

特別企劃

浮生掠影：比爾道格拉斯

主題節目

致受傷的靈魂：琳恩倫賽

TFAI 選映

關於電影的電影／童心電影院
甘露水／流年似水
免費放映

TFAI 2026 PROGRAM GUIDE
JUNE VOL.49

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月

國家影視聽中心月訊

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



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關於國家電影及視聽文化中心 ABOUT TFAI

是博物館，是電影院，更是樂於互動的文化交流空間

國家電影及視聽文化中心始於 1978 年，前身為財團法人「國家電影中心」及「國家電影資料館」，2021 年正式搬遷至新莊場館，目前為台灣唯一專門典藏影視聽資產的行政法人機構，肩負典藏、修復、研究、推廣四大任務。場館設有高規格專業影廳、電影專門圖書館、常設展覽空間、書店及餐廳，並常態舉辦影展放映、工作坊、教育活動、講座及展覽等，藉由文化資產所蘊含的創意與歷史軌跡，向大眾推廣影視聽內容的豐富性，促進多元文化的交流與認同。

Founded in 1978, the Taiwan Film and Audiovisual Institute (TFAI) is Taiwan's leading independent public institution dedicated to preserving film heritage. With a collection of nearly 18,000 films and over 200,000 artifacts, TFAI enhances public engagement through restoration, research, and year-round screenings, workshops, and educational activities. Its new venue, opened in 2021, features high-quality theaters, a film library, exhibitions, a bookstore and a restaurant, offering an immersive cinematic experience.



成為影視聽中心會員 TFAI MEMBERSHIP

- 申請辦法 | 1F 服務櫃檯現場辦理，或線上申辦
- 市民優惠 | 新北市市民憑身分證，享年費折抵 NT\$300 (僅供現場辦理)



申請會員

時間證人 Time Keeper 基本會員 入會費 NT\$300，效期一年	時間旅人 Time Traveler 進階會員 入會費 NT\$1000，效期五年
<ul style="list-style-type: none"> - 享會員電影票價優惠 - 不定時場館活動報名優惠 - 贈中心電影兌換券一張 - 可於時光圖書館內閱覽及觀賞視聽資料，及使用個人視聽座位 	<ul style="list-style-type: none"> - 享會員電影票價優惠 - 不定時場館活動報名優惠 - 贈中心電影兌換券十張 - 每年生日當月可領取一張電影兌換券 - 可於時光圖書館內閱覽、觀賞視聽資料、非特藏書籍外借，及使用個人視聽座位及團體視聽室

時間圖書館 LIBRARY

開放時間 | 週三至週日 11:00-20:00 詳細使用須知可於官網查詢 lib.tfai.org.tw

影視聽專門圖書館，專注於收藏與電影、電視、廣播相關書籍、期刊、劇本及影片資料等，館藏約三萬餘件，為影視研究者、學生與愛好者提供豐富的學術與歷史資源。館內設有圖書期刊閱覽區、個人與團體視聽空間，提供會員視聽服務及相關書籍展示，更不定期策劃與當月節目相關內容展區。

TFAI's Film Library is a specialized archive housing books, journals, scripts, and film-related materials, serving as a key resource for researchers, students, and film enthusiasts. Closely integrated with TFAI's work in restoration, festival programming, and academic research, the library plays a vital role in preserving and promoting audiovisual heritage while supporting exhibitions, screenings, and educational activities.



更多館藏

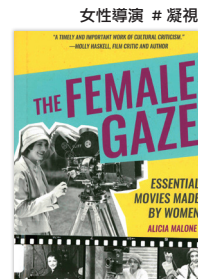
當月主題選輯

本次選書從女性視角重新解構琳恩倫賽鏡頭下的力量，看她如何打破傳統敘事，捕捉女性與孩童在暴力邊緣的韌性。並搭配精神科醫師的角度，引導讀者在觀影過程中，將大銀幕上的破碎影像，對映回現實的心理修復。

The Female Gaze: Essential Movies Made by Women

作者 | Alicia Malone
出版 | Coral Gables, FL: Mango, 2018

影評人 Alicia Malone 梳理影史百年的女性導演傑作，聚焦於探討女性創作者如何打破男性主導的敘事慣性，實踐「女性凝視」，並透過對多種類型的專業剖析，論證女性導演如何利用感官細節與情緒流動，重構影像中的權力結構。書中收錄琳恩倫賽的《漂浮氣球》，說明女性視角處理邊緣題材時，如何構築出不同於主流的視覺美學。本書為讀者整理出完整的女性影像地圖，透過理論與實例對照，解析攝影機背後重塑現實、質疑既定框架的電影詩學。



索書號 132.2 M257

一邊吃著爆米花，一邊療著傷：透過電影看見

作者 | 金峻基
出版 | 臺北市：時報文化出版企業股份有限公司，2023。

作者金峻基為韓國精神科名醫與頂尖創傷專家，擁有逾二十年治療暴力、虐待與遺棄受害者的臨床經驗。本書聚焦包括《凱文怎麼了》在內，多部刻畫「創傷症狀」至「治療過程」的電影，透過專業視角剖析人性破碎的根源。對作者而言，電影不只是藝術，更是透視心理機制的稜鏡。當倫賽以冷冽影像重現母子關係崩解與反社會人格的災難時，本書則以臨床實務對接影視敘事，為銀幕下的創傷議題，提供深刻的學理支撐與復原指南。



索書號 421.1 8024

票務資訊 TICKETING

售票平台



OPENTIX 兩廳院文化生活
售票平台 www.opentix.life



線上購票

單場票券

全票：220 元／張
會員票、學生票：180 元／張
優待票：110 元／張

本月套票

任選 6 月檔期 6 張票 (不含童心電影院) 特價 990 元

童心電影院

芭比之夢幻仙境、芭比之夢幻仙境 美人魚芭比
優待票：110 元／張

免費放映

策馬入林
每人每場限索兩張，各場次開演前一小時可至現場櫃檯免費索票。
唯 12:00 前開演場次可於開演前 30 分鐘索票，數量有限，索完為止。

文化幣特選場

父親的秘密 + 漂浮氣球 | 06.07 SUN 15:30 P.18-19
比爾道格拉斯三部曲 | 06.13 SAT 14:10 P.28-29
甘露水 | 06.20 SAT 13:00 P.36
使用文化幣購買以上場次，兩人同行，一人免費。

- 優待票：孩童票 | 敬老票 | 童心電影院
- 身心障礙票：中心主辦場次設有身心障礙席次可免費索取，詳情請洽售票櫃臺：02-8522-8000
- 影片開演20分鐘後禁止入場，亦不接受退換票（特殊場次將另行公告，不在此限）
- 請遵循電影分級制度入場觀影，影片級別請見OPENTIX售票平台「節目介紹」。如因級別異動無法觀影，請依售票平台「異動公告」規定辦理退票。
- 如有未盡事宜，主辦單位保留對節目及活動更動的權利。

文化幣優惠 CULTURE POINTS 優惠使用需具文化幣領取資格之青年

購票優惠 | 使用文化幣購買本中心任電影票，享會員優惠價。

時光選品 | 使用文化幣於時光選品小賣店購物滿 150 元，即贈爆米花一份。

時間圖書館 | 出示文化幣 APP，即免費一日進入三樓圖書館閱覽及看片漫遊。 同時間入場最多 20 人

上述優惠無法與本中心其他優惠合併使用。僅限於 Opentix 網站與 APP 線上「全額」折抵，實體交易均不適用
詳細資訊查詢：twcp.moc.gov.tw



Online Ticket Purchase: www.opentix.life/o/tfai
Ticket Purchase available at TFAI Info Desk.



iOS



Android

Individual Ticket

General: NTD 220/ticket
TFAI Member or Student: NTD 180/ticket
Child or Senior Citizen: NTD 110/ticket

Special Ticket

Monthly Ticket Bundle
NTD 990 for 6 tickets to any screening of the program
(excluding Theater of Wonders).

