一年。該片於2023年的第三十屆台灣國際女性影展重返大銀幕，粵語配音聽起來與故事的台灣背景尤其衝突，倒也恰到好處地呼應張曼玉跨港來台的越洋演出。

然而，若不拘泥於年份，乃至於片長或是否曾於電影院上映，那麼張艾嘉於新電影起步前一年，一手促成的台視單元劇《十一個女人》（1981）就不容忽視。該劇緣起於她完成其導演首作《某年某月某一天》（1981）後，³ 自覺「非常的失敗」，與此同時她受陳君天之邀，與他合製台視節目《幕前幕後》（1979），在其中主持和演出。該節目反應極佳，台視希望二人繼續合製新節目，張艾嘉便萌生製作女性節目的念頭，此節目即《十一個女人》。⁴ 顧名思義，該節目由十一部關於女人的短劇組成，主要改編自張艾嘉先前讀到、結集十一位女作家所著之短篇小說的《十一個女人》，⁵ 並分別由九人執導。⁶ 張艾嘉執導的是〈自己的天空〉，而陳心問在訪問了參與該節目之製作的眾人後，以報導文學再現前置作業、後期製作等細節，包括張艾嘉向陳君天推薦小說集時，特別點名自己最喜歡〈自己的天空〉，以及後來各導演開會決定由誰執導哪個故事時，她率先表明自己屬意該故事：

張艾嘉揮著手先說：

「我想選〈自己的天空〉，袁瓊瓊的這一篇。」

「外遇是一個很新的題材，並且是值得去探討的題材。〈自己的天空〉的主角，面對背叛自己的婚姻，勇敢掌握自己的生命，走出自己的一片天，是現代女性應該要有的形象。所以如果，你們大家都不要這個故事，那我要這個故事。」

「嗯，我也覺得〈自己的天空〉適合妳。」劉立立導演點著頭說，其他導演也紛表同意。

「袁瓊瓊，那我請妳擔任劇本改編好嗎？妳試試看好嗎？把〈自己的天空〉這個短篇小說，改編成劇本，應該是不難的。」張艾嘉一邊搖晃著她的筆記本，一邊問袁瓊瓊。

「好啊！」袁瓊瓊開心地說。⁷

儘管本文並非專門為《十一個女人》、〈自己的天空〉和張艾嘉而寫，引述以上片段仍有其必要，因為其中提到的不只張艾嘉，還有劉立立和袁瓊瓊。前者是張艾嘉以外，另一位參與《十一個女人》的女導演（執導由應鳳凰所著的〈阿貴〉）；後者固然是〈自己的天空〉的原作者，以上引文更提到她亦親自把這則小說改編成劇本、以編劇身分參與此劇。此劇是她的編劇首作，換言之，袁瓊瓊後來成為多產的職業編劇，始於來自張艾嘉的這個機會，而張艾嘉會看上這篇小說，是因為主角靜敏在遭丈夫背叛後，拒絕了對方提出兩女共事一夫的方案，主動要求離婚，反而從此自主人生。這個張艾嘉心目中的現代女性形象在及後她自編自導自演的《最愛》（1986）中亦可見一斑，該片雖不涉及離婚題材，片中婚姻在廣義下甚至堪稱美滿，但在美滿的表象下，主角白芸陷於愛情與友情的兩難，從而質疑婚姻對女性為必要的傳統思想，對

1. 以導演為例，根據《2023年台灣電影年鑑》，2022年於院線上映的台灣劇情長片共有三十部，其中由女性執導的只有四部，分別為周美玲的《流麻溝十五號》、李怡芳的《小藍》、陳潔瑤的《哈勇家》和周美豫的《女優，擇吧！》。
2. 見黃玉珊，〈女性影像在台灣——台灣女性電影發展簡史〉，《女性·影像·書：從女性影展看女性影像之再現》，台北：書林，2006年，頁238-239。卓庭伍則指出，三人作為七〇至八〇年代少數的商業片女導演，均曾提及身為女性電影工作者的困境，見〈回望台灣電影的先鋒女性〉，《她的電影意識史》，台北：社團法人臺灣女性影像學會，頁12。
3. 嚴格來說，《某年某月某一天》雖由張艾嘉執導，但非由她主導而生。原本的導演屠忠訓，不幸於籌拍期間遭遇車禍身亡，才由張艾嘉接手完成該片。又稱《舊夢不須記》，是在香港公映時的片名，與主題曲同名。
4. 詳見蕭菊貞，《我們這樣拍電影》，台北：大塊文化，2016年；鄭秉泓，《台灣電影變幻時：尋找台灣魂》，台北：書林，2019；陳心問，《〈十一個女人〉電視劇研究初探：一個報導文學的嘗試》，碩士論文，台北：國立政治大學，2022。
5. 張艾嘉在受訪時表示，她在到書店找資料時，巧遇該短篇小說集（蕭菊貞，頁51）。除了〈自己的天空〉，同被結集的其餘十則小說為〈畫魔〉、〈洞仙歌〉、〈浮萍〉、〈閒夢〉、〈釋情〉、〈快樂的單身女郎〉、〈阿貴〉、〈小葉〉、〈雨來了〉和〈抓住我，太陽〉，最後兩則送審新聞局卻未獲通過，最終由小說集外的〈隨緣〉和〈去年夏天〉取代（陳心問，頁11）。因此，單元劇《十一個女人》並非全部改編自小說集《十一個女人》。
6. 實際播映時為十二集，因楊德昌執導的〈浮萍〉過長而分拆成上下集。除了張艾嘉和楊德昌，另外七位導演如下：董今狐、宋存壽、張乙宸、傅維德、劉立立、柯一正和李龍，最後兩位各執導兩部。
7. 陳心問，頁42。

白「一個女人怎麼精明，怎麼漂亮，也及不上一個好命的女人」⁸正是此思想的赤裸展示。「好命」指的是「嫁得好」。離婚後的靜敏反而過得更好，她把自己活成既精明又漂亮、即使談戀愛也寧可不婚不生的現代女性，重新定義「好命」；至於白芸的現代女性形象則體現於相比起與男人談戀愛和結婚，她更看重女性情誼。



〈自己的天空〉| 台灣電視公司提供

此形象及愛情觀與七〇年代流行的瓊瑤電影中，相對扁平的女性形象截然不同，也有別於新電影作品中常見的「苦女」。並非所有新電影作品皆以女性受苦為主題，但苦女作為新電影中女性形象之典型，這在影評人與電影學者之間早有共識。⁹此典型之由來與新電影以真實社會及其中個體為關懷對象，因而多取材自鄉土文學或女性故事有關。《最愛》卻非文學改編，而嚴格來說，片中並無苦女，有的是千金小姐的「苦戀」，這在主要由老百姓構成的觀眾眼中未必夠苦，甚至略帶不食人間煙火的距離與失真。正因如此，該片正好在苦女以外另闢典型，據此「非典型」可進而

引申溢出新電影正典的女性面貌——文本內，相較於鉅細靡遺地刻劃女性於真實社會所遭受之具體壓迫，女性無論是內心乃至身體的自我探索反而更是志趣之所在；文本外，則在不利於女性創作的業內環境中，把握任何能運用的資源，包括來自海外的機會。

從上述文本內外的兩個角度看，黃玉珊執導的首部劇情長片《落山風》（1988）尤其值得一提。該片改編自汪笨湖的同名小說，劇情圍繞婚後遲遲未懷孕的素碧遭婆婆嫌棄，住進山中的尼姑庵帶髮修行，卻邂逅在此為重考醫科的闊少文祥，兩人逐發展了感情和肉體關係。小說中固然不乏情慾細節，並繪形繪聲地描寫少男面對情慾對象而產生的生理反應，但當由女性執導其改編，觀影時頗能感受到從女性觀點進行情慾與身體探索的意圖。庵內四處包括鄰近的山頭，皆成為素碧與文祥的親熱場所，但女性對自身情慾與身體的探索並不完全依賴男性，這在素碧先後兩幕沐浴戲中得以印證。在第一幕中，只見她入浴前在鏡前把自己端詳一番的同時，一邊把衣服一件接一件慢慢脫下，一邊撫摸自己，撫摸的動作持續至下一顆鏡頭中，她從澡盆取水撥向自己。到了第二幕，她用毛巾擦拭身體時，忽然作嘔，這是身體在向她發出懷孕的提示。明明都是沐浴戲，所呈現的卻是同一具女體的不同面向——一面是情慾的女體，一面是生殖的女體。由於素碧是被誤會不育才被迫離開夫家的，當感覺到自己懷上文祥的孩子時，她的情慾與生殖能力同時獲得肯定。相比起這份肯定，得知她能懷孕而設法挽回的丈夫，以及文祥以為她將與丈夫復合而在激動下被風捲上半空再直撲地面致死，都因太戲劇化而難以視之為該片的真正關懷。



《落山風》

素碧固然受苦，但在電影改編中，她的自我探索顯得比受苦重要；而在文本外，《落山風》不像《最愛》在台灣以外製作，但亦摻有海外成分。其一是飾演素碧的是來自韓國的姜受延，這也是當年剛憑《替身》（1987）贏得威尼斯影展最佳女主角的她首次參演韓國以外的電影；其二則是黃玉珊本人的留學背景。「她的新電影」專題所囊括的女導演，包括黃玉珊及更前面所提到的張艾嘉、王小棣，大部分都曾在海外接受教育，特別是電影教育。這除了增進她們在拍片上的知識與資源，也締造遠離家國的契機，隨之而來的不只是各方面但尤其是創作上的自由，亦是對包含性別認同在內之身分認同的衝擊，並反映在她們的作品裡。¹⁰

「新電影外的她」這個單元顧名思義是為那些外於新電影正典的女導演而設，但這個「外」也恰好符合她

們的「國外」、「海外」經驗。《異鄉女子》（1981）是裴在美在南康州和紐約留學期間，自編自導自演的劇情長片，劇情圍繞女主角赴紐約尋兄卻終歸徒勞，不徒勞的卻是同趟旅程作為女性的自我探索之旅。同單元收錄了更多鮮少曝光和被討論的短片，其中，吳秀菁的《水戲》（1993）、郭亞珊的《家庭隱私紀實》（1995）和林嘉莉（Lana Lin）的《台灣錄影帶俱樂部》（1999）等，皆以更實驗的手法，拼貼出人在異鄉的矛盾狀態。此異鄉人是個女子，無論是《水戲》中教使用英語的男子說「你好」的女子、《家庭隱私紀實》中由女兒憶述父親背叛母親及蟑螂在其陰道產卵之夢境所組成的女性敘事、《台灣錄影帶俱樂部》中錄下台灣影集作為交換與緬懷之用的移民婦女。此外，彭麗華的實驗短片《錐的肖像》（1986）和史筱筠的動畫短片《女子》（1999）看似並未強調異鄉經驗，但前者的第一幕即為片名與李白詩句「大塊假我以文章」的並置，後者以書法字體寫成的中文片名亦與英文片名「WOMEN」並置，兩片皆打從一開始就利用並置手法引入跨文化視野；周旭薇的劇情短片《暗路》（1988）中雖未見女性角色，這支關於打工少年竊取毒品販賣而遭老闆打死的悲歌則證明關懷並不受文化差異所限。這份跨界關懷被帶回台灣，也能在我們所居的這片土地上實踐，胡台麗的民族誌紀錄片就是一例。這次放映的《蘭嶼觀點》（1993）深入島上達悟族人與外界之間的矛盾，受訪者之一是當時的駐島醫生田雅各，他談到婦產科與

8. 《最愛》為粵語電影，此句若以原聲為準應為：「一個女人就算點聰明、點靚，都唔及一個好命嘅女人。」正文所引用的是此句的中文字幕。
9. 齊隆壬在〈從受苦到控訴〉中列舉了多部新電影作品，指出其中的女性形象「有著其受苦的共同特徵」（361頁）。該文收錄於焦雄屏編著的《台灣新電影》（台北：時報文化，1988年，頁359-362），是最早指出此共同特徵的文章之一。
10. 此觀察由卓庭伍提出在先，她亦爬梳了女性留學潮的成因，詳見頁13。

族人習俗的衝突，選用這段訪問尤其反映創作者的關懷所在與女性觸覺。

這批女性影像創作者大多在學成後返台，有的仍從事電影工作，有導演、編劇，也有其他崗位，亦有投入其他類型之創作或不見蹤影者。無論她們如今處於何種創作狀態，回顧她們於八〇、九〇年代進入電影環境之初的作品，除了驚嘆眾作品展現出至今看來仍不

怎麼過時的先鋒性，更重要的是，所組成的群像足以被追認為一場女性電影運動。這場女性電影運動非建基於作者、國族等構成影史大敘事的主流論述，而是由為打造新電影正典而被遺落的碎片拼湊而成；它並不完全外於新電影，也非與之對立，一方面補其不足，但亦不受其所限。



《暗路》

A Feminist Film Movement: The Undercurrents of the Taiwan New Cinema

Rain Shuen Chan

Very few film movements in world's film histories are led by women. It does not mean that there were no female participants; instead, it is the fact of their involvement—participants much fewer than their male counterparts—that presses us to think about their situations in the male-dominated film industry.

It is without a doubt that the film industry is still dominated by males; the statistics speak for themselves.¹ The disproportion in gender signals the politics of precarity among female practitioners. Focusing on the female involvements in film movements can shed light on how we understand the peripheral, tedious, or even nonexistent parts of the grand narrative of film history—which, sadly, is the status quo. Take Taiwan New Cinema (1982-1986) as an example. When all the male directors gained their auteur status in the history of Taiwanese cinema, there was little seat left for female directors. Even though female directors such as Liu Li-li, Yang Chia-yun, LEE Mi-mi,² and later Sylvia Chang, Wang Shaudi and Huang Yu-shan, were also active roughly at the same time as Taiwan New Cinema, they were not included in the canon of New Cinema, and there is still scant research dedicated to their works.

Under such conditions, accounting for an alternative discourse of women's cinema is never an easy task. With

this in mind, we would know that the featured program "Through Her Vision: New Cinema Re-Imagined"—composed of two subsections, "Her in New Cinema" and "Her Beyond New Cinema"—is not merely a screening but an attempt to carve out a way for a female discourse within Taiwan New Cinema.

Every attempt to articulate a discourse on female cinema encounters a problem: the lack of works. It is closely related to the lack of auteur. For example, among the female directors mentioned previously, Sylvia Chang is the closest to the New Cinema auteurs in terms of contemporariness and cinematic style. However, her film *Passion* (1986) was produced in Hong Kong, thus by traditional definition a Hong Kong film. Her subsequent film *The Game They Call Sex* (1987), co-directed with Wang Shaudi and Roy Chin, was released a year after the presumed end of Taiwan New Cinema. When *The Game They Call Sex* returned to the big screen in 2023 at the Women Make Waves International Film Festival, viewers would find sharp discrepancy between the Cantonese dubbing and its Taiwanese context, which incidentally echoes Maggie Cheung's performance, who came across the border to Taiwan.

However, if we think beyond the timeframe (of New Cinema) and the medium specificity of cinema, then

1. Take the role of director as an example: according to *Taiwan Cinema Yearbook 2022*, there were 30 Taiwan-produced feature films shown in theaters, only four were directed by women. These four films are: Zero Chou's *Untold Herstory*, Lee Yi-fang's *Little Blue*, Laha Mebow's *GAGA*, and Chou Mei-yu's *Girls, Be Ambitious!*
2. Huang Yu-shan, "Women's Images in Taiwan: A Brief History of Taiwan Female Cinema," *Women, Images, Books: Representations in Female Moving Images in Women Film Festivals* (Taipei: Bookman, 2006), 238-239. Cho Ting-wu indicates that these three directors have all expressed their difficulties as being among the few active female directors in commercial movies. Cho, "Looking back at the Avant-garde women in Taiwan Cinema," *Just Another Cinema: The Herstory of Cinema* (Taipei: Taiwan Women's Film Association), 12.

we cannot overlook the TTV TV series *Eleven Women* (1981), produced by Sylvia Chang a year before the Taiwan New Cinema. After Chang finished her directorial debut work, *Someday* (1981),³ she felt that the film was "a total failure." Meanwhile, Chen Chun-tian, the then-chief producer of TTV, invited her to co-produce a TV program *In Front/Behind the Scene* (1979). After the great success of the program, TTV wanted them to co-produce a new TV program again, and it was when Chang started thinking about doing a TV program especially for women, which later became *Eleven Women*.⁴ As the title suggests, the series includes eleven short TV dramas about women, directed by nine different directors.⁵ The stories are mainly adapted from the short story compilation *Eleven Women*, a collection of short stories by eleven female writers. Chang directed the episode *A Sky of One's Own*. Chen's son, Chen Hsin-wen, once made a reportage of the genesis of *Eleven Women*, including details about how Sylvia Chang, after reading the story,⁶ recommended the idea to Chen Chun-tian, and expressed her specific fondness for "A Sky of One's Own" among the other short stories. She also pointed out that she wanted to direct that episode in the directors' meeting:

First, waving her hand, Sylvia Chang said:
"I want to choose 'A Sky of One's Own,' the one by Yuan Chiung-chiung."
"Adultery is a fresh topic worth investigating. The main character of 'A Sky of One's Own' can go on to live her life after the marriage betrayal, and I think it is the image of a modern woman. So if no other people want to direct it, then I'll do."

"Hmm, I also think it suits you," director Liu Li-li said, nodding, followed by other directors' agreement.

"Yuan Chiung-chiung, may I invite you to be the screen script adapter? Adapting the short story 'A Sky of One's Own' into a screen script, it should not be difficult," waving her notebook, Chang asked Yuan.
"Sure!" Yuan replied.⁷

The details are necessary because the narrative is not merely about Sylvia Chang, but also about Liu Li-li and Yuan Chiung-chiung. Liu also directed an episode of *Eleven Women* (*A-kui*, adapted from Ying Feng-huang's short story); and according to the account cited above, Yuan participated as the original author and the adapter. Thanks to Chang's introduction, it is also Yuan's debut as a screenwriter, which led to her prolific career in the industry. The reason why Chang chose the story is that it is an emancipatory narrative of the heroine, Jing-ming. After discovering her husband's betrayal, she refused his offer to share him with another woman and took the initiative to ask for a divorce, which led to a brighter life of her own. The prototypical image of a modern woman, embodied in Jing-ming, also appears in Chang's *Passion* (1986). A film written, directed, and starring Chang herself, it is about the protagonist Wendy Pai's dilemma between love and friendship. Her marriage is far from perilous or divorce, and is even a happy one by normal standard, but the struggle between love and friendship made her contemplate on the necessity of marriage for women within traditional values. A line in the film, "However a woman is astute or beautiful, she

cannot be compared with those of good fate," succinctly elucidates such traditional thought.⁸ Here, "good fate" means "married to a good husband (and his family)." But Jing-ming lived a much better life after divorce, a life of an astute and beautiful woman who dates but does not marry or have children. She redefines what it means to have a "good fate." Wendy Pai's case, on the other hand, shows her emphasis on female friendships rather than dating or marrying men.

These female characters illustrate a drastically different image of female/love compared to the relatively flat female characters in 1970s Chiung Yao films and the "suffering women" in Taiwan New Cinema.⁹ The image of "suffering women" is a prominent (but in no way the only) feature in Taiwan New Cinema, partly because of the genre's focus on social issues and the fact that many films are adapted from nativist literature and female narratives. *Passion* serves as a counterexample

to the New Cinema canon: it is not an adaptation and does not feature a "suffering woman" but rather a wealthy woman who suffers a bitter love affair. While the image of Wendy Pai may not appear "suffering enough" to ordinary viewers, works like *Passion* may contribute to creating an alternative female image outside the canons of Taiwan New Cinema. Rather than representing real existing oppressions toward women in the real society, these female directors are more interested in discovering the bodily and spiritual aspects of female individuals in cinematic texts; they also strived to make use of all available resources, including overseas ones, in the unfavorable industrial environments.

Here, Huang Yu-shan's first feature film *Autumn Tempest* (1988) is worth special attention. Adapted from Wang Ben-hu's novel of the same name (1987), the film is about the love affair of the protagonist, Su-bi. Having been married but not pregnant since then,

3. Strictly speaking, although this film is directed by Chang, it is not born out of Chang's will. Originally, it was directed by Tu Chung-hsun, who died when the film was still in preparation. Then Chang took over the role and finished the film. In Hong Kong, the film was also called *Nothing in the Past to Remember*, sharing the same title as the theme song.

4. See Hsiao Chu-chen, *Face Taiwan* (Taipei: Locust, 2016); Ryan Chen, *Taiwan Cinema in Transition: In Search of True Taiwan Spirit* (Taipei: Bookman, 2019); Chen Hsin-wen, "A Preliminary Study of TV Drama '11 Women' – Through the Style of Creative Non-fiction" (M.A. Thesis, National Cheng Chi University, 2022).

5. Sylvia Chang said that she stumbled on the collection in a bookstore (Hsiao, 51). Besides "A Sky of One's Own," the other 10 short stories are "Nightmare," "Song of a Cave Fairy," "Floating Weeds," "Leisure Dream," "Explication on Love," "Happy Single Woman," "A-Kui," "Little Leaf," "The Rain Comes," and "Catch me, Sun." The two episodes adapted from the last two stories failed to pass the censorship of the Government Information Office, and were replaced by "As It Goes" and "Last Summer," adapted from stories not included in the collection (Chen Hsin-wen, 11). Thus, not all episodes in *Eleven Women* are adapted from the story collection *Eleven Women*.

6. It was twelve episodes, because the episode *Floating Weeds*, directed by Edward Yang, was too long and separated into two. Aside from Sylvia Chang and Edward Yang, the other seven directors are Tung Chin-hu, Song Chun-so, Chang Yi-chen, Fu Wei-te, Liu Li-li, Ko I-chen, and Li Lung. (Ko and Li each directed two episodes.)

7. Chen Hsin-wen, 42.

8. *Passion* is a Cantonese film, but the subtitles quoted in the text are the Chinese version.

9. Chi Lung-zin is one of the earliest critics to point this out; he claims that many female characters in New Cinema films "share similar traits of suffer." Chi Lung-zin, "From Suffering to Accusation," *Taiwan New Cinema*, ed. Peggy Chiao (Taipei: China Times Publishing, 1988), 359-362.

and blamed by her mother-in-law, Su-bi went to practice Buddhism in a mountain nunnery. It is also where she met the wealthy young man Wen-xiang, who was at the time preparing to retake the college entrance exam for medical school. They soon fell in a love affair. The male-authored novel has explicit sexual details, including a teenage boy's visceral reaction to desire. In contrast, the female-directed film adaptation seems more focused on exploring the sensual and bodily experiences from a feminine perspective. They had intimate activities everywhere in the nunnery and the neighboring hills, but it does not mean that she relied on men to explore herself. It is evident in the two separate shower scenes of Su-bi. In the first scene, Su-bi is shown looking into the mirror before taking a bath. She gazed at her own body as she slowly took off her clothes, piece by piece, caressing herself. In the next shot, the action continues as viewers see her cupping water from the bathtub and splashing it on herself. In the second scene, after drying herself off with a towel, she felt nauseous. The bodily sensation signaled her pregnancy. The drastic difference between the two shower scenes highlights two distinct aspects of the female body: the desiring body and the reproducing body. Because of being mistakenly accused of infertility, Su-bi was forced to leave her family-in-law. When she became pregnant with Wen-xiang's child, both facets of her body were acknowledged. Compared to recognition, other sensations are hardly seen as the film's core concern. This includes her husband's attempts to repair the marriage after learning about her possible pregnancy, and the tragic event where Wen-

xiang, mistakenly thinking that Su-bi was going back to her husband, was swept up by the wind and then fell from the sky.

Suffering as Su-bi was at the time, the film adaptation put more emphasis on her exploration of selfhood. It also has "overseas" elements: the actress playing Su-bi is Korean actress Kang Soo-yeon, who had just won the Best Actress Award at the Venice Film Festival for her role in *The Surrogate Woman* (1987). It was also her first time acting in a non-Korean film. Another aspect is Huang's personal experience with overseas education. Most of the female directors discussed in the program "Through Her Vision: New Cinema Re-Imagined," including Huang, Sylvia Chang, and Wang Shaudi, have received overseas education, especially cinema related ones. The experiences enhanced their knowledge and techniques for the film industry, and at the same time created a chance to leave their fatherland. Being far from the fatherland enabled freedom in creativity and cultural shocks in the formation of identity, whether related to gender or nationality.¹⁰ All of these factors impact their works.

The section "Her Beyond New Cinema" is dedicated to those female directors who are not counted in the New Cinema movement; but the term "beyond" also refers to their works and experiences beyond Taiwan. Claire Pei's self-directed and written feature film *The Toy Gun* (1981) was produced when she was studying art at Southern Connecticut State University and Institute of New

Cinema Artists. The film depicts the heroine, starring the director herself, going to New York to search for her older brother. Although the attempt to find her brother was in vain, her self-discovery along the journey was not. It also includes many other short films rarely seen and discussed in the same section. For example, Wu Hsiu-ching's *A Play in Water* (1993), Kuo Ya-shan's *None of the Beats of My Heart is the Same* (1995) and Lana Lin's *Taiwan Video Club* (1999) display the ambivalence of being in foreign countries in more experimental manners. They feature female foreigners: the woman teaching an English-speaking man to say "hi" in Chinese in *A Play in Water*, the storytelling daughter who spoke of her father's betrayal of marriage and her dream of having cockroach laying eggs in her vagina in *None of the Beats of My Heart is the Same*, or the immigrant woman who recorded Taiwanese serial drama as a recollection and tokens for exchange in *Taiwan Video Club*. Other aspects related to overseas experiences, such as transcultural encounters, can be seen in Peng Li-hua's experimental video *I-Conic* (1986) and Charlene Shih's short animation film *Women* (1999), both of which illustrate an encounter of different cultures from the beginning: *I-Conic* starts by showing the title along with the line "Nature bestows upon me such beautiful images" from the Tang poet Li Bai, while the title shot of *Women* is a parallel presentation of the English title in print font and its Chinese title in calligraphy style. Chow She-wei's short film *Touch of Night* (1988), about an American young man abused to death by his employer for stealing drugs to sell, does not include a female character. But it shows that social justice is a universal concern. Similarly, Hu Tai-li's *Voices of the Orchid Island* (1993) brings the

transcultural vision back to Taiwan. Documenting Tao people on Orchid Island and their ambivalent attitude toward the outside world (especially mainland "Taiwan"), this film features an interview with a stationed doctor on the island, Jacob Tien (Tulbus Tamapima), who talked about the clash between modern medical gynecological procedures and the traditions of Tao people. By including the discussion, this film reflects the director's focus and her feminine sensibility.

Most of these female filmmakers came back to Taiwan after graduation; some of them are still taking active roles in the film industry, working as directors and screenwriters. Some others turned to other kind of art, while some disappeared from the scene. Reviewing their works in the 1980s and 90s, when they just entered the industry, we are not only amazed by their avant-garde characteristics despite being made decades ago, but we could also see a retrospective picture of a female film movement. The movement is not established in terms of auteurism or nation-state that normally constitutes the grand history of cinematic art, but rather an assemblage of those debris left behind by the canons of New Cinema. It does not hold an anti-New Cinema stance, nor is it exterior to it. It supplements the New Cinema, but is not restrained to it.

10. This is Cho Ting-wu's observation. She also discusses the reasons for the trend of females studying abroad. See Cho, 13.



A



B

A 風兒踴躍飛 *Cheerful Wind (aka Play While You Play)* B 小爸爸的天空 *Out of the Blue* C 我的愛 *This Love of Mine* D 我的神經病 *Yours and Mine*



C



D

新電影裡的地 —— Her in New Cinema



E



F



G



H

E 海灘的一天 That Day on the Beach F 結婚 His Matrimony G 殺夫 The Woman of Wrath H 風雲 Passion

新電影裡的地——Her in New Cinema



A



A



B



C



D



E

A 0 與 1 之間 *Between 0 and 1* B 九歌 *Nine Songs* C 瘋狂女煞星 *The Lady Avenger* D 女子 *Women* E 台灣錄影帶俱樂部 *Taiwan Video Club*

新電影外的她 —— Her Beyond New Cinema



F

F 蘭嶼觀點 Voices of Orchid Island



G



H

H 鬼的狂歡 Ghost Carnival



I



K

K 鮮殺 Fresh Kill

新電影外的她 —— Her Beyond New Cinema



張艾嘉

訪談——王昀燕、李翔齡
整理——林容年、陳慧穎

1981年，張艾嘉與陳君天共同製播台視單元連續劇《十一個女人》，1983年出任香港新藝城公司在台灣的總監。在台灣新電影萌芽初期，張艾嘉在幕前幕後皆扮演重要角色，為該時期的電影、電視環境注入許多嶄新能量。本篇訪談聚焦於《十一個女人》、新藝城時期，更談及台灣新電影與香港新浪潮的關係。

以下整理自本中心於2021年進行的「台灣新電影四十年口述歷史研究暨影像紀錄計畫」（執行及拍攝團隊為駿喬影社股份有限公司，顧問林文淇），並參自《Fa 電影欣賞》2022年第191期「再新電影出發的時候（一）：以台灣新電影作為觀點的影史踏查」。

請談談《十一個女人》的緣起。

做《十一個女人》之前，我在台視先做了《幕前幕後》，節目播出後非常受歡迎。台視當然很高興，希望我延續再做一些不同的東西。我就想做情境劇，專門講女人的事情。那時我在書店看到爾雅出版的《十一個女人》，裡面的十一個故事都是以女人為主角，我讀起來感受蠻強烈的，因為它全都是台灣的故事、關於女人的故事，我覺得它可以變成一個九十分鐘的電視電影，像一個 mini series（迷你劇集），我就把案子提上去給台視。

當時跟我合夥的另一個製作人是陳君天先生，他在台視很有份量，我們一起工作是非常和諧的。那時台灣

有好多年輕的副導，或是從國外回來在拍金穗獎的年輕導演，他們沒什麼機會去展示所學，也很難有拍長片的機會，我就在想怎麼讓這些年輕導演有機會拍他們想拍的東西。我們和爾雅買下版權後，就開始找像劉立立、董今狐等已做了五年、十年的副導演，另外就是像柯一正等從國外回來的，柯一正幫我介紹了楊德昌導演，一個介紹一個。這整個過程中發生很多奇妙的事情，發掘了很多新人，我覺得真的是天時地利人和。一部分有創新，另一部分是很有勇氣，且非常團結。

若你問我們有沒有碰到困難？有，絕對有，因為是單機作業，也因為我們把它當作電影去做，一定會超支，尤其楊德昌導演的一部變成兩部，所以一直在超

支。我問陳君天先生可不可以跟我一起扛下這個超支，我們再慢慢跟台視申請，他說沒有問題，可是到最後我們跟台視去申請，台視不批給我們，所以我跟陳君天先生一人扛了六十萬台幣；這中間有個小插曲，那時經歷一次過年，陳君天問我，「高雄有人來找你作秀，是現金一百萬，妳願不願意去做這個秀」，他說這樣可以幫我們的製作減輕一點負擔，我想了很久，我就問他，你需不需要我去做秀，他說「我不需要，妳如果不願意，我絕對不要妳做」，我說我寧願自掏腰包，所以我們後來就掏腰包做了《十一個女人》，那是一個非常奇妙的經驗，所以在我的生命當中，《十一個女人》佔了一個非常重要的位置，我學習太多的事情了。

《十一個女人》製作時很團結的氣氛，是包括前製、乃至剪接的階段，都有彼此參與嗎？

幾乎都有，原因也是因為大家年紀相仿，且難得有機會讓年輕人可以用他們的方式來講他們那時代年輕人的故事，所以大家把自己的感情完全擺在裡面，每一個環節，甚至於演員，都非常投入，幾乎沒有什麼人給過我任何煩惱。

《十一個女人》，我得到最大的支持是陳君天先生，因為他是台視的人，他幫我擋掉台視很多很官腔的東西，所以台視給了我所有在製作方面的自由度。說我不進棚，那他們也讓我做了這件事情，而且我的製作團隊，全都不是台視的人，這些都是我們堅持的。同一個時間他也告訴我，所有的問題，妳要自己去解決，新聞局有問題，也要自己解決。

拍完《十一個女人》之後，是不是有打算到中視去製作《說故事的時間》？

其實我為什麼回去做電視是因為，剛出道時，我是先從電視開始，我覺得我在電視上沒有做到我很想做的東西，所以當我電影做得還可以，就覺得說我有機會在電視上發揮一些我能夠做到的能力，所以去做了電視。電視其實有很多東西是可以做好的，電視做的好，電影才會進步，這是我當初的感受。

我一直很希望能夠在電視上做一些變化，可是也是因為《十一個女人》，台視有點讓我失望，因為超支的關係，他們就很害怕，覺得東西會不會太新了。如果沒有了這個信任，那我還不如回去拍電影，就沒有再繼續走下去。

您知道《十一個女人》當時電視觀眾的反應嗎？

我記得《十一個女人》在那時是有一點轟動，第一是我們作法很新，第二是我們擺出來的卡司，第三是很承蒙民生報的高愛倫小姐，寫一篇很大的報導，這篇報導得到很大的迴響。

接下來請聊聊新藝城的部分，因為台灣新電影一般會說開始於1982年《光陰的故事》，而您有參與其中的演出，隔年您就去擔任了新藝城在台灣分公司的總監，那時候新藝城是怎麼樣看待台灣的市場？

跟新藝城這一批人也是大家年紀相仿，興趣相同，就變成好朋友。他們也看了《十一個女人》，認為我有做製片人的能力。既然我跟這些新導演很熟悉，可以去做一些嘗試，我當時覺得太好了，這是一個可以讓這些年輕導演拍電影的好機會，所以我當然欣然答應。

剛開始，我想說不要一頭熱去做觀眾不熟悉的內容，



《海灘的一天》

所以就找像林清介導演，因為他拍很多學生電影是非常受歡迎的。我希望他做一些不同以往的片，所以我們就做了《台上台下》（1983），我盡量先找那時已經有一些賣座成績的年輕導演來合作，然後看柯一正、楊德昌他們有什麼故事，再把它擺進來。

做《海灘的一天》（1983）的時候，我找到明驥先生。我跟他說這是個很棒的故事，可能花費的預算會大一點，你們有沒有興趣跟新藝城合作？明驥先生真的很支持所有的年輕導演，尤其做完《光陰的故事》（1982），他對這些導演更加有信心，他很喜歡我們，所以就合作。

那一年多，其實是我在電影圈中最痛苦的一年。等於把自己分成好幾塊，第一要做新藝城的宣傳，那時宣傳部的大將是彭國華先生，他真的是非常挺我，我都做到去醫院，就靠他一個人在撐所有的宣傳，到最後他還是說他做不下去，原因也來自我們有很多新的想法，可是發行很希望我們走回老路，這方面的溝通非常困難。然後我還要拍戲，每一個導演進來都說，「張艾嘉，妳可不可以幫我演這個角色？」，柯一正要我演，楊德昌要我演，然後另一個公司的人要我去演朱

延平的戲。等於要把自己分成很多段。

可以請您聊聊《海灘的一天》嗎？您在裡頭的演出非常的精彩。

其實回看《海灘的一天》，我覺得有點遺憾。那時太忙，身兼數職，雖然從劇本的第一天開始，我跟楊德昌就不停的在談劇本，他會問我很多女人面對這樣的問題時是怎樣？會怎麼樣？胡茵夢跟我回家那場戲是我跟他提的。我們常會聊這些，所以我對劇本很熟，也因為太熟了，就有一點掉以輕心。我要花時間在製作，還要看整個製作的情況，有人在做後期，我都要兼顧到，就覺得我沒有真正的專心作一個演員，那時我還要兼顧楊德昌的情緒，覺得自己有點遺憾了。其實《海灘的一天》拍的相當順利，而且我們從頭到尾真的很願意支持楊德昌，什麼狀況都支持他。

您離開新藝城後，也決定暫時離開台灣電影圈，原因是什麼？

我覺得自己還是一個在台灣長大的孩子，很多心思跟情感放在台灣，可是後來我常會認為我受到最大的阻

礙，或受到最多的不尊重，有時也反而來自台灣。

我常跟中影開玩笑說，我每次走進中影拍戲，你們第一件事就跟我講說，妳的片酬要減一半。有時也覺得發行商並不一定很珍惜妳在做的新導演，我一直跟他們講，新導演、新的語言是需要時間的，觀眾也需要時間去接受新的東西。如果永遠不給他們時間，就永遠落後在一個電影語言裡面，我就看到這樣的狀況，其實是不健康的。我覺得我已經做了自己能夠做的事情，不但做完，且沒有得到尊重的話，我為什麼還要留在這裡？我覺得我應該離開一下，我就回去做演員。回去做演員後，反而是香港給了我這個機會拍《最愛》（1986），給了機會去演一些還蠻特別的東西，那逐漸你會留在一個你比較受尊重的地方。

關於台灣新電影跟香港新浪潮的交流，1970年代您就有跟嘉禾簽約，後又主演了許鞍華的《瘋劫》（1979），當時香港整體的拍片環境如何？您覺得1980年代台港電影彼此之間的交流及相互的影響是什麼？

我做《十一個女人》其實受到香港新浪潮蠻大影響的，我非常羨慕他們那時有這樣的機會，也是從一個電視台開始，我就是看到每個導演都那麼年輕，且這麼多人支持他們，拍出來的東西都好好有趣，才會想回到台灣從電視台開始做這些事情。

我後來去韓國拍胡金銓導演的《山中傳奇》（1979），認識了兩個非常棒的投資者，羅開睦和胡樹儒先生。回來後我們變成好朋友，還是要繼續拍電影，那要做什麼樣的電影呢？就說要找新導演來拍。當時出了很多新導演，徐克、梁普智都在拍片，但這裡面唯一的女導演就是許鞍華，就說為什麼我們不去支持許鞍華？胡樹儒就去找她。

那時許鞍華有個很棒的編劇 Joyce（陳韻文），劇本非常精彩。應該是胡樹儒跟羅開睦說希望我演，然後

許鞍華選趙雅芝演另一個角色。我說，如果我演，不要告訴許鞍華我是投資者，想讓事情簡單一點，我們就支持許鞍華做了這件事情。整個拍攝過程非常好，她也用了比較年輕的攝影師「火雞鍾」（鍾志文）、燈光師林少榮，後來都變成這一批年輕導演非常重要的工作人員。這些導演再帶一批更年輕的副導演上來，氣氛就很不一樣。跟許鞍華導演認識後，慢慢大家就認識更多年輕導演，新藝城又帶了很多新導演進來。梁普智拍《夜驚魂》（1982）的時候，我曾把楊德昌帶到香港來，本來是希望楊德昌能在香港拍一部片，梁普智跟楊德昌也變好朋友，可是後來劇本就一直不來。我想人生中很多事情就是注定，那時我們嘗試各式不同的搭配，看可以怎樣做一些不同的東西。

1984年香港正式引薦了台灣新電影，那幾年間好像有多次交流，不曉得您有參與過這些場合嗎？

我只參加過一次，早期我覺得很多時候，香港導演協會或台灣導演協會不太會想到我是導演，甚至於到現在，我覺得很多人還是沒有把我當成是個導演，總覺得她是個演員，甚至是唱歌的，開始的時候兩邊的導演協會都不太把我當做導演，直到大概近十年吧，才慢慢有把我列入。



《最愛》

Interview with SYLVIA CHANG

In 1981, Sylvia Chang and Chen Chun-tian co-produced the anthology miniseries *Eleven Women* for Taiwan Television (TTV). In 1983, she became the Taiwan head of Hong Kong's Cinema City Enterprises. During the nascent phase of Taiwan New Cinema, Chang played significant roles both in front of and behind the camera, injecting a wealth of fresh energy into the film and television landscape of that era. This interview focuses on *Eleven Women*, her tenure at Cinema City, and discusses the relationship between Taiwan New Cinema and the Hong Kong New Wave.

