

2023

嘉義國際
藝術紀錄影展

Chiayi International Art Doc Film Festival

自覺又包容

Conscious & Beyond

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嘉義市素有「畫都」、「木都」美譽，近年更致力於推廣影視音藝術文化，嘉義國際藝術紀錄影展每年積極與國際接軌，透過藝術紀錄片的放映、分享及交流，也讓國際更能看見嘉義市，看見臺灣所擁有的藝術能量。2014年創辦「嘉義國際藝術紀錄影展」起，至今已第十年，達成階段性的里程碑，經過全球震盪的疫情三年，又再次與國際建起橋樑。

今年是嘉義國際藝術紀錄影展十週年，藝術總監黃明川導演規劃六大單元「邊界被飛翔」、「欲望無終點」、「遠離表象」、「世間爆發力」、「三分鐘影片大賽精選」及「捷克文藝真情」，更力邀三位客席策展人蘇匯宇導演、翁煌德策展人及楊元鈴策展人，策劃當代東歐藝術短片、回顧歷史電影藝術紀錄長片及1970年代前衛藝術電影，在第十年的影展匯集更多的藝術紀錄片及錄像作品。

本屆影展彙集國內外優秀藝術紀錄片及錄像作品，總計多達53部長短片參展，作品中包含8部世界首映、16部亞洲首映、10部台灣首映及7部影展首映。邀請國內外導演一同至嘉義市進行藝術文化交流，並規劃教育推廣講座、專題論壇、主題演講及映後座談；論壇主題首次將劇場、設計之藝術範疇，結合紀錄片形式呈現，藉此，讓所有傑出的藝術工作者激發更多創作理念，也讓民眾有耳目一新的體驗。

嘉義市市長

黃敏惠

Mayor of Chiayi : Huang Min-Hui

Chiayi City has the reputation of “the City of Painters” and “the City of Lumber Mills”. In recent years, it has also devoted to promoting the art and culture of film. Chiayi International Art Documentary Film Festival actively connects with the international community every year. Through the screening, sharing and exchange of art documentaries, the international community can feel the artistic energy of Chiayi City as well as Taiwan. Ten years since the establishment of Chiayi International Art Documentary Film Festival in 2014, a great milestone has been reached. Three years after the epidemic shook the world, it is once again in line with the world.

This year marks the 10th anniversary of the Chiayi International Art Doc Film Festival. Artistic Director Huang Mingchuan has planned six major themes: "Free with Wings", "No Flash Back", "Beyond Skin Deep", "Social Might", "Three Minutes Video Competition Collection" and "Czechia True love of Art". Director Su Hui-Yu, curators Weng Huang-De and Yang Yuan-Ling are invited as guest programmers of the festival, inviting contemporary Eastern European art short films, art documentaries on historical films, and avant-garde art films from the 1970s.

CIADFF brings together excellent art documentaries and video works from home and abroad, with a total of 53 feature films and short films. These works include 8 world premieres, 16 Asia premieres, 10 Taiwan premieres and 7 film festival premieres in this edition. Directors from home and abroad are also invited to Chiayi City for artistic and cultural exchanges, and held educational lectures, two special forums, a keynote speech and post-screening discussions. This is also the first time that the theme of the forum are presented in combining the artistic fields of theater drama and design, so that all outstanding artists can inspire more creative ideas and give the public a refreshing experience.

自覺又包容

資本主義從1980 年代初起至今，走過其歷史最戲劇性的40年，從物質無止境的追逐，發展到強大的人工智慧，開始超越人類大腦思考與資料彙整的速度。而各式新科技並非全朝正面發展，屢屢被運用於網路滲透、虛假新聞、辨臉監視與深偽騙人；更高度威脅人類的是，精準武器使侵略強權自認可以殲滅弱勢族群、入侵鄰近小國。回應如此全球化危機，藝術紀錄影片如何全新觀看這世界？如何脫胎換骨，以呼應劇烈科技發展下的影像視感和心理轉變？

疫情三年、烏俄戰爭一年、經濟蕭條通膨不已，嘉義國際藝術紀錄影展走過國際環境跌宕的十年，期間未曾停止對自身的反問。不僅面對地方，更一再試探國際最前沿思想，指向更寬廣視野；除擁抱在地優質人文傳統，亦不忘鼓勵傑出的個別異端，讓「自覺」與「包容」平行發展。

2014年第一屆嘉義影展即已標定「大南方精神」作為永續目標，一個從弱看強，從小看大，從南方看世界的立足點，釋放出長期堅定的立場。因為嘉義市座落於台中彰化、高雄台南大都會區的正中間，位處北回歸線上。這小城市在擁抱山、海與廣袤農田，享受著自己的特色生活時，其潛在的自在與開朗早於日治時代已經奠下美好文化基礎。

不過此刻永遠現實，當代意味著不停止的挑戰。遠方的兩國戰爭衝擊全世界，病毒與最新科技也立刻奔馳到門前，影響的確瀰漫全球角落，連物化的強權與主張和平的小國均不能免。於是，我們不停地提問：在大變動的時代裡，嘉義保住多少自己？又為台灣與亞洲創造了什麼？影展持續的意義為何？

今年影展所訂立的主軸「自覺又包容」，點出了自身清晰的覺醒定位，願意大敞胸懷吸納奇異藝術思想與新穎影片，以迎接未來。別開生面地安排各領域的一場「設計之社會力量」演講，及「舞台湧現新歷史」、「身體宛如批評家」二場講座；更邀約三位客席策展人加碼其專長，豐富影展的歷史縱深，並回味全球紀錄與跨域電影的經典，來協力觸探藝術紀錄影像的絕新領域。

藝術總監



Conscious & Beyond

Artistic Director : Huang Mingchuan

Capitalism has passed its most dramatic 40 years since early 1980s till now. From the infinite pursuit for materials to the development of powerful AI, it begins to surpass the speed of human brains' thinking and information integrated. However, the various new technologies are not all exactly applied toward a positive direction. Some are used for the network percolating, fake news, facial recognition surveillance and deepfake cheating. Moreover, it threatens people that the precision weapons allow the aggressive powers to destroy vulnerable ethnic groups and invade nearby small countries. In order to respond such global crisis, how does artistic documentary film see the world with a brand new perspective? And how about the visual sense that has been influenced heavily by psychological change under drastic technology development?

Chiayi International Art Doc Film Festival(CIADFF) has walked through ten years of ups and downs under the international environment especially during the pandemic years, Russo-Ukrainian War and continuous economic depression and inflation. During the turbulent times, the CIADFF never stop asking itself. Not only does it have to face the locals but also sound out the international forefront thoughts repeatedly, pointing towards far wider vision. Besides embracing the local high quality humanistic tradition, it does not forget to encourage excellent individuals of heresy and let "conscious" and "inclusive" presented parallelly.

In 2014, the first CIADFF set up "Great South Spirit" as a sustainable goal. Standing at the foothold of the world from the south, from the weak and small, it released a steady long-term firm ground. Located between Taiwan's central and south biggest metropolitans, and perfectly on the Tropic of Cancer. This small city embraces mountains, it is near the sea and surrounded by vast farmlands, enjoying its own featured life with ease and cheerfulness. It has owned a fantastic cultural foundation since Japanese colonial period.

However, the present moment is forever crude and the contemporary means endless challenges. The war between two countries far away impacts the whole world. COVID pandemic and the newest technology come to our doors in no time. The impact indeed widely spreads all over the world with no exception. Therefore, we keep asking: How much can Chiayi keep up itself in the era of such changes? What can its film festival contribute to Taiwan and Asia?

The main spindle of the 10th edition is "Conscious & Beyond". It points out itself a clear position and is willing to absorb queer artistic thoughts and innovative films open-heartedly. We arrange a keynote speech "Social Power by Design" and two seminars with "History Revived on Stage" and "Body as a Critic". There are three guest programmers invited to show their specialties to enrich the historic depth of film history. Therefore, we can then aftertaste the new trend documentaries and classic avant-garde cooperatively to explore the extremely new field of artistic documentaries.

客席策展人：蘇匯宇

這是山雨欲來之前，抑或是暴風中心眼，又或者是世人共同的歷史既視？是極權思想帶來的生活之禁錮，或戰爭帶來的生命與靈魂的流亡？在本單元中，無論家族是來自克里米亞、摩多瓦或者莫斯科，無論是居住於荷蘭、英國或台灣，這些藝術家們，早於戰爭之前，或在流亡之際，皆已洞見世局的動盪與人類歷史的荒謬押韻。俄羅斯與前蘇聯的存在，就如東亞的某區域的身世一般，是一個變動、交雜、建構性的、謊言的與施加暴力的歷史與現在進行式。在藝術家的影像中，你會見到獨裁者史達林在某加盟共和國的神秘私人居所（令人想起其他獨裁者遍佈各處的宅院），或者車臣共和國如何被物理性與心理性地碾壓成為一片精神廢墟（令人想起其他獨裁者各式各樣的修辭學），又或者你會體會戰爭前夕普丁如何形塑其國族動員，為了威權主義擴張提供充足燃料（令人想起其他東亞強權）。不同於威權政府的官宣，這些電影以形而上或更加抽象的形式被展現，諷刺的是，正因如此，殘酷、冷冽與暴力的傷痛此時更加具體與令人不寒而慄。正因為電影能以形而上語言超越時空，這些見證者看似淒美的作品，溫柔地對著遙遠彼端我們，那個處在一個接著一個的危機與衝突之中的我們，訴說著一句句警世之語。

Guest Programmer : Su Hui-Yu

Does this indicate an approaching storm, an eye of a hurricane, or the collective Déjà-vu like common experience? Has this been brought by the imprisonment of totalitarian thinking, or an exile of life or fleeing soul caused by war? In this section, artists who either come from Crimean, Moldova, or Mexico or live in Holland, the UK, or Taiwan, have all shared an insight into the turbulent times and the absurd rhyming of human history. The existence of Russia and the former Soviet Union reminds us the old times of a region in East Asia, where rapid mutations, complexity, constructive lies and inflicted violence could be found in history and the present. In the images presented by these artists, you come to see the mysterious residence of the dictator Stalin in a republic country, which makes us remember all the mansions of other dictators across the world. You'll also be stunned by the spiritual ruins in Chechenskaya that was played havoc by physical force and psychological suppression at the same time, which reminds us of other dictators' rhetoric that seems so convincing. Or you might come to realize how Putin provoked conflict by inciting the whole nation when he attempted to invade another country for fossil fuel demand (very much like other authoritarian regimes in East Asia). Unlike political propaganda promoted by an authoritarian state, these films have been shown in a metaphysical or even more abstract way. Ironically, all this has stressed the cruelty, ruthlessness, and violence and sent chills down audience's spine. Just because films are created to convey a range of sentiments across time and space, they tell cautionary tales to us as we are involved in endless crises and conflicts.

客席策展人：翁煌德

義大利名導費德里柯·費里尼（Federico Fellini）曾這麼說過：「我相信電影不需要文學，需要的只是寫電影的人，意即能依電影本身的旋律韻致來表達自己的人。電影是一個自成體系的藝術形式，它不須移位到一個充其量只是作插畫圖說的層次。」

是呀，「電影」何嘗不也是一種藝術類型本身？隨著20世紀幾個電影運動的流變，從脫離現實的幻想、到寫實主義的表現、一直到精神層面的探索。如今再也沒有人能輕視電影能夠企及的高度。

這次選映的兩位大師紀錄片，分別是以印度導演薩雅吉·雷（Satyajit Ray）為題的《大地之歌的奧秘》與重現費里尼創作現場的《費里尼》，兩位導演分別都受到新寫實主義影響，但其中費里尼脫離了寫實的桎梏，開創出了自己的超現實風格，片中所呈現的正是他較少人探究的中晚期創作，堪稱豪奢且任性的《卡薩諾瓦 Fellini's Casanova》（1976）與《女人城 City of Women》（1980）都有討論。

除了導演角度，當然也不能錯過影評視角，以多部電影研究巨作聞名的名導馬克·庫辛思（Mark Cousins）新作《尋找之旅 The Story of Looking》，對視覺藝術的深刻反思，同樣擲地有聲。

透過這些「關於電影的電影」，很可能會重新開啟你對電影這門藝術的全新理解。

Guest Programmer : Wonder Weng

Federico Fellini, a world-famous Italian director, once remarked, “I believe that films do not require literature; they require screenwriters, who are able to express themselves in accordance with the rhyme and pace of a film. Films are an independent art form, which means that a film does not need to be degraded to the level of illustrations.”

Indeed, “film” as an art form plays a role in the art world. With the transitions in movie movements in the 20th century, the representation of a film has come a long way: from fantasy, realism, to exploration into spirituality. Now film audiences have learned to appreciate what a film can offer.

Two documentaries selected for this session are about the *Mystery of the Song of the Land*, a film directed by an Indian film director Satyajit Ray, and *Fellini*, which recaptures the director Federico Fellini's endeavors. Two directors were influenced by new realism, although Federico Fellini had been completely unfettered by realism and created a surreal style of his own. In this documentary, some of his rarely discussed films made at the latter part of his career, such as *Fellini's Casanova* (1976) and *City of Women* (1980), were under discussion.

Apart from the perspective of a film director, it is also worth hearing what film reviewers have to say. *The Story of Looking*, which was created by Mark Cousins, a famous director and film reviewer, provides a sober reflection of visual art that invites all to ponder.

All the “films about films” may provide a fresh perspective about art in the cinema for audiences.

割開影像藝術的雙眼

客席策展人：楊元鈴

根據維基百科的定義，「前衛」（avant-garde）是指在藝術、文化或社會方面具有實驗性、激進性或非正統性的作品，特別是那些初期難以被社會大眾接受的創新美學。每個時代都有屬於他們的前衛藝術，就像印象派之於新古典、超寫實之於寫實，每一波勇往直前的浪潮，或許當時看似破格粗糙，但卻總是義無反顧的挑釁時代、開創之先，於是才有此刻我們習以為常的多元繁華。

來到多元媒體百花齊放、嘉義藝術影展十年有成的2023，想試問究竟影像藝術開創的本源是什麼？前衛之前的創新、實驗、非正統又是什麼？作為當代藝術最終極的展現，其實電影早在1895年火車進站那一瞬間，就已經肩負了開啟視野的先鋒重責，直至六〇年代隨著安迪沃荷視覺藝術運動的推展，前衛電影大師肯尼斯安格、麥可史諾前衛運動的揭竿而起，和日本導演寺山修司的跨界創作，才真正割開影像藝術的雙眼，看到一種屬於影像藝術本質的、前衛本格的創作，不管是文本層疊眼花撩亂的《天蠍座升起》、光影結構主義敘事典範的《波長》，還是雜揉文學、劇場與一爐的《雙頭女》、《草迷宮》，當年或許曾被斥為不知所云的偏鋒，如今再看依舊鋒芒簇新令人震撼。而在影像藝術經典的回望中，展望CIADFF下一個繁花似錦的十年。

Open the eyes of video art

Guest Programmer : Kelly Yang

According to the definition on Wikipedia, the term "avant-garde" refers to works that are experimental, radical, or unorthodox in terms of art, culture, or society, especially those innovative aesthetics that are hard for the general public to accept. Every era has its own avant-garde art, like Impressionism is to neo-classicism; hyper-realism is to realism. Every wave is a tidal wave. Perhaps at that time, avant-garde art seemed to be unconventional and rough, but it always challenged the times and pioneered without hesitation. Therefore, at this moment, we can have the diversity and prosperity we are accustomed to.

Coming to 2023, where multiple media are flourishing and the Chiayi International Art Doc Film Festival has been successful for ten years, what is the origin of the creation of video art? What was innovation, experimentation, unorthodoxness before the avant-garde? In fact, as early as the moment the train entered the station in 1895, the film has already shouldered the pioneering responsibility of opening the horizon, as the display of contemporary art. It wasn't until the 1960s with the promotion of Andy Warhol's visual art movement, the rise of avant-garde film masters Kenneth Anger and Michael Snow, and the cross-border creation of Japanese director Terayama Shūji that the eyes of video art be truly opened. A kind of avant-garde creation that belongs to the essence of video art has been seen, whether it is "Scorpio Rising" with dazzling text cascading, "Wavelength" a narrative model of light and shadow structuralism, or "A Woman with Two Heads" and "Grass Labyrinth" which are fusion mixture of literature and theater. At that time, perhaps these works were criticized incomprehensible, but looking back now, they are still fresh and shocking. While in retrospect of classic video art, we look forward to the next prosperous ten years of CIADFF.

關於影展 Festival Theme

嘉義國際藝術紀錄影展，英文名稱為 Chiayi International Art Doc Film Festival，簡稱 CIADFF。本屆影展主題「自覺又包容」，期望透過選片，點出了自身清晰的經緯，自信又願敞胸懷擁抱奇異藝術思想與新穎影片，迎接未知的挑戰。

The theme as the "Conscious and Beyond" through the selection, goals for building self-confidence and fulfilment with an attitude of open minded in a wide range of creative and inspiring films, is taking on new challenges.