Theater of Wonders

Barbie Fairytopia, Barbie Fairytopia 2: Mermaidia
NTD 110/ticket

Free Screenings

Run Away

- Free tickets available at the Info Desk one hour before each screening. (30 minutes before the screenings prior to 12:00.)
- 2 tickets maximum per person. Available on a first come first serve basis.

Culture Points

Gasman + Ratcatcher | 06.07 SUN 15:30 P.18-19
Bill Douglas Trilogy | 06.13 SAT 14:10 P.28-29
Daughter of Nectar | 06.20 SAT 13:00 P.36

- Culture Points users get one extra free ticket with each paid ticket for the above screenings.

- Person with Disability: Free tickets are available for screenings organized by TFAI. Please call (02)8522-8000 for more detail.
- Latecomers will **NOT** be admitted to the screenings **20 minutes after films begin** and tickets are **NOT refundable**. (Special showings announced sometimes are inapplicable to the regulation.)



參觀資訊 VISIT TFAI

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

開放時間 | 每週一、二休館，週三至週日11:00-20:00

Opening Hours | Closed on Mon. & Tue. 11:00-20:00 Wed. to Sun.
 Opening hours during Lunar New Year will be informed otherwise.



導航 MAP



捷運 By MRT

桃園機捷：機捷至新莊副都心站 (A4) → 由2號出口步行約6分鐘抵達
 Take Taoyuan Airport MRT to Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2
 台北捷運：中和新蘆線或環狀線至頭前庄站 (017) (Y18) 轉乘257、813 813區、藍18公車
 Take the Zhonghe-Xinlu Line or the Circular Line of the Taipei Metro to bus 257, 813, or Blue 18

公車 By Bus

國家影視聽中心站：257、813區
 中信國小站：617、617副、257、813區
 中原路站：257、615、617、617副、622、813、835、橘17、藍18
 下車後於中信街左轉 → 步行約10分鐘抵達
 TFAI Station: 257, 813 Shuttle
 Zhongxin Elementary School Station: 617, 617 Sub、257、813 Shuttle
 Zhongyuan Rd. Station: 257, 615, 617, 622, 813, 835, Orange17, Blue18
 Turn left at Zhongxin Street after alighting → 10 minutes' walk

高鐵/臺鐵 By Train (THSR/Taiwan Railway)

轉搭桃園機捷 → 新莊副都心站 → 由2號出口步行約5分鐘抵達
 Transfer to Taoyuan Airport MRT → Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2

自行開車 Drive

國道一號 National Freeway 1
 五股交流道下交流道 → 往新莊方向 → 走新五路二段 → 走新五路一段 → 左轉新北大道 → 右轉中信街 → 右轉富貴路 → 本中心停車場
 Exit at Wugu Interchange → to Xinzhuang → Section 2 of Xin 5th Road → Section 1 of Xin 5th Road → Turn left to New Taipei Boulevard → Turn right to Zhongxin Street → Turn right to Fugui Road → TFAI car park

國道三號 National Freeway 3
 中和交流道下交流道 → 往中和方向 → 走64快速道路 → 新莊思源路 → 左轉中原路 → 右轉中信街 → 左轉富貴路 → 本中心停車場
 Exit at Zhonghe Interchange → to Zhonghe → Provincial Highway 64 → Siyuan Road → Turn left to Zhong Yuan Road → Turn right to Zhongxin Street → Turn left to Fugui Road → TFAI car park

數位修復版 RESTORED

免費放映 FREE SCREENING

膠卷放映 FILM PRINT SCREENING

文化語言拾遺 CULTURE POINTS VIP

社社分票額 Dolby Atmos

場次表 SCHEDULE

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min
		14:10	失控救援 You Were Never Really Here	90
06.06 SAT	A	16:30	該死的一天 + 默文卡拉 Kill the Day + Morvern Callar	19 + 97
		19:10	流年似水 The Chronology of Water	128
	B	14:30	芭比之夢幻仙境 Barbie Fairytopia	71 ▲
		13:00	慕雪德 Mouchette	81
06.07 SUN	A	15:30	父親的秘密 + 漂浮氣球 Gasman + Ratcatcher	14 + 94
		18:10	比爾道格拉斯三部曲 Bill Douglas Trilogy	175
	B	18:30	策馬入林 Run Away	112

★ 映後座談 With Q&A ☆ 映前導讀 Pre-screening introduction

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



場次表 SCHEDULE

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min
06.12 FRI	A	19:30	凱文怎麼了 We Need to Talk About Kevin	112
		14:10	比爾道格拉斯三部曲 Bill Douglas Trilogy	175
06.13 SAT	A	18:20	同志們 Comrades	181
		13:30	芭比之夢幻仙境 美人魚芭比 Barbie Fairytoria 2: Mermaidia	74
	B	15:20	特務女間諜王 The Female Spy	88
		13:30	甘露水 Daughter of Nectar	142
06.14 SUN	A	16:40	該死的一天 + 默文卡拉 Kill the Day + Morvern Callar	19 + 97
		19:20	去死吧，親愛的 Die My Love	118
	B	14:00	流年似水 The Chronology of Water	128
		16:50	策馬入林 Run Away	112

★ 映後座談 With Q&A ☆ 映前導讀 Pre-screening introduction
▲ 影片非英語發音且無英文字幕 Non-English language film without English subtitles

RESTORED 數位修復版

FREE SCREENING 免費放映

FILM PRINT SCREENING 膠卷放映

CULTURE POINTS VIP 文化點青年特選

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min
06.19 FRI	A	12:40	同志們 Comrades	181
		16:30	凱文怎麼了 We Need to Talk About Kevin	112
		19:10	流年似水 The Chronology of Water	128
06.20 SAT	A	13:00	甘露水 Daughter of Nectar	142
		17:00	慕雪德 Mouchette	81
	B	19:30	父親的秘密 + 漂浮氣球 Gasman + Ratcatcher	14 + 94
		13:30	去死吧，親愛的 Die My Love	118
06.21 SUN	A	16:30	失控救援 You Were Never Really Here	90
		19:00	007：金手指 Goldfinger	110
	B	14:30	芭比之夢幻仙境 Barbie Fairytoria	71
		16:20	特務女間諜王 The Female Spy	88
		18:30	策馬入林 Run Away	112



活動 EVENTS

映前導讀及映後座談活動欲觀賞電影者，須購票入場，放映結束後將視現場座位狀況安排候補入座，額滿為止。

映後座談 POST-SCREENING TALK

06.13 SAT
16:55-17:40

小影格
Cinema B

《特務女間諜王》映後座談

講者 | 蘇致亨

台大社會學系博士候選人，研究領域為台灣及東亞影視史。他曾任文化部部長幕僚、影視聽中心研究員，並為國家人權博物館策劃「剪出來的電影史：戰後電影審查」特展。其撰著台語片專書《毋甘願的電影史》榮獲台灣文學獎金典獎、Openbook 年度好書獎。現亦從事編劇工作，並為 BIOS monthly 撰寫「弄髒電影史」專欄。本場映後座談，他將從國際類型混血、多語配音與族群政治等視角，回望 1960 年代中後期的台語諜報片風潮。



蘇致亨



親子活動 FAMILY EVENT

06.14 SUN
14:00-16:00

多功能室
Multi-functional
Room



線上購票

映画故事屋 Once Upon A Film 繪本共讀《魔幻大戲院》+手作

講者 | 魚兒姐姐

暑假到來，阿棋去鄉下跟阿公住一段時間。剛開始，他覺得阿公經營的戲院看起來破破舊舊的，沒什麼了不起。後來才明白，原來這間戲院比鎮上的每個人都還要老！而且從以前到現在的電影，在這裡通通看得到；其中，最魔幻的是，只要人一踏進這間戲院裡，就「永遠不會離開了」……。