The following is compiled from the "40 Years of Taiwan New Cinema: Oral History Research and Visual Documentation Project" conducted by the Taiwan Film and Audiovisual Institute (TFAI) in 2021 (produced and filmed by Junqiao Film Co., with Lin Wen-chi as consultant), and references the feature "Taiwan New Cinema Revisited (Part I)" from the *Film Appreciation Journal* (2022), Issue 191.

Please talk about the origins of *Eleven Women*.

Before making *Eleven Women*, I worked on the TV variety show *In Front/Behind the Scenes*, which became very popular after its release. TTV was of course very happy and hoped I would continue with something different. I wanted to do a situational drama specifically about women. At the time, I was in a bookstore and saw *Eleven Women*, published by Elite Books. All 11 stories in the book had female protagonists. As I read it, I felt a strong resonance because they're all Taiwanese stories and stories about women. I thought it could be adapted into a 90-minute TV movie, like a mini-series, so I pitched the idea to TTV.

Back then, the producer I partnered with was Mr. Chen Chun-tian, who was very influential at TTV. We worked together very harmoniously. At the time, Taiwan had a lot of young assistant directors, or young directors who

had returned from overseas to participate in the Golden Harvest Awards. They didn't have many opportunities to showcase what they had learned, and there were also very few opportunities to direct feature films. So I thought about how to give these young directors the opportunity to make what they wanted. After acquiring the rights from Elite Books, we started looking for assistant directors with five to ten years of working experience, such as Liu Li-li and Tung Chin-hu, as well as those who had returned from overseas, like Ko I-chen. Ko introduced me to Edward Yang; one introduction led to another. Many wonderful things happened throughout this process, and a lot of new talents were discovered. It truly was a combination of the right time, the right place, and the right people. A part of it was innovation, another part was courage, plus we were also very united.

Did we encounter any difficulties? Yes, absolutely, because it was a standalone operation. Also, because we treated it like a film, there was bound to be

overspending. In particular, Edward Yang's episode became two episodes, so we kept going over the budget. I asked Mr. Chen if he could share the burden of overspending with me, and we could later apply to TTV for the money. He said no problem, but in the end, when we applied to TTV, they didn't approve; so, Mr. Chen and I each had to shoulder 60 thousand Taiwanese dollars. However, there was a minor subplot. At the time, around Lunar New Year, Mr. Chen asked me, "Someone from Kaohsiung wants you to do a show for one million in cash. Are you willing to do it?" He said this would help lighten the burden of our production a little bit. I thought about it for a long time, then I asked him if he needed me to do the show. He said, "I don't need you to. If you don't want to do it, then I absolutely don't want you to do it." I replied that I'd rather pay out of my own pocket, so we later funded *Eleven Women* with our own money. It was a very remarkable experience. That's why *Eleven Women* holds a very important place in my life. I learned so much from it.

The production of *Eleven Women* had a very cohesive atmosphere. Was there mutual participation from pre-production all the way through to the editing phase?

More or less. It's because we were all of similar ages, and it was rare for young people to have the opportunity to tell stories of young people from their own era in their own way. So everyone put all their emotions into it. Every single element, even the actors, was fully committed. Almost no one gave me any trouble.

On *Eleven Women*, my biggest support came from Mr. Chen Chun-tian. Because he was from TTV, he shielded me from a lot of TTV's bureaucracy, and so I was given complete freedom by TTV in all aspects of the production. I said I didn't want to go into the studio, and they allowed me not to do so. Moreover, no one on my production team was from TTV, which was something we insisted on. At the same time, he told me that I had to solve all problems by myself. If the Government Information Office had any issues, I'd have to resolve that myself too.

After finishing *Eleven Women*, did you plan to go to China Television (CTV) to produce *Story Time*?

Actually, the reason why I returned to do television was because I got my start in television. I felt I hadn't done what I really wanted to do in television; so once my films had done reasonably well, I felt I had an opportunity to showcase some of my abilities on television. That's why I went back. There are actually many things that can be done well on television, and only when television does well are films able to improve. That was my initial feeling.

I always really wanted to do something different on television, but it was also because of *Eleven Women* that I became a little disappointed with TTV. Because of the overspending, they became very scared and questioned if it was too innovative. Since that trust was lost, I thought I might as well go back to making films, so I didn't continue going down that path.

Do you know how TV audiences reacted to *Eleven Women* at the time?

I remember *Eleven Women* caused a bit of a stir at the time. Firstly, our approach was very innovative. Secondly, it was the cast we had put together. Thirdly, we were very grateful to Miss Kao Ai-lun of *Min Sheng Daily*, who wrote a very prominent article that had a considerable impact.

Next, please talk about your time with Cinema City. It is typically said that Taiwan New Cinema began with the 1982 film *In Our Time*, which you starred in. The very next year, you took up the role of production director at Cinema City's Taiwan branch. How did Cinema City view the Taiwanese market at the time?

At Cinema City, everybody was also around the same age and shared similar interests, so we all became good friends. They had also seen *Eleven Women* and felt that I had the ability to be a producer. Since I was very familiar with these new directors, we could do some experimentation, which I found fantastic. It was a great opportunity for these young directors to make films, so I of course gladly accepted.

In the beginning, I didn't want to rush into making content that audiences would be unfamiliar with, so I approached directors like Lin Ching-jie, who had made many popular student films. I wanted him to make something different, so we made *Send in the Clowns* (1983). I tried to first collaborate with young directors

who already had some box office success, then I looked at what stories Ko I-chen and Edward Yang had, and incorporated them.

When we made *That Day, on the Beach* (1983), I approached Mr. Ming Ji. I told him it's a great story and the budget might be a bit higher, and asked if he was interested in working with Cinema City. Mr. Ming was really supportive of all young directors, especially after *In Our Time*, which boosted his confidence in them. He really liked us, so we collaborated.

That year and a bit was actually the most painful period for me in the film industry. I had essentially split myself into many pieces. First of all, I had to handle marketing for Cinema City. At the time, Mr. Peng Kuo-hua was the head of the marketing department. He really supported me. I worked until I ended up in the hospital, and he had to shoulder all the marketing responsibilities. Ultimately, he said he couldn't continue. The reason was because we had a lot of new ideas, but distributors wanted us to go back to the old ways. Communication in this regard was very difficult. Besides, I also had to act. Every director was coming to me and saying, "Sylvia Chang, can you play this role for me?" Ko I-chen wanted me, Edward Yang wanted me, and someone from another company wanted me for a Kevin Chu film. I basically had to split myself into many parts.

Can you talk about *That Day, on the Beach*? Your performance in that film was spectacular.

When I look back at *That Day, on the Beach*, I actually feel a bit of regret. I was too busy at the time, juggling

multiple jobs. Even though Edward Yang and I were constantly discussing the script from the very first day, he would ask me a lot of questions about how women would react to certain situations and what they would do. The scene where Terry Hu goes home with me was my idea. We often talked about such things, so I was very familiar with the script. But because I was so familiar with it, I also became a little careless. I had to spend time producing, and I also had to oversee the entire production. I even had to attend to the post-production as well. So it felt like I wasn't truly focused as an actor. At the time, I also had to manage Yang's emotions. It made me feel some regret towards myself. Actually, the filming of *That Day, on the Beach* went quite smoothly, and we were really willing to support Yang from beginning to end, no matter what the situation was.

Why did you decide to temporarily step away from Taiwan's film industry after leaving Cinema City?

I still feel like I'm a kid who grew up in Taiwan, so a lot of my thoughts and emotions are invested in Taiwan. But later, I've often felt that my biggest obstacles, or the most disrespect I've received, sometimes also came from Taiwan.

I often joked with the people at Central Motion Picture Corporation (CMPC) that every time I went there to film, the first thing they'd say to me was that they were cutting my pay in half. Sometimes, I felt that distributors didn't necessarily cherish my idea of the new directors. I kept telling them that new directors and new film languages need time, and audiences also need time to accept new things. If we never give them time, our film

language will always lag behind. I saw this situation as unhealthy. I felt I had already done all that I could do. I had done it, but I didn't get any respect—so why should I stay? I thought I should step away for a bit, so I went back to acting. After I returned to acting, it was actually Hong Kong that gave me the opportunity to make *Passion* (1986), and the chance to play some rather remarkable roles. Over time, you tend to stay in a place where you are more respected.

Regarding the interaction between Taiwan New Cinema and the Hong Kong New Wave, you had already signed a contract with Golden Harvest in the 1970s, and later starred in Ann Hui's *The Secret* (1979). What was the overall filmmaking environment in Hong Kong like at the time? How do you perceive the interactions and mutual influences between Taiwanese and Hong Kong films during the 1980s?

My work on *Eleven Women* was actually rather influenced by the Hong Kong New Wave, as I was very envious of the opportunities they had back then. They also started from television, and I saw how every director was so young, and how so many people supported them. What they produced was all so interesting. That made me want to return to Taiwan and start doing such things on television.

Later, I went to South Korea to star in director King Hu's *Legend of the Mountain* (1979) and met two very outstanding investors, Law Hoi-muk and Wu Sau-ye.

After I returned, we became good friends and wanted to continue making films. But what kind of films? I said we should find new directors. A lot of new directors had emerged at the time, such as Tsui Hark and Leong Po-chih, but the only female director among them was Ann Hui. So I said, why don't we support Ann Hui? Mr. Wu then approached her.

At the time, Ann Hui had a great screenwriter, Joyce Chan, who wrote very exciting scripts. I think it was Wu and Law who mentioned they wanted me to act in it, and then Ann Hui chose Angie Chiu for another role. I said, if I star in it, don't tell her that I'm an investor, to keep things simple. And so we supported Ann Hui in doing this. The entire filming process went very well. She also used a relatively young cinematographer David Chung, and gaffer Lam Siu-wing, both of whom later became important crew members for this cohort of young directors. These directors then brought up a group of even younger assistant directors, which really changed the atmosphere. After getting to know Ann Hui, everybody slowly got to know more young directors. Cinema City also brought in a lot of new directors. When Leong Po-chih made *He Lives by Night* (1982), I brought Edward Yang to Hong Kong, initially hoping that he could

make a film there. Leong and Yang also became good friends. But the script just never came. I think many things in life are destined. At the time, we tried various combinations to see how we could do something different.

Taiwan New Cinema was introduced to Hong Kong in 1984. There seemed to have been many exchanges during those few years. Did you participate in any of these events?

I only participated once. In the early days, I often felt that the Hong Kong Film Directors' Guild or the Directors Guild of Taiwan didn't really consider me a director. Even now, I feel many people still don't think of me as a director. They always think of me as an actress, or even a singer. In the beginning, the director guilds on both sides didn't really regard me as a director. It wasn't until maybe the last decade or so that they gradually started to include me.



攝於《冬冬的假期》拍攝現場 | 陳懷恩提供

陳坤厚談許淑真

訪談——陳睿穎、蔡世宗
撰文——林容年

2023年金馬獎頒獎典禮，陳坤厚導演上台領取終身成就獎，在發表感言時，他除了向一路以來的夥伴致謝外，這位參與超過百部電影拍攝的攝影師、導演，也特別提及對許淑真的感謝，並稱讚她是一位全方位的副導演，是一位真正的台灣電影人。

許淑真這個名字聽來陌生，但若翻開台灣電影史仔細一探，會發現她的名字列在許多電影的工作人員列表裡，如《冬冬的假期》（1984）、《桂花巷》（1988）等，從場記、服裝設計、編劇到多部電影的副導演、策劃，是當時少數活躍於台灣影壇的女性電影工作者之一。個性低調的她，似乎擅長隱藏自己，多年來沒有太多資料留下，甚至連一張照片都難以尋得，但卻是陳導口中參與《小畢的故事》（1983）、《兒子的大玩偶》（1983）、《風櫃來的人》（1983）等經典作品的關鍵角色，也是一位許多導演都想爭取的副導演。許淑真已於2016年因病過世，本篇訪談透過與她合作多年的陳坤厚導演回憶，試圖拼湊影史未曾好好記載的一抹重要身影。

請談談您們怎麼認識及合作的緣起。

許淑真最早的資歷是在中國電影製片廠。她是世新編導科第一屆畢業的，之後就進了中國電影製片廠，跟了很多中製廠的導演。當時很多重要的片子，她都擔任場記。怎麼進去的我就知道了，只知道她原先是在中製廠。梅長齡到了中影後，¹中製廠的資源進了中影，許淑真就在這時候跟著中製廠的導演到中影製片廠工作。

劉家昌那時都一個禮拜拍一部電影。他做老闆，《梅花》（1976）的那個階段，²他請了兩三位中製廠的導演跟中影合作，中影出品，但由劉家昌主導。當時我就被派去當攝影師，因這樣的因緣認識許淑真。那時候《心有千千結》（1973）剛結束，侯孝賢就沒再跟李行導演，也是那時候徐進良剛回來，準備要拍《雲深不知處》（1975）。因為他沒班底，他先認識我，所以我就幫他組了個班子。許淑真就從中製廠來到中影，跟侯孝賢一起當《雲深不知處》副導演。

1. 梅長齡 1962 年擔任中製廠副廠長，1965 年後轉廠長，於 1972 年調任中影公司總經理。
2. 意指劉家昌從 1973 年《愛的天地》和中影開始合作的時期，而《梅花》是其中的代表。

她在中製廠時一直是場記，到了我這邊變成副導演，因為另外有新的、更年輕的場記，叫黃正民。這組人從《雲深不知處》起，一路接到賴成英當導演、我當導演，整組就是我、孝賢、淑真和黃正民，加上中影的美術組，像張季平、王童，很長一段時間一起工作。

合作之後有一起參與過什麼作品？許淑真扮演了什麼角色？

當時有人出錢請賴桑（賴成英）拍電影，但不知道要拍什麼。淑真就提出《桃花女鬥周公》（1975）。想法來自她父親，她回家說我們要拍神怪片，她爸就說了「桃花女鬥周公」的故事。淑真和孝賢就去找資料寫劇本，後來片中掛的編劇侯犁、許鳴就是他們（侯孝賢、許淑真）。那時跟賴桑大概拍了六、七部戲。淑真是副導演，應該也算是造型設計，當年在工作職務上並沒有「造型設計」這一項，³在我這裡就由副導演來負責。因為個人興趣，她也願意在這方面做更多學習，才有後來她在新電影時期，投身多部電影造型設計上的成就，例如《結婚》（1985）、《桂花巷》。



《就是溜溜的她》工作照 | 陳坤厚提供

我早期電影的服裝造型設計就是她來做，像是《就是溜溜的她》（1980）、《風兒踢踏踩》（1982）裡面鳳飛飛的服裝，都是淑真負責。像《小爸爸的天空》（1984）裡潔玫穿的衣服就是她的衣服，她平

常就是這麼穿。《最想念的季節》（1985）美術是張叔平，張艾嘉的服裝造型是張叔平負責，李宗盛的部分就是淑真負責，她在張叔平身上學到很多。《桂花巷》裡每件衣服，都是淑真到白宮女裝社去和裁縫阿珠女士談的。她是個非常時髦的人，像《結婚》那些草帽啊，都是她的。她有時爆炸頭，造型百變，很善待自己，把自己弄得很瘋狂，但又低調，令人想不透的一個女人。

淑真也是一個全能的副導演，什麼都懂的副導演。在我這邊的話，孝賢管前場——攝影機前的所有調度，淑真管後場，還有跟前場的銜接，包含造型設計、隨身道具、開拍前的準備工作，以及後期像是剪接、配音，她都能參與。初剪選鏡頭都是她在做，她也會跟到最後，變成是一個全程的剪接助理。因為她也都會參與前期故事開發，因此扮演了一個非常全面性的幕僚，什麼都懂，什麼都知道，但都只做到她該做的那一分。她是一個沒有野心的人，最後影片完成的面貌就由我來做最終決定，她就是這麼樣的一個人。

在跟賴桑和我合作的這部分來講，她最專長的就是企劃找題材。她很愛念書。從我認識她二十幾歲開始，除了拍戲之外，她早上會把五大報紙《中國時報》、《民生報》、《聯合報》、《聯合晚報》、《中央日報》全部都看完，尤其《聯合報》的「聯合副刊」、專題報導、《中國時報》的「人間副刊」。她不拍戲的平常日子，每月會買大概四五本書，當月把書看完，並把可能開發成電影的題材做成簡單企劃。

她就是喜歡這樣。實際上我和孝賢早期很多電影都是她提出的題材，像是《在那河畔青草青》（1982）、《俏如彩蝶飛飛飛》（1982）、《小畢的故事》，包括到後期的《小爸爸的天空》、《最想念的季節》，全部都是她建議的。她是不會寫劇本的人，但她曉得劇本該怎麼寫，所以在劇本編寫的過程中，她都是重要的參與者。他們每天都泡在明星咖啡館寫劇本，每個月可以喝掉萬把塊的咖啡。

像《在那河畔青草青》是《民生報》一整版的環保報導故事，她看完報紙，構思完告訴你這個故事不錯，可以拍，那我們就寫計畫去賣、去拍。《俏如彩蝶飛飛飛》則是來自《中國時報》一屋兩租的社會新聞，《小畢的故事》在《聯合報》副刊一千多字而已。一般人看故事是看完就過去，她最大的能力是看了文字之後，可以把這故事變成一個故事大綱。她雖然不會獨立完成劇本，但是她在劇本編寫過程中是重要的成員，劇本沒有她就少了一塊。

她在選擇題材上也非常準確，還有她台語非常好，《結婚》裡面的台語，尤其是她與兩人的台語對話全都出自她的編寫。因為我的編劇丁亞民是外省人，所以最後的對白，台語部分都是她一個人承擔。《桂花巷》的劇本第一稿是念真的，當然念真的台語對白是很精彩的，但是《桂花巷》台語版最後的對白配音工作是淑真負責。

她在開發上有特別喜歡什麼樣的題材嗎？

沒有。我們的概念是這樣子，這故事會賣錢、會好看、貼近生活，我們就做了。比較單純一點，很簡單。所以她找的題材都沒有那麼複雜，認識朱天文之後，我們就從天文、天心的小說找故事，還有像是《純文學好小說》那種每年出版的小說選或《聯合文學》，她一定都把它看完，七等生的〈結婚〉也是從那裡看來的。她數十年如一日，閱讀量很大。在北京飛騰的創辦時期，⁴她也為了拍攝的參考研究資料，創建了一個小圖書館。

她的家庭狀況大概是怎麼樣？

她家在樹林，開雜貨鋪，是賣食材給總舖師的，樹林地區總舖師的採購都是在她們家，家境還不錯，是獨生女，脾氣也不是那麼好，但是很得人緣。她父親是個非常愛旅行的人。陳揚是淑真介紹給我的，她聽了他一張作品之後就推薦給我，開啟了我們跟陳揚多年

的合作。她在片場什麼都願意幫忙，但同時是個很有原則的人，也不應酬，拍完戲就回家，半夜也回家。她當副導演，你不能欺負她的工作人員，即使導演也一樣。

她沒有想過要當導演嗎？

當年就是我跟孝賢在前面，「你們兩個」，她時常講：「有你們兩個，我還混什麼。」我記得是有這麼一個故事，不確定細節，但大概就是說，因為淑真和新電影所有人都熟悉，像是念真、小野、楊德昌、侯孝賢、小妹（張艾嘉）都很熟。記得有次聊天，因為她是千年副導演，大家就開玩笑，說她去當導演的話，那侯孝賢就當她的副導演，楊德昌做她的美術指導，萬仁就幫她做場記，我當攝影師，這個班底還不錯吧！她還是那句話：「有你們這些人，我還混什麼？」



《小爸爸的天空》工作照 | 陳懷恩提供

《兒子的大玩偶》三個導演中，萬仁跟曾壯祥是沒有班底的，孝賢當然用我們自己的班底，而三段電影的副導演都是淑真，她一個人幫三個導演進行拍攝的統籌工作。她是一個非常盡責低調的人，永遠都是副導演，領副導演的工錢，也沒有多要一毛錢，造型設計也沒有計酬勞，多做的都是奉送的。

非常特別的一個人，就是默默的。我們後來到北京懷柔片廠做連續劇，她絕對是周令剛的左右手，在那邊

3. 「造型設計」這項工作的名稱，是在1981年金馬獎開始頒發「最佳造型設計」後才確立的，此前如服裝、髮型等在現今會被歸類為造型設計的工作並未有固定稱呼，有時以「服裝管理」等稱之。

4. 陳坤厚於1990年代應台灣著名製片周令剛之邀，協助其飛騰電影公司在北京懷柔建立片廠，並於1996-2004年間至北京擔任製作總監，在將近十年的時間內製作了近千集的連續劇；據陳坤厚口述，許淑真當時也一起至懷柔片廠工作，負責協調管理企劃及編劇。

CHEN KUN-HOU Talks about HSU SHU-CHEN

At the 2023 Golden Horse Awards ceremony, filmmaker Chen Kun-hou took the stage to accept his Lifetime Achievement Award. In his speech, besides expressing gratitude to his collaborators throughout the years, this cinematographer and director who has worked on over a hundred films specifically mentioned his appreciation for Hsu Shu-chen. He praised her as a versatile assistant director and a true Taiwanese filmmaker.

The name Hsu Shu-chen may sound unfamiliar, but upon delving into the history of Taiwanese cinema, one will discover her name in the credits of many films, including *A Summer at Grandpa's* (1984) and *Osmanthus Alley* (1988). From script supervisor, costume designer and screenwriter to assistant director and planner on many films, she was one of the few active female professionals in the Taiwanese film industry at the time. With a low-key personality, she seemed adept at concealing herself, revealing very little information over the years; even a photograph of her is hard to find. Yet, according to Chen, she was a key figure in the productions of classic works such as *Growing Up* (1983), *The Sandwich Man* (1983), and *The Boys from Fengkuei* (1983), and was also an assistant director that many filmmakers sought to work with. Hsu passed away in 2016 due to an illness. Through memories shared by Chen, who collaborated with her for many years, this interview attempts to piece together this important yet largely undocumented figure in film history.

Please talk about how you met and how you started working together.

Hsu Shu-chen's earliest work experience was at China Motion Picture Studio (CMPS). She was in the first graduating class of the Film Writing and Directing Department at Shih Hsin School of Journalism (now Shih Hsin University). After that, she joined CMPS and worked with many of the directors there. At the time, she served as the script supervisor for many important films. I don't know how she got in; all I know is that she was originally at the CMPS. After Mei Chang-ling relocated to Central Motion Picture Corporation (CMPC), CMPS's resources also went into CMPC, and this was when Hsu followed the directors to CMPC.¹

At that time, Liu Chia-chang was making a new film every week. When he became the boss, around the time he made *Victory* (1976),² he invited two or three directors from CMPS to collaborate with CMPC. CMPC would produce, but he would be in charge. At the time, I was assigned to be the cinematographer, and that's how I got to know Hsu Shu-chen. *The Heart with Million Knots* (1973) had just completed filming, and Hou Hsiao-hsien had stopped working for director Lee Hsing. It was also when Hsu Chin-liang had just returned and was preparing to shoot *The Life God* (1975). But he didn't have his own crew, and since he got to know me first, I helped him put a crew together. And so Hsu Shu-chen moved to CMPC to work as an assistant director on *The Life God* alongside Hou Hsiao-hsien.

1. Mei Chang-ling began serving as the Deputy Director of CMPS in 1962 and was promoted to Director in 1965. In 1972, he became the General Manager of CMPC.
2. This refers to the period after Liu Chia-chang collaborated with CMPC on *Love Begins Here* (1973). *Victory* was one of his representative works during this period.



《兒子的大玩偶》拍攝現場 | 陳懷恩提供

工作將近十年的時間裡，一千個小時的劇本修一次就要看一次，她最少也看了三五千本，她有這個能耐，就是第一稿來，修一稿，她會整個看一次，編劇都歸她協調管理。但她就是非常低調，永遠沒有要當導演。若你問周令剛她是怎麼樣的人，可能就是一句「她什麼都會」，問張艾嘉她是怎麼樣的人，實際上可能也是一句：「就這麼簡單的一個人」。就這麼一個人，要這樣子做她自己，也不爭什麼。

您之前在金馬獎頒獎典禮致詞也特別提到許淑真，是有什麼想法嗎？

因為這座獎項是終身成就獎，這麼多年來我合作過很多人，而跟我合作超過三十年以上的，也有好幾位，本來就應該謝謝他們，我想淑真是我應該特別說聲謝謝的。因為我也對於這樣一個人，金馬獎在她離開那年竟然沒有給她留下身影，實在是有点抱歉。人已經走了那麼多年了，實際上她也就這樣子。

稍微認識她的朋友，就是天文或令剛。她很孤僻啦，很孤僻又很熱心，說不上來這個女人到底是怎麼回事，但是所有工作人員對她都很尊敬，因為她下的指令都很準確，很照顧底下的人。所以像梳妝、服裝，像白宮的老闆娘跟她都很好。反正她看得起的人她才交往，就這麼簡單，工作人員的話，你做得好，就是她的好朋友這樣子。就是這樣的性情中人。以副導演的全面性來說，現在大概很少有。

At CMPS, she had always worked as a script supervisor. But when she came over to my side, she became an assistant director, because there was a newer and younger script supervisor named Huang Cheng-ming. This crew started with *The Life God* and continued working together until Lai Cheng-ying became the director, until I became the director. The crew consisted of me, Hsiao-hsien, Shu-chen and Huang Cheng-ming, plus CMPC's art team, which included Chang Chi-ping and Wang Toon. We worked together for a very long time.

What films did you work on together once the collaboration began? What jobs did Hsu Shu-chen have?

At that time, someone hired Lai-san (meaning Lai Cheng-ying) to make a film, but they didn't know what to make. Shu-chen suggested *The Revenge of the Two Exorcists* (1975). The idea came from her father. She went home and said we wanted to make a supernatural film; her father mentioned the story of "Peach Blossom Lady Fights the Duke of Zhou." Shu-chen and Hsiao-hsien then gathered information and penned the script. The screenwriters listed in the credits, Hou Li and Hsu Ming, were actually them (Hou Hsiao-hsien and Hsu Shu-chen). They probably made six or seven films with Lai-san. Shu-chen was an assistant director and also involved in makeup and costume design. At the time, "makeup and costume design" was not a specified

role,³ so it was taken care of by assistant directors on my team. Due to her personal interest, she was willing to learn more in this field, which later led to her achievements in makeup and costume design in many films during the New Wave era, such as *His Matrimony* (1985) and *Osmanthus Alley*.

She did the costume design for my previous films. Fong Fei-fei's costumes in films like *Lovable You* (1980) and *Cheerful Wind* (1982) were all prepared by Shu-chen. In *Out of the Blue* (1984), what Yang Chieh-mei wore was her own clothes, as that's how she usually dressed. In *My Favorite Season* (1985), the art direction was done by William Chang, who was responsible for Sylvia Chang's costume design. But Lee Tsung-sheng's costume was managed by Shu-chen. She learned a lot from William Chang. For *Osmanthus Alley*, Shu-chen went to the White House Dress Shop to discuss every piece of clothing with dressmaker A-Chu. She's a very trendy person; the straw hats in *His Matrimony* were hers. She sometimes had an afro and constantly changed styles. She took good care of herself, presenting herself as eccentric yet low-key. A very enigmatic woman.

Shu-chen was also a versatile assistant director, someone who knew everything. For my films, Hsiao-hsien handled the front-end—everything in front of the camera, while Shu-chen managed the back-end and coordinated with the front-end. This included makeup and costume design, props, pre-production preparations,

and post-production tasks like editing and dubbing. She was involved in all of this. She did the shot selection for the initial edit and stayed until the end, eventually becoming a full-time editing assistant. Because she also participated in the early development of the story, she played a very all-rounded role, someone who understood and knew everything, but only did what she was supposed to do. She was an unambitious person; ultimately, how the film looked in the end was my decision. That's the kind of person she was.

In terms of her collaboration with Lai Cheng-ying and me, her greatest strength was finding material for new projects. She loved to read. Since I knew her in her 20s, apart from filming, she would diligently read all five major newspapers—*China Times*, *Min Sheng Daily*, *United Daily News*, *United Evening News*, and *Central Daily News*—in the morning. In particular, the "United Supplement" and special reports of *United Daily News*, and the "Human Realm Literary Supplement" of *China Times*. During days when she wasn't filming, she would buy around four or five books per month and finish them all within the month. Subsequently, she would come up with basic proposals for potential story ideas that could be developed into films.

That's what she liked doing. In fact, many of Hsiao-hsien's and my early films originated from ideas proposed by her. Films from *The Green, Green Grass of Home* (1982), *Six Is Company* (1982), and *Growing Up*, to later works such as *Out of the Blue* and *My Favorite Season*, were all her suggestions. She wasn't a screenwriter, but she knew how scripts should be

written, so she was an important participant during the scriptwriting process. They frequented the Astoria Café daily to collaborate on screenplays, spending over NT\$10,000 on coffee each month.

For instance, *The Green, Green Grass of Home* originated from a full-page environmental report in *Min Sheng Daily*. After reading the newspaper and conceiving the idea, she came to tell us that this story is pretty good, and that we could turn it into a film. We then started writing a proposal to sell and shoot it. On the other hand, *Six Is Company* came from a social news story in *China Times* about a single property being leased to two different tenants, while *Growing Up* was merely a 1,000-word story in a *United News Daily* supplement. Most people would just read a story and move on, but her greatest ability was transforming a story into a film treatment. Even though she couldn't finish writing a script on her own, she was an important member in the scriptwriting process. Without her, the script would be missing something.

She was also very accurate in choosing subject matter, and her Taiwanese was excellent too. She wrote all the Taiwanese dialogue in *His Matrimony*, in particular the conversations between the two sisters-in-law. Because my screenwriter Ding Yah-ming is a mainland, Shu-chen was solely responsible for the Taiwanese dialogue in the final script. The first draft of the script for *Osmanthus Alley* was penned by Wu Nien-jen. Of course, Nien-jen's Taiwanese dialogue is very spectacular, but Shu-chen was ultimately in charge of the dubbing in the Taiwanese language version of the film.

3. The role of "makeup and costume design" only became established after the Golden Horse Awards began handing out the "Best Makeup & Costume Design" award in 1981. Prior to this, costume, hair and makeup did not have corresponding job titles and were sometimes referred to as "costume management," etc.

Did she have any preferences in terms of the subject matter she liked to develop?

No, our concept was like this: If the story has the potential to sell, make a good movie, and is relatable, then we'll make it. It's rather straightforward and simple. So the subject matter she found wasn't that complicated. After getting to know Chu Tien-wen, we started looking for stories in novels by her and her sister Chu Tien-hsin. There were also annual fiction selections such as *Pure Literature*, *Good Novels* or *United Literature*. She always read them all. Qi Deng Sheng's "His Matrimony" was also discovered there. For decades, she remained a prolific reader. When Fei Tang's studio in Beijing was under construction, she even established a small library for film reference and research materials.⁴

What was her family like?

Her family ran a grocery store in Shulin, selling ingredients to head chefs. Head chefs in the Shulin region all bought from her family, so they were quite well-off. She's an only child and was a bit temperamental, but she was very popular. Her father loved to travel. Chen Yang was introduced to me by Shu-chen. She recommended him to me after listening to just one of his records, kicking off my many years of collaboration with him. She was willing to help with anything on the set, but

at the same time, she was a very principled person who didn't engage in socializing. She'd go straight home after filming, even if it was in the middle of the night. As an assistant director, you couldn't mistreat her staff, even if you're the director.

Did she ever want to be a director?

Back then, it was just me and Hsiao-hsien in the forefront. "You two," she'd often say. "With you two around, what am I good for?" I remember there's this story. I'm not clear on the details, but roughly speaking, it's because Shu-chen was very familiar with everyone in the New Cinema movement, like Wu Nien-jen, Hsiao Yeh, Edward Yang, Hou Hsiao-hsien, and Sylvia Chang. So once, I remember we were all chatting, and because she has been an assistant director for what seems like almost forever, everybody joked that if she were to be a director, then Hou Hsiao-hsien would be her assistant director, Edward Yang would be her art director, Wan Jen would be her script supervisor, and I'd be her cinematographer. Not a bad crew, right? But she still said the same thing: "With all of you around, what am I good for?"

Of the three directors of *The Sandwich Man*, Wan Jen and Tseng Chuang-hsiang did not have their own crew. Of course, Hsiao-hsien used our crew. For all three segments, Shu-chen was the assistant director,

coordinating the filming for all three directors on her own. She was a very responsible and low-key person, always serving as the assistant director, being paid as an assistant director, and never requesting a penny more. She didn't get paid for the makeup and costume design either. All the extra work was complimentary.

She's a very special person, just quietly so. When we later went to shoot TV dramas at the Huairou studio in Beijing, she was definitely Chou Ling-kang's right-hand person. During the nearly 10 years she worked there, she had to reread a thousand hours of script each time it was revised, and she read at least 3,000 to 5,000 scripts. She had that ability. The first draft would come in, it would get revised, and she'd read the whole thing again. Coordination and management of the script all fell to her. But she was just very low-key, never seeking to be the director. If you asked Chou what kind of person she was, he might simply say, "She could do everything." If you asked Sylvia Chang the same question, she might say, "Just that simple of a person." That's just the way she was. That's how she wanted to be: never fighting over anything.

Why did you specifically mention Hsu Shu-chen during your acceptance speech at the Golden Horse Awards ceremony?

It was the Lifetime Achievement Award, and I have collaborated with a lot of people over the years. There are even quite a few people I have worked with for over 30 years. So of course I had to thank them. I felt that I

especially had to thank Shu-chen. It is truly a shame that someone like her was not acknowledged by the Golden Horse Awards the year she passed away. I also felt sorry for her. She had been gone for so many years.

The friends who knew her a little bit would be Tien-wen or Ling-kang. She was very reclusive. Very reclusive but also very passionate. It's hard to explain exactly what kind of person she was, but all the crew members respected her because her instructions were always very precise, and she really took care of the people under her. Whether it was the people working in makeup, costumes, or the owner of White House Dress Shop, they all got along well with her. She only made friends with those whom she respected anyway. It was that simple. As for the crew members, if you did your job well, you would be a good friend of hers. That was her disposition. There are probably very few assistant directors now as all-rounded as she was.

4. In the 1990s, Chen Kun-hou was invited by renowned Taiwanese producer Chou Ling-kang to assist in the establishment of Fei Tang Production Co. in Beijing's Huairou District. He served as the company's head of production in Beijing between 1996 and 2004, producing nearly a thousand episodes of TV dramas. According to Chen, Hsu Shu-chen also worked at the Huairou studio at the time, responsible for coordinating and managing project planning and screenwriting.