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

● 世界首映 World Premiere ● 亞洲首映 Asia Premiere ● 台灣首映 Taiwan Premiere ● 影展首映 Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/11 (六)	11:10	<div><div></div>辛巴 Zimba</div>	78 min	
	13:00	<div><div></div>金枝演社 Golden Bough Theatre</div>	50 min	
		<div><div></div>阮劇團 Our Theatre</div>		
		<div><div></div>差事劇團 Assignment Theatre</div>		
	14:30	專題論壇一：表演湧現新歷史 Discussion Forum #1 : History Revived on Stage		
	16:30	<div><div></div>身形與地形 Topographies of Body and Landscape</div>	55 min	
		<div><div></div>試圖記憶 I Am Trying To Remember</div>		
		<div><div></div>伴忘 Mommy and Me</div>		
	18:00	<div><div></div>三分鐘影片大賽精選 Three Minutes Video Competition Collection</div>	56 min	
		<div><div></div>未來愛麗絲 Future Alice</div>		
		<div><div></div>小計程車 Petit Taxi</div>		
	19:30 (限)	<div><div></div>尋找之旅 The Story of Looking</div>	87 min	

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

● 世界首映 ● 亞洲首映 ● 台灣首映 ● 影展首映
World Premiere Asia Premiere Taiwan Premiere Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/12 (日)	11:30	● 靈魂吶喊 Scream of the Soul	63 min	映後座談 After-Screening Discussion
	13:40	● 古斯塔夫·蒙洛伊：藝術暴力日誌 Gustavo Monroy and Art as a Logbook of Violence	58 min	
		情況有點複雜 Nut Brother		
	15:10	● 大地之歌的奧秘 Manik Da : The Mystique of Pather Panchali	66 min	映後座談 After-Screening Discussion
	17:30	● 靜行 Stillness in the Wave	63 min	
		● 劃界 Delimitation		
		● 回家的路 Hometown on My Mind		
3/18 (六)	11:00	● 繪有希望的 Painted "Hopeful"	59 min	映後座談 After-Screening Discussion
		● 艾里西歐·席爾瓦：尋找廣闊美國 Eliseo Art Silva : Finding the Wide American Earth		
	13:00	● 費里尼 Fellinopolis	78 min	
	14:40	主題演講：設計之社會力量 Keynote Speech : Social Power by Design		
	16:40	● DVA	61 min	映後座談 After-Screening Discussion
		● 沒有國家沒文化 No Nation Without Culture		
		● 私宅 Dacha		
	18:45 (限)	● 藝術達人秀 Art Talent Show	102 min	

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

● 世界首映 ● 亞洲首映 ● 台灣首映 ● 影展首映
 World Premiere Asia Premiere Taiwan Premiere Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/19 (日)	11:00	● 自身像 II Selfie II	55 min	映後座談 After-Screening Discussion
	13:00	● 巴西節奏 Brazilian Beats	60 min	
	14:30	● 愛之光 Love Lights	67 min	
	16:40	● 美里 法依達 Miri Fajta	73 min	線上映後座談 Online After-Screening Discussion
3/25 (六)	13:00	● 必要情況 State of Necessity	70 min	
	14:40	● 我與馬悌努 My Life with Bohuslav Martinů	60 min	
	16:10	● 地衣_/柏林 Lichen_/Berlin	56 min	
		事物的重量 The Weight of Things		
		● 複數愛情 Plural (Love)		
		● 容器 Containers		
		● 追蹤脈絡 Tracing a Vien		
		● 群虎路上(導演版) Tiger Gathers(on road)		
	17:35 (限)	草迷宮 Grass Labyrinth	57 min	
		雙頭女 The Woman With Two Heads		
	19:05	波長 Wavelength	73 min	16mm放映 16mm screening
		天蠍座升起 Scorpio Rising		映後座談 After-Screening Discussion

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

● 世界首映 ● 亞洲首映 ● 台灣首映 ● 影展首映
World Premiere Asia Premiere Taiwan Premiere Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/26 (日)	13:00	● 陳永賢 作品精選 Best of Chen Yung-Hsien	65 min	
		● 許懿婷 作品總覽 Hsu Yi-Ting Portfolio		
		● 劉曉蕙 白晝之眠 Liu Hsiao-Hui's Sleeping in Daytime		
	14:30	專題論壇二：身體宛如批評家 Discussion Forum #2：Body as a Critic		
	16:30	● 歷史的例外狀態 The Exception of History	56 min	映後座談 After-Screening Discussion
		● 依舊如新 Divine Table in Daxin		
		● 人生映後座談 Post-screening Talk		

嘉義舊監宿舍群 (矯正塾1921)

Dormitories of former Chiayi Prison (Correction 1921)

● 世界首映 ● 亞洲首映 ● 台灣首映 ● 影展首映
World Premiere Asia Premiere Taiwan Premiere Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/17 (五)	14:00	 古斯塔夫·蒙洛伊：藝術暴力日誌 Gustavo Monroy and Art as a Logbook of Violence	58 min	教育推廣 放映場次 Education Promotional Screening
		情況有點複雜 Nut Brother		
	15:15	 繪有希望的 Painted Hopeful	59 min	
		 艾里西歐·席爾瓦：尋找廣闊美國 Eliseo Art Silva : Finding the Wide American Earth		
	16:30	三分鐘影片大賽精選 Three Minutes Video Competition Collection	56 min	
		 未來愛麗絲 Future Alice		
		 小計程車 Petit Taxi		

勇氣書房

Courage Bookshop

● 世界首映 ● 亞洲首映 ● 台灣首映 ● 影展首映
 World Premiere Asia Premiere Taiwan Premiere Film Festival Premiere

日期 Date	時間 Time	片名 Title	片長 Duration	備註 Note
3/24 (五)	14:00	● 愛之光 Love Lights	67 min	教育推廣 放映場次 Education Promotional Screening
	15:25	● 自身像 II Selfie II	55 min	
	16:40	● 必要情況 State of Necessity	70 min	

觀影須知

- 放映前 30 分鐘開放現場免費取票。
- 放映前 10 分鐘開放入場，場內座位有限，敬請提早排隊。
- 放映後 20 分鐘不再開放進場，場內禁止飲食喧嘩。

NOTICE

- Tickets are available 30 minutes before each screening.
 - The cinema will open 10 minutes before the screening.
 - Doors will be closed 20 minutes after the screening starts.
- No food or beverages are allowed in the auditorium.

防疫公告

為防範 COVID-19 疫情傳播風險，影展實施防疫措施，敬請民眾共同配合：

- 觀影民眾出入影展相關活動場所時請配戴口罩，並保持社交距離。
- 依中央流行疫情指揮中心防疫規定及文化部文化場館因應嚴重特殊傳染性肺炎疫情藝文活動開放辦理原則辦理。

COVID-19 Prevention Announcement

To prevent the spread of the pandemic COVID-19, the local CDC measures are implemented at this film festival. We appreciate your cooperation with the following:

- Viewers must wear a mask and maintain social distancing in all venues.
- The festival follows the Ministry of Culture's order which in principle allows all cultural venues open with necessary control over the audience gathering in response to the severe infectious pneumonia.



邊界被飛翔

Free with Wings

生命的滿足與挫敗，總纏繞於追尋精神與擁有物質無止境的對立面，看著數不盡社會框架與國家邊界，果真不斷追求心靈的抬昇，方能忘卻一切有形的羈絆？在不可逆料的世風與新奇迥異的極端主義衝擊之下，能感受若那微弱生命插上翅膀，翱翔天空是何比暢快和自在呢？

Whether one feels contented or frustrated mainly depends on his or her pursuit of material possessions that can never be satisfied and is the opposite of spirituality. Take a look at the numerous social frameworks and national boundaries, one cannot help but wonder: do spiritual pursuits help us to forget all worldly concerns? Under the sweep of unpredictable social trends and newly emerging Extremism, we can feel that if a fragile being is added with wings, how relaxed and carefree will it feel in the sky?



地衣_/ 柏林 Lichen_/Berlin

陳乂於柏林駐村期間以3D掃描方式採集樣本，其中多數為遊民之生活場域與物件，紀錄富裕歐洲社會中的邊緣遊民，呈現人類資本社會的一種適應型態。錄像文件紀錄一位居住於橋下的非法移民，自述其居住於該地的經歷與寄居於城市的生存方式，影像呈現他以大量撿拾的現成物作為空間裝飾與創作，其特殊性被歸為非常態樣本。

The artist uses 3D scanning technology to document information from living environment of humans. The Berlin video comprises samples collected during Chen Yi's art residency in Berlin, which records mainly the living environment of homeless immigrants and their objects. Recording these marginalized people in the affluent European society, the video reveals a form of adaptation in the human capitalist society. The other part of the project is a video featuring an illegal immigrant living under the city's bridge. In the interview recording, the man gives an account of his experiences living in the area and his way of surviving within the quarter. The video also shows how he decorates the space and creates with innumerable found objects. The uniqueness of this immigrant's case makes the individual a non-normal sample.

導演簡介 Director Profile：

陳乂畢業於台北藝術大學科技藝術研究所，為藝術團體豪華朗機工成員。作品於跨領域的藝術實踐中，透過現實與虛擬意識的觀察比對，探討存在、意識、數據、環境、經濟與社會等議題。慣以造景的手法，重組概念、媒材與現地脈絡。2021擔任IRCAM臺法國際共製計畫《失眠寫生簿》導演與編劇。

Chen Yi graduated from Taipei National University of Arts. He is now a member of the art group — LuxuryLogico. In his cross-disciplinary artistic practice, he aims to explore issues including human desire, existence, data, environment, politics, economy, and society through the observation and comparison of tangible substance and virtual consciousness. Chen is accustomed to reassemble concepts, media, issues, and site-specific contexts in a set environment. In 2021, he was designated as the director and screenwriter for IRCAM's international co-production "The Insomnia Sketchbook".

陳乂 Chen Yi

台灣 Taiwan / 2021 / 6 min

中英字幕 Mandarin / English

● 影展首映 Film Festival Premiere

3/25 (六) 16:10

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum



事物的重量

The Weight of Things

《事物的重量》企圖探索這個森羅萬象的世界，窺見天堂與地獄、生與死、希望與絕望之間的中介空間。它是疫情時代的見證，也是我們所背負著的無形重荷——人們的一言一行、來不及追求的梦想、所愛之人的逝去，諸般壓制我們的束縛，讓「可能性」在相形之下，是如此輕盈而容易被遺忘，讓我們不僅動彈不得，還被納入其中，也成為了重量……

The Weight of Things explores this world of layers, these liminal spaces between heaven and hell, life and death, hope and despair. It is a visual testament of these pandemic times, of the invisible weights we bear. These weights of words and actions, unpursued dreams, the loss of loved ones—these burdens that bind us and hold us down, making it all too easy to forget the lightness of possibility. To not only be weighed down but to also become the weight...

郭文泰 Craig Quintero

台灣 Taiwan / 2021 / 7 min

中英字幕 Mandarin / English

● 影展首映 Film Festival Premiere

3/25 (六) 16:10



嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

河床劇團藝術總監，曾執導過五十多部意象劇場作品，演出足跡遍及日本、韓國、中國、新加坡、美國、法國及德國。他也是雕塑家及裝置藝術家，作品曾於亞洲雙年展、日本神戶雙年展及威尼斯雙年展平行展展出。影像作品曾於威尼斯影展、希臘塞薩洛尼基影展、米蘭電影人影展、金穗影展以及雪梨歌劇院「返回」數位藝術展播映。

As the Artistic Director of the Taipei-based Riverbed Theatre Company, Craig Quintero has written and directed over fifty original image-based performances, including productions in Japan, Korea, China, Singapore, the United States, France, and Germany. He is also a sculptor and installation artist whose work has been shown at the Asian Biennial, Venice Biennale Collateral Events, and Kobe Biennale. His cinematic projects have been screened at the Venice Film Festival, Thessaloniki International Film Festival, Filmmaker Film Festival, and the Sydney Opera House Returning 2 Online Exhibition.



許懿婷 作品總覽 Hsu Yi-Ting Portfolio

本片收錄許懿婷近年以「飄浮身體」為核心發展的現地行為創作，包含牆邊（2022）、上牆（2020）、之上（2019–2020）、邊界之間（2019）、我們（2018）、城市幻景（2018）等。處理結構下的中心與邊陲的交界，嘗試對抗、挑撥、質疑中心體制的存在，許懿婷的行為總是使用「疏離效果」這樣的間離方法，將平常的事物變得不平常，揭示事物的因果關係，暴露事物的矛盾性質。

This film includes Hsu Yi-Ting's site-specific performance series "Floating Body" developed in recent years, including Beside the Wall (2022), Up the Wall (2020), Above (2019–2020), Between Border (2019), Us (2018), City Mirage (2018) and so on. Dealing with boundaries of the power structure, and the resistance, manipulation, and speculation that occur between the center and margin of institutional cores. Her practices usually use a distancing method "Alienation effect" to make ordinary things unusual, reveal the causal relationship of things, and expose their contradictory natures.

許懿婷 Hsu Yi-Ting
陳彥宏 Chen Yan-Hong
台灣 Taiwan / 2022 / 15 min
無字幕 no subtitles
● 世界首映 World Premiere

3/26（日）13:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

許懿婷，從事現地行為創作，關注藝術場域、都市形貌和社會體制中的權力關係，呈現媒介包括文件、裝置、影像與行為。

陳彥宏，國立台灣藝術大學電影系畢，現為自由影像工作者，主要擔任導演或攝影。影像作品曾入圍金穗獎、金鐘獎。

Hsu Yi-Ting's works based on site-specific practices, mainly work across live performance, focus on the power relations in the artistic field, urban morphology, and social system. Her way of presentation including installation, video, document, painting and live performance.

Chen Yan-Hong, received a BA in filmography from the National Taiwan University of Arts and studied at the Taipei University of Arts. Chen Yan-Hong is a freelance filmmaker, specifically working as a director and a photographer. His works had won Golden Harvest Awards and nominated for a Golden Bell.



情況有點複雜 Nut Brother

影片講述的是行為藝術家堅果兄弟以驚人的創造力，一次又一次，創作出引發中國社會輿論關注的作品，激發大眾的討論與思考，推動政府對這些社會問題的解決。與此同時，他自身也面臨著來自家庭和社會的巨大壓力，在理想與現實之間選擇、掙扎與平衡。

In this film, two behavioral artists, The Nut Brothers, have exerted their incredible creativity to create artworks that draw public attention and trigger controversy in China, thereby propelling the government to seek to solve social problems. Meanwhile, they are also faced with a massive pressure from their families and the society as they have to choose between their ideals and reality and find the balance through struggle.

夏鵬程 Dapeng Xia
車怡岑 Stephen Che
中國 China / 2022 / 30 min
中英字幕 Mandarin / English

📅 3/12 (日) 13:40

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

📅 3/17 (五) 14:00

📍 嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

夏鵬程，紀錄片導演、紀實攝影師。曾供職於中國多家媒體。索尼中國青年攝影師計畫入選者，2019年sopa亞洲卓越攝影獎，長期關注中國的社會和環境問題。

車怡岑，紀錄片導演、紀實攝影師。2014年至2018年從事新聞攝影工作，曾獲得過2016年中國年度公益記者，2016年獲美國國家地理攝影大賽（中國區）二等獎。

Dapeng Xia is a documentary director and dedicated in documentary photography as well, once worked in a few media companies in China and has selected as one of the Sony Young Photographers of the country. He has paid close attention to the social and environmental issues in China.

Stephen Che also a documentary director and straight photography camerawoman. She worked as a photo journalist between 2014 and 2018. In 2016, she was awarded the Second Prize of NGC Photography Competition of National Geographic Photo Contest (in China).



必要情況

State of Necessity

這部電影講述了兩起法案的幕後故事，與在瑞士為氣候變遷抗爭的運動份子相關。隨著主角來到律師辦公室和法庭走廊，劇情關係緊密有張力，有時卻又有趣和動人。令人緊張的過程有陷阱、希望、痛苦的失望，也有短暫的勝利。

The film that goes behind the scenes of two court cases involving activists in the fight against climate change in Switzerland. An intimate, powerful, sometimes funny and moving journey that follows the protagonists in lawyers' offices and courtrooms' corridors. A tense journey full of pitfalls, hopes, bitter disappointments and ephemeral triumphs.

史戴凡·戈艾爾 Stéphane Goël
瑞士 Switzerland / 2022 / 70 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere

3/25 (六) 13:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/24 (五) 16:40

勇氣書房
Courage Bookshop

導演簡介 Director Profile :

史戴凡·戈艾爾於1965年出生於洛桑。自1985年擔任獨立剪輯與導演，而後前往紐約世界村實驗中心（Global Village Experimental Center）接受約翰·萊利John Reilly與茱莉·古斯塔夫森Julie Gustafson紀錄片訓練長達六年。回到瑞士後，加入了Climage合作組織製作並執導多部電影和電視紀錄片。

Born in 1965 in Lausanne, Stéphane Goël worked as an independent editor and director from 1985. He then went to New York for six years where he trained in documentaries with John Reilly and Julie Gustafson at the Global Village Experimental Center and collaborated on experimental and poetic videos. Back in Switzerland, he joined the Climage collective in which he produced and directed numerous documentaries for cinema and television.



群虎路上（導演版） Tiger Gathers (on road)

《群虎路上》記錄了陳庭榕自2014年起，在德語區公共場所，所進行的參與式表演。藝術家化身為街頭小販，帶著她的自行車雜貨店旅行。她呼叫兜售不同主題的台灣音景拼貼音樂盒：那是充滿異國情調的紀念品，那是裝滿她思鄉記憶的容器。通過藝術家與顧客/不同文化間，互為主體性的相遇，該作品討論消費社會中人的身份問題以及之間的親密關係。

Tigers Gathers(on-road) is the documentary of the participatory performance which Chen Ting-Jung has taken since 2014. Performing as a street vendor, Chen travels with her bicycle kiosk in German-speaking public spaces. She hawks sound boxes, the vessels of her home country memories—in the form of Taiwanese soundscapes collages, as exotic souvenirs on the streets. Through the intersubjective encounter between the artist and the customer/ diverse cultures, the work discusses the relation and intimacy between people and their identities in a consumer society.

陳庭榕 Chen Ting-Jung
台灣 Taiwan / 2020 / 12 min
中英字幕 Mandarin / English
● 世界首映 World Premiere

📅 3/25（六）16:10
📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

陳庭榕在臺灣修習哲學後，轉到德國、奧地利學習藝術實踐。她的創作紮根於她對文化差異、政治符號，其變形文本與所衍生出的混種聯覺的反思。她藉由對歷史片段和文化人工物的複製與重置，探索著記憶、挪用、賦權與政治身份，在全球化移動社會中的呈相與轉型。

Chen Ting-Jung went to Hamburg and Vienna to learn art practice after studying Philosophy in Taipei. Her engagements relate to historiography and political semiotics, focusing on collective memories, appropriation, and processes of empowerment. The artist explores transformations of identity and draws the overlapping culture mingling into a spatial and acoustic atlas.



伴忘

Mommy and Me

吳欣霏與媽媽吳何金子，早期因為彼此性格有所差異，造就了欣霏年輕時與媽媽關係的緊張，並持續到了媽媽發病（阿茲海默2017）之後。

因為一場疾病，讓媽媽逐漸忘記與女兒曾經的矛盾，再次將兩人給綁在一起。

Wu Xinfei and her mother Wu Ho Jinzi had different personalities in the early days, which created tension between Xinfei and her mother when she was young, and continued after her mother becoming ill (Alzheimer 2017).

Because of the illness, the mother gradually forgot the conflict with her daughter and tied the two together again. When the mother's condition was worse, she was taken care of by her brother's maid, who looked at her mother's dark eye sockets, sunken cheeks, and anxiety. At the moment, Xinfei decided to take over the responsibility of taking care of her mother, and she also began to write a story about the companionship with her mother.

吳哲維 Wu Che-Wei

台灣 Taiwan / 2021 / 16 min

中英字幕 Mandarin / English

3/11 (六) 16:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

吳哲維，從一個工程師轉變成一位影像工作者的怪咖。2019年接觸紀錄片，從攝影、剪輯、導演逐漸摸索，參與過多部獨立製作紀錄片的拍攝，如：信義房屋社區一家紀錄片、嘉義短片獎、無貧困促進協會合作-新住民新農民紀錄短片、桃園城市紀錄片等。希望透過影像的紀錄與呈現，反映出更多議題讓社會大眾看見。

Wu Zhewei, a weirdo who transformed from an engineer into a video maker. In 2019, he came into contact with documentaries, gradually explored from photography, editing, and directing, and participated in the shooting of many independent documentaries, such as: Xinyi Housing Community Documentary, Chiayi Short Film Award, Cooperation with the Poverty Free Promotion Association-New Residents and New Farmers Documentary Short, Taoyuan City documentaries etc. It is hoped that through the recording and presentation of images, more issues can be reflected for the public to see.