魚兒姐姐



映後座談 POST-SCREENING TALK

06.20 SAT
15:30-16:00

大影格
Cinema A

《甘露水》映後座談

講者 | 林君呢、黃邦銓

林君呢，出生於日本東京，於六歲返台，在大學時期完成了短片《島嶼漂流》及《瘟疫》，並獲選參與柏林影展新銳營及金山影展亞洲電影學院。

黃邦銓，畢業於巴黎索邦第三大學電影系，連兩年獲得克萊蒙費宏短片影展實驗競賽首獎。兩位近年多次合作，合導短片的《天亮前的戀愛故事》獲台灣國際女性影展台灣競賽銀獎。兩位導演將出席映後座談，分享拍攝本片的心路歷程。



林君呢



黃邦銓



2026.06.06-06.28

致受傷的靈魂： 琳恩倫賽

A Crack in the Soul:
Lynne Ramsay

「萬物皆有裂縫，光，正是由此滲入。」——李歐納柯恩〈頌歌〉

英國女導演琳恩倫賽的電影，聚焦於人物心理的殘缺與創傷經驗，她並不直視災厄當下的劇痛，而在事過境遷後，用局部的音畫碎片，讓回憶滲入現實，或透過沉浸式的感官語彙，訴說深陷迷惘與哀悼時的身體經驗。

她的鏡頭，照亮了隱蔽的情感創口，帶著針線扎入皮膚般的痛楚，溫柔縫合了解離的靈魂，傷痕未必痊癒與再生，卻從裂隙中隱隱透出微光。

她來自蘇格蘭大城格拉斯哥的勞工階級家庭，自幼喜愛藝術創作，曾於愛丁堡的納皮爾學院攻讀平面攝影。某日她在課堂上看了美國導演瑪雅雅倫的實驗短片《午後的羅網》（1943），深深著迷於影像的未知魔力，決心報考英國知名的國家影視學院並順利錄取。

抵抗框架：拒絕妥協的韌性

她入學時選擇主攻攝影，作為嬌小身形的女性學員，師長不看好她能闖入男性主導的攝影圈。反骨的她並不服氣，爭取改以導演作品畢業，畢製短片《微小死亡》（1996）展映後獲製片人賞識，送往坎城參賽，最終從評審團主席柯波拉手中接下評審團獎，自此開啟她不凡卻波折的創作之路。

在拍攝多部得獎短片後，1999年首部長片《漂浮氣球》順利入選坎城影展「一種注目」單元，被視為當年最耀眼的新導演作品之一，此後每部劇情片均於坎城首映。儘管一出道便受電影最高殿堂的認可，慢工出細活的她，從影二十多年來產量不多。她耗費多年開發的改編劇本《蘇西的世界》，在原著小說走紅後，被資方嫌棄不若「巧克力盒般甜美」而遭撤換，改由金獎大導彼得傑克森重新掌舵；她受僱拍攝女性觀點的西部片《逆愛》時，也因堅持享有「定剪權」並拒絕配合修改結局，在開拍前夕辭職，引發軒然大波，一度被外界貼上「難搞」汗名。

她抗拒「女導演」的性別標籤，卻也深知自己濃重的蘇格蘭口音、改不掉的直率性格，與英倫及好萊塢主流業界格格不入。對於電影導演這份職業，她不得不感嘆：「你必須挺身捍衛自己的信念……若身為男性，你的堅持會被視為藝術家的選擇，你的難搞會是天才的特徵；但女性就不同了，無論你願不願意承認，拍電影這行本來就不容易，身為女性只會更加困難。」

傷痕如詩：多重感官的視聽詩學

儘管阻力重重，琳恩倫賽獨樹一格的風格仍吸引眾多影人爭相合作。她承襲英國電影的社會寫實脈絡，卻更專注於角色的內在殘缺，讓靈魂陷入近乎失語的沉默，彷彿創傷早已超越語言邊界。正因如此，她捨棄解釋性對白與心理剖析，轉向訴諸「觸知視覺」（haptic visuality）的感官意象，以色彩、聲音、觸感、呼吸韻律（亦或反之的溺水窒息），直觸身體的多重維度，在看似平凡的靜止特寫、細瑣動作中，交織殘酷又溫柔的親密張力。

她的電影常被形容具備「詩」的質地，追求的不是華美修辭，而如羅伯布列松所言，是由省略與斷裂構成、從空隙滲入的詩意。她奉布列松撰寫的《電影書寫札記》為主臬，通曉他「減法式」的鏡頭，如何以簡約的肢體和手部動作，傳達出深邃情感；也善用他聲畫錯位的技巧，來勾動觀眾的豐富聯想：例如將一張靜默的臉，搭配引人遐想的聲景；或在極具衝擊性的強烈影像中，突然安靜或插入反差音樂，映襯出懸疑不安。

本期節目完整放映琳恩倫賽的五部電影，搭配她早期兩部傑出短片，選映深遠影響她的法國影人布列松作品《慕雪德》，並以本期的「特別企劃」呈現另一位影響她創作的蘇格蘭導演比爾道格拉斯。透過這些作品的交相對映，我們依稀看見：痛苦的成長記憶、詩意的光影定格、超脫語言的感官維度，在在形塑這位女性作者的獨特視野，她從不試圖抹平傷痕，而是潛入記憶深處，在震耳欲聾的沉默中，聽見角色的呼吸；在千瘡百孔的現實中，指認靈魂發光的模樣。

A Crack in the Soul: Lynne Ramsay

"There is a crack, a crack in everything. That's how the light gets in."

—"Anthem" by Leonard Cohen

The films of British director Lynne Ramsay are built around fractured lives and the lingering aftershocks of trauma. Rather than confronting catastrophe in its raw immediacy, she turns away from the moment of impact and works from what remains, allowing memory to seep back into the present through audiovisual fragments. Her cinema often unfolds through a sensorial landscape, rendering grief and emotional disorientation not only as a psychological state, but also lived bodily experience.

She does not attempt to heal or resolve trauma in any conventional sense, but instead holds space for it. What emerges is a quiet act of repair that never fully closes the wound, where faint traces of light continue to leak through its fissures.

Against the Frame: The Resilience of a Maverick

Ramsay grew up in a working-class family in Glasgow, Scotland, and showed an early interest in visual art. She studied still photography at Napier College in Edinburgh, and later applied to the National Film and Television School near London. At film school, she initially focused on cinematography. However, as a small-framed woman entering a male-dominated field, she was not taken seriously by some of her teachers and peers. Refusing to accept these limitations, she pushed to graduate as a director instead. Her graduation film *Small Deaths* (1996) attracted immediate attention, screening at Cannes and winning the Jury Prize presented by the Jury President Francis Ford Coppola.

After several award-winning short films, her first feature *Ratcatcher* (1999) premiered in Cannes' Un Certain Regard section and was widely recognized as a striking debut. All of her subsequent features would also premiere at Cannes. Despite early recognition, Ramsay has remained a filmmaker of relatively sparse output in her career. Conflict has often shadowed her projects. Her years of work on the adaptation of the best-seller *The Lovely Bones* were stripped away when financiers deemed her vision insufficiently commercial, reassigning the project to Peter Jackson. Her uncompromising stance was further evident when she left *Jane Got a Gun* on the eve of production, refusing to alter the script's original ending. Though this cemented her reputation as "difficult," it also reflects her refusal to let her authorial voice be silenced.

Ramsay resists the label of "female director," yet acknowledges how her Glaswegian accent, working-class roots, and directness often clash with industry expectations in both London and Hollywood. In one interview, she pointed to the double standard: a man's intransigence is often read as artistic integrity or even a sign of genius, while a woman's conviction is dismissed as mere "difficulty."

The Poetics of Trauma: In the Realm of the Senses

Despite these obstacles, Ramsay's singular audiovisual language continues to attract collaborators. While her work draws from British social realism, she inverts the focus, looking inward toward the characters' internal scars. Her characters often drift into a state of near-silence, as if language itself can no longer contain the weight of their trauma.