楊麗音提供

楊麗音

訪談——李森森、蔡世宗、陳慧穎
撰文——李森森

1983年4月3日，蘭陵劇坊《演員實驗室》首演。剛滿二十歲的少女楊麗音在舞台上手腳並用，大聲地說：「我的名字比楊麗花多一劃，所以我一定會比她還紅！」然而三十年後再提起，楊麗音說，楊大姐對不起，小時候太不知天高地厚了。

但當時台上的楊麗音自己不知道，這句話其實是個預言。幾個月後，她就要演出人生第一部電影，並且以女主角的姿態，搭上台灣新電影發的早車。這輛車開的時間不長，卻永久保存了她的名字。那都是1983年。

1983年，您在杜可風的介紹下認識了侯孝賢，因而在《兒子的大玩偶》（1983）中演出女主角，結下與台灣新電影的緣份。從劇場踏進電影，是什麼樣的機緣呢？

我這人生真的是狗屎運。我的命八字就是很好。

因為侯導有來看蘭陵的《懸絲人》，其中一個個子小小，演浣熊的，叫陳心珍（陳有玗）。侯導那時跟杜可風說，我要拍《兒子大玩偶》，你幫我找她。結果好死不死，她跑到日本工作了。

那時候我們在排《演員實驗室》，剛好我也個子小小的，他就幫我拍了一些相片丟給侯導，後來就找我

去試鏡。而且他們聽說我有在演歌仔戲，還打電話到神仙歌仔戲團去問。

第一次知道要演電影，當時內心的感受是什麼？

很開心，非常非常開心。但有一些好朋友會說，電影圈很黑、導演會請你喝咖啡聊劇本喔。那時候我好害怕，就一直想如果導演打電話來，我要怎麼跟他搪塞，想好多。

在這之前，您對電影是熟悉的嗎？

我離家出走後，跟蘭陵的朋友住在一起，那個地方叫做351。我們的屋主黃承晃那時在幫錄影帶店翻譯，

所以我們就很有機會跟著他看到一些很特別的電影，像《感官世界》（1976）、《茶館》（1982）、《黃土地》（1984）——還有柏格曼！一天到晚都看柏格曼！悶得要死了！看一個鏡頭看好久。

那其實都是在地下流通的一些影片，但他可以第一手拿到，所以我們就常常在看。

看這些電影的時候，對於演電影這件事，是有嚮往或期待的嗎？

沒有啊，常常看一看我就睡著了（笑）。因為我英文很爛，他們英文很好的人都看得津津有味。

在加入蘭陵劇坊之前，您對於表演的認識應該都是來自國光劇藝實驗學校，好奇國光的表演訓練是哪一種模式？跟蘭陵又有什麼不同？

我們有學舞蹈、一些國劇身段。在國光，我們學的是不能背台，你必須亮給觀眾看，所有學習都是非常傳統的那種舞台劇表演。

所以我到蘭陵的時候，我是有一點被驚嚇到的。演很多戲都不講話，只發出一些很奇怪的聲音，就是一些狀聲字，但是並沒有真的文字來表達情感，像《貓的天堂》或《包袱》，都是沒有語言的。有時就地上滾、還要在男生的身上滾來滾去，或是跳下來讓別人接住。這跟我以前學的東西，完全不一樣。

從這樣子的劇場表演訓練，切換到拍電影，拍的又是侯導的《兒子的大玩偶》，有沒有經過一些劇場和電影表演的磨合或轉換？

其實侯導不太會讓演員有這樣子的困擾。因為他在找你的時候，他想的是「我就是他要他這個樣子」——我就是他要他呀呀（khê-khê）的、胖胖的，他就是找他心裡頭要的那個人進去他的角色。他不會給自己找麻煩，找一個不是的人，然後再把你訓練成那個樣子。

演《兒子的大玩偶》，他也不會要我去演一個淑女，走路要多漂亮，因為我就不是辛樹芬嘛！侯導的東西非常地生活，比如他給你的指令是晾衣服，燒飯，或是煎一條魚，沒有更多的要求，所以你去執行的時候，就不會長出太多怪怪的東西。

和前面提的「演員是什麼樣子，角色就是什麼樣子」不太一樣，您在《冬冬的假期》（1984）裡演的瘋女寒子，對於詮釋精神障礙者的外在狀態，有著非常飽滿且精確的肢體表演。如何揣摩、準備這樣的身體呈現？

那時蘭陵劇坊跟賴聲川合作《摘星》，侯導也有來看。我在演《摘星》之前，我們有做長時間的田調，差不多好幾個月吧，我們一直去小朋友的家裡採訪、去教養院觀察，跟他們有長時間的相處，再回來討論排戲。

所以我在演寒子的時候，我就已經做了很多功課，熟悉這樣的角色身體。通常因為腦性麻痺或其他原因，身體是有一點自己的節奏。



《兒子的大玩偶》工作照 | 楊麗音提供

跟侯導拍片，他是會給演員看劇本的嗎？

有。我們最早《兒子的大玩偶》是有劇本的，可是劇本到後來都不算數，因為他每天都會發一張他重新寫好的一張紙，上面寫誰講什麼台詞，那就是我們的對白本。原本是念真寫的劇本，但是最後都不是那樣，侯導都要自己再調過。



《殺夫》

《冬冬的假期》是有劇本的，但我幾乎沒有看過劇本——因為我沒有台詞啊！侯導就叫我去這邊、去那邊，叫我爬樹，叫我去救小孩。

他有時候也會跟你說很多天馬行空的東西，比如說他小時候會去那條河抓魚，直接給你一種氣氛。像有一次演寒子在走路，走得有點慢，侯導就下指令：「今日日好天，你心情誠好。」他的溝通就是這樣，不是直接告訴你他需要什麼樣的節奏，而是給你一個感覺。

以您的經驗，當時合作的導演都是願意開放與演員討論表演的空間嗎？

其實我非常喜歡跟虞戡平拍《孽子》（1986）的時候，我是演老鼠的哥哥的情婦，那是一個趁食查某。那時跟他聊角色的樣子，我說我要刮腋毛。後來我回家想一想覺得不對，我是那種在倚壁、非常底層的趁食查某，不可能還要去刮腋毛刮腳毛的。所以我就很著急，一直打電話找導演，說我有事情要跟他談。

後來導演打電話給我，我就說導演，我覺得不應該刮腋毛——那種濕濕的、有點汗的感覺會比較對。他願意這樣跟我這樣子對話。雖然我才幾句台詞，而且只有一場戲，但他願意這樣對待一個演員，我覺得很舒服。

不管是《殺夫》（1985），或是之前之後的《兒子

的大玩偶》、《孽子》，都有原著文本。您會回頭把這些原著找回來看看嗎？

一定要的。雖然有時候只是一兩行字，就像《孽子》那個老鼠的哥哥的情婦，你在書裡只找到一點點，但是你會知道她家發生什麼事情、她家是什麼樣的狀態。所以我才會去跟導演說，我不要刮腋毛，我要她黏黏的感覺。

您參與新電影也不只以演員的身分，像《童年往事》（1985）裡，主要的工作就是負責道具的助導。好奇當時為什麼會轉換成幕後工作呢？

因為想要學一些別的。還有另外一個原因是，我要賺錢。

幕後的薪水會比演員的片酬多嗎？

沒有，但幕後工作它唯一一個很大的好處，是你每天都有便當吃。

而且我們那時候拍片還有飯費喔，除了你的酬勞之外，他給你便當吃，每天還可以領飯費，好像三十還是五十塊，累積下來一個月就很多錢耶！

當工作人員有一個很有趣的事情是，你在看電影的時候，你都會記得每一個鏡頭你躲在哪裡，還有那天的風、太陽，那天少了什麼道具被罵，都歷歷在目，很有趣。

這些事情是當演員的時候感覺不到的嗎？

演員就是今天有你的戲你才來啊，工作人員每一場戲都在，每一天發生什麼事情，那種累積，還有跟電影一起長大的感覺，跟演員是不太一樣的。雖然人家看到的還是演員，但是其實工作人員在裡面的付出跟收穫是不一樣的。

後來您還有再做其他幕後工作嗎？

沒有。侯導大概發現我的行政工作做的不是很好吧。拍《童年往事》的時候，有一次要拍買菜，人家沒有準備菜籃，我就放著現場跑出去。那時又沒有腳踏車，也不會騎摩托車，我就一直跑跑跑，到菜市場去問人家說，你那個菜籃可不可以賣給我？那是人家吊東西的籃子，我硬要給人家買走。

買回去，但是人家已經拍完了，我就想說，欸不是沒有菜籃嗎？事情就是這樣子，我現場也沒有顧到。所以侯導就說，你還是好好演戲好了。

當幕後人員的時候會被侯導罵嗎？他應該不罵演員吧。

演員他從來不罵。當侯導的演員是天底下最幸福的事。他全然不會給演員壓力，就算你沒有演好，他也都不會吭一句。當工作人員比較辛苦。

其實您在新電影還有另一個幕後的身分：許多人物的牽線人。包括李天祿、蔡振南和劉開這些人，都是在您和陳懷恩導演的介紹下加入侯導的團隊。這也是新電影時期的特色，不同領域的人相互支援，用各種身分來完成彼此。

其實那時候《戀戀風塵》（1986）李天祿的角色，本來是找我舅公。我舅公帥帥的，高鼻子，很瀟灑，又是企業家，而且很愛看戲，我就找他去跟侯導談。可是後來他回去跟家裡的人商量，小孩子覺得「你不要給我找麻煩」，他就說愛聽囡仔的，就不能演了。

當時真的對侯導很抱歉，因為那個阿公的角色我們都想破頭。剛好那時候我在排陳玉慧的《謝微笑》，認識了一個布袋戲的國寶李天祿，我就介紹他跟侯導碰面。

那劉開第一次跟侯導合作，就是《童年往事》的特刊。那時候因為我是工作人員，陳懷恩說想要做一本特刊，上面有每個工作人員的名字，這樣每個人都可以尊重自己的工作。我聽了好感動喔！有一種大家一起完成一件事的感覺。

那時候這些文青就會常常「教育」你這些事，你也會覺得，我應該要拿燈籠走在前面，會對自己跟這個環境有一些期許。

但如今回看新電影那段時期的參與，會覺得有什麼遺憾的地方嗎？

其實曾經有一個角色，她有一場強暴戲，而且我覺得那是很棒的角色，但是那時候我要顧慮我的家人，他們可能會有一點點不舒服，我還是需要照顧他們的感受，後來我就沒有演。

更早之前我拍過邱銘誠的《在室女》（1985），那是背部到屁股這邊全裸，你可以去找，我是這樣子圍著床單，背面全裸。

那時候的裸露，是有先給自己心理建設，還是覺得這本來就沒什麼？

我本來就覺得這是表演啊。但是還是有人會用其他眼光在看，尤其在那個年代，我那一場戲拍完以後，就有其他演員在旁邊窸窣窸窣，有個阿姨還說，「妳哪按去拍彼啦」，你就會覺得，煩耶！啊這也沒什麼啊！

所以我後來才會說，我七十、八十歲的時候，我願意、我可以拍裸戲，因為那個時候誰管得了我，閉嘴！

Interview with YANG LI-YIN

On April 3, 1983, *Experimental Actors Studio* by Lan Ling Theater premiered. Just turning 20, Yang Li-yin performed with her whole body on stage and shouted, "here is one more stroke in my name than that of Yang Li-hua. I will definitely be more famous than her." When asked about this anecdote 30 years later, she said, "I'm sorry, Miss Yang. I was too young and immature back then."

At the time, what Yang Li-yin hadn't known was that her words were actually a prophecy. A few months later, she was about to star in a film as the female lead and ride the early wave of Taiwan New Cinema. Even though this wave didn't last long, Yang's name is permanently preserved by the films shot during this period. It all happened in 1983.

In 1983, you were introduced to Hou Hsiao-hsien by Christopher Doyle and then landed the female lead in *The Sandwich Man* (1983). That was how you connected with Taiwan New Cinema. How did you cross over from theater to cinema?

I have been really lucky throughout my life. I am just extremely fortunate.

Hou Hsiao-hsien came to see *The Human Puppets* by Lan Ling Theater, where a petite actress named Chen Hsin-chen (also known as Chen Yu-chu) played a raccoon. Hou told Doyle that he wanted her to shoot *The Sandwich Man* and asked Doyle to find her. However, she had already gone to Japan for work. At the time, we were rehearsing *Experimental Actors Studio*. I was relatively petite as well, so Doyle took some photos of me and sent them to Hou. Then, they called me in for an audition. They heard that I also did Taiwanese opera, so they even called Shen-hsien Taiwanese Opera Troupe to inquire about me.

How did you feel when you knew that you were going to star in a film for the first time?

I was exhilarated, but some of my friends warned me that the film industry could be shady, with some directors trying to discuss scripts with you over coffee. That scared me a lot. I kept thinking about what I would say if a director called.

Before this, were you familiar with films in general?

After I left home, I was living with my friends from Lan Ling Theater in a place called 351. Our landlord, Huang Cheng-huang, was working as a translator for a VHS store at the time, so we had access to some really special films, such as *In the Realm of the Senses* (1976), *The Teahouse* (1982), *Yellow Earth* (1984), and even Bergman's films. We watched Bergman's films all the time! They were so dry! The takes were so long.

These films were not actually released to the public, but he could obtain them firsthand. That's why we could watch them quite often.

When watching these films, did you ever expect or long to act in a film?

Not at all. I would often fall asleep while watching them. English was really not my strong suit, but my friends, who were proficient in English, really enjoyed watching these films.

Before joining Lan Ling Theater, your understanding of performance must have been based on your training at the National Kuo Kuang Academy of Arts. Could you talk about your training at the academy and how it differed from that at Lan Ling Theater?

At the academy, we learned dancing and Chinese opera movements. We were instructed never to turn our backs to the audience but to always face them directly. Everything we learned there was very traditional in terms of stage performance.

When I joined Lan Ling Theater, I was a bit shocked. Many of the plays had no dialogue. We would simply make strange sounds or say onomatopoeic words without actually expressing emotions through real words. Plays such as *Cats' Paradise* and *Burden* had no lines at all. Sometimes, we would also roll around on the ground or on a man, or even jump off for someone

to catch. All of this was totally different from what I had learned before.

Did you face any challenges when transitioning from theater to cinema with this type of theater training? Especially considering it was for Hou Hsiao-hsien's *The Sandwich Man*?

Actually, Hou wouldn't let an actor worry about this. When he chose you, he simply wanted someone who fitted the role naturally. If he wanted a character to be clumsy and chubby, he would cast an actor who embodied that image. He wouldn't choose someone who didn't fit and tried to mold them into it.

When I was shooting *The Sandwich Man*, Hou didn't ask me to play a graceful lady because I just wasn't Hsin Shu-fen. His approach was deeply grounded in realism. He would ask an actor to hang clothes, cook, or fry a fish, and that's all. He wouldn't ask for anything more than that. If you followed his directions, you wouldn't do anything unnecessary.

You mentioned that Hou would find an actor who embodied the image of the role, but you played a mentally disabled woman, Han-tzu, in *A Summer at Grandpa's* (1984). You portrayed a mentally challenged person with such rich and accurate physical movements. How did you prepare for a character like this one?

When Lan Ling Theater collaborated with Stan Lai on *Picking Stars*, Hou also came to watch the play. Before I performed in *Picking Stars*, we conducted field research for months. We visited various children's homes and care facilities for interviews and observations, spent time with them, and then discussed and rehearsed based on our findings.

Therefore, when I played Han-tzu, I had already done my research and familiarized myself with the body movements of such characters. Their bodies would exhibit a certain rhythm, which might result from cerebral palsy or other causes.

Did Hou allow you to read the script when you worked with him?

Yes, there was initially a script for *The Sandwich Man*. However, that script became irrelevant in the end because Hou would write something new every day. It was a piece of paper with our lines on it, which later became our dialogue script. The original script was written by Wu Nien-jen, but Hou would always make some adjustments.

There was also a script for *A Summer at Grandpa's*. I hardly read it—because I didn't have any lines! Hou would just ask me to go here, go there, climb a tree, or save a kid.

Sometimes, he would also share something whimsical, such as his childhood memories of fishing at the river, to create a certain atmosphere. For example, when I walked slowly as Han-tzu in one scene, Hou would simply say, "It's a beautiful day, and you're in a good mood." That's how he communicated with his actors. He wouldn't just tell you what kind of rhythm he was expecting. Instead, he would describe a feeling to you.

In your experience, were the directors

you worked with willing to discuss the portrayal of characters with their actors?

I really enjoyed working with Yu Kan-ping in *Outcasts* (1996), where I played a prostitute and the mistress of Mouse's older brother. Initially, during our discussion about the character, I suggested shaving my armpits. Later, when I went home and thought about it, I realized it didn't make sense for the character. She was living in squalor as a prostitute, so she wouldn't bother shaving her armpits or legs. I was really anxious and kept calling the director.

Eventually, the director returned my call. I told him that it didn't make sense for my character to shave her armpits. It should be damp and sweaty. He was willing to discuss the character with me, even though I only had a couple of lines and just one scene. The way he respected his actors made me feel really comfortable.

The Woman of Wrath (1985), *The Sandwich Man*, and *Outcasts* all have original texts. Would you find and read these original texts?

You have to read them, even though sometimes there might be just one or two lines about your character. Take *Outcasts* as an example, there is only a brief mention of the mistress of Mouse's older brother. However, you would know what happened to her family and what her family is like. That's why I told the director that I didn't want to shave my armpits. I wanted her to be sticky.

You joined Taiwan New Cinema not only as an actress but also as a crew member. On the set of *The Time to Live and the Time to Die* (1985), you worked as an assistant director in charge of props. Why did you decide to become a crew member?

It was because I wanted to learn something different. Also, I wanted to earn some extra money.

Did a crew member earn more than an actress?

No. But the only advantage you had as a crew member was that you had free meals every day.

Besides, we also received a meal allowance. Apart from your salary and free meals, you also had a meal allowance of around 30 to 50 Taiwanese dollars. It added up to a pretty decent amount of money after a month.

There was also an interesting aspect as a crew member. When watching the film, you would remember where you had hidden in every scene, as well as the weather of the day. You would also remember getting scolded for forgetting certain props. It was all vivid in your memory, which made it very interesting.

Was this something you couldn't feel as an actress?

As an actress, you only had to come to the set when you had to work that day. However, the crew had to be present for every scene, so they knew what happened every day. It almost felt like you could see how the film developed, and it was quite different from working as an actress. Although the audience can only see the actors, the effort you made behind the scenes and the rewards you gained from being a crew member feel quite different.

Did you work again as a crew member after that?

No. Hou probably realized I wasn't a good fit for the administrative job. When we were shooting a scene of characters buying groceries for *The Time to Live and the Time to Die*, there wasn't any basket prepared on the set.

I rushed out of the set, but there wasn't any bicycle for me to ride. I didn't know how to ride a motorcycle, too. I kept running to a market and asked someone there if they could sell me a basket. It was a hanging basket, but I just insisted on buying it.

When I returned to the set with the basket, they had already finished filming the scene. I thought to myself, "Didn't we need a basket?" That's how it went. I didn't make any contribution to the filming. After that, Hou just said, "You had better focus on acting."

Have you ever been scolded by Hou when working as a crew member? Did he scold the actors?

He never scolded his actors. Working under Hou is one of the happiest things as an actress. He would never put any pressure on his actors. Even if you didn't perform well, he still wouldn't say a word. On the other hand, working as his crew member was more challenging.

In fact, you also played another important role behind the scenes in Taiwan New Cinema. Some of the most important people, such as Li Tian-lu, Tsai Chen-nan, and Liu Kai, were all introduced by you and Chen Hwai-en to Hou and later joined his crew. This is also one of the features of Taiwan New Cinema. People from different industries would support each other and help with each other's projects by taking on various roles at the time.

Actually, for the role played by Li Tian-lu in *Dust in the Wind* (1986), they wanted to cast my great uncle. He was a chic, handsome man with a high nose bridge and also an entrepreneur who enjoyed watching plays. I brought him to discuss with Hou. Later, when he discussed this

opportunity with his family, his kids asked him not to cause trouble for them. He eventually rejected the offer because he said he had to listen to his kids.

I felt really sorry for Hou because we were struggling to find the right person for that grandpa role. At the time, I was working in Jade Y. Chen's *Hsieh Wei-hsiao* and got to know the master puppeteer Li Tian-lu. I thus introduced him to Hou.

The first time Liu Kai worked with Hou was on a pamphlet for *The Time to Live and the Time to Die*. At the time, I was a crew member. Chen Hwai-en expressed his desire to make a pamphlet containing the names of all crew members to ensure that everyone would respect their jobs. I was so touched by this idea! It was a feeling that we were all in this together.

At the time, these artists would often "educate" you about these things, and gradually, you would also feel compelled to take the lead. You would have certain expectations for yourself and the industry.

Are there any regrets when you look back on your involvement in Taiwan New Cinema?

I was actually asked to play a role that included a rape scene once. I thought it was a great character, but I rejected it because I had to consider my family's feelings. They might have felt a bit uncomfortable.

But earlier than that, I actually worked with Chiu Ming-cheng in his film *Chaste Virgin* (1985). I was fully naked from my back to my bottom. You can go look for it. I was wrapped in a sheet and completely exposed from the back.

Did you prepare yourself for the nudity, or did you feel that it wasn't a big deal?

I just saw it as part of acting, but some people would still view it differently, especially back then. After I finished that scene, there were other actors gossiping nearby. There was even an old lady saying, "Why do you even agree to do that?" It really annoyed me. It was really not that big of a deal!

That's why I say I'm willing to do nude scenes when I am 70 or 80 years old. By that time, who can lecture me? Shut up!



《飛天》拍攝現場照 | 王小棣提供

王小棣

訪談——朱孟瑾、蔡世宗、黃瓊慧
撰文——朱孟瑾

曾為王童「台灣三部曲」部分作品執筆劇本、參與「台灣新電影宣言」簽署的王小棣，是本次專題中，一般被認為與台灣新電影關係相對接近的創作者。但除了參與新電影之外，同期間王小棣更大量投入電視製作，其所創立的民心影視公司，於1980年代製作了超過上百小時的戲劇節目與報導性節目，並屢獲金鐘獎最佳製作、最佳導演及最佳編劇的肯定。1992年，與黃黎明共創民心劇場與稻田電影工作室，前者致力於舞台劇，後者用心創作電影，不僅製作陳玉勳首部電影，還勇於挑戰原創動畫《魔法阿媽》（1998）。千禧年後，王小棣持續遊走於劇場、電影、電視圈，以影集《大醫院小醫師》（2000）、《我在墾丁天氣晴》（2007）帶動偶像劇風潮；以植劇場、茁劇場提拔新秀，至今創作熱情毫不停歇。

本次專訪王小棣，他在一開始便提出，與其以性別劃分來切入、策劃影展，更認同的是本專題企圖回望歷史，記錄更多導演當年的經歷與感受，帶出不一樣的視角。相較於現有文章多記錄2000年後的歷程，本篇專訪著重其在八〇至九〇年代的經歷，包括返台後擔任副導、進入電視圈等經驗，亦分享了個人作品看法、影視圈觀察，以及他如何看待自己與台灣新電影的關係。

您在1979年從美國舊金山大學電影系休學、返回台灣，先是開設民心影視公司，接著在1982年張佩成導演的《血戰大二膽》中首次擔任副導嗎？

我沒有那麼快開公司，而是一回來就做副導演。當時一位好朋友提醒我，電影沒唸完，還有學習之處，所以我沉下心來先做副導，做了蠻長一段時間，像是徐進良導演的《香火》（1979）、張佩成導演的《鄉野人》（1980）等，《血戰大二膽》（1982）不是

我第一次做副導。做副導時期很痛苦，因為很多基本的事情都不懂，比如連視線看哪邊都不知道，打仗的東北帽都分不清楚。但做副導學習到蠻多的，對整個團隊工作有較好的認識。

當時副導要做哪些事？

當時我是第二副導，有幾片前面都有第一副導王濱藻，他教了我很多事，像一開始要拉很多大表，拍攝

日程、班表等。再來是大製作的分工很細，各組都有副導，例如導演組副導、服裝組副導等，每個人會負責不同的事。有些事情則是看你要不要做，但我就是什麼事都很好奇的人，所以會去做比較多事情。《香火》有場戲是醫院出現大量傷兵，梳化組來不及，我就去幫忙。

或像《血戰大二膽》裡有機關槍掃射，這個我也會去做。你們看畫面機關槍這樣打過去，其實那是一個個火藥包用電線串起來，每個火藥包都要綁好再佈線，當機關槍鏡頭滑過去的時候，火藥要跟上爆炸，我第一次滑就很緊張。因為喜歡學、喜歡做，主動做了蠻多事情，等於所有基礎的事都參與了，影響日後較快當上導演。

我還記得一個特別的事情，在趕時間的情況下，張佩成導演有讓我負責《血戰大二膽》的部分拍攝。當時打擊很大，我先向導演報告打算怎麼拍，可是剛講第一個鏡頭，導演就說不可能拍。我心裡火就上來了，想說為什麼不可能拍？但事後知道他完全是對的，我是錯的。反過來有次在討論港口怎麼拍時，我跟王濱藻持不同意見，後來導演認同我的意見，我心裡便很高興。也是經過這段時期，往後一方面比較知道怎麼踏實地與團隊工作、聆聽意見，另一方面能了解新導演有自己不服氣、自尊心被冒犯或不想聽的心情。



《血戰大二膽》工作照 | 王小棣提供

之後為何從電影圈轉向電視圈，開民心影視公司拍電視案子？

那時非常積極參與劇組工作，甚至自告奮勇去當攝影助理，很想學習一切。可是一陣子後，覺得好像離自己想做導演拍片有點距離，包括身邊學習電影的朋友也是如此想。我就在想，到底怎樣可以做我們想做的事？才想說不如來組一個工作室。

轉向電視圈要連結到在美國的求學經歷。技術面上，我在美國學拍片時是同步錄音，但台灣電影圈當時還是事後配音，花時間又不自然，反而電視圈已經在用ENG錄影。我覺得與其在大製作裡做，或許去比較小的電視圈，可以完全做自己想做的事，這樣也很好。

另一個是在心態上，我認為不論電影或電視，都是關於人的故事。我成長的年代可能受儒家思想影響有一點功利主義，萬般皆下品唯有讀書高；但學電影時，俄國左派的電影理論強調藝術是為人民服務，不是為貴族，這奠定我的社會主義想法。¹ 與其在電影圈邊工作邊等拍電影，其實去拍電視跟大家的關係更靠近。

決定後，文化大學學妹葛福鴻那時已經在電視圈，我



就到她的福隆製作公司工作一段時間，策劃、拍攝了電視單元劇《生活劇場》（1984），² 有些很慘綠的經驗。我自己組工作室後，大約有一年的時間持續在寫案子，到處投，最後做了公共電視節目製播小組。1986年的《百工圖》便是民心影視製作的，是我一直想拍的題材。國家是什麼？一個社會的成形仰賴基層工作者，但我們都不認識這些基層，應該讓大家認識這群人。

這段時期也是台灣新電影發生時期。

我在《血戰大二膽》時參與了部分編劇，已經和小野合作過，所以（新電影）開頭的時候，小野有來邀我拍《兒子的大玩偶》（1983）。但我跟他說我在做電視，想把這部分做好。

不過你有幫新電影撰寫劇本，如王童導演的《稻草人》（1987）。你會認為自己依然是台灣新電影的一分子嗎？

我沒有這樣想過，因為那時候我在電視台拍《百工圖》，已經是在做自己想做的事了，實踐社會主義的想法。

您對台灣新電影有何看法？

在此之前的國片是很可怕的，如果有人拍一部殭屍片紅了，接著就會出現二十部殭屍片，非常缺乏活力。我為電影的墮落氣憤很久，當時大概只有王菊金的電影比較不一樣，因此《光陰的故事》（1982）出來時，確實是個新氣象。

抱著支持的心情，我後來也有簽署「台灣新電影宣言」（1987），希望大家可以注意到這批電影。電影宣言之後，我有找老侯（侯孝賢）、楊德昌和很多

導演，一共碰了兩次面，向大家提議一種導演合作社的製作方式。想想看，拍片、省預算都很困難，導演們如果合作，至少買底片、做後製、租錄音室都會便宜一點，不要單打獨鬥，但結果還是不了了之。

可以再多談之前電影圈的環境是怎麼樣嗎？

我回國時台灣電影產量極大，處於興盛期的尾巴，常常有東南亞地區的人來買片。導演請他們吃飯時，我們便要去應酬。當時導演的權力很大，尤其其中影有許多退伍軍人對導演極為尊重，會隨時遞上熱毛巾、熱茶等。電影圈也有不少約定俗成的事，會固定讓某人包下某工作，像是有很多人都會做音樂或爆破，為什麼總是選那個人，我後來才知道可能有給回扣之類的。又比如配樂，負責的人總是拿一個圓盤的那幾首曲子了事，我覺得俗氣，也曾惹怒過他們，他們當然想說你誰啊。

另外，黑道非常盛行。講個故事，有次黑道製片來跟張佩成導演談，黑道看著劇本就問，你要不要某女演員來演？導演嚇一跳說怎麼可能（請得到）。黑道沒在管，就只問你要不要嘛？然後他便直接去女演員家，叫她來拍片。

黑道如此盛行，有造成您對拍片卻步嗎？

這我沒想過。不過電影後來走下坡，我倒覺得也好，黑道就沒興趣了。

有感受到當時電影圈環境對於想成為導演的女性不友善嗎？

那時候有一些傳統或迷信，例如攝影器材女生不能碰；再來是體力上確實有性別差異，因為當時的燈具真的非常重，女生絕對搬不動。其他工作機會上我覺

2. 華視《生活劇場》企劃於1982年底啟動，企圖邀請宋存壽、王小棣、王童、侯孝賢、邱銘誠、陳烈、張照堂、焦雄屏、張勳、曾壯祥、邱才彥、吳乙峰、高麗津十三位導演執導九十分鐘單元劇，被報導為繼《十一個女人》單元劇之後又一項新嘗試。但該電視單元劇製作過程有所波折，試拍四集後遭華視建議「主題導向再健康一點」。目前僅知王小棣執導的〈小艾的希望〉於1984年4月播出，講述一對夫妻，因妻子遭歹人強暴後，夫妻如何面對的故事。

1. 王小棣於《新活水》雜誌〈王小棣：劇實不動是品質問題，台灣影視環境需要新刺激〉一文有進一步提及他深受愛森斯坦影響。

得還好，可能我沒特別注意，沒有感覺到。

我回國時楊家雲已經是導演，此外也有蠻多資深女副導，我在中影做事時，剽悍的女副導一大票，像王玫也很強悍。甚至很夯的副導，女生可能比男生多，所以我並沒有覺得這個圈子有什麼性別上的機會不平等。但這些女副導們自己的說法一定比我準，我當時只是個副導，後來就到電視圈了，並不真的知道她們想做導演時有遇到什麼困難。

1980年代初有一群女副導，如王玫、蘇月禾、李美彌、朱思純等，皆轉向電視圈發展。您認為可能是什麼原因？

我知道她們後來都做導演了，但我真的沒有想過原因。她們的基本功都非常扎實，可能電視劇更多人看，待遇比較好，然後電視台也需要熟練的人，因為電視台製作預算有限，無法承受爆預算（笑）。

儘管您在這段時期主要待在電視圈，但您在1987年策劃了電影《黃色故事》，講述一名女性從婚前、婚後到離婚的三個生命階段，以及對性的態度。怎麼會想到這個題材？

湯臣老闆徐楓的弟弟徐彬是我在文化教書的學生，因此有機會向他推薦這個故事。電影最原始的想法是談「重男輕女」，我自己成長的家庭還好，頂多只有男生可以爬樹，女生不行，但我那個時代是非常重男輕女的，讓我認為應該要觸及這議題。有這個想法時，副導介紹我一部日本影集，講三個家庭的爸爸面對女兒的初潮持不同態度，從中反映他們對性別、性的保守意識，而且故事風格很好笑，就是我想要表現的感覺。討論後就決定講一個女生的故事，因為我覺得性不是只有表面，而是會影響到一個人。

那時想談這題材的感覺，與我面對新聞局的審查制度一樣。以前我認為自己什麼題材都可以拍，但有一天我看了松坂慶子演出的《夜晚的診療室》（1971），她演一個太太，想透過看診請教性方面問題，來喚醒

丈夫的「性」致，風格很喜劇。我看完就了解到（台灣）審查制度還是不行，我以為我很自由，但其實我會自動設限，知道什麼該做或不該做，在這環境裡我絕對不會主動想說「我要拍一個性生活相關的故事」，所以後來我拍片時才故意取名叫《黃色故事》。

之後您的創作主要還是在電視圈，1990年代有什麼契機讓您回來拍首部片《飛天》（1996）與隔年的《我的神經病》（1997）？

《飛天》是我看了張大春的短篇小說《歡喜賊》，內容描述盜戶村的平民生活。這些底層人的生活很有意思，我便寫成劇本，又獲得了優良電影劇本，就覺得一定要拍出來，而且中影每年度都會拍幾部片，有資金可以去中國拍攝。



《飛天》工作照 | 王小棣提供

拍《我的神經病》的時候，是覺得資本主義給大家很多標準，讓大家變得有點像神經病，例如美容醫生就是要建議女生胸部大，隆乳在當時成為很大的事業。有點像用喜劇方式表現我對社會的觀察。

我的毛病就是想做的事情太多，即使在電視圈也還是想拍電影、想做劇場（笑）。可能我作為一個社會主義者，有很多很多題材想拍。

Interview with WANG SHAUDI

Interviewers: Chu Meng-chin, Tsai Shr-tzung, Huang Chiung-hui
Writer: Chu Meng-chin

Wang Shaudi is considered one of the filmmakers who are relatively close to Taiwan New Cinema in this program. He wrote some parts of the scripts for Wang Toon's "Contemporary Taiwan Trilogy" and signed the "Taiwan Cinema Manifesto" (also known as "Another Cinema Manifesto"). Apart from his participation in Taiwan New Cinema, Wang also put a lot of effort into producing TV programs. He founded Min Xin Studio, which produced TV series and report programs that ran for hundreds of hours during the 1980s, and received the Golden Bell Awards for Best Producing, Best Directing, and Best Writing. In 1992, he also founded Min Xin Theater and Rice Film International Co. with Huang Li-ming. The former was dedicated to stage plays, while the latter produced films. Rice Film International Co. produced not only Chen Yu-hsun's feature film debut but also the original animation *Grandma and Her Ghosts* (1998). After the turn of the millennium, Wang continued to be active in the theater, cinema, and TV. He led the trend of idol dramas with TV drama series such as *A Young Doctor in the Big Hospital* (2000), *Wayward Kenting* (2007). His passion for creation has never ceased to this day.

During our interview with Wang, he initially commented on our approach to this exhibition. Instead of categorizing films based on gender, he agrees more to how this program looks back at history and record experiences and feelings of directors, aiming to bring out different perspectives. While most of the interviews of Wang focus more on his achievements after 2000, this interview chooses to highlight his life journey from the 1980s to the 1990s, including returning to Taiwan, working as an assistant director and entering TV industry. He also shares his opinions on his works, his observations in the film and TV industry, and also how he views his relationship with Taiwan New Cinema.

When you suspended your studies in film at the University of San Francisco and returned to Taiwan in 1979, did you first establish Min Xin Studio and then work as an assistant director for the first time on the set of Chang Pei-cheng's *The Battle of Erdan* (1982)?

No, I didn't establish a company that soon. Instead, I started working as an assistant director the moment I returned to Taiwan. At the time, one of my friends reminded me that I hadn't finished my studies in film and that there was still a lot for me to learn. Therefore, I

decided to settle down and work as an assistant director for quite a while. I worked on the sets of Hsu Chin-liang's *Gone with Honor* (1979) and Chang Pei-cheng's *The Orientation* (1980). Working on the set of *The Battle of Erdan* was not my first time as an assistant director. Being an assistant director was quite challenging for me because I didn't know many basic things. For example, I didn't know where I should pay attention to or what kind of ushanka hats to prepare for the battle scenes. However, working as an assistant director did teach me a lot and gave me a better understanding of how the entire crew operated.

What did an assistant director need to do back then?

At the time, I was a second assistant director. On many film sets where I worked, a first assistant director named Wang Pin-chao was always there with me. He taught me a lot. For example, we needed to create many large tables, such as shooting schedules and working schedules. Another thing was the meticulous division of responsibilities in major productions. Each department had its own assistant director, such as the assistant director of the directing department or the costume department, and each one was responsible for various tasks. There were certain tasks that you could choose whether to do or not, but I was curious about everything and volunteered to do various things. In *Gone with Honor*, there was a scene that required a large number of wounded soldiers. The makeup department was overwhelmed, so I went to help them.

There was another scene in *The Battle of Erdan* that required the machine guns to fire. I was involved in this scene as well. While the audience sees the machine guns firing in the film, it was actually packets of gunpowder tied up and wired. When the camera panned over the machine guns, the packets of gunpowder must be detonated in sync. I was really nervous when I first operated the camera. Because I enjoyed learning and doing on my own, I ended up taking on numerous tasks, including almost all the basic ones. This accelerated my process of becoming a director in the future.

