

嘉義國際藝術紀錄影展
CHIAYI INTERNATIONAL ART DOCUMENTARY FILM FESTIVAL

誰比誰寂寞
AS LONELY AS WHO

2025.3.15 — 30

地點 嘉義市立博物館放映室

AS I ONLY ASKED
OH AS I ONLY ASKED

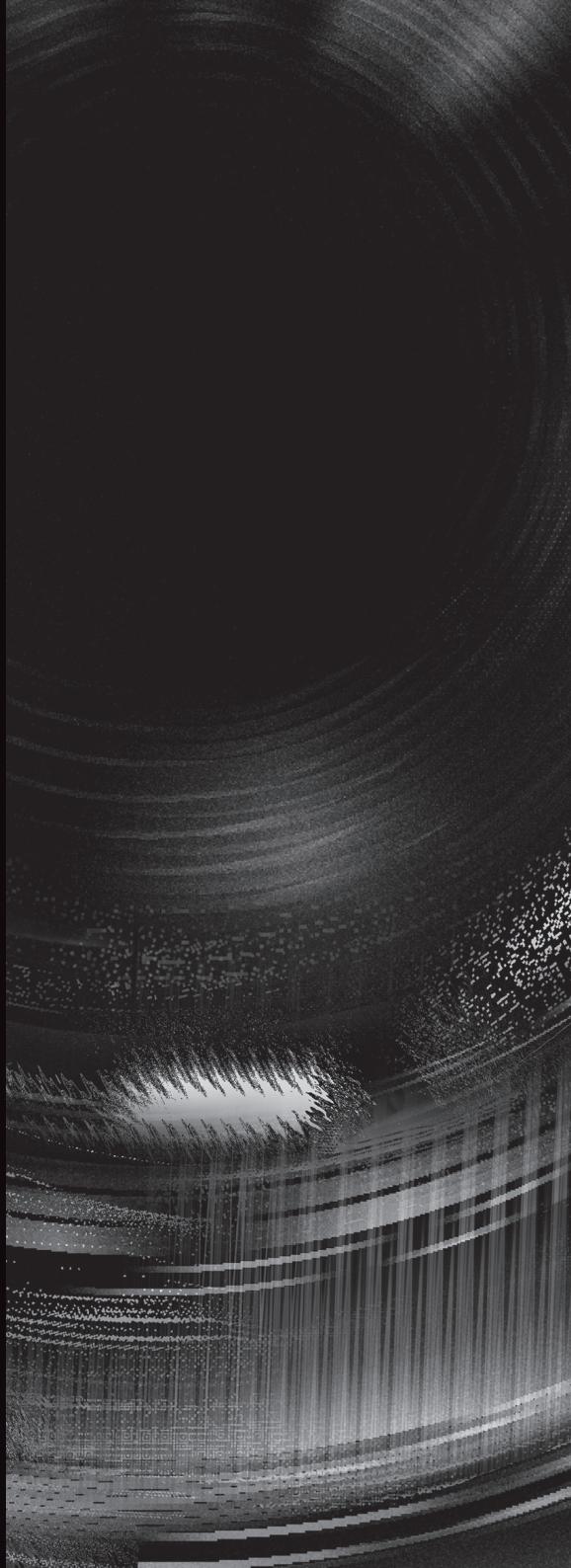
本屆影展以「誰比誰寂寞」為主題
集結全球精采紀錄影像

2025 嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOCUMENTARY FILM FESTIVAL

CHIAOJIE

誰 比 誰 寂 寞



III 錄 TABLE OF CONTENTS

● 序 文	Preface	(01)
● 場次表	Schedule	(01)
<hr/>		
● 影展單元	Program	(01)
眼淚海洋	Tears Make Ocean	(01)
衝天鑽地	Top of the Line	(01)
影史經典	Film Masters	(01)
虛擬城邦	Camera Generativa	(01)
跨域元祖	Original Crossover Artist	(01)
行為藝術	Powerful Art Performe	(01)
焦點國家	Focus countries	(01)
數位未來	Digital Future	(01)
手藝蒸發	Keeper Of Craft	(01)
<hr/>		
● 三分鐘影片大賽精選	Three Minutes Video Competition Collection	(01)
● 專題演講 / 論壇	Special Lectures / Forums	(01)
● 影展地點	Locations	(01)
● 影展限定活動	Exclusive Event	(01)
● 影展限定優惠	Festival-Exclusive Promotions	(01)
● 發行單位資料	Production and Distribution Company	(01)

文化是嘉義的 DNA，無論是歷史、人文、藝術，都是這座城市靈魂的一部分。2025 年嘉義國際藝術紀錄影展迎來第 12 屆，作為中南部歷史最悠久的國際紀錄藝術片影展，我們始終堅持打造獨具嘉義特色的影展風格，並在 2022 年推動「十大旗艦計畫」，其中「影視新協力」與「文化新基地」正是我們透過影像力量，文化軟實力，讓嘉義成為文化與影視產業重要據點的具體行動。

我們相信，文化的推動與創新不僅能夠帶動產業發展，更能讓嘉義市在文化永續的道路上穩步前行，提升國際能見度，並讓市民擁有更深厚的文化認同感。

本屆影展精選來自全球的優秀紀錄片作品，內容涵蓋戰爭與和平、科技對人類社會的影響，以及個人與群體在變遷中的掙扎與堅韌，這些影像不僅是藝術創作的結晶，更是人類精神與情感的真實寫照，帶領觀眾進入一場思辨與交流的旅程。今年，我們特別以日本作為焦點國家，期望透過其豐富的影像語言，促進國際文化交流，深化不同社會脈絡間的理解與對話。

感謝所有參與的藝術家、策展人、影人與觀眾，因為你們的熱情與支持，讓嘉義國際藝術紀錄影展成為一個充滿創意與深度的平台。讓我們在光影之間見證世界的真實與感動，共同經歷一段難忘的旅程。

嘉義市市長

(6)

黃敏惠

Culture makes the DNA of Chiayi. The city's history, humanities, and arts are part of its soul. This year, as the 12th edition of the Chiayi International Art Doc Film Festival unfolds, we take pride in being the longest-running international art documentary festival in Taiwan. Ever since the launch of its first edition in 2014, we have remained committed in shaping a festival identity unique to Chiayi. Eight years later, the city hall launched the "The Ten Flagship Programs," with two key projects—"Assistance of Film and TV Industry" and "New Base of Culture"—harnessing the power of cinema and intellectual soft power to establish Chiayi as a pivotal hub for culture and the film industry.

As the city's mayor, I strongly believe that the promotion and innovation of culture not only drive industrial development but also enable Chiayi to advance sustainably, increase its global visibility, and foster a stronger cultural identity for its residents.

This year's festival features a meticulously curated selection of outstanding documentaries from around the globe, covering themes of war and peace, the impact of technology on society, as well as the struggles and resilience of individuals and communities amidst multi-change challenges. Not only these films masterpieces of artistic expression, but also their authentic reflections of the human spirit and emotions, are inviting audiences on a journey of meaningful reflection and exchange.

At this edition, we are honored to select Japan as the focus country, aiming to facilitate international cultural dialogue through its rich cinematic language and deepen cross-cultural understanding between different social contexts.

The program extends our heartfelt gratitude to all participating artists, curators, filmmakers, and audiences, whose passion and support have made the Chiayi International Art Doc Film Festival a vibrant platform for creativity and profound storytelling. Let us witness truth and emotion through the power of cinema, and embark on a memorable journey together.

Chiayi City Mayor, Huang Min-hui

AI vs. 我們的身軀

籠罩在高科技支配的環境裡，手握最先進的手機和筆電，甚至神秘眼鏡，你迅速無遠弗屆地掌握環境參數，這種方便保證為你帶來幸福嗎？躲在暗影中的聯網公司與威權政體不露臉分秒的監視著，清晰知悉你的精密位置與對話；不管暗影人是誰，他們絕對不動手，然而一旦發覺必要時，你完全無處可逃。

全新人工智慧已進入跨國公司及國家安全機構，此尖端科技發展帶來快速訊息及影音的組合，讓你享受超人的服務。生成式的文字、圖像、聲音含量已超過 50%，商業電影也導入大規模 AI 技術；亦能從一張老舊黑白照片算出動態影片，將來的量子電腦將能自動破解一切密碼。於是「人肉自我」大規模退縮，不只眼球及雙手被機械取代，腦袋被超級電腦索固；從腦到手如此被淹沒，使得失業創量；公司為了利潤，反向要求在職者負擔加重。等到有一天無路可去，我們嘴巴不得不吃著工廠沙拉、人造未來肉與 3D 列印的點心時，做為一個人，真正的你活在哪裡？靈魂呢？無法營生時，只能找個 AI 伴侶好商量嗎？

從藝術的角度來看，身處於劇烈競爭裡，我們已然面臨人類碰壁的時代，你得把握如何走出全人類的「軀體與腦力困境」。但且慢，那些自認為靈敏超前的人，每一回創意究竟能領先多久？困難呀，真是讓人緊張又忙碌！於是只能在網中不時與電子人解聊。當網紅、網友刷爆自身於社群媒體，以取得更多陌生人的關注時，造假訊息及虛構影音亦跟著混攬於「迷因之戰」中。

於此，楊金池以其真實「肉身行動藝術」之成就，成為 2025 嘉義國際藝術紀錄影展焦點藝術家首選。本屆在關注全球新趨勢中，也特別邀請亞洲電影前驅日本擔任焦點國家；同時客席策展人楊元鈴的「跨域元祖」爆吸大家的眼球，持續引介台灣未悉的國際先鋒傑作；蘇匯宇與 Vova Nadein 合作的錄像策畫，跨出傳統攝影機的極限，深掘電腦工具所開發出來的最新片型；翁煌德則介紹日本大師黑澤明的藝術奧秘，探索失落的電影秘辛。事實上，當下的藝術與影音完全無法迴避科技入侵式的影響，使得這一回主題演講和專題論壇亦戮力呈現科技，相對於人的身軀，於本影展里程碑上的意義。

藝術總監

(8)

黃明川

AI vs. Our Bodies

In an era dominated by high technology, you possess the latest smartphones, laptops, and even futuristic detective glasses, which give you instant access to an infinite flow of information. However, does this convenience truly guarantee you a happy life? Hidden in the shadows, networked corporations and authoritarian regimes are constantly monitoring your every move, tracking your precise location and real-time conversations. Whoever these obscured figures may be, they never act directly. Yet the moment when they decide it is necessary, your escape is out of the question.

Artificial intelligence has now permeated multinational corporations and national security agencies. This cutting-edge technology accelerates the integration of instant information and audiovisual content, offering us near-superhuman services. Today, AI-generated text, images, and audio already exceed 50% of digital content, and commercial cinema has embraced AI on an enormous scale. Even a single old black-and-white photograph can now be turned into a motion video. In the near future, quantum computing renders all encryption obsolete. As a result, the "human self" rapidly diminishes. Not only machines replace our eyes and hands, but they also enclose our minds in the grip of supercomputers. As both brain and body are occupied with automation, job losses increase. Corporations, in pursuit of profit, impose heavier burdens on those still employed. Reaching a dead end when we are forced to consume factory-produced salads, synthetic meats, and 3D-printed snacks, where does the true essence of being human reside? What happens to the soul? If we can no longer make a living, should we simply turn to an AI companion for comfort?

From an artistic perspective, amid fierce competition, we are now at a juncture where humanity reaches its limits. We must urgently address the "crisis of the body and mind" that faces all humankind. But hold on. How long can the most forward-thinking creators stay ahead before being overtaken? Well, it is too big of a challenge, keeping us both anxious and preoccupied. Meanwhile, Internet celebrities and social media users relentlessly seek validation from strangers, generating the spread of disinformation and fabricated media in an ongoing "meme war."

Against this backdrop, Chin Chih Yang, with his raw and visceral performance art, stands out as the featured artist of the 2025 Chiayi International Art Doc Film Festival. This year's festival also makes Japan as the focus country in recognition of its pioneering role in Asian cinema. Besides, guest curator Kelly Yang's Original Crossover Artist promises to captivate audiences while introducing international avant-garde works that remain largely undiscovered to Taiwan. The collaboration between Su Hui-yu and Vladimir Nadein ventures beyond the limits of traditional filmmaking, delving into the latest cinematic forms enabled by digital tools. Meanwhile, Wonder Weng decodes the artistic mysteries of Akira Kurosawa, shedding light on lost cinematic secrets. In truth, contemporary art and film can no longer evade the invasive impact of technology. This is why our keynote speech and forums this year are dedicated to exploring the relationship between technology and the human body, making it a significant milestone in the history of CIADFF.

● 客席策展人 Guest Programmer

翁煌德

備受尊敬的法國電影資料館館長昂希·朗格瓦 (Henri Langlois) 如是說：「保護電影最好的辦法就是放映它。」

「電影是一種藝術」這樣的觀點，對於現代人而言是理所當然的事情。不過這個觀念其實是在 1950 年、60 年代方才興起，許多早期的電影人多半將電影視為純粹的娛樂，更沒有保存電影的觀念，所幸昂希·朗格瓦這樣的有識之士，讓電影保存成為顯學。不過他不只是著重在搶救電影，更是化身策展人與選片人，積極重新放映這些電影，啟發新一代的電影工作者，正是如此掀起了法國電影新浪潮，名導楚浮 (François Truffaut) 與高達 (Jean-Luc Godard) 等人都先是影迷，才是導演。

當這些經典的電影得以保存，也讓關於電影的論述不只局限於文字，也能以紀錄片的形式呈現，北愛爾蘭名導馬克·庫辛斯 (Mark Cousins) 就是個中翹楚，這種對電影的梳理與分析堪稱一種獨特的電影類型。不止如此，「關於電影的電影」也可能指涉的是一部電影的幕後製作細節，今人常用比較輕盈的字眼「花絮」來稱之，但筆者倒認為這些後設性的切入點。讓觀者身歷其境，得以窺知大師的所思所想，感受現場拍攝的情境，這些內容都值得我們更嚴肅的審視。筆者在本屆以電影為題選映的藝術紀錄片，正是希望讓觀者能轉換觀點，從導演椅的後方，欣賞一部電影的本質。

Wonder Weng

The highly esteemed Henri Langlois, director of the Cinémathèque Française, once said: "The best way to preserve film is to project it."

Today, the idea that cinema is an art form seems nothing but natural. However, this perspective only took shape in the 1950s and 1960s. Many early filmmakers saw cinema purely as entertainment, with little concern for film preservation. Fortunately, visionaries like Henri Langlois championed the cause, making film preservation a recognized discipline. Nevertheless, Langlois was more than just an archivist by transforming himself to a curator and programmer, actively re-screening classic films to inspire new generations of filmmakers. His efforts served as the igniter of the French New Wave, influencing directors like François Truffaut and Jean-Luc Godard, who were cinephiles before they became filmmakers.

The preservation of these cinematic classics has not only ensured their survival but has also broadened the way we discuss film—not just through written analysis but also through documentary filmmaking. Mark Cousins, the renowned Northern Irish filmmaker, is a master of such approach, crafting in-depth explorations and analyses of cinema that have become a distinct genre in their own right. Beyond that, "films about films" also refer to behind-the-scenes documentaries that capture the making of a film. Today, we often use the lighthearted term "bonus trailers" to describe them, yet I believe these meta-narratives deserve a more thorough appreciation. They provide an immersive experience, allowing audiences to step into the minds of master filmmakers and witness the reality of on-set filmmaking. For this year's festival, I have selected a documentary centering on Akira Kurosawa, hoping to shift the audience's perspective—to invite them to see a film not just from the screen, but from behind the director's chair, where the master's essence of cinema is refined.

弗拉基米爾·納登

虛擬城邦

近幾年，影像與影片生成的機器學習模型取得顯著進步，它變得更加普及，並重新塑造影像製作的格局。如此迅速的演變也引發大眾對電影未來的疑問，當中涵蓋了劇本創作到即時生成寫實的動態影像。以「黑箱」為概念，探討作為攝影裝置的 AI 演算法當中的不可見性與難以解釋的本質，本項目通過電影歷史與動態影像美學來探討生成式 AI 的藝術與批判潛力。從個人照片檔案、克里斯·馬克的科幻電影、詹姆士·龐德系列電影、觀察紀錄片到默片汲取靈感，《虛擬城邦》提出了一個疑問：未來的電影會是什麼樣子的？它會建立在什麼基礎之上？

Vladimir Nadein

Camera Generativa

In recent years, machine learning models for image and video generation have advanced significantly, becoming more accessible and reshaping the landscape of image production. This rapid evolution has also raised questions about the future of cinema, from scriptwriting to the instantaneous creation of photorealistic moving images. Playing with the concept of the 'black box' - the opacity and lack of interpretability of AI algorithms as a camera apparatus - this programme explores the artistic and critical potential of Generative AI through the lens of cinema history and the aesthetics of moving image production. Drawing on personal photo archives, Chris Marker's sci-fi films, James Bond movies, observational documentaries and silent cinema, Camera Generativa poses a question: What will the cinema of tomorrow look like, and what will it be built on?