For this reason, she abandons explanatory dialogue and psychological exposition, instead working through what scholars have described as "haptic visuality"—a cinema that engages the body as much as the eye. Color, sound, texture, breath, and sensorial rhythm become primary expressive elements, through which she constructs a tension where tenderness and violence coexist without resolution.

Her films are frequently described as poetic, though not in any decorative sense. Ramsay has long regarded Bresson's *Notes on the Cinematograph* as foundational, absorbing his ascetic approach to actors' physical gesture, where the smallest movement of a hand can carry immense emotional weight. She also adopts his principle of disjunction between sound and image, creating associative gaps that activate the viewer's imagination: a motionless face accompanied by disquieting soundscapes, or a sudden silence or musical shift within moments of intense visual charge, generating unease and suspended meaning.

This program showcases all five of Ramsay's feature films alongside two early shorts, paired with Bresson's *Mouchette* and a special program on her Scottish predecessor Bill Douglas. Together, these works form a constellation where coming-of-age, memory, and sensation intersect, revealing how Ramsay transcends verbal storytelling to explore the poetics of trauma. Her films do not seek to mend the broken; instead, she enters the depths of their wounds, listening to them against the deafening silence, and finding the light that still flickers within the fractured souls.

父親的秘密 Gasman

琳恩倫賽 Lynne RAMSAY | 英國 UK | 1998 | DCP | Color | 14min

聖誕前夕，天真無憂的女孩琳恩隨父親和弟弟出遊，來到城市邊緣的荒廢鐵道，目睹一位神秘女子將兩名年幼孩童託付給父親。面對突如其來的新玩伴，琳恩興奮又好奇，直到一場喧鬧的酒吧聚會中，她看著陌生的小女孩依偎在父親懷中，一股不安與妒意湧現，她才明白：原來她不是父親唯一的寶貝。

琳恩倫賽二度於坎城競賽獲獎的短片傑作，從懵懂的兒童視角瞥見成人世界的複雜，巧妙鋪墊日常即景的局部特寫、細碎聲響的感官餘韻，道出一則關於成長與幻滅的童年往事。詩意的音畫調度、渾然天成的非職業兒童表演，亦預示了隔年一鳴驚人的長片首作《漂浮氣球》。

Set in 1970s Glasgow at Christmas, the film follows a young girl on a festive outing with her father. Before a gathering at the local pub, the arrival of another woman and her children unravels a secret he has been keeping. As the night deepens, holiday wonder curdles into confusion and jealousy, revealing the delicate moment a child first senses something she cannot yet comprehend.

1998 坎城影展短片競賽評審團獎 Jury Prize for Short Film, Cannes FF
1998 英國影藝學院獎最佳短片提名 Nominated for Best Short Film, BAFTA Awards
1998 盧卡諾影展明日之豹競賽最佳影片 Best Film, Pardi di domani, Locarno FF



致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay

致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay



4K 數位修復版
4K RESTORED

漂浮氣球 Ratcatcher

琳恩倫賽 Lynne RAMSAY | 英國 UK | 1999 | DCP | Color | 94min

1970年代的格拉斯哥，垃圾清潔隊集體罷工，街上鼠患猖獗、氣味沖天。12歲少年詹姆斯與朋友在河邊戲水打鬧，一場突發意外令他倉皇逃離，自此將罪疚深鎖於緘默之中。他鎮日在外遊蕩，與受欺凌的渴望少女、天真的鄰居男孩建立無邪情誼。漂流在失序家庭與破敗街角，他渴望遠離苦悶現實，夜晚夢見寵物鼠隨紅氣球昇入宇宙深處；白天醒來，他搭上一輛不知前往何方的公車，逃離荒涼國宅社區，在遠方田野尋找喘息的出口。

琳恩倫賽技驚四座的首部長片，展現出自成一格的音畫錯位詩學，以悠緩敘事片段拼綴記憶的解離與流動，從底層生活淬鍊抒情幻想，將殘酷童年寫成一首靈光流淌的詩篇。

Glasgow, mid-1970s. Haunted by a secret, 12-year-old James drifts through a dysfunctional family life, increasingly estranged and burdened by a guilt that shadows his daily existence. Drawn to the city's derelict canal banks, he forms tentative bonds with a vulnerable teenage girl and a boy of disarming innocence. Set against the backdrop of a historic garbage strike, the film traces a boyhood shaped by deprivation, remorse, and fleeting moments of wonder.

1999 坎城影展一種注目 Un Certain Regard, Cannes FF
1999 英國影藝學院獎最佳潛力新人 Most Promising Newcomer, BAFTA Awards
1999 倫敦影展薩瑟蘭獎 Sutherland Trophy, BFI London FF

大影格 Cinema A

06.07 SUN 15:30 | 06.20 SAT 19:30 | 06.28 SUN 14:00

該死的一天 Kill the Day

琳恩倫賽 Lynne RAMSAY | 英國 UK、法國 France | 1997 | DCP | Color | 19min

一名男子蝸居於狹小斗室，空氣靜默得令人窒息，他的思緒在破碎記憶間游移：行竊入獄的經過、獄中孤絕的規律日常、牢房裡毒癮發作的煎熬、青春期在河岸遊蕩時的無端惡行……，以及那段唯一綻發著金黃陽光，在田野與玩伴嬉戲的無憂童年。

琳恩倫賽的第二部短片作品，開啟她對於邊緣缺陷人物的深度關注，透過迷亂的非線性敘事、不同時間軸交互滲透的聲音殘響，以及撫觸肌膚般的身體官能意象，描摹一名毒癮者的枯槁形體及混亂內在，深化她一貫對創傷經驗、感知裂隙的美學探索。

James, a gaunt recovering addict, drifts through a fragmented existence haunted by intrusive memories of burglary, imprisonment, and the torment of withdrawal. Confined to a narrow room, his mind slips between present isolation and ruptured recollections: a canal-side incident in adolescence, the crimes that followed, and brief flashes of an innocent childhood in sunlit fields. Lynne Ramsay's second short film deploys a non-linear structure, layered soundscape, and tactile imagery to depict the disintegrating inner state of a lonely soul.

1997 克萊蒙費宏影展評審團特別獎 Special Jury Prize, Clermont-Ferrand International Short FF
1997 布魯斯特歐洲短片影展法國競賽首獎 French Grand Prix, Brest European Short FF
1998 鹿特丹影展 IFF Rotterdam



致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay

致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay



R 數位修復版
RESTORED

默文卡拉 Morvern Callar

琳恩倫賽 Lynne RAMSAY | 英國 UK、加拿大 Canada | 2002 | DCP | Color | 97min

超市女店員默文一覺醒來，發現男友自殺陳屍公寓，僅留下一筆存款、一卷錄音帶，和一份未出版的小說書稿。她沒有報警，反而冷靜清理好現場，並在小說作者欄寫下自己名字後寄至出版社，一段屬於她的旅程就此展開。她與閨蜜逃離寒冷陰鬱的蘇格蘭，遠赴陽光炙熱的西班牙海岸。遊走於斷裂而陌生的風景時，她開始理解一切空虛的根源，以及那份渴望放逐的蠢動慾望。

改編自毛姆獎同名小說，本片宛如卡繆《異鄉人》的當代變奏，以低限敘事、攝人光影，深潛主角擺盪於哀悼與狂歡間的奇異狀態。全片聲景由男友遺留的混音帶貫串，選用地下絲絨、艾費克斯雙胞胎等樂團金曲，在碎裂聲光與節奏中書寫疏離，勾勒主角無處安放的漂泊靈魂。

On a Christmas morning in wintry Scotland, a young supermarket worker wakes to find her boyfriend dead by suicide. She conceals the death, claims his unpublished manuscript as her own, and embarks on an unexpected journey of self-reinvention. Leaving her former life behind, she travels to Spain with her best friend, oscillating between stifling isolation and hedonistic encounters. Guided by a mixtape her boyfriend left behind, her aimless search becomes a compelling passage through grief, anonymity, and uncertain freedom.