I particularly remembered an incident. Because we were short on time, Chang Pei-cheng let me take charge of some parts of the shooting for *The Battle of Erdan*. I reported my plan for shooting those scenes to Chang. When I was telling him about my first take, Chang immediately dismissed it as impossible. I got really infuriated and thought, "Why couldn't it be done?" Later, I realized he was right and I was wrong. However, there was another time when we were discussing how to shoot scenes at a harbor. My opinions differed from

those of Wang Pin-chao, and Chang agreed with me. It made me really happy. Going through this period, I learned how to really work with the crew and listen to their opinions. I also understood that a new director might feel challenged, offended or reluctant to listen to others.

Later, why did you transition from the film industry to the TV industry, establish Min Xin Studio, and produce TV programs?

I was actively working in various film crews back then. I even volunteered to work as a photography assistant and was eager to learn everything. However, after a while, I felt that I was drifting away from my goal of becoming a director and making films. My friends who studied filmmaking also felt the same way, which led me to think about how we could pursue our aspirations. That's why I decided to establish a studio.

My transition to the TV industry was actually influenced by my experiences of studying in the US. In terms of technical aspects of filmmaking, simultaneous sound recording was a common practice in the US; but in Taiwan, post-production dubbing was still prevalent, which was time-consuming and sounded unnatural. Nonetheless, ENG recording was already commonly used in the TV industry. Instead of working on major productions in the film industry, I thought that working in the relatively smaller TV industry might enable me to do exactly what I wanted to do, which was also quite nice.

Another thing I believed was that it was all about telling human stories, whether through films or TV. People living in the era when I was raised might have been influenced by Confucianism, leading them to value utilitarianism to some extent. For example, all trades are inferior to studying. However, when I started studying films, I was gradually influenced by Russian leftist film theories. They emphasized that arts should serve the people, not the aristocracy, which laid the foundation for

my socialist ideas.¹ Instead of working and waiting to shoot my own films in the film industry, producing TV programs actually brings me closer to the people.

After making my decision, I spent some time working for Fulong Production, which was founded by Ke Fu-hung. Ke and I both studied at the Chinese Culture University, and she had already worked in the TV industry. During my time at Fulong Production, I planned and shot the anthology drama series *The Living Theater* (1984),² which was quite challenging. After starting my own studio, I spent about a year writing proposals and pitching them everywhere. Finally, my studio pitched to work as the production team of Public Television Service. *The Portrait of Hundred Occupations* series, released in 1986, was produced by Min Xin Studio and explored a topic I had always wanted to delve into: What defines a nation? The formation of a society relies heavily on grassroots workers, but these unsung heroes are often unrecognized. Therefore, it's important to introduce them to everyone.

During this period, Taiwan New Cinema also emerged.

I had already worked with Hsiao Yeh when I participated in the scriptwriting of *The Battle of Erdan*. Therefore, at the beginning (of Taiwan New Cinema), Hsiao Yeh did invite me to shoot *The Sandwich Man* (1983). But I told him I was working on TV programs and that I wanted to focus on them.

However, you did write scripts for Taiwan New Cinema, such as Wang Toon's *Strawman* (1987). Did you still consider yourself part of Taiwan New Cinema?

I haven't thought about it in that way because I was already filming *The Portrait of Hundred Occupations* at the time. I was already doing what I wanted to do and putting my socialist ideas into action.

What were your opinions on Taiwan New Cinema?

Before the emergence of Taiwan New Cinema, the film industry was in a terrible state. If a zombie film became a hit, then 20 more zombie films would be released afterward, indicating a lack of creativity. I have been deeply frustrated by the decline of Taiwanese films for a long time. At the time, only Wang Chu-chin's films stood out as something different. Therefore, when *In Our Time* (1982) was released, it truly served as a beacon of hope.

With a supportive attitude, I later signed the "Taiwan Cinema Manifesto" (1987), hoping to draw attention to this new wave of films. After signing the manifesto, I met with Hou Hsiao-hsien, Edward Yang, and other directors twice and proposed a production model akin to a director's cooperative. Given the challenges of filmmaking and constrained budgets, it would be at least more affordable for directors to collaborate by purchasing films, doing post-production, and renting recording studios. I didn't want to see everyone fighting alone. But this idea didn't work out in the end.

Could you elaborate on the state of the film industry before Taiwan New Cinema?

When I returned to Taiwan, the number of films produced each year was still very high. It was almost the end of its heyday, and buyers from Southeast Asia would

1. Wang Shaudi further mentioned that he was deeply influenced by Eisenstein in an article published in *Fountain*, "Wang Shaudi: The Stagnation of Taiwanese Drama Sales Result from the Quality, Taiwan's Film and TV Industry Needs New Stimuli."
2. *The Living Theater* of CTS was launched in 1982 with the intention of inviting 13 directors, including Song Chun-so, Wang Shaudi, Wang Toon, Hou Hsiao-hsien, Chiu Ming-cheng, Chen Lieh, Chang Chao-tang, Peggy Chiao, Chang Mai, Tseng Chuang-hsiang, Chiu Tsai-yen, Wu Yi-feng, and Kao Li-chin, to direct the 90-minute episodes. It was reported as a new challenge after the anthology drama series, *Eleven Women*. However, the production of that series didn't go smoothly. After four pilots were shot, CTS suggested that "the themes should be healthier." *The Hope of Hsiao-ai*, directed by Wang Shaudi, was the only episode known to have aired in April, 1984. This story is about a married couple who needs to deal with the challenges after the wife was raped.

often come to Taiwan to buy films. When directors invited them for meals, we also needed to be there. At the time, directors held considerable power. There were many veterans at the Central Motion Picture Corporation (CMPC) who particularly respected directors. They would always be ready to hand directors hot towels and tea. There were also some unwritten rules. Certain people would consistently land jobs. For example, there were many experts who could handle soundtracks or explosives, yet the same person was always chosen. I later learned that it might have involved some kickbacks. Similarly, with scores, those in charge always used the same few tracks, which I found quite tacky. I once offended them. Naturally, they would think, "Who do you think you are?"

In addition, the influence of mafias was thriving. There was a time when a mafia producer had a meeting with Chang Pei-cheng. The producer looked at the script and asked, "Do you want to cast that actress?" Chang was taken aback and said, "How is that even possible (to cast her)?" The mafia producer didn't care and simply asked, "Do you want her or not?" Then, he went directly to the actress' house and asked her to play the role.

Did the prevalence of mafias deter you from making films?

I didn't really think about it. Later, when the film industry went downhill, I thought maybe it was for the better because mafias would lose interests.

Did you sense the hostility toward women who wanted to become directors in the film industry back then?

There were certain traditions or superstitions prevalent at that time. For example, women weren't allowed to touch camera equipment. Men's physical strength indeed differs from that of women. The lighting equipment was really heavy back then, so women were

definitely not able to move it. However, in terms of job opportunities, I didn't notice any significant difference. Maybe I wasn't paying close attention.

Yang Chia-yun was already a director when I returned to Taiwan. Additionally, there were quite a few seasoned female assistant directors. During my time at CMPC, I encountered many feisty female assistant directors, such as Wang Mei. In fact, there might have been more popular female assistant directors than male ones, so I didn't feel any gender inequality in the industry. However, some female assistant directors might have different perspectives than mine. Back then, I was just an assistant director and later transitioned to the TV industry. Therefore, I wasn't fully aware of the challenges they faced on their journey to becoming directors.

In the early 1980s, there was an array of female assistant directors such as Wang Mei, Su Yue-he, Lee Mi-mi, and Chu Si-chun. They all transitioned to the TV industry. What do you think could have been the reasons?

I know they all eventually became directors, but I've never really thought about the reasons why. All of their skills were very solid. Perhaps TV dramas attracted a larger audience, and the industry provided better incomes. TV stations needed more skilled workers because they had limited budgets and couldn't afford to exceed them (laugh).

Even though you mainly worked in the TV industry during this period, you planned the film *The Game They Call Sex* in 1987. The film tells the story of a woman experiencing three different stages in life: unmarried, married, and divorced. It also explores their attitude toward sex. How did you come up with this topic?

Hsu Pin, the younger brother of the chairman of Tomson Group Limited, Hsu Feng, was my student when I was teaching at the Chinese Culture University. I thus had a chance to recommend this story to him. The original idea of the film was to address "son preference." It wasn't really an issue in my family. At most, I was told that only boys were allowed to climb trees. But during my upbringing, there was still a strong gender bias favoring sons over daughters, which convinced me that this issue should be addressed. With this idea in mind, an assistant director introduced me to a Japanese TV series. It told stories of three fathers reacting differently to their daughters' first period, reflecting their conservative attitudes toward gender and sexuality. Moreover, the stories had a comedic tone, which was exactly what I wanted to create. After the discussions, we decided to tell the story of a woman because I believe that sexuality is not superficial but can profoundly affect a person.

The desire to explore this topic came from a similar place as my attitude toward film censorship imposed by the Government Information Office. Initially, I thought I could make films about any topic. However, one day, I watched *The Night Clinic* (1971) starring Matsuzaka Keiko. In the film, she portrayed a wife seeking advice from a doctor to try to arouse her husband's sexual desire. The tone of the film was quite comedic. After watching it, I realized that film censorship (in Taiwan) was still restrictive. I thought I was free, but in reality, I was still self-censored and knew what I should and shouldn't do. In such an environment, I wouldn't have considered making a film about sexual life. Therefore, when I later had the chance to make this film, I deliberately named it *The Game They Call Sex*.

After *The Game They Call Sex*, you still remained working in the TV industry. What prompted you to return to the film industry in the 1990s and direct the first film of your own, *Accidental Legend* (1996), followed by *Yours and*

Mine (1997) the next year?

I shot *Accidental Legend* after reading *Happy Thief*, a short story by Chang Ta-chun that depicts the lives of ordinary people living in a bandit village. The fascinating lives of these grassroots people motivated me to turn their story into a script. After receiving the Excellent Screenplay Award, I was determined to bring it to the big screen. In addition, CMPC produced several films annually and provided funding for directors to shoot in China.

When shooting *Yours and Mine*, I felt that capitalism imposed various standards on people, making them a bit neurotic. For example, cosmetic surgeons would encourage women to have larger breasts, resulting in a booming business of breast augmentation at the time. I was kind of using a comedic tone to present my observations on society.

I think my problem is that there are too many things I want to do. While I work in the TV industry, I still want to make films and engage in theater (laugh). Maybe it is my socialist beliefs that drive me to explore various topics through filmmaking.



《誰敢惹我》工作照 | 楊家雲提供

楊家雲

訪談——卓庭伍、蔡世宗、陳慧穎
撰文——卓庭伍

楊家雲導演是台灣電影史上產量最豐的女導演之一。她的全盛期是台灣商業電影從黃金到沒落的七〇至八〇年代，曾與不同的電影工作者合作，作品類型橫跨文藝、愛情、驚悚、軍教、紀錄片，也是當年少有執導多部「女性復仇」類型的女導演。二月初的某日下午，我們與楊導演約在飄雨的淡水。她看起來神清氣爽，手裡緊握一疊稿紙。她說，很多事情因為年代久遠都忘了，因為這次訪問，慢慢才想起來，也按照訪綱都整理出來了，就寫在這一疊紙上。我們偷看了一眼，紙上的字密密麻麻、整齊齊，好想帶走這一疊導演謄寫的回憶，那段不為人知的女性電影史。

您當初是因為對電影有興趣，才去考藝專、唸電影嗎？

我父母喜歡戲劇、電影。從小他們就帶我去三軍球場看電影。¹那是一個圓形的露天籃球場，都是木頭椅子，很簡陋的大布幔拉在中間，天黑才能放映電影。冬天風很大，銀幕會被吹歪，影像是歪的，觀眾也跟著歪頭看，風從另一邊來，又歪這邊看，很有趣。我跟爸媽一起坐三輪車回家，他們會在車上討論劇情，我聽得似懂非懂，從那時就有了興趣。當年大學是聯考制度，按分數分發。我喜歡電影、戲劇，覺得應該去考藝專影劇科。其二因為我學習不好，可能考不到別的大學，所以第一志願就填藝專。那時候就很認識

自己了，要填台大是不可能的（笑）。

那時藝專有分組別嗎？導演組內女性是不是比較少？

我們有編劇組、導演組、演員組、技術組，我選了導演組。我們一組大概有二十人左右，女學生大概只有四個，比例相當少。女生比較多是去編劇組。

四個導演組的女生後來都在當導演嗎？

有當電視公司導播的，可是電影導演就我一個。暑假時候有實習，那時有中影、台製廠、聯邦電影公司，因為中影有實習名額，我們多半是進中影實習。實習

要分組，製片部經理要先口試，他連問都不問就說：「那你去化妝組好了」。我說，我不要！我是學電影導演的，我不去化妝組。經理說，「選導演組會很辛苦喔，我看你還是選化妝」；我說不行。最後他說，「好吧，可是你這樣穿不行，要穿長褲」。我們那時都穿洋裝，他要我去穿長褲，我說好，沒問題。當時李行導演正在棚裡拍戲，我就直接被派去跟李導演見習了。

進組之後，作為女性有遇到什麼困難嗎？

我真的進導演組是在實習完。畢業後，李行導演找人來問，要不要參與他的劇組，我當然求之不得。那時大部分的工作組合都是男性，女性都是在化妝、服裝居多，現場幾乎沒有女性。片場有大概四十人，如果你沒有那個威嚴，或外表、做事態度不夠強勢，有些男性工作人員會不太服氣，會欺生。所以你必須要強勢、武裝自己，要明智又殺伐果斷，才能夠控制整個局面。性別在這個工作上還是很有影響的。

以前導演是最權威的，三軍統帥一樣，工作人員都習慣由男性來領導他們，他們自然服從，但是女性來講，就要看你的作風了。大家不習慣被女生指導、指揮。作為女導演，太過溫柔妥協、太「buddy-buddy」（友善），他們就不在乎你，真的不在乎你！有時候莫名其妙開你玩笑，幹嘛的，都有。所以說一開始你的態度、做事風格非常重要。

您與李行、白景瑞、陳耀圻等不同導演合作過，跟這些導演合作的經驗為何？各有什麼風格？

李導演一看就是很有權威的。個子高大、為人耿直，說話洪亮，工作態度一絲不苟，對細節都不放過，不讓你投機取巧。我一進製片廠，就碰到這樣的導演，我覺得非常幸運。後來李導演自己成立大眾電影公司，就派我去跟白導演做他的副導，拍《我父我夫子》（1974）。白導演很樂觀開朗，我們在現場可以嘖嘖喳喳亂講話，拍戲跟玩耍一樣，很輕鬆自在。

那時他拍健康寫實片跟喜劇片為主，都不是按部就班，很多即興。有時候覺得戲不對、不好，就臨時改，常常有出人意料的結果。

我跟陳耀圻合作是從《三朵花》（1970）開始，那時他從美國回來，回中影拍《三朵花》，需要副導，就問李行導演，「能不能把家雲借給我？」。陳耀圻是學者風範，對人處事謙虛有禮，很尊重技術人員、尊重大家的意見，對演員也給予充分的發揮空間。他對剪接非常重視，片子幾乎都是跟剪接師一起剪，我才知道原來鏡頭順序不是死板的，如果兩場戲情緒不太連，可以把後面的戲調到前面來，後面的人先出來也可以，很神奇。

當自己當導演，跟這些導演比起來，您覺得自己是走哪一種風格？

其實我的性格、對電影的看法，跟他們都有所不同。我會走出自己的路子，知道自己要的是什麼，我的觀點在哪裡。我吸收了他們的養分來充實自己，那是在實務、經驗上學習的過程。有時候現場跟劇本是有差異的，演員很弱，表現不出來，你必須要想辦法；有時候明明要豔陽高照，結果下大雨，就必須要臨時更改；劇本寫得不好、沒有戲感、人物個性偏差很大，那都要修改。有時我會事先改，有的是現場改，不會完全照本宣科，照劇本死拍。



《瘋狂女煞星》工作照 | 楊家雲提供

1. 現為台北市的介壽公園。

感覺導演是彈性很大的那種。

需要彈性！需要彈性！如果你「摠」著來，這路是走不通的。像拍《瘋狂女煞星》（1981），根本沒有劇本，就一個大綱，按照大綱拍。我找來編劇李康年寫劇本。可是他寫的跟我要的東西不完全合，就邊拍邊改。很多場戲是我勘景的時候發現的。我在敦化南路看到雙星大樓正在蓋。那工地有一個大吊車，忽然就靈感來了。我想，如果有個情節能夠把一個傢伙給吊上去，從二十層樓高給他摔下來，不是體無完膚嗎？那不是很好的復仇嗎？另一個地點是我說要找一個陰森森的地方進行復仇、殺人，製片助理就說屠宰場，我趕快去萬華還是哪裡的屠宰場看，那吊鉤掛著豬肉一排排出來，像吊人一樣，簡直太恐怖了，就是它了！後來我就安排把演員跟豬肉一樣吊著出來。片尾的空房子是在陽明山，我們也很大膽，找不到聯絡人就自己把門撬開就這樣拍了，拍完了趕快恢復。不是有一場戲還把門砍了嗎？我記得有一部片（《鬼店》）有出現過，蠻驚悚的，就要他們趕快去做一個假門帶過去，讓演員放心大膽砍，然後要攝影師按照那鏡位拍。以前有很多外國電影的觀摩片，我都會像朝聖一樣買連票進去看電影，從早上看到晚上。我有記筆記的習慣，哪些情節、鏡頭、對白我喜歡都會記。有時候坐在車上，或在哪個環境聽到的對話，好神奇！怎麼會這樣講呢？我就會偷偷記錄下來，編劇時也會拿出來作參考。

當時跟西片比起來，國片是不是比較保守，不敢放一些比較大膽的畫面？

既然你拍這種商業片就不要太含蓄，怎麼聳動，怎麼拍嘛，怎麼樣能夠帶給感官上的刺激，視覺上的刺激，就拍了。有什麼好遮掩的呢？當然我們有電影審查、劇本審查，不能太過分。有時候怕送檢不通過，就先把殘忍的鏡頭都剪下來，等到電影放映的時候，放映師再給他接回去，不然你都剪了，觀眾看什麼啊？上有政策，下有對策。

是否可以談談《瘋狂女煞星》之後拍的《冷眼殺機》（1984），當時陳耀圻導演還擔任您的製片，那次工作的經驗如何？

那時陳耀圻導演在做永昇公司的策劃。我剛好拍完永昇公司的《瘋狂女煞星》，很賣座，永昇就想說趁勝追擊，陳耀圻拿來一本英文短篇小說要我改成劇本，拍成女性復仇三部曲，就是《冷眼殺機》。陳導演做策劃，幫忙挑選演員、工作人員組合、管預算，我只管劇本和導戲就行了，所以對我來講是非常輕鬆。小說是英文，我英文也不是很好，就找一個英文好的老師，口述翻成中文。它也是一個關於女性復仇、男性受虐的故事，但是我們改蠻多的。陸小芬演剛出獄的記者，是改編時加進去的，讓戲的情節更豐富、故事更合理。



《瘋狂女煞星》海報 | 楊家雲提供

《冷眼殺機》的男主角還是譚詠麟，是陳耀圻導演找來的嗎？

譚詠麟是因為永昇公司那時候跟他簽了三部戲約，這是最後一部。因為合約快到期了，不趕快安排在這部拍就沒機會了。這部戲還是兩個女性為主，男主角的戲太少了，永遠像個道具那樣的，要一個這麼大牌的演員演這個戲，我實在是很對不起他。但他很認真，雖然戲少，還有很多受虐戲，他拍起來很認真。那個男性受虐，就跟女性復仇一樣，觀眾看到應該很興奮。

導演和玄小佛是長期的合作拍檔，可以談談兩人認識的過程，還有決定合作開「陽光電影公司」的決定嗎？

當時我還是白景瑞的副導，他看中玄小佛寫的《白屋之戀》，叫我去接觸，想買她的小說。我在一間咖啡廳找到玄小佛，那時她正在改稿子。我一邊跟她談，她就一邊寫稿，跟我談完，她也寫完了。速度之快！讓我印象深刻。其實她在寫稿，也不太知道我在講什麼，就立刻答應了，我們就這樣認識。在拍攝的過程，也有工作上的接觸，就慢慢變成了朋友了。

我拍《晨霧》（1978），那是她的長篇小說，是德威影藝公司買的，要找新導演。白景瑞、李導演他們好像請不起，反正演員都有了（林青霞、秦漢），也不在乎哪個導演，玄小佛就推薦我。他們還不放心，特別跟我見面，說你覺得你可以當導演嗎？我說當然可以，我已經準備很久囉！所以我就這樣拍了《晨霧》。拍完後，李導演的自立電影公司找我拍一部戲，叫《美麗與哀愁》（1980），這故事是我的，我找中視一個編劇夏美華寫的。《美麗與哀愁》還沒拍完，有一天玄小佛很興奮的來找我，說她的一部小說《小葫蘆》的版權已經賣給星馬，還出了高價要買電影版權。玄小佛說，電影版權一定要有電影成品才

能賣，那就自己成立一個公司。《小葫蘆》就是因為先賣了小說版權跟電影版權，才想到要成立公司拍。

《小葫蘆》（1981）是陽光公司的第一部戲，應要一炮打響，至少在題材上要更嚴謹，玄小佛也接受我的想法，改編劇本時，也改變了自己的風格，朝著陽光、光明、向上的一面走。所以《小葫蘆》還是比較健康寫實，不像玄小佛原來那種叛逆型的，也不像我那麼不按牌理出牌。玄小佛其實是很叛逆、反傳統的，她的東西搬到電影全部要淡化掉，對她來講也是很大的挑戰，要走一個規矩的路線。當時我們自己拍，交給發行去發行，賣得很好。

當時陽光電影公司成立之後，並沒有拍很多部片，對不對？

我拍完《誰敢惹我》（1981），發現自己拍戲、做製作公司太麻煩了！那時要先拍再賣，還要找海外市場、找片商，就是你推我、我推你，兩人慢慢去找。後來還好碰到《銀河畫報》的主編王安妮，她幫我們賣到海外市場。國內也要找片商，後來有七賢發行公司買了，我們還要自己負責宣傳，我就想算了，公司不做了，拍了兩部戲就停下來了。

導演後來拍《瘋狂少女營》（1982）、《金門女兵》（1983），都是有非常多女演員的電影，有陸小芬、陸一嬋、蘇明明、張富美、銀霞等等，可以談談拍由女明星大堆頭的電影拍攝經驗嗎？

當時什麼類型的片都有。大家跟著潮流走，功夫片賣座流行，大家一窩蜂拍功夫片，社會寫實片大賣，大家又一窩蜂跟著。當時永昇公司老闆江日昇跟中國電影製片廠的製作人都很熟，想說拍一個軍事片，由中製負責與軍方溝通場面，由我們來拍攝製作，找張永祥來寫劇本。《金門女兵》其實是金門女自衛隊的故事，婦女沒事時在家裡相夫教子、做家事農務，有戰事就拿起槍桿上戰場，保衛家園。這部片找來四生四

Interview with YANG CHIA-YUN

Yang Chia-yun is one of the most prolific female directors in the history of Taiwanese cinema. Her heyday spanned the 1970s and 1980s, from the golden age of Taiwanese commercial cinema to its decline. She has collaborated with many different filmmakers, and her works traverse genres including literary, romance, thriller, military, and documentary. She is one of the few female directors at the time to direct multiple "female revenge" films. On a rainy afternoon in early February, we arranged to meet with the director in Tamsui. She looked refreshed, clutching a stack of papers. She said she had forgotten many details because it was so long ago, but preparing for this interview had slowly brought back the memories. She even organized her thoughts in accordance with the interview outline and wrote them down on this stack of papers. We snuck a glance; the words on the papers were densely packed and neatly arranged. It really made us want to take away the stack of memories transcribed by the director, highlighting this little-known period in the history of women's cinema.

Did you initially study film at the National Taiwan Academy of Arts (now National Taiwan University of Arts) out of interest?

My parents loved theater and film. When I was little, they took me to watch movies at the Armed Forces Stadium.¹ It was a circular outdoor basketball court with wooden chairs and a very simple, large curtain drawn across the middle. Films were only screened after dark. The winds were very strong in winter. The screen would get blown crooked, and the audience would tilt their heads to watch. Then the wind would come from the other side, and we'd tilt the other way. It was really funny. I'd ride home with my parents on a tricycle as they discussed the plot, while I listened without fully understanding. That's when my interest began. At that time, university admissions were based solely on your score in the Joint

College Entrance Examination. Since I liked film and theater, I thought I should aim for the Film and Drama Section at the National Taiwan Academy of Arts (NTAA). Also, I wasn't good at studying and probably couldn't get into other universities, so I put down NTAA as my first choice. I already knew myself very well back then; there was no way I'd be able to get into the National Taiwan University (laughs).

Did the NTAA have separate divisions at the time? Were there fewer women in the Directing Division?

We had a Screenwriting Division, Directing Division, Acting Division, and Technical Division. I chose the Directing Division. Our division had about 20 people, with only about four female students, representing a very small proportion. More female students tended to

1. Now Jiesshou Park in Taipei.

旦，再加上指揮官、教練，很多演員。拍之前有魔鬼訓練，訓練大家拿槍、匍匐前進，那女生都不行啊！只有陸小芬、呂秀菱硬著頭皮去做，陸小芬不要講了，拿著槍就可以跑步的，體能很好！其他像銀霞跟張富美，槍都拿不動，走路扭扭歪歪，只好改成讓她們進部隊的育樂組，去搞笑、弄節目。而且要讓每一個人都有表現的機會，不能冷落其他人，因為這些「其他人」也不是其他人，都是大咖，要絞盡腦汁，頭很大的。



《金門女兵》工作照 | 楊家雲提供

遇到大場面，必須事先集合少尉、長官來沙盤演習。飛機飛過，坦克車進來，出現爆破，都要沙盤推演，可是拍戲時還是出了意外，有一個小兵衝到爆破點上，炸飛了天，還好只受皮肉傷，要不然很嚴重的，導演要負全責。演員都很聰明，哪裡危險哪裡躲，也是「訓練有素」。那時候王道、梁修身、王復室、林在培都有演出，都一線演員，他們有情感戲啊，負責談情說愛，然後女兵要去作戰，也就是有點虧待這些男演員，男演員變成花瓶了。

導演似乎常常在自己的作品中對當下的類型和文化做一種後設的反思。這些都是導演刻意想放到作品中的嗎？

對，那都是我自己安排的，不是編劇寫的。《瘋狂女煞星》片頭就是拍廣告女模特兒，我就想，廣告要用恐怖追殺片的感覺來展示化妝品，然後模特兒在車上臨時換衣服，無形中招來了一些災害，引來富家子去

追殺、強暴她。《瘋狂少女營》也是一樣，為什麼這些少女會被關到拘留所、訓練營呢？因為她偷東西嗎？我不想這樣寫。可能是因為她們未成年，在牛肉場工作，且當時也有這樣的情況，就把這個套路用來開場。這也跟我的性格有點關係，喜歡亂想，把東西亂擺在不同的位子上，又很大膽。我生來就是好動、不守本分，不像個女孩子。覺得女生為什麼就不能這樣做？只要不傷害到人，都一樣可以做啊！就不服。這些想法和思考，都反映到我的作品裡面。

choose the Screenwriting Division.

Did all four female students in the Directing Division become directors?

Some worked as program directors for TV companies, but I was the only one who became a film director. During the summer break, there would be internships available. At the time, there were the Central Motion Picture Corporation (CMPC), Taiwan Film Studio, and Union Film Company. Since CMPC had internship positions, most of us ended up interning there. Interns were placed in different groups, and the manager of the Production Department conducted interviews first. Without asking me anything, he said, "You can go to the Makeup Department." I said, "No! I'm studying film directing. I'm not going to the Makeup Department." The manager said, "The Directing Department will be tough. I think you should choose Makeup." But I still said no. In the end, he said, "Fine, but you can't dress like that. You have to wear long pants." We all wore dresses back then, but he wanted me to wear pants. I said, "Okay, no problem." Director Lee Hsing was filming in the studio at the time, so I was directly assigned to intern with him.

As a woman, did you encounter any difficulties after joining the department?

I only truly joined the Directing Department after the internship. After graduation, director Lee Hsing got someone to ask me if I wanted to join his film crew. Of course, I eagerly accepted. At the time, most film crews were predominantly men, while women mainly worked in makeup and costumes. There would be about 40 people on set, but almost no women. If you didn't have that authority, or if your appearance or attitude weren't assertive enough, some male crew members wouldn't accept you or would bully you. To control the situation, you had to be assertive, arm yourself, and be prudent and decisive. Gender still has a significant impact in this line of work.

Back then, directors had the utmost authority, like a commander-in-chief. Crew members were used to being led by men, and they obediently followed. But for a woman, it depends on your demeanor. People weren't used to being directed or commanded by women. As a female director, if you were too gentle, compromising, or too buddy-buddy, they wouldn't take you seriously. They really wouldn't! They'd sometimes inexplicably make fun of you, all kinds of stuff. That's why your attitude and work style at the very beginning are very important.

You have worked with different directors such as Lee Hsing, Pai Ching-ji, and Chen Yao-chi. How was your experience working with these directors? What were their individual styles?

You could tell that Lee Hsing was very authoritative right away. He was tall, straightforward, spoke loudly, and had a meticulous attitude toward work. He paid attention to every detail and never let you take shortcuts. I feel very fortunate to have met such a director when I first joined the film studio. Lee later founded his own production company, Ta Chung Motion Picture Co., and assigned me to be Pai Ching-ji's assistant director on *My Father, My Husband, My Son* (1974). Pai was very optimistic and cheerful. We could chat and joke around on set. Shooting a film was like having fun; it was very relaxed and comfortable. At the time, he made mainly "healthy realism" films and comedies. It was never conventional; there was a lot of improvisation. Sometimes, if he felt the scene wasn't right or good, he'd change it on the spot, and we often ended up with unexpected results.

Chen Yao-chi and I started working together from *A Test of Love* (1970). He had just returned from the US and went back to CMPC to shoot *A Test of Love*. He needed an assistant director, so he asked Lee Hsing, "Can you lend me Chia-yun?" Chen exemplified scholarly demeanor. He was humble and courteous in dealing with people, deeply respected technical personnel, valued

everybody's opinions, and gave actors ample room to express themselves. He placed great importance on editing and edited almost all of his films with the editor. That was when I realized the sequence of shots did not have to be rigid. If the emotions between two scenes don't connect well, you can move the later scene to the front. A character from a later scene can also appear earlier. It's very magical.

As a director yourself, compared to these other directors, what do you think your style is?

Actually, my personality and views on film all differ from theirs. I walk my own path; I know what I want and where my perspective lies. Absorbing their nutrients to enrich myself was a process of learning through practice and experience. Sometimes, there are differences between the set and the script. If actors are weak and fail to perform, you have to find a solution. Sometimes you need bright sunshine but it rains heavily instead, and you have to make last-minute changes. If the script is poorly written, lacks drama, or if the characters' personalities are really off—all of that needs to be modified. Sometimes, I make changes in advance, other times on the spot. I don't strictly adhere to the script or shoot it exactly as written.

It sounds like you are very flexible.

Flexibility is essential! Flexibility is essential! If you "force it," it won't work. Like when we made *The Lady Avenger* (1981), there was no script, just an outline, so we shot based on the outline. I got screenwriter Li Kang-nien to pen the script, but what he wrote didn't fully match what I wanted, so we made adjustments as we filmed. Many scenes were discovered during the location scouting. For example, I saw the Twin Star building being constructed on Dunhua South Road. The construction site had a huge crane, which suddenly inspired me. I thought, what if there is a scenario where someone gets lifted up and is dropped down from the 20th floor to

their death? Wouldn't that be great revenge? For another location, I wanted to find a creepy place for a revenge and murder plot. The production assistant suggested a slaughterhouse, so I immediately went to check out one in Wanhua or wherever. There were rows of pork hanging on hooks like human bodies. It was really terrifying, so we chose it! Later, I arranged for the actors to be hooked up like the meat. The empty house at the end of the film was on Yangmingshan. We were also very daring. We couldn't find the contact, so we just pried open the door, filmed it, then quickly returned it to how it was. Isn't there a scene where we chop down a door? I remember seeing this in *The Shining*, which was quite thrilling. So I got them to quickly make a fake door and bring it over, allowing the actor to confidently and boldly hack at it. I also asked the cameraman to shoot from the same angle.

There used to be a lot of foreign films, and I'd buy multi-tickets to watch them from day to night, like a pilgrimage. I had a habit of taking notes; I'd jot down plot points, shots and dialogue I liked. Sometimes, when I was on the bus or in some other environment, I'd hear a conversation and be fascinated. Why would they say that? I'd secretly jot it down and use it as a reference when writing screenplays.

Compared to films from the West, were domestic films at the time more conservative and hesitant to include more provocative scenes?

If you're going to make these commercial films, you can't be too reserved. However you can stir things up, however you can shoot it, however you can provide sensory and visual stimulation—just go for it. What's the point of concealing? Of course, we have film censorship and script censorship, so we can't go too far. Sometimes, if I was worried the film wouldn't pass the review, I'd first cut out all the brutal scenes, then wait until the film was about to be screened before getting the projectionist to stick them back in. What's the audience going to watch

if you cut everything out? The government implemented measures, but we had our countermeasures.

Can you talk about *Exposed to Danger* (1984), the film you made after *The Lady Avenger*? Chen Yao-chi was your producer on that film. What was the experience like?

At the time, Chen Yao-chi was a film project planner for Yung Sheng Film Company. I had just finished shooting Yung Sheng's *The Lady Avenger*, which was a box office hit, so the company wanted to capitalize on the success. Chen Yao-chi wanted me to adapt an English novella into a screenplay and shoot it as a "female revenge" follow-up, which later became *Exposed to Danger*. He handled the planning, helped select the cast and crew, and managed the budget. All I had to focus on was the script and directing, so it was very easy for me. Since the novel is in English and my English isn't very good, I found a teacher proficient in English to orally translate it into Chinese. It's also a story about female revenge and male abuse, but we changed quite a lot. Lu Hsiao-fen's character, a journalist just released from prison, was added during the adaptation to enrich the plot and make the story more reasonable.

The male lead of *Exposed to Danger* was Alan Tam. Did Chen Yao-chi cast him?

Alan Tam was cast because he had signed on for three films with Yung Sheng Film Company, and this was the last one. The contract was expiring, so if they didn't put him in this film, there wouldn't be another chance. This film still revolves around the two female leads. The male lead's role is very limited; he's always just like a prop. Getting such a big-name actor for this role made me feel very guilty. But he was very dedicated. Despite the limited role and numerous scenes of abuse, he took it very seriously. The male abuse, like female revenge, should have really excited audiences.

You and Xuan Xiaofu were long-term collaborators. Can you talk about how the two of you met, and your decision to jointly establish Sunshine (H.K.) Motion Picture Co.?

At the time, I was still Pai Ching-jui's assistant director. He was interested in Xuan Xiaofu's novel *Love in a Cabin* and asked me to get in touch with her to buy the rights. I found Xuan Xiaofu in a café, where she was revising a manuscript. She kept writing as I spoke to her, and by the time I finished talking, she had also completed writing. Her speed was incredible! It left a deep impression on me. Actually, because she was writing, she didn't really know what I was talking about and just immediately agreed. That's how we met. During the filming process, we also had work-related interactions and later became friends.

I directed *Morning Mist* (1978), which is based on her novel. The rights were purchased by David (H.K.) Film Co., and they were looking for a new director. I think they couldn't afford director Pai Ching-jui or Lee Hsing, and since they already had the actors (Brigitte Lin, Chin Han), they didn't really care who directed it, so Xuan Xiaofu recommended me. They weren't entirely convinced, so they set up a special meeting and asked me, "Do you think you can be a director?" I replied, "Of course I can, I've been preparing for a long time!" And so I made *Morning Mist*. Afterwards, Lee Hsing's Independent Film Company approached me to direct a film. It's called *Love Comes from the Sea* (1980), which was my story, and I got screenwriter Hsia Mei-hua from CTV to write it. Before *Love Comes from the Sea* was completed, Xuan Xiaofu came to me excitedly one day and told me that her novel rights to *The Unsinkable Miss Calabash* had been sold to Singapore and Malaysia, and they were also willing to pay a high price for the film rights. She said you can only sell film rights if you have a finished film, so we set up our own company. It was because *The Unsinkable Miss Calabash* had first sold its novel rights and because of the film rights that we thought of

forming a company to shoot it.

The Unsinkable Miss Calabash (1981) was the Sunshine Motion Picture Co.'s first film and was meant to make a big splash. At least in terms of the subject matter, we had to be even more rigorous. Xuan Xiaofu agreed with my thinking, so when adapting the screenplay, she also adjusted her style to a brighter, more optimistic direction. That is why *The Unsinkable Miss Calabash* is closer to the "healthy realism" genre, without her original rebellious style or my typical unconventional approach. Xuan Xiaofu was actually very rebellious and anti-tradition. Adapting to film was a major challenge for her, as she had to tone down her work and follow a more conventional path. At the time, we shot the film ourselves, then handed it over to distributors. It sold very well.