小計程車 Petit Taxi

有魅力的計程車司機Oussama日夜穿梭於卡薩布蘭卡，接送乘客到目的地。一路上，司機和乘客們總是天南地北的聊各種話題，從日常煩惱瑣事到嚴肅的議題和遠大的夢想。Oussama直率地講述自己的生活，同時聽著來自各行各業男男女女的興趣。有趣且自然而然地，這就製作出了摩洛哥城市居民的電影集錦。

Charismatic taxi driver Oussama crisscrosses Casablanca day and night, picking up passengers and taking them to their destinations. Along the way, the driver and his customers invariably end up in lively conversations about major and minor topics, ranging from day-to-day worries to serious issues and big dreams. Oussama is candid about his own life and at the same time listens with interest to men and women from all walks of life. Playfully and intuitively, this produces a cinematic potpourri of the inhabitants of the Moroccan city.

薩米·西達利 Samy Sidali
法國 France / 2021 / 28 min
中英字幕 Mandarin / English
● 台灣首映 Taiwan Premiere

3/11 (六) 18:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

薩米·西達利，1989年出生於巴黎郊區的上塞納河，父母是摩洛哥人。18歲時，他移居倫敦研究電影，先是作為一名自學電影製作人，然後進入倫敦藝術大學。《JMAR》(2020) 是他拍攝於摩洛哥的第一部專業短片，這部電影已在眾多電影節上放映，並獲得了2023年法國凱撒獎最佳虛構短片獎的提名。2021年，西達利拍攝了他的第二部短片《A.O.C》(2021)。他的最新計畫拍攝《L'APOCALYPSE ARABE》被選入在馬拉喀什國際影展 (Marrakech IFF) 的阿特拉斯研討會。

Samy Sidali was born to Moroccan parents in the Hauts de Seine suburb of Paris in 1989. At the age of eighteen, he moved to London to explore cinema, first as a self-taught filmmaker, then at the University of the Arts London. JMAR (2020) is his first professional short film, shot in Morocco. The film has been presented at numerous festivals and is a nominee for the 2023 César Award for Best Fiction Short Film. In 2021, Sidali shot his second short fiction film, A.O.C (2021). His latest project L'APOCALYPSE ARABE was selected at the Marrakech IFF's Atlas Workshops.



劉曉蕙 白晝之眠

Liu Hsiao-Hui's Sleeping in Daytime

「白晝之眠」作品中設置一張鐵床在蒼穹與大地之間，我邀請三組人參與者睡眠行動的錄像拍攝，白晝並非人習常的睡眠時間，參與者在3小時內「努力」的進入睡眠，整個事件的過程是沒有行為的行為。

An iron bed laid between the heaven and the earth. Then I invited three-group participants to accept a video recording of their sleeping act. For daytime is not a routine for human to enter sleep, and the whole process of the event, actually, is a behavior without behaviors.

劉曉蕙 Liu Hsiao-Hui

台灣 Taiwan / 2022 / 10 min

無字幕 no subtitles

● 影展首映 Film Festival Premiere

3/26 (日) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

藝術創作以關注人類和自然環境的關係為主；2000年於花蓮七星潭策劃和創作環境藝術，目前以錄像藝術為主。其作品猶如天地和人物為彰顯的宇宙劇場，她說：「我即是風景」。

Art is based on major concerned of relation between human beings and the natural environment. In 2000, Liu Hsiao-Hui created environmental art on the coast of Hualien Chishingtang beach, Hualien. Now she works primarily on video art to demonstrate the theater of existence. She said: "I am the landscape."



追蹤脈絡 Tracing a Vein

表演者和攝像機之間的現代祭祀舞蹈，《追蹤脈絡》描繪人的生命週期旅程。這部電影結合了真人和定格攝影風格，編舞受到日本舞蹈的影響。取材自各個神話故事和民間傳說，《追蹤脈絡》試圖重新利用古代表演的精神力量；重新發現表演者是祭司、戰士和治療者。

A contemporary ceremonial dance between performers and camera, 'Tracing a Vein' charts the journey of an individual through the cycle of life. The film combines live action and stop motion camera work, with choreography influenced by Japanese Butoh dance. Drawing on a range of mythology and folklore, 'Tracing a Vein' attempts to re-appropriate the spiritual power of ancient performance; to rediscover the performer as priest, warrior and healer.

丹尼爾·威爾莫斯 Danièle Wilmoth

美國 USA / 2001 / 15 min

中英字幕 Mandarin / English

● 台灣首映 Taiwan Premiere

3/25 (六) 16:10

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

丹尼爾·威爾莫斯是一位北美藝術家，創作了結合實驗式、虛構和紀錄片的混合式電影。她曾在芝加哥藝術學院（SAIC）、卡內基美隆大學（匹茲堡）和泰勒藝術學院（義大利羅馬）攻讀電影製作和美術。1990年，她開始駐地日本大阪六年，在那裡她學習了舞蹈，並與他人共同創立了跨國獨立電影合作組織Hairless Films。她的電影屢獲殊榮，並在世界各地的電影節、畫廊以及電視上廣為放映。她在SAIC和芝加哥哥倫比亞學院教授電影製作和表演。

Danièle Wilmoth is a North American artist, who creates hybrids of experimental, fiction and documentary cinema. She studied filmmaking and fine art at SAIC, Carnegie Mellon University (Pittsburgh) and Tyler School of Art (Rome, Italy). In 1990 she began a six-year residency in Osaka, Japan, where she studied Butoh dance, and co-founded Hairless Films, a multi-national independent filmmaking collective. Her films have won awards and screened widely in festivals, galleries and on television around the world. She teaches filmmaking and performance at SAIC and Columbia College Chicago.



容器

Containers

居住於芝加哥表演藝術家約瑟夫·雷文以病態的詩篇講述人體解剖學以及我們對青春和不死的追尋。他令人毛骨悚然的暗喻與由神奇藥丸、異國藥物和瓶裝藥水製成的五顏六色的節慶物品一起呈現。這部電影改編自舞台表演《可能包含 May Contain》，包括一個聲音蒙太奇，嘲笑我們沒意義的追求延年益壽的徒勞嘗試，以及我們將希望寄託在美好的長生不老藥上。

Chicago-based performance artist Joseph Ravens delivers morbid poetry about human anatomy and our search for youth and immortality. His macabre metaphors are oddly juxtaposed with colorful festive objects made from magical pills, exotic remedies and bottled potions. Adapted from the stage performance, 'May Contain', the film includes a sound collage which mocks our futile attempts to prolong life, and the magnificent elixirs we put our hopes into.

丹尼爾·威爾莫斯 Danièle Wilmoth
約瑟夫·雷文 Joseph Ravens
美國 USA / 1999 / 6 min
中英字幕 Mandarin / English
● 台灣首映 Taiwan Premiere

3/25 (六) 16:10

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

丹尼爾·威爾莫斯是一位北美藝術家，創作了結合實驗式、科幻和紀錄片的混合式電影。1990年，她開始駐地日本大阪六年，在那裡她學習了舞蹈，並與他人共同創立了跨國獨立電影合作組織 Hairless Films。她在芝加哥藝術學院 (SAIC) 和芝加哥哥倫比亞學院教授電影製作和表演。

約瑟夫·雷文透過在北美、南美、歐洲和亞洲的演講、表演和研討會累積他的國際聲望。作為行為藝術家、策展人和學者，雷文是電擊器畫廊 (Defibrillator Gallery) 的創始人和總監，也是Rapid Pulse國際行為藝術節的共同創始人和總監。

Danièle Wilmoth is a North American artist, who creates hybrids of experimental, fiction and documentary cinema. In 1990 she began a six-year residency in Osaka, Japan, where she studied Butoh dance, and co-founded Hairless Films, a multi-national independent filmmaking collective. She teaches filmmaking and performance at SAIC and Columbia College Chicago.

Joseph Ravens to build an international reputation by presenting, performances, talks, and workshops throughout North and South America, Europe, and Asia. A performance artist, curator, and academic, Ravens is founder and director of Defibrillator Gallery and co-founder and director of Rapid Pulse International Performance Art Festival.



焦點導演

Director in Focus

陳永賢

Chen Yung-Hsien



減法 Release

單頻道錄像 Single channel video

台灣 Taiwan / 2000 / 5 min

無字幕 no subtitles

● 世界首映 World Premiere



吞吐 In and Out

單頻道錄像 Single channel video

台灣 Taiwan / 2001 / 6 min

無字幕 no subtitles

● 世界首映 World Premiere



蛆息 Breathing with Maggots

單頻道錄像 Single channel video

台灣 Taiwan / 2001 / 6 min

無字幕 no subtitles

● 世界首映 World Premiere



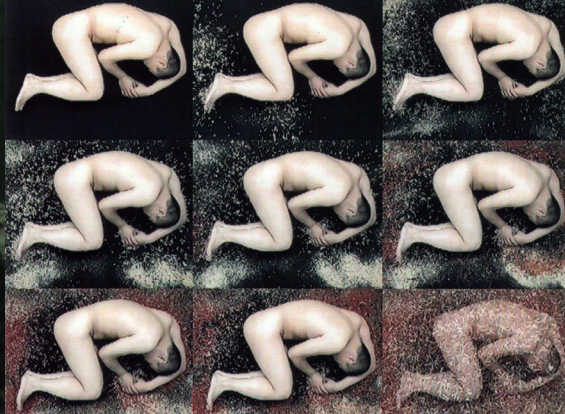
草生 Grassing

單頻道錄像 Single channel video

台灣 Taiwan / 2001 / 6 min

無字幕 no subtitles

● 世界首映 World Premiere



彼岸 Unknown Shore

單頻道錄像 Single channel video

台灣 Taiwan / 2001 / 6 min

無字幕 no subtitles

● 世界首映 World Premiere

蛆•體 Worms Would

單頻道錄像 Single channel video

台灣 Taiwan / 2002 / 14 min

無字幕 no subtitles

● 世界首映 World Premiere

導演簡介 Director Profile :


陳永賢出生於台灣，國立台北藝術大學美術系學士、美術研究所碩士，英國布萊頓大學藝術博士。創作主軸探討身體與社會、人與環境、自身與他者的流動關係，長期思考個人在社會群體中生活規則的關注，作品反映社會矛盾及現象等議題。曾舉辦個展包括：「身體之歌」、「人層迴圈」、「他者之他」、「闕徑」和「隱遁者」等，作品受邀國內外美術館展覽六十餘次；美國 Watermill Center 駐村藝術家；曾獲英國貝克獎、加拿大楓葉銅楓獎。

Chen Yung-Hsen was born in Taiwan, he received a Master's degree and a Bachelor's degree on Fine Arts from National Taipei University of the Arts, and a PhD. degree on Fine Arts from University of Brighton, U.K. His main creations explore fluid relationship between the body and society, people and the environment, self and others. Chen has been thinking about the rules of life of individuals in social groups for a long time, and his artworks reflect issues such as social contradictions and phenomena. He has held solo exhibitions including: "The Song of Body," "One in a Loop," "Into/Out off the Other," "Routes in/Outside," "The Recluse," etc. His artworks have been invited to exhibit in art museums in Asia, America, and Europe more than 60 times. Besides, Chen has served as the artist-in-residence of the Watermill Center in the United States and won a Back's Future Prize for Film and Video and a Maple Leaf Award of Bronze Maple.

3/26 (日) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum



遠離表象

Beyond Skin Deep

我們如此仰賴眼球，試著相信所見現世的一切，但在這視覺所及的皮層下，埋伏著洶湧的世事真理與生命艱辛；等皮層褪去後，時代奔馳過於高速，一切又變得何其的脆弱且困難掌握。凝視著陣陣翻攪的人間事態，唯一肯定能觸及的是嘗試理解，並接納最美妙的寶貴時光。

We rely on our eyes too much and seem to believe everything we see when there exists turbulence of worldly events and life challenges under the surface of reality. After the underlayers are exposed in this drastic-changing time, everything in it seems so vulnerable and hard to grasp. Gazing at the topsy-turvy world, the only way to live our lives is to seek to understand and embrace the most precious moments together.



自身像 II Selfie II

書寫四位身在台灣的攝影藝術創作者，他們有著各自的身份，在單靠攝影藝術無法賺取溫飽的現實下，每個人都自己妥協於生活，並堅持在夢想裡的執著，以各自的觀點紀錄台灣這塊土地。

There are four Taiwanese photographers are featured in this film. Coming from different walks of life, due to the reality that photography alone cannot earn a living, they make a compromise in life, but persist in their dreams, and capture what are happening to the land of Taiwan from their own perspectives.

馬立群 Ma Li-Chun

台灣 Taiwan / 2021 / 55 min

中英字幕 Mandarin / English

● 影展首映 Film Festival Premiere

* 映後座談 After-Screening Discussion

📅 3/19 (日) 11:00

📍 嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

教育推廣放映場次

Education Promotional Screening

📅 3/24 (五) 15:25

📍 勇氣書房

Courage Bookshop

導演簡介 Director Profile :

馬立群是《一影像》創辦人，從2017年開始拍攝台灣攝影師與獨立紀錄片導演，目前已經累積了一百多位的訪談影片，目的為建立台灣最專業的攝影師與導演的訪談資料庫，此外也專注在攝影藝術與錄像創作，於2021年底完成「有影台灣」系列（一）紀錄片，以八位攝影師為主角，透過他們的鏡頭看到台灣的不同面向。

As the founder of I Image Art, Ma Li-Chun has launched the project of shooting video interviews with Taiwan-based photographers and documentary directors since 2017. As of this writing, more than 100 directors' interviews have been completed. The aim of this project is to create a highly acclaimed database of interviews with photographers and directors. Ma has also stayed committed to promoting photographic art and camera creations. The I Image Art team led by Ma has completed the shooting of one of the documentary series called "Photo Taiwan" by the end of 2021, in which many different aspects of Taiwan are shown through the lens of the eight photographers.



繪有希望的 Painted “Hopeful”

黃米露與玉米辰均在三十歲後，辭去公務員、離開都市設計領域。分別成為插畫經紀人、策展人、文創場域規劃業師；以及使用繪本、動畫、立體書為台灣與環境生態進行主題創作。透過半年多的時間密集跟拍兩位主角，自我堅持與利他共生的不平凡旅程，或許能讓正在猶豫徬徨的人，看到這部片後可以得到希望與安慰。

Milu Huang and Corn Chen both resigned from the civil service and left the field of urban design after the age of 30. Became an illustration agent and curator, and a cultural and creative field planner; and used picture books, animations, and pop-up books to create themes for Taiwan and environmental ecology. Through more than half a year of intensive filming of the two protagonists, the extraordinary journey of self-insistence and altruism may allow people who are hesitating to expect hope and comfort after seeing this film.

李佳懷 Lee Chia-Huai

台灣 Taiwan / 2023 / 46 min

中英字幕 Mandarin / English

● 世界首映 World Premiere

★ 映後座談 After-Screening Discussion

📅 3/18 (六) 11:00

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

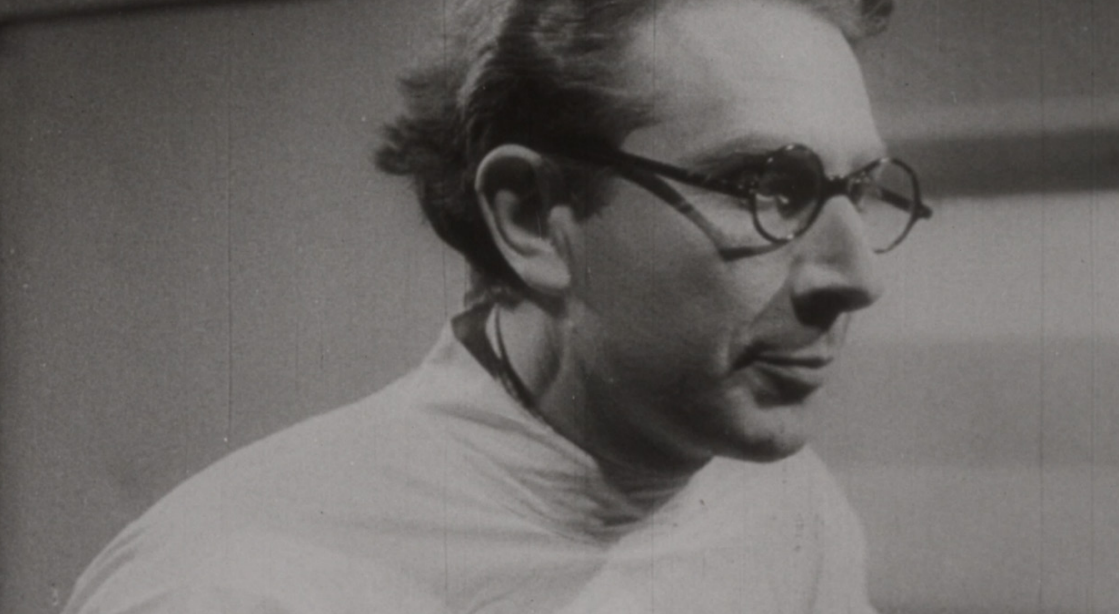
📅 3/17 (五) 15:15

📍 嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

李佳懷，臺中霧峰人。畢業於台灣藝術大學應用媒體藝術研究所，現為中國科技大學影視設計系專任副教授；自多年前離開臺北影視圈投身學界後，特別關心地方文史，近年來則專注紀錄臺中在地題材。

Lee Chia-Huai was born in Wufeng, Taichung. Graduated from the Institute of Applied Media Arts, National Taiwan University of the Arts. He is currently a full-time associate professor at the Department of Film and Video Production, University of Science and Technology of China. Since leaving the Taipei film industry many years ago to devote himself to academia, he has been particularly concerned about local literature and history. In recent years, Lee has focused on documenting local themes in Taichung.



辛巴 Zimba

這是一部描寫身兼導演的演員茲比格涅夫·曾賓斯基（1908–1978）的事業與藝術傳記的電影，他是拉丁美洲現代戲劇的先驅，也是當代巴西演員的表率。對位法的剪輯建立在前所未見大量供應的材料中，涵蓋了半世紀以來「辛巴」的表演、電視劇與採訪——從他由波蘭遷居的前後，在華沙被入侵的前夕——重建波蘭-巴西導演1943年全新演出尼爾遜·羅德里格斯的戲劇《結婚禮服》。

A film about the career and artistic philosophy of the actor and director Zbigniew Ziembinski (1908–1978), the precursor of modern theater in Latin America and mentor to generations of Brazilian actors. The polyphonic editing builds upon a vast supply of previously unseen material covering half a century of performances, teleplays, and interviews with “Zimba”—before and after his flight from Poland, on the eve of the invasion of Warsaw—and recreates fragments of the Polish–Brazilian director’s revolutionary 1943 staging of Nelson Rodrigues’ play *Vestido de Noiva* [Wedding Dress].