2002 坎城影展導演雙週 CICAÉ獎、青年評審團獎
CICAÉ Award & Award of the Youth, Directors' Fortnight
2002 英國獨立電影獎最佳女演員、技術成就獎
Best Actress & Best Technical Achievement, British Independent Film Awards
2002 歐洲電影獎最佳女演員、攝影提名
Nominated for Best Actress & Best Cinematographer, European Film Awards

大影格 Cinema A 06.06 SAT 16:30 | 06.14 SUN 16:40 | 06.28 SUN 19:20

凱文怎麼了

We Need to Talk About Kevin

琳恩倫賽 Lynne RAMSAY | 英國 UK | 2011 | DCP | Color | 112min

伊娃曾有自由的人生，卻因意外懷孕成為全職母親，迎來聰慧早熟的逆子凱文。他彷彿魔童降世，自幼便看穿伊娃匱乏的母愛，以天真無知包裝惡意挑釁，反覆試探她的底限，更在父親面前扮演乖孩子，以操弄家人的情緒起伏。進入青春期後，凱文的反常人格讓伊娃焦慮不安，隨後一場血腥的校園攻擊，更使她深陷無盡自責的煉獄。

翻拍美國女作家同名小說，琳恩倫賽大幅刪減原著，以今昔交錯的非線性結構，逐步爬梳凱文的成長軌跡，沉痛地質問：邪惡究竟是天生或養成？母職是無私本能，還是人性枷鎖？導演拒絕提供解答或救贖，改以色彩濃烈、衝擊感官的視聽語言，緊糾觀眾每根神經，跟隨主角展開一段段艱難的靈魂拷問。

A devastated mother retraces her son's life through a fractured lens of memory after he commits a nightmarish attack at his school. She revisits an upbringing defined by cold defiance, troubling behavior, and escalating malice. As she pieces together their shared past, she confronts her own maternal ambivalence and the haunting question of whether she was merely a witness to his nature or an unwitting architect of his violence.

- 2011 坎城影展正式競賽 Competition, Cannes FF
- 2011 英國獨立電影獎最佳導演 Best Director, British Independent Film Awards
- 2011 歐洲電影獎最佳女演員 Best Actress, European Film Awards
- 2012 金球獎戲劇類最佳女演員提名 Nominated for Best Actress (Drama), Golden Globes



致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay

致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay



失控救援

You Were Never Really Here

琳恩倫賽 Lynne RAMSAY | 英國 UK、法國 France | 2017 | DCP | Color | 90min

曾任職業軍人與 FBI 探員的喬，退役後轉為地下殺手，專門受僱營救失蹤少女。冷酷剝悍的他，手持一支鐵鎚便能大殺四方。江湖上，他是私刑正義的鐵血悍將；家門內，他是獨自照顧老母的溫柔兒子。他試圖化身暴力怪物保護弱者，創傷記憶卻總如深淵凝視著他。某日，一名國會議員委託他救出被擄走的 13 歲女兒，眼看任務即將達成，事態卻轉眼失控，牽扯出更龐大的陰謀網絡。孤獨的他，最終能否找到女孩，並拯救支離破碎的自己？

琳恩倫賽首度挑戰犯罪敘事，顛覆陽剛類型、解構動作套路，專注刻劃兼具強悍與脆弱的矛盾「反英雄」，更在瓦昆菲尼克斯演出《小丑》前，率先發掘他陰鬱又暴戾的演技潛質，一舉助其榮膺坎城影帝。

A troubled veteran working as a brutal enforcer is hired to rescue a kidnapped teenager. What begins as a straightforward mission quickly spirals out of control, exposing a vast network of exploitation. His desperate pursuit of justice intersects with buried memories of childhood abuse and unresolved trauma. Caught between vengeance and self-destruction, he navigates a bleak world where rescue and ruin become indistinguishable.

- 2017 坎城影展最佳編劇、男演員 Best Screenplay & Best Actor, Cannes FF
- 2018 英國獨立電影獎最佳音樂、音效 Best Music & Best Sound, British Independent Film Awards
- 2019 美國獨立精神獎最佳剪輯獲獎：最佳影片、導演、男主角提名 Best Editing; Nominated for Best Feature, Best Director & Best Male Lead, Independent Spirit Awards

大影格 Cinema A 06.12 FRI 19:30 | 06.19 FRI 16:30 | 06.28 SUN 16:40

大影格 Cinema A 06.06 SAT 14:10 | 06.21 SUN 16:30 | 06.27 SAT 13:10

去死吧，親愛的 Die My Love

琳恩倫賽 Lynne RAMSAY | 美國 USA | 2025 | DCP | Color | 118min

作家葛蕾絲隨丈夫遷居鄉間老屋，荒野的自然氣息，點燃兩人如獸纏鬥般的熾烈愛欲。但隨著孩子出世，丈夫因工作長時間缺席，兩人愛巢淪為孤絕囚牢。葛蕾絲獨自承受育兒壓力，寫作靈感也日益枯竭，她感到自我與理智一點一滴分崩離析，行為也逐漸脫序。面對愛情與母職的瓦解，女人的憤怒與瘋狂，是精神失常的無聲墜落，還是堅守自我存在的頑強抵抗？

馬丁史柯西斯與珍妮佛勞倫斯聯手監製，力邀琳恩倫賽改編曼布克獎入圍小說，藉其詩意筆觸拆解原著的意識流文本，拋開心理分析與道德評斷，描繪野火燎原般的女性內在風暴。珍妮佛勞倫斯遊走於精準與失控的精湛表演，令人聯想《受影響的女人》裡光芒萬丈的吉娜羅蘭。

Adapted from Ariana Harwicz's novella, the film follows Grace and Jackson as they move into a remote Montana home. Grace's attempt to resume her writing career stalls as Jackson's frequent absences leave her increasingly isolated. After the birth of their child, she succumbs to postpartum depression and a collapsing sense of self. Their domestic sanctuary begins to unravel, exposing the fragility of love, identity, and motherhood.

2025 坎城影展正式競賽 Competition, Cannes FF

2025 英國獨立電影獎最佳攝影、音樂監督

Best Cinematography & Best Music Supervision, British Independent Film Awards

2026 金球獎戲劇類最佳女演員提名 Nominated for Best Actress (Drama), Golden Globes



致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay

致受傷的靈魂：琳恩倫賽 A Crack in the Soul: Lynne Ramsay



4K 數位修復版
4K RESTORED

慕雪德 Mouchette

羅伯布列松 Robert BRESSON | 法國 France | 1967 | DCP | B&W | 81min

少女慕雪德在貧寒與冷漠中長大：父親酗酒粗暴，母親病重臥床，她勉力照料襁褓中的幼弟，卻因衣衫襤褸、沉默寡言，在學校飽受羞辱與排擠。某日放學，她因暴雨受困樹林，偶遇一名盜獵者，原本看似溫柔的邂逅，轉眼變成暴力侵犯與情感操控。當至親驟逝，村民的施捨交織著輕蔑與憐憫，讓絕望的慕雪德走向河畔，試圖尋求解脫……。

法文片名意為「小蒼蠅」，指涉主角卑微而渺小的存在。布列松的極簡音畫技法，深刻影響琳恩倫賽的創作哲學，兩人皆善用演員機械式的手部特寫、中性表情，抹去戲劇化情節及浮誇演技，以節制鏡頭透析角色內在，力求「存在而非表演」的真實質感，在破碎日常中，凝視邊緣生命滑向墜落、陷溺創傷的不可言說。

Following a young girl struggling through rural squalor, paternal neglect, and a violent assault, the film evokes the tactile, sensory realism associated with Lynne Ramsay, who often cites Bresson's filmmaking philosophy as her primary influence. Through sparse dialogue and haunting imagery, it captures a fragile soul pushed to her limits, offering a desolate yet profound meditation on the defiance and vulnerability of the human spirit.