Sunshine (H.K.) Motion Picture Co. didn't produce a lot of films after it was established, right?

After I shot *Who Dare Challenge Me* (1981), I realized that making my own films while running a production company was too troublesome! Back then, we had to shoot first and then sell, and also had to look for foreign markets and distributors. She urged me, I urged her, and we were both slow to act. Later, we were lucky to meet Anny Wong, editor-in-chief of *The Milky Way Pictorial*. She helped us sell to overseas markets. We also had to find distributors domestically, and later Chi Hsien Film Co. bought it. We also had to handle the marketing ourselves. So I thought, forget it, let's close down the company. We stopped after making just two films.

You later made *The Wayward Angels* (1982) and *Women Warriors of Kinmen* (1983), both of which featured a lot of actresses, including Lu Hsiao-fen, Lu Yi-chan, Su Ming-ming, Chang Fu-mei, and Yin Shia. Can you talk about your experience of working with so many female stars in films?

There were all kinds of genres at the time. Everybody followed the trends. When kung fu movies were popular, everyone rushed to make kung fu movies. When "social realism" films were a hit, everyone followed again. Back then, the boss of Yung Sheng Film Company, Chiang Jih-shen, was well acquainted with the producers of China Motion Picture Studio (CMPS), and wanted to make a military film. CMPS would handle communications with the military for the scenes, while we would film and produce, with Chang Yung-hsiang penning the screenplay. *Women Warriors of Kinmen* is actually the story of a female militia in Kinmen. These women were usually at home taking care of their families, doing household chores and farm work, but when war erupted, they picked up their rifles and went to the battlefield to defend their homeland. This film featured several big stars, plus commanders, instructors, and many actors. Before filming began, they had to undergo rigorous training, where everyone had to learn how to handle guns and crawl forward. The women couldn't do it! Only Lu Hsiao-fen and Lu Hsiu-ling persevered through gritted teeth. It goes without saying that Lu Hsiao-fen could run while holding a gun; she was very fit. Others like Yin Shia and Chang Fu-mei couldn't even hold up a gun and walk straight, so we reassigned them to the military's entertainment unit to perform comedy and shows. And we had to give everybody an opportunity to shine. We couldn't neglect the others, because these "others" were not others—they're all big stars. I had to wrack my brains. It was a real headache.

For the major scenes, we had to first gather the lieutenants and officers for tabletop exercises. Whether it was planes flying by, tanks rolling in, or explosions, everything had to be rehearsed. But an accident still occurred during filming. A soldier ran onto the explosion point and was blown into the air. Fortunately, he only suffered minor injuries, but it could have been very serious and the director would have been fully responsible. The actors were all very smart; they knew where it was dangerous and where to hide. They were "well-trained". Don Wong, Liang Hsiu-shen, Wang Fu-

shi, and Lin Tsai-pei were all in the cast. They're all A-list actors. The male characters had emotional scenes and were responsible for the romance, but then the female soldiers had to go into battle. So it was a bit of a disservice to these men, who kind of became ornaments.

You seem to often engage in meta-reflection of contemporary genres and culture in your works. Did you intentionally incorporate this into your works?

Yes, I personally arranged all of that. It wasn't written by the screenwriter. The beginning of *The Lady Avenger* features a female model doing a commercial shoot. I thought, the commercial should try to present cosmetics in the style of a horror slasher film, and when the model changes her clothes in a car, it inadvertently leads to disaster, resulting in her being stalked and raped by a young man from a wealthy family. It was the same for *The Wayward Angels*. Why were these girls detained in a detention center or training camp? Is it because they stole something? I didn't want it to be written that way. Perhaps because they are minors and worked at a strip

club. Such situations did exist at the time, so I used this setup to kick off the film. It's also somewhat related to my personality. I like to fantasize, rearrange things in different positions, and I'm also very bold. I've always been restless and I don't like conforming to norms, unlike a typical girl. Why can't girls act this way? As long as it doesn't harm anyone, why not? I refuse to comply. These ideas and thoughts are all reflected in my works.



《異鄉女子》工作照

裴在美

訪談——謝佳錦、蔡世宗
撰文——謝佳錦

1981年底，在台灣新電影尚未正式問世之前，金馬獎國際影片觀摩展放映了由裴在美自編、自導、自演的首部劇情長片《異鄉女子》（1981）。¹此次曝光為這位當時罕見的留美年輕女導演引來鎂光燈關注，卻沒有為她掙得第二次執導電影的機會，反而短暫當過演員，做廣告製作，編導電視單元劇及製作主持節目，直至1989年離台赴美定居。

本文專訪如今以小說家身分活躍文壇的裴在美，談她早年如何走入電影，並在紐約深受啟發與《異鄉女子》拍攝始末，以及縱使不再有電影作品產出，仍以劇本與小說來延伸未竟的電影創作，並接壤新電影脈絡。

您最初學畫，如何走入電影？

小時候醉心繪畫，父親讓我跟剛從師大美術系退休的孫多慈老師學畫。孫多慈老師是徐悲鴻先生的學生。她一直遺憾沒去巴黎留學，告訴我如果想當畫家，就要去有悠久藝術風氣、自由的學習環境。那時我才高中，受孫先生影響而嚮往法國，家裡卻希望我去有姐姐在的美國，就改念南康州大學美術系。

我在大學時，畫很受老師的讚賞。1978年畢業後搬去紐約蘇活區，看了許多展覽很受衝擊。那時正是

極限主義末期，錄像藝術的開始，還出現壞畫（Bad Painting）。看完這些我才發現自己的畫雖不錯，但只是個很好的學生，我還沒找到自己在藝術創作中的位置。而糟糕的是，我發現自己是個必須創作的人，沒創作比沒工作還糟。

我本來在一家大公司做布料設計，後改作接案，同時在一家日本餐館打工。這段期間我有一台舊相機，在極欲創作的焦慮中，跑到唐人街拍很多遊行示威的照片。因中學時就愛寫作也涉獵當代文學，來美後開始閱讀英文小說，大學選過兩堂電影課，得到基本知

1. 《異鄉女子》不在原訂的金馬獎國際影片觀摩展片單內，因加拿大電影《失聲尖叫》（1979）拷貝未送達而取代。當時共放映兩場，地點均在青年公園活動中心。基於受邀觀摩，裴在美也成為當屆金馬獎座上賓，與業界交流，成為話題人物。

識，等於給我開了一扇門。某天瀏覽著自己拍的照片，領悟到自己希望的正是藉由影像訴說故事。視覺配上文字、敘事，不就是電影了嗎？

打工認識一個男生，他有一台 Bolex 16mm 攝影機願意借我。於是我用打工錢買膠卷，蘇活區離紐約大學電影系走路十分鐘，就去那兒貼條子找攝影師、演員，就這樣拍出我的第一個短片。我構思了一個兩段式交互切換的蒙太奇，構想是把床墊搬上西城廢棄公路，後面是尚未被炸的雙子星大廈，以此為場景，由我跟一個頗有經驗的演員麥可·賴里（Michael Lally）主演，講一對男女的關係，全片無對白、僅配樂。

拍完後，我在曼哈頓東村的「千禧年電影工作坊」（Millennium Film Workshop）租了一個六轉盤剪輯桌剪片。之前沒學過拍片，片中一段男主角抱著女主角旋轉，拍了好幾個鏡頭卻不盡理想，只好花很多時間剪輯，由此學到剪接的竅門。拍攝時沒想片名，有天剪完回家跟一個男生錯身而過，他抱一堆派問我要不要，大概在糕餅店工作賣不掉，而我抱一袋橘子，就跟他交換，以此為靈感取名《You Give Me an Orange, I Give You a Pie.》，中文縮短成《你我》（1979）。

我在唐人街認識的朋友 Peter Chow 是紐約亞美影展的成員之一，² 他鼓勵我參加影展，於是我熬夜趕工剪完片子，終獲入選參加。在紐約大學放映兼座談，觀眾的反映很熱烈。後來我以這部短片報名電影技術訓練班「Institute of New Cinema Artists」，才學到比較正規的拍片基礎。

多聊聊紐約的影響，有看到什麼電影影響了您？

有人會問，一個台灣去的女孩，怎麼在美國拍起電影？如今回想，的確是一個冒險。但如果當時你生活

在紐約，就會感到這發生得很自然。拍電影無疑是一種自我表達的方式。當時流行龐克，我在千禧年剪片時就看過不少龐克族製作異類影片。那時紐約下城有兩個較有名的獨立製片人經由朋友介紹見過，他們都是身兼製片導演編劇和演員。一位是阿貝爾·費拉拉（Abel Ferrara），他當時正在剪《電鑽殺人魔》（1979）；另一位是紐約獨立影人先鋒艾莫斯·珀（Amos Poe）。獨立製片在當時可說是蔚為風潮。

在紐約那兩年，我一面打工，一面看了很多電影，是我那段時間最重要的電影教育。紐約大學附近的「Bleecker Street Cinema」，一次演兩部片，都是藝術電影，我是常客。你問有什麼電影影響了我？我認為影響應該是你內在本有的某些素質或萌芽，在被另個作品喚醒後，通過漫長學習過程，在作品中反映出自我風格的吸收與反射。我不敢說受到哪個導演或電影具體的影響，但當時看過的幾部片讓我對電影開始深深著迷。如《木鞋樹》（1978）與《藍天使》（1930），尼可拉斯·羅吉（Nicolas Roeg）的《澳洲奇談》（1971）特別讓我受到震動。貝托魯奇的《同流者》（1970）我認為是極了不起的電影，浪漫冷酷交錯，漂泊而詩意。還有高達的《第二號》（1975）是那麼自由、大膽妄為的創作。我也喜歡路易·馬盧的《童年再見》（1987）、《與安德烈晚餐》（1981），還為後者寫過一篇長文。³

拍完《異鄉女子》才真正發現高達，⁴ 在 1980 年紐約影展看了《人人為己》（1980）大受震撼。他的電影不只是一部電影，同時也是電影理論。老實說，我還真希望能被他好好影響一下。

《異鄉女子》的故事怎麼來？為何對幻象與現實的命題感興趣？

這是一個有點寓言性的故事，關於在現實中追逐幻

象，最終破滅。為何對這命題感興趣，可能是現實和生活經驗不太夠吧，那時剛畢業，只是在紐約看了兩年電影，劇本也是很快寫完。最近看了《伊尼舍林的女妖》（2022），這部片很厲害，故事寫實卻又很寓言，如果我拍《異鄉女子》有被這部片啟發就好（笑）。《異鄉女子》就是我在那年紀，以我的生活經驗、編劇能力所能做到的。⁵

談談籌備與製作。

當時有一個常聊藝術的朋友張勳，拍《你我》有來幫忙，紐約大學放映他也有來。那次放映後，張勳變得野心勃勃，說來找資金，要我寫劇本當導演來拍長片。其實我覺得還沒準備好，應該再拍幾部短片，可是他一直看好我，說我一定行。那就姑且試試吧。張勳找到一位做小提琴的中國商人，對方要我們先拍短片給他，那時先寫一場夢境來拍，由我來演。那年（1980）夏天，先在長島海邊拍這場夢境。商人看了不滿意，原來他想找林青霞演就沒談成，不過這場夢境仍有放進《異鄉女子》。

這次失敗後張勳並未死心，要我們兩人各自遊說家裡拿點錢來拍。在籌劃階段，多虧電影訓練班的老師和朋友幫忙，否則憑張勳和我是不可能的。攝影師最後選定有拍片經驗的大衛·斯珀林（David Sperling），他還帶了攝助、介紹錄音加入。我跟他在前製把功課



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做得很扎實，為拍攝省下時間。我們有為女主角認真選角，找很久才找到的一位東方女孩，因是舞者不是演員而作罷。等資金籌到，找齊劇組共拍四週。身兼主演這部分，幸好前置做得透徹，我當導演時，就讓別人在我的位置上代替我，以便下判斷。不過當時要等隔天毛片沖出來才能看，要補鏡頭就比較麻煩。由於首次拍片，資金短缺，以致內容質量都受影響。

資金主要花在人事、器材、沖印等，如聘攝影、燈光、錄音等，其他像是化妝、場記、演員等沒收錢。我們錢少，拍完後剪接做到一半錢就花完了，直到在紐約開餐廳的葛大衛⁶ 資助五千元，才完成剪輯。然而我跟張勳作為製片人最失敗之處，在於沒有能力發行，也沒去想影片定位，根本無法回收。聽說台灣有影展，就打電話給新聞局，聯絡金馬獎國際觀摩展，把片子運回，在青年公園放映。

2. 1975 年由在美亞裔人士 Peter Chow、榮念曾、譚國生（Thomas Tam）、崔明慧（Christine Choy）在紐約唐人街共同創立非營利組織「Asian CineVision」（ACV），旨在推廣與保存亞裔在美國媒體環境下的有限表達空間。1978 年 ACV 在紐約舉辦首屆亞裔影展，影展持續發展至今，即為亞美國際影展（Asian American International Film Festival）。

3. 篇名〈與安德烈的晚餐〉，刊載在 1985 年《電影欣賞》第 13 期。

4. 裴在美對於高達的看法，可參考由她著作的《遮蔽的時間》，台北：聯合文學，2006；紀念高達的臉書文章：<https://www.facebook.com/share/p/5pzDMvL2yc8MeTMJ/?mibextid=oFDknk>。

5. 裴在美 1992 年出版的《異鄉女子》散文集，後記可作補充：「《異鄉女子》原為我在紐約拍攝的一部實驗電影。講一個女孩紐約尋親的遭遇，最後，好不容易尋到的親人，卻在一個荒謬的惡作劇中被槍殺死。英文片名就叫『THE TOY GUN』。現在再來看這個故事，不僅陌生，簡直恍如隔世。那時涉世未深，滿理想、創作，將僅有的一點淺薄的美感經驗，全訴諸於電影那個龐大的藝術形式。不過是希望透過那樣一個追尋的架構來體現意志之執著對抗人生之無常的悲劇性；以及真實、夢想的幻變與破滅。那時我二十多歲，還是個十足的孩子。」

6. 葛大衛，本名葛懋萱，旅美餐館界名人，在紐約開設中國園餐廳等多家餐館，活躍於當地社交圈，認識林青霞、張俐敏、胡慧中、崔苔菁等明星，八〇年代參與投資多部台灣電影。



《異鄉女子》

《異鄉女子》在當年台灣引起討論，您後來回國很想拍片，但並不順利，再也沒有長片作品。您在八〇年代當過演員，中影有些提案的導演人選出現過您的名字，多次在優良劇本得獎。⁷ 怎麼回顧這段歲月？

在紐約是一個自由的靈魂，拍《異鄉女子》也很像初戀，整個劇組很有熱忱地想共同完成一件事。《異鄉女子》放完後回美國，有天接到台視電話，還以為是有人來找我導戲，但居然是要我演《巴黎機場》（1982）電視劇的女主角。我先是拒絕，後來被勸說可因此與台灣電影界熟悉，並且還有收入，這才答應。接著就是各種文化衝擊。

我想不只台灣，各地大概都差不多，電影圈就是一種黑不見底的感覺。拍電影是一種生活方式，我八〇年代在台灣常碰到楊德昌，他經常開著一輛 Honda 到不同的咖啡店，跟演員聊，更多時候獨坐。電影人幾乎天天在外混，這種生活比較不適合女性。要人投資也難，有時還要一起喝酒，這我可不行。再來就是機運，很多新導演不一定都會寫劇本，但照樣有戲拍。我能當導演，只是劇本和機會沒落在我身上。我還待過廣告圈，他們說我是第一個去聚點影視拍廣告的電

影導演，比柯一正、何平更早。可是廣告對我來講，簡直是用技能去說一個引人入彀的謊言，這與我求真的個性有些抵觸。

你提到中影的案子，《笑顏》是我提的，《粉紅號列車》應該是中影製作部經理趙琦彬的點子，他想拍歌舞片，大概沒人想拍才來問我吧。這些案子都沒走下去。如今回看也覺得，若不是我打心底最想拍的題材，就應明確拒絕，真要找我拍，就要拍我最想拍的才能拍好。

當我的創作狀態比較成熟時，我已結婚生子，不可能離家去拍片，我就轉換創作方式：與其拍電影，不如寫劇本，參加優良劇本徵選，得了獎，讓別人來拍也可以。

《耶穌喜愛的小孩》曾獲時報短篇小說首獎，後來我把它改編成劇本。如今回想，或許它與印度女導演米拉·奈兒（Mira Nair）《早安孟買》（1988）都來自同一種無奈深沉的同情，這部片也在我的十大之內。《耶穌喜愛的小孩》劇本得獎後，黃玉珊曾想拍，沒拿到輔導金而作罷。我也把陳映真的小說〈趙南棟〉改編成《悲愴紀事》劇本。這篇小說視野很廣，從白色恐怖下台灣菁英青年對政府的反抗講起，透過一個在監獄出生的孩子，延伸到八〇年代台灣與美國資本主義的關係，以及年輕人的墮落。陳映真看完後很讚賞，也有很多建議，寫了好幾張紙傳真給我。

您在台灣電影圈的時間，正好經歷台灣新電影的出現，您會怎麼理解新電影？會認為自己算是「台灣新電影」的一部分嗎？

我有兩個界定新電影的定義，第一是虛構與現實的比



左起為製片、美術、攝影、導演 | 裴在美提供

例。高達說，新浪潮，是可以用它裡面虛構和現實的新關係來界定的。新浪潮進入實景拍攝，馬上虛構減少、真實增加。用新電影方式來拍《養鴨人家》，絕對會跟李行拍的很不同。第二，所謂的新電影，是足以改變我們整整一代人的記憶，塑造我們如何看待與定義自己。台灣新電影在本土意識覺醒、女性與情慾解放的浮躁社會氛圍中，政治上湧動著權力重組暗潮的八〇年代誕生，其實並非意外，而是一個必然。

你問我算不算新電影一員，其實我很外圍，沒有參與其中；然而若從一個廣義創作的角度來看，我是用劇本與小說來延伸我的電影創作。在美國念書那幾年，我錯過了鄉土論戰、民歌等藝文反思，當我回國看到新電影的發展後，寫出《耶穌喜愛的小孩》、《悲愴紀事》與早期小說〈車伕之妻〉、〈小河兒女二、三事〉等，來表達我對台灣童年故鄉的情感、關懷與想像，這些應算是我跟台灣新電影的一種連結吧。

劇本沒被拍出來，會有遺憾嗎？

人生只有生離死別有遺憾，只要活著，就沒什麼遺憾。我倒沒為自己抱屈，卻為新電影感到有些遺憾，沒能延續以及掀起更大的浪潮。像〈趙南棟〉這樣的小說應該被拍出來，可能可以拍得像《同流者》那樣，且不管拍得好不好，光是拍出來，就能補足新電影的某些面向。新電影的資源只分配到幾個人，若能讓更多人參與，或許能延續更久，有更多作品來豐富這片土地上的生活足跡，情感與記憶。

7. 裴在美共得了三次優良劇本獎，包括 1985 年《五個印象》、1992 年《悲愴紀事》、1994 年《耶穌喜愛的小孩》。後二者以本名裴洵署名。

Interview with CLAIRE PEI

At the end of 1981, before Taiwan New Cinema emerged, Claire Pei's feature film debut, *The Toy Gun* (1981),¹ which she wrote, directed, and starred in, was screened at the Golden Horse International Film Festival. At the time, it was rare to see a female director studying in the US. This screening brought Pei into the spotlight, but it didn't give her a second chance to direct a film. Instead, she later worked briefly as an actress and also in the commercial industry, directing TV anthology series, and producing and hosting TV programs until she left Taiwan to settle in the US in 1989.

In this interview, Pei, now an active novelist, discusses how she entered the film industry in her early years, her inspirations in New York, and the shooting of *The Toy Gun*. Even though she hasn't directed any films ever since, Pei continues her film creations through scripts and novels, which echoes the context of Taiwan New Cinema.

How did you enter the film industry, since you originally studied painting?

I was so passionate about painting in my youth. My father arranged for me to study with Sun Duoci, who had just retired from the Department of Fine Arts at National Taiwan Normal University. Sun was a student of Xu Beihong. She always regretted not studying in Paris. So, she told me that I should study in a country with a rich artistic tradition and freedom if I wanted to be a painter. At the time, I was just a high school student and dreamed of going to France because of her. However, my parents wanted me to join my siblings in the US, so I ended up enrolling in the Art and Design Department at Southern Connecticut State University.

When I was in college, my paintings received high praise from my professors. After graduating in 1978, I moved to Soho district of New York and attended many exhibitions that left a profound impact on me. It was the end of Minimalism and the beginning of Video Art, and

even Bad Painting was emerging. Seeing all this made me realize I was merely a good student. Even though my paintings weren't bad, I hadn't found my place in artistic creation yet. What's worse, I found that I needed to create. Not creating felt worse than being unemployed.

I initially worked at a big company in fabric design, but later I started freelancing while also working part-time at a Japanese restaurant. During that time, I owned an old camera. Anxious to create something, I ran to Chinatown and took many photos of people participating in demonstrations. Because of my love for writing and interest in contemporary literature during my junior high school years, I began reading English novels after moving to the US. I also took two film courses and learned the basics, which opened a door for me. One day, as I browsed through the pictures I had taken, I realized what I wanted was to tell stories through images. Combining visuals with text and narrative, isn't that filmmaking?

When working part-time, I met a boy who was willing to lend me a Bolex 16mm camera. I then used the money I earned from my part-time job to buy film. The Soho district is only a ten-minute walk away from the Kanbar Institute of Film & Television at New York University (NYU), so I went there to post flyers looking for cinematographers and actors. That was how I made my first short film. I conceived a montage of two segments switching back and forth. The idea was to move a mattress to an abandoned highway on the West Side of Manhattan with the yet-to-be-collapsed Twin Towers in the background. This was the setting. Starring Michael Lally, a quite experienced actor, and myself, the film tells the story of a couple without any dialogue, only music.

After completing the shooting, I rented a six-plate editing table at the Millennium Film Workshop in Manhattan's East Village to edit the film. I hadn't learned proper filmmaking techniques beforehand. There was one scene where the male lead holds the female lead in his arms and spins around. After a few less-than-ideal takes, I had to spend a lot of time editing, which was how I picked up some editing tips. I hadn't come up with a film title during the shooting. One day, after finishing the editing work, I passed by a guy on my way home. He was carrying a bunch of pies, asking me if I wanted any. I assumed he probably worked at a pastry store and

couldn't sell those pies. I was carrying a bag of oranges, so I exchanged my oranges for his pies. Inspired by this incident, the film was named *You Give Me an Orange, I Give You a Pie*, with the Chinese title shortened to *You & I* (1979).

Peter Chow, a friend I met in Chinatown, was one of the members of the Asian American International Film Festival.² He encouraged me to submit my work to the film festival, so I stayed up late to finish the editing. Eventually, the film was selected. When it was screened with a discussion session at NYU, the film received an enthusiastic response from the audience. Later, I applied for a filmmaker training program called "Institute of New Cinema Artists," where I learned the basics of filmmaking more properly.

Could you tell us more about how New York has influenced you? Did you watch any films that influenced you?

Some might wonder why a Taiwanese girl decided to make films in the US. Looking back, it was indeed an adventure. However, if you lived in New York at the time, it all felt very natural. Filmmaking is undoubtedly a way of self-expression. Punk was trendy back then, so I watched many alternative films made by punk

1. *The Toy Gun* wasn't originally on the screening list of Golden Horse International Film Festival. It replaced the Canadian film *Liar's Edge* (1979), because its prints didn't arrive in time. There were two screenings at the time, and both were held at the activity center of the Youth Park. Since her film was screened at the film festival that year, Pei was invited to interact with industry professionals and became the talk of the town.
2. In 1975, four Asian-Americans, Peter Chow, Danny Yung, Thomas Tam, and Christine Choy, co-founded the non-profit organization Asian CineVision (ACV) in New York's Chinatown. The organization aims to promote and preserve the limited expressive space for Asian-Americans in the US media. In 1978, ACV held the first Asian-American Film Festival in New York, which later evolved into the Asian American International Film Festival.

rockers while editing in Millennium Film Workshop. At the time, I was introduced to two renowned independent filmmakers in downtown New York through friends. Both of them wore multiple hats as producers, directors, screenwriters, and actors. One was Abel Ferrara, who was editing *The Driller Killer* (1979), and the other was Amos Poe, the pioneer of New York independent cinema. Independent filmmaking was quite popular back then.

During those two years in New York, I worked part-time and watched many films, which became the most important part of my film education at the time. The Bleecker Street Cinema near NYU screened double features of arthouse films, and I was a regular there. You asked me which films influenced me. I believe the influence must be derived from certain qualities that we already possess. Once awakened by a certain film, this influence will be reflected and integrated into your style through a long learning process. I can't say I was influenced by a specific director or film, but I gradually became fascinated by films because of a few films I had watched at the time, such as *The Tree of Wooden Clogs* (1978) and *The Blue Angel* (1930). I was particularly moved by Nicholas Roeg's *Walkabout* (1971). In my opinion, Bertolucci's *The Conformist* (1970) is a terrific film, perfectly blending romance and ruthlessness in a drifting yet poetic manner. Godard's *Number Two* (1975) is so free and recklessly creative. I also love Louis Malle's *Goodbye, Children* (1987) and *My Dinner with Andre* (1981), and I even wrote a long article about the latter.³

After filming *The Toy Gun*,⁴ I finally discovered Godard's works. I was absolutely amazed by *Every Man for Himself* (1980) after watching it at the New York Film Festival in 1980. His films are not just films, but also film theories. Frankly speaking, I really wish I could say I was deeply influenced by him.

Where did the story of *The Toy Gun* originate from? Why were you interested in the conflict between illusion and reality?

It's a somewhat allegorical tale about chasing illusions in reality and ultimately facing disillusionment. My interest in this theme probably stemmed from a lack of real-life experience. At the time, I had just graduated from college and had been watching films in New York for two years. I finished the script quite quickly. Recently, I just finished watching *The Banshees of Inisherin* (2022), which is a terrific film. The story is both realistic and allegorical. It would have been great if only *The Toy Gun* had been inspired by this film (laugh). *The Toy Gun* was simply what I could achieve with my life experience and screenwriting skills at that age.⁵

Tell us about the preparation and production process.

At the time, my friend Chang Mai, who enjoyed discussing art with me, helped me during the shooting of *You & I*. He attended the screening at NYU as well. After that screening, he became very ambitious and wanted to find funding for me to write and direct a feature film. In fact, I felt that I wasn't ready yet and that I should shoot more short films. However, he always had faith in me and said that I could do it, so I decided to give it a try. Chang found a Chinese businessman who made violins. He wanted us to shoot a short film for him first, so I wrote and acted in a sequence of a dream. In that summer of 1980, we shot the sequence on the beaches of Long Island. The businessman wasn't satisfied with the result because he wanted to cast Brigitte Lin, but it didn't work out. However, that sequence is still included in *The Toy Gun*.

This setback didn't discourage Chang; instead, he wanted both of us to persuade our families to contribute some money to our project. During the planning phase, we received invaluable help from my teachers and friends in the filmmaker training program. Chang and I couldn't have done it without them. We chose David Sperling as our cinematographer because of his experience. He even brought camera assistants to the set and introduced sound mixers to join our crew. David and I laid a solid foundation for the film during pre-production to save some time for the shooting. We took the casting of our female lead seriously. The Asian girl we spent a lot of time finding turned out to be a dancer, not an actress, so we had to pass on her. Once the funding was secured, we assembled the crew and shot for four weeks. As for me being the female lead, I can only say that thorough pre-production really helped a lot. When directing, I would have someone stand in for me to help with decision-making. However, the footage couldn't be developed until the following day, making reshooting quite troublesome. Our lack of filmmaking experience and financial constraints definitely affected the content and quality of our first film.

The budget for the film was mainly spent on the crew members, equipment, and film processing, for example, cinematographers, lighting technicians, and sound

mixers. Other crew members, such as makeup artists and script supervisors, as well as the cast, didn't charge us. Due to our limited budget, we ran out of money halfway through editing process. It wasn't until David Keh,⁶ who owned several restaurants in New York, sponsored us with \$5,000 that we were able to finish the editing. However, Chang and I failed conspicuously as producers in distributing the film and considering its market positioning, which made it impossible to recoup the costs. Hearing about a film festival in Taiwan, I contacted the Government Information Office and connected with Golden Horse International Film Festival. We shipped the film back to Taiwan and screened it at the Youth Park.

The Toy Gun sparked discussions in Taiwan at the time. You wanted to continue to make films after returning to Taiwan, but it didn't go well. You haven't directed any feature films since then. In the 1980s, you worked as an actress, and were also a potential candidate in some proposals at Central Motion Picture Corporation (CMPC). Additionally, you received multiple Excellent Screenplay Awards.⁷ How do you look back on this period?

3. The article titled "My Dinner with Andre" was published in Issue 13 of *Film Appreciation Journal* in 1985.

4. Pei's views on Godard can be found in her literary work *The Shrouded Time* published by UNITAS Publishing Co. in Taipei in 2006. Her article in memory of Godard can be found on Facebook at the following link: <https://www.facebook.com/share/p/5pzDMVL2yc8MeTMJ/?mibextid=oFDknk>

5. In her 1992 essay collection, *The Toy Gun*, Pei wrote in the afterword, "The *Toy Gun* was originally an experimental film that I shot in New York. It tells the story of a girl's quest to find her relatives in New York, only to discover them shot dead in an absurd prank gone wrong. That's why the English title of the film is *The Toy Gun*. Looking back at the story now, it not only feels unfamiliar but also almost as if from another era. At that time, I was so naive and ambitious, always eager to create something, trying to channel my limited aesthetic experiences into the grand art form of cinema. It was merely an attempt to depict the tragic persistence of will against the impermanence of life, and the illusions and disillusionment of reality and dreams through a quest narrative. I was in my twenties back then and pretty much a child."

6. Originally named Keh Mao-hsuan, David Keh is a renowned restaurateur within the Asian-American community and owns several restaurants in New York. He is active in the local social scene and acquainted with celebrities such as Brigitte Lin, Chang Li-min, Sibelle Hu, and Tsui Tai-ching. In the 1980s, he invested in several Taiwanese films.

7. Pei has won three Excellent Screenplay Awards in total, including *Five Impressions* in 1985, *The Pathetic Chronicle* in 1982, and *The Child Favored by Jesus* in 1992. The last two were written under her real name, Pei Hsun-yen.

In New York, I was a free spirit. Making *The Toy Gun* felt like experiencing first love. The entire crew worked so passionately and fought for a common goal. I returned to the US after the screenings of *The Toy Gun*. One day, I received a call from Taiwan Television Enterprise (TTV). I initially thought someone was going to ask me to direct. Instead, I was asked to play the female lead in a TV series called *Paris Airport* (1982). I refused this offer at first, but I was persuaded to accept it eventually because it provided me a chance to familiarize myself with the Taiwanese film industry and a source of income. Various culture shocks followed after I accepted the role.

The film industry feels like a bottomless pit. It's probably the same everywhere, not just in Taiwan. Filmmaking is a lifestyle. In the 1980s in Taiwan, I frequently ran into Edward Yang. He would drive his Honda to different cafes to chat with actors, but he also spent much of his time sitting alone. Filmmakers often worked outdoors daily, a lifestyle that might be less suitable for women. Getting funders to invest in a film was also challenging; and it sometimes required drinking with them, which I couldn't handle. Then, there was the factor of luck. Many new directors might not know how to write scripts, but they still got films to direct. I had the capability to be a director, but scripts and opportunities just didn't come my way. I even tried working in the commercial industry, where they told me I was the first film director to shoot commercials at Key Point Production, even before Ko I-chen and Ho Ping. However, making commercials felt like using my skills to tell a compelling lie, which contradicted my truth-seeking nature.

You mentioned the projects from CMPC. *A Corky Smile* was my idea, and *Pink Train* was probably the brainchild of Chao Chi-pin, the Manager of the Production

Department at CMPC. He wanted to make a musical, and he approached me probably because nobody else wanted to shoot it. However, none of these projects proceeded. Looking back, I think I should have turned down the projects if I wasn't truly passionate about the subjects. If they really wanted me to direct, it should have been something I was eager to shoot in order to do it well.

When my creations reached a more mature state, I was already married with children. Leaving home to make films became less feasible for me, so I changed my creative approach. Instead of pursuing filmmaking, I began writing scripts and submitting them to the Excellent Screenplay Awards. If my scripts were awarded, then allowing others to shoot them would also be an option.

The Child Favored by Jesus won the first prize for Short Stories at the China Time Literary Awards, and I later adapted it into a script. Looking back, perhaps it shares the same deep and helpless sympathy as Indian female director Mira Nair's *Salaam Bombay!* (1988), which is among my top ten films. After the script adaptation of *The Child Favored by Jesus* won an award, Huang Yu-shan wanted to shoot it but eventually gave up because she failed to secure government funding. I also adapted Chen Ying-zhen's novel *Chao Nan Tung* into the script, *The Pathetic Chronicle*. The scope of this novel is really broad, covering the resistance of Taiwan's elite youth against the government during the White Terror, the relationship between Taiwan and American capitalism in the 1980s, as well as the downfall of the youth. The entire narrative was told through the story of a child born in prison. Chen highly appreciated the script after reading it, offered me many suggestions and faxed

me several pages of notes.

During your time working in the Taiwanese film industry, you witnessed the emergence of Taiwan New Cinema. How would you define Taiwan New Cinema? Do you consider yourself a part of it?

I would define Taiwan New Cinema in two ways. First, it's based on the ratio of fiction and reality. As Godard said, the New Wave can be defined by the new relationship between fiction and reality within the films. As New Wave Cinema transitioned to real-location shooting, the ratio of fiction decreased and reality increased. If *Beautiful Duckling* had been shot with the New Cinema approach, it would be totally different from how Lee Hsing shot it. Second, the so-called New Cinema is capable of changing the memories of an entire generation and shaping the way we view and define ourselves. Taiwan New Cinema emerged in the 1980s amid the restless social atmosphere of local awareness awakening, female and sexual liberation, and potential political power restructuring. It wasn't a coincidence, but an inevitability.

You asked me whether I consider myself a part of Taiwan New Cinema. In fact, I was quite on the periphery and not really involved in it. However, if viewed from a broader perspective, I continued my film creations through scripts and novels. During my years studying in the US, I missed out on the cultural reflections in Taiwan, such as the Taiwanese literature movement and campus folk songs. When I returned to Taiwan and witnessed the development of Taiwan New Cinema, I wrote *The Child Favored by Jesus*, *The Pathetic Chronicle* and stories

of earlier time such as *Carter's Wife* and *A Few Things Regarding the Girls from the Little River* to express my sentiments, care and imagination about my childhood and hometown in Taiwan. I consider this my connection to Taiwan New Cinema.

Do you feel regretful that your scripts were not made into films?

For me, the only regrets in life are about parting and death. As long as I'm still alive, I don't have any regrets. I don't really feel sorry for myself, but I do feel some regrets that Taiwan New Cinema couldn't last long and make a bigger wave. Novels like *Chao Nan Tung* should have been adapted into films. Perhaps just like *The Conformist*, it doesn't matter whether the film adaptation is good or bad. The fact that it could be produced would have filled some gaps in Taiwan New Cinema. The resources of Taiwan New Cinema were only allocated to a select few people. Had more people been involved, it might have lasted longer and generated more works to enrich the life, emotions and memories of this land.