喬艾爾·皮齊尼 Joel Pizzini
巴西 Brazil / 2021 / 78 min
中英字幕 Mandarin / English
● 台灣首映 Taiwan Premiere

3/11 (六) 11:10

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

「散文電影」、影片裝置和批判性散文的作者約珥·畢茲尼，曾經獲得國內與國際無數獎項。他創作的裝置電影「鬼訊號」受邀在伊坎·卡馬戈基金會參展，他也製作並導演了火海，是一部精選的實驗短片，於2015年代表國家參加柏林國際電影節。在2017年他又以短片陰翳禮讚參加了官方的奧伯豪森國際短片電影節競賽。

Joel Pizzini Author of "filmessays", video installations and critical writing has won dozens of national and international awards. He has created installation *Noise in White* on display at the Iberê Camargo Foundation in Porto Alegre (RS) and produced and directed *Sea of Fire*, short experimental selected for the official competition of the Berlinale 2015. In 2017 he participated in the official competition of the Oberhausen Festival with the short film *In Praise of Shadows*.



回家的路

Hometown on My Mind

自然災害、經濟、政治因素的遷徙，回家成為一條艱辛的路，本片紀錄臺中市藝術家王秀茹在阿美族、排灣族、魯凱族的部落裡，陪伴老人家、孩子一起畫畫，用地圖創作帶著大家回到生命中在原鄉生活的美好時光。

The migration due to natural disasters, economical and political reasons has made the way back home difficult and arduous. This film documents how the artist Wang Hsiu-ju accompanied the elders and children from the tribe of the Amis, Paiwan and Rukai to paint and create maps that reminded them of the good times when they were still living in their natural homeland.

王怡晴 Wang Yi-Ching

台灣 Taiwan / 2022 / 20 min

中英字幕 Mandarin / English

● 影展首映 Film Festival Premiere

3/12 (日) 17:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

王怡晴，大學主修哲學，有好奇心，喜歡去很遠的地方，畢業後從事紀錄片工作至今，涉獵領域包括藝術、攝影、原住民題材等等，還在探索中。

Wang Yi-Ching, majored in philosophy during college is full of curiosity about things and loves to travel far away. Yi-Ching has been working on documentary films ever since graduated from school. She also invested her time in different areas such as art, photography, indigenous related subjects and so on. It is still an on-going journey for her to explore.



大地之歌的奧秘

Manik Da : The Mystique of Pather Panchali

一部關於這位傳奇印度電影製作人薩雅吉·雷 (Satyajit Ray) 的傳記紀錄片。薩雅吉·雷 (1921年5月2日–1992年4月23日) 是全球電影界最重要的電影製作人之一。他的職業生涯跨越了近四十年，拍了三十七部電影。雷獲得了許多獎項，包括奧斯卡終身成就獎、八個榮譽博士學位和榮譽軍團勳章，法國最高的平民功績獎章，由總統密特朗飛往加爾各答，親自頒授給薩雅吉·雷。《大地之歌的奧秘》是關於薩雅吉·雷如何成為一名電影製作人的故事，以及世界電影中最重要者之一《大地之歌 Pather Panchali》是如何拍攝製作出來的。

A biographical documentary film about the legendary Indian filmmaker Satyajit Ray, Satyajit Ray(2/5/1921–23/4/1992) was one of the most important filmmakers within world cinema. His career spanned almost forty years and he made thirty-seven films. Ray received many awards including an Oscar for Lifetime Achievement, eight honorary doctorates, and the Légion d'Honneur, France's highest civilian award of merit, which President Mitterrand flew down to Kolkata to personally award to Satyajit Ray. Manik da: The Mystique of Pather Panchali is the story of how Satyajit Ray became a filmmaker, and how Pather Panchali, one of the most important films within world cinema, was made.

賈斯汀·史密斯 Justin Smith

英國 UK / 2021 / 66 min

中英字幕 Mandarin / English

● 台灣首映 Taiwan Premiere

* 映後座談 After-Screening Discussion

3/12 (日) 15:10

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

賈斯汀·史密斯是一位獨立紀錄片製片人和作家。他是八部紀錄片的製片人/導演，包括：《Statin國度 Statin Nation》(2012)、《Statin國度 II Statin Nation II》(2015)、《身體電流 Body Electric》(2017)、《腦電 The Brain Electric》(2019) 以及由六部分組成的系列紀錄片《不匹配：你的大腦在壓力下》。賈斯汀還是《Statin國度》這本書的作者，該書由美國的Chelsea Green出版社和德國的VAK出版。他有一些文章發表在主要出版物上，包括一篇英國《星期日電訊報》的專題文章。賈斯汀也完成《衛報》新聞調查大師班。

Justin Smith is an independent documentary filmmaker and author. He is the producer/director of eight documentary films including: Statin Nation(2012), Statin Nation II (2015), Body Electric (2017), The Brain Electric(2019), and the six-part documentary series Mismatched: Your Brain Under Stress. Justin is also the author of Statin Nation the book – published by Chelsea Green in the United States and VAK in Germany. He has had a number of articles published in major publications, including a leading feature article in the Sunday Telegraph in the UK. Justin has also completed the Guardian Masterclass in Investigative Journalism.



私宅 Dacha

位在喬治亞和俄羅斯間，有個不被承認的阿布哈茲共和國，有最少五座史達林的鄉野渡假住所隱落在這繁茂亞熱帶。不過，這些標誌性建築洩漏出的恐懼，背叛了整個帝國「最自由」的人。建築內部的設計幾乎相同，是座很多房間的瘋狂迷宮，裡頭擺著相同的床、沙發、椅子和地毯。

In between Georgia and Russia there lies the unrecognised Republic of Abkhazia where no less than five countryside residences of Joseph Stalin are hidden amid the lush subtropical greenery. Their telltale architecture betrays the many phobias and fears of the 'freest' person in the whole Soviet empire. The interiors are identical to the point of blurring into a paranoid multi-chamber labyrinth filled with identical beds, couches, chairs, and carpets.

迪娜·卡拉曼 Dina Karaman
弗拉基米爾·納登 Vladimir Nadein
俄羅斯 Russia / 2021 / 12 min
無字幕 no subtitles

● 亞洲首映 Asia Premiere

* 映後座談 After-Screening Discussion

📅 3/18 (六) 16:40

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

迪娜·卡拉曼，俄羅斯籍電影製片人、錄像藝術家、電影研究與展覽規劃。她使用拾得膠卷、紀錄片及虛構敘事來製作實驗電影。

弗拉基米爾·納登生於1993年，是電影製片、影展策展人和藝術家。他與迪娜·卡拉曼共同製作了一些作品，並曾於非常廟藝文空間的個人展覽《沉浸扮演》及大臺北當代藝術雙年展中展出。

Dina Karaman, is a filmmaker, video artist, archive researcher and exhibition scenographer. She makes experimental films intertwining found footage, documentary and fictional narratives.

Vladimir Nadein, born in 1993, is an artist, curator and film producer based in Taipei, Taiwan. A member of the filmmaking duo together with Dina Karaman. Their works were presented at the solo exhibition Deep Play, VT Artsalon and Greater Taipei Biennale.



費里尼 Fellinopolis

進入費德里柯·費里尼的世界。鏡頭外的世界在片場及電影的幕後被另一台隱藏式攝影機捕捉，費魯西奧·卡斯特羅諾沃Ferruccio Castronuovo所擁有的，並在40年後公開。1976年至1986年期間，費魯西奧製作了記錄費德里柯·費里尼電影幕後活動的電影：《女人之城》、《風帆起航》和《金傑與弗雷德》，揭開了一個不同的世界，一座想像中的城市，居住著一個自在生活且獨特的人物，真真實實的「費里尼」。

Enter the world of Federico Fellini. The world behind his camera on the sets and backstages of his films captured by another hidden camera and brought to the light after 40 years belonged to Ferruccio Castronuovo. Between 1976 and 1986, Ferruccio made films showing the backstage activity of the films of Federico Fellini: 'The City of Women', 'And the Ship Sails On' and 'Ginger and Fred' unveiling a world apart, a city of the imagination, populated by unique characters, which had a life of its own, a veritable 'Fellinopolis'.

希爾薇亞·朱利耶迪 Silvia Giulietti
義大利 Italy / 2020 / 78 min
中英字幕 Mandarin / English
● 台灣首映 Taiwan Premiere

3/18 (六) 13:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

希爾薇亞·朱利耶迪於80年代早期電影片場鼎盛時期在Cinecitta的片場和舞台上度過了她的青春，自願為Gaumont Italia攝影部門製作電影。她從義大利新現實主義電影攝影師阿曼多·南努茲 (Armando Nannuzzi) 那裡學到了自己的本行。她曾是使用HD高清技術的創新者，最近還執導並製作了獲獎紀錄片。此外，還與自己的製片團隊iFrame一起製作和導演紀錄片。

Silvia Giulietti spent her adolescence on the sets and stages of Cinecitta in the early eighties' heyday of the studio, volunteering for Gaumont Italia on the production movies in camera department. She learned her trade from a master cinematographer of Italian neorealism, Armando Nannuzzi. She was an innovator in the use HD technology, and more recently has directed and produced award-winning documentaries. Furthermore, she produces and directs documentaries, with her own independent production iFrame.



未來愛麗絲 Future Alice

愛麗絲長大了。

從童話自然仙境裡的那個小女孩，變成一個大女孩和女人，自然也早被鋼鐵取代。她開啟了和一般成年人一樣的道路：工作、愛情、生活苦與樂的循環。回看曾經在童話世界裡的愛麗絲，成人愛麗絲感覺一切人事物都很現實，同時也很超現實。如何在城市裡安放自我，她又是否在冥冥中無意地寫下了未來的人生劇本呢？

Alice grows up.

From the little girl in fairytale nature wonderland, to the big city girl and womanhood. She's now living in the urban wounded-land. Nature is long replaced by steel, like how the people are. Initiations to the adulthood of bitter-sweet-ness of cycles in life. Once the world's tallest building Taipei 101, the fairytale illusional aspects are questioned, while everything seems both very real and surreal. Is she destined to the path, or she's writing her own life script for the future?

梅心怡 Delphine Hsini Mei

台灣 Taiwan / 2021 / 4 min

無字幕 no subtitles

● 台灣首映 Taiwan Premiere

3/11 (六) 18:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

教育推廣放映場次

Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)

Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

梅心怡，演員、編導，2013短片榮獲歐洲 ARTE頻道創意獎。2018-9電影藝術節創作營（墨西哥、奧地利、日本）。作品入選2022西班牙歐洲電影節，冰島獨立電影節，喬治亞國際短片節，2021洛杉磯VL實驗電影節，2021雅典國際藝術電影節榮獲特殊榮譽獎。2022年以自編自導自演短片未來愛麗絲獲坎城獨立電影節影后。

Delphine Hsini Mei, Actor, Director, Writer, Born in Taiwan. 2013 Delphine received European culture TV channel ARTE Creative Award. 2018-9 participated in Film Art Festival in Mexico, Austria, and Japan. Her works have been selected in 2022 Cinematic European Film Festival, Reykjavik Independent Film Festival, 2021 Los Angeles VastLab Experimental Film Festival, and received the Honorable Mention at Athens International Monthly Art Film Festival. In 2022 her film Future Alice won her the Best Actress at the Cannes Shorts Film Festival France.



波長 Wavelength

《波長》是在1966年12月的某一個星期拍攝的，在此前是一年的筆記、思想和喃喃自語。它於1967年5月剪輯並首次印片與大眾見面。我想總結一下我的神經系統、宗教信仰和審美觀念。我曾想計劃建造一座時間紀念碑，在其中歌頌對等的美麗和悲傷；想嘗試對純粹的電影空間和時間做出明確的陳述，關於所有觀者在「幻覺」和「事實」的平衡。

WAVELENGTH was shot in one week in December, 1966, preceded by a year of notes, thoughts, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact," all about seeing.

邁克爾·斯諾 Michael Snow
加拿大、美國 Canada, USA /
1967 / 45 min

無字幕 no subtitles

* 16mm 放映 / 16mm screening

* 映後座談 After-Screening Discussion

📅 3/25 (六) 19:05

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

邁克爾·斯諾廣泛跨領域的作品包括了繪畫、雕刻、視頻、電影、音響錄製、攝影、全像攝影、素描、寫作和音樂。他的工作在探索感知能力、意識、語言與世俗的特性。斯諾是世界級實驗電影製作之泰斗，以開創性的電影《波長》(1967) 啟發了知覺電影運動。斯諾於1928年出生於多倫多，直到今天仍然以此地為家，並在此工作。他曾獲得多倫多大學 (1999)、維多利亞大學 (1997)、諾瓦藝術與設計大學 (1990) 以及布洛克大學 (1975) 的榮譽學位。

Michael Snow's extensive and multidisciplinary oeuvre includes painting, sculpture, video, film, sound, photography, holography, drawing, writing, and music. His work explores the nature of perception, consciousness, language, and temporality. Snow is one of the world's leading experimental filmmakers, having inspired the Structural Film movement with his groundbreaking film Wavelength (1967). Snow was born in 1928 in Toronto, where he lives and works today. He has received honorary degrees from the University of Toronto (1999), the University of Victoria (1997), the Nova Scotia College of Art and Design (1990), and Brock University (1975).



天蠍座升起 Scorpio Rising

美國摩托車騎士迷思的「高標準」視角。以機器作為圖騰，從玩具到恐怖。鍍鉻和黑色皮革製成的Thanatos。第一部分-男孩與螺栓。第二部分-圖像製作器。第三部分-瓦爾普吉斯Walpurgis派對。第四部分-反抗煽動者 Rebel Rouser。

「.....一部獨特意義的大師傑作，它由你早期電影中的水火運作的清晰度組成，成為一種有秩序、有深度和複雜性的儀式。」——Stan Brakhage

A "high" view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I – Boys & Bolts. Part II – Image Maker. Part III – Walpurgis Party. Part IV – Rebel Rouser.

"... a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity." – Stan Brakhage

肯尼斯·安格 Kenneth Anger

美國 USA / 1963 / 28 min

中英字幕 Mandarin / English

* 16mm 放映 / 16mm screening

* 映後座談 After-Screening Discussion

3/25 (六) 19:05

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

肯尼斯·安格（1927年2月3日）是美國地下實驗電影製作人、演員和作家。自1937年以來，他專門從事短片創作，製作了近40部作品。安格被視為美國首批公開同性戀身份的電影製作人之一，當然也是第一位以毫不掩飾、涉及自我的方式處理同性戀問題的電影製作人。

Kenneth Anger (born Kenneth Wilbur Anglemeyer, February 3, 1927) is an American underground experimental filmmaker, actor, and author. Working exclusively in short films, he has produced almost 40 works since 1937. Anger has been called one of America's first openly gay filmmakers, and certainly the first whose work addressed homosexuality in an undisguised, self-implicating manner.



草迷宮

Grass Labyrinth

孩提時代拍打球時哼唱的民謠，如緊箍咒般縈繞不去，青年阿明著魔似地四處訪查，卻墜入無邊的慾望泥淖與異想夢魘中……。改編自日本作家泉鏡花同名作品，導演寺山修司以獨到的超現實美學手法，讓日本傳統文化符號在精神分析的意識流中內爆，搬演濃豔俗麗、怪異詭譎的愛慾奇觀，激情呈現躁動瘋狂的內在宇宙。從童年回憶出發，亡母印象與慾望啟蒙等回憶逐漸混濁，愛恨嗔癡與倫理道德在腦中扞格衝突，激盪出撲朔迷離的影像盛宴。

A young man, haunted by his past, travels the land in search of the lyrics to a lullaby his mother used to sing to him. A surreal excursion into his subconscious as he searches for the words to a tune that his mother may have sung to him as a child. The dreamlike images culminate in a scene of a girl's naked body covered with calligraphic characters.

寺山修司 Shuji Terayama

日本 Japan / 1977 / 40 min

中英字幕 Mandarin / English

📅 3/25 (六) 17:35 (限制級)



嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

寺山修司 (1935–1983)，生於日本青森縣，身兼電影導演、劇作家、詩人、演員等多重身份。1967年成立「天井棧敷」演劇實驗室，顛覆日本劇場。創作主題以性、暴力、對階級與傳統社會的反抗為核心，電影與戲劇互為表裡，建構出奇詭魔幻的世界，風格大膽具實驗精神，為日本1960年代前衛藝術運動最具影響力的中堅分子，被譽為日本前衛藝術旗手。重要電影作品包含《拋掉書本到街上去》、《田園死神》、《再見箱舟》、《上海異人娼館》等。

Shuji Terayama, Japanese avant-garde filmmaker, poet, dramatist, writer, and photographer. His works range from radio drama, experimental television, underground theatre, countercultural essays, to Japanese New Wave and "expanded" cinema. He is known for his visually striking and highly provocative works, from which Fruits of Passion is one of the most controversial. Presented at the Directors' Fortnight in 1981, this is a sexually abrasive and disturbingly powerful tale. He has been cited as an influence on various Japanese filmmakers from the 1970s onward.



雙頭女

The Woman with Two Heads

一家人看似日常的這天，他們牆上的影子卻開始過上不同的生活，交錯互映、背道而馳，人生的表象與內裡、虛實真假，彷彿也隨著影子的流浪而漸漸揭露真相。

「我一直想做一部關於影子的電影。影子是實相的化身，也是對實相的批評。藉此，我想呈現某種被理想化的『缺席』。而本質上，電影是光與影的微觀宇宙。無數意義成為被印製在膠卷上的影子，投影在螢幕上也形成影子，以及放映現場產生的影子，這三者的糾葛形成同一個影像。」——寺山修司

As a family goes on with their day, the shadows on their walls lead a completely different life. Much like the shadows Terayama employs to achieve filmic and psychic effects, the film's underlying meaning is perpetually out of reach—it oscillates from childhood innocence to the throes of sexual passion.