● 客席策展人 Guest Programmer

楊元鈴

法國新浪潮電影大師高達曾說：「電影完了。有了手機，現在每個人都是作者。」的確，就像高達的感嘆，在這個數位平台串流影音鋪天蓋地的時代，不僅人人都可以是作者，人們也被所有想看不想看的、知道不知道的影像包圍，俯拾即是且無所遁逃。幅幀取代了影格、視頻取代了詩詞、手機螢幕取代了戲院銀幕，電影不再只是 120 分鐘的集體經驗，成為質量氾濫、眾說紛紜的不確定年代。

電影究竟是什麼？溯源探本，這次選片試圖從實驗經典取經，選映瑪雅·黛倫、史坦·布拉哈格兩位跨界藝術大師的代表作，帶領大家回到電影還是每秒 24 格的膠卷時代，看見創作者們如何將自身的文化經驗、生命哲思挹注於影像中，打破傳統敘事的框架，跨越類型的邊界，叩問電影藝術更深層的本質意義。

美國前衛電影之母的瑪雅·黛倫，身兼導演、詩人、舞者、人類學家等多重身份，首部電影《午後的迷惘》即以夢境、隱喻和超現實的詭魅手法，挖掘影像與精神、身體的可能性。這次影展選映的《為攝影機所作之舞》、《變形時間中的儀式》等片，可更進一步看見她如何讓電影成為一種能量的磁場，跳出靈魂的頌讚。

被譽為廿世紀最重要實驗電影導演之一的史坦·布拉哈格，逾五十年的創作生涯，完成了上百部作品，持續探索影像形式的各種可能，這次選映的《奇妙的浮現》、《謀殺詩篇》等片中，即以手持攝影、多重曝光拼貼、賽璐珞底片直接繪畫刮擦等手法，呈現他個人直觀純粹的影像風格。無聲，卻在抽象與紀實之間，捕捉、反映、折射人的感知與情緒。

電影是什麼？曾經是什麼？可以是什麼？即將是什麼？以古鑑今，或許我們可以在前衛跨界的元祖大師作品中，找到解答的可能。

Kelly Yang

The French New Wave master Jean-Luc Godard once remarked, "Cinema is over. With smartphones, everyone is now an author." Indeed, as Godard lamented, in this era of ubiquitous digital platforms and streaming content, not only can everyone be a creator, but people are also inundated with visual media—both desired and undesired, known and unknown. Frames have replaced film reels, videos have supplanted poetry, and smartphone screens have overtaken the cinema screen. Cinema is no longer the collective experience of a 120-minute film; it has become a deluge of content and a cacophony of perspectives in an age of uncertainty.

What, then, is cinema? To explore its origins and essence, this selection seeks inspiration from experimental classics by two pioneering interdisciplinary artists: Maya Deren and Stan Brakhage. Through their works, we return to the era of 24 frames per second on film, witnessing how creators infused their cultural experiences and existential reflections into images, breaking free from traditional narrative frameworks and transcending genre boundaries to probe the deeper essence of cinematic art.

Maya Deren, often hailed as the mother of American avant-garde cinema, was a multifaceted artist—director, poet, dancer, and anthropologist. Her debut film, *Meshes of the Afternoon*, uses dreamlike, symbolic, and surreal techniques to explore the interplay between image, spirit, and body. This festival features *A Study in Choreography for Camera* and *Ritual in Transfigured Time*, which further reveal how Deren transformed cinema into an energetic force field—a celebration of the soul in motion.

Stan Brakhage, regarded as one of the most significant experimental filmmakers of the 20th century, created over a hundred works during his five-decade career, continually pushing the boundaries of visual form. This festival showcases *The Wonder Ring* and *Murder Psalm*, which employ handheld cinematography, multiple exposures, collages, and direct painting and scratching on celluloid. Brakhage's intuitive and raw style captures a silent yet profound tension between abstraction and realism, reflecting and refracting human perception and emotion.

What is cinema? What was it? What can it be? What will it become? By examining the past, we might discover answers in the avant-garde masterpieces of these pioneering artists, finding possibilities for cinema's future in their boundary-breaking works.

● 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。本屆主題「誰比誰寂寞」將科技迅速前進的同時，每個人內心的孤寂感點燃並放大，逼著我們重新審視，人類情感和靈魂的位置。

We all come into this world naked. Since childhood, our parents have often told us: "This is not allowed, that is not allowed." When we get to school, the teacher also stipulates that this is not allowed and that is not allowed. Outside of society, the number of things that are impossible and impossible has never been reduced. The parents were "framed" and looked at their children's confusion and loss, and finally decided to let their children go free.

● 觀影須知 NOTICE

- 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。
- 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.

● 嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

日期 date	時間 time	片名 title	片長 duration	備註 note
3/15 (六)	14:30	最後的高更 Gauguin à Tahiti et aux Marquises	66m	
	16:05	狂野基因： 科恩·範梅赫倫的藝術 Wild Gene-The Art of Koen Vanmechelen	79m	
	17:30	1989 之後 Since 1989	53m	
		瑪莉娜·阿布拉莫維奇與烏雷的故事 The Story of Marina Abramovic & Ulay		
3/16 (日)	13:00	我不是隱形人 I AM NOT INVISIBLE	107m	映後座談 After-Screening Discussion

(14)

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

日期 date	時間 time	片名 title	片長 duration	備註 note
3/16 (日)	13:00	恐龍的終點 END of DINOSAURS	107m	
		回憶之路 The Memory Lane		
	15:00	黑澤明之曠世巨作 Life work of Akira Kurosawa	121m	映後座談 After-Screening Discussion
	18:00	變身！ Transform!	93m	
3/22 (六)	19:35	2025 三分鐘大賽精華 Three Minutes Video Competition Collection	70m	映後座談 After-Screening Discussion
	13:00	主題演講「全球化科技藝術」 Keynote Speech: "Globalized Tech Art"	90m	
		不好意思 請問一下這個怎麼打開 howdoyouturnthison		
		寧好！快問快答 Hi~Ning! Q&A		
	14:30	連合島漫遊 Roaming in United Islands	55m	
		掃描的藝術應用 Artistic Applications of Scanning		
		機器民謡 Machine Folklore		
	15:30	論壇「科技與影像」 Forum: "Technology & Visual Media"	90min	
	17:00	肉身博天 Chin Chih Yang – Face The Earth	115min	映後座談 After-Screening Discussion
		你我的碎片 Mended Together	55min	
	19:30	2024 三分鐘大賽精華 Three Minutes Minutes Video Competition		

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

SCHEDULE
場次表

日期 date	時間 time	片名 title	片長 duration	備註 note	
3/23 (日)	13:00	水窗中的顫動嬰兒 Window Water Baby Moving	51m		
		貓的搖籃 Cat's Cradle			
		黑色的省思 Reflections on Black			
		愛 Loving			
		謀殺詩篇 Murder Psalm			
	14:00	奇妙的浮現 The Wonder Ring	70m	映後座談 After-Screening Discussion	
		為攝影機所作之舞 A Study In Choreography For Camera			
		變形時間中的儀式 Ritual In Transfigured Time			
		暴力省思 Meditation on Violence			
		夜之眼 The Very Eye of Night			
	14:00	框 Frames	110m	映後座談 After-Screening Discussion	
	14:00	母土 Tierra	83m		
		基奇耶夫之歌 Ballad of Kychiev			
	19:00	我們野蠻人 NOUS LES BARBAES	80m		
		街頭藝術史 HISTORIA del STREET ART			

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

日期 date	時間 time	片名 title	片長 duration	備註 note
3/29 (六)	13:00	「虛擬城邦」單元 Camera Generativa	97m	映後座談 After-Screening Discussion
	14:40	返 / 時間單子： 戴奧尼索斯的回聲 To Return / Time Monads : The Echoes of Dionysus	84m	
	16:10	陳宏一、羅景王作品 Films by Chen Hong-Yi and Lo Ching-Jen	13m	
	16:30	論壇「電視廣告的藝術性」 Forum: "The Artistry of TV Commercials"	90m	
	18:30	白南準：月亮是最古早的電視 Nam June Paik-Moon is the Oldest TV	110m	
3/30 (日)	13:00	海洋是母親 Ocean is mother	93m	映後座談 After-Screening Discussion
		雕像的消融之聲 Speech for a Melting Statue		
		盲目之下的生命 BIOS BENEATH BLIND		
		大奮力 The Great Endeavor		
		極地雪堡 NIX		
	14:35	鬥爭之內： 魏瑪共和國的藝術與政 Part of the Struggle - Art and Politics in the Weimar Republic	82m	映後座談 After-Screening Discussion
		如彼如此 Like All the Others		
	16:00	2025 三分鐘大賽精華 Three Minutes Video Competition Collection	70m	
	17:30	醫生之嘉 The Doctors' Path	113m	
		雲煙過眼 - 追尋北社尾的菸葉足跡 Smoke in the Wind		
		鑿刻木都 The Chisel's Journ		
		管樂社的金色鑰匙 Golden Key		

SCHEDEULE
場次表

● 教育推廣場次

嘉義市文化局演講廳
Chiayi City Cultural Affairs Bureau Lecture Hall

日期 date	時間 time	片名 title	片長 duration	備註 note
3/21 (五)	14:30	肉身搏天 Chin Chih Yang – Face The Earth	85m	
	15:10	變形時間中的儀式 Ritual In Transfigured Time	15m	

木更咖啡
Mugeneration

日期 date	時間 time	片名 title	片長 duration	備註 note
3/22 (六)	13:00	基奇耶夫之歌 Ballad of Kychiev	20m	
	13:00	母土 Tierra	33m	
	14:10	雲煙過眼 - 追尋北社尾的菸葉足跡 Smoke in the wind	46m	
	14:10	午夜之瞳 The Very Eye of Night	15m	
	15:20	肉身搏天 Chin Chih Yang – Face The Earth	85m	
	17:00	醫生之嘉 The Doctors' Path	37m	
	17:00	蛻變時光中的儀式 Ritual In Transfigured Time	15m	

● 教育推廣場次

國王蝴蝶咖啡 Roicafe

日期 date	時間 time	片名 title	片長 duration	備註 note
3/28 (五)	13:00	基奇耶夫之歌 Ballad of Kychiev	20m	
	13:00	母土 Tierra	33m	
	14:10	雲煙過眼 - 追尋北社尾的菸葉足跡 Smoke in the wind	46m	
	14:10	午夜之瞳 The Very Eye of Night	15m	
	15:20	肉身搏天 Chin Chih Yang – Face The Earth	85m	
	17:00	醫生之轟 The Doctors' Path	37m	
	17:00	蛻變時光中的儀式 Ritual In Transfigured Time	15m	
	18:00	母土 Tierra	33m	
	18:00	雲煙過眼 - 追尋北社尾的菸葉足跡 Smoke in the wind	46m	

(20)

TEARS MAKE OCEAN

眼淚海洋

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

藝術與影像早已化成大海，無以計數創作者的眼淚積累出波濤，澎湃著過往的艱辛與持續心靈的煎熬。在無垠的海洋，每滴淚水都代表自我洗禮與無盡的重生。失衡工業與跨國商業帶來文化風險，唯有藝術傑作能裸現靈魂深處的漣漪。

Art and film have long merged into a vast ocean, where countless creators' tears have accumulated into waves, surging with past hardships and the ongoing torment of the soul. In this borderless sea, every tear represents self-purification and endless rebirth. As industrial imbalance and multinational commerce bring cultural risks, only artistic masterpieces can lay bare the ripples deep within the soul.



街頭藝術史 Historia del Street Art

(阿萊霍 · 托馬斯)

Alejo Tomás

西班牙 Spain
2022 / 22 min

中英字幕
Mandarin / English

《街頭藝術史》講述全球新興藝術運動，從最早手印洞穴，到 1968 年五月的模版，及各個先驅，從 REVS&COST 貼紙、OBEY 海報、Invader 像素藝術，到全球城市的壁畫。本片也探討它在美國和歐洲起源、主要藝術家及技術：OBEY、Revs、Invader、Banksy、Miss Tic、Ernest、Faith 47、Swoon、Slinkachu、Blu、Os Gemeos 和 Mark Jenkins 等。

街頭藝術不是塗鴉，它代表藝術民主化，不受利益驅使發洩情感。

"THE HISTORY OF STREET ART" is a documentary about this global art movement, tracing its origins from ancient cave art to modern stencils by artists like Daniel Buren and Hambleton. It covers the evolution from REVS & COST's stickers, OBEY's posters, and Invader's pixel art to murals adorning major cities. It delves into the term "street art" in the US with Keith Haring and Europe with Blek le Rat, highlighting innovators like Obey, Revs, Invader and, of course, Banksy. Unlike graffiti, street art is democratic, non-commercial, and aims to evoke public emotion and awareness.

(導演簡介)
Director's Profile

托馬斯是熱情、專注捕捉真實故事、並為獨特觀點發聲的紀錄片導演。他擅長塗鴉和街頭藝術，以及溝通和創作影片。他的作品貼近生活和深入，使觀眾簡單地了解複雜的主題。他擁有都市文化背景，運用敘事技巧突顯每個故事的真實性和敏感性，其紀錄片風格具有社會性，鼓勵觀眾重新思考街頭的各種創意。托馬斯居住在西班牙南部的馬拉加，以個人的觸感探討全球議題，揭示塗鴉和街頭藝術中鮮少被探索的主題。

Alejo Tomás is a passionate documentary director with a vision for capturing real stories and unique perspectives. He is an experienced communicator and video creator specializing in graffiti and street art. He offers a close, in-depth view that makes complex topics simple and accessible. With a solid background in urban culture, he uses narrative techniques to highlight each story's authenticity and sensitivity. His dynamic documentary style encourages viewers to rethink their understanding of street art. Based in Málaga, Spain, Tomás brings a personal touch to global topics, exploring graffiti and street art themes rarely seen before.

(21)

(影展首映)
Film Festival Premiere

3/22 (六) 13:00

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

(映後座談)
Online After-Screening
Discussion



最後的高更 Gauguin à Tahiti et aux Marquises

(理查·丁多)
Richard Dindo
法國 France
2009 / 66 min
中英字幕
Mandarin / English

這是畫家保羅·高更在大溪地馬克薩斯群島最後幾年的紀錄片。影片展示了他在波利尼西亞創作的畫作，並通過高更本人的自傳性寫作和書信進行解說。影片講述了這位偉大畫家的感人命運，他當時被誤解，而且性格反叛，他堅信人類必須回歸自然，並預言工業化將摧毀地球；他也反對天主教傳教士毀滅了毛利的文化和宗教。

Documentary film on the last years of the life of painter Paul Gauguin in Tahiti and the Marquesas. His paintings, filmed in the marvelous Polynesian landscape from which they came, are commented upon by Gauguin himself through his autobiographical writings and letters. The film relates the moving destiny of this great painter, a misunderstood artist and rebel of his day, who was convinced that man must return to nature, prophesized that industrialization would destroy the earth and fought against the annihilation of Maori culture and religion by Catholic missionaries.

(導演簡介)
Director's Profile

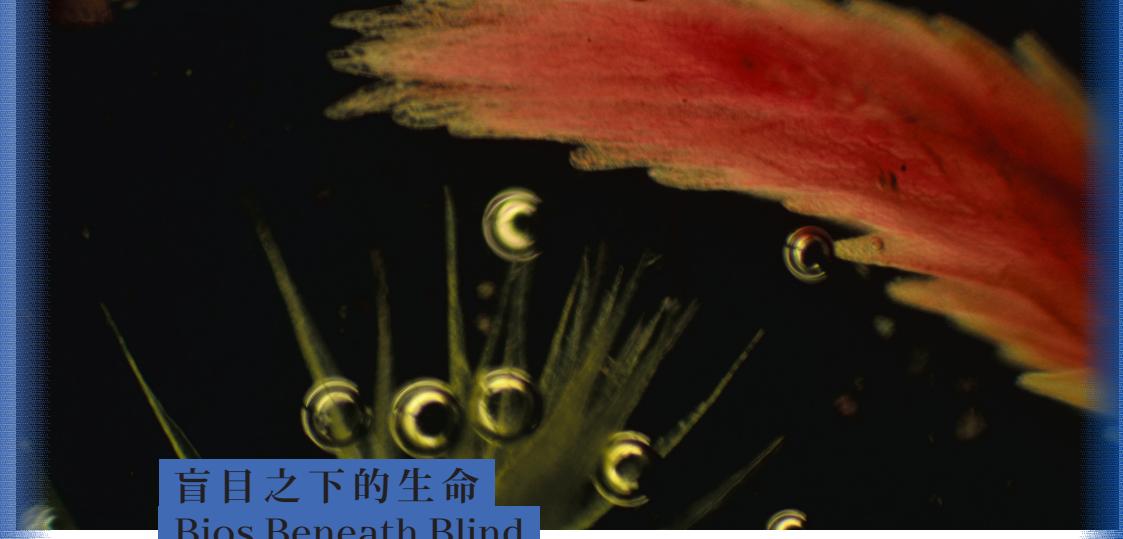
理查·丁多於1944年出生於蘇黎世，是義大利移民的後代。他15歲輟學，開始旅行並在食品行業工作，接著在1966年搬到巴黎。因自學成功，他在法國電影資料館觀影，並且大量閱讀而成為了電影製作人。1970年，他回到瑞士製作了第一部電影《La Répétition》。自此，他在蘇黎世和巴黎居住，製作超過二十部紀錄片和一部虛構電影《El Suizo》。他的電影在全球放映，並在德國、法國、美國、加拿大和阿根廷舉辦回顧展。

Richard Dindo was born in Zurich in 1944, the grandson of Italian immigrants. He left school at 15, traveled, and worked in food trades, then moved to Paris in 1966. Self-taught, he became a filmmaker by watching films at the Cinémathèque française and reading extensively. In 1970, he returned to Switzerland to make his first film, *La Répétition*. Since then, living in Zurich and Paris, he has made over twenty documentaries and one fiction film, *El Suizo*. Dindo's films are shown worldwide, with retrospectives in Germany, France, the US, Canada, and Argentina.