鄭淑麗

訪談——趙正媛
撰文——趙正媛

人物專訪

鄭淑麗

早在現代網路出現之前，台裔美籍多媒體藝術家、導演鄭淑麗，即於首部劇情長片《鮮殺》（1994），以時空多線穿行的電視風格，和粗礪的反幻覺美學，推想並展演出交織起酷兒、少數族裔與被殖民者等邊緣生命，並引領全球環境抗爭的跨國行動網絡。片中觸及多項當代議題、超前時代的科技想像，使電影自面世以來，持續受到各界關注和討論。

2024年，在美國電影保存基金會的資助下，該片由紐約大學費爾斯圖書館（The Fales Library）重製發行4K DCP和35mm影片兩種規格。鄭淑麗亦以此為契機，目前正籌備美國巡迴放映的公路旅行計畫，將帶著《鮮殺》前往各地保有35mm放映技術的獨立小電影院和藝術戲院，結合當地社群進行映後討論，並與其他電影工作者合作記錄這趟旅行，串連起八〇年代至當代的媒介政治性和行動主義精神。

本文專訪鄭淑麗，與她一同回顧《鮮殺》，以及她八〇年代往來紐約、台灣和中國等地，從事錄像行動、和台灣影人相識合作，並親歷社會動盪和新技术的思考與經驗。

過去關於《鮮殺》的文獻，多聚焦您八〇年代在美國的創作脈絡，而較少提及您此時和台灣影視工作者的聯繫，與您引介台灣新電影至美國影壇的角色。請問您此時和新電影導演相識合作的契機？

我回台灣時，新電影正在發展。侯孝賢、楊德昌和作家朱天文的友情非常可愛，他們常在咖啡館聚會，也歡迎我去聽他們討論。我也去拍攝現場看過幾場戲，所以也認識陳懷恩、杜篤之、廖慶松，以及在中影的

小野、吳念真。我是在1986年幫侯孝賢送《冬冬的假期》（1984）到紐約現代藝術博物館的「新導演／新電影」影展，四月舉辦時他沒來，直到同年秋天，他的《童年往事》（1986）也進了紐約影展，他才來紐約。這是他第一次出國，那時台灣沒什麼補助，影展也只付三晚旅館費，後來他跟著朱天文就來我家擺地鋪，滿辛苦的。

據聞您在美國時，也曾和李安導演一起向中影提案？

我先在紐約一個廣告公司做剪片助理，後來我自己接案，剪一些獨立影片。那時李安在家裡磨劇本、顧小孩，沒有特別去找工作。後來有一次我要回台灣，我就說我們來提一個電影計畫給中影，但當時沒有談成。

其他合作方面，李安在紐約大學念書時，我曾幫他的電影做過副導。後來我們合作了一個紀錄片叫《East to West: America Through the Eyes of a Chinese》（1984），是現任美國影藝學院主席楊燕子的製作，李安是錄音師，錢孝貞也有參與。

《鮮殺》的主要場景在紐約，並以蘭嶼的環境危機做為對照。可否談談您創作這個故事的動機，與您來往紐約和蘭嶼的拍攝經過？

我很關注全球的廢物傾倒怎麼從已發展國家來到發展中國家，也得知台灣政府在蘭嶼貯存核廢料，就想到用紐約曼哈頓到史丹頓島，台灣到蘭嶼，兩個地方做對照。先有故事結構，才慢慢發展角色。那時獨立製片都是用16mm或Super 16來拍，而我的製作群都是女性，包括我的攝影師。後來我們硬著頭皮用比較貴的35mm拍，對我來講是一個政治表態，我雖然是獨立製片，是女性，在美國也是少數族裔，但還是想用這樣的媒材來拍片。

我1992年上半年去蘭嶼，是找黃玉珊幫忙組團隊，她是我紐約大學前後期的同學，我也幫過她的《落山風》（1988）。當時還找了現在非常有名的藝術家亞瑟·賈法（Arthur Jafa）當攝影師，本來請他下半年在紐約拍，他卻說一定要來台灣，但他到蘭嶼嚇壞了，什麼都不敢吃，蔬菜也不吃，因為他說蔬菜長在核廢料的水裡，最後連瓶裝水都不敢喝。回紐約後，他說我的製作環境太差，要辭職去跟史派克·李（Spike Lee）拍電影，結果他拍了《克魯克林》（1994）。之後我找到珍·卡斯特（Jane Castle）來當攝影師，她是澳洲人，很早就開始拍音樂錄影

帶，曾跟珍·康萍（Jane Campion）、王子（Prince）合作。

八、九〇年代在紐約的體驗，如何影響您創作這部電影？

八〇年代是滿動盪的時代，有種族、勞工和移民的問題，也開始有同性戀運動。當然影響我最深的還是愛滋病危機，我當時在紐約東村，有很多很年輕的劇場表演者、藝術家都死於愛滋，所以片中有句台詞，是這對女同志在廚房說：「我再也無法參加另一場葬禮了。」那時感覺真的是這樣，幾乎每個禮拜都要去一場葬禮或追思會。再來，那也是媒體行動主義的時代，出現了很多行動集社，如我所在的獨立影像組織「紙老虎電視台」（Paper Tiger TV）是1981年成立，¹或「黑色有聲電影集社」（Black Audio Film Collective）、再晚一點的「女神電視」（Diva TV）、「非零頻道」（Not Channel Zero）。《鮮殺》便反映了當時的各種行動。

我在中國天安門拍攝學生運動，並完成五頻道裝置呈現的《Making News Making History - Live from Tiananmen Square》（1989）以及與王俊傑合作的《歷史如何成為傷口》（1989）等錄像行動之後，開始想《鮮殺》的劇本，可以說是整個八〇年代的經驗，才有這個故事。《鮮殺》以35mm拍攝，1993年在剪片時，艾維（Avid Technology）發行了數位剪輯，我們找到一家廣告公司贊助設備，就改用電腦剪接，所以《鮮殺》也碰上數位剪接開始的時代。

片中關於另類媒體的跨地域團結，令人想到您此前曾和深碟電視（Deep Dish TV）合作製作關於台灣、香港、菲律賓、中國及韓國電視媒體的五小時節目，台灣的段落交由綠色小組呈現，請談談節目製作的經過。

我去天安門的感觸特別多，1990年，我向紐約州

1. 《鮮殺》片尾演職員表有提及獨立影像製作組織「紙老虎電視台」（Paper Tiger TV）創始人迪迪·哈勒克（Dee Dee Halleck）、瑪麗·菲斯特（Mary Feaster），為鄭淑麗在八〇年代活躍於該組織期間密切合作的同事，但實質沒有太多參與《鮮殺》劇本的成型。

藝術委員會申請一筆錢，就做了《Will Be Televised: Video Documents from Asia》的電視節目。每個國家皆由當地的媒體行動組織呈現，台灣就是綠色小組。事實上，我當時回台除了認識新電影導演，也會跟綠色小組見面，因為我自己在美國就是做媒體行動的。我請他們集結拍過的東西，但不是由我選擇怎麼呈現，都是他們自己決定的。

當時在美國亦興起駭客次文化，請問有哪些人事物啟發您設計駭客的概念，及跨國環境一行動網絡「非洲統一聯盟」？

1984年有本雜誌叫《2600: The Hacker Quarterly》，現在還存在，我那時在紐約常去他們的聚會。我的作品確實有很多「hacking」，這已經變成我的創作手法。如強尼的電腦桌面出現的紅色電話，出自我1992年的裝置作品《Those Fluttering Objects of Desire》。關於非洲統一聯盟，我是在電影裡幻想有這麼一個聯盟，那時沒有真正的網路，不可能去跟非洲聯絡，所以我將這部電影稱為「eco-cybernoia」（生態一網路多疑症），去想像未來有這樣聯繫的可能。不過還是有事實根據，包含片中提到非洲廁紙和島嶼出售廣告，還有生意人的商業用語，都是我參考BBS撥接連線上的對話。

天空常出現橘紅色遮蔽物來模擬輻射落塵，但關於核武末日的科幻主題多只存於背景。請問科幻類型的世界觀，在電影中的重要性為何？

最近我整理我的四部長片，發現我其實在做一個電影類型，我稱為「Sci-fi New Queer Cinema」（科幻新酷兒電影）。學者盧比·里奇（B. Ruby Rich）在1992年首先提出「新酷兒電影」的概念，她的專書後來也納入我的第二部長片《I.K.U.》（2000）。其實我跟羅斯·特洛許（Rose Troche）、陶德·海恩斯（Todd Haynes）都認識，可是我後來在想自己跟新酷兒電影的差異，我的作品和政治社會議題比較有關，也不太討論酷兒身分，所以我為自己加上「科幻」。

其實做《鮮殺》時沒怎麼想到科幻，但有時現實變得讓人難以想像，於是用科幻的形式，更自由地表達。天空的紅色效果是讓紅色濾鏡掉入鏡頭前，不是後製。那時我跟攝影師說，一定要讓天空像一個紅色的輻射線掉下來，這的確是跟輻射落塵有關的想像。好笑的是，在鹿特丹影展首映重製版時，有觀眾居然問我：「是不是有很多紅色天空的畫面錯誤？」

片中沒有強調愛滋病危機的脈絡，而是由女同志扶養



《鮮殺》 | 攝影：Lona Foote

女兒的情節，來呈現酷兒成家的生存與勞動，請問您是如何設計角色的生活情節？

角色設計是策略性的，那時電影圈開始注意種族議題，選角經紀人會說「非傳統選角」（non-traditional casting），即開始接受非白人演員。我希望《鮮殺》是非常「非傳統」的，母親是非裔美國人，女兒是亞洲印度裔，父親卻是美洲原住民，不去解釋為什麼。再來，當時同性戀和酷兒開始被承認，但電影不直接說出來。如莎琳和強尼假裝正常伴侶，她爸爸是知道的，裡面也提到，每次女兒跟女性朋友在一起，他就會把這個女性趕走。克萊兒的媽媽一直唸錯莎琳的名字，我會用細節來含蓄表現對同性戀的不承認。所以愛滋也不會明說，但這還是影響我最深的事，才會變成第三部長片《體液〇》（2017）的主題。

生活方面，餐廳有強尼這個亞洲男性廚師，克萊兒是服務生，西班牙人洗碗，當時餐館工作多屬於少數族裔。然後克萊兒笑莎琳高等學校畢業，卻在幫別人倒垃圾。老實說，這些都是真實故事，我在紐約最常接觸的都是社會邊緣人，寫劇本時就想帶入這些故事，但劇情上沒有一定關聯。對我而言，這些邊緣的存在是很實在的，我在紐約有很多這樣親密的關係，託看小孩、幫同志朋友做掩護之類，社群雖然邊緣，但彼此可以信任、互相幫助。

片中邪惡企業的廣告有一系列等式，來證成剝削和監控思維。片中也有另一等式「Kiss=Kill=Stream」呈現影像的反抗意識。請問這兩組等式的意涵？

劇本原名是「Wasteland」，之後改成史丹頓島掩埋場的名稱「Fresh Kill」。我們覺得前者不太能吸引觀眾，但在討論後者的時候，也怕有人以為是恐怖電影。最後還是用「Fresh Kill」，因為紐約曼哈頓以前是荷蘭殖民地，才有這個地名，以前也真的有溪流，「Kill」等於荷蘭文「Stream」便由此而來。我們去這地方考察很多次，感覺污染真的很嚴重。有趣的是，劇情裡一個白人男性提到要找工作，他說：「說不定我能幫掩埋場蓋公園。」而當年的掩埋場，現在

確實已經變成一個公園，那時誰也想不到。

廣告是很邏輯性的，我想電影也預見當代對「green」的重視，也就是現代社會很有生態保護意識，商人說要改走eco才賺得到錢。至於「Kiss」到「Kill」，我想我在暗示「愛得更深，傷得更深」，如走出撞球場的戲，當莎琳發現有人在她車上寫詆毀女同志的言語，跟他打撞球的男性朋友卻躲在角落，沒有勇氣幫忙。這是理解到社會對同性戀還是充滿歧視，雖然中間有愛，但也有更大的傷害。



《鮮殺》

許多片段讓人物面向觀眾說話、讀詩、表演台詞和讀出新聞。您亦曾提到電影不斷轉換場景，是拿遙控器轉台的概念。請您談談模擬電視的影像形式。

你有沒有注意到我出現在片中的主控室？會這樣安排，也是那時真的是電視時代。至於角色向觀眾說話，主要是電視風格，不過這方面影響我的是劇作家布萊希特和高達的電影。快速切換場景是因為我不大喜歡經營過程。對我來說，演員到你面前，背後的歷史就會呈現，「我出現，我就是一個存在」，片中也有很多透過拼貼製造的效果。我會跟演員說故事背景，他們也有所準備，可是我沒有給觀眾敘述背景。我現在放《UKI》（2023）會對觀眾說：「看不懂沒關係，也不要掙扎著去看懂。」回想起來，做《鮮殺》時就在用這種方式，就是不希望觀眾在哪個時間點停住，去考慮「爸爸怎麼會是原住民？」，以前很多觀眾會說想不通，但我不要觀眾去擔心邏輯問題，我要他們跟著劇情走，去看電影會感動你到什麼程度。

Interview with SHU LEA CHEANG

In her debut feature film *Fresh Kill* (1994), way ahead of the modern Internet, Taiwanese-American multimedia artist and director Shu Lea Cheang employs a television-style, multiple-time-space-thread narrative and a raw anti-illusion aesthetic to conjure a display of marginalized queer, ethnically minority, and colonized individuals, leading a transnational network of environmental resistance. The film touches on contemporary issues and futuristic technological imaginaries, garnering continuous attention and discussion since its release.

In 2024, with the support of the National Film Preservation Foundation, the Fales Library at New York University is releasing *Fresh Kill* remastered in two formats, 4K DCP and 35mm film. Seizing the opportunity, Shu Lea Cheang is currently planning a road trip across the United States to showcase the film. She will be bringing *Fresh Kill* to 35mm-projection-equipped independent cinemas and art-house theaters around the country. Through engaging local communities in post-screening discussions and collaborating with other filmmakers to document her journey, this project in a way exemplifies her ideas and practices of media and activism from the 1980s to the present day.

This article features an exclusive interview with Shu Lea Cheang, reflecting on *Fresh Kill* and her experiences traveling between New York, Taiwan, and China in the 1980s. During that time, she engaged in media activism, collaborated with Taiwanese filmmakers, and witnessed social upheavals and new technological advancements.

Existing literature on *Fresh Kill* mainly focuses on your creative context in the United States during the 1980s, while your connections to Taiwanese film and television professionals of then, as well as your role in introducing Taiwan New Cinema to the US film industry remain less discussed. Could you tell us about how you became acquainted and collaborated with New Cinema directors at the time?

When I returned, Taiwan New Cinema was in full swing. Hou Hsiao-hsien, Edward Yang, and writer Chu Tien-wen had a lovely camaraderie. They often gathered at café

for conversations and welcomed me to join. I also went to film sets to observe shooting, where I got to know Chan Hwai-eng, Tu Duu-chih, Liao Ching-sung, as well as Hsiao Yeh and Wu Nien-jen at Central Motion Pictures Corporation. In 1986, I assisted Hou Hsiao-hsien in submitting *A Summer at Grandpa's* (1984) to the New Directors/New Films festival at the Museum of Modern Art in New York. He didn't attend the festival in April, but he did come to New York later in the fall when his film *The Time to Live and the Time to Die* (1986) screened at the New York Film Festival. It was his first time abroad, and he didn't receive much subsidy from home. The film festival only covered three nights of hotel expenses. Later, he and Chu Tien-wen stayed with me at my place, sleeping on the floor. It was quite challenging for them.

I read that you proposed a project to Central Motion Picture Corporation (CMPC) with director Ang Lee when you were in the US?

I was working as an assistant film editor at an advertising agency in New York before I started freelancing and editing independent films. At that time, Ang Lee was at home working on scripts and taking care of his children, not actively seeking employment. Later, when I was visiting Taiwan, I suggested that we pitch a film project to CMPC together, but unfortunately it didn't come to fruition.

In terms of our other collaborations, I was the assistant director of one of his films when he was studying at New York University. We later worked on a documentary together titled *East to West: America Through the Eyes of a Chinese* (1984). The film is produced by Janet Yang, the current president of The Academy of Motion Picture Arts and Sciences. Ang Lee worked as the sound mixer on the film, and Jean Tsien also participated.

Most scenes in *Fresh Kill* take place in New York and are juxtaposed with environmental crises happening on Orchid Island off the southeastern coast of Taiwan. Could you speak about the motivation behind creating this story and share your experiences filming in New York and on Orchid Island?

I am devoted to understanding how waste dumping from developed countries ends up in developing countries on a global scale. When I learned that the Taiwanese government was storing nuclear waste on Orchid Island, I thought of comparing and contrasting the relations between Manhattan and Staten Island in New York with that of Taiwan and Orchid Island. The story structure came first, then the characters were developed gradually. My production team consisted entirely of women, including my cinematographer. Independent filmmakers often shot on 16mm film or Super 16 at the time; but we later decided to tough it out and use the

more expensive 35mm film, which for me was a political statement. Although I am an independent filmmaker, a woman, and an ethnic minority in the United States, I still want to use this medium to make films.

I went to Orchid Island during the first half of 1992 and asked Huang Yu-shan to help assemble a film crew. We were in school together at New York University, and I helped her with her film *Autumn Tempest* (1988). I asked the now-renowned artist Arthur Jafa to work as the cinematographer. Originally, I planned for him to shoot in New York during the latter half of the year, but he insisted on coming to Taiwan. When he arrived on Orchid Island, he was shocked. He wouldn't eat anything, not even the vegetables, because he said they grew in water contaminated by nuclear waste. He was even afraid to drink bottled water. After returning to New York, he told me that the quality of my production environment was too poor, then resigned to work with Spike Lee on *Crooklyn* (1994). I later enlisted Jane Castle as the cinematographer for this film. She is Australian and has already shot several music videos and collaborated with Jane Campion and musician Prince.

How did your experiences in New York during the 1980s and 1990s influence you and this film creatively?

The 1980s were a tumultuous time marked by issues of race, labor, immigration, and the beginning of the LGBTQ+ movement. What influenced me the most was obviously the AIDS epidemic. I lived in the East Village of New York City, where many young theater performers and artists died from AIDS. Hence, the line in the kitchen scene where the lesbian couple says, "I cannot go to another funeral." That truly was how it felt at the time. It seemed like there was a funeral or memorial service almost every week. Moreover, it was an era of media activism, marked by the emergence of numerous activist groups. Such as the independent media organization Paper Tiger TV, founded in 1981, of which I was a member.¹ There were also groups like the Black Audio Film Collective, and later ones like Diva TV and Not Channel Zero. *Fresh Kill* reflects the vibrant activist movements of that time.

After filming the student movement at Tiananmen Square in China and completing my five-channel installation project *Making News Making History - Live from Tiananmen Square* (1989), as well as collaborating with Wang Jun-jieh on *How Was History Wounded* (1989), I started planning the script for *Fresh Kill*. It can be said that the experiences of the entire 1980s led to this story. *Fresh Kill* was shot on 35mm film. During the editing in 1993, Avid Technology released its digital editing software. We managed to find a sponsorship from an advertising company for the equipment, so we switched to computer editing. Therefore, *Fresh Kill* also coincided with the beginning of the digital editing era.

The cross-regional solidarity of alternative media depicted in the film reminds me of your earlier collaboration with Deep Dish TV in producing a five-hour program on television media in Taiwan, Hong Kong, the Philippines, China, and Korea. The segment on Taiwan was presented by the Green Team. Could you talk about the production of this program?

My experience at Tiananmen Square was particularly impactful to me. In 1990, I applied for funding from the New York State Council on the Arts and created the television program *Will Be Televised: Video Documents from Asia*. Each country was represented by a local media activist group, with the Green Team representing Taiwan. In fact, besides meeting the New Cinema directors, I also met with the Green Team during my visit back to Taiwan, particularly because I was involved in media activism myself in the US. I asked them to gather what they had filmed, but it wasn't my decision on how to present the work; it was entirely theirs.

The hacker subculture was also on the

rise in the US during that time. Could you tell us about the individuals or elements that inspired your concept for the hackers and the transnational environmental-action network African Unity Network?

There was a magazine in 1984 called *2600: The Hacker Quarterly*, which still exists today. I used to attend their gatherings in New York frequently. My work indeed involves a lot of "hacking," which has become my signature creative approach. For example, the red phone on Jiannbin's computer desktop in the film came from my 1992 art installation *Those Fluttering Objects of Desire*. As for the African Unity Network, I imagined such an alliance for the film. Since the Internet did not exist back then, it was impossible to contact people in Africa directly. Therefore, I describe the film as "eco-cybernoia" to envision the possibility of such connections in the future. Nevertheless, some elements are factual, including references to African toilet paper, sale ads of islands, and the business jargon used by the businessmen, which I drew from conversations on BBS dial-up connections.

In the film, the sky often appears with an orange-red cover to simulate nuclear fallout, but the sci-fi nuclear doomsday motif remains mainly in the background. What is the significance of the sci-fi genre worldview in this film?

When reviewing my four feature films recently, I realized that my work defines a genre that I call "Sci-fi New Queer Cinema." Scholar B. Ruby Rich first introduced the concept of New Queer Cinema in 1992, and her book later included my second feature film *I.K.U.* (2000). I do know both Rose Troche and Todd Haynes personally, but

I see differences between my work and the New Queer Cinema. My work is more focused on political and social issues rather than queer identity, which is why I added "sci-fi" to it.

I didn't particularly have sci-fi in mind when making *Fresh Kill*, but sometimes when reality becomes too unimaginable, the sci-fi genre allows for freer expression. The red effect in the sky was achieved by placing a red filter in front of the camera lens and not through post-production. I told my cinematographer that we needed to make it appear as if red radiation beams are falling from the sky, resembling nuclear fallout. The funny thing is that when the remastered version premiered at the International Film Festival Rotterdam, an audience member asked if the red sky was a mistake.

The film does not emphasize the context of the AIDS epidemic. Instead, it employs a plot revolving around a lesbian couple raising their daughter to depict the survival and labor of queer families. How did you plan out the daily lives of your characters?

The character design was strategic. The film industry had just started paying attention to racial issues, and casting agents began talking about "non-traditional casting," meaning non-white actors were becoming more acceptable. I wanted *Fresh Kill* to be extremely "non-traditional." I made the mother African-American, the daughter Indian, and the father Native American without providing narrative explanations. Furthermore, while homosexuality and queerness were beginning to be acknowledged then, the film didn't explicitly state it. For instance, Shareen's father knows that she and Jiannbin are pretending to be a couple in the film. It is mentioned that whenever she is with a female friend, he drives the friend away. And Claire's mother consistently mispronounces Shareen's name. I incorporated these details to subtly convey the lack of recognition of homosexuality. So, while AIDS is not explicitly mentioned, it is still the most impactful element for me,

which later became the theme of my third feature film *FluidØ* (2017).

In terms of their daily lives, at the restaurant, there is Jiannbin, the male Asian chef, Claire who works as a waitress, and a Spanish dishwasher. Restaurant employees were mostly people of minority ethnicities then. Claire mocks Shareen for attending a prestigious school only to end up with a trash disposal job. In all honesty, these are all true stories. The people I encountered most often in New York were those on the social margins. When writing the script, I wanted to incorporate these stories, even though they were not necessarily directly connected to the plot. To me, the existence of these marginalized individuals feels authentic. I have many intimate relationships like this in New York—helping babysit kids, covering for queer friends, and so on. Although these communities exist on the edges of society, we find trust and support within each other.

The evil corporate commercial in the film features a series of equations demonstrating the exploitation and surveillance of thoughts. There is also another equation, "Kiss=Kill=Stream," that presents a sense of resistance through imagery. What are the implications of these two sets of equations?

The original title of the script was *Wasteland*, which was later changed to be named after the Staten Island Fresh Kills landfill. We felt that the former wouldn't attract the audience much, but we also worried that some might mistake it for a horror film. Ultimately, we went with *Fresh Kill*, referencing Manhattan's past as a former Dutch colony and the fact that there used to be an actual stream. This is the explanation for "Kill=Stream." We visited the place many times and felt the severity of its pollution. Interestingly, in the film, a white man mentions looking for a job and says, "Maybe I can help turn the landfill into a park." Indeed, the former landfill

1. Dee Dee Halleck and Mary Feaster, founders of the independent non-profit video collective Paper Tiger TV, were close colleagues with whom Cheang collaborated during her active participation in the collective in the 1980s. They are both credited at the end of *Fresh Kill*. However, they were not substantially involved in shaping the film script.

has now become a park, something no one could have anticipated back then.

The commercial is logical. I believe the film foresaw the contemporary emphasis on "green" initiatives, in other words, the increased ecological awareness in modern society. The businessman in the film suggests that it is now more lucrative to embrace eco-friendly practices. As for going from "Kiss" to "Kill," I think it implies, "You hurt deeply when you love deeply." In the scene where Shareen finds derogatory language towards lesbians written on her car, her male friend from the pool hall is afraid to help and hides in the corner. This aims to illustrate the societal discrimination against homosexuality. Though there is love sometimes, more often you get greater harm.

Many scenes in the film feature characters speaking, reciting poetry, delivering lines, and reading news directly into the camera. You also spoke about constantly switching locales between scenes to imitate changing channels with a remote control. Could you discuss this television-imitating

visual style?

Have you noticed me in the control room in the film? This arrangement was indeed a reflection of the television era at that time. As for characters speaking directly into the camera, it is primarily a television style, but my influences in this regard are playwrights like Brecht and the films of Godard. The rapid scene changes stem from my dislike of building a process. There are also some effects created through collage in the film. To me, when an actor stands before the camera, the character's background story immediately becomes apparent. "I appear, therefore I am." I would share the background stories with the actors, but I chose not to disclose this information to the viewers. When I screen *UKI* (2023) now, I tell the audience, "It's okay if you don't understand; don't struggle to comprehend." It reminds me that I was using this approach in *Fresh Kill* as well. I didn't want the viewers to pause at any point and wonder, "How could the father be Native American?" Many audiences used to be confused, but I don't want them to be concerned about logical issues. What I want is for them to follow the plot and experience how the film could affect them.



留學階段所攝 | 郭亞珊提供

郭亞珊

訪談——吳梓安、蔡世宗
撰文——吳梓安

郭亞珊從廣告跨越到實驗電影，芝加哥留學回台灣後，又移居上海。她歷經「人生最美好的留學階段」後，返台再適應，再度重返廣告。軌跡的反覆切換，展現不同形式的創作能量，也反映著當時影像創作者在現實與理想間的考量。本訪談橫跨郭亞珊影像創作的各個階段，從影像技術變遷導致的生態改變，從武俠到實驗電影創作，從台灣商業廣告的黃金時代到現階段的茶道——另一種行為藝術實踐，不斷跳接，向我們展露了自由的生命。

您自輔仁大學應用美術系畢業後，赴芝加哥藝術學院攻讀電影製作碩士學位。是否請您從留學經驗開始談起？

去美國念書，是我人生最快樂的時光。我去芝加哥藝術學院前，還搞不清楚情況，但我很喜歡電影，所以就丟作品、考試就進去了。那邊的人把底片當作畫畫材料，除了平常拍作業外，每年要交一個完整作品，但沒有人會給你評分，因為這些標準對藝術來說是不合適的。學校什麼課都可以選，比方說作曲，所以我們電影的聲音全都是自己做，用電腦作曲，不論是音樂或錄音都自己做。我還有選修石版畫、製作樂器，比方說玉米罐頭加一根銅絲組在一起，就創造了一個新樂器。

我是 1992 年到 1995 年在美國，進去的時候鍾孟宏

剛畢業。我跟阿比查邦也有重疊，他在學校叫 Joe，當時我讀碩班他在大學部。我跟他還滿熟的，他後來還有去上海看我。

當時有很多小團體，邀約來自芝加哥不同學校的學生丟作品到某個場地播放。當時我申請了一個時段說我要播這幾個人的片子，地方小報會報出來，觀眾就會去看。

我回台灣後兩三年，Joe 有很多好朋友在泰國做獨立影展，我還有去參加。那時他還在芝加哥念書，我有一部拍馬桶漩渦的短片，就帶著片子去曼谷參展。片子已經找不到了，因為是 Betacam，後來機器很難找，母帶在我搬家時就全丟了，VHS 也都發霉了。

您留學期間的作品《家庭隱私紀實》（1995）就有

很多電視或 VHS 媒材的材質運用。

我很會串線，我會在 VHS、Camcorder、電視之間，不斷來回串線亂錄，錄到一個錄影帶上。我拍了一個東西，可以轉到 VHS 上，播放時，再用 16mm 翻拍，這些事情我可以一人完成。因為那時一個人住在芝加哥，一個黑幫盛行的城市，所以我獨自在房間裡度過很多日子，晚上不敢出去，就不斷的看電視購物頻道。他們用的特效都很芭樂，一格變三格，我就把它翻拍下來，變成素材，這是我的取材方式之一。或有一天開罐頭手刺傷，血滴在砧板上，它也變成素材。

學校有跟我買一個《家庭隱私紀實》的版本，放在圖書館。我當時也在圖書館打工，工作是要維護、清潔保養影片，可以在自己的位置上，把全部館藏的片都看一遍。

那時期蠻多作品在討論電視跟底片的轉錄，想請問這部片的技術操作？

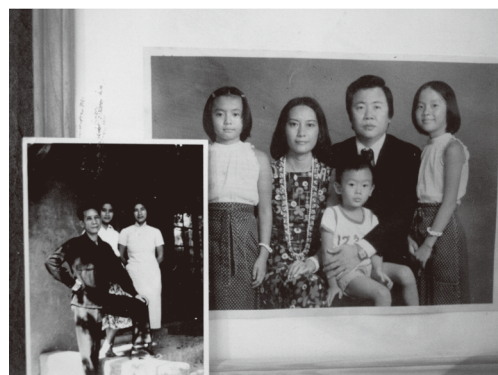
《家庭隱私紀實》沒有用到任何磁帶或電子設備，全都是在 16mm 底片的基礎上完成。用到很多技法，包括翻拍電視螢幕、光學印片技法加濾鏡，重複曝光狗倒退前進，產生如嗑藥幻覺的效果。其中有一段男人坐在窗口說自己的故事，披薩從上面飛過去的畫面，是用 Oxberry 處理。披薩拍完後，製作高反差黑白遮罩，分別套兩個畫面重複曝光來完成。

那時學校每層樓的技術不一樣，都要學會做，這部片等於是把系上學的所有技術都用進去了。

有人在學校看了爆笑出來，因為本來是男的在窗口哭訴他爸如何開槍自殺，但披薩忽然從旁邊飛進來……。可能也是因為出國念書前在廣告的環境工作過，沒做過廣告的人可能不會想到這樣做。

這部片可能跟我生命的主旋律有關，在我出國念書前後，我爸爸有外遇，家裡一直在吵架。有點像是遺傳

或詛咒，因為我的外公外婆感情也不好，但也不離婚，住在同一個屋簷下。我媽媽是一個讀了書的現代女性，做的選擇卻跟我外婆一模一樣。我害怕這個模式會在我身上重複。就像第一段的男生，他爸舉槍自殺，有一天他吃蛋，發現自己跟爸爸一樣放了塔巴斯科辣椒醬。他擔心在潛意識的某處，他其實跟爸爸一樣。那可能是我那個年紀時縈繞在心中的主題。後面的素材則是我妹妹還有我媽媽，都是真實的。腦中纏繞的議題會自動生成進去，你不會去拍跟你無關的事情。



《家庭隱私紀實》家族照素材 | 郭亞珊提供

關於媒材，學校裡 Video 跟 Film 的課差別非常大。因為每次拍底片都要花很多錢，比較會在腦子裡運化一些比較成熟的東西，通常拍出來的東西感覺會比較有重量感。Video 的速度感來自於取得太容易，導致思維過程也變得輕巧。比如說我做過一個實驗，拿一本書念了五分鐘，用不同速度的機器錄製再疊在一起，影像的嘴巴跟聲音就越來越脫軌。像這樣的東西很容易去實驗，但做完後並不覺得是作品。

所以這兩個媒材，確實影響到您創作的一些動力跟質感。

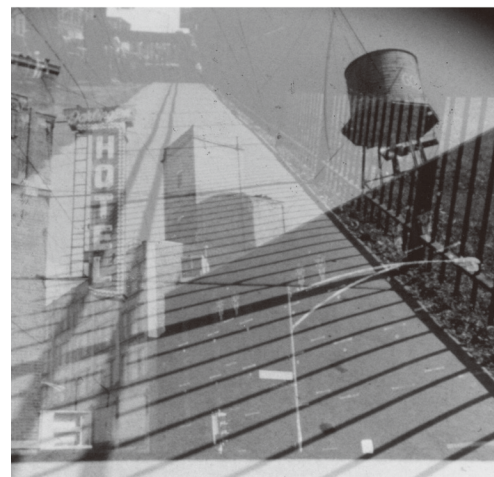
學校裡面的老師，很多都是實驗電影祖師級的老師。那時候的系主任叫莎朗·庫辛 (Sharon Couzin)，都是直接拿感光度最低的負片長時間曝光。系裡還有一些神經病，為了要做光學印片，把全身的毛都剃

光，光著身子在裡面翻拍。因為身上如果靜電很多，畫面就會一直有毛屑。至於 Video，我只修一門課，有一些啟發，但我比較沒有興趣。

我們同學有一次一起辦影展，那次放了我第一年的作業《From, To》，中文叫《火車怪客》，是鍾孟宏隨口說的。那時指導教授分成兩派意見，一邊說很多人都拍過芝加哥的電車了，但另外一個老師說：「雖然很多人拍過，但你還沒拍過」。我聽了就說，嗯我還沒拍過。拍完拿到第二年的全額獎學金，還蠻開心的。

在芝加哥兩年很幸運的是，小眾電影院的片單都非常驚人好看，只要沒事我就會一個人去看。

其實你跟我聯絡，我去翻這些東西想起很多事情，會有點痛苦，因為想起離開美國時，抱著一堆器材回來有多熱血，感覺我永遠都會搞這個。但接下來就慢慢的，生活上用不到，佔很大的空間，卻一直堆在那邊。我以為我永遠都不會離開這些膠卷，可是在生活漸漸改變的過程中，那些東西就越來越遠，然後你只能把它們丟棄。底片本來抽開來是新的，越抽越爛，心都快碎了。好幾天我都在想，那個也是我嗎？好難。在生命的某一刻，就跟它分離了。



《From, To》

您在出國前有拍了《機車女郎》(1991)，在 1991 年獲第四屆中時晚報電影獎的「非商業映演類佳作」，當初的評審記錄有留下來，是否也談談《機車女郎》？

《機車女郎》很像是亂拍台北市，有一些很意識流的東西，比如說一個蠟燭，杯蓋一蓋，蠟燭自動就滅，變成黑色再跳接，比較沒有故事，只是一直在畫面間流浪。會看到很多台北當時還有平交道的街景，現在都沒有了。

當時是用 16mm 拍，在 Betacam 上剪，那時最方便的是這個工具，每家製作公司都會買兩三台 Betacam 對剪，那時楊佈新導演幫我們爭取很多，讓我們可以自由拍攝，當時剛好拍完就得知中時晚報電影獎的消息，就把它轉成 Betacam 報名。那時比較年輕很想創作，後來才去了美國。

我還蠻好奇，在國外時的您，怎麼看在外備受推崇的台灣新電影？

我跟 Joe 兩人一起去看侯孝賢專題。他走出來就會說：「我好羨慕你，你們國家有這麼棒的導演」。真的很棒，但如果學校放一系列香港武俠專題會更棒。我從小就是一個很孤獨的孩子，大年初一會一個人搭公車去看武俠片。2021 年，我還去武當山學太極拳，去住了半個月。

能否談談回台後的拍片經歷？當時拍片環境是否還是比較由男性主導？

我覺得無知是最大的武器，我發覺走過很多路回想起來，就是無知，你才有那種力量，你越知道，你就越覺得這裡有阻礙。

拍攝現場事實上還是一種無意的……，比如說我是外省人，但偏偏要推我拍台語。或我平常就穿很爛的牛仔褲，然後監製跑來說，「可不可以拜託穿漂亮一點，你穿得比助理還助理，你是導演好嗎？」，可是

我意識上就覺得你必須跟男人一樣才方便，把口音調整一下會比較融入。那年代會有很多傳聞，比方說某個女導演坐了器材箱，那次底片洗出來全黑。

應該說，我做實驗電影可能是在美國做，回來就是一個陌生人。聚點影視到 2000 年以後還是很厲害，資源很多，我剛好跨到的時間是可以 In-house 也可以不用，我幾乎沒有 In-house 過，就一直亂跑。我在 2000 年還有跟王俊傑合作〈微生物學協會：狀態計畫 1〉，他是我復興美工的學長，可能我也受他影響滿大。那件作品就是一男一女各拍一面，但是我沒有留那件作品。

那一個世代去美國念實驗電影的，很多都做了廣告導演。我很好奇實驗電影的訓練，怎麼轉換到其他跑道上？

我從小就喜歡看電影，我看電影有點像腦子裡有台攝影機，比如說《分手的決心》（2022），看個兩遍，發現很多剪接、打光方式都太像《迷魂記》（1958）了，才發現朴贊郁是希區考克迷，這是我的特長。所以我知道，拍電影長片要具備什麼樣的內核，和廣告是不一樣的條件。我也沒有那種夢，會牽涉到很多資金和人情。

但可能去學了實驗電影回來，就很會把影片扭成別的樣子。我畢業回台灣，很多力氣是拿來做求生存的工作。廣告因為製作週期短，可以運用的資金多，所以可以發揮比較多創意。

回台灣差不多五年後，我才放棄各種角色，專心只做廣告導演。我有一段時間有冒出頭，可是我沒有辦法變成很紅的導演，可能因為我比較不擅長人際，也可能我拍廣告的時候，是因為不了解廣告，所以拍得很好，了解以後就拍得很麻木。

學實驗電影回來，我們可能還是對底片還有一些電影本質上的東西掌握得比較好。像是材質的掌握度、比

較沒有邊界的東西等，比方說我拍維力泡麵廣告，我把 35mm 縮小，看得到底片框。你摸底片、自己沖洗、拿正片做套色等，對於這媒材比較願意去探索，我再把它帶到電影、廣告裡。有一陣子，楊佈新還推我出去當 MV 導演，那時候拍很多 MV，像是港星溫兆倫的 MV，還跟楊佈新導演合導了張國榮跟陳淑樺的 MV〈當真就好〉。

想請問當時廣告事業轉往中國的契機。

大概從 2003 年後就去得多，2007 年正式搬過去。原因是時間和金錢，那時的市場我兩邊都有重疊，但是後來我在大陸接的比較多。2014 年開始，我就不拍了。好像是興趣變低了，開始喜歡茶道。去拍片就開始變得痛苦，加上業務太熟練，更感覺無聊。

我現在是一個茶道老師，自己開茶道教室，除了茶道以外，每一年的大型茶會，我都會做一些作品。可能是我發展茶道的實踐已經形成了軌跡，茶道也像是一個劇場，味覺跟視覺會交疊。如果你準備得當，有人走到你的面前時，會進入一個場域。對我來說這也有藝術的能量，讓我很快樂。

比如說我會拿牛皮去做茶席，變成一個裝置。我也會變裝做表演。有一個茶道是，我每次倒茶都會裝一把沙子放地上。要喝茶時，杯子就插到沙子上，再倒茶，這作品叫「夢幻泡影」。

視覺藝術的訓練經驗轉化成了茶道表演。

對，我的茶道就是會教茶席美學，我用的素材也比較多。我有興趣的還是跟藝術有關，就算做茶道，也是會一直去做視覺，比較像行為藝術的東西。

Interview with KUO YA-SHAN

Kuo Ya-shan transitioned from making commercials to creating experimental films. After completing her studies in Chicago, she returned to Taiwan and later moved to Shanghai. After experiencing "the most beautiful period of life studying abroad," she had to readjust to life in Taiwan and returned to commercials. Her back-and-forth trajectory reflects different forms of creative energy and considerations between reality and ideals for visual artists of the time. This interview spans various stages of Kuo Ya-shan's creative journey, discussing ecological changes caused by technological advancements, from her interests in martial arts to experimental works, and from working in Taiwan's golden age of commercial advertising to now practicing tea ceremony—an alternative art practice that involves constant redirection, revealing to us a life of freedom.