寺山修司 Shuji Terayama
日本 Japan / 1977 / 17 min
無字幕 no subtitles

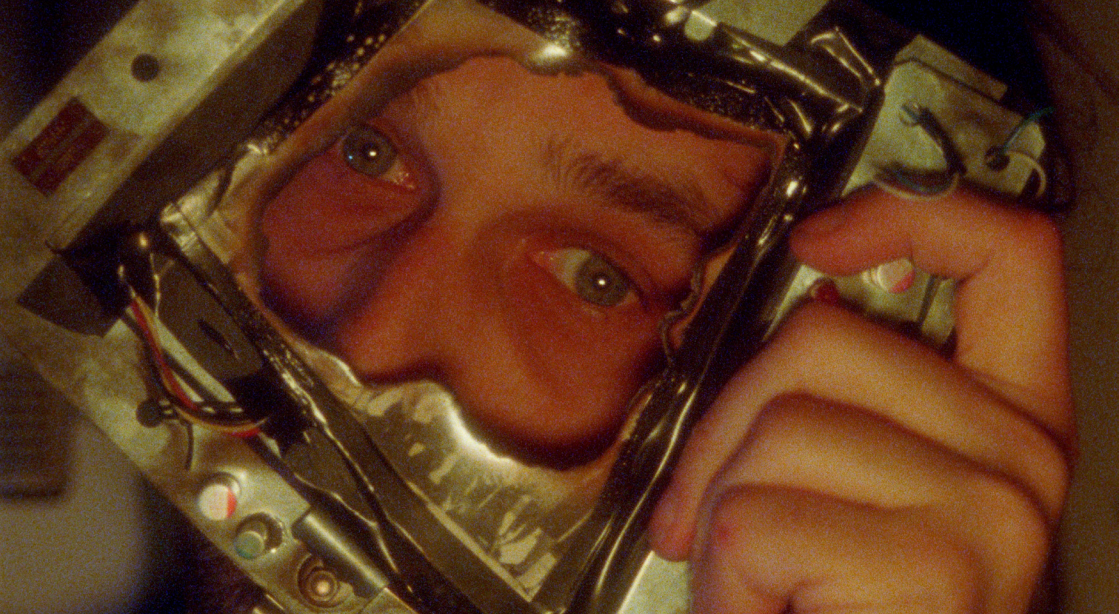
📅 3/25 (六) 17:35 (限制級)

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

寺山修司 (1935–1983)，生於日本青森縣，身兼電影導演、劇作家、詩人、演員等多重身份。1967年成立「天井棧敷」演劇實驗室，顛覆日本劇場。創作主題以性、暴力、對階級與傳統社會的反抗為核心，電影與戲劇互為表裡，建構出奇詭魔幻的世界，風格大膽具實驗精神，為日本1960年代前衛藝術運動最具影響力的中堅分子，被譽為日本前衛藝術旗手。重要電影作品包含《拋掉書本到街上去》、《田園死神》、《再見箱舟》、《上海異人娼館》等。

Shuji Terayama, Japanese avant-garde filmmaker, poet, dramatist, writer, and photographer. His works range from radio drama, experimental television, underground theatre, countercultural essays, to Japanese New Wave and "expanded" cinema. He is known for his visually striking and highly provocative works, from which Fruits of Passion is one of the most controversial. Presented at the Directors' Fortnight in 1981, this is a sexually abrasive and disturbingly powerful tale. He has been cited as an influence on various Japanese filmmakers from the 1970s onward.



DVA

電影《DVA》是對現代俄羅斯現實的詩意反思，即是荒謬的政治決策與禁令、逃避現實與暴力的混合。影片描述了兩種狀態之間無形的界限：災難的預兆與生活在裡面。這個故事也傳達了俄羅斯人對神秘主義和奇蹟深信不疑的興趣。

在莫斯科難以理解的緊急狀態期間，一個孤獨的年輕人正試圖找到他走丟的狗並釐清到底發生了什麼事。最終，他發現自己進入了一個平行世界，死者與生者形影不離，但「死」這個字卻是被嚴禁的。

The film "DVA" is the poetical reflection on modern Russian reality which is the mix of absurd political decisions and prohibitions, escapism and violence. The film describes the invisible boundary between two states: the premonition of the disaster and the living in it. Also this story conveys the Russian unshakeable interest in mysticism and miracles.

During the inexplicable state of emergency in Moscow, a lonely young man is trying to find his missing dog and to figure out what is truly going on. Eventually, he finds himself in a parallel world where the dead and the living are inseparable, but the word "death" is strictly prohibited.

導演簡介 Director Profile :

自2015年起，亞歷珊德拉·卡列尼娜開始擔任紀錄片及實驗片導演。他的作品參展於各大國際影展，如：鹿特丹影展、奧伯豪森國際短片電影節、日本東京前衛影像坊、烏得勒支音樂節、瑞士洛桑地下電影聲音與音樂電影節、莫斯科國際實驗影展等。亞歷珊德拉目前定居於法國南錫。

Since 2015 Alexandra Karelina (b.1988, Russia) has been working as a director of documentaries and experimental films. Her films have participated in international film festivals and exhibitions: IFFR, ISFF Oberhausen, Image Forum Tokyo, Le Guess who?, LUFF, MIEFF etc. Now Alexandra is based in Nancy, France.

亞歷珊德拉·卡列尼娜 Alexandra Karelina

俄羅斯 Russia / 2023 / 33 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

* 映後座談 After-Screening Discussion

3/18 (六) 16:40

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum



沒有國家沒文化 No Nation Without Culture

2021年4月，我到了俄羅斯車臣的格洛茲尼拍攝《記憶》，這部紀錄片描述了我童年時期（1994年至1998年）對於戰爭的記憶，在戰後重建的城市中，我受到雄偉的肖像強烈影響。那些肖像有俄羅斯總統普丁、車臣共和國的首腦卡德羅夫和其兒子。他們無所不在，並且從四面八方觀察著我，彷彿要看穿了我的內心。這對我來說難以置信，甚至無法接受。在製作《記憶》的同時，我們與攝影指導透過鏡頭的畸變扭曲，傳達肖像帶來的極權主義氛圍。我們早上4點起床後，隔著窗戶往外拍攝移動中的車輛，表現出面臨迫害威脅的窘境。我們深知，我們正在記錄著俄羅斯法西斯主義的誕生。

Arriving to Grozny, Chechnya in April 2021 to shoot my feature documentary film Memory about the war I lived through as a child between 1994 and 1998, I acutely felt the influence of the gigantic portraits presented all over the rebuilt city. They depicted president Putin, Kadyrov Senior and Kadyrov Junior. They observed me from everywhere. They penetrated my thoughts. It was impossible to believe and accept. In parallel to the production of Memory, together with our DoP, we set out to capture the feeling of totalitarianism that these portraits conveyed and we did this through a distorted lens intentionally. We understood that we were documenting the time of the birth of fascism in Russia.

導演簡介 Director Profile：

弗拉德雷娜·桑杜 Vladlena Sandu 出生於克里米亞，曾就讀於莫斯科的Rodchenko藝術學院和俄羅斯國立電影大學（VGIK）的導演系。她的學生處女作短片《Kira》於2015年在Kinotavr電影節獲得評審團獎，並在2015年VGIK國際電影節上獲得最佳導演和攝影獎。桑杜以短片紀錄片《Holy God》（2016年）為其畢業作品，該片在多個國家電影節上獲獎電影節。它也獲選於2016德國萊比錫國際紀錄片暨動畫片影展（Leipzig DOK）和2017鹿特丹國際影展（IFFR）。《Nastya Sokolova 生活中的八張照片》（2017）是她與Alina Kotova共同導演的第一部作品。

Vladlena SANDU, born in Crimea, studied at Rodchenko Art School in Moscow and at the directing faculty of the Russian State University of Cinematography (VGIK). Her student debut short film Kira received the jury's choice award at Kinotavr in 2015, as well as awards for best direction and cinematography at VGIK International Film Festival 2015. Sandu graduated with the short documentary Holy God (2016), which won awards at several national film festivals. It was selected by Leipzig DOK 2016, as well as IFFR 2017. Eight Images from the Life of Nastya Sokolova (2017) is her first co-direction with Alina Kotova.

弗拉德雷娜·桑杜 Vladlena Sandu
俄羅斯、荷蘭 Russia, Netherlands /
2022 / 16 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

* 映後座談 After-Screening Discussion

📅 3/18（六）16:40

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum



慾望無終點

No Flash Back

時間不回頭，人追求美好直到老，勇往衝刺定義下一個世代。真理和藝術的追尋窮極一生，劇烈改變的時代也激盪人類對於己身慾望的渴求與控制，交叉結辯下，不意外地起點很快變為終點，而一切的科技生成又快速推翻過往的技術成就，我們永遠來不及回顧留下的痕跡。

There is no turning back in time, as people are passionate about pursuing beautiful things in their bold endeavors to define the next era. The fact is that it takes a lifetime to pursue the truth and art, yet the rapidly changing times propel human beings to crave for more while trying to exercise self-control over their desires. Under this dual dynamic, it is no surprise that the starting point has become the end when every new technology makes yesterday's technological achievements obsolete. We never have time to look at traces from the past.



複數愛情 Plural (Love)

《複數愛情》是一部實驗性短片，講述了兩位無聊而焦躁不安的餐廳女服務生收到一條神秘短訊的故事……這個夜晚很快變成了一場難以想像的冒險，這兩個朋友向他們內心深處的渴望投降。典型「最好的朋友」是如何拿捏潛在的愛與慾望，以及痛苦與蛻變？「女性友誼」如何概括整個世界的感受和可能性？作為這部電影的編劇——也是現實生活中最好的朋友——我們想透過兩位非二元女性主角來探索我們夥伴關係的主題，他們囊括了這個世界的角色；他們變得像彼此的鏡子，反射出他們所有不斷變化的渴望，同時成為如此多的東西。

Plural (love) is an experimental short film that follows two bored and restless diner waitresses who receive a cryptic message... The evening quickly becomes a down-the-rabbit-hole adventure where these two friends surrender to their innermost desires. How does the “best friend” archetype hold the potential for love and desire, as well as pain and metamorphosis? How does a “feminine friendship” encapsulate an entire universe of feelings and possibility? As writers of this film— and best friends in real life— we wanted to explore the running themes of our partnership through our two femme non-binary leads who encapsulate all the characters of this world; they become like mirrors to each other, that reflect all of their ever-shifting desires to be so many things at once.

導演簡介 Director Profile：

蘇菲亞·娜亞直到12歲前都一直住在印度新德里，在她往後的成長過程中游歷了各個社區並探索世界各地的表演訓練活動；蘇菲亞將戲劇和電影視為混合體。她創作了跨學科和流派融合的作品，挑戰圍繞有色人種和移民（移工）的真實故事。娜亞曾是SDC基金會觀察班的一員，透過此機會，她在The Public參與了Jeanine Tesori和David Henry Hwang的軟實力課程，也將於2023年前往林肯中心巡迴演出Movement Live。

Sophiyaa Nayar Having lived in New Delhi, India until she was 12 and then traveling through various communities and exploring performance practices from all over the world for the rest of her upbringing, Sophiyaa understands theatre and film as hybrids. She creates interdisciplinary and genre-bending work that challenges existing narratives surrounding people of color and (im)migrants. Nayar was the SDC Foundation's Observership Fellow on Soft Power by Jeanine Tesori and David Henry Hwang at The Public. Her touring show, Movement Live is headed to Lincoln Center in 2023.

蘇菲亞·娜亞 Sophiyaa Nayar

美國 USA / 2022 / 10 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

3/25（六）16:10

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum



巴西節奏 Brazilian Beats

這個紀錄片講述了一些不同的巴西音樂節奏的故事，有Samba de Roda、Guitarra Baiana、Baião/Forró、Música Eletrônica、Tambor de Crioula、雷鬼、桑巴、放克、Choro和Sertanejo。我們的風格是每個流派的重要藝術家，他們在紀錄片中介紹並展示了一點他們的音樂。

The documental movie tells some stories of different Brazilian rhythms, there is Samba de Roda, Guitarra Baiana, Baião/Forró, Música Eletrônica, Tambor de Crioula, Reggae, Samba, Funk, Choro and Sertanejo. Our characters are important artists of each genre and they tell and show a little bit of their own music during the documentary.

提亞戈·阿拉克利安 Tiago Arakilian

巴西 Brazil / 2022 / 60 min

中英字幕 Mandarin / English

● 台灣首映 Taiwan Premiere

3/19 (日) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

提亞戈·阿拉克利安 (Tiago Arakilian) 一直擔任電影導演、攝影指導、剪輯師和後製總監已有20多年。他還製作了一百個商業廣告、機構錄影專案和故事劇情片。2004年移居法國，畢業於巴黎第八大學主修電影。回到巴西後，他創立了一家後期製作公司Titânio Produções，參與了多個高品質的電影拍攝。《在我忘記之前》是提亞戈作為創作者和導演的第一部故事劇情片。提亞戈現正在紐約生活和拍攝第二季，這期間他執導了紀錄片《Inhotim From Within》和2022年的系列紀錄片《巴西節奏 Brazilian Beats》。

Tiago Arakilian has been working as a movie director, dop, editor and post-production supervisor for more than 20 years. He has also produced a hundred commercials, institutional video projects and feature films. In 2004, he moved to France and graduated in Film at the Université Paris 8. Back in Brazil, he founded Titânio Produções, a post-production company, which participated in several high quality movie projects, "Before I Forget" is Tiago's first feature film as a creator and director. Now Tiago is currently living and shooting the second season in New York. In the middle time he directed the documentary "Inhotim From Within" and the documentary series "Brazilian Beats" in 2022.



愛之光 Love Lights

光的想像，「光之人」一生所用的原始物質，在電影中，引導他對光的神秘本質更深沉的思考；而在一次朝聖之旅時，個人記憶與對宇宙盡頭的形而上學疑問交織在一起。

The evocation of light, which was the raw material with which the Man of Light worked all his life, in cinema, leads him to other reflections on the mysterious nature of light; in a pilgrimage that interweaves personal memories with metaphysical interrogations to the ends of the cosmos.

瑪麗·卡蕾 Marie Carré
 阿卡西奧·德·阿梅達 Acácio de Almeida
 葡萄牙 Portugal / 2022 / 67 min
 中英字幕 Mandarin / English
 ● 亞洲首映 Asia Premiere

3/19 (日) 14:30

嘉義市立博物館 放映室
 Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
 Education Promotional Screening

3/24 (五) 14:00

勇氣書房
 Courage Bookshop

導演簡介 Director Profile：

阿卡西奧·德·阿梅達在巴黎Centre Universitaire de Cinéma Expérimental學習。在一些電影中擔任導演助理，並立即以攝影指導展開職業生涯，負責超過100部電影，成為知名的葡萄牙攝影指導之一。他與瑪麗·卡蕾共同執導的最新電影《愛之光》（2022）入選羅卡諾電影節（Locarno FF）。

Acácio de Almeida studied in Paris at Centre Universitaire de Cinéma Expérimental. Worked as AD in some films and immediately started his career of DOP, being responsible for more than 100 films and becoming one of the most renowned Portuguese DOP. His latest film LOVE LIGHTS (2022), co-directed with Marie Carré, was selected at Locarno FF.



靜行

Stillness in the Wave

透過聆聽香港舞蹈團團員的自述，凝視他們在排練室與劇場的日常，試圖重構他們如何通過持續的武術訓練，與舞團一同經歷藝術方向與訓練方式的革新。影片同時記錄了他們在過程中的不安、思索與發現，他們閉著眼睛，在一條未知的道路上慢慢前行。

By listening to the self-reports of members of the Hong Kong Dance Troupe and gazing at their daily life in the rehearsal room and theater, I try to reconstruct how they experience the innovation of artistic direction and training methods with the dance troupe through continuous martial arts training. At the same time, the film records their uneasiness, thinking and discovery in the process. They closed their eyes and walked slowly on an unknown road.

卓翔 Cheung Cheuk

香港 Hong Kong / 2022 / 28 min

中英字幕 Mandarin / English

● 台灣首映 Taiwan Premiere

3/12 (日) 17:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

卓翔，電影導演，作品《乾旦路》、《戲棚》，畢業於香港演藝學院。聯合創立「映像先驗」，曾執導三部有關戲曲的紀錄片，憑《乾旦路》獲香港藝術發展獎藝術新秀獎，以《戲棚》獲提名金馬獎最佳紀錄片及香港電影金像獎新晉導演，並獲選為香港電影評論學會大獎年度推薦電影。

Cheung Cheuk, Film director, works "Qندان Road" and "Theater". Graduated from the Hong Kong Academy for Performing Arts. Co-founded "Image Priority", has directed three documentaries about Chinese opera, won the Hong Kong Arts Development Award Young Artist Award for "Qندان Road", and was nominated for Best Documentary at the Golden Horse Awards and Hong Kong Film Awards for "The Theater" A new director, and was selected as the recommended film of the year by the Hong Kong Film Critics Society Awards.



靈魂吶喊

Scream of the Soul

畫家喬·伯勒 (Joe Boehler)，前軍人、拳擊手和自學成才的藝術家。他說他必須在殺人和創造藝術之間做出選擇。這部紀錄片是在伯勒作品新展前夕拍攝的，讓新一代的藝術愛好者能夠發現偉大的藝術家如何將創傷轉化為既美麗又有意義的東西。我們陪伴伯勒踏上自我探索的旅程，並慶祝他晚年的成功。

Painter Joe Boehler, former soldier, boxer and self-taught artist, says he had to choose between killing people and creating art. This documentary is shot on the eve of a new exhibition of Boehler's work, allowing a new generation of art lovers to discover how great artists transform trauma into something beautiful and meaningful. We accompany Boehler on his journey of self-discovery and celebrate his late-life victories.

多明尼克·歐施尼恩 – 吉拉德

Dominique Othenin-Girard

瑞士 Switzerland / 2022 / 63 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

* 映後座談 After-Screening Discussion

📅 3/12 (日) 11:30

📍 嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

多明尼克·歐施尼恩-吉拉德，1958年出生於瑞士Le Locle。1981年獲得倫敦國際電影學院 (LIFS) 學位，擔任過剪輯師、製片經理、助理導演。1984年，自編自導並聯合製作了他的第一部長片《黑暗之後 AFTER DARKNESS》，且入圍柏林電影節。1990年在洛杉磯成立Alhena Films SA，並製作謝爾蓋·博德羅夫 (Sergei Bodrov) 執導的《白王紅后 WHITE KING, RED QUEEN》。1991年以來，一直擔任電影和電視的導演和編劇。

Dominique Othenin-Girard, born in 1958 in Le Locle. 1981 Receives degree from LIFS (London International Film School). Worked as editor, production manager and assistant director. 1984 Writes, directs and coproduces AFTER DARKNESS, his first feature, selected in competition at the Berlin Film Festival. 1990 Founding of Alhena Films SA in Los Angeles and produces WHITE KING, RED QUEEN by Sergei Bodrov. Since 1991 works as director and screenwriter of films for cinema and television.