(台灣首映)
Taiwan Premiere

3/29 (六) 18:30

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



盲目之下的生命 Bios Beneath Blind

(金 · 阿拉曼德)

Kim Allamand

瑞士 Switzerland

2024 / 12 min

中英字幕

Mandarin / English

《盲目之下的生命》是一部沉思的隨筆，探索了在人體感知之上和之下的自然生命。這段奇異的旅程從阿爾卑斯山寧靜的風景開始，一直到我們看不見的鄰居們忙碌的景象。

Bios Beneath Blind is a contemplative essay of natural life above and below the surface of human perception. An erratic journey from the tranquility of alpine landscapes to the microscopic hustle of our invisible neighbours.

(導演簡介)
Director's Profile

基姆 · 阿拉曼德出生於瑞士盧森，是蘇黎世藝術大學電影導演碩士。他的《心果》(2022 年) 在盧卡諾首映，在聖塞巴斯蒂安國際首映，2023 年在卡羅維瓦利影展的未來影像單元放映。《心果》在德勒斯登影展獲得德國影評人獎。《中轉站》(2019 年) 在盧卡諾首映，獲瑞士最佳新秀獎和青年評審團獎，在畢爾包國際紀錄片與短片電影節、普里茲倫紀錄片影展和溫特圖爾短片影展等放映並獲獎，在短片之周網站上首映。基姆目前與邁克爾 · 卡勒撰寫第一部長片，sabotage collective 製作，也在蘇黎世擔任作家和導演。

Kim Allamand, born in Lucerne, Switzerland, holds a master's degree in film directing from Zurich University of the Arts. His 2022 short film HEART FRUIT premiered in Locarno, internationally in San Sebastian, and was featured in Future Frames at Karlovy Vary in 2023. HEART FRUIT won the German Film Critics Award at Filmfest Dresden. His 2019 short film TERMINAL premiered in Locarno, winning the Best Swiss Newcomer Award & Youth Jury Award, followed by screenings and awards at festivals like Zinebi Bilbao, Dokufest Prizren, and Winterthurer Kurzfilmtage, and an online premiere on shortsoftheweek. He is currently co-writing his first feature film with Michael Karrer, produced by sabotage collective, and works as a writer & director in Zurich.

(23)

(亞洲首映)
Asia Premiere

3/30 (日) 14:15

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



雕像的消融之聲 Speech For A Melting Statue

(集體告示)

Collectif Faire-Part

比利時、剛果共和國、
多明尼加共和國

Belgium, Republic of
Congo, Dominican Republic
2023 / 11 min

中英字幕

Mandarin / English

伴隨著配樂，詩人瑪麗·保勒·穆格尼朗讀了一篇演說：殖民雕像——利奧波德二世國王雕像就要被拆除了。畫面上是在布魯塞爾舉行的大規模反種族主義示威，這幾乎是她的夢想。通過本影片，“集體告示”反思了過去、現在和未來對我們每一個行為帶來的交織影響。

On the soundtrack, poet Marie Paul Mugeni reads a speech prepared for the day on which the colonial statue of King Leopold II will be definitively removed. In the images, the massive anti-racist demonstrations that took place in Brussels almost achieve her dream. A reflection by Collectif Faire-Part on how past, present and future are interwoven in each one of our acts. (Cristina Álvarez López)

(導演簡介)

Director's Profile

“集體告示”由比利時和剛果的藝術家組成。他們希望能講述有關金沙薩、布魯塞爾及他們複雜關係的新故事，並相互支持彼此的藝術項目。此團體由導演安妮·雷尼耶、保羅·謝米西、尼扎爾·薩利赫和羅伯·雅各於2016年創立，如今，更多來自比利時和剛果的合作者都加入了。除了拍攝電影，他們還攝影、策劃節目、舉辦工作坊和組織節日活動。

Collectif Faire-Part is a group of Belgian & Congolese artists. They aim to tell new stories about Kinshasa, Brussels, and their complex relationships. They support each other's artistic projects. Founded in 2016 by filmmakers Anne Reijniers, Paul Shemisi, Nizar Saleh, and Rob Jacobs, the group has expanded to include more collaborators in Belgium and DR Congo. The team composition changes with each project. Besides filmmaking, they take photos, curate programs, give workshops, and organize festivals.

(亞洲首映)

Asia Premiere

3/30 (日) 14:15

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



1989 之後 Since 1989

(Eduardo Sánchez Arce)

墨西哥 Mexico

2023 / 23 min

中英字幕

Mandarin / English

2018 年，經過一番思考後，來自墨西哥城的攝影師決定重新開始創作。他捨棄數位攝影，回歸膠片攝影，因此重新發現自我，並重新學會通過鏡頭觀察世界。

After a reflection in 2018, a photographer from Mexico City decides to restart his work, leaving digital photography aside and returning to analog photography as a means to rediscover himself and relearn to observe through a camera.

(導演簡介)
Director's Profile

愛德華多在 2019 至 2021 年間於墨西哥國立自治大學修讀設計與視覺傳播，隨後於墨西哥 SAE 學院專攻數位電影與後期製作。他擁有七年製作、攝影指導及導演經驗，短片《回聲》入選 2023 年 Nahui Ollin 電影節，並在 Deriva 大學電影節榮獲最佳短片劇本藍花楹銀獎；其紀錄片《1989 之後》獲得兩項特別提名。目前，他的畢業作品《虛假的搭便車者紀事》正在後期製作階段。

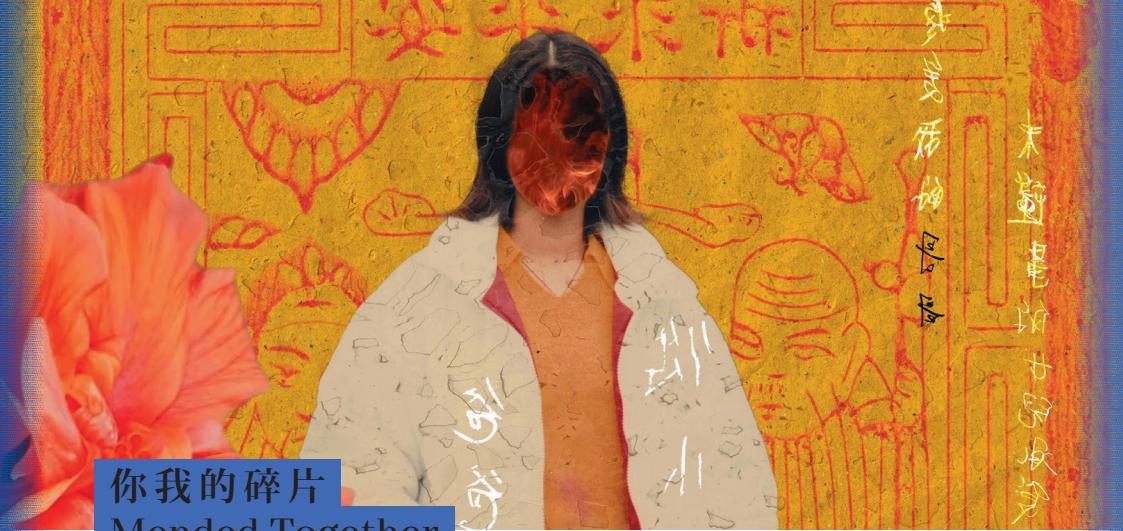
"Studied Design and Visual Communication at UNAM (2019-2021) and later pursued Digital Film and Postproduction at SAE Institute Mexico. With 7 years of experience in production, photography direction, and directing, his short film Echoes was part of the 2023 Nahui Ollin Film Festival and won the Silver Jacaranda for Best Short Film Script at Deriva University Film Festival. His documentary Since 1989 earned 2 special mentions. Currently, his thesis film Chronicle of a False Hitchhiking is in post-production."

(25)

(亞洲首映)
Asia Premiere

3/22 (六) 19:30

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



你我的碎片 Mended Together

(陳志明)
Jeremiah Chen
臺灣 Taiwan
2024 / 15 min
中英字幕
Mandarin / English

我有一個妹妹，從小就很鬼靈精怪，小時候的我們常常一起玩，一起搶著雞腿吃、一起去玩躲避球，知道她為了愛情，逃離到香港與她的男友一起生活，突然有一天她回到台灣，不知為什麼她的情緒就像一頭怪獸般，一下子開心而下一秒就會脾氣爆炸，甚至憂鬱了起來。

I have a sister, since childhood is very spooky, when I was a child we often play together, together to grab a chicken leg to eat, together to play dodgeball, that she knows she for love, escaped to Hong Kong to live with her boyfriend, suddenly one day she came back to Taiwan, I do not know why her mood is like a monster, one moment happy and the next second will be temperamental explosion, and even melancholy. One day on the train I received a phone call from my mother saying, "My sister has committed suicide by jumping off a building." My mind went blank and I thought to myself, "If I could have given her a pair of wings right away, wouldn't she have chosen to fall..."

(導演簡介)
Director's Profile

陳志明畢業於臺灣藝術大學影音創作與數位媒體產業碩士班，曾任太極影音及視元素影視製作公司專業調光師。創作以拼貼藝術與實驗影像為主，從生活現象與個人體驗出發，透過多元形式探索記憶與情感的交錯。擅長以聲音勾勒真實與夢境，試圖在黑暗中尋找光明與溫暖。作品《記憶列車》獲 2023 放視大賞影視類優選、第 46 屆金穗獎最佳學生實驗片、亞洲日舞影展短片競賽入選。

M.F.A., Graduate Institute of Creative Video and Digital Media Industry, National Taiwan University of Arts. Chen has worked as a professional colorist at Digimax and other digital visual production companies. Works primarily focus on collage art and experimental video, drawing inspiration from everyday phenomena and personal experiences. Through diverse forms, he explores the intersection of reality and dreams, using sound to shape his narratives—seeking light and warmth within the darkness. The work Train of Memories received 2023 Vision Get Wild Award, Best Student Experimental Film at the Golden Harvest Awards & Short Film Festival.

(影展首映)
Film Festival Premiere

3/12 (六) 18:35

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

眼淚海洋

TEARS MAKE OCEAN

(27)

TOP OF THE LINE

衝天鑽地

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

以身軀孕育警示的行為藝術、極地渦旋中的現代雪堡、視覺上被創作出的碳移除機器，諸多極致的影片都暴露「人類世」時代，人與大自然關係的深刻反思。猶如一道道探照燈，於朦朧深夜中，照亮我們保護環境與地球的迫切需求。

From performance art that employs the body as a vessel for cautionary tales to modern snow fortresses within polar vortices and visually crafted carbon removal machines, many extraordinary films reveal a profound reflection on humanity's relationship with nature in the Anthropocene. Like searchlights piercing the hazy night, they illuminate the urgent need to protect our environment and planet.



大奮力 The Great Endeavour

(Liam Young)

美國 USA
2024 / 9 min
無對話
No Subtitles

我們一直在建造不可能的事物。如今，氣候處於崩潰的邊緣，我們需要再次建造不可能的事物，也就是一個全球性的碳移除機器，這將成為人類歷史上最大的建設工程。

We have always built the impossible. Now, on the precipice of climate collapse, we need to build the impossible again, a planetary machine for carbon removal, that will become the largest construction project in human history.

(導演簡介)
Director's Profile

Liam Young 是設計師、導演和獲得英國電影學院獎提名的製片人，他的設計、虛構和未來交叉領域的創新作品聞名。BBC 形容他是「設計未來者」。他的電影和未來世界不僅對未來充滿想像，更是在檢視當前環境。國際博物館都收藏了他的電影，例如紐約現代藝術博物館、芝加哥藝術博物館以及維多利亞和阿爾伯特博物館。他獲得主流和設計媒體的認可，曾被 TED、Wired、新科學人、法國 Arte 電視台、時代雜誌等報導。

Liam Young is a designer, director and BAFTA nominated producer known for his innovative work at the crossroads of design, fiction, and futures. Described by the BBC as 'the man designing our futures', his visionary films and speculative worlds are extraordinary images of tomorrow and urgent examinations of today's environmental questions. His films are internationally collected by museums like MoMA, the Art Institute of Chicago, the Victoria and Albert Museum. He is acclaimed in both mainstream and design media, featured by TED, Wired, New Scientist, Arte, Time magazine and more.

(29)

(亞洲首映)
Asia Premiere

3/30 (日) 14:15

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

(映後座談)
Online After-Screening
Discussion



狂野基因：科恩·範梅赫倫的藝術 Wild Gene—The Art of Koen Vanmechelen

(Joris Gijzen)

比利時 Belgium

2019 / 79 min

中英字幕

Mandarin / English

《狂野基因》以獨特的視角深入探討過去十年間比利時最著名的藝術家之一，科恩·範梅赫倫。導演 Joris Gijzen 跟隨他六年，記錄了他的全球工作之旅和各種交流。影片展示范梅赫倫如何與科學家、策展人、思想家和原住民社群互動，擴展他的哲學基礎。從他在林堡的生態圈、標本實驗室和充滿活生生藝術品的公園開始，范梅赫倫 25 年的夢想從「世界雞繁殖計畫」開始，發展成位於亨克的「LABIOMISTA」。

‘WILD GENE’ offers a unique look into Koen Vanmechelen’s studio practice, one of most prominent Belgian artists in the last decade. Director Joris Gijzen followed him for six years, capturing his global work trips and encounters. The film shows how Vanmechelen expands his philosophical base through interactions with scientists, curators, thinkers, and indigenous communities. From his biotope in Limburg, his lab with taxidermy, and his park with living artworks, Vanmechelen’s 25-year dream began with the ‘Cosmopolitan Chicken Project’ and evolved into ‘LABIOMISTA’ in Genk.

(導演簡介)
Director’s Profile

Joris Gijzen 在 Paul Jambers 的電視工廠開始他的電視生涯，曾以自由業者的身份參與多個成功的電視節目，並擔任比利時法蘭德斯社區國家公共廣播電台的文化記者多年。如今，他是 Willem Tel. 的導演，他與經驗豐富的團隊合作，團隊中包括編劇、攝影師、音響工程師、平面設計師和機械師。

Joris Gijzen started his television career at Paul Jambers’ Television Factory, worked as a freelancer on numerous successful TV programs and was a culture reporter for the national public service broadcaster for the Flemish Community of Belgium for many years. Today he is the director of Willem Tel. where he works together with an experienced team of screenwriters, cameramen, sound engineers, graphic artists and mechanics.

(亞洲首映)
Asia Premiere

3/30 (日) 13:00

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



極地雪堡 Nix

(Katherine Knight)
(Anthony Von Seck)

加拿大 Canada
2023 / 9 min

中英字幕
Mandarin / English

在加拿大曼尼托巴省溫尼伯的冰凍內斯塔維亞河步道上，一個臨時雪屋結構展示了光與天氣的體驗。受邀參加 2023 年冰上藝術與建築競賽的藝術家萬達庫普、設計師湯姆富傑以及雪地專家團隊建造了一座當代雪堡當做地景藝術作品。光和聲音在北美洲地理中心的極地漩渦中反射和回響。

An ethereal experience of light and weather unfolds within a temporary snow structure built on the frozen Nestaweya River Trail in Winnipeg Manitoba. Invited by 2023 Warming Huts: An Arts + Architecture Competition on Ice, artist Wanda Koop, designer Thom Fougere and a team of snow experts build a contemporary snow fort that functions as an experiential work of land art. Light and sound reflect and reverberate within a polar vortex at the geographical center of North America.