After graduating from the Department of Applied Arts at Fu Jen Catholic University, you pursued a master's degree in film production at the School of the Art Institute of Chicago. Could you start by sharing your experience studying abroad?

Studying in the United States was the happiest time of my life. Before attending the School of the Art Institute of Chicago, I hadn't figured out my path. But, because I loved films, I submitted my works, took the exams, and got in. Folks there treated film stock as painting material. Apart from regular assignments, we had to submit a complete piece every year, but it wouldn't be graded because those standards are not suitable for art. You could choose any courses at the school. For example, in a composition course, we produced all the sound for our films ourselves. We composed with computers and produced the music and sound all by ourselves. I also took elective courses in lithography and instrument-making. I would create a new instrument just by combining a canned corn with a copper wire.

I was in the US from 1992 to 1995. When I entered the school, Chung Mong-hong had just graduated. My time there also overlapped with Apichatpong Weerasethakul, who went by the name Joe in school. He was in the undergraduate program while I was in the graduate program. I was quite close with him, and he even visited me in Shanghai later on.

There were many small groups at that time that would invite students from different schools in Chicago to submit their works for screening at a specific venue. I applied for a slot to screen some films, and it would be mentioned in local newspapers, attracting audiences to come and watch.

Two or three years after I returned to Taiwan, Joe had many good friends who were organizing independent film festivals in Thailand, and I went to participate in one of them. He was still studying in Chicago then. I made a short film about a toilet whirlpool, so I got to screen it in Bangkok. Unfortunately, the film is lost now because it was in Betacam format, and the machines became very rare later on. I lost all the master tapes when I moved

houses, and the VHS tapes all got moldy.

Your film *None of the Beats of My Heart is the Same* (1995) which was made during your studies, utilized many television and VHS materials.

I am very skilled at intercutting. I would constantly connect and record from VHS, camcorder, and television onto the same videotape. I would film something and transfer it to VHS, then film the playback again with 16mm. These were attempts I could accomplish alone. I was living alone in Chicago, a city rampant with gangs, so I spent most days alone in my room. I didn't go out at night; instead, I stayed in and watched a lot of television shopping programs. The special effects they used were quite cheesy, like one frame splitting into three frames. I would film these and convert them into materials; this was one of my methods of sourcing raw materials. Some other methods include, for example, accidentally cutting my hand while opening a can one day, causing blood to drip onto the cutting board. This also became material for me.

The school bought a copy of *None of the Beats of My Heart is the Same* from me to include in the library. I took on a part-time job at the library at that time, where my responsibilities included maintaining and cleaning the film collections. So, during my shifts, I could watch all the films available in the library.

During that period, there was a lot of discussion about the inter-filming between television and celluloid works. I'd like to ask about the technical operations of this film.

None of the Beats of My Heart is the Same did not use any tapes or electronic equipment; everything was completed on the base of 16mm film. I employed many

techniques, including filming television screens, using optical printing techniques with filters, and repeating exposures with backward and forward motion, to create effects resembling hallucinations. There is a scene in which a man sits by a window, talking about himself, while a pizza flies over his head. This effect was achieved by using Oxberry. After shooting the pizza scene, we made a high-contrast black and white mask and superimposed it on the two scenes to double-expose it.

The school offered courses about different techniques on each floor of the building, and we were required to take all of them. This film essentially incorporated all the techniques I learned in our department.

Some people laughed out loud when I screened the film at school because of the scene where a man is crying at the window about his father's suicide, but then suddenly a pizza flies in from the side. Perhaps it was because I had worked in the commercial industry before studying abroad, so I was able to come up with things that people wouldn't expect.

This film might be related to the happenings in my life. Around the time I went abroad, my father was having an affair, and there were constant arguments at home. It is somewhat like a genetic inheritance or curse because my grandparents also had a troubled relationship, but they never divorced and lived together the whole time. My mother is an educated modern woman, yet her choices mirror those of my grandmother exactly. I was afraid this pattern would repeat itself in me. Just like the man whose father committed suicide in the first segment, one day he realizes that he, like his father, puts Tabasco sauce on his eggs. He worries that somewhere in his subconscious, he is actually just like his father. That might have been the issue lingering in my mind at that age. The later material is related to my sister and my mother, which are all based on real events. The

issues I think about constantly would naturally seep into the film; you don't tend to shoot things unrelated to you.

Regarding the medium, there are significant differences between video and film courses in school. Because shooting on film costs a lot of money each time, I tend to refine more mature thoughts in my mind before embarking on these works. Usually, what you shoot feels more substantial. The speed element in videos comes from their easy accessibility, which makes the thought process more agile. For example, I conducted an experiment where I read from a book for five minutes, recorded it with machines at different speeds, and then overlapped them. The mouth movements in the footage gradually fell out of sync with the audio. Such experiments are easy to do, but they don't feel like real work after completing them.

So these two mediums did influence some of the motivation for and texture of your creations.

Many of the professors at school were pioneers in experimental film. Sharon Couzin was the department chair at the time. Her work directly involved using long exposures on the lowest ISO negative film. There were also some eccentric individuals in the department. Someone shaved all their body hair off to make optical prints, and worked naked to prevent static from causing specks in the image. As for video, I only took one class, which provided some inspiration, but I was less interested in it.

Once, our class organized a film festival and screened my first-year project *From, To*, which Chung Mong-hong came up with the Chinese title for. The professors had divided opinions about it. Some said that there were already many films about Chicago trains, but one teacher said: "Even though many have done it, you haven't done it yet." Upon hearing that, I thought, "It's

true, I haven't done it yet." After completing the film, I received a full scholarship for the second year, which made me quite happy.

During my two years in Chicago, I was very fortunate that the film programs at small local cinemas were all incredibly impressive. I would go alone to watch whenever I had free time.

The truth is, your interview made me revisit these things, and they brought back so many memories. It is a bit painful for me. They remind me of when I returned from the US with all my equipment and was full of enthusiasm, thinking I would always be involved in this work. Gradually, as life changed, those things became less relevant and just took up space in the corner. I thought I would never abandon film stocks, but in the process of life gradually changing, they became more and more distant. Eventually, I had to discard them. The film stocks, which were once fresh when unrolled, became more deteriorated over time, almost breaking my heart. For several days, I have been pondering, "Is that also me?" This is so difficult. At some point in life, you just part ways with these things.

Before going abroad, you filmed *Motorcycle Girl* (1991), which won an award in the Non-Commercial Screening Category at the 4th China Times Evening News Film Award in 1991. The original judging records are still available. Could you also talk about this film?

Motorcycle Girl is a chaotic portrayal of Taipei, incorporating some very stream-of-consciousness elements. For instance, there is a scene where a candle is covered by a lid, causing the flame to extinguish and then turning black before jump cuts. It lacks a coherent story and mainly wanders from scene to scene. You can

see many street views of Taipei at that time, including railway crossings, which are now all gone.

The film was shot on 16mm film and edited on Betacam, which was the most convenient tool at the time. Every company would have two or three Betacams for editing. At that time, Director Jonathan Yang gave us a lot of help that allowed us to shoot freely. We happened to learn about the China Times Evening News Film Award right after finishing shooting, so we transferred the film to Betacam for submission. We were still young and eager to create. Afterward, I went to the United States.

I am curious about your thoughts on the Taiwan New Cinema, which was highly regarded internationally while you were abroad.

Joe and I went to see a special program on Hou Hsiao-hsien. Afterward, Joe said to me: "I am so envious of you. There is such a fantastic director from your country." It was really great, but it would've been even better if the school had organized a series on Hong Kong martial arts films. I grew up pretty lonely as a child. On the first day of the lunar new year, I would take a bus alone to watch martial arts films. In 2021, I even went to the Wudang Mountains to learn Tai Chi and stayed there for half a month.

Could you talk about your filmmaking experience after returning to Taiwan? Was the filmmaking industry still predominantly male at that time?

I think ignorance is the greatest weapon. Looking back on my journey, I realize it is all about ignorance. The more you know, the more obstacles you perceive.

On set, there was indeed a kind of unconscious discrimination. For example, my family is from mainland

China, but they insisted I make Taiwanese-language works. Or that because I often wore very shabby jeans, the producer would come up and say: "Could you please dress up a bit? You dress even worse than the assistant. You are the director, aren't you?" I felt like I had to act like a man to make life easier, and I would adjust my accent to make myself fit in better. There were some rumors back then, saying that a female director sat on a gearbox and caused all the footage to turn completely black.

Upon returning, I found myself a complete stranger to the industry here, as most of my experience in experimental filmmaking was in the US. Key Point Production was still going strong in the 2000s and had many resources. I happened to return during a time when I could either work in-house or not. I hardly ever worked in-house; I just kept wandering everywhere. In 2000, I collaborated with Wang Jun-jieh on *Microbiology Association: Condition Project 1*. He was my senior at Fu-Hsin Trade & Arts School, and I was probably quite influenced by him. That piece involved a man and a woman filming each side, but I didn't keep that work.

Many individuals from your generation who studied experimental film in the United States eventually work as commercial directors. I'm curious about what the transition from experimental film training to other paths looks like.

I've loved watching movies since I was young. The way I watch movies is a bit like having a camera in my brain. For example, after watching *Decision to Leave* (2022) twice, I noticed that many editing and lighting techniques used in the film are very similar to *Vertigo* (1958). Then I found out that Park Chan-wook is a Hitchcock fan. This is my expertise. So I know what kind of core techniques are required to make feature films, which are different from those required for commercials. I don't harbor that

kind of dream though, that involves a lot of money and favors.

But perhaps after studying experimental film, I became skilled at transforming films into something new. When I graduated and returned to Taiwan, much of my energy was spent on working jobs to survive. Due to the shorter production cycle and the availability of more funds in the commercial industry, people are able to express more creativity.

About five years after returning to Taiwan, I finally gave up my various roles and dedicated myself entirely to being a commercial director. For a while, I had a bit of a breakthrough, but I didn't manage to become a very famous director. Maybe it is because I am not very good at interpersonal relationships. Or perhaps I shot commercials well at first because I didn't understand it. After understanding it, I became very numb to it.

People returning from studying experimental film might still have a better grasp of some fundamental aspects of filmmaking, such as the mastery of material and things that are less defined. For example, when I shot a commercial for Wei Lih instant noodles, I scaled down the 35mm so that the film frame could be seen. My experience with handling film stocks, developing them myself, and using positive film for color grading has made me more eager to explore this medium. I then bring it into films and commercials. For a while, Jonathan Yang even urged me to become a music video director. I directed many music videos then, including one for Deric Wan from Hong Kong, and I co-directed a music video with Jonathan Yang for Leslie Cheung and Sarah Chen's song of "Take for Granted."

I'd like to ask about your move to China for commercial business.

Around 2003, I started visiting China more often, and I

officially moved there in 2007. My reason was time and money. Initially, I had overlapping groups of clients on both sides of the market, but later, I started doing more business in China. I stopped shooting commercials altogether in 2014. It felt like my interest in it waned, and I began to enjoy tea ceremonies. Shooting began to become painful. Coupled with the fact that I had become too proficient in the business, it felt even more tedious to me.

I am a tea ceremony teacher now, and I run my own tea ceremony studio. Apart from this, I also create works for large tea events every year. Perhaps my development in the practice of tea ceremony has formed a trajectory. Tea ceremony is quite similar to theater; taste and vision overlap. If you are well prepared, when someone approaches you, you enter a realm. This also provides me with a great deal of artistic energy, which makes me very happy.

For example, I would make a tea setting out of cowhide and turn it into an art installation. I also perform in costumes. In one tea ceremony, every time I pour tea, I sprinkle some sand on the ground. I would place the cups on the sand before pouring tea for people to drink. I name this work *Dream Reflections*.

Your training in visual arts has transformed into tea ceremony performances.

Yes, my tea ceremony involves teaching the aesthetics of tea settings, and I utilize a variety of materials. What I am interested in is still related to art. Even when performing tea ceremonies, I always incorporate visual elements that are more akin to performance art.



工作照 | 彭麗華提供

彭麗華

訪談——謝佳錦、蔡世宗、陳慧穎
撰文——謝佳錦

以早期金穗得獎名單來探尋女導演身影，彭麗華是一個顯眼的名字。就讀文化大學戲劇系影劇組期間，她曾兩度獲獎，是當時極少數的女性創作者。她畢業後曾在電影圖書館（現國家電影及視聽文化中心）工作、1983到1989年前往巴黎留學，回台後任職中影製片企劃部企劃組長兼電視部副理（1990）、製片企劃部副理代經理（1995）。本篇訪談整理其生涯軌跡與經歷，請見以下訪談紀要。

為何就讀文化影劇？

感覺很「命定」。我本來不知道有這科系，是拍畢業紀念照那天，一個同學告訴我，文化戲劇系的影劇組不考術科，她把代碼及2B鉛筆都準備好了，拉著我去教務處請老師把上鎖的志願卡拿出來給我們改，這一劃就考上了。

入學後本想重考或轉系，但三番兩次被學長拉回，朦朧間感覺這是一條想探索的路。當時有三堂課印象深刻：一堂是洪善群老師的排演課，用很傳統、很扎實的方式排練莎劇，給我很多養分。還有兩堂電影課，一堂是牟敦平老師的電影概論，一堂是張昌彥老師講日本電影，小津、溝口都是那時第一次看到，打開我的眼界。大一更遇到我的「師父」，我們的助教林君城，他後來成為八〇年代很重要的副導，是他帶著我

們開始拍8mm電影，他對電影的執著、一絲不苟，為我們打下很好基礎。

大二也出現電影圖書館。不過那時大一、大二只能申請乙種會員，¹很多電影不能看，大二我超想看《魂斷威尼斯》（1971），還去找徐立功館長吵架（笑）。

您有兩部作品在標榜「實驗電影展」的金穗獎得獎，分別是《○與一之間》獲得1979年第二屆的8mm長片佳作，²《再見藍儂》獲得1982年第五屆的8mm優等紀錄片，聊聊當時對「實驗電影」的認識，以及大學階段的拍片經驗。

那時讀到劉森堯、王曉祥寫的實驗電影，可是一直沒機會看到，直到王曉祥有一次從美新處調來一批短片在電圖放映演講，才真正看到實驗電影。當時是大

三，《○與一之間》是大二拍的，完全從做中摸索，和學弟張國祥討論故事，再一個鏡頭一個鏡頭表演、畫出來。



《○與一之間》於第二屆金穗獎獲獎 | 彭麗華提供

《○與一之間》講述一個開心的小丑，忽然感到被吊線牽動的木偶向他發出求救的眼神，覺得很錯亂，終於在某天演出時，衝上台將木偶身上的線全扯掉，卻看著木偶在他面前慢慢癱軟倒下，彷彿是自己殺了木偶。文青時期必然會讀赫曼·赫塞（Hermann Hesse）、存在主義，在創作上難免反應虛無。這部片得到很多人幫助，比方夢境這場戲，林君城助教帶我們上山撿枯枝，用釣魚線掛著好像漂浮在空中的樹，然後在攝影棚燒煙用電扇吹出迷離的夢境效果。還有中影的陳嘉謨攝影師，在我們拍比較大場面的戲時前來指導，都讓我從中學習很多，很可惜這部片沒有保存下來。

第一部片得獎後，第二部片想拍生死、人生的徒勞。於是半夜跑去大橋頭下，當時四處蓋房子，那裡是臨時工聚集地。冬天，裹著一條被子蜷縮在長條凳上睡覺的人，伴著一兩攤賣鹹粥、切仔麵，實在蠻淒冷的。我們這些二百五，現場燈一打，我就從觀景窗內看到一條板凳朝我飛來。我們太年輕了，沒想過一個失敗的男人在那兒等著換一口飯，還被人打燈拍，情何以堪呀！

你提到《再見藍儂》得了優等紀錄片，之前金穗獎只分8mm與16mm，剛開始分類型，我們壓根兒也沒搞懂紀錄片是什麼，只覺得這片比較像紀錄片就報了。《再見藍儂》很個人情緒，就像私電影，自己下去演，我們那時代的人很迷戀披頭四，藍儂就這樣莫名其妙被槍殺，很難接受。這部片做了兩個小嘗試，當時富士出了單8，³可以倒捲，於是試試看拍疊映的效果，另外就是看感光度吃不吃得下燭光拍攝。影片沒沖印出來前，其實還蠻緊張的。

您大學畢業後進電影圖書館工作，聊聊這段經歷。

我在電圖的工作，主要是籌辦金馬獎國際電影展，原本的規模不大，⁴直到1982那年徐老闆請來黃建業、陳國富，決定擴大舉辦，於是我們每天翻《綜藝》（Variety）報，同時發信給各影展索取場刊，收集片商聯絡方式，拜訪國外駐台文化中心，有點土法煉鋼，但那時哪有預算出國選片？這樣居然也邀到了五十片以上的規模，包括布列松、瑞士新浪潮、加拿大動畫電影等專題。

1. 電影圖書館1979年創立之初，會員資格分成兩類：甲種會員僅限實際參與電影製作工作者、大專院校影劇科系任教者、大專院校影劇科系在校三年級以上學生、有電影相關著作發表人士才能申請；乙種會員需年滿十八歲才能申請。兩者差異在於甲種會員可在館內觀看「限閱影片」，意指館內有收藏之國內禁映作品，可能話題不宜公開討論，或鏡頭太大膽。在學的甲種會員，亦得先取得科系主任的同意書，才能觀賞限閱影片。
2. 當屆金穗獎定義的「長片」跟當代認知不太一樣。第二屆金穗獎的參賽辦法規定，16mm影片以二十分鐘為劃分標準，二十分鐘以上者為長片，二十分鐘以下者為短片；8mm影片以十五分鐘為劃分標準，短片不設最長時間限制。
3. 8mm電影最初為雙8（Double 8），又稱標準8mm（Regular 8mm），是在8mm攝影機內裝入多一倍齒孔數的16mm底片，拍攝時先以一方方向運轉至盡，唯底片只有右半邊曝光，接著再以反方向運轉，曝光左半邊底片。沖印後會將底片切為左右兩段，成為各寬8mm的影片。1965年柯達再推出超8（Super 8）系統，底片一樣寬8mm，但片孔較小，畫面比雙8大了50%。超8流行於業餘電影市場，廉價且容易操作。富士後來再另行產製單8（Single 8）系統，為超8規格底片另製片匣，只能使用富士生產的攝影機，但仍能使用超8的剪輯與放映設備。單8攝影機在處理溶接與多重曝光上比超8便利，但普及程度並不如超8。
4. 金馬影展源於1980年舉辦的「金馬獎國際影展觀摩展」，初由電影圖書館主辦，以附屬金馬獎下的觀摩名義，放映以往在商業或電檢體制下難以引進之作。1980年片量只有十幾片，1981年起擴大規模，展期增至十四天、放映五十多部片，1982年持續擴大，展期增至二十二天、放映六十多部片，名稱也將「觀摩展」拿掉，更名為「金馬獎國際電影展」。

另外就是創辦《電影欣賞》，早期電影圖書館的電影介紹很陽春，用油印折成小小一本，釘書針釘釘，現場發發就好了。我跟徐館長講，圖書館應該要有專業一點的雜誌。我先試辦四本較正式的節目刊物，才來規劃《電影欣賞》，大小定為菊八開，找藝術家霍榮齡設計封面。我在春之藝廊看過她的展覽，喜歡她簡潔乾淨的設計，但她反而被青苔感動，用照相機拍下來發想。當時館內有位元老叫我寫發刊詞，我說為何要寫？十冊之後可能就沒了，他說妳要寫，將來妳會是歷史人物，我說我不要寫發刊詞，也不會當歷史人物（笑），但真的沒想到電影欣賞能存活這麼久。當時我找了許多影人策劃專題，李幼新（李幼鸚鵡鸚鵡小白文鳥）跟我說，法國在曼谷有個電影資料館，每月會隨機選四部片在亞洲巡迴，推廣法國文化，於是我們就去找法國文化中心主任，跟他說由我們來開一整年的片單，這樣就可以在《電影欣賞》雙月刊上，有系統地介紹法國電影。這個提議獲得正面迴響，我自己也獲益良多，看到新浪潮各個不同風格導演的作品，要特別謝謝李幼新。

後來為何赴法念電影？環境有何差異？有拍什麼作品？

我原先想去紐約，但1982年底金馬國際影展剛結束正在收尾，而我也正在準備第一期《電影欣賞》的內容時，來了一位留法學人閻嘯平，⁵他帶給我很多新觀念，並且追我追得很緊，從開館到下班都賴在電圖（笑），這樣只好結婚了，於是我學一點點法文就去了巴黎。

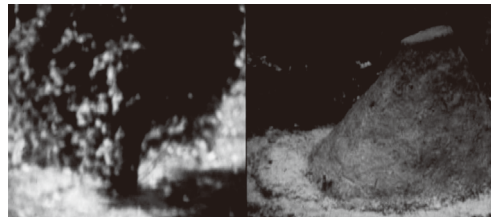
沒想到去巴黎這麼驚艷，好像全身毛孔都甦醒，都在用力呼吸。我愛看藝術品，常泡在羅浮宮，面對真跡好好看仔細看。而法國電影資料館更是豐富，每年的大專題，比方穆瑙、弗列茲、朗、格里菲斯、柏格曼、貝托魯奇、小津安二郎，幾乎囊括他們生平的每

一部作品。另外，我在巴黎一大的同學珍妮佛·博福德（Jennifer Burford）帶我看女性電影，芭芭拉·漢默爾（Barbara Hammer）、香妲·艾克曼（Chantal Akerman）的作品都是第一次接觸。

法國課堂上同學不太往來，外國人很難融入，珍妮佛是第一個對我表達善意的人，我很幸運，她引領我進入法國實驗電影的圈子，認識了顏博飛（Yann Beauvais）等人，他們當時組織了一個實驗電影俱樂部「Light Cone」，好意讓我時不時免費蹭電影看。多明尼克·諾蓋茲（Dominique Noguez）是我們的指導教授，教哲學、實驗電影，芭哈絲是他的最愛。課堂上除了講授柏格森（Henri Bergson）「時延」（Durée）的概念外，他還會邀導演來面對面放映並討論作品，德國導演維納·涅蓋斯（Werner Nekes）的到來，讓我見識到原來音畫可以這樣玩，於是做了一篇訪談發表在《電影欣賞》。

另一堂實作課要求拍片，珍妮佛跟我提到她的朋友地景藝術家麥爾斯·麥坎（Miles Mckane）思考的問題：我們眼中的自然，是否其實有人為的足跡？他在野外堆了錐形的土堆，任由風吹雨打禽鳥過境，定期拍攝所有細微的變化，幾年下來，錐已成自然。麥爾斯長得很好看，像古典繪畫裡的人物，珍妮佛提議用雙銀幕呈現麥爾斯和他的作品，這樣可以產生雙畫面的辯證。我跟她分享看《拿破崙》（1927）的興奮，她說《拿破崙》已是古典，新藝術要有自己的想法，不要讓雙銀幕對稱，關係不要太緊，甚至要有落差，這才是實驗電影。另外她也希望我用中文寫一張字卡，直書方塊字與橫書字母的辯證，我就寫了「大塊假我以文章」來對應。

此外我還拍了短片《火鳥》，片長約五分鐘，拍龐畢度中心旁邊史特拉汶斯基噴泉的火鳥雕塑，選擇這齣舞劇的片段音樂，來實驗音畫的對位與和聲，加上



《錐的肖像》

三十多頁的小論文，於是通過博士候選人，進入寫博士論文的階段了。

我沒完成論文就跟拿到學位的先生回來了，沒進學校專任，但卻走上另一條以前沒想過的精彩路，有時想想，這可能也是另一種命定。

您回台後進中影工作，可以聊聊這段嗎？此外也好奇，為何後來似乎有轉換，拍的基本跟實驗電影無關？

徐老闆接任中影副總經理兼製片企劃部經理時，找我進中影擔任企劃組長兼電視部副理代理經理。我從製片部辦公室角落的櫃子裡翻出一箱劇本，讀完一百三十幾個劇本，挑了三本，其中包括李安的《喜宴》與《推手》。會先拍《推手》（1991），主要是《喜宴》（1993）的原始劇本很含蓄，架構上比較像書齣劇，不若《推手》成熟動人，加上當時社會上父權正逐步崩解中，應該很容易起共鳴。

同時間蔡明亮、王玉鳳合組了文大影視，拍系列劇集《小市民的天空》，找我拍其中一集《關於老趙的二三事》（1990）也是探討父子關係的題材，明明愛著對方卻處得劍拔弩張。常楓飾演大樓管理員老趙，是一個很嚴格的外省父親，會訓斥兒子筷子沒拿好，最後送兒子上飛機回大陸探親，卻無法將自己癌

末說出口。我不只講父子、管理員工作，還拍他的生活圈，如麻將間、紅包場、國劇票友社、中華商場的「點心世界」等，現在看來，還真留下了一些時代氣息。當時只有五天拍攝期、三十小時剪輯，還因演員出狀況臨時改劇本，最後花四天半拍攝、二十八小時剪完，還好蔡明亮看完說了「很好看」。他那時仍在電視台做商業作品，我想這部片有顛覆他的認知，就是捕捉了很隨性、即興但又切合情境的東西。

1995年徐老闆接中影總經理，找我擔任製片企劃部副理代理經理，這一年除了推動中影成為「亞太媒體中心」入選廠商外，也帶著林正盛的《春花夢露》（1996）入選坎城影展「國際影評人週」單元，並獲得天主教人道主義獎。

回到實驗電影這一塊，我雖未持續創作，但2000年在公視製作的十三集《映象創意工場》系列，一方面藉徵件，找到好幾位目前仍活躍的創作者。比方搞聲音的王福瑞，新銳導演林泰州、林巧芳等，另一方面訪談當時成就斐然的創作者，如石昌杰、盧昌明、張榮貴、成英妹等。這是當時電視台第一次做實驗電影專輯，也算是我對所學的一個交代吧。

離開中影後，我成為獨立製作人，製作了電視劇《家有菲菲》（2004）、《我愛你愛你愛我》（2013），電視電影《那天媽媽來看我》（2013），電影《翻滾吧！男孩》（2005）、《實習大明星》（2010）。這些製作項目都想在商業作品裡加進實驗元素，但是我錯了，我應該聽《去年在馬倫巴》、《感官世界》製片人安那托爾·道曼（Anatole Dauman）曾跟我說的：「永遠不要在藝術電影與商業電影裡尋求平衡，他們就是天秤的兩端，要嘛這端，要嘛那端。」

5. 閻嘯平，巴黎第二大學政治學博士，文化大學政治系退休教授，有電影著作《破裂的隱喻：研習電影符號學的策略遊戲·I. 理論篇》、《追憶在巴黎看電影的點點滴滴：研習電影符號學的策略遊戲·II. 互文篇》、《駕馭觀眾的作者策略：研習電影符號學的策略遊戲·III. 導演篇：楚浮 vs. 希區考克》。閻嘯平在《破裂的隱喻》序中提及當年巴黎見聞，可作為兩人經歷補充。

Interview with PENG LI-HUA

When one searches for female directors in the early lists of the Golden Harvest Awards, one name that stands out is Peng Li-hua. She was a two-time winner during her time studying film at Chinese Culture University's Department of Theatre Arts, making her one of the very few female filmmakers at that time. After graduation, she worked at the Film Library of the Motion Picture Development Foundation (now Taiwan Film and Audiovisual Institute), before studying in Paris from 1983 to 1989. Upon returning to Taiwan, she served at Central Motion Picture Corporation (CMPC) as the head of the Planning Group in Production Planning Department and Deputy Manager of the Television Department (1990); later, she became the Acting Deputy Manager of the Production Planning Department (1995). This interview discusses her career trajectory and experiences, a summary of which is outlined below.

Why did you study film at Chinese Culture University?

It felt very much like "fate." I didn't initially know that this department existed. On the day we took graduation photos, a classmate told me that Chinese Culture University's Department of Theatre Arts had a Film Division that didn't require an arts subject exam. She got the course code and a 2B pencil ready, then dragged me to the academic affairs office to ask the teacher to retrieve the locked preference cards for us to amend. And with this one stroke, I ended up getting in.

After enrolling, I initially planned to retake the exams or transfer to another department, but I was repeatedly pulled back by senior students. I vaguely felt like this was a path I wanted to explore. At the time, three classes left a deep impression on me. One was Simon Hung's rehearsal class, where we used very traditional and concrete methods to rehearse Shakespeare, providing me with a lot of nourishment. There were also two film classes. One was Mou Tun-ping's introductory film class, and the other was Chang Chang-yan's Japanese

film class. It was the first time I saw the works of Ozu Yasujiro and Mizoguchi Kenji, which really opened my eyes. In my freshman year, I also met my "master," teaching assistant Lin Jun-cheng, who later became a very important assistant director during the 1980s. It was he who led us to start shooting 8mm films. His devotion to film and meticulousness laid a very solid foundation for us.

During my sophomore year, the Film Library was established. But at the time, freshmen and sophomores could only apply for Type B memberships,¹ so there were many films we couldn't watch. As a sophomore, I was so eager to watch *Death in Venice* (1971) that I even went to argue with Hsu Li-kong, the head of the Film Library (laughs).

You have two works that won at the Golden Harvest Awards, which was billed as an "experimental film exhibition." These are *Between 0 and 1*, which won the 2nd edition's Best 8mm Feature Film² in 1979,

and *Goodbye Lennon*, which won the 5th edition's Outstanding 8mm Documentary in 1982. Could you talk about your understanding of "experimental cinema" at the time and your filmmaking experience during your university years?

At the time, I had read about experimental films written by Liu Sen-yao and Wang Hsiao-hsiang, but I never had the opportunity to see them. It wasn't until Wang Hsiao-hsiang brought in a batch of short films from the United States Information Service (USIS) for screening lectures at the Film Library that I actually got to watch experimental films. I was in my third year at university then, and *Between 0 and 1* was shot during my second year. We fully experimented as we went along, discussing the story with my junior, Chang Kuo-hsiang, and then performing and drawing out each scene frame by frame.

Between 0 and 1 tells the story of a happy clown who suddenly senses the pleading eyes of a puppet manipulated by strings, making him feel very conflicted. Finally, during a performance one day, he rushes onto the stage and tears off all of the puppet's strings. He watches as the puppet slowly collapses in front of him; it is as though he had killed the puppet. During my hipster phase, I of course read Hermann Hesse and existentialism, so it was inevitable that nihilism would be reflected in my works. Many people helped me with this film. For instance, for the dream sequence, teaching assistant Lin Jun-cheng took us to the mountains to collect dry branches. We hung them on fishing lines to resemble floating trees. Then, we used an electric fan to blow smoke in the studio, creating a dreamy effect.

There was also CMPC cinematographer Chen Chia-mo, who came to provide guidance when we shot larger scenes. I learned a lot from all of this. It's just a shame that the film wasn't preserved.

After my first film won an award, I wanted my second film to explore life and death, and the futility of life. So we went over to Daqiaotou in the middle of the night. At the time, there were houses being built everywhere, and that area was a gathering place for temporary workers. It was winter, and there were people sleeping on long benches with only a blanket wrapped around them, while a couple of vendors were selling salty congee and noodles. It really was quite bleak. But we were foolish; as soon as we turned on the lighting equipment, I saw a bench flying towards me through the camera's viewfinder. We were too young to consider the poor man waiting for a meal, only to be disturbed by lights and cameras. It must have been unbearable!

You mentioned *Goodbye Lennon* winning Outstanding Documentary. Back then, the Golden Harvest Awards were only separated into 8mm and 16mm films, and had just started establishing categories. We really had no idea what a documentary was; we just felt the film seemed more like a documentary and submitted it. *Goodbye Lennon* was very personal, like a private film that I starred in. Our generation was obsessed with The Beatles, so it was very hard to accept when John Lennon was inexplicably gunned down. This film carried out two small experiments. At the time, Fujifilm had released Single-8 film,³ which could be rewound, so we tried shooting double exposures. The other test was to determine if the film's light sensitivity could handle shooting under candlelight. Before the film was developed, we were actually pretty nervous.

1. When the Film Library was first established in 1979, memberships were divided into two categories: Type A membership was limited to those actively involved in film production, educators in film departments of universities and colleges, students in their third year or above in film departments of universities and colleges, and individuals with film-related publications; Type B membership only required the applicant to be 18 years old or above. The difference between the two was that Type A members could watch "restricted films" in the library. These refer to domestically banned films in the collection that may contain subject matter unsuitable for public discussion or scenes deemed too provocative. Type A members who were also students had to first obtain a letter of consent from their head of department before they could watch restricted films.

2. A "feature film" as defined by the Golden Harvest Awards at the time is somewhat different from contemporary understanding. According to the regulations of the 2nd Golden Harvest Awards, the dividing standard for 16mm films was set at 20 minutes. Films over 20 minutes were categorized as feature films, while those under 20 minutes were categorized as short films. For 8mm films, the dividing standard was set at 15 minutes, with no minimum running time for short films.

3. The 8mm film format was originally known as Double 8 or Regular 8. It involved loading a 16mm film with double the number of sprocket holes into an 8mm camera. During filming, the film would rotate in one direction until it reached the end, exposing only the right side of the film. The

After graduating from university, you worked at the Film Library. Could you talk about this experience?

My job at the Film Library was mainly to organize the Golden Horse International Film Festival. Originally, it was not very large in scale,⁴ until 1982, when Hsu Li-kong, Director of the Film Library, hired Huang Chien-yeh and Chen Kuo-fu, and decided to expand it. So we flipped through *Variety* magazine every day, while also sending letters to various film festivals to request their catalogs, collecting distributor contacts, and visiting foreign cultural centers in Taiwan. It was a bit like trial and error, but at that time, who had the budget to go overseas to select films? Despite this, we somehow managed to invite over 50 films, including works from Henri Cartier-Bresson, the Swiss New Wave, and Canadian animated films.

My other task was to create the *Film Appreciation Journal*. In the early days, the Film Library's film descriptions were very basic. They were printed and folded into small booklets, stapled together to be distributed on-site. I told Director Hsu that the Film Library should have a more professional magazine. I first experimented with four relatively formal program publications before planning the *Film Appreciation Journal*. I chose A4 as the size and asked the artist Huo Jung-ling to design the cover. I had seen her exhibition at the Spring Gallery and liked her clean and simple designs, but she had actually been moved by moss and took photos of it for inspiration. At the time, there was an elder at the Film Library who asked me to write the foreword for the first issue. I asked why, because it might be gone after 10 issues. He said I have to write it, because I will become a historical figure in the future. I said I don't want to write the foreword, and I won't become a historical figure (laughs). But I really never expected the *Film Appreciation Journal* to survive for so long. Back then, I approached many filmmakers for special features. Li Yu-hsin (who later changed his name to Alphonse Perroquet/Parrot Caille/Quail Java Sparrow Youth-Leigh) told me that the French have a film archive in Bangkok that randomly selects four films to tour Asia each month to promote French culture. So we went

to see the Director of the French Cultural Center and proposed putting together a film list for the entire year. This way, we could systematically introduce French films in the bimonthly *Film Appreciation Journal*. This proposal received a positive response, and I personally benefited a lot from it by being able to see the works of various New Wave directors. For this, I especially have to thank Li Yu-hsin.

Why did you later go to France to study film? How was the environment different? Did you make any films?

I originally wanted to go to New York. But it was the end of 1982, the Golden Horse International Film Festival had just ended, and I was wrapping things up while also preparing content for the first issue of the *Film Appreciation Journal*. That was when Yen Hsiao-ping, an academic who studied in France, brought me a lot of new ideas.⁵ He also pursued me very aggressively, loitering around the Film Library from when it opened until the time it closed (laughs). So we ended up getting married, and I then learned a little bit of French and went to Paris.