陳少維攝影，金枝演社提供

金枝演社 Golden Bough Theatre

精選金枝演社代表性作品：以黑色魔幻打造1945台灣寓言的《大國民進行曲》；再現全民時空記憶的庶民經典喜劇《浮浪貢開花》系列；將木馬屠城的希臘悲劇移轉台灣—史詩環境劇場《祭特洛伊》；跨越半世紀戲夢人生，交融個人生命史與歌仔戲史的《雨中戲臺》。本片濃縮呈現金枝30年以根生土地、風格絢爛的原生美學，以及其所架構出的台灣在地史詩。

A signature work of Golden Bough Theatre: The Big Citizen March is a dark fantasy and fable that is a chronicle of incidents in Taiwan in 1945. The Phū-lǒng-kǒng Thrives Series are a classic comedy that makes Taiwanese people reminisce about the old days. An Eulogy to Troy is adapted from The Trojan War, a Greek tragedy transformed into a Taiwanese epic. And Stage in the Rain that captures the leading actresses' life experience over the last 50 years as well as her commitment to the development of Taiwanese Opera. All these great works have been created to present Golden Bough Theatre's original aesthetics in an elaborate style and have successfully composed local epics for common people.

台灣 Taiwan / 2023 / 19 min

中英字幕 Mandarin / English

● 世界首映 World Premiere

3/11 (六) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

王榮裕，金枝演社創辦人暨藝術總監。第22屆國家文藝獎得主。出生於臺灣歌仔戲世家，兼容傳統與現代、東方與西方的戲劇素養。作品飽含臺灣原生文化內涵，以獨特美學稱譽臺灣劇場界。2021年以《雨中戲臺》獲得藝金曲獎提名入圍最佳導演獎。

Wang Rong-Yu, founder of Golden Bough Theatre and art director. He was a winner of the 22nd National Award for Arts. And was born into a family of Taiwanese opera actors, which allowed him to learn to integrate tradition and modernity while deepening his theatre literacy through eastern and western theatrical traditions. Taiwan's indigenous cultures can be mostly found in his works, as he has been known for his unique aesthetics that is rarely found locally. Wang was also nominated for the Best Director Award for Stage in the Rain in 2021.



阮劇團

Our Theatre

影片集錦阮劇團成立20年期間，致力發展不同於都會觀點的劇場美學作品，將在地的民俗文化揉合於現代戲劇中，同時思考、實踐讓表演藝術更積極地走向民眾與社會，探索當代「常民戲劇」的更多可能，其作品一路從經典改編到跨國與跨界的合作，更在疫情的驅使下，嘗試以影視的語言透過鏡頭和觀眾對話。

A film collection, which reveal "Our Theatre"'s committed to developing theater aesthetics works from urban perspectives during the 20 years since its establishment. These works were integrated local folk culture into modern language of film and television theatre, and at the same time, giving deep thoughts and practices to make arts performing more active to approach the people and society. Also, exploring more possibilities of "folk theatre". His works are various from classic adaptation to cross-nation and cross-border cooperation. Driven by the pandemic, they attempt to engage dialogue with audiences using language of film and television through the lens.

台灣 Taiwan / 2023 / 15 min

中英字幕 Mandarin / English

● 世界首映 World Premiere

3/11 (六) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

汪兆謙，國立臺北藝術大學劇場藝術研究所碩士，主修導演。阮劇團創辦人，藝術總監；新嘉義座創辦人。國家兩廳院『藝術基地計畫』駐館藝術家（2021-2022年），大學時期返鄉創立阮劇團，長年於嘉義地區進行戲劇創作與教學推廣工作。近年以「常民文化」為核心創作主軸，探索「常民文化與現代劇場」接軌之可能性。

Wang Zhao-Cian received Master of Art in Theatre Arts in Taipei National University of Arts, majored in directing. Our Theatre founder, art director; Sinkagitso founder. Artists-in-Residence of Art Base Program in National Theater and Concert Hall (2021-2022). He returned to his hometown, Chiayi, founding the Our Theatre during college, and he has been engaged in drama creation and teaching promotion for many years. In recent years, he has focused on "folk culture" as the heart of his creations, exploring the possibility of connecting folk culture and modern theater.



差事劇團

Assignment Theatre

劇場與共同記憶：在劇場置入共同記憶這件事，很難僅以記憶作為單元來單獨對待；因為，記憶已經被賦予當下的內涵與時間感；時間，在劇場裡，始終在面臨共時性如何發生的問題。從這樣的角度出發，我們來到一種探索的旅程中；記憶，即便已經成為骨骼，這骨骼卻在人的面前堆疊而起。每一個瞬間，都如千年；每一次的千年，恰似瞬間，就看我們如何對待千年與瞬間。千年與瞬間，都是劇場共同記憶的片刻與永恆！

Theatre and collective memory: We can hardly insert our collective memory into theatre simply because “memory” has been given the meaning and a sense of time at any moment. At the theatre, people are faced with “how synchronicity occurs” all the time. Starting from here, we embark on a journey toward the unknown. Even when memory has become a skeleton, it has piled high in front of our eyes. Every single moment is like a thousand years, whereas a thousand years fly as if in a moment. It depends on how we treat “a thousand years” and a “moment.” Both are symbols of transiency and eternity at the theatre.

台灣 Taiwan / 2023 / 16 min

中英字幕 Mandarin / English

● 世界首映 World Premiere

3/11 (六) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

鍾喬，本名鍾政瑩，17歲，就讀台中一中時，開始寫詩。1980年代初期，研讀戲劇研究所階段，受教於姚一葦老師。1986年，在投身底層寫作的年代，進入〈人間雜誌〉工作，連結藝術勞作與庶民生活對等的視線。1989年，從亞洲第三世界出發，展開民眾戲劇的文化行動，1996年組合〈差事劇團〉，巡演兩岸及亞洲各國，進行民眾戲劇的串聯。

Chung Chiao, a pseudonym adopted by Chung Cheng-Ying, At the age of 17, he started writing poetry when he was a student of Taichung First Senior High School. As a graduate student of theatre in the early 1980, Chung had been taught by Yao Yi-Wei. And in 1986, worked for he was employed by Ren Jian Magazine, where he began writing about common people through connectedness of art and ordinary life. In 1989, he launched his cultural campaign encouraged from the Asian countries in the Third World. Seven years later, he founded Assignment Theatre and toured around Taiwan, China, and Asian countries in the hope of inspiring people to go on such performing expanding.



尋找之旅 The Story of Looking

影片從黎明開始，當馬克醒來後望著窗外，看到了他已經看了 20 年的景色，每天都略有不同。今天他有點害怕，因為明天他將接受手術治療左眼的白內障，這隻眼睛視線模糊得嚴重。最近，他收到了 DNA 測試的結果，顯示他有可能失明的基因。馬克是一個視覺敏銳的人——自從他不安的童年在貝爾法斯特北愛問題中度過，留心及觀察周圍像是他的避難所。具創造性和熱切地觀察行為成為他所有電影和生活的核心。因此，失去視力將可能是一個沉重的打擊。他看了雷·查爾斯的一段舊片段，講述了他的失明和視力造成的煩擾，並想知道失去視力的世界他該如何生活。

The film starts at dawn, as Mark awakes and looks out of his window, at a view he has seen for 20 years, each day slightly different. Today he's afraid. Tomorrow he is due to have an operation to remove a cataract from his left eye, which is badly clouded. Recently he received the results of a DNA test, which revealed that he carries the gene for blindness. Mark is an intensely visual person – since his nery childhood during the Troubles in Belfast, looking, observing, has been his refuge. The act of looking, creatively and eagerly, is central to all of his films, and to his life. So the prospect of losing his sight is a hammer blow. He watches an old clip of Ray Charles talking about his blindness, and the burden of sight, and wonders how he could live without access to the visual world.

馬克·庫辛思 Mark Cousins

英國 UK / 2021 / 87 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

📅 3/11 (六) 19:30 (限制級)

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

馬克·庫辛思—導演、作家和電影攝影師。2020年11月歐洲電影學院首屆創新獎獲得者，係針對於他的史詩片《Women Make Film》(有一個為他而設立的獎項)。馬克是全球著名紀錄片導演、作家和策展人。出生於北愛爾蘭，以蘇格蘭為主要據點。他以其獨特的個人論文電影風格而聞名，尤其是以電影為主題——包括15小時的系列電影《電影的故事 The Story of Film》(2011)，獲得皮博迪獎 (Peabody Award)；於法國坎城影展，《電影與兒童的故事 A Story of Children and Film》(2013) 獲官方評選為首映片；《奧森威爾斯的眼睛 The Eyes of Orson Welles》(2018) 獲得特別表彰金攝影機紀錄片。

Mark Cousins — director, writer and cinematographer. Winner of the inaugural Innovation Award from the European Film Academy in November 2020 for his epic project Women Make Film (an award invented specially for him). Mark is a globally acclaimed documentary filmmaker, writer and curator. Born in Northern Ireland and based in Scotland, he is best known for his unique personal style of essay cinema, particularly on the subject of cinema itself — including the 15-hour series The Story of Film (2011), winner of the Peabody Award; A Story of Children and Film (2013), which premiered in official selection at Cannes; The Eyes of Orson Welles (2018), which won a special commendation in the Camerad'Or documentary competition at Cannes.



古斯塔夫·蒙洛伊：藝術暴力日誌 Gustavo Monroy and Art as a Logbook of Violence

在紀錄片《古斯塔夫·蒙洛伊：藝術暴力日誌》中，這位藝術家講述了他的創作過程，以及他的作品與墨西哥和世界歷史上的艱難時刻之間的相似之處。故事開啟於他童年時期的索諾拉，環境和教養如何塑造他對社會議題的批判良知。18歲時，他來到墨西哥城學繪畫，開始創作自畫像。在這部紀錄片中，追溯了古斯塔夫·蒙洛伊作品的不同階段，讓觀眾隨著時間軸沉浸在歷史中。

In the documentary *Gustavo Monroy and Art as a Logbook of Violence*, the artist recounts his creative processes and the parallel between his works and harsh moments in the history of Mexico and the world. This story begins in Sonora during his childhood, how his environment and upbringing led him to form a critical conscience with great social concern. At the age of 18, he arrived in Mexico City to study painting and began to make drawings in which he explored self-portraits. In this documentary, Gustavo Monroy traces the different stages of his work, immersing the viewer chronologically in history.

達爾文·賈西亞·朗東
Darwin García Rondón
墨西哥 Mexico / 2022 / 28 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere

📅 3/12 (日) 13:40

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

📅 3/17 (五) 14:00

📍 嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile：

他是居住在墨西哥的委內瑞拉電影導演和製片人。在委內瑞拉學習圖像學、聲像科學和攝影。在他很小的時候，就藉由人像攝影涉足攝影，他通過用鏡頭捕捉藝術和文化界的傑出人物而脫穎而出。他也是藝術雜誌 *Artefacto* 的發起人。

Darwin is a Venezuelan film director and producer living in Mexico. He studied graphics, audiovisual sciences, and photography in Venezuela. At a very young age, he ventured into photography through portraits, where he distinguished himself by capturing the outstanding personalities of the artistic and cultural world with his lens. As a founding member of the art magazine *Artefacto*, Darwin presents his debut feature *Gustavo Monroy and Art as a Logbook of Violence*, in which he documents the work and career of this plastic artist who has dedicated his life to preserving through his work memory as a resistance to violence in Mexico.



世間爆發力

Social Might

除了個人追求生存，社群、社區都能展現出能量，也承載傳統的延續，甚至解決複雜的社會問題。將這凝聚力量置入首位，擴展到社會，雖然面對萬般的挑戰，終能爆發出巨大力量。同樣地，對於弱勢、傳承、社區的關注，一直亦是紀錄片製片與導演莫能抗卸的天賜責任。

Groups, and communities are all equipped with energy, same as individuals ensuring personal living, carry traditions to the future and even solve complex social problems. When this cohesive force is seen as a top priority and spreads over the society, it exerts great strength although under chances of being faced with multitudes of challenges. Likewise, documentaries are used to convey our concerns for the less privileged and the issues of heritage and communities, hence always a God-given responsibility to producers and directors.



艾里西歐·席爾瓦：尋找廣闊美國 Eliseo Art Silva : Finding the Wide American Earth

艾里西歐·席爾瓦與其他共同設計了位於洛杉磯的歷史性地標菲律賓城東拱門。他以名為《Gintong Kasaysayan》的壁畫作品，讓洛杉磯的菲律賓城成為地圖上的地標之一而受備受讚譽；並且他還至西雅圖研究和開發新的藝術作品，將菲律賓和菲律賓裔美國人的歷史聯繫在一起，於新建的菲律賓社區牆面上創作一幅四版壁畫。本片紀錄了壁畫的創作過程，並且與實習生們、邀請Eliseo來太平洋西北地區的社區成員們以及藝術家本人來談論壁畫與藝術的創作，以及透過藝術將文化聯繫在一起的實踐過程。

Eliseo Art Silva, who co-designed the Historic Filipinotown Eastern Gateway arch in Los Angeles and has been credited for putting Los Angeles' Filipinotown on the map with his "Gintong Kasaysayan" mural, travels to Seattle to research and develop a new piece of art that links Filipino and Filipino-American history together in a four-panel mural on the wall of the newly-built Filipino Community Village. The film follows the painting of the mural, and speaks with student interns, community members who brought Eliseo to the Pacific Northwest, and the artist himself about the mural, the artistic process in hope of connecting cultures together.

羅倫·羅伯茲 Loren A. Roberts
羅伯托·聖·路易 Roberto San Luis
美國 USA / 2022 / 13 min
中英字幕 Mandarin / English
● 台灣首映 Taiwan Premiere
* 映後座談 After-Screening Discussion

3/18 (六) 11:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/17 (五) 15:15

嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

羅倫·羅伯茲，《世界大賽停止的那天》和《紫色精神狀態》二片的攝影指導與導演勞瑞利·法雷爾合作劇情長片《沒那麼好笑》，他們有十年的合作經驗，包括二部得獎紀錄片《公平交易》(2008)與《洗衣店》(2005)。

羅伯托·聖·路易是一位經常獲獎的藝術總監，他為了拍攝《人間美好》，和加州菲律賓美國文化與宣傳團隊一起工作了三十年，他對於故事以及菲律賓文化的熱愛，帶領我們踏上探索這部紀錄片之旅。

Loren A. Roberts, a director of photography on "The Day the World Series Stopped" & "Purple State of Mind" and associate producer for the feature film "Not That Funny", decade-long collaboration with director Lauralee Farrer included the award-winning documentaries "The Fair Trade" (2008) and "Laundry and Tosca" (2005).

Roberto San Luis is an award-winning art director for HumanGood who has worked with Filipino American cultural and advocacy groups in California for the past three decades. His love of story and Filipino culture guided our journey for this documentary.



依舊如新

Divine Table in Daxin

嘉義近代民間信仰蓬勃發展，加上在地得天獨厚的木材產業鏈，造就一段神桌工藝的催燦時光。

然而時代不斷改變，製作精美家庭神桌的大新工藝社，該如何傳承傳統神桌工藝，面對因時代改變不斷萎縮的市場呢？

跟著影片中大新工藝社老中青三代的視角與故事，能看到嘉義市家庭神桌的發展歷程，觀察他們究竟該如何面對當代的挑戰。

The vigorous development of modern folk religion in Chiayi, combined with the lumber industry chain in the area, created an era where the art of crafting shrine tables flourished.

However, times are constantly changing. How can Daxin Woodworking Co., which makes exquisite shrine tables, pass on the traditional art of crafting shrine tables and adapt to the declining market caused by the changing times?

Learn about the perspectives and stories of Daxin Woodworking's three generations of craftsmen, see the development of shrine tables in Chiayi City, and observe how they deal with the challenges of the modern era.

導演簡介 Director Profile :

吳過，身處在台灣，期許自己盡心了解台灣在地文化。也希望透過鏡頭，傳遞眼中的台灣文化之美，給全世界欣賞。

Wu Guo lives in Taiwan, wanted himself to understand more about Taiwan culture. He wishes to show the whole world the beauty of local culture in his eyes through the lens.

吳過 Wu Guo

台灣 Taiwan / 2022 / 15 min

中英字幕 Mandarin / English

● 世界首映 World Premiere

* 映後座談 After-Screening Discussion

3/26 (日) 16:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum



人生映後座談 Post-screening Talk

一位營運影像公司的老闆因為拍片欠下了許多債務，於是開始了自己的標案生活。這次他標了一個案子，是延續他之前拍過的一名年輕藝術家。此位藝術家具具有十足的才華，但始終不被待見，心裡滿是鬱悶。兩人打算透過此次拍攝控訴這個藝術的環境，以此紓解內心的哀苦，然而隨著影片的製作，兩人的痛苦也隨之加重。

A proprietor of a video company has racked up many debts due to filming, so he began his bidding life. During this time, he bid on a case which was a continuation of a young artist that he had worked with together before. The artist is full of talent, but has always been ignored, and feels so depressed. The two intend to expose the environment of the artistic world through this shooting so as to relive their sorrows. However, with the production of the film, will the two ease their sorrow, or go the opposite way?

王示衡 Wang Shih-Heng
台灣 Taiwan / 2022 / 15 min
中英字幕 Mandarin / English

● 世界首映 World Premiere

* 映後座談 After-Screening Discussion

📅 3/26 (日) 16:30

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

嘉義人，喜歡做影像，期望在熱情還沒被磨滅之前，再多做一些影像。於是在2019回到家鄉嘉義創立「種種影像」工作室，透過短紀錄片的形式，記錄地方故事，並實驗各種紀錄短片的可能性，期待開啟紀錄片新的對話方式。

A native of Chiayi. With a passion for videos, I hope to shoot and edit more videos before my passion has been extinguished. So I set up Chung Chung Film in my hometown, Chiayi. in 2019 with aims of recording local stories through short documentaries and experimenting with all possibilities, in which allow me to open up new channels of communication for documentaries.



歷史的例外狀態

The Exception of History

《歷史的例外狀態》這件作品，緣起於自身實地尋訪七星山上傳說的金字塔之中，經由走踏時身體內外的感知記憶累加，及諸多鏈接的刺點引導之下，透過影像具有時間性與寫實虛幻的建構性，所展開對於記憶、歷史與自然之探究的創作。

“The Exception of History” originates from my visiting the legendary myth of Qixing Mountain(or Seven Stars Mountain). Through the stroll and walk, the sense and memory accumulated inside and outside my body. Through guidance of many linking prick points, and the timely images seemly appear on and off constructive reality and fantasy, the film develops with creative elements that unveil memories, the untold history and nature.