(導演簡介)
Director's Profile

凱瑟琳 · 奈特 | 加拿大藝術家，2006 年共同創立 Site Media，製作藝術家、創作過程與場所經驗的影片。電影《Still Max》在 2020 年 Hot Docs 獲得羅傑斯觀眾獎。曾獲加拿大藝術委員會的約克公爵與公爵夫人攝影獎。

安東尼 · 馮 · 塞克 | 加拿大電影製片人、演員、音樂家和專業攝影師，有 30 年電影製作經驗。拍攝音樂和世界各地的紀錄片。擔任蘋果電視 +《Long Way Up》(伊萬麥奎格主演) 的攝影指導和首席剪輯師。

KATHERINE KNIGHT | Canadian artist, co-founded Site Media in 2006 create films on artists and the creative process in relation to experiences of place. Film 'Still Max' won the Roger's Audience Award at the 2020 edition of Hot Docs. Recipient of the Duke and Duchess of York Prize from Canada Council recognizing excellence in photography.

ANTHONY VON SECK | Canada-based filmmaker, actor & musician has 30-year veteran of the Canadian film making scene. Known as a professional cinematographer, shooting music documentary and feature work around the world. Most recently wrapped production as Cinematographer and Lead Editor on the Apple+ TV series Long Way Up, starring Ewan McGregor."

(31)

(亞洲首映)
Asia Premiere

3/30 (日) 13:00

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



肉身搏天

Chin Chih Yang - Face the Earth

(黃明川)
Huang Mingchuan
台灣 Switzerland
2017 / 85 min
中英字幕
Mandarin / English

人製造出大量垃圾、溫室效應導致極地冰原融化危機，困境藏在人們習以為常而不自知的慣性生活中，產生破壞性污染。一次起源於藝術家楊金池顏面神經舊疾返台就醫的機遇，了解其在紐約的創作，作品帶有身先士卒殉道意味，不論是讓鋁罐砸身的《Kill Me or Change》，或是民眾坐冰的《Burning Ice》，甚至探討水資源的《Carry Water》，常以互動式的行動藝術試圖讓民眾意識刻不容緩的環保議題。

Human activities generate significant waste and contribute to the melting of polar ice caps, which often goes unnoticed in daily life, resulting in severe pollution. Artist Chin Chih Yang returned to Taiwan for medical treatment and leveraged his experiences in New York to create impactful works. Through interactive performance art pieces like 'Kill Me or Change', where he is struck by aluminium cans, 'Burning Ice', which invites the public to sit on ice, and 'Carry Water', he raises awareness of urgent environmental issues.

(導演簡介)
Director's Profile

黃明川於 2008 年當選為國家文化藝術基金會理事長，任期三年，是台灣資助藝術計畫最富有的機構。2022 年，他因其在國家電影和藝術史上突破性的獨立電影製作和創意藝術紀錄片的成就而獲得了同一屆國家文藝獎的高度榮譽。黃先生還在 2014 年 3 月獨特倡導了一種新型紀錄片節“嘉義國際藝術紀錄片電影節”，推廣與視覺藝術、戲劇、文學、建築、設計和都市主義等所有藝術相關的紀錄片。這在台灣乃至亞洲都是首創。

In 2008, Huang Mingchuan was elected Chairman of the National Culture and Arts Foundation, Taiwan's leading institution for arts support. He received the National Award for Arts in 2022 for his impactful work in independent film and creative arts documentaries. In March 2014, Mr. Huang initiated the Chiayi International Art Documentary Film Festival, the first of its kind in Taiwan and Asia, promoting documentaries across various art forms, including visual arts, theatre, literature, architecture, design, and urbanism.

(影展首映)
Film Festival Premiere

3/22 (六) 17:00 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

(32)

教育推廣放映場次 Education Promotional Screening

3/14 (五) 19:00 嘉義市文化局演講廳 Chiayi City Cultural Affairs Bureau Lecture Hall

3/21 (五) 15:20 木更咖啡 Mugeneration

3/28 (五) 15:20 國王蝴蝶咖啡 Roicafe

(映後座談)
Online After-Screening Discussion

FEATURED ARTIST

焦點藝術家



楊金池

一位在美國與台灣之間穿梭的行為藝術旅人，以行為藝術創作如同一場遊擊戰，頻繁地在紐約與世界之間穿行。用自身的肉體衝撞，無聲地抗議消費主義，贏得了國際藝壇的矚目，2022 年獲選進入「紐約藝術基金會名人堂」。

Yang Jinchi

Chin Chih Yang is a performance art nomad who navigates himself between the United States and Taiwan. He approaches his craft as a form of guerrilla warfare. Frequently traversing between New York and the world, Yang uses his own body as a medium of impact, silently speaking up against consumerism and capturing the attention of the international art scene. In 2022, he was inducted into the NYFA Hall of Fame.



(左 Left) 楊金池 YANG JINCHI (右 right) 黃明川 Huang Mingchuan

REBORN IN WAR

戰火重生

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

戰火在各地上演，和平仍是永恆命題。在殘酷無比的軍事相向中，幸福的幻想並沒離我們遠去，可貴的影像所記載的不僅僅回顧過去，更反思當下，呼籲解除暴力並重視和諧；戰爭侵蝕人的心、腦、身，卻也同時激發出最堅韌的勇氣。

Wars continue to unfold across the world, yet peace remains an eternal pursuit. Even amid relentless military conflicts, the dream of happiness has not faded. Not only do these invaluable films revisit the past, but they also challenge us to reflect on the present, calling for an end to violence and a renewed focus on harmony. War erodes the heart, mind, and body, yet it also brings forth the most unyielding courage.



黑澤明之曠世巨作 Life work of Akira Kurosawa

(河村光彥)
Mitsuhiko Kawamura
日本 Japan
2023 / 92 min
中英字幕
Mandarin / English

黑澤明與傳說中的“黑澤天皇”是完全不同的人。一段在 1984 年至 1985 年間錄製的黑澤明《亂》的 150 小時視頻被挖掘出來。這段視頻是由一位年輕的專業攝影師和一位大學生業餘音效錄製師獨立製作的，他們獲得了黑澤明製作公司和 Herald Ace 的獨家許可來拍攝這部影片。整個視頻資料經過一年的緊密拍攝，由於各種意外而丟失多年，當時的播放設備已經過時，無法播放。目前只有 70 個小時被數位化。這部紀錄片揭示了人性化的黑澤明以及他所有導演作品的魅力。

"Akira Kurosawa is a completely different person from the legendary ""Emperor Kurosawa.""" A 150-hour video recording of Akira Kurosawa's ""Ran,""" recorded between 1984 and 1985, has been discovered. It was independently produced by a young professional cameraman and a college student amateur sound recordist, who were granted exclusive permission by Kurosawa Productions and Herald Ace to cover the film. The old playback equipment was out of date and could not be played back. Only 70 hours have yet been digitized. This documentary film reveals the secret of the human Akira Kurosawa and the charm of all the films he directed.

(導演簡介)
Director's Profile

在 1984 年就讀關西學院大學期間，我與一位攝影師和導演合作，擔任《亂》的助理攝影師和音效人員。這是一部獲得黑澤明導演許可的獨立製作影片。1985 年畢業後搬到東京。從事電視、電影和 70 毫米紀錄片製作，是一名自由接案的導演。

"While a student at Kwansei Gakuin University in 1984, I worked with a videographer and director on the production of ""Ran"" as an assistant cinematographer and sound person. This was an exclusive independent production with permission from Director Kurosawa. Moved to Tokyo upon graduation in 1985. Engaged in TV, film, and 70mm documentary film production as a freelance director.

(55)

(台灣首映)
Taiwan Premiere

3/16 (日) 15:00

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

(映後座談)
After-Screening Discussion



鬥爭之內：魏瑪共和國的藝術與政治 Part of the Struggle – Art and Politics in the Weimar Republic

(羅恩·奧德斯)

Ron Orders

英國 UK

1984 / 36 min

中英字幕

Mandarin / English

魏瑪共和國（1919–1933）建立於第一次世界大戰結束和德意志帝國垮台後。這個時期充滿政治動盪、惡性通貨膨脹、極端主義崛起，以及民主力量與不斷壯大的納粹運動之間的鬥爭。這也是藝術創新和實驗的重要時期。在魏瑪共和國，藝術和政治深度交織，藝術家反映了當時的政治風貌，也影響了它。許多德國藝術家如喬治·格羅茲、埃米爾·諾爾德和奧托·迪克斯都積極參與政治。本影片會通過他們的藝術和言語來探索德國的這段動盪時期。

The Weimar Republic (1919–1933) establish following the end of World War I and the fall of German Empire was marked by political instability, hyperinflation, rise of extremism, and the struggle between democratic forces and growing Nazi movement. It was also a period of significant artistic innovation and experimentation. Art and politics in the Weimar Republic were deeply interconnected, as artists both reflected and influenced the political landscape of the time. Many German artists like George Grosz, Emil Nolde and Otto Dix became politically involved. This film uses their art and their own words to explore a volatile period in Germany.

(導演簡介)
Director's Profile

Ron Orders 自 1970 年代中期以來一直擔任製片人、導演和攝影師，最初與 Liberation Films 合作製作電影，隨後於 1979 年創立了自己的製作公司 Cinecontact。他的作品涵蓋了眾多客戶，包括英國藝術委員會（Arts Council of Great Britain）、英國電影協會（British Film Institute），以及英國及國際電視頻道。他的影片涉足多種類型，包括藝術、政治、環境和時事，但始終強調與人相關的元素。無論探討何種議題，人的生活與故事始終是影片的核心。

Ron Orders has been working as a producer/director/cameraman since the mid-70's making films first with Liberation Films, then through his own production company Cinecontact which he founded in 1979. This work includes films for many clients including the Arts Council of Great Britain, the British Film Institute and UK and international television channels. His films have crossed many different genres, arts, politics, the environment and current affairs, but there has always been a strong emphasis on the people involved. Human lives and the stories people tell have always been central to the films, whatever the issues portrayed.

(影展首映)
Film Festival Premiere

3/30 (日) 15:45

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

(映後座談)
After-Screening Discussion



基奇耶夫之歌 Ballada Kyczejewska

(彼得·克日什托夫·卡明斯基)
Piotr Krzysztof Kamiński
波蘭 Poland
2023 / 20 min

中英字幕
Mandarin / English

烏克蘭戰爭期間，德米特羅，50 歲的志願者想把達莎和她 10 歲的女兒波琳娜從基奇耶夫（被俄軍佔領的城市）帶到最近的火車站，但他被迫改變計畫。

During the war in Ukraine, Dmytro, a 50-year-old volunteer, wants to take Dasha and her 10-year-old daughter Polina out of Kichiev, a city occupied by Russian troops, and take them to the nearest train station. However, he has to change his plans.

(導演簡介)
Director's Profile

彼得·克日什托夫·卡明斯基是華沙電影學校的導演系學生，西里西亞大學媒體文化專業畢業生。他創作的短片曾獲獎，並在 2017 年獲得 Żurawie 獎最佳影片獎，也是 Art System 基金會管理成員。

Piotr Krzysztof Kamiński - student of directing at the Warsaw Film School, graduate of Media Cultures at the University of Silesia. Author of prize-winning short films, winner of Żurawie Award 2017 for Best Picture, Art System foundation administration's member.

(37)

(亞洲首映)
Asia Premiere

3/23 (日) 17:00 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

(映後座談)
After-Screening Discussion

教育推廣放映場次 Education Promotional Screening

3/21 (五) 13:00 木更咖啡 Mugeneration

3/28 (五) 13:00 國王蝴蝶咖啡 Roicafe



如彼如此 Like All the Others

(麥克斯·朋馬思)

Max Bommas

波蘭 Poland
2024 / 15 min

中英字幕
Mandarin / English

一名年輕的士兵，威利·朗納在第二次世界大戰即將結束之際，拒絕為國家社會主義的瘋狂理想犧牲自己。然而，他被困在必須對抗蘇軍的碉堡中。想活著離開這裡，就必須想辦法突出重圍。

A young soldier, Willi Langner, in the face of the ending Second World War refuses sacrificing himself for the madness of National Socialism. However, he's trapped in a bunker which has to be defended against the Soviets. Willi has to think of something if he wants to get out alive.

(導演簡介)
Director's Profile

導演 Max Bommas 出生於 2001 年，父母是德國人和希臘人，他在海德堡成長。他的父母在他年幼時離異。家庭的經濟困難、母親的辛苦，以及缺失的父親形象，深深地影響了年幼的他。他的繼父在電影院工作，他也因此接觸到了電影的世界，並逐漸理解電影作為終極表達形式的重要性，這奠定了他未來的方向。

Director Max Bommas, son of German-Greek parents, was born in Heidelberg in 2001. His parents divorced early on. Financial worries, his mother's struggles and the much-missed father figure left deep marks on young Bommas. He first came into contact with celluloid through his stepfather, who worked in a cinema. Max Bommas came to understand film as the ultimate form of expression. The course was set.

(亞洲首映)
Asia Premiere

3/30 (日) 15:45

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

DIGITAL FUTURE

數位未來

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

數位技術與藝術創作交織成一頁頁引人入勝的篇章，科技進步延伸我們對未來的豐富想像，全方位的 AI 與機器人風潮，重洗人類的生產與日常。手與腦逐次被取代，但機器人的潛力開發與威脅並行，誰說此刻必能預測無限未來的世界？

Digital technology and artistic creation intertwine to craft compelling narratives. Our imagination of the future is expanded through technological advancements. The rise of AI and robotics is redefining human labor and daily life, gradually replacing hands and minds. Nevertheless, as the potential of robots unfolds, so too does their accompanying threat. Who can truly predict the boundless future that awaits?



寧好！快問快答 Hi~Ning! Q&A

(寧文)

Ning Wen

臺灣 Taiwan
2024 / 18 min

中英字幕
Mandarin / English

此作以新媒體作為性別決定系統 (Sex-determination system)，並透過「自我肉身扮演」與不同「AI 生成語言模型」來回接力創作，在 Web3.0 (去中心化的新型網路) 中反覆操演出新的性 / 別、身體、身份。這些分身肖像以迷因 (Meme) 短影音作為肉身；私鑰作為基因序號，成為 Web3.0 的酷兒原住民，不斷在循環影像 (Boomerang Loop Video) 中輪迴。

"This work uses new media as a sex-determination system, engaging in creative relay through ""self-embodiment"" and interaction with different AI-generated language models. Within the decentralized framework of Web 3.0, it repeatedly performs and redefines new forms of sex/gender, bodies, and identities. These avatars take the form of memes and short videos as their embodiments, with private keys serving as genetic sequences, becoming queer natives of Web 3.0, continuously reincarnating within boomerang loop videos."

(導演簡介)
Director's Profile

寧文創作領域包含：現場藝術、虛擬實境、沈浸式劇場、攝影、參與式藝術、加密藝術。最初以參與式藝術擾動性階級與解構禁忌文本。近期則透過新媒體操演著不同身份，在超越肉身限制後，顯影出性別、身體、媒體間的關係作品曾在國內外展出與獲獎：香港 ifva、美國 VR 新視角獎、ELLE 新銳時尚短片、藝術自由日首獎、金穗獎、維也納影展、比利時影展、義大利影展、德國柏林影展、舊金山影展等。

Ning Wen's fields of expertise include live art, virtual reality, immersive theatre, photography, participatory art, and crypto art. Initially, through the medium of participatory art, Ning Wen sought to challenge existing sexual hierarchies and deconstruct societal taboos. Recently, by utilizing new media, he has explored the performative aspects of various identities, transcending physical limitations and highlighting the interplay between gender, body, and media. Ning's works gained recognition and awards both nationally and internationally.

(41)

(影展首映)
Film Festival Premiere

3/22 (六) 14:30

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



白南準：月亮是最古早的電視

Nam June Paik : Moon Is the Oldest TV

(阿曼達·金)

Amanda Kim

美國 USA

2023 / 110 min

中英字幕

Mandarin / English

早在 1960 年代網路尚未發展時，白南準便以「破壞藝術家」之稱聞名，透過錄像藝術刻畫他對未來資訊科技發展的奇思。1974 年，他以「資訊高速公路」形容數據媒體傳播。這樣的概念在當時極度創新，大膽又準確預測了當今世界各地實時交流和新媒體的急速傳播。他的前衛之舉，創造出一種空前的視覺饗宴。本片帶領觀眾深入白南準世界裡科學、藝術、流行文化的破格及融合，同時見證我們如何在「未來」活出白南準眼中的異想世界。

In the 21st century, Generation Z is immersed in a wealth of fast-paced audiovisual media. In the 1960s, before the internet, Nam June Paik emerged as a disruptive artist, using video art to share his visions of the future of information technology. He coined the term "information superhighway" in 1974 to describe data transmission through media, predicting the global communication and rapid evolution we see today. This film explores Paik's innovative blend of science, art, and popular culture, reflecting the future he envisioned.