1967 坎城影展天主教人道精神獎 OCIC Award, Cannes FF

1967 威尼斯影展帕西內蒂獎 (非競賽片) Premio Pasinetti (Out of Competition), Venice FF

1968 法國影評人協會最佳影片 Best Film, French Syndicate of Cinema Critics

大影格 Cinema A 06.14 SUN 19:20 | 06.21 SUN 13:30

大影格 Cinema A 06.07 SUN 13:00 | 06.20 SAT 17:00

浮生掠影： 比爾道格拉斯

A Life in Glimpses: Bill Douglas

「如果你在乎電影創作，你該去看比爾道格拉斯的作品，他的電影和庫柏力克、塔可夫斯基屬於同一個等級。」——琳恩倫賽

比爾道格拉斯（1934–1991）生於蘇格蘭礦村紐克雷霍爾，成長於經濟大蕭條的陰影，身為私生子的他，在貧寒的破碎家庭由外婆撫養，雖然從小便展現對藝術的熱忱，卻在服役時結識畢生摯友彼得祖威爾，受其薰陶啟發後，才前往倫敦全心投入表演藝術。

他先於劇團琢磨表演功力，亦參與電視演出，卻始終嚮往電影創作。1969年，他進入倫敦電影學院攻讀編導，將童年記憶轉化為劇本《傑米》，向坎城金棕櫚名導林賽安德森請益時，對方一眼看出全片自傳色彩，鼓勵他以第一人稱完成作品。最終他在英國電影中心（BFI）資助下，以極低預算完成「比爾道格拉斯三部曲」，先後入選威尼斯、柏林影展，成為史上首位入選三大影展的蘇格蘭導演。三部曲以黑白的冷峻定鏡、跳躍的音畫設計，捕捉童年的殘酷與溫情。BFI製片主管回憶：「我從未讀過這樣的劇本……它只有一連串影像與聲音的組合，簡潔而直接地傳達情感——那是影像敘事，那才是電影。」

在拮据的經濟條件，以及不願媚俗的創作堅持下，道格拉斯一生僅完成四部長片。他自幼習慣躲進戲院逃離現實，視電影為「夢的宮殿」、「靈魂的避難所」，晚年更醉心於蒐集魔術幻燈等「前電影」裝置與數萬件電影文物，最終催生以他為名的電影博物館。

小說家瑞蒙卡佛曾引用「眼角餘光的一瞥」一語形容短篇故事的本質，道格拉斯的電影亦然——他從荒涼的人間疾苦中，捕捉了那些轉瞬即逝的感傷，一如他鍾情的魔術幻燈，是匆匆掠過的短暫泡影，也是記憶中無法磨滅的光點。

"If you care about filmmaking, you should watch Bill Douglas. It's just the same as Stanley Kubrick or Andrei Tarkovsky... it's up there with Tarkovsky."
—— Lynne Ramsay

Bill Douglas (1934–1991) was born in the mining village of Newcraighall in Scotland and came of age under the shadow of abject poverty. Born out of wedlock and raised by his grandmother in a broken home, he developed an early interest in art, deemed by his family as impractical. His path shifted during military service, where he met his lifelong friend Peter Jewell, whose influence led him to pursue performative art in London.

He trained as an actor in Theatre Workshop and acted in television, but remained drawn to cinema. In 1969 he entered the London Film School, turning his childhood memories into a screenplay titled *Jamie*. When shown to Lindsay Anderson, Anderson immediately recognized its autobiographical nature and urged him to embrace it fully. Eventually, with support from the British Film Institute, Douglas completed his coming-of-age trilogy on a minimal budget, becoming the first Scottish filmmaker to screen at the Venice and Berlin Film Festivals. Defined by austere black-and-white imagery, static compositions, and bleak but resonant soundscapes, the trilogy captures both the cruelty and the tenderness of childhood, hailed by the Head of Production of BFI as pure visual storytelling.

Working under economic constraints and refusing to compromise his artistic vision, Douglas completed only four feature films in his life. He called cinema a "palace of dreams" and "global refuge" for the soul. In later years he became fascinated with pre-cinematic devices such as the magic lantern, and the collection he built with Peter Jewell later formed the basis of a museum in his name. Writer Raymond Carver, quoting V.S. Pritchett, once defined short stories as "something glimpsed from the corner of the eye." Douglas's cinema works similarly: it captures fleeting fragments of human existence within desolate landscapes, like the transient glow of a magic lantern in the dark—ephemeral yet leaving an indelible imprint on memory.

37 歲的比爾道格拉斯，返回愛丁堡郊區礦鎮拍攝半自傳式的童年往事，在公車站結識一名向他借菸的瘦小男孩史蒂芬，邀請他飾演片中主角「傑米」。兩人耗時七年完成三部曲，訴說主角從童年至成年，經歷貧困、喪親、遺棄，在社福機構與破碎家庭間流徙，直至從軍後結識摯友，才覓得心靈歸屬的青春紀事。有別於英國影壇文學及歷史片傳統，或「廚房水槽劇」的社會寫實傾向，道格拉斯的成長三部曲同樣扎根於苦澀現實，卻像一幀幀靜謐的黑白靜照，串綴哀傷浮生的日常掠影，在跳躍式的記憶定格中，激盪低迴的情感共鳴。

Bill Douglas's autobiographical trilogy stands as a landmark of Scottish cinema, reshaping British cinema's social realist tendency through poetic austerity and precision. Across the three interlinked works, it follows a boy's passage from impoverishment to early adulthood, presenting a rigorous inquiry into memory, class, and lived experience through an uncompromisingly stripped-down cinematic language.

我的童年 My Childhood

比爾道格拉斯 Bill DOUGLAS | 英國 UK | 1972 | DCP | B&W | 47min



- 1972 威尼斯影展最佳首部電影
Best First Film, Venice FF
- 1973 英國編劇協會最佳原創劇本
Best Original Screenplay,
Writers' Guild of Great Britain

礦業衰落的蕭條小鎮，八歲的傑米與同母異父的哥哥由外婆獨力撫養，母親長年居住療養院，陌生的父親在不遠處另有家室。幼小的傑米忍受赤貧與孤獨，直到結識一名德國戰俘，他晦暗的童年才浮現一絲溫暖微光。導演取材自童年記憶的獲獎首作，主角佈滿泥濘的愁容，宛如楚浮《四百擊》的迷惘少年安端，真誠得令人心碎。

In a Scottish mining village, young Jamie endures poverty, neglect, and emotional abandonment. Living with his brother and grandmother, he finds rare warmth in a fleeting friendship with a German prisoner of war. Bill Douglas's stark, autobiographical debut is a visceral portrait of childhood informed by deprivation and quiet resilience.

我的家人 My Ain Folk

比爾道格拉斯 Bill DOUGLAS | 英國 UK | 1973 | DCP | B&W | 56min

外婆過世後，年幼的傑米與哥哥被迫分離，哥哥被送往孤兒院，他則被安置到祖母家中。新家庭冷漠且敵意重重，父親的缺席、祖母的刻薄，以及家族混亂的人際關係，讓傑米陷入更深的孤獨。人生像無聲的黑白畫面，他只能躲進戲院，從銀幕上的彩色幻夢尋找救贖。本片與首部曲於柏林影展聯映後大獲好評，印證一名蘇格蘭新銳作者的誕生。

Following his grandmother's death, Jamie is separated from his brother and forced into his paternal grandparents' hostile home. Amidst his father's cold indifference and a grandmother's spite, Jamie's situation worsens. Douglas's stark sequel depicts the harrowing reality of a child rejected by his own kin.