毛友文 Mao Yo-Wen

台灣 Taiwan / 2022 / 26 min

無字幕 no subtitles

● 影展首映 Film Festival Premiere

★ 映後座談 After-Screening Discussion

3/26 (日) 16:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

毛友文，畢業於國立臺灣藝術大學美術系研究所，目前生活、工作於臺灣臺北。作品擅長以想像來企圖重塑已被定義的邏輯。近年的創作則較著重於關注被錯認、忽略、淡忘，抑或是被刻意隱蔽的記憶與地方，並透過自身的涉入、走訪與接觸等感知及思緒——寫意的揉雜進作品之中探究。

Mao, Yo-Wen, graduated from Graduate School of Fine Arts, National Taiwan University of Arts. At present he is living and working in Taipei, Taiwan. Mao is experienced in using his imagination to remold the defined logic in his works. In recent years, by putting much more emphasis on his creativities concerning those mistaken, neglected, forgotten or intentionally hidden memories and places, he molds them into his works leisurely. And explores perceptions and thoughts in his own involvement, visits, interviews and contact.



身形與地形

Topographies of Body and Landscape

全面基礎建設與「流動正義」對於永續的都會區環境是至關重要的，然而城市塑造的過程，例如城市設計與工程缺少可以被實際驗證的工具去想像移入都市景觀的多樣性。這部電影記錄了一個工作坊團隊結合戲曲表演美學探索、空間觀測與研討的過程。

Inclusive infrastructures and 'mobility justice' are crucial to the design of sustainable urban environments, but city-making practices such as urban design and engineering lack the empirical tools to imagine multiplicity of experiences of moving in urban landscapes. This film documents a workshop group combining choreographic movement research, spatial observation and discussion.

維克多·雨果·科斯塔 Vitor Hugo Costa

葡萄牙 Portugal / 2022 / 23 min

中英字幕 Mandarin / English

● 亞洲首映 Asia Premiere

3/11 (六) 16:30

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

維克多·雨果·科斯塔是葡萄牙里斯本一位屢獲大獎的電影導演、製片人和文化傳遞工作者。他是剪輯工作與電影製作的專家、鍥而不捨的梦想家，他相信電影的力量，是促成社會正義的工具。他已經完成了13部記錄片，全部是以明顯的社區與社會題材為構成要素。這些電影都已經上映並且特意地被播送，其中有多部也已在國際電影節參展，且獲獎無數。

Vitor Hugo Costa is an award winning filmmaker, producer and cultural mediator based in Lisbon, Portugal. He's an expert in editing and film production, a persevering dreamer who believes in the power of film as a means to achieve social justice. He has produced over 13 documentaries, all with a strong community and social component. They have been screened and broadcast internationally and many have been showcased at international festivals and won several awards.



捷克文藝真情

Czechia True Love of Arts

長年經官方與民間經貿拓展與文化交流下，台灣與歐洲國家的關係不斷深化，今年嘉義影展邀請捷克為焦點國家，使其鮮少被台灣認知的當代藝術、音樂、舞蹈及美術教育，能經由「焦點國家」專題分享在藝術文化愛好者面前，讓我們仔細端詳有著豐富文化遺產、傲人文學與科學成就的國家，其當代社會如何多元而令人讚嘆。

Taiwan has sought to deepen its relations with European countries through trade expansion and cultural exchanges over the years. At this edition of the festival, we invite Czechia as the Country of Focus to share its recognized contemporary arts, music, dance, and art education with the arts and film enthusiasts in Taiwan. It provides an excellent opportunity for us to look into this country that is noted for the rich culture heritage and proud achievements of literature and science, and come to appreciate the amazing diversity of its modern society.



美里 法依達 Miri Fajta

這部紀錄片的主角是Robin Stria，他一位業餘電影製片人，正在創作捷克共和國第一部羅姆人（吉普賽人）情景喜劇。《Miri Fajta》在羅姆語中意即「我的家庭」，這位羅姆製片人想用羅姆演員講述一個關於羅姆人的故事。同時，這提供了他一個思考身份認同的機會，因為羅姆人的創作者非常稀缺，也讓他了解到展現自我意識的問題。一位情景喜劇的導演意識到媒體的重要性，而這部以他為主角的紀錄片，描述了少數族裔在表演產業上的缺席，他們不僅僅是觀察對象，也可以成為創作元素。

The central figure of the documentary is Robin Stria, an amateur filmmaker who is trying to create the first Roma sitcom in the Czech Republic. Its title – Miri Fajta – means My Family in Romani, and the Romani creator wants to tell a story about Romani using Romani actors. At the same time, it offers him the opportunity to think more deeply about his identity and show it at a time when the issue of self-awareness is also a problem of representation, because Roma creators are scarce. The sitcom's director is aware of the importance of representation in the media, and the documentary of which he is a hero points out the absence of minority performances, where they are not only the object of observation, but themselves become creative factors.

導演簡介 Director Profile：

馬丁·克魯普於1983年自布爾諾的JAMU畢業，並於2010年至2015年在羅姆人文化博物館擔任紀錄片製作人。他在紀錄片三部曲中講述了羅姆人的主題。《無國界世界》、《無羅姆人與體育》（2014年）和短劇《兒子》（2016年）。

佩特·朱利耶迪是一位電影製作人和攝影師。他畢業於JAMU，參與過許多電影、戲劇和廣播拍攝。他與馬丁·克魯普合作了電影《兒子》。

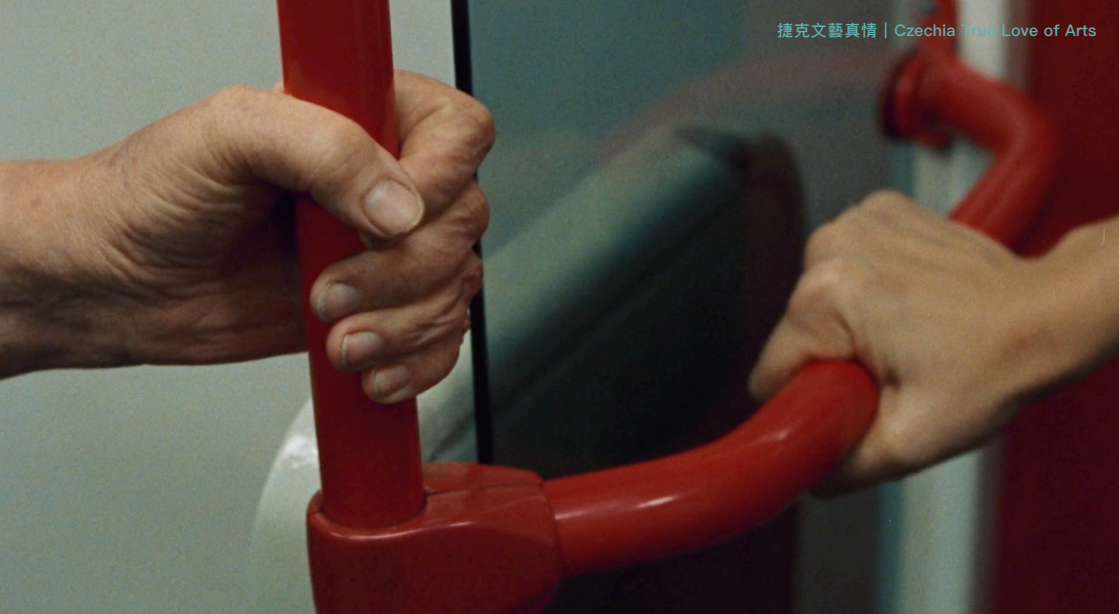
Martin Chlup (1983) graduated from JAMU in Brno, and from 2010 to 2015 worked at the Museum of Romani Culture as a video documentarian. He addressed the Roma theme in the documentary trilogy A World Without Borders. Roma and Sports (2014) and the short drama Son (2016).

Petr Kačirek is a filmmaker and cinematographer. He graduated from JAMU and has worked on a number of film, theater, and radio projects. He collaborated with Martin Chlup on the film Son.

馬丁·克魯普 Martin Chlup
佩特·朱利耶迪 Petr Kačirek
捷克 Czech Republic / 2020 / 73 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere
* 線上映後座談
After-Screening Discussion Online

📅 3/19（日）16:40

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum



劃界

Delimitation

這位年輕女子在繁忙的大都市中尋找公寓，同時克服無處不在的疏離感並試圖找到親密關係。電影結合非寫實的動作和富有表現力的舞蹈來探索新的電影語言形式，強調聲音和畫面的作用更甚於對話。當她探索空間時，日常生活中的陳腔濫調被賦予了新的意義，與虛空的實際對話始於在一個無特色的城市景觀中的空間認同問題。

The young woman is looking for an apartment in a busy metropolis, while overcoming an ubiquitous alienation and trying to find closeness. Film uses combination of stylised movements and expressive dance to discover new forms of film language with emphasis on the role of sound and picture more than dialogue. As she explores the spaces, a new meaning is given to seemingly banalities of everyday life. Physical dialogue with the void begins as the question of space identity in an anonymous cityscape.

泰瑞莎·韋沃多娃 Tereza Vejvodová
捷克 Czech Republic / 2020 / 15 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere

3/12 (日) 17:30

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

泰瑞莎·韋沃多娃畢業於布拉格表演藝術學院 (FAMU) 的電影電視學院 (1995)。她的學生短片《A Part》(2017) 獲得2017年FAMUFEST電影節評審團特別獎，被捷克電影電視學院提名Magnesia獎，並入圍布拉格短片電影節全國競賽單元。其短片《糖 Sugar》(2019年) 在探索現代男女關係的形式，例如「包養」，於Aesthetica Short Festival 受官方評選為首映片，也在2019年Ostrava Kamera Oko電影節上獲得評審團特別獎。

Tereza Vejvodová (*1995) graduated at Film and TV School of the Academy of Performing Arts in Prague (FAMU). Her student short film A Part (2017) won Special Jury Prize at FAMUFEST Film Festival in 2017, was nominated for the Magnesia Award by the Czech Film and Television Academy and was featured in the National Competition at Prague Short Film Festival. Her short film Sugar (2019), exploring contemporary forms of relationships such as sugar dating, was premiered at the Aesthetica Short Festival's Official Selection and won Special Jury Prize at Ostrava Kamera Oko Film Festival in 2019.



藝術達人秀 Art Talent Show

如何在21世紀尋覓人才？

位於布拉格的藝術學院（AVU）每年都會舉行入學考試。片中記錄了三個不同的工作室，觀察老師們所面臨的嚴峻挑戰：如何在申請者中找到黑馬？雀屏中選的新血們，將如何塑形藝術世界？老師們如何經得起考驗？天份測試終將成為一門藝術。而藝術在當今混亂的世界中，又扮演著什麼角色？

How to search talents in the 21st century?

The Academy of Arts (AVU) in Prague holds entrance exams every year. At three different studios, the film observes a demanding challenge the teachers are facing: how to find the chosen ones in the crowds of applicants, the new talents who will be given opportunities to form the art world in the following years? How will the teachers stand the test? The talent test eventually becomes an art as such. What is the role of art in today's confused world?

托瑪斯·博亞爾 Tomáš Bojar
艾黛拉·柯姆日 Adéla Komrží
捷克 Czech Republic / 2022 / 102 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere

📅 3/18（六）18:45（限制級）

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile：

托瑪斯·博亞爾生於1981年。托瑪斯在查爾斯大學主修政治學和國際關係和法律（專門研究政治哲學），並在那裡獲得了博士學位。他自2003年開始從事電影工作，最初是作為編劇和劇作家，後來還擔任過導演和製片人。

艾黛拉·柯姆日生於1992年。她在查爾斯大學哲學與藝術學院主修藝術史，並於布拉格表演藝術學院電影電視學院（FAMU）專攻紀錄片導演畢業。2018年，她在Filmuni Babelsberg Konrad Wolf導演研究實習，並於同年入選柏林電影節新秀。

TOMÁŠ BOJAR(b. 1981). Tomáš studied political science and international relations (specializing in political philosophy) and law at the Charles University where he also got his PhD. in ethics. He has worked on films since 2003, first as a screenwriter and dramaturge, later also as a director and producer.

ADÉLA KOMRŽÍ(b. 1992). Adéla studied History of Arts at the Faculty of Philosophy and Arts of the Charles University and graduated from Documentary Directing at the FAMU. In 2018, she participated in a prestigious internship at the Filmuni Babelsberg Konrad Wolf where she studied directing, and she was selected for Berlinale Talents in the same year.



我與馬悌努

My Life with Bohuslav Martinů

這部紀錄片記錄了捷克著名作曲家馬悌努生活和作品。作曲家出生於19世紀末的捷克小鎮波利奇卡，故事始於他在鼓舞人心的巴黎波希米亞人之中，脫離納粹掌控逃到美國的戲劇性時刻，以及身為天才作曲家在美國獲得名聲和掌聲的瞬間。紀錄片的主軸是回鄉的渴望，然而一系列事件阻撓著馬悌努。由於他堅守信念，只要共產黨還掌管著捷克斯洛伐克，他就決定不返鄉。最終，他並沒有機會見證家鄉的自由。

A documentary drama about the life and work of the famous Czech composer Martinů. The film tells the composer's story from his birth in a small Czech town of Polička at the end of the nineteenth century. It describes his beginnings among the inspiring Paris Bohemians, the dramatic moments of his escape from the Nazis to the United States, and the moments of fame and acclaim the genius composer received in the USA. The main theme of the film is his desire to return home, which was, however, denied to Martinů by a series of events. Due to his convictions, he decided not to return to his homeland as long as the Communists were in power in Czechoslovakia. However, he did not live to see freedom in his homeland.

導演簡介 Director Profile :

雅庫布·索摩是電影、電視和戲劇導演。2004年畢業於布拉格表演藝術學院電影電視學院（FAMU）。他的短片在捷克國內及外國電影節獲得了26個獎項。他的兩部短片《ELFilm》和《Maj Kompjutr》在捷克電影發行網選為「預演」。他是情景劇《Comeback》的導演並親自挑選演員並執導了15集。他是捷克電視台或Febio製作的20部紀錄片的創作者。他喜歡專注於各種類型的音樂電影。

Jakub Sommer, film, television and theatre director. Graduated from FAMU in 2004. For his short films he has received 26 awards at home-based as well as foreign festivals. Two of his short films ELFilm and Maj Kompjutr were released into the Czech cinema distribution network a 'pre-show films'. The principal director of the sitcom Comeback picked the cast and directed 15 episodes. He is the creator of 20 documentary films produced by Czech Television or Febio. He likes to focus on musical films across the various genres.

雅庫布·索摩 Jakub Sommer
捷克 Czech Republic / 2021 / 60 min
中英字幕 Mandarin / English
● 亞洲首映 Asia Premiere

3/25 (六) 14:40

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum



試圖記憶

I am Trying to Remember

「他們為什麼抹殺你？」他說：「也許他們害怕了。」我說：「誰害怕，就應該抹殺自己。」他說：「那樣的話，活著的面孔將全部消失，死者才得以留存。」

在這部引人入勝、製作精美的短片裡，記錄著導演阿罕加拉尼 (Ahangarani) 翻閱舊照片、影片和生動的回憶時，喚起對一位曾經深愛的家人朋友、伊朗革命及其留下的魂魄的支離破碎記憶。

“Why have they erased you?” He said: “Maybe they are scared.” I said: “Whoever is scared, should erase themselves.” He said: “In that case, the faces of the living would all be gone and only the dead would remain.”

In this evocative, beautifully realised short, director Ahangarani looks through old photographs, videos, and vivid recollections to summon a fragmented memory of a once-beloved family friend, the Iranian revolution, and the ghosts it left behind.

佩加·阿罕加拉尼 Pegah Ahangarani
捷克 Czech Republic / 2021 / 16 min
中英字幕 Mandarin / English

3/11 (六) 16:30

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

導演簡介 Director Profile :

佩加·阿罕加拉尼出生於1984年，是一名伊朗女演員、電影導演和音樂家。她執導了7部紀錄片並出演了40多部劇情片。她的電影（由她主演或執導）曾在許多電影節上放映，包括柏林電影節、多倫多國際電影節、威尼斯電影節，並多次獲獎，包含開羅電影節最佳女主角、羅卡諾電影節最佳女主角、真實電影 (Cinema Verité) 國際電影節 Ghazaleh Alizadeh 最佳導演、伊斯法罕國際電影節 Tamashakhaneh 的最佳導演及 Khane 電影節的 Dehnamakiha 最佳創意獎等。

Pegah Ahangarani (born 1984) is an Iranian actress, film director and musician. She has directed 7 documentaries and acted in more than 40 feature films. Her movies (where she starred or directed) have been shown in many festivals, including Berlinale, Toronto International Film Festival, Venice Film Festival. She has received many prizes in different festivals: Best Actress in Cairo Film Festival; Best Actress in Locarno Film Festival; Best Director for Ghazaleh Alizadeh in Cinema Verité International Film Festival; Best Director in Isfahan International Film Festival for Tamashakhaneh; Best Creativity for Dehnamakiha in Khane Cinema Film Festival etc.




三分鐘影片大賽精選

Three Minutes Video Competition Collection

從 2020 年起，嘉義市三分鐘國際影片大賽邁入第三年，嘉義市文化局徵集了世界具有藝術性、原創性和實驗觀念的當代極短片，一撇年度世界的新趨勢；不僅參賽者經由競逐獲取榮譽與獎金，比賽也漸漸成為國際導演、影像創作者、藝術家及視覺藝術創作全新的交流平台。

With the Chiayi International Three Minutes Video Competition entering the third year since its inception in 2020, the Cultural Affairs Bureau of Chiayi City aims to collect contemporary 3-minute videos that are artistic, experimental, and rich in originality to get a glimpse of the emerging trends across the world. Contesters compete for awards and glory through the event as this competition has become a brand-new platform where international directors, image creators, and visual artists come together to exchange ideas.



THE SUBSCRIBER



訂閱者

The Subscriber

我還只是在學習導演課程到一半的時候，就有這個影片的想法，這其實不是電影學校的工作，只是一個不自覺所產生的點子罷了。我試著要想出一個在完全平常狀況下，出人意表的事件發展，就跟許多熟悉的事情一樣。然後我在思索，假如巧克力蛋裡面找到不應該出現的玩具會怎麼樣呢？我就開始考慮裡面可能出現的選項：是一張寫著地址的紙條或是存有一些資料的隨身碟？其實我所想的是一張留有電話號碼的紙條。我並沒有把這些腳本寫進影片中，而是把這些全部放在我的腦海裡。

I was only halfway through my directing course when I came up with the idea for this film. And this was not the task of film school, it was a spontaneously born idea. I tried to come up with some unexpected development of events in a completely ordinary situation that would be familiar to many. And then I thought, what if there is something inside the chocolate egg instead of a toy that should not be there? I started thinking about options for what might be inside. A note with some address or a flash drive with some information. But I opted for a piece of paper with a phone number. I did not write the script for this film, I kept everything in my head.