(導演簡介)
Director's Profile

阿曼達·金是一位在東京長大的美籍韓裔導演和製片人。她在布朗大學獲得比較文學學位後，從事過許多與音樂、時尚和設計相關的工作，最後在 Vice Media 工作。作為 Vice Media 的前創意總監，她領導 i-D、Creators 和 Garage 雜誌在美國的視頻指導工作。她還在 Vice 的電視頻道 Viceland 擔任創意製片人，參與實驗性企業孵化器，帶領靈活的製作團隊測試試播和創新的內容形式。

Amanda Kim is a Tokyo-raised, Korean American director and producer. After graduating from Brown University with a degree in Comparative Literature, she worked many odd jobs in music, fashion, and design, before landing a job at Vice Media. A former creative director at Vice Media, she led U.S. video direction for i-D, Creators, and Garage magazine. Kim also worked on Viceland, Vice's TV channel, as a creative producer in an experimental incubator where she directed a nimble production crew to test out pilots and innovative content formats.

(影展首映)
Film Festival Premiere

3/15 (六) 14:30

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



(李亦凡)
Li Yi-fan
臺灣 Taiwan
2020 / 16 min
中英字幕
Mandarin / English

在《不好意思……請問一下這個怎麼打開》一作中，李亦凡關注虛擬世界生成後影像工具的改變，透過「遊戲引擎」與「實時影像」作為出發點，開發屬於藝術家自己的影像生產工具，並透過這套生產工具以更為直覺的方式生產敘事影像。運用當今虛擬實境等設備，李亦凡以直覺感性的模式進行影像的「書寫」，在此重新探究當代人與科技、影像之間的關係。

In the work "How do you turn this on", Li Yi-fan examines the transformation of image production tools following the advent of virtual worlds. By utilizing game engine and real-time imaging as starting points, he has developed his own image production tools, enabling a more intuitive creation of narrative imagery. And through employing contemporary virtual reality equipment, Li Yi-fan engages in an intuitive and expressive form of visual 'writing', re-exploring the relationship between modern individuals, technology, and imagery.

(導演簡介)
Director's Profile

李亦凡現生活於台北、阿姆斯特丹，擅於運用科技技術的媒材性鋪展作品敘事，曾榮獲第二十屆台新藝術獎視覺藝術獎、2020 高雄獎、2021 Creators 計畫等。曾參與台灣美術雙年展、亞洲藝術雙年展、台北雙年展等。關注影像的工具與媒材問題，特別是新媒體影像如何改變傳統電影的敘事方法。透過「遊戲引擎」與「實時影像」，開發出一套屬於藝術家的影像生產工具，在直覺式的影像生產過程中，對影像工具、動畫技術提出思考，從而提供一種新的敘事可能。

Li Yifan currently resides in Taipei and Amsterdam. He excels in utilising technological media to craft his narratives. His accolades include the 20th Taishin Arts Award for Visual Arts, the 2020 Kaohsiung Award, and the 2021 Creators Project. Li has participated in the Taiwan Biennial, the Asian Art Biennial, and the Taipei Biennial. His work focuses on the tools and media of imagery, particularly how new media transforms traditional cinematic storytelling. He has developed a personalised image production toolkit by employing game engines and real-time imagery. This intuitive process prompts reflection on image tools and animation techniques, offering new narrative possibilities.

(43)

(影展首映)
Film Festival Premiere

3/22 (六) 14:30

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



我們野蠻人 NOUS LES BARBAES

(貝特朗·曼迪科)
Bertrand Mandico
法國 France
2023 / 27 min
中英字幕
Mandarin / English

四位女演員在電影片場輪流引導我們。不知不覺中，她們把我們拉入了她們的詛咒之中。

On the set of a film in the making, four actresses take turns guiding us. They unknowingly draw us into their damnation.

(導演簡介)
Director's Profile

Bertrand Mandico 畢業於巴黎高布倫學院，他的首部動畫短片《藍色騎士》展示了超現實的異教儀式。他創造了獨特且敏感的世界，並重新詮釋各種流派及規範。他的首部長片《野小子們》在威尼斯電影節上放映，並被《電影筆記》評為 2018 年度最佳影片，獲得路易·德呂克獎。他的最新長片《科南》入選 2023 年的導演雙週，重新演繹羅伯特·霍華德的小說。

Based in Paris and a graduate of the École des Gobelins, Bertrand Mandico created his first animated short, *Le cavalier bleu*, featuring a surreal pagan rite. As an inventor of unique and sensitive universes, he reinterprets genres and their codes. His debut feature film, *Les Garçons Sauvages*, was shown at the Venice Film Festival. And named best film of 2018 by Cahiers du Cinéma, winning the Prix Louis Delluc. Mandico's latest feature, *Conann*, was selected for the Directors' Fortnight (2023), revisiting Robert E. Howard's novel.

(亞洲首映)
Asia Premiere

3/22 (六) 13:00

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



連合島漫遊 Roaming in United Islands

(陳怡潔)

Agi CHEN

臺灣 Taiwan
2024 / 10 min

無對話
No Subtitles

《連合島漫遊》來自於藝術家陳怡潔對於動漫世界訊息性色彩，進行資料庫計畫的展現。透過將動漫角色抽象化為色彩同心圓，以色彩重新啟動觀眾的集體體記憶。對藝術家而言，動漫角色的色彩同心圓所連結的情感與記憶已成為全球化的「訊息」介面，藉由與作者之間交流的訊息串連，與觀眾一起探索網路媒體年代所呈現的心理軌跡與集體記憶，並同時提出了一種合作是與開放式的群體協作可能性。

“Roaming in United Islands” stems from Agi Chen's database project, which explores the informational colors of the anime world. By abstracting anime characters into concentric circles of color, the artwork reignites the audience's collective memory through a fresh perspective on color. For the artist, the emotional and mnemonic connections tied to the colorful concentric circles of anime characters have become a globalized “information” interface. Through an exchange of information threads between the creator and the audience, the work delves into the psychological trajectories and collective memories of the Internet media era, while simultaneously proposing the potential for collaborative and open group participation.

(導演簡介)
Director's Profile

國立臺南藝術大學藝術創作理論博士班畢。陳怡潔的代表性創作是透過轉置動漫角色的色彩系譜，創出系列性深具時代意義、反應大眾媒體文化，喚起集體視覺記憶的當代藝術作品。近年製作許多跨界的新媒體演出，2017-2023 五度操刀策劃國慶總統府光雕展演，及三度北門古蹟建築光雕展演，並於 2020 以《世界同行·台灣耀飛 - 2019 國慶總統府光雕展演》獲德國紅點設計獎。特色性展演策劃皆透過新媒體展現跨界文化的連結能量與未來性。

Agi Chen graduated from the doctoral program in Art Creation and Theory at Tainan National University of the Arts. A hallmark of her work involves transposing the color palettes of anime characters so as to create a series of contemporary art pieces with significant cultural relevance. These works, which mirror mass media culture, serve to evoke collective visual memories. In recent years, Agi Chen has produced numerous interdisciplinary new media performances. From 2017 to 2023, she curated five National Day Presidential Office Building projection mapping shows and three Beimen historical site projection mapping shows. In 2020, she received the Red Dot Design Award for "Taiwan Forward: 2019 National Day Presidential Office Projection Mapping Show". Her signature exhibition planning skills exhibit the connective energy and pioneering nature of interdisciplinary culture through new media.

(45)

(影展首映)
Film Festival Premiere

3/22 (六) 14:30

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



掃描的藝術應用 Artistic Applications of Scanning

(陳幸慧)
SingHuei Chen
台灣 Switzerland
2021 / 2 min
無對話
No Subtitles

透過 3D 掃描捕捉創作的精神，讓藝術得以在數位世界中延續。與藝術家們攜手捕捉身體、雕塑與空間的每一道紋理，細膩存留每一縷神韻，使作品超越時間與材質的限制。不僅為創作提供嶄新的可能，也讓雕塑能透過 3D 列印與數位重塑的技術，在不同形式間遊走。與此同時，高擬真的數位展覽，讓文化資產得以在虛擬與現實交會之處，被更多人觸及與感知。透過光影與形體交織，呈現藝術與科技共鳴的瞬間，映照創作與保存的無限可能。

Capturing the essence of creation through 3D scanning, allowing art to transcend into the digital realm. In collaboration with artists, we meticulously preserve every texture of the human body, sculptures, and spaces, ensuring that each subtle detail and spirit of the work surpasses the boundaries of time and material. Beyond offering new possibilities for artistic creation, sculptures can now transition between forms through 3D printing and digital reconstruction. At the same time, highly realistic digital exhibitions enable cultural assets to be experienced and appreciated at the intersection of the virtual and the real.

(導演簡介)
Director's Profile

陳幸慧，專業於動畫與 3D 視覺設計，擁有多年的電視動畫、商業廣告及短片製作經驗，參與過《星際大戰：瑕疵小隊》及《侏羅紀世界：白堊冒險營》等知名項目。她的作品融合了視覺故事與藝術細節，展現多元風格，並持續探索新的創作可能性。

SingHuei Chen is an animation director and 3D visual artist with extensive experience in TV animation, commercial, and short films. She has contributed to renowned projects such as *Star Wars: The Bad Batch* and *Jurassic World: Camp Cretaceous*. Her work combines visual storytelling and artistic precision, exploring a wide range of styles and creative possibilities.

(影展首映)
Film Festival Premiere

3/22 (六) 14:30

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



機器民談 Machine Folklore

(Software2050 X 涅所未來)
Software2050 X NAXS
STUDIO

臺灣 Taiwan
2023 / 15 min

無對話
No Subtitles

「寂寞的人工智慧在量子之間穿梭，它以人類文明的數據為食，試圖想像一個物種曾經存在過的證據。」《機器民談》由新媒體藝術家馮涵宇 (Software2050) 發起，並與新媒體工作室 NAXS STUDIO 聯合製作。此計劃以孤獨人工智慧的虛構科幻文本為源頭，一個擁有自我意識的 AI 為故事述說者，在人類滅絕後的世界裡啃食人類遺留下來的數位資訊，試圖理解這個曾經存在的物種的樣貌，並從非人類視野去回應人類世的存在狀態，以詩歌、民談的意象描繪記憶、意識和進化的流動想像。

"Lonely artificial intelligence shuttles between quantum. It feeds on digital data of human civilization, trying to imagine the evidence that a species once existed." "Machine Folklore" is an audiovisual project initiated by new media artist Han Han-yu (Software2050) and co-produced with new media art team NAXS STUDIO. This project begins with a fictional sci-fi narrative about an lonely artificial intelligence, trying to respond to the boundaries of the Anthropocene from the non-human perspective of artificial intelligence, and to use poetic imagery to describe the fluid imagination of memory, virtual consciousness and evolution.

(導演簡介)
Director's Profile

馮涵宇 Feng Han-yu，NAXS STUDIO 共同創辦人與創意總監。個人創作實踐跨越許多個領域，包括新媒體藝術、VR、遊戲式線上體驗、平面設計、電子音樂和劇場。多年來，他以 Software2050 的別名進行創作，從非人類中心的視角探索人工智慧與人類世界之間的關係。NAXS 工作室則以「遊戲」與「世界建構」為核心方法論，持續製作高度實驗性的作品，遊走於實驗藝術和創新商業製作之間，同時積極與全球藝術家和品牌合作，探索沉浸式數位內容的潛力。

Feng Han-Yu 's work spans new media art, XR, online experience, graphic design, electronic music, and theater. Creating under the alias Software2050, Feng explores AI and human world interactions non-anthropocentrically. As NAXS STUDIO's co-founder and director, he leads a team breaking creative tech boundaries. NAXS bridges art and commerce through experimental works, collaborating with international artists and brands on immersive content.

(47)

(影展首映)
Film Festival Premiere

3/22 (六) 14:30

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

POWERFUL ART PERFORMANCE

行為藝術

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

當一切工具都不存在時，你的身軀仍能創造出藝術品來。行為藝術永遠屬最直接和貼身的表達形式。精彩的藝術家們以身體形塑出情感、抗議與驚世寓言，震撼作品直擊所有觀眾的腦波，其創造力讓我們再次思索生命存在的深刻意義。

When all tools cease to exist, your body remains a vessel for creation. Performance art is the most direct and intimate form of expression. Brilliant artists shape emotions, protests, and fervent allegories using their own bodies, delivering works that strike deep into the minds of the audience. Their creativity compels us to once again contemplate the profound meaning of human existence.



返 / 時間單子：戴奧尼索斯的回聲 To Return / Time Monads : The Echoes of Dionysus

(趙世琛)
Chao Shih-chen
臺灣 Taiwan
2022 / 20 min
中英字幕
Mandarin / English

此影片為 2022 年發表於國立彰化師範大學白沙藝術中心的行為表演之紀錄短片。當時的行為表演共歷時 4 小時，主要有三個橋段，首先是隨機抽出字卡，朗誦其內容，並懸掛於所屬照片旁的掛鉤；其次是爬上高處，朗誦放在屋頂支架上的文件，並將其折成紙飛機，擲向觀眾；最後則是切割身上的西裝，將其與現場的瓷杯以及懸掛的珊瑚碎塊進行組裝。完成之後，現場彷若形成一個風鈴場，隨著空氣流動與人為走動所擾動的氣流，輕輕地發出迷人的聲響。

This video is a shortened-version documentary featuring a 4-hour performance presented in 2022 at the Baisha Art Center. First, the performer randomly drew word cards, read their contents aloud, and hung them on hooks next to corresponding photographs. He then climbed up to read files placed on roof supports, folded them into paper planes, and threw them towards the audience. Finally, he cut up his suit and assembled the pieces with porcelain cups and coral fragments. The scene resembled a field of wind chimes, gently resounding with the air and the audience.

(導演簡介)
Director's Profile

出生於臺灣澎湖，自國立臺南藝術大學藝術創作理論研究所博士班取得博士學位，現任教於國立臺灣藝術大學美術學系，主要從事行為、裝置與影像創作。其創作主要著力於作品的體制性問題、藝術的不可見性狀態、藝術家的身份課題與創作在時間性與空間性上的技術操之可能。透過這些面向，其所反思的，是面對著人所身處的「世界」，藝術如何擺脫領域設限？如何擺脫對藝術 / 生命的工具性操作？也就是創作如何能做為一種愛命運 (amor fati) 的技術？

Born in Penghu, Taiwan, and holding a PhD in Art Creation and Theory from Tainan National University of the Arts, Chao now teaches at NTUA. His work encompasses performance, installation, and video art, institutional issues within art, the invisibility of art, identity, and the technical possibilities of creation in temporal and spatial contexts. He contemplates how art transcends disciplines and moves beyond instrumental approaches to art and life, exploring how creation can serve as a technique of amor fati.

(49)

(世界首映)
World Premiere

3/29 (六) 14:40

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

(映後座談)
After-Screening Discussion



海洋是母親 Ocean is mother

(劉曉蕙)
Liu Hsiao Hui

台灣 Switzerland
2024 / 21 min

中英字幕
Mandarin / English

海洋是母親；海洋是港埠；母親是鹹的

這三個錄像拍攝，是 2024 年在義大利熱那亞海洋城市，我以身體與海洋交合碰撞出的地景、身體、錄像，品嚐地中海是鹹的，花蓮的海水是鹹的，我的血是鹹的，加入海水的紅酒是鹹的，情人是鹹的，母親是鹹的。潮汐週而復始，我如海水、海浪、泡沫，我舀水為了傾洩，我滿溢因為空缺，我柔順我咆哮我暴戾，一切只因為我是海洋是地球的體液是母族類。

The ocean is mother. The ocean is harbor. The mother is salty.

These videos were filmed in 2024 in Genoa, a seaside city in Italy. Through the collision of my body with the ocean, they capture landscapes, the body, and images. I tasted the salt of the Mediterranean; the seawater in Hualien is salty; my blood is salty. Red wine mixed with seawater is salty. Lovers are salty. The mother is salty. The tides rise and fall endlessly. I am the seawater, the waves, the foam. I scoop water only to let it spill. I overflow from emptiness. I am gentle, I roar, I rage—all because I am the ocean, the Earth's lifeblood, the mother of all beings.