I didn't expect Paris to be so stunning. It was as though every pore in my body had awakened and was taking deep breaths. I love looking at artworks and often hanging out at the Louvre, carefully examining these authentic masterpieces. The Cinémathèque Française was even more abundant. Each year's major retrospective, for example F.W. Murnau, Fritz Lang, D.W. Griffith, Ingmar Bergman, Bernardo Bertolucci, and Ozu Yasujiro, included almost every work created during their lifetimes. Additionally, my classmate at Pantheon-Sorbonne University, Jennifer Burford, took me to see woman's films. It was the first time I encountered the works of directors such as Barbara Hammer and Chantal Akerman.

As students didn't interact much in French classrooms, it was difficult for foreigners to integrate. Jennifer was the first person to show me kindness. I was very lucky, as she introduced me to France's experimental film circles, where I met people like Yann Beauvais. At the

time, they founded a cine-club called Light Cone, and kindly allowed me to occasionally watch films for free. Our supervising professor was Dominique Noguez, who taught philosophy, experimental films, and Marguerite Duras was his favorite. During class, apart from teaching us Henri Bergson's theory of *durée* (duration), he also invited directors to come screen their works and discuss them face-to-face. The arrival of German director Werner Nekes made me realize how sound and images could be manipulated. Consequently, I conducted an interview and published it in the *Film Appreciation Journal*.

In another practical class that required actual filming, Jennifer mentioned a question posed by her friend, the landscape artist Miles McKane: Does our perception of nature actually bear traces of human intervention? He piled up cone-shaped mounds in the wilderness, letting them withstand wind, rain, and passing birds while he regularly filmed every subtle change. After several years, the cones had become a part of the natural landscape. Miles is very handsome, like a figure in a classical painting. Jennifer suggested using dual screens to present Miles and his work, in order to create a dialectic between the two visuals. I shared with her my excitement about watching *Napoleon* (1927). She said *Napoleon* is already a classic, and new art needs to have its own ideas. For instance, don't let the dual screens be symmetrical or too tightly related; there should even be some disparity. That's experimental cinema. Moreover, she hoped that I could write a caption in Chinese, contrasting vertical block characters with horizontal letters. In response, I wrote: "Nature bestows upon me such beautiful images."

Additionally, I made a short film called *Firebird*, around five minutes long. I shot the firebird sculpture at Stravinsky Fountain near the Centre Pompidou and chose a segment of music from *The Firebird* ballet, experimenting with the alignment and harmonization of sound and images. Together with a short dissertation of around 30 pages, I became a Ph.D. candidate and entered the doctoral thesis stage.

Before I completed my thesis, I returned to Taiwan with my husband, who had already obtained his degree. I didn't get a full-time university position; instead, I embarked on another exciting path that I had never previously considered. Sometimes, I think this might be another kind of destiny.

After returning to Taiwan, you joined CMPC. Could you please talk about this period? I'm also curious why there seemed to be a transition later on, as the films you made were basically unrelated to experimental cinema.

When Director Hsu took over as CMPC's Deputy General Manager and Manager of the Production Planning Department, he invited me to join the company as the head of the Planning Group and Deputy Manager of the Television Department. I dug out a box of scripts from a corner of the Production Department office and read over 130 scripts. I chose three scripts, including Ang Lee's *The Wedding Banquet* and *Pushing Hands*. We shot *Pushing Hands* (1991) first, mainly because the initial script of *The Wedding Banquet* (1993) was very subtle

film would then be reversed and turned in the opposite direction to expose the left side. After developing, the film would be cut into two sections, left and right, each 8mm wide. In 1965, Kodak introduced the Super 8 system, which retained the 8mm width but had smaller perforations, resulting in a 50% larger frame size compared to Double 8. Super 8 became popular in the amateur film market due to its affordability and ease of use. Fujifilm then separately introduced the Single-8 system as an alternative to the Super 8 format, using film cartridges that were only compatible with Fujifilm cameras but could still be edited and projected with Super 8 equipment. Single-8 cameras were more convenient for splicing and multiple exposures compared to Super 8, but they did not achieve the same level of popularity.

4. Today's Taipei Golden Horse Film Festival originated from the "Golden Horse International Film Festival and Exhibition" held in 1980. Initially organized by the Film Library as an observational exhibition affiliated with the Golden Horse Awards, it screened films that were difficult to import under commercial or censorship systems. In 1980, there were only a dozen or so films. However, in 1981, the scale expanded, extending the festival period to 14 days and increasing the number of screenings to over 50 films. The expansion continued in 1982, extending the festival period to 22 days and increasing screenings to over 60 films. The event also removed "Exhibition" from its name to become the "Golden Horse International Film Festival."

5. Yen Hsiao-ping holds a Ph.D. in Political Science from Paris-Panthéon-Assas University and is a retired professor from the Department of Political Science at Chinese Culture University. Film-related publications include *Ruptured Metaphors: The Strategic Game of Studying Film Semiotics, Part I – Theory, Recollections of Watching Films in Paris: The Strategic Game of Studying Film Semiotics, Part II – Intertextuality*, and *Author Strategies for Mastering Audiences: The Strategic Game of Studying Film Semiotics, Part III – Directors: Truffaut vs. Hitchcock*. In the foreword to *Ruptured Metaphors*, Yen mentions his experiences and observations in Paris at the time, which can serve as a supplementary account of their experience.

and structured more like a closet drama. It was not as mature and moving as *Pushing Hands*. Additionally, given that the patriarchy was gradually falling apart in society at the time, we believed that *Pushing Hands* would be more likely to resonate.

At the same time, Tsai Ming-liang and Wang Yu-feng formed Wen Da Film Co. and shot the series *Skies of the Common People*. They approached me to direct one of the episodes, *Something about Lao Zhao* (1990), which explores a father-son relationship that was always on edge despite their love for each other. In this episode, Chang Feng portrayed Lao Zhao, a building manager and a very strict mainlander father who would scold his son for not holding chopsticks properly. In the end, he put his son on a plane back to China to visit relatives without being able to divulge his own terminal cancer. Apart from his relationship with his son and job as a building manager, I also explored his social circle, such as the mahjong parlor, cabaret club, Chinese opera fan club, and "Dim Sum World" at Chunghwa Market. When I look at it now, there is still some of that nostalgic flavor. At the time, we only had a shooting schedule of five days, plus 30 hours for editing. However, due to actor issues, we had to make last-minute changes to the script. In the end, we shot it in four and a half days and completed the editing in 28 hours. Fortunately, Tsai Ming-liang watched it and said, "It's very good." Back then, he was still making commercial works for television. I think this episode subverted his perceptions, because it captured something very spontaneous and improvised, yet appropriate in the situation.

In 1995, Director Hsu took over as the General Manager of CMPC and appointed me as the Deputy Manager of

the Production and Planning Department. That year, in addition to promoting CMPC as a film studio chosen by the Taiwanese government's "Asia-Pacific Media Center" project, I also brought Lin Cheng-sheng's *A Drifting Life* (1996) to Cannes after it was selected for the *Semaine de la critique* (International Critics' Week). The film won the Ecumenical Prize.

Back to experimental cinema. Even though I didn't continue making films, in 2000, I participated in the production of the 13-episode *Image Creative Workshop* series on Taiwan's Public Television Service. On the one hand, through submissions, we discovered several creators who remain active today, such as the musical artist Wang Fu-jui, and emerging directors Lin Tay-jou and Lin Chiao-fang. On the other hand, we interviewed creators who were already accomplished at the time, such as Jay Shih, Jerry Lu, Chang Jung-kuei, and Cheng Ying-shu. This was the first experimental film anthology produced by a TV station at the time, which could be considered as me holding myself accountable for what I had learned.

After leaving CMPC, I became an independent producer, producing TV dramas such as *Fi Fi* (2004), *IUUI* (2013), the TV movie *When Mom Visits* (2013), and the films *Jump! Boys* (2005) and *Rock On!* (2010). I wanted to infuse experimental elements in these commercial works, but I was wrong. I should have listened to Anatole Dauman, producer of *Last Year at Marienbad* and *In the Realm of the Senses*, who once told me: "Never seek a balance between arthouse and commercial cinema. They are opposite ends of the scale; it's either this end or that end."



工作照 | 攝影: Joanna Eldredge Morrissey © 1996

林嘉莉 (Lana Lin)

訪談——吳梓安
整理——吳梓安

林嘉莉 (Lana Lin) 的身分跨越台灣、北美，學者、裝置藝術家及實驗電影創作者。作為亞裔和酷兒，她在北美的經驗，和同時期在台灣有志於電影語言開發的創作者們有些異同之處，兩地對照，希望可以給讀者一些啟發。在北美，作為少數的動態影像女性學者與創作者，筆者在訪談過程中對其優雅但明快的發言印象深刻。從早期作品中亦能看出，林嘉莉與台灣的緣分很深，舉凡乩童文化、歌仔戲等主題均有涉獵。本文希望透過爬梳林嘉莉的生命歷程，介紹給讀者另一種介於研究與影像創作的實踐方式。

或許可以從簡單的自我介紹開始？

我出生於加拿大，在美國伊利諾州的納珀維爾長大，後來又去了愛荷華城，因為對他們馳名國際的寫作計劃「作家工作坊」(IWP)感興趣，但我後來師事雷頓·皮爾斯 (Leighton Pierce)，一位相當著名的實驗電影人和聲音藝術家，或許就是在那時，我萌生了對實驗電影的興趣。

愛荷華大學有優質的電影課程，結合了一流的理論訓練和有趣的電影製作實務，教的不是主流商業電影製作，而是個人電影創作 (personal cinema)，我記得當時修了一門美國前衛電影史，讓我眼界大開。

我從那時開始接觸個人電影創作，畢業後我來到了紐約，大概是1988年，當時還有像「Collective for

Living Cinema」這樣不可思議的地方，他們的初衷「掙脫遭經濟、社會和政治負擔束縛的藝術」，便印在他們首張節目單上。

我當時在該組織實習，負責驗票，有幸看了許多令人驚豔的電影，而這些電影我幾乎從未在紐約以外的地方看過。我在紐約待了幾年，在紐約現代藝術博物館和「千禧年電影工作坊」(Millennium Film Workshop)等機構進修，得到了正規教育外的學習。這些經驗促使我申請巴德學院 (Bard College) 的藝術創作碩士班，當時佩吉·亞維殊 (Peggy Ahwesh) 為電影系的系主任。

我算是佩吉·亞維殊在巴德學院任教早期的學生，那時她幾乎是親自挑選學生，班級很小，班上還有莎蒂·班寧 (Sadie Benning) 和佩爾·洛 (Pelle Lowe)。

佩爾·洛和被譽為超 8 大師的索爾·萊文 (Saul Levine) 關係非常好，也合作過，我後來也和萊文一起在麻州藝術與設計學院教書。在巴德學院的時光可說非常美好。

所以您比吳俊輝還早進入巴德學院就讀？

比吳俊輝早很多。應該是因為紐約市立學院的關係，我們才會認識。我從巴德學院畢業後曾和路易斯·卡爾 (Lewis Klahr)、馬克·拉波爾 (Mark Lapore) ——直到他去世前，一同在麻州藝術與設計學院教書。後來我回到紐約，開始於市立學院教書，差不多那時，吳俊輝邀請我去台灣放映一些作品。

吳俊輝給我看了 2002 年的節目單，那年主題是「影像 - 運動」，他們為您的作品策劃完整的回顧單元，那是您的作品在台首映嗎？那次經驗如何？

太棒了，是很有趣的經驗，那時 Vincent (王俊雄) 和吳俊輝都在策劃團隊裡，他們辦得很好，也策了精彩的節目，台灣國際紀錄片影展也很棒，是非常美好的經驗。

我想那是我作品首次在台灣重要的放映，或許我曾經送影片到女性影展等其他影展放映，但那次是很好的機會，有一系列的作品可以放映。

不久之後，我透過傅爾布萊特獎助計畫來到台灣，那是我第一次有機會在台灣待上一段時間，前後待了約十個月。那期間我拍了一部片，過程頗具挑戰性，我和我伴侶一起來，也決定要共同創作，但我在台灣真的就是個外國人，我不會說中文，理解能力非常有限，而且我稍微能理解的反而是台語。

另一點是我不識中文字，那對我來說是一大障礙，雖然最後確實完成了一部作品，也於計畫結束前在台灣放映了，但我總覺得那是有缺陷的作品。

那部是 2002 年的《Mysterical Power》嗎？

是另一部 2004/2006 年的作品叫《進出三城》，這部後來變成了三頻道裝置我才比較滿意。《Mysterical Power》是我在幾次台灣行中拍攝而成的，其中一次是我祖母過世的時候。前後耗費多年才完成作品，過程非常漫長。其實對於這兩部作品，我仍然感到有些沒把握。

《Mysterical Power》主要是關於您做乩童的堂妹，我對這題材非常好奇。

那不是一部被廣為放映的作品，因為它很怪，我對這部片的感覺也不是那麼自在。但我也把它改成四頻道裝置，後來在倫敦的蓋斯沃克藝術家工作室 (Gasworks) 展出，這是我滿意的版本。而我的堂妹成年後，不認為自己是乩童。

您來到台灣時，如何跨越語言障礙？

這很重要，這點在我的作品中也頗為關鍵。當然，我中文不流利，「轉譯」的概念就貫穿這部作品。當我赴台拍攝《Mysterical Power》時，我與父親同行，他為我翻譯。

我的另一部作品《No Power to Push Up the Sky》就完全是關於翻譯，關於翻譯的侷限，以及翻譯如何曲解原意。更具體地說，這部是在回應另一部講述天安門事件的紀錄片《天安門》(1995)。

片中包含柴玲的訪談，她當時心煩意亂，正潸然淚下，但字幕翻譯似乎缺乏情感，她哭泣的神情和她被字幕譯出的話顯然對不上。我請了大約二十位來自不同華語區的人來翻譯，來自台灣、中國、新加坡、馬來西亞、香港，每位對柴玲的中文語句都有不同的解讀。

其中一處的翻譯特別能說明不同翻譯版本的歧異可以有多大，那個詞彙是關於柴玲是否「想要」、「希望」、或「預期」發生流血事件。可以想見，翻譯的選擇或誤譯並非無心。

我也在思考電影及其他媒介，比如 VHS 錄影帶，再製的媒介也是一種翻譯形式。我會思索在翻譯過程中佚失了什麼，又留下了什麼，無論是文字、語言，還是影像及聲音。

例如，《台灣錄影帶俱樂部》(1999)，這部本質上是關於 VHS 格式，以及它如何轉換，如何在人與人之間和記錄載體之間傳遞訊息。我和我母親用英語交談，所以語言溝通上並沒有什麼障礙。



《台灣錄影帶俱樂部》

《台灣錄影帶俱樂部》是很有意思的作品，您能聊聊這部片和移民觀點的關係嗎？

當然，這部片是在講述移民社群在生活上如何分享及交流，我不太清楚當時台美間通信往來有多頻繁，但我知道我母親會和朋友們分享自己蒐藏的錄影帶，而這些朋友都是移民，那就是他們之間共有的——台灣文化以及對於台灣電影、劇集的熱愛。

這是一種獨特的移民文化經濟，我聽說韓國人對韓劇也有某種情感依賴。移民會自成一小的觀影俱樂部，母國的文化就得以在他鄉延續，這也是建立社群的方式。

如果我們從性別角度出發來看台灣歌仔戲，像是楊麗花，她總是女扮男裝，您能談談這個觀點嗎？例如年長女性的粉絲文化，以及這之中的「酷兒性」(queerness)？

當然，這點確實令我十分著迷，那是一種我很欣賞的酷兒化 (queering) 和酷兒表演形式，但我不知道我母親和她朋友那一輩是否同樣欣賞這樣的解讀；即使沒有，也挺好的。

彷彿假借這個戲曲類型，讓他們享有越界的可能性，這在一般情況下是無法成立的。我的意思是，如果你公開展現酷兒性，那一代的人很多可能不會接受，但當女扮男裝在這戲曲類型中是一種慣例，就可以被接受，甚至感到刺激、有趣。

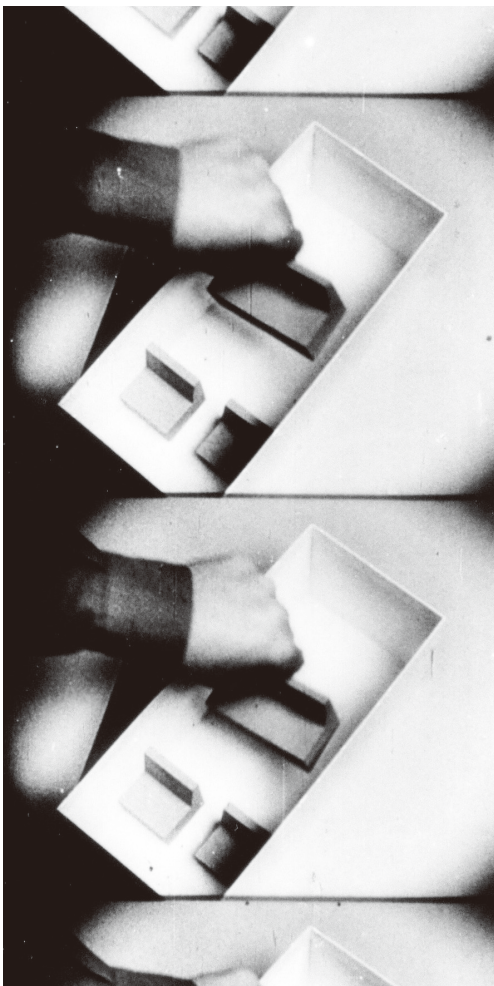
在創作《台灣錄影帶俱樂部》的時期，您似乎專注於創作錄影帶和錄像作品？

我對拷貝 (copy) 的概念感興趣，拷貝在承載原檔痕跡的同時亦逐漸劣化，我對於這種物質性非常感興趣。你實際上手中握有這個物件，並可將其在人與人之間傳遞。現在，實體的物件傳遞確實有些沒落了。我和我伴侶 Lan Thao Lam 合作，取了藝名「Lin + Lam」，我們最近的作品叫《Three Missing Letters》(2002)，關於交寄實體郵件的實踐。我們對中印邊界上的「最後一位郵差」的存在感到好奇，他們是唯一被允許跨越軍事邊界的人，我想我仍然對實體的訊息傳遞方式感興趣。

您接受過扎實的實驗電影訓練，這在您早期的作品裡充分展現，例如《穿過此門》、《我開始認識你》和《球體：圓：圈》，其中三部都是 1992 年製作的拾得影像作品，那是您較傾心類比影像的時期嗎？

是的，1992 年我同時製作了這些作品。我當時是學生，領悟到我其實不一定需要自己來拍，而且我非常喜歡從舊素材中剪輯創作出新作品。直到 1997 年的《Almost the Cocktail Hour》，我都是用 16mm 創作電影，我對用膠卷拍片很感興趣。《台灣錄影帶俱樂部》是我第一部錄影帶作品，這就是為什麼這部片這麼強調媒介的緣故。

我那時十分有意識地在製作一個「錄影帶作品」，在



《我開始認識你》膠卷畫面 | Lana Lin 提供

那之前，我對膠卷製作非常感興趣。2007年，Lan Thao 和我用 16mm 拍了《Unidentified Vietnam No. 18》，那時拍 16mm 電影非常困難，因為沖洗店皆已歇業或即將歇業。我想我們是在 2005 年製作，而沖洗店就在我們進後製時倒閉了。

「Du-Art」關了，而我在九〇年代常使用的「Lablink」沖洗店也停業了，但我們真的很想拍一部 16mm 電影，因為我們的素材來自美國國會圖書館的檔案影像及南越大使館的館藏，其中包含了 16mm 宣傳片，所以我們選用 16mm 拍攝不是偶然，而是源自於對這個特定媒介的興趣。

這也是我在 Lan Thao 身上學到的，她以裝置、場域限定藝術家經驗告訴我——你必須選定媒介。

我可以將這些作品歸類在您的「拾得影像時期」嗎？

大概吧，我很喜歡拾得影像，1995 年的《陌影寶貝》就有大量的拾得影像，雖然也包含許多新拍的畫面，《台灣錄影帶俱樂部》也是如此。

1993 年的《水生意》也算是拾得影像嗎？

《水生意》多數是我去日本旅遊時拍攝的影像，用很多超 8 和光學印片；我也在紐約拍了些 16mm 素材，在暗室裡拍攝，這樣我就可以將藝伎主角的影像疊加到這些用超 8 在日本和夏威夷拍攝的場景裡。



《水生意》素材筆記 | Lana Lin 提供

我以為至少一半是拾得影像，尤其是藝伎在河中的那幾場，女性意識和藝伎影像的關聯太有趣了。

那是一位表演者的演出，也是新拍的畫面，這部是好久以前的作品了，現在可能已經有不同的看法。

我曾讀過一位藝伎的故事，她是首位環遊世界的人；另外一則故事則是藝伎在海難中下落不明，當時是日本的鎖國時期。因此，我在思考跨越邊界意味著什麼——尤其當觀看都遭到禁止。對我來說，「觀看不該看的東西」是非常具挑釁性的。

這部片中的藝伎是個刻板的角色，她最終被困在幽魂之境，因為她不能在任一處停留。

我猜想這和離散經驗有關？

這也反映了對女性的限制，即使不是真的要環遊世界，也是關於跨越她們的存在本身應有的界限。藝伎這個形象似乎受到某些刻板印象和社會經濟方面的限制，而必須扮演特定角色。

也許我們可以談談《陌影寶貝》作為 16mm 影片和裝置藝術的不同？

《陌影寶貝》是一部 16mm 電影，算是我「第一階段」的作品之一。《陌影寶貝》的受邀放映次數可能多過《台灣錄影帶俱樂部》。《台灣錄影帶俱樂部》對於台灣人來說很有趣，但《陌影寶貝》更常在全世界各地放映，尤其是在酷兒影展。

在九〇年代，當一部片被選入酷兒影展時，主題通常和性有關，所以我很意外《陌影寶貝》受酷兒影展青睞，因為這部片和性踰越毫不相干，但絕對算是酷兒片。

對我來說，我的「第二階段」便是與 Lan Thao Lam 合作的時期。她的背景偏向裝置藝術和複合媒材，我們從《Unidentified Vietnam No. 18》開始合作，那是結合 16mm 和裝置藝術的作品。我們在進行創作計畫時，會做些研究、製作些素材，最後產出不同的版本。現在很多人如此創作，但在 2000 年代，最終產出一部半小時的 16mm 影片以及一個裝置作品，彼此相關卻又獨立的作品仍是少見的。

《陌影寶貝》確實是為了在戲院放映製作的 16mm 影片，但它也曾在展覽空間展出。其實《台灣錄影帶俱樂部》可能是我最後一部沒有考慮要在戲院空間之外呈現的作品。2001 年我開始和我伴侶合作後，產生了些轉變，我們總是會把戲院以外的放映空間考慮進去。

我對於您作品中的酷兒或是性別政治觀點非常好奇。

我雖然自我認同為酷兒，但我不需要只拍酷兒電影，然而酷兒元素總會存在其中，因為我是名酷兒創作者。我想我伴侶可能也有同感，我們的藝術算不上明顯的酷兒，不過我想現在人們對酷兒和酷兒性的想法已經擴展許多。

我想我每一部片都有酷兒層面，在我職涯後期，可說是「第三階段」時期，有部 2018 年的長片《The Cancer Journals Revisited》主角奧菊·蘿德（Audre Lorde）就是一名公開的女同志、非裔女性主義者。

可以談談您三個創作階段的相異之處嗎？

就風格而言，我早期的短片節奏較快，絕大多數以拼貼為主，且有種速度感，更為焦慮，而這也可能與媒材有關，因為每次用 16mm 膠卷拍攝時，你都會意識到底片正通過片門，而它有多麼地昂貴。但用數位錄影時，你就能更隨心所欲了。

能多談談「小敘事」（micro narrative）或「小文學」（minor literature）的概念嗎？這些概念和您的諸多作品有何關聯性？

的確有關，我完全支持「小敘事」的概念，我對大敘事不感興趣，我覺得小敘事是我個人經驗得以被闡述的方式，比如關於女性主義經驗、酷兒經驗……。

小敘事能容納許多更小的聲音，帶來更多觀點，對我來說，這是對於單一主導聲音的回應或解法。提供一個解答並不代表其中一種敘事更具價值，但能給予其他人更多觀點，本身就是一件深具意義的事。

Interview with LANA LIN

Lana Lin is a Taiwanese American scholar, installation artist, and experimental filmmaker. As an Asian and queer individual, her experience in North America had similarities and differences from Taiwanese filmmakers who were developing their cinematic languages during the same period. Juxtaposing the two, I hope readers can find some inspiration. Lin is one of the few Taiwanese American female scholars and artists of moving images working in the US. I was deeply impressed by her elegant yet brisk remarks during the interview. From Lin's early works, one can see her profound connection to Taiwan. It is evident in her chosen topics, such as Taiwanese mediumship and Taiwanese opera. By examining her life journey, this interview aims to present readers with an alternative approach to practice, one that lies between research and filmmaking.

I guess we can start with a simple self-introduction.

I was born in Canada and grew up in Naperville, Illinois. I went to Iowa City with an interest in their world-renowned writing program, the Writers' Workshop, but I ended up studying with Leighton Pierce, a quite well-known experimental filmmaker and sonic artist. Probably it was then that I started getting interested in experimental film.

The University of Iowa had a great film program that combined top-notch theory, as well as really interesting filmmaking, not mainstream commercial filmmaking, but personal cinema. I remember taking a history course on the American avant-garde that blew my mind.

That's when I got introduced to that kind of filmmaking. And then I came to New York City after I graduated. It was like 1988, back when there were places like the Collective for Living Cinema, which was an incredible place. Their original intention was to "overcome the

economic, social and political burdens of an art in chains." This statement was apparently printed on their first program note.

I was just an intern there taking movie theater tickets, and being able to see the most incredible films. These were films I had certainly never seen at any other theater, except in New York City. So being in New York for a few years, learning at the MoMA and places like Millennium Film Workshop was like another kind of education. This prompted me to apply for the Bard MFA program. At that time, Peggy Ahwesh was heading the film program.

I believe I was really early in the Peggy Ahwesh era, where she was sort of almost handpicking the students. And the class was pretty small, like my little cohort of peers only included me, Sadie Benning and Pelle Lowe.

Pelle Lowe is a very good friend. She collaborated with Saul Levine, kind of the king of Super 8 filmmaking, with whom I later taught at MassArt. So it was an amazing time at Bard College.

So were you at Bard earlier than Tony Wu?

Very much earlier than Tony Wu. Maybe there was a connection through City College. I was teaching at City College. After graduating from Bard, I taught at MassArt with Saul Levine, Lewis Klahr, and Mark Lapore before he passed away. And then I came back to New York and started teaching at City College. And that's around the time when Tony invited me to come to Taiwan to show some of my works.

Tony showed me the printed program of 2002, it's called *Image-Movement*. They did a whole retrospective of your works. Is that like the first screening of your works in Taiwan? How was that experience?

It was great. It was really fun. Vincent was also part of the programming team with Tony. They were wonderful hosts and doing some excellent programming. And TIDF was great. Really great.

I would say that was the first major screening. I might have sent films to festivals like Women Make Waves. It was a nice opportunity, I had a body of work that could all be screened.

Shortly after, I had a Fulbright in Taiwan. This was the first time I had an opportunity to spend time in Taiwan. It was about 10 months. I did make a film, but it was really

challenging. I went with my partner, and we decided to make it a collaborative work. But I'm really very much a foreigner in Taiwan. I don't speak the language. I have very minimal comprehension capabilities and what I can perceive is more Taiwanese than Mandarin Chinese.

And the other thing is that I can't read, and that's a very big handicap for me. So I did make a piece, but I felt like it was a flawed piece that I showed at the end of my time there.

Is that *Mysterial Power* (2002)?

That's another one, it was called *Departure* (2004/2006). And that actually ended up becoming a three-channel installation that I feel more resolved about. *Mysterial Power* I shot on a few different trips to Taiwan. One occasion was when my grandmother passed away. It took many years for me to finish it, a very long process. Both of those projects actually still make me feel a little unsettled.

Mysterial Power was mostly about your cousin who's a Tongji (spirit medium), I'm really curious about it.

It's not a film that showed around very much because it's strange, and I feel uncomfortable with it. But I also turned it into a four-channel piece and ended up showing at Gasworks (London). I'm happiest with that version of it. My cousin as an adult does not identify as a spirit medium at all.

When you came to Taiwan, how did you overcome the language barrier?

Well, it's a big thing. And it's actually very prominent in my work. Take for granted that I'm not fluent, and that the whole idea of translating is very much a part of the piece. When I went to Taiwan for *Mysterial Power*, my father was with me, and he would translate.

Another piece of mine, *No Power to Push Up the Sky*, is entirely about translation, and about the kind of insufficiencies of translation and how translation can go awry. More specifically, it was a response to the documentary *The Gate of Heavenly Peace* (1995) that was about the Tiananmen Square event.

It included an interview with Chai Ling, distraught, crying. But the translation in the captions seemed so devoid of emotion. There was a real mismatch between her crying face and what she was purportedly saying. I asked about 20 people from different Chinese-speaking regions to translate. Some Taiwanese, as well as people from China, Singapore, Malaysia and Hong Kong. They all had a different relationship with the Chinese that was being spoken.

There was a particular phrase that really showed how divergent the translations were. The phrase had to do with whether Chai Ling wanted, hoped for, or expected bloodshed, so its translation or mistranslation wasn't "innocent."

And then I was also just thinking about the medium of film and other media, like VHS tapes, these reproductive mediums as a form of translation. I would think about what

is lost and what is preserved in that translation process, whether that's words, language, or images and sounds.

For example, in *Taiwan Video Club* (1999), it's really about the format of VHS and how it transforms and how we pass things between people and between these objects of recording. With my mother, I spoke English. So it wasn't a barrier in terms of language.

Taiwan Video Club is a very interesting piece. Would you like to talk about this work in relation to the immigrant perspective?

Definitely. It is very much about immigrant sharing and exchange practices. I don't know actually if there was a lot of mail exchange between Taiwan and the US. But I do know that my mom had these tapes that she would share with her friends, all of whom were immigrants. And that's sort of what they have in common—this Taiwanese culture and their passion for these Taiwanese films, these epic sagas.

It's a kind of cultural economy that I think is unique to immigrants. I've heard that Koreans also have this kind of attachment to Korean sagas. You have your little viewing clubs and it's alive, your cultural heritage. It's a way to build a community.

Looking at Taiwanese opera from a gender perspective, like Yang Li-hua are consistently portrayed as men. Would you like to talk about this perspective, like older ladies' fandom, a sort of "queerness" within this culture?

Yeah, I've definitely been completely fascinated by that. To me, it is a kind of queering and queer performance that I really appreciate. But I don't know if my mother's generation and her friends have that kind of appreciation. But even if they didn't, it's kind of great.

It's as if the genre allows them to have this kind of transgressiveness that you wouldn't be able to have except in the guise of opera. I mean, if you were just openly queer, a lot of people in that generation might not be okay with that. But the fact that it is a convention within the opera genre makes it acceptable. Even exciting and fun.

Around the time of *Taiwan Video Club*, there was a lot of work concentrated on VHS or video.

I was interested then in this idea of the copy and the way in which the copy degenerates while it still carries the kind of imprint or trace of the original. So I was really interested in the materiality that you literally had this object in your hand and passed it between people. Now there's a loss in terms of handling objects. I work with a collaborator, my partner, Lan Thao Lam, and we go by the artist name "Lin + Lam." Our most recent film is called *Three Missing Letters* (2020). It's about analog mail delivery. We were interested in the "last postman" in India on the border between India and China. They are the only ones allowed across the militarized border. I guess that I'm still interested in this idea of the material object as a message.

You also have a very strong experimental film training, which is

especially shown in your earlier works. Like *Through The Door, I Begin to Know You* and *Sphere:Circle:Round*, three of them are found footage work made in 1992. Is that the period you are more into analog filmmaking?

Right. I made them all together at the same time in 1992. I was a student, and it was actually a huge discovery for me that I didn't have to shoot my own film; and I really enjoyed editing and creating something new with something old. Up until *Almost The Cocktail Hour* (1997), everything I made was on 16mm film. I was interested in shooting film on film. *Taiwan Video Club* was the first piece I made as a video. That's why it was so specific to the medium.

I was very consciously making a video. Before that I was interested in very specifically making celluloid film. Lan Thao and I made *Unidentified Vietnam No. 18* as a 16mm film in 2007 and that moment of 16mm film was very difficult. The labs were all closed or closing. I think it was 2005 when we were in production. And they literally closed during post-production.

Du-Art was closing, and Lablink, the lab that I had used throughout the 90s, closed. But we really wanted to make a 16mm film because the source of our material was an archive in the Library of Congress, the South Vietnam Embassy Collection, which contained propaganda films shot on 16mm. So it wasn't by accident. It was because we were interested in this particular medium.

And that is what I really learned from Lan Thao and working with her as an installation and site-specific

artist—that you have to choose the medium.

Can I count these works as your "found-footage period" ?

Sort of. I love found footage. *Stranger Baby* (1995) has a considerable amount of found footage, although there's a lot of original footage as well. Same for *Taiwan Video Club*.

Is *Mizu Shobai* (1993) also found footage?

Mizu Shobai is mostly comprised of original footage that I took on a trip to Japan. It's a lot of Super 8, and then I did a lot of optical printing. I also shot some material here in New York on 16mm, and I shot in a black space so that I could superimpose the central geisha figure into these scenes that were shot on Super 8 in Japan and Hawaii.

I thought at least half of it was found footage, especially those scenes like the geisha in the river. I found the female consciousness and the geisha image very interesting.

That was a performer and original footage. This was made so long ago, and I am probably quite different in how I think about this kind of thing now.

I had read about this geisha who was the first person to circle the world, and the other story was about a geisha who got lost in a shipwreck. It was the time of the Sakoku Edict, the isolation policy. So I was thinking about what it meant to transgress the boundaries of

where you're forbidden even just to look. This idea of seeing what you shouldn't see was provocative to me.

The geisha in the film is very much a plastic figure. She ends up trapped in a ghost-like space because she can't be in one place or another.

I guess it's also kind of related to the diaspora experience?

It's also about the limits imposed on women, not literally about physically traveling the world, but about exceeding the boundaries of what their existence is supposed to be. The geisha figure seemed to be constrained within certain stereotypes and socio-economically, having to perform a specific role.

Maybe we can talk about *Stranger Baby*, as a 16mm film project and as an installation form.

Stranger Baby is a 16mm film and is part of the films that I would consider as my "phase one" period. *Stranger Baby* might get shown more than *Taiwan Video Club* because *Taiwan Video Club* is interesting for people in Taiwan, but *Stranger Baby* has been shown in a lot of different places in the world, often in LGBTQ+ festivals.

Back in the 90s, if a film was featured in a queer festival, it often had to do with sex. So I was very surprised that *Stranger Baby* was embraced in this way because there's nothing sexually transgressive about it, but it's queer for sure.

My "phase two" period involves collaborating with Lan

Thao Lam. Her background is more in installation and mixed media. We started with *Unidentified Vietnam No. 18*, which was both a 16mm film and an installation. We started doing projects where we conducted our research, generated some materials, and then we would complete different iterations. Many people do that these days. In the early 2000s, it was still a little unusual to complete a half hour 16mm film and an installation that were related but self-standing works.

Stranger Baby was definitely made to be screened as a 16mm print in theaters, but it has also been shown in exhibition spaces. Actually, *Taiwan Video Club* is probably the last piece that I made without considering exhibition outside of theatrical venues. There was a shift for me when I started working with Lan Thao in 2001—we were always thinking about other kinds of venues beyond theater screenings.

I'm also very curious about queer or gender politics perspectives in your work.

I'm a queer person. I don't have to make art solely about that, but it will always be there because I am a queer artist. I think my partner feels similarly. Our art may not be explicitly queer, but I think that how people perceive queer and queerness now has really expanded.

I would say, there is a queer aspect to each of my films. The later film, in what might be "phase three" of my career, is the feature *The Cancer Journals Revisited* (2018) whose subject is the overt lesbian, black feminist Audre Lorde.

Can you talk about what's the differences between these three phases?

In terms of style, the early short films are much faster, very collage based. They embody a kind of speed and are more anxious. This could also be related to the medium, because with 16mm film, every time you're shooting, you're so aware of the film passing through the gate and how expensive it is. When you record digitally, you just let it go.

Can you tell us a little bit more about the idea of "micro narrative" or "minor literature," which relates to a lot of your films?

That's a really good description. I totally support this idea of micro narratives. I'm not interested in grand narratives, so I feel like micro narratives are kind of where my own experience feels addressed, such as feminist, queer...

It's just multiple, smaller voices that give you many more perspectives. That is my response to one dominant voice. Providing an answer to it doesn't mean that one is more or less valuable than another, but giving others many more perspectives can exert a significant weight.

她的

新 電影

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242 新北市新莊區文藝路 2 號 No. 2, Wenyi Rd., Xinzhuang Dist., New Taipei City 242030, Taiwan
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