導演簡介 Director Profile :

來自俄羅斯的安東·斯米爾諾夫，出生與生活在特維爾，29歲，是個影迷。一個來自俄羅斯很淳樸的人，他在工廠工作。在2021年秋，安東進到一所電影製作學校“The One Film”，這是五個月的影片製作課程，他在就學期間完成了二部短片《接受》與《訂閱者》。

Anton Smirnov from Russia, born and live in Tver'. 29 years old. He is a movies fan. A simple man from Russia who works on factory. In autumn 2021 he joined a filmmaking school "The One Film". It was 5 month courses of filmmaking. During the courses he was working on a short drama "Bet accepted", "The Subscriber".

安東·斯米爾諾夫 Anton Smirnov
俄羅斯 Russia / 2022 / 3 min
無字幕 no subtitles

3/11 (六) 18:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)



真實並不虛假

The Truth is Not Unreal

影片《真實並不虛假》是一部實驗電影，其主旨是從我們周圍人的行為衍生出來的，當我們運用我們的想像力在想像或做某事時，我們不知道在真實世界的後果是如何。然而在我們想像中發生的每件事情，即便我們自己並沒有意識到，都會影響到我們的真實世界。這部電影是由動畫（轉描）和運用極少設備與人員的真實影片所組成，製作這部影片的所有階段都是以實驗的觀點來完成。

The film "The Truth is not unreal" is an experimental film. The main idea of this movie is derived from the behavior of the people around us and the society that when we imagine something in our imagination or do something, we are unaware of its consequences in the real world. However, everything that happens in our imagination affects our real world, even if we are not aware of it. This film is made from a combination of animation (rotoscopy) and real film with minimal facilities and agents. All the stages of making this film have been done with an experimental view.

瓦希德·馬薩巴里 Vahid Mobasheri
 阿斯瑪·達維斯庫布 Asma Darvishkhoob
 伊朗 Iran / 2022 / 3 min
 無字幕 no subtitles

3/11 (六) 18:00

嘉義市立博物館 放映室
 Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
 Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)
 Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

瓦希德從事詩歌和電影製作領域的工作。他們拍電影的方法如同在寫詩。他們生活在一片被詩歌束縛的土地上。他們是來自伊朗的獨立電影製作人，且在困難的條件下工作。

Vahid Mobasheri work in the field of poetry and filmmaking. Their approach to film making is like writing poetry. They live in a land bound by poetry. They are independent filmmakers from Iran and we are working in difficult conditions.



王家媳婦 Daughter of the Wangs

一年有365天，阿嬤就有60多天都在拜拜，拜拜的內容更是包羅萬象。有開心歡樂的節慶，也有慎終追遠飲水思源的祭祖，而阿嬤心中永遠的痛也就是她大兒子的忌日。她篤信只要誠心的燒香拜佛，祭拜祖先才能使得一家平安順遂。但事實上，一整個大家庭能平安，殊不知阿嬤才是我們全家真正的守護神，阿嬤悉心照料張羅一家的生活起居，不間斷的關懷，才使得我平安健康長大。

There are 365 days in a year and my grandmother spends more than 60 days praying. The content she prays is all-inclusive. For instance, she prays on happy joyous festivals, on ancestor worship—paying a careful attention to the funeral rites to parents recall forefathers and being grateful for everything they did for the family. And on her eldest son's death day which lays the deep pain in her heart forever. She sincerely believes that our family will be safe and sound if we burn the incense to worship gods and ancestors. However, as a matter of fact, my grandmother is the real tutelary god of our family. She takes good care of everything, making arrangements for our daily lives with constantly tender care and that's why I can grow up safely and healthily.

王昱森 Wang Yu-Sen

台灣 Taiwan / 2022 / 3 min

中英字幕 Mandarin / English

📅 3/11 (六) 18:00

📍 嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

教育推廣放映場次

Education Promotional Screening

📅 3/17 (五) 16:30

📍 嘉義舊監宿舍群 (矯正塾 1921)

Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

社子島是我從小到大成長的地方，也是我創作靈感的一大來源，因為他尚未開發的關係，因此保有著最傳統的台灣在地文化，隨著時間演進，文化的變質和逝世也是不可避免的，所以我才會想透過新世代的手法來重新詮釋在地文化，畢竟如果只被重視，所有文化到最後只能成為被考究的史料，所以跟新世代結合，才有可能讓他繼續保留下去。

“Shezi Dao” is the name of the place where I was born and raised, and as an inexhaustible source of inspiration as well. The undeveloped land retaining the traditional culture of Taiwan. Throughout the times, the deterioration in culture leads inevitably to death; as a reason for the exploration of new innovation scenarios through the reinterpretation of local material culture. By keeping up various cultural connections with new generation— in order to maintain continuous culture.



跟我一樣 Same as Me

這部電影的故事源自於伊朗的文化與歷史。自數千年以來，偉大的詩人如歐馬爾·海業姆、魯米和費爾多西都曾經提及神秘與靈異氛圍的永生或來世，這在伊朗的建築、詩詞以及生活裡，傳奇的角色和古老的傳說中，一直都扮演舉足輕重的角色。

The story of the film is rooted in Iranian culture and history, the role of legends and ancient stories in the architecture, poetry and life of Iranians has been prominent since thousands of years ago. Great poets such as Omar Khayyam to Rumi and Ferdowsi have all mentioned eternal life or life in the other world in mysticism and spiritual atmosphere.

麗達·安薩里 Lida Ansari
阿米爾·萊格 Amir Layegh
伊朗 Iran / 2022 / 3 min
無字幕 no subtitles

📅 3/11 (六) 18:00

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

📅 3/17 (五) 16:30

📍 嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

我從小就喜歡詩歌和音樂，儘管不是在藝術家庭長大的。而接觸半職業藝術是從十幾歲開始的，我發現了自己有繪畫天賦，有時常常畫畫。我在大學主修服裝設計，有一段時間我在這個領域非常活躍，從為小劇院設計服裝到受伊朗文化限制的時尚活動。我後來選擇了寫作，寫故事、編劇，然後上導演課。這些課程結束後，我再次回學校攻讀戲劇文學碩士。

As a child, I loved poetry and music, but even though I did not grow up in an artistic family, my semi-professional introduction to art started when I was a teenager. I discovered my talent in painting and sometimes I used to paint. I studied costume design at the university and for some time I was active in this field from designing clothes for small theaters to fashion events with all the restrictions in Iran. I chose writing and went to story writing, screenwriting and then directing classes. These classes ended and I entered the university again in the master's degree in dramatic literature.



原始僵局

The Primordial Impasse

原始僵局是馬可·朱伯特所計劃的第15部短片，這部影片的故事前提就是極簡抽象派風格，講述一個人在分享我們出生前的狀況。這部影片是根據哲學家艾米爾·蕭沅的作品改編的，讀他的書就可以發現與生俱來的煩惱就是啟發這部電影靈感的起點。從電影的構思到剪輯、音樂或甚至於動畫部分，在製片過程中，藉著不斷涉及的人類大哉問「這是什麼？」、「我們的目的到底是什麼？」、「什麼是虛幻的？」、「這二者之間的差異是什麼？」、「這二者互相契合或者是彼此影響呢？」

The Primordial Impasse is Marco Joubert's 15th short film project. The narrative premise of the film is minimalistic. A man shares his thoughts on the condition preceding our birth. The project is based on the writings of philosopher Emil Cioran. Reading his book, *The Trouble with Being Born*, has been the inspirational starting point for the film. From the idea to editing or music and even the animation parts of the film. What is our purpose in making this work by referring to the constant question of mankind about what is it? And what is unreal? What is the difference between the two? Do the two meet or influence each other?

馬可·朱伯特 Marco Joubert
加拿大 Canada / 2022 / 3 min
中英字幕 Mandarin / English

3/11 (六) 18:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

馬可·朱伯特是一位自學而成的加拿大製片與影像藝術家，且有建築與視覺藝術的背景。他在音像方面的專業技巧以形式嚴謹為特色，傾向於個人語言展現，而集電影、影像藝術、詩詞與哲學之大成。他的作品主題圍繞於人的條件境況的獨特性。他的作品曾獲得35個獎項的殊榮，也獲得超過200多次提名；這些影片在全球25個不同國家放映。

Marco Joubert is a self-taught Canadian filmmaker and video artist, with a background in architecture and visual arts. His audiovisual practice, characterized by its formal rigor, tends toward the development of a personal language, situated at the crossroads of cinema, video art, poetry and philosophy. Thematically, his work revolves around the specificity of the human condition. His works were rewarded by the attribution of 35 awards, in addition to earning over 200 nominations; they were screened in 25 different countries worldwide.



身而為人 Human Nature

象徵小紅帽在踏入黑森林前，生活在充滿生意盎然的溫室裡，離開溫室的她，在誤食毒蘋果後，倒下，在深淵中過了一頓渾沌的時間，漸漸地她慢慢舒醒，像重生般蛻變。真正的善良不是單純，而是在看盡人性百態後，依然選擇成為善的一方，並活出堅強的自我。

The narrative symbolizes the state that Little Red Riding Hood lived in a greenhouse full of vitality before stepping into the forest. After leaving the greenhouse, she passes out as eating a poisoned apple by mistake, and passed a chaotic time in the abyss. She slowly revived and transformed like a rebirth.

張恩嫻 Katherine Chang
台灣 Taiwan / 2022 / 3 min
無字幕 no subtitles

3/11 (六) 18:00

嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

3/17 (五) 16:30

嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

長期旅居國外的恩嫻，在陌生的環境中，吸取了各國文化特色、培養出獨特說故事的能力。富有個性卻又不失溫柔，衝突的氣質讓作品有著獨樹一格的風格，讓她在現今網路資訊爆炸的自媒體時代，開創出有別以往的道路。短時間內，以創作網路短劇近百部《真實劇場》短片於全網路社群媒體，累積近40幾萬真實粉絲。

Katherine's resided abroad for many years. She gained experience from multicultures and her specific skill at storytelling was cultivated by living in strange environments. Strong personality but gentle, this kind of conflict creative style paved the way for her in the era of internet information explosion and we media. In a short time, she created nearly one hundreds of web short plays "Theatre of the Real" on all social media attracting over 400 thousands fans.



藏 & 疾

Hide & Sick

一個殘疾的老人醒來，發現妻子不在他身邊，開始打電話給他，但他沒有得到任何回應.....

An old and disabled man wakes up and sees that his wife is not with him, and starts calling her but she doesn't hear any answer...

瓦希德·比格拉里 Vahid Biglari
伊朗 Iran / 2022 / 3 min
中英字幕 Mandarin / English

📅 3/11 (六) 18:00

📍 嘉義市立博物館 放映室
Screening Hall of Chiayi Municipal Museum

教育推廣放映場次
Education Promotional Screening

📅 3/17 (五) 16:30

📍 嘉義舊監宿舍群 (矯正塾 1921)
Dormitories of former Chiayi Prison (Correction 1921)

導演簡介 Director Profile :

瓦希德·比格拉里出生於伊朗克爾曼沙赫，1986年獲得機械工程碩士學位，伊朗青年電影協會（城市：卡拉季）影片製作學士。

Vahid Biglari was Born in Kermanshah, Iran in 1986. Master's degree in mechanical engineering and a graduate of filmmaking at the Iranian Youth Cinema Society (City: Karaj)

講座活動 Lectures

推廣講座一

Promotional Lecture #1

3/7 (二) 14:00 南華大學 (嘉義縣大林鎮南華路一段55號)

主持人Host：王慧蘭Wang Huei-Lan

推廣講座二

Promotional Lecture #2

3/8 (三) 13:30 國立嘉義大學民雄校區 (嘉義縣民雄鄉文隆路85號)

主持人Host：陳菁繡Chen Jin-Shiow

專題論壇一：表演湧現新歷史

Discussion Forum #1: History Revived on Stage

3/11 (六) 14:30 嘉義市立博物館 放映室 (嘉義市東區忠孝路275-1號)

主持人Host：紀慧玲Chi Hui-Ling

與談人Speaker：王榮裕Wang Rong-Yu、汪兆謙Wang Jhao-Cian、鍾喬Chung Chiao

專題論壇二：身體宛如批評家

Discussion Forum #2: Body as a Critic

3/26 (日) 14:30 嘉義市立博物館 放映室 (嘉義市東區忠孝路275-1號)

主持人Host：謝佩霓Hsieh Pei-Ni

與談人Speaker：陳永賢Chen Yung-Hsien、許懿婷Hsu Yi-Ting、劉曉蕙Liu Hsiao-Hui

主題演講：設計之社會力量

Keynote Speech: Social Power by Design

3/18 (六) 14:40 嘉義市立博物館 放映室 (嘉義市東區忠孝路275-1號)

主持人Host：黃志偉Huang Chih-Wei

與談人Speaker：李根在Lee Ken-Tsai

影展地點 Locations



嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

600 嘉義市東區忠孝路275-1號

No.275-1, Zhongxiao Rd., East Dist.,
Chiayi City 600, Taiwan



嘉義舊監宿舍群(矯正塾1921)

Dormitories of former Chiayi Prison (Correction 1921)

600 嘉義市東區維新路134巷19號

No.19, Ln. 134, Weixin Rd., East Dist.,
Chiayi City 600, Taiwan



勇氣書房

Courage Bookshop

600 嘉義市西區中山路616號K棟2樓

2F., No. 616-K, Zhongshan Rd., West Dist.,
Chiayi City 600, Taiwan

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為推廣嘉義藝文產業活化及在地深耕，凡於觀影後，憑影展票根可至合作店家消費，即可獲得指定優惠。

In order to promote the revitalization of Chiayi's art and culture industries, please present your film festival ticket stubs to our partner stores for designated discount shopping.

- 憑「2023嘉義國際藝術紀錄影展」票根，於活動期間消費可享優惠。
- 優惠活動與合作店家其他優惠不可併行使用，僅能擇一使用。
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- With the ticket stub of the "2023 Chiayi International Art Doc Film Festival", you can enjoy discounts during the event period.
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發行單位 Production and Distribution Company

地衣 / 柏林
Lichen_/Berlin
Chen Yi Studio
chenyi.x.art@gmail.com

事物的重量
The Weight of Things
河床劇團
suling.riverbed@gmail.com

許懿婷 作品總覽
Hsu Yi-Ting Portfolio
許懿婷 Hsu Yi-Ting
hsuyitingart@gmail.com

情況有點複雜
Nut Brother
吳柏泓
bonwu.photography@gmail.com

必要情況
State of Necessity
Climage Audiovisuel, Daniel Wyss
stephane@climage.ch

群虎路上 (導演版)
Tiger Gathers (on road)
陳庭裕 Chen Ting-Jung
info.tingjungchen@gmail.com

伴忘
Mommy and Me
孢子囊電影院
spotlink.cinema@gmail.com

小計程車
Petit Taxi
Arielle LÉVA Agent
a.leva@ubba.eu

劉曉蕙 白晝之眠
Liu Hsiao-Hui's Sleeping in Daytime
劉曉蕙
twhui100@gmail.com

追蹤脈絡
Tracing a Vien
Danièle Wilmouth
dwilmouth@saic.edu

容器
Containers
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dwilmouth@saic.edu

陳永賢 作品精選
Best of Chen Yung-Hsien
陳永賢
hugochen8823@gmail.com

自身像 II
Selfie II
馬立群
malica.tw@gmail.com

繪有希望的
Painted "Hopeful"
臺中市政府新聞局
04-22289111

辛巴
Zimba
Vera Haddad
verahaddad@gmail.com

回家的路
Hometown on My Mind
王怡晴
sunbodyme@gmail.com

大地之歌的奧秘
Manik Da : The Mystique of Pather Panchali
Justin Smith
statinnation@gmail.com

私宅
Dacha
Dina Karaman
dinakaraman.w@gmail.com

費里尼
Fellinopolis
iFrame srl
info@iframe.it

未來愛麗絲
Future Alice
梅心怡
delswonderland@gmail.com

波長
Wavelength
Canyon Cinema
info@canyoncinema.com

天蠟座升起
Scorpio Rising
Canyon Cinema
info@canyoncinema.com

草迷宮
Grass Labyrinth
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雙頭女
The Woman with Two Heads
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沒有國家沒文化
No Nation Without Culture
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複數愛情
Plural (Love)
Sophiyaa Nayar
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巴西節奏
Brazilian Beats
Tiago Arakilian
contato@titaniofilms.com

愛之光
Love Lights
Bando A Parte, Lda.
areias@bandoaparte.com

靜行
Stillness in the Wave
卓翔
a.priori.image@gmail.com

靈魂吶喊
Scream of the Soul
Jean-Philippe
contact@impromptu-prod.fr

金枝演社
Golden Bough Theatre
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huifen.gbt@gmail.com

阮劇團
Our Theatre
阮劇團
ourtheatre.shus@gmail.com

差事劇團

Assignment Theatre

差事劇團

chiao.chunge@msa.hinet.net

尋找之旅

The Story of Looking

Modern Film

info@modernfilms.com

古斯塔夫·蒙洛伊：藝術暴力日誌

Gustavo Monroy and Art as a Logbook
of Violence

Darwin García Rondón

darwingarciar@gmail.com

艾里西歐·席爾瓦：尋找廣闊美國

Eliseo Art Silva : Finding the Wide
American Earth

Eliseo Art Silva Studios

eliseoartmurals@gmail.com

依舊如新

Divine Table in Daxin

吳過

grooveimc@gmail.com

人生映後座談

Post-screening Talk

王示衡

stcold888@gmail.com

歷史的例外狀態

The Exception of History

毛友文

maoyowen1989@gmail.com

身形與地形

Topographies of Body and Landscape

Metafilms

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美里 法依達

Miri Fajta

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jan.bodnar@gnomonfilm.com

劃界

Delimitation

Tereza Vejvodová

studio@terezavejvodova.com

藝術達人秀

Art Talent Show

Filmotor

michaela@filmotor.com

我與馬悌努

My Life with Bohuslav Martinů

Jitka Prochazkova

Jitka.Prochazkova@ceskatelevize.cz

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真實並不虛假

The Truth is Not Unreal

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王家媳婦

Daughter of the Wangs

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跟我一樣

Same as Me

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原始僵局

The Primordial Impasse

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身而為人

Human Nature

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藏 & 疾

Hide & Sick

嘉義市政府文化局

05-2788225



筆記 Memo



筆記 Memo



筆記 Memo



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鬼馬劇場
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南華大學 Nanhua University、國立嘉義大學 National Chiayi University

Hand on the pizza 手在比薩、Le Chat Noir 小黑貓、一茶工房 THE ONE TEA (總店)、土佐手作、犬行燒。烤蛋糕專賣店、伊米咖啡、良好卵形燒、享物 手作烘焙。咖啡、卓武咖啡 Zhuo-Wu CAF'E、勇氣書房、島呼冊店、秘書店、秘密客咖啡館 Mimico Café、斐園茶莊、漢橘客 Magic Friends 新鮮果價格專賣店、福義軒嘉義中山店門市、嘉義舊監宿舍群 (矯正塾 1921)、奮起福餅創始店

(以上按首字筆畫排序)