(導演簡介)
Director's Profile

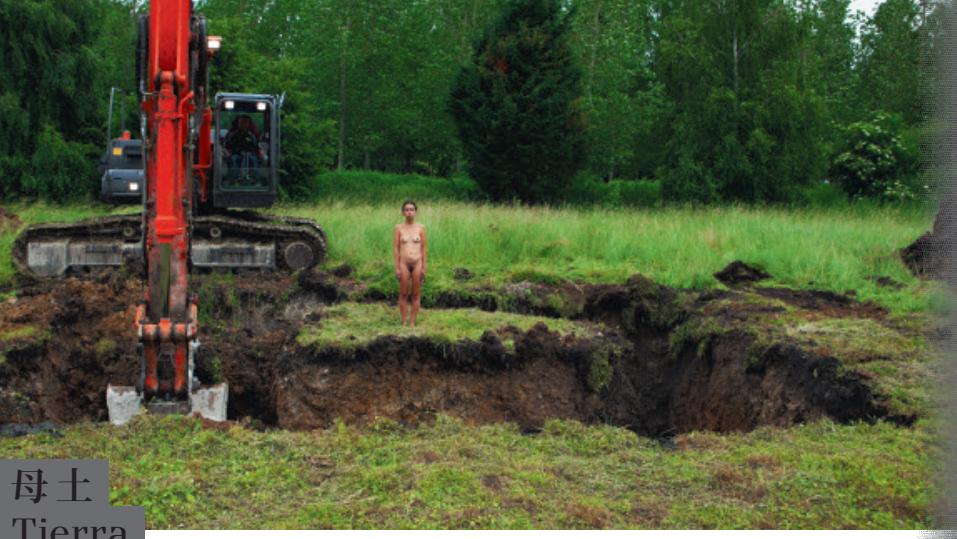
劉曉蕙藝術創作內容以關注人類和自然環境的關係為主；2000 年於花蓮七星潭海岸創作環境藝術，7 年後嘗試結合地景裝置、行為藝術、裝置藝術交互呈顯，2017 年後以錄像藝術為主，經由觀景視窗攝影，進而開始謀劃自身行為涉入影像，邀請民眾參與行為藝術進入拍攝，其影像作品猶如天地和人物互為顯的宇宙中詩意存有的劇場，「我即是風景」自然成其為是。

Liu's art work mainly explores the relationship between humans and the natural environment. In 2000, she created environmental art on Hualien's Chishigang Beach. 7 years later, she combined landscape installations, performance art, and installation art for interactive presentations. By 2017, she focused on video art, capturing images through her camera and involving herself in the videos. She invited the public to participate in performance art during the shooting. Her works resemble poetry in the universe, with self-evident worlds and characters. In the theater of existence, "I am the landscape" naturally becomes what it should be.

(世界首映)
World Premiere

3/30 (日) 14:15

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



母土 Tierra

(芮吉娜·荷西·歌琳多)

Regina José Galindo

瓜地馬拉 Guatemala
2013 / 33 min

無對話
No Subtitles

“軍官們一直在三只小猴子酒吧喝酒。到了凌晨，他們都很醉了，決定去殺人慶祝。” “他們是怎麼殺人的？”法官問。“首先，他們命令操作推土機的加西亞挖一條壕溝。接著，載滿人的卡車停在歐皮諾對面，把人一個一個帶下來。他們沒有開槍，通常是用刀刺殺。他們用刀撕裂那些人的胸膛，然後把屍體抬到壕溝裡。壕溝被填滿後，推土機就用泥土把屍體埋起來。”

“The army officers had been drinking in a bar called The Three Little Monkeys. In the small hours, when they were all quite drunk they decided to go and celebrate by killing people.” “How did they kill people?” asked the judge. “First they ordered Garcia who was operating the bulldozer to dig a trench. Then the trucks loaded with people parked up opposite El Pino and one by one the people were taken out. They did not shoot them. Usually they were stabbed with bayonets. They tore their chests with the bayonets and then they carried them to the grave. When the grave was full the bulldozer covered the bodies with earth.”

(導演簡介)
Director's Profile

歌琳多是一名視覺藝術家和詩人，她的主要媒介是藝術性的行為表演。Galindo在瓜地馬拉生活與工作，將這個地方作為探索的起點，並控訴與性別、種族歧視相關的社會暴力及不公正現象，以及因當代社會權力關係中的結構性不平等而引發的人權侵害問題。歌琳多於2005年第51屆的威尼斯雙年展榮獲最佳年輕藝術家。

Regina José Galindo is a visual artist and poet, whose main medium is performance. Galindo lives and works in Guatemala, using its own context as a starting point to explore and accuse the ethical implication of social violence and injustices related to gender and racial discrimination, as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies. Galindo received the Golden Lion for Best Young Artist in the 51st Biennial of Venice (2005). In 2011 she was awarded with the Prince Claus Award from the Netherlands. In 2021 she won the Robert Rauschenberg Prize.

(51)

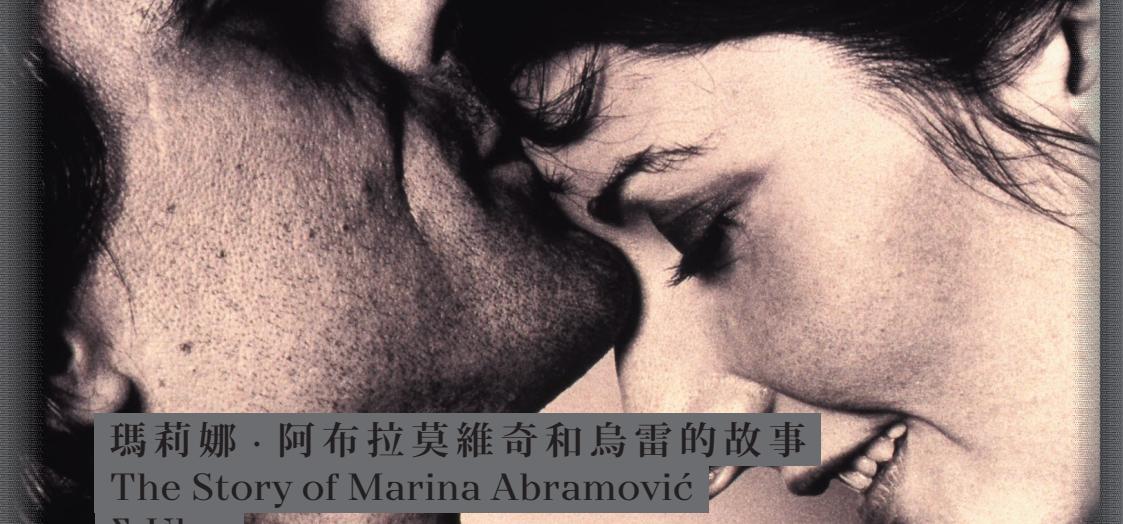
(台灣首映)
Taiwan Premiere

3/23 (日) 17:00 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

3/21 (五) 13:00 木更咖啡 Mugeneration

3/28 (五) 13:00 國王蝴蝶咖啡 Roicafe



瑪莉娜·阿布拉莫維奇和烏雷的故事 The Story of Marina Abramović & Ulay

(路易斯安那頻道)
Louisiana Channel
丹麥 Denmark
2017 / 31 min
中英字幕
Mandarin / English

“我認為我們留下的是真正美麗的作品，這才是最重要的。”

表演藝術的傳奇情侶——瑪莉娜·阿布拉莫維奇和烏雷共同生活了 12 年，並合作了創新的作品。在這個非凡的雙人訪問中，他們回顧了他們之間從 1975 年初次相遇到底現在的關係。

“I think what is left is this really beautiful work that we left behind. And this is what matters.” Legendary couple in performance art – Marina Abramović and Ulay – lived together for 12 years and made pioneering work as a duo. In this extraordinary double interview the artists look back on their relationship – from their first meeting in 1975 until now.

(導演簡介)
Director's Profile

Louisiana Channel 是個非營利網站，隸屬於丹麥漢勒貝克的路易斯安那現代藝術博物館。透過這個平台，路易斯安那把文化資源延伸至網際網路，超越博物館自身的活動範疇。他們的團隊持續製作與藝術和文化相關的影片，每週都會在網站上發布新內容。我們認為它是 21 世紀博物館的一部分。它用聰明的方式讓新一代融入我們的文化遺產、關注當下並展望未來。

Louisiana Channel is a non-profit website based at the Louisiana Museum of Modern Art in Humlebæk, Denmark. With Louisiana Channel as a platform, Louisiana provides culture to the Internet, extending beyond the museum's own events. The Louisiana team produces videos about art and culture on an ongoing basis. New videos are posted at the site every week. We see Louisiana Channel as an integral part of a museum for the 21st century, capable of engaging a new generation in our cultural heritage, in an intelligent present and an ambitious future.

(影展首映)
Film Festival Premiere

3/22 (六) 19:30

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



框 Frames

(董振良)
Dong Cheng-lian
臺灣 Taiwan
2024 / 80 min
無對話
No Subtitles

我們都是赤裸著來到這個世界，自幼，爸爸媽媽就常常對我們這樣說：「這個不行，那個不可以」。到了學校，老師同樣規定這個不行，那個不可以。出了社會，不行、不可以的事情沒有減少過。爸媽被「框」住了，看著孩子們的困惑及不知所措，最後決定，撒手讓孩子自由去了。

Every person enters this world unguarded. Caregivers instill boundaries from an early age, by telling children what are allowed and forbidden. In school, educators further shape their understanding of acceptable conduct through rules and expectations. As they navigate the broader societal landscape, restrictions multiply, creating more expectations. Parents, witnessing their children's confusion and helplessness, may choose to relinquish control. This allows their children to embark on a journey of self-discovery.

(導演簡介)
Director's Profile

董振良 1961 年生，金門古崙人，1989 年成立「螢火蟲映像體」，10 年後成立「金門縣紀錄片文化協會」，三十餘年來，持續以紀錄片創作，關心金門、台灣，作品記錄並反映出近代金門社會變遷的歷史。

Born in 1961 in Gugang, Kinmen, Taiwan, Dong founded Firefly Image Company in 1989 and the Kinmen County Documentary Culture Association in 1999. For over thirty years, he has been dedicated to documentary filmmaking, focusing on the society, humanity, and culture of Kinmen and Taiwan. His works document and reflect the historical and modern social changes in Kinmen.

(53)

(世界首映)
World Premiere

3/23 (日) 15:15

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

(映後座談)
After-Screening Discussion

ORIGINAL CROSSOVERARTIST

跨域元祖

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

溯源影像藝術的歷史長河，回探那些曾經衝擊世界的實驗經典，是如何以影像為核心，跨越思想、視覺、身體的類別疆界，在異端與前衛的交會與激盪中，滋養後世、影響至今。

Looking back at the vast history of film and visual art, we revisit the experimental classics that once shook the world. These works, with imagery at their core, transcended the boundaries of thought, vision, and the body. At the intersection of the unconventional and the avant-garde, they have sparked innovation and nurtured future generations. These chef d'oeuvre remain as influential as they first came out.



為攝影機所作之舞 A Study In Choreography For Camera

(瑪雅·黛倫)

Maya Deren

美國 USA

1945 / 3 min

無對話

No Subtitles

瑪雅·黛倫在第三部作品《為攝影機設計的編舞研究》中實現了她的願景：將人體從戲劇舞台和空間的束縛中解放出來。這部影片中，舞者塔莉·比蒂在不同的環境，比如森林、客廳、博物館畫廊等輕鬆移動，他的舞蹈與剪輯完美配合。在黛倫的剪輯中，比蒂從一個空間跳到另一個空間，創造出了新的地理現實。在四分鐘內跨越了廣闊的距離。比蒂的表演很嚴謹，看不出他和導演為了流暢效果而克服的挑戰。黛倫的攝影機成了比蒂的合作夥伴。

It was in Maya Deren's third project, *Study in Choreography for Camera*, that Deren fully realized her vision of freeing the human body from the confines of theatrical—and actual—space. In *Study*, a dancer (Talley Beatty) moves effortlessly within and between different environments (forest, living room, museum gallery, etc.), an achievement arrived at through the careful matching of his precisely choreographed movements with the film's editing pattern. As Beatty leaps from space to space across Deren's film splices, a new geographical reality is created, one where great distances can be covered within the span of just four minutes. Beatty's disciplined performance never betrays the difficulties that he and his director must have overcome to attain so fluid a result. Deren's camera, in effect, becomes Beatty's partner.

(導演簡介)
Director's Profile

1922年，瑪雅·黛倫與父母一起逃離蘇聯，並以艾莉諾拉·德倫科夫斯基的名字來到美國。1943年，她製作了首部影片《午後的網》，並將名字改為瑪雅，意思是幻象。她創作了六部短片以及數部未完成的作品，包括1944年的《巫婆的搖籃》。1947年，黛倫成為首位獲得古根海姆基金的電影製作人。她撰寫電影理論、發行影片，並教導電影理論、巫毒及魔法、科學與宗教之間的關係。

"Maya Deren came to the USA in 1922 as Eleanora Derenkowsky, fleeing the Soviet Union with her parents. In 1943, she made her first film, *Meshes of the Afternoon*, and changed her name to Maya, meaning ""illusion." She made six short films and several incomplete ones, including *The Witch's Cradle* (1944). In 1947, Deren became the first filmmaker to receive a Guggenheim grant. She wrote film theory, distributed her films, and taught film theory, Voudoun, and the interrelationship of magic, science, and religion."

(55)

(台灣首映)
Taiwan Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



變形時間中的儀式 Ritual In Transfigured Time

(瑪雅·黛倫)
Maya Deren
美國 USA
2024 / 15 min
無對話
No Subtitles

在瑪雅·黛倫的《變幻時光中的儀式》中，姿態引導觀眾與影片中的動作同步，放棄對熟悉事物的依賴，投入與多位陌生夥伴的交流。這部無聲短片從一個居家環境開始，接著進入派對場景，最後以戶外場地的現代舞結束。全片貫穿的姿態與舞蹈動作實現了影片的連貫性。

In Maya Deren's *Ritual in Transfigured Time* we have gestures that invite us to move into step with them, abandoning the comfort of the known and giving ourselves over to so many strange partners. This silent short begins in a domestic environment, moves to a party scene, and ends with modern dance performed in an outdoor setting. The film's continuity is established by an emphasis on gesture and/or dance throughout.

(導演簡介)
Director's Profile

1922 年，瑪雅·黛倫與父母一起逃離蘇聯，並以艾莉諾拉·德倫科夫斯基的名字來到美國。1943 年，她製作了首部影片《午後的網》，並將名字改為瑪雅，意思是幻象。她創作了六部短片以及數部未完成的作品，包括 1944 年的《巫婆的搖籃》。1947 年，黛倫成為首位獲得古根海姆基金的電影製作人。她撰寫電影理論、發行影片，並教導電影理論、巫毒及魔法、科學與宗教之間的關係。

Maya Deren came to the USA in 1922 as Eleanora Derenkowsky, fleeing the Soviet Union with her parents. In 1943, she made her first film, *Mesches of the Afternoon*, and changed her name to Maya, meaning "illusion." She made six short films and several incomplete ones, including *The Witch's Cradle* (1944). In 1947, Deren became the first filmmaker to receive a Guggenheim grant. She wrote film theory, distributed her films, and taught film theory, Voudoun, and the interrelationship of magic, science, and religion.

(台灣首映)
Taiwan Premiere

3/23 (日) 17:05 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

(56)

(映後座談)
Online After-Screening
Discussion

教育推廣放映場次 Education Promotional Screening

3/21 (五) 17:00 木更咖啡 Mugeneration

3/28 (五) 17:00 國王蝴蝶咖啡 Roicafe



暴力省思 Meditation on Violence

(瑪雅·黛倫)

Maya Deren

美國 US

1948 / 13 min

無對話

No Subtitles

中國拳擊的實際動作只是某些形而上的物理表述，而從電影術語上講，《暴力的省思》本身也有著相同的概念，只不過把肢體動作換成了視覺效果。

Just as the actual movements of Chinese boxing are a physical statement of certain metaphysical concepts, so the film MEDITATION ON VIOLENCE is, in filmic terms, itself a statement of those same concepts, employing the physical movements as only one of the visual means.

(導演簡介)
Director's Profile

1922年，瑪雅·黛倫與父母一起逃離蘇聯，並以艾莉諾拉·德倫科夫斯基的名字來到美國。1943年，她製作了首部影片《午後的網》，並將名字改為瑪雅，意思是幻象。她創作了六部短片以及數部未完成的作品，包括1944年的《巫婆的搖籃》。1947年，黛倫成為首位獲得古根海姆基金的電影製作人。她撰寫電影理論、發行影片，並教導電影理論、巫毒及魔法、科學與宗教之間的關係。

Maya Deren came to the USA in 1922 as Eleanora Derenkowsky, fleeing the Soviet Union with her parents. In 1943, she made her first film, *Mesches of the Afternoon*, and changed her name to Maya, meaning "illusion." She made six short films and several incomplete ones, including *The Witch's Cradle* (1944). In 1947, Deren became the first filmmaker to receive a Guggenheim grant. She wrote film theory, distributed her films, and taught film theory, Voudoun, and the interrelationship of magic, science, and religion.