- 1973 倫敦影展 BFI London FF
- 1974 柏林影展論壇單元天主教人道精神獎、基督教評審團獎特別推薦
OCIC Award
(Recommendation)
& Interfilm Award
(Recommendation), Forum
of New Cinema, Berlinale

我回家的路 My Way Home

比爾道格拉斯 Bill DOUGLAS | 英國 UK | 1978 | DCP | B&W | 72min

青春期的傑米被祖母一家人送往孤兒院，自此流落在社福機構和寄養家庭之間。他成年後入伍並派駐埃及，在軍旅中結識家境優渥的同胞羅伯特。兩人沐浴在北非陽光下，一起讀文學、看電影，展開跨越階級的親密情誼。三部曲最終章，主角逃離壓抑的蘇格蘭，在異鄉與友人相濡以沫，尋覓人生歸屬與方向，迷失的男孩兜兜轉轉，終於找到回家的路。

The concluding film of Douglas's trilogy follows Jamie as he survives family rejection and grueling labor until RAF conscription takes him to Egypt, where an unexpected friendship offers a rare sense of belonging and possibility, charting his hard-won journey from destitution toward self-discovery and a creative awakening.



- 1978 倫敦影展 BFI London FF
- 1979 柏林影展論壇單元
影評人費比西獎
FIPRESCI Prize, Forum of
New Cinema, Berlinale
- 1979 盧卡諾影展 Locarno FF

大影格 Cinema A

06.07 SUN 18:10 | 06.13 SAT 14:10

*本片放映含中場休息 10 分鐘 The screenings of the trilogy include a 10-minute intermission.

浮生掠影：比爾道格拉斯 A Life in Glimpses: Bill Douglas

浮生掠影：比爾道格拉斯 A Life in Glimpses: Bill Douglas



同志們 Comrades

比爾道格拉斯 Bill DOUGLAS | 英國 UK | 1986 | DCP | Color | 181min

19世紀初，六名農工難忍低薪剝削，祕密組織工會，試圖協商薪酬、對抗權貴，卻遭政府以「非法宣誓」罪名流放澳洲。六人告別故土，在漫長的苦役歲月中，見證殖民體制的階級壓迫及種族歧視。改編自英國勞工史的「托爾帕德爾烈士」事件，以詩意的吉光片羽，為寫實肌理注入傳奇色彩，鑄冶出一則底層捍衛生存尊嚴的「窮人史詩」。

導演耗時八年籌備，以多線片段交織，穿插巡迴幻燈師的魔幻視角，巧妙將魔術幻燈、暗箱等早期視覺裝置嵌入恢弘敘事，使電影藝術與勞工抗爭史互為表裡。光影既是見證，亦是傳遞希望的媒介，照亮流放者的悲苦記憶，將史實昇華為關於韌性、同理與觀看權力的流動書寫。

In 1830s Dorset, impoverished agricultural labourers form a secret union to resist exploitative wages, becoming known as the Tolpuddle Martyrs. Arrested and sentenced to hard labor in Australia, they endure brutal exile and harsh colonial punishment. Framed through the eyes of a travelling lanternist and his pre-cinematic devices, the film traces their struggle in a sweeping visual poem of working-class solidarity and human dignity.

1986 倫敦影展薩瑟蘭獎 Sutherland Trophy, BFI London FF

1987 柏林影展 Berlinale

1987 多倫多影展 Toronto IFF

大影格 Cinema A 06.13 SAT 18:20 | 06.19 FRI 12:40

浮生掠影：比爾道格拉斯 A Life in Glimpses: Bill Douglas

TFAI 選映 TFAI PICKS

甘露水 *Daughter of Nectar*
流年似水 *The Chronology of Water*

關於電影的電影：台片相對論 *All About Cinema: Taiwan Cinema in Dialogue*

特務女間諜王 *The Female Spy*
007：金手指 *Goldfinger*

童心電影院：百變芭比 *Theater of Wonders: Barbietopia*

芭比之夢幻仙境 *Barbie Fairytopia*
芭比之夢幻仙境 美人魚芭比 *Barbie Fairytopia 2: Mermaidia*

免費放映 *Free Screening*

策馬入林 *Run Away*



特務女間諜王 The Female Spy

吳文超 WU Wen-chao | 台灣 Taiwan | 1965 | DCP | B&W | 88min

駐澳門特務林雅獲悉敵方竊得美國飛彈設計圖，並將其微縮藏於太陽眼鏡之中，準備秘密轉運入境。我方情報局派員潛入澳門追查，由林雅安安排情報員王俠接應，並由侍女小紅代為傳令；敵方同步調動神秘特務「紅色 28 號」展開反間諜戰，一場諜對諜的秘密行動一觸即發！

台語影壇自 1964 年起拍攝一系列女特務電影，受上海抗日諜報片、粵語片「珍姐邦」（Jane Bond）女俠、英美龐德熱潮的交互影響，形成獨特台語混血類型。本片沿襲《007：金手指》的科技諜戰風潮，以低限特效打造死光砲、隱身器、X 光鏡等高科技奇觀，印證台語影人的豐富想像力。現存唯一放映拷貝由國、台語版本拼接，部分段落的無聲殘損，亦反映台語片保存的斷裂狀態，令人反思台語影壇的多語並存現象，以及搶救影音媒介對重構本土影史的重要性。

A stolen missile design, miniaturised and hidden within a pair of sunglasses, is smuggled through Macau. Rival intelligence networks converge to intercept the device, triggering a covert operation of infiltration, counterintelligence, and complex technological espionage amid a rapidly escalating international spy war.

小影格 Cinema B 06.13 SAT 15:20 ▲★ | 06.21 SUN 16:20 ▲ | 06.27 SAT 13:50 ▲

007：金手指 Goldfinger

蓋漢米頓 Guy HAMILTON | 英國 UK、美國 USA | 1964 | DCP | Color | 110min

風流的第七號情報員奉命調查黃金大亨「金手指」的走私案，卻因攪亂一場詐賭，意外捲入生死邊緣，發現對方欲染指美軍「諾克斯堡」金庫的世紀陰謀！受俘的龐德，接連在飛車追擊、致命雷射與冷酷爪牙的威脅下死裡逃生，更與敵方身手矯健的美女飛行員鬥智鬥勇。當歹徒直搗金庫，他能否在倒數計時的最後關頭，化解這場即將癱瘓全球金融的浩劫？

007 系列首集《第七號情報員》自 1963 年在台上映以來，掀起冷戰諜報片的熱潮，第三集《金手指》中，龐德及敵營的武器全面進化，各種新穎黑科技重裝上陣，締造全球票房高峰，在各國引發翻拍與模仿現象。而片中與主角勢均力敵的女性反派設定，亦樹立不敗的經典龐德公式。

Assigned to investigate gold magnate Auric Goldfinger's smuggling ring, James Bond uncovers "Operation Grand Slam"—a daring plot to irradiate the U.S. gold reserve at Fort Knox. From the high-stakes golf courses of Europe to a nuclear countdown in Kentucky, Bond must outmaneuver the magnate and his lethal enforcer, Oddjob, to avert a global financial catastrophe.

1965 奧斯卡金像獎最佳音效

Best Sound Effects, Academy Awards

1965 英國影藝學院獎最佳美術設計提名

Nominated for Best Art Direction, BAFTA Awards



Images courtesy of Park Circus/Amazon MGM

大影格 Cinema A 06.21 SUN 19:00 | 06.27 SAT 15:50

本單元場次為親子場，歡迎各種年齡的大小朋友，若小朋友有小聲說話、移動的需求，請大朋友多多尊重體諒。

All screenings in this section welcome all ages and are family friendly. There may be children speaking or moving around occasionally. Thank you for your understanding and tolerance.