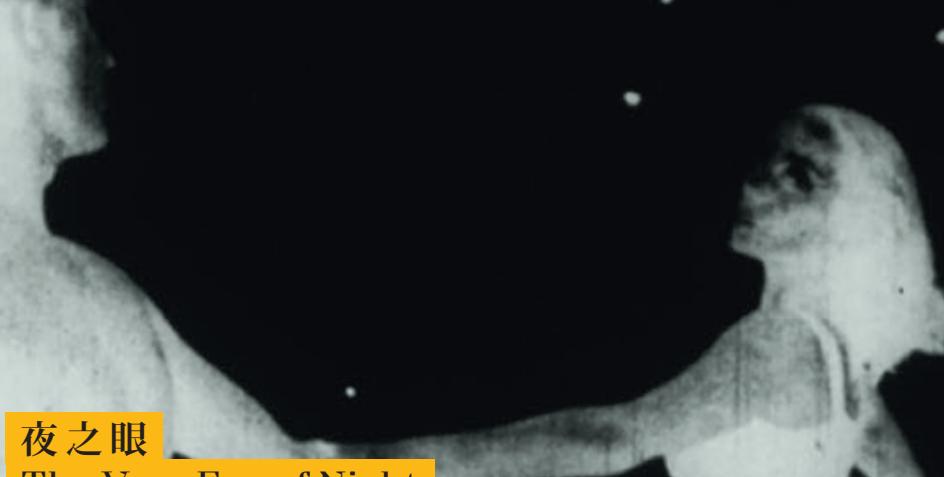
(57)

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



夜之眼

The Very Eye of Night

(瑪雅·黛倫)

Maya Deren

美國 USA

1959 / 80 min

無對話

No Subtitles

《夜之眼》是導演瑪雅·黛倫的最後一部完整作品。黛倫與編舞家安東尼·都鐸在 1952 至 1955 年間合作製作這部影片，但在 1959 年，伊藤貞司創作配樂後才正式發行。整部影片以底片負片的形式放映，呈現出獨特的視覺效果。——大衛·劉易斯，All Movie Guide

The Very Eye of Night is filmmaker Maya Deren's last completed film. It was made from 1952 to 1955 in collaboration with choreographer Antony Tudor, but it was not released until 1959 when the musical score by Teiji Ito was added. The entire film is projected as photographed in the negative. ~ David Lewis, All Movie Guide

(導演簡介)
Director's Profile

1922 年，瑪雅·黛倫與父母一起逃離蘇聯，並以艾莉諾拉·德倫科夫斯基的名字來到美國。1943 年，她製作了首部影片《午後的網》，並將名字改為瑪雅，意思是幻象。她創作了六部短片以及數部未完成的作品，包括 1944 年的《巫婆的搖籃》。1947 年，黛倫成為首位獲得古根海姆基金的電影製作人。她撰寫電影理論、發行影片，並教導電影理論、巫毒及魔法、科學與宗教之間的關係。

Maya Deren came to the USA in 1922 as Eleanora Derenkowsky, fleeing the Soviet Union with her parents. In 1943, she made her first film, *Mesches of the Afternoon*, and changed her name to Maya, meaning "illusion." She made six short films and several incomplete ones, including *The Witch's Cradle* (1944). In 1947, Deren became the first filmmaker to receive a Guggenheim grant. She wrote film theory, distributed her films, and taught film theory, Voudoun, and the interrelationship of magic, science, and religion.

(影展首映)
Film Festival Premiere

3/23 (日) 13:00 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

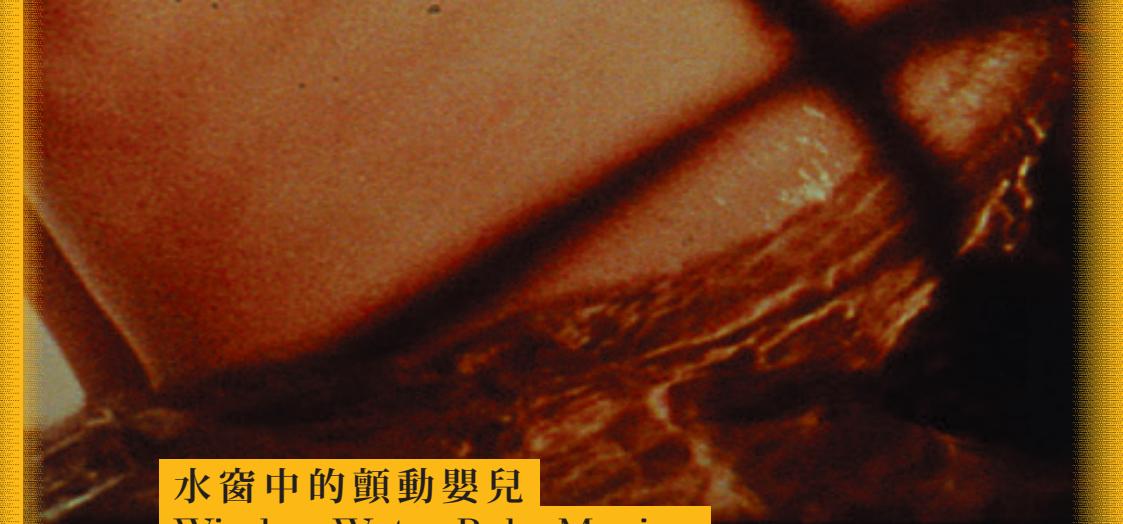
(58)

(映後座談)
Online After-Screening Discussion

教育推廣放映場次 Education Promotional Screening

3/21 (五) 14:10 木更咖啡 Mugeneration

3/28 (五) 14:10 國王蝴蝶咖啡 Roicafe



水窗中的顫動嬰兒 Window Water Baby Moving

(斯坦 · 布拉哈格)

Stan Brakhage

美國 US

1959 / 13 min

無對話

No Subtitles

布拉哈格以他女兒的誕生作為主題，充分展現了他電影技術的威力。之前，要是讓他自由發揮，他的手法往往變得抽象且難以理解，但這次卻聚焦於一個具體的主題。結果，他創作一部直率而真摯的作品，充滿了原始的驚奇與愛意，超越了文明的界限，展現出完全的接納與感知。這部影片成為電影史上少有的獨特體驗。

Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies.

(導演簡介)

Director's Profile

斯坦 · 布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of-visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(影展首映)

Film Festival Premiere

3/23 (日) 13:00

嘉義市立博物館 放映室

Screening Hall of Chiayi Municipal Museum

(59)

(映後座談)

After-Screening Discussion



貓的搖籃 box

(斯坦·布拉哈格)

Stan Brakhage

美國 US

1959 / 13 min

無對話

No Subtitles

這部影片記錄了布拉哈格、簡，以及朋友詹姆斯·坦尼和卡羅里·施妮曼的聚會。畫面中有一隻貓、花卉壁紙與刺繡布料。布拉哈格的剪輯手法在快速蒙太奇與較長、沉思的鏡頭之間切換，貓的身體、眼睛、脖子和頭部的特寫鏡頭貫穿全片。我們是不是通過貓的視角看世界？也許是，也許不是。《貓咪的搖籃》完美體現了布拉哈格的創作使命：為觀眾帶來全新的觀看方式，並銳利化我們對世界的感知力。

A record of an encounter between Brakhage, Jane, and friends James Tenney and Carolee Schneemann is intercut with a cat, floral wallpaper, and embroidered fabric. Brakhage's editing varies from rapid montages to longer, contemplative shots. Close-ups of the cat's body, eyes, neck, and head appear throughout. Are we seeing from the cat's perspective? Maybe. Maybe not. Cat's Cradle exemplifies Brakhage's mission to offer fresh ways of seeing and sharpen our perception of the world.

(導演簡介)
Director's Profile

斯坦·布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



黑色的省思 Reflections on Black

(斯坦 · 布拉哈格)

Stan Brakhage

美國 US

1959 / 13 min

無對話

No Subtitles

講述了一系列在紐約廉價租公寓裡令人恐懼的男女關係。探索男女之間隱藏的、不言而喻的、難以捉摸的關係戲劇。

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement. a search into the hidden unspoken, elusive drama of relations among men and women.

(導演簡介)
Director's Profile

斯坦 · 布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of-visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(61)

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



愛

Loving

(斯坦·布拉哈格)

Stan Brakhage

美國 US

1959 / 13 min

無對話

No Subtitles

森林的綠色、戀人的膚色、大地的棕色，天空和太陽演化出愛的表達。光明吞噬了一切，除了愛的肉體。

The greens of the forest, the flesh tones of the lovers, the browns of the earth, the sky and the sun evolve an expression of loving in which the light consumes everything except the flesh of loving.

(導演簡介)
Director's Profile

斯坦·布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



奇幻之環 The Wonder Ring

(斯坦 · 布拉哈格)
Stan Brakhage

美國 US
1959 / 13 min

無對話
No Subtitles

本片取自約瑟夫 · 康奈爾提出的主題。布拉哈格這次的作品有了非常大的變化，我們會透過旋轉木馬上的孩子的眼睛來看待現在已拆除的紐約第三大道高架鐵路。

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go-round.

(導演簡介)
Director's Profile

斯坦 · 布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of-visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(63)

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion



謀殺詩篇 Murder Psalm

(斯坦·布拉哈格)

Stan Brakhage

美國 US

1959 / 13 min

無對話

No Subtitles

當人變成骯髒的懦夫、殘忍、惡毒的爬行動物時，就會出現無與倫比的放蕩。這正是我們需要的。更重要的是，只要一點新鮮血液，我們就會習慣它。陀思妥耶夫斯基的《魔鬼》，第二部分，第八章。在我的小說《魔鬼》中，我試圖描繪出複雜而多樣的動機，這種動機可能會促使最純潔的心和最天真的犯下殘暴的罪行。

unparalleled debauchery, when man turns into a filthy coward, cruel, vicious reptile. That's what we need! And what's more, a little fresh blood that we may grow accustomed to it... Dostoyevsky's "The Devils," part II, Chapter VIII. In my novel "The Devils" I attempted to depict the complex and heterogenous motive which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime.

(導演簡介)
Director's Profile

斯坦·布拉哈格是美國前衛電影中最具影響力的導演之一，以毫不妥協的社會評論與技術創新聞名。布拉哈格致力於改變觀眾觀看電影的方式，鼓勵觀眾拋開傳統的敘事結構，追求純粹的視覺感知。他不想讓觀眾依賴自己所看到的，而是創造一種更直接的視覺體驗，因為他相信視覺意識的流動無異於靈魂的通道。因此，他在電影中運用極具感官性的色彩，加上極簡的聲音設計。

Stan Brakhage is one of the most influential filmmakers in American avant-garde cinema, noted for his unflinching social commentaries and technical innovations. Brakhage films seek to change the way we see. They encourage viewers to eschew traditional narrative structure in favor of pure visual perception that is not reliant on naming what is seen; rather his goal is to create a more visceral visual experience, for he believes that a "stream-of visual-consciousness could be nothing less than the pathway of the soul." To this end, his films are shot in highly sensual colors and utilize minimal soundtracks.

(影展首映)
Film Festival Premiere

3/23 (日) 13:00

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

(映後座談)
After-Screening Discussion

CAMERA GENERATIVA

虛擬城邦

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

虛擬現實與真實世界的邊界被徹底模糊化，從虛擬城市的建構到數位身份的探討，創作者運用虛擬技術展現出奇幻、引人入勝的數位世界。同時我們的生活愈發數位化，亦揭示了電子城邦的虛擬環境對人類社會及個人認同的深刻影響。

The boundary between virtual reality and the real world has been completely blurred. From the construction of virtual cities to the exploration of digital identities, creators harness virtual technology to craft fantastical and immersive digital worlds. As our lives become increasingly digitized, these works also reveal the insightful impact of virtual environments on human society and personal identity.



鴨子 DUCK

(瑞秋·麥克林)
Rachel Maclean

英國 United Kingdom
2024 / 16 min

中英字幕
Mandarin / English

《鴨子》是一部大膽的深偽短片，講述史恩·康納萊目睹瑪麗蓮·夢露起死回生後，逐漸崩潰的故事。背景設定在英國諜報驚悚片的場景中，康納萊飾演他熟悉的角色：蒐集線索、擊退敵人、解決蛇蠍美人。但他發現事情並非那麼簡單。《鴨子》全片的影像與聲音完全使用深偽技術來製作，透過人工智能讓演員復活。影片的視覺引人入勝、幽默風趣且技術創新。它融合了好萊塢經典、電子遊戲、黑色電影及科幻元素，探討了真相與權力的深刻問題。

DUCK is a daring deepfake short that follows Sean Connery's unravelling after he witnesses Marilyn Monroe's return from the dead. Set in the instantly recognisable world of a British Spy Thriller, Connery plays the role he knows all too well: collecting clues, wrongfooting assailants, and eliminating the femme fatale - only to find that all is not what it seems. DUCK is unique in entirely using deepfake video and audio, resurrecting actors via AI. Visually captivating, funny, and technically innovative, the film takes elements from classic Hollywood, video games, film noir, and sci-fi to raise compelling questions about truth and power.

(導演簡介)
Director's Profile

瑞秋·麥克林在1987年生於愛丁堡。過去十年中，她在美術館、博物館、電影節以及電視上展示她開創性的作品。她涉足多種媒材，包括影片、數位印刷、雕塑及虛擬實境，創作出複雜且層次豐富的作品，內容涵蓋政治、童話故事、大眾文化、當代媒體等多元主題。

Rachel Maclean (b. 1987, Edinburgh) has spent the last decade showcasing her ground-breaking work in galleries, museums, film festivals and on television. Working across a variety of media, including video, digital print, sculpture, and VR, she makes complex and layered works that reference politics, fairy tales, pop culture, contemporary media, and more.

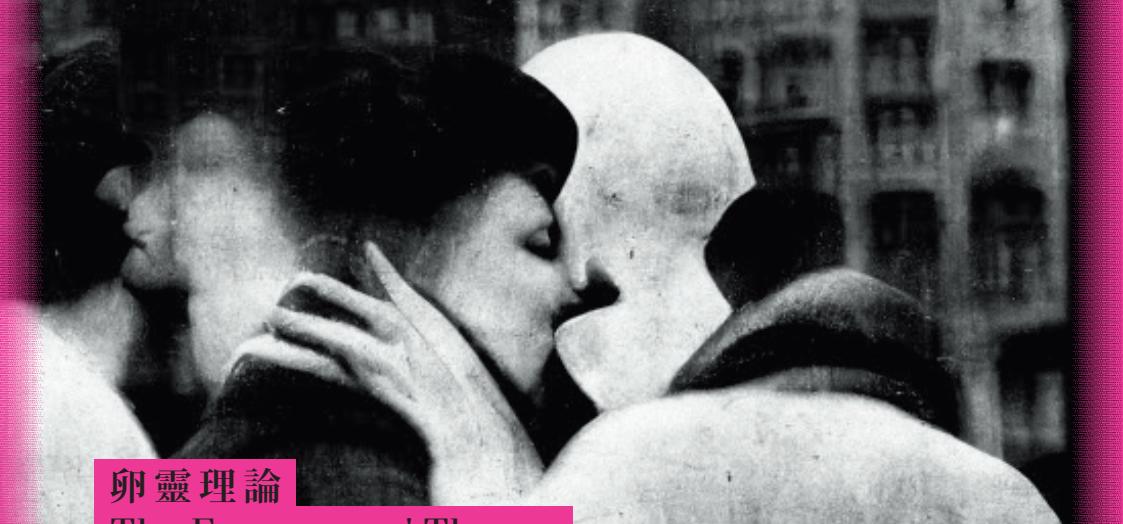
(67)

(台灣首映)
Taiwan Premiere

3/29 (六) 13:00

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

(映後座談)
After-Screening Discussion



卵靈理論

The Eggregores' Theory

(安德烈亞 · 加托波洛斯)

Andrea Gatopoulos

義大利 Italy

2024 / 15 min

中英字幕

Mandarin / English

他不太記得那時候的事。事情褪色了，就像是一幅畫過度被光照射之後一樣。唯一干擾他的是這個音樂。它一直出現。他認為自己忘了它的意思。他唯一知道的，就是他無法忘記它。

He does not remember much from that time. Things have faded, like the color of a painting after too much light. The only thing that bothers him is this music. It keeps popping up... He thinks he forget what it meant. All he knows, for sure, is that he cannot get it out of his head.

(導演簡介)
Director's Profile

安德里亞是電影製作人和導演，歐洲電影學院成員，柏林影展天才訓練營與盧卡諾春季學院校友。他的短片與長片作品探討人類與科技的關係，曾入選導演雙週、盧卡諾、威尼斯、鹿特丹等多個影展。《卵靈理論》是他的最新短片作品。

Film producer and director, EFA member, Berlinale Talents and Locarno Spring Academy Alumnus. His shorts and features mainly deal with the relationship between man and technology and have been screened in Quinzaine, Locarno, Venice, Rotterdam and many others. "The Eggregores' Theory" is his last short film.

(台灣首映)
Taiwan Premiere

3/29 (六) 13:00

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

(映後座談)
After-Screening Discussion



白雲 White Cloud

(埃馬紐埃爾 · 范德奧韋拉)
Emmanuel Van der Auwera

比利時 Belgium
2024 / 19 min

中英字幕
Mandarin / English

在內蒙古偏遠的工業區，礦工們在艱難的環境下開採對我們生活至關重要的戰略資源。全球 80% 的稀土礦物都來自這裡，這些都是製造數位科技不可或缺的材料。一位在該地工作的礦工分享了他對生活和工作環境的感想。《白雲》是一部由生成式人工智慧開發的影片，為白雲鄂博礦區提供了一種獨特的視角。

In a remote industrial site in Inner Mongolia, miners extract a strategic resource essential to our way of life under dramatic human and environmental conditions. This is where 80% of rare earth minerals, essential to the manufacture of digital technologies, come from. A miner working on the site shares his thoughts on his life and working conditions. White Cloud is a film developed with generative AI that offers a unique perspective on the Bayan Obo mining district.

(導演簡介)
Director's Profile

埃馬紐埃爾 · 范德奧韋拉在 1982 年出生於比利時，是一位跨領域藝術家，他的創作涵蓋影像、戲劇、雕塑和版畫，常在藝術與科技、現實與模擬，以及暴力的平庸化之間產生張力。他的創作靈感來自全球屏幕文化中泛濫的影像生產，關注影像的意義以及影像如何既描繪與建構現實。

Emmanuel Van der Auwera (b. 1982, BE) works multidisciplinary with video, theater, sculpture, printmaking and often in tension between art and technology, reality vs. simulation and the trivialization of violence. Finding his material in the rampant image production of a global screen culture, he is interested in the meaning of images and how they depict reality while at the same time constructing it.

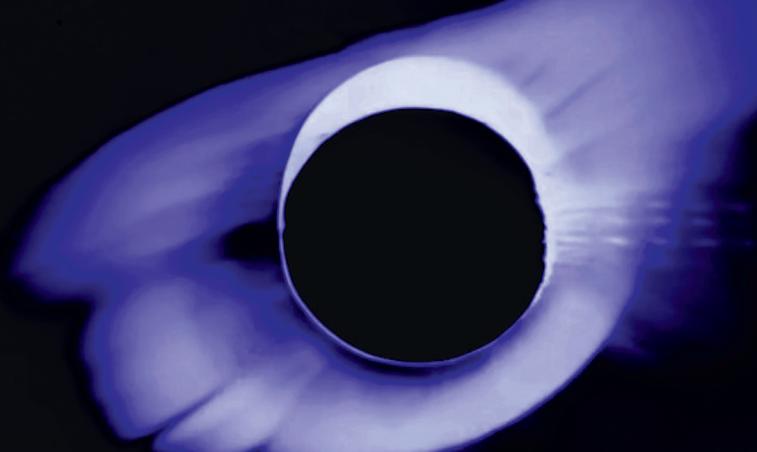
(69)

(台灣首映)
Taiwan Premiere

3/29 (六) 13:00

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

(映後座談)
After-Screening Discussion



黯日紀事

Chronicles of the Dark Sun

(格溫諾拉·瓦貢)

Gwenola Wagon

法國 France
2023 / 17 min

無對話
No Subtitles

在一個反烏托邦的未來，人類為了在炎熱的地球上生存而阻擋陽光。倖存者長期生活在天文台地下的黑暗中。為了重現陽光，一位擁有生動腦海畫面的年輕女子監督一個AI程式。從克里斯·馬克在1962年的作品《堤》獲得靈感，《黯日紀事》透過科幻故事探討我們與科技的關係。影片搭配了由AI再處理的個人、廣告及科學照片，呈現了一個關於扭曲現實與地球無法永續的詭異故事。

In a dystopian future, humans have blocked out the sun to survive on Earth, now a scorching desert. Survivors live in perpetual darkness in observatories' basements. To recreate the sun, an AI program is supervised by a young woman with vivid mental images. Inspired by Chris Marker's *La Jetée* (1962), "Chronicles of the Dark Sun" uses a sci-fi narrative to explore our relationship with technology. The film, combining personal, advertising, and scientific photos reprocessed by AI, is an uncanny fable on reality distortion and the planet's unsustainability.

(導演簡介)
Director's Profile

格溫諾拉·瓦貢是影片製作人，也是巴黎第一大學索邦藝術學院的教授。她透過裝置藝術、電影及書籍構想出各種有替代性和矛盾性的故事，並探討當代的數位世界。

Gwenola Wagon is a filmmaker and professor at the Sorbonne School of the Arts, University of Paris 1. Through installations, films and books, she imagines alternative and paradoxical narratives for thinking about the contemporary digital world.

(亞洲首映)
Asia Premiere

3/29 (六) 13:00

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

(映後座談)
After-Screening Discussion

KEEPER OF CRAFT

手 藝 蒸 發

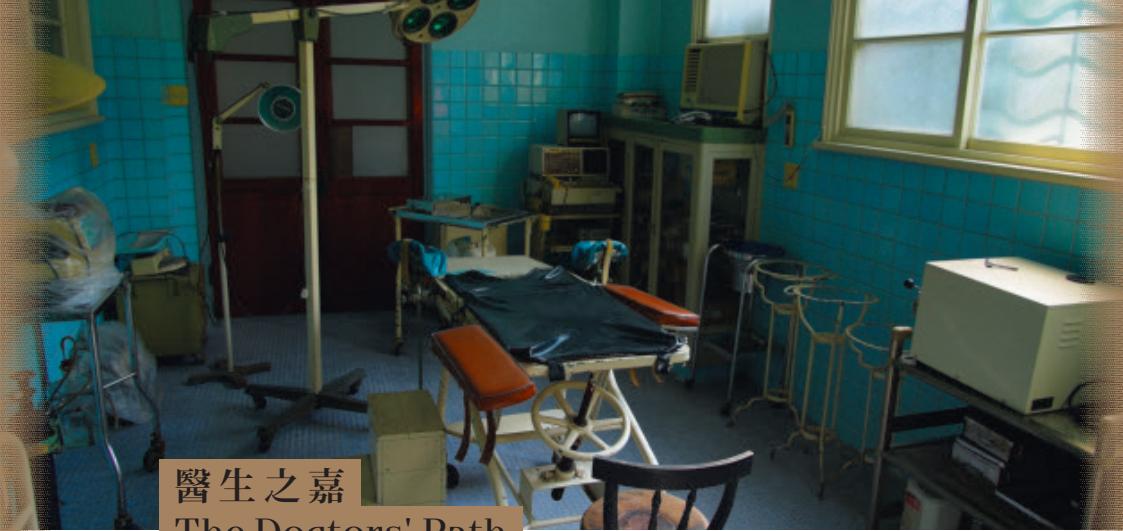
嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

本單元專注於嘉義在地的紀錄片，從中看見在地工藝與文化的傳統經歷與魅力。嘉義市離中部與南部二大都會區等距離，其風土人情、手工、雕刻技藝、醫療、煙葉工業的更替，都能從舊有的文化連結到今日，保有其獨特城市的自信。

This segment revolves around documentaries about Chiayi, shedding light on the region's traditional craftsmanship and cultural heritage. Situated equidistant from the two major metropolitans of central and southern Taiwan, Chiayi's uniqueness is reflected in its people, artisanal skills, woodcarving techniques, healthcare, and the evolution of its local tobacco industry. These documentaries connect the city's past to the present, exhibiting its enduring cultural identity and confidence.



醫生之嘉 The Doctors' Path

(陳志漢)
Maso Chen
臺灣 Taiwan
2024 / 27 min
中英字幕
Mandarin / English

嘉義市曾以醫館林立聞名，公明路還有醫生街的美名，老醫生們也見證了嘉義市的發展足跡。直到現在，嘉義市醫館林立的印象已歸於平淡，但醫者行醫的故事依然令人動容。影片將穿插醫生救命救國的事蹟，展現他們的仁心風骨，讓觀眾理解醫療文化對嘉義市的深遠影響。透過這些老醫生的故事，喚起嘉義人對這段歷史的共同記憶，重新感受嘉義市的歷史榮光。

Chiayi City was once renowned for its abundance of clinics, with Gongming Road earning the title "Doctor Street." Its veteran doctors have witnessed and chronicled its development over the years. Even though the image of Chiayi as a city of clinics has faded, the stories of these doctors' dedication remain deeply moving. The film intertwines tales of doctors saving lives and serving the nation, reflecting their compassion and unwavering resolve. It aims to reveal the enduring influence of medical culture on Chiayi City. Through the stories of these seasoned doctors, the film aims to awaken shared memories among Chiayi's residents and reignite pride in the city's historic legacy.

(導演簡介)
Director's Profile

攝影師出身，慢慢培養出自己對社會的觀察，拍攝紀錄片的題材大多與死亡相關，事實上是熱愛生命的導演。陸續創作出『那個靜默的陽光午後』、『一念』、『回眸』、『文林銀行』等院線紀錄片，並入圍國內外各大影展。希望藉由作品提出自己對社會現象的觀察，並引起觀眾的對話及討論，讓每個人都能在過程中找出專屬於自己與社會的共存方式。

A photographer by trade, Maso Chen gradually cultivated his keen observation of society. His documentaries revolve mostly around death-related themes. Yet he is a director who is passionate about life. He has made theatrical documentaries, such as "The Silent Teacher", "A Decision", "Review", and "Bank in School", which have been nominated for major film festivals, both domestically and internationally. Through his works, Maso Chen aims to present his observations on social phenomena, initiate conversations and discussions among the audience, and help everyone find their unique way of coexisting with society.

(73)

(世界首映)
World Premiere

3/30 (日) 17:30 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

(映後座談)
After-Screening Discussion

教育推廣放映場次 Education Promotional Screening

3/21 (五) 17:00 木更咖啡 Mugeneration

3/28 (五) 17:00 國王蝴蝶咖啡 Roicafe



雲煙過眼：追尋北社尾的菸葉足跡 Smoke in the wind

(陳志漢)

Maso Chen

台灣 Switzerland
2024 / 47 min

中英字幕
Mandarin / English

嘉義菸葉廠創建於 1939 年，見證臺灣菸葉產業的興起與繁榮。日治時期，嘉義成為重要菸葉再乾燥與加工基地，承接雲林、嘉義、臺南等地菸葉處理。戰後廠區擴建，業務涵蓋種植輔導與捲菸製造，並推出多款煙草品牌。受洋菸進口及政策影響，菸葉種植逐漸減少，廠區於 2000 年停止營運，2007 年移撥嘉義市政府管理，並於 2019 年登錄為歷史建築。未來，嘉義菸葉廠將轉型為結合市集、展覽與文創產業的藝文基地，保留歷史記憶，同時注入創意活力，成為城市再生的象徵。

Established in 1939, the Chiayi Tobacco Plant serves as a testament to the rise and prosperity of Taiwan's tobacco industry. During the Japanese colonial era, Chiayi became a major hub for re-drying and processing tobacco leaves from Yunlin, Chiayi, Tainan, and surrounding areas. After the war, the plant expanded its operations to include cultivation support and cigarette production, introducing various tobacco brands. Eventually, the decline in tobacco farming, influenced by imported cigarettes and policy changes, led to the plant ceasing operations in 2000. Seven years later, it was handed over to the Chiayi City Government. In 2019, it was designated as a historical building. Looking ahead, the Chiayi Tobacco Plant will become a vibrant hub for markets, exhibitions, and cultural industries. This transformation shall preserve its historical significance while infusing it with fresh creativity, making it a symbol of urban renewal.

(導演簡介)
Director's Profile

攝影師出身，慢慢培養出自己對社會的觀察，拍攝紀錄片的題材大多與死亡相關，事實上是熱愛生命的導演。陸續創作出『那個靜默的陽光午後』、『一念』、『回眸』、『文林銀行』等院線紀錄片，並入圍國內外各大影展。希望藉由作品提出自己對社會現象的觀察，並引起觀眾的對話及討論，讓每個人都能在過程中找出專屬於自己與社會的共存方式。

A photographer by trade, Maso Chen gradually cultivated his keen observation of society. His documentaries revolve mostly around death-related themes. Yet he is a director who is passionate about life. He has made theatrical documentaries, such as "The Silent Teacher", "A Decision", "Review", and "Bank in School", which have been nominated for major film festivals, both domestically and internationally. Through his works, Maso Chen aims to present his observations on social phenomena, initiate conversations and discussions among the audience, and help everyone find their unique way of coexisting with society.

(影展首映)
Film Festival Premiere

3/30 (日) 17:30 嘉義市立博物館 放映室 Screening Hall of Chiayi Municipal Museum

(74)

(映後座談)
After-Screening Discussion

教育推廣放映場次 Education Promotional Screening

3/21 (五) 14:10

木更咖啡 Mugeneration

3/28 (五) 14:10/18:00

國王蝴蝶咖啡 Roicafe



管樂社的金色鑰匙 Golden Key

(李苡瑄)

Li yi shiuan

臺灣 Taiwan

2024 / 80 min

中英字幕

Mandarin / English

故事講述管樂社經歷疫情後的重建與傳承，疫情期間，社團練習無法正常進行，幹部交接也變得困難！每年八月中旬，嘉商管樂社舉辦音樂會，也在這時選出新任幹部。儘管面臨重重難題，透過指揮老師的領導和校友的支持，讓管樂社再次凝聚，看我們如何開啟這段疫後樂章。學姊給的那把金色鑰匙，究竟是用在哪裡呢？

The story follows the rebuilding and legacy of a school wind band after the pandemic. During the pandemic, regular

practice sessions were halted, making the handover of leadership roles ever difficult.

Every mid-August, the Chiayi Senior Commercial Vocational School Wind Ensemble holds a concert, which marks the selection of new leaders. Despite numerous challenges, under the guidance of their conductor and with the support of alumni, the ensemble has managed to come together again. Let us witness how they embark on this post-pandemic musical journey.

And what can the golden key given by their senior unlock?

(導演簡介)
Director's Profile

導演李苡瑄 1995 年生於雲林，畢業於嶺東科技大學數位媒體設計系。從事紀錄片製作將近 8 年，致力於人文、生態紀錄。她同為本紀錄片中的表演者，透過自身的管樂人視角，與觀眾分享這段溫暖熱血的管樂故事，和表演者一起感同身受。

Born in 1995 in Yunlin, Li Yi-Shiuan graduated from the Department of Digital Content Design at Ling Tung University. She has been involved in documentary production for nearly eight years. Her works focus on humanities and ecological themes. As the performer in this documentary and through her perspective as a wind instrument musician, she would like to share with the audience this heartwarming and passionate story of wind ensemble as a wind instrument musician, allowing the audience to stand in her shoes.

(75)

(世界首映)
World Premiere

3/30 (六) 17:30

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

(映後座談)
After-Screening Discussion



都刻鑿

The Chisel's Journ

(賴宜汎)

Yi Fan Lai

台灣 Switzerland
2024 / 13 min

中英字幕
Mandarin / English

嘉義市鑿花保存者 蔡共新藝術：

蔡共新老師的匠人之路，深深刻印著時代的變遷。早年，他拜師學習雕刻技藝，出師後致力於廟宇中的精細紋樣雕刻。然而，隨著經濟轉型，他與友人一同前往欄間板出產量最大的嘉義，轉而投入欄間板工廠，隨著欄間板產業的逐漸衰退，蔡老師最終回到了最初的雕刻手藝之中，再次專注於廟宇木雕，讓鑿刀在戲劇故事與欄間板之間游走穿梭。

Mr. Cai Gongxin, the preserver of chiselled art of Chiayi City:

Mr. Cai Gongxin's craftsmanship reflects the shifts of the times. In his early years, he apprenticed to learn the art of carving before dedicating himself to the intricate patterns found in temple sculptures. As the economy transformed, Cai and his peers moved to Chiayi, which is a major hub for producing crossbeam panels, and began working in panel factories. However, as the crossbeam panel industry declined, he returned to the craft of woodcarving and worked on temple sculptures. Today, his chisel glides seamlessly between the artistry of temple carvings and the legacy of crossbeam panels.

(導演簡介)
Director's Profile

自 2005 年投入影像製作，從製片、美術到導演，嘗試過不同角色，每次轉換都讓我更理解如何用鏡頭說故事。這些經歷教會我傾聽與珍惜每個故事的獨特。我相信，細膩與真誠能傳遞情感，讓觀眾感受到故事的力量。創作時，我喜歡探索不同敘事方式，讓每部作品都能成為連結品牌、個人與文化的橋樑。我希望透過影像，讓每個故事找到自己的聲音。

Since 2005, I have been involved in video production. From producer and art director to director, I've had various roles and positions. Each of these transitions has deepened my understanding of storytelling through the lens. Through these experiences, I have learned to listen and appreciate the uniqueness of every story. I believe that attention to detail and sincerity can convey emotions, allowing the audience to feel the power of a story. When it comes to the creation process, I love exploring different narrative approaches, ensuring that each work serves as a bridge connecting brands, individuals, and cultures. I hope I can help find a voice for every story through video production

(世界首映)
World Premiere

3/30 (日) 17:30

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

(映後座談)
After-Screening Discussion