中文發音
——
中文字幕

芭比之夢幻仙境 Barbie Fairytopia

沃爾特馬提修斯 Walter P. MARTISHIUS、劉威廉 William LAU | 加拿大 Canada、美國 USA
2005 | DCP | Color | 71min

彩虹彼端的夢幻仙境，住著一群小仙子。其中，愛莉娜因為天生沒有翅膀，常常被取笑，她也渴望著能跟其他人一樣在空中飛翔。某天愛莉娜醒來，發現她棲身的花兒生病了，草原瀰漫著毒氣，她的仙子朋友們一個個開始墜落，翅膀無法飛翔！傳聞說，這一切都是仙后陛下的邪惡孿生姐妹露雲娜的計謀。為了查明真相，愛莉娜決定離開魔法草原，帶著寵物毛球必寶，踏上未知的危險旅程。

Just through the rainbow, in the world of Fairytopia, lives Elina, a beautiful flower fairy who longs to have wings. One day, Elina wakes to find that her flower home is sick, and that her fairy friends can't fly! She summons the courage to help and embarks on a fantastic journey to find Azura, a Guardian Fairy she thinks can solve the problem. What Elina doesn't know is that the evil Laverna has caused the flying sickness as part of her plan to take power from the Enchantress, ruler of Fairytopia!

小影格 Cinema B 06.06 SAT 14:30 ▲ | 06.21 SUN 14:30 ▲

芭比之夢幻仙境 美人魚芭比 Barbie Fairytopia 2: Mermaidia

沃爾特馬提修斯 Walter P. MARTISHIUS、劉威廉 William LAU | 加拿大 Canada、美國 USA
2006 | DCP | Color | 74min

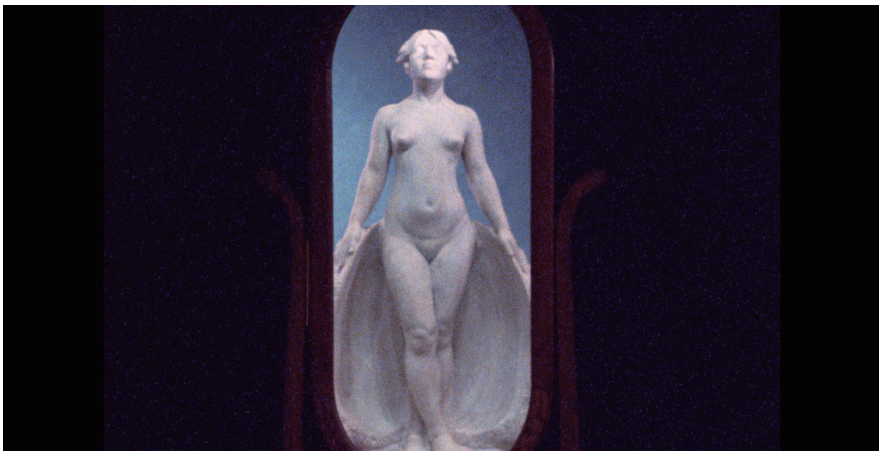
延續夢幻仙境的故事，愛莉娜來到水底的人魚王國，為了拯救被綁架的人魚王子拿路。邪惡的露雲娜再次崛起，威脅人魚王子為她尋找一種魔法強大的莓果，能讓擁有者成為夢幻仙境中最有力量的仙子。愛莉娜必須阻擋他們，但困難重重。她需要獲得固執人魚女孩的信任，還得克服在水中移動的障礙。然而，艾莉娜這次最艱困的挑戰，是必須做出她這輩子最大的犧牲。

In this follow-up to Fairytopia, Elina travels to Mermaidia to save her friend Nalu, the merman Prince. Laverna has kidnapped Prince Nalu in an attempt to learn the whereabouts of a special berry that will make her the most powerful fairy in Fairytopia—even more powerful than the Enchantress! It's up to Elina to stop them, but she can't do it alone. She'll need the help of Nori, a headstrong mermaid who doesn't trust outsiders and wants nothing to do with Elina. Winning Nori over isn't easy, and saving Nalu could require the greatest sacrifice of her life.



中文發音
——
中文字幕

小影格 Cinema B 06.13 SAT 13:30 ▲ | 06.28 SUN 14:30 ▲



甘露水 Daughter of Nectar

林君呢 LIN Chunni、黃邦銓 HUANG Pang-chuan | 台灣 Taiwan
2025 | DCP | Color | 142min

《甘露水》是台灣首位現代雕塑家黃土水於 1921 年創作的大理石裸女像，也是一尊靜默守望的雕像。它靜靜凝視著台灣近百年來的歷史軌跡，從日治時期到白色恐怖的壓抑與掙扎，這件作品映照出一座島嶼的苦難與蛻變，彷彿以無聲之姿，見證著歷史的風霜與人們的堅韌。

歷經三年的拍攝與打磨，《甘露水》記錄了守護石像超過六十載的張氏家族，以及促成作品重見天日的林曼麗教授。導演林君呢與黃邦銓以 16 毫米底片拍攝，透過底片的物質特性回應大理石的質感與時間感，結合第一手訪談與嚴謹的歷史調查，追尋作品的創作源頭與流轉再現。

Created in 1921 by Taiwan's first modern sculptor, Huang Tu-shui, *Water of Immortality* is a silent marble guardian that gazes upon a century of history. From colonial aspirations to the struggles of the White Terror, it reflects an island's resilience and transformation. Filmed over three years on 16mm, the directors optimize the texture of film to echo the sensation of marble. Through archival research and interviews, they trace the statue's survival and rebirth, capturing the enduring spirit of Taiwanese art.

2026 紐約現代美術館紀錄片雙週影展 MoMA Doc Fortnight Festival

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大影格 Cinema A 06.14 SUN 13:30 ▲ | 06.20 SAT 13:00 ▲★

小影格 Cinema B 06.27 SAT 19:00 ▲

*片商交換券不適用於國家電影及視聽文化中心所有場次
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流年似水 The Chronology of Water

克莉絲汀史都華 Kristen STEWART | 法國 France、英國 UK、拉脫維亞 Latvia、美國 USA
2025 | DCP | Color | 128min

水、雨、淚、河、泳池、血、藥物、酒與書寫；成長於暴力與酗酒陰影下的莉狄亞，童年在失守的家庭中破碎失語。長大後，她在慾望與自毀邊緣反覆碰撞，創傷如影隨形，直到文學成為出口。她書寫在傷痕與身體記憶之中，重新奪回自身的聲音與敘事權。

本片改編自美國作家的同名回憶錄，好萊塢一線女演員克莉絲汀史都華堅決以此作為其首部編導長片，費時七年尋覓資金又拍攝短片作為前置習作，終煉一劍。影像如記憶碎片，在斑駁光影裡交織靈光與傷痕，卻讓觀眾保持在「情感安全」距離，見證一場走向重生的細膩告白。

Brought up in an environment torn apart by violence and alcohol, Lidia Yuknavitch seemed destined for self-destruction and failure until words offered her unexpected freedom in the form of literature. *The Chronology of Water*, adapted from Yuknavitch's autobiographical bestseller, follows Lidia's journey to find her own voice in an exploration of how trauma can be transformed into art through re-possessing our own bloody histories, particularly those uniquely experienced by the bodies of women and girls.

2025 坎城影展一種注目單元 Un Certain Regard, Cannes FF

2025 法國杜維爾影展新銳獎 Revelation Prize, Deauville American FF

2025 台北金馬影展 Taipei Golden Horse FF



大影格 Cinema A 06.06 SAT 19:10 | 06.19 FRI 19:10

小影格 Cinema B 06.14 SUN 14:00 | 06.27 SAT 16:00

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策馬入林 Run Away

王童 WANG Toon | 台灣 Taiwan | 1984 | DCP | Color | 112min

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

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

1985 金馬獎最佳美術設計、服裝設計
Best Art Direction & Best Costume Design, Golden Horse Awards

1985 亞太影展最佳美術、攝影
Best Art Direction & Best Cinematography, Asia-Pacific FF

小影格 Cinema B

06.07 SUN 18:30 | 06.14 SUN 16:50 | 06.21 SUN 18:30 | 06.28 SUN 16:20

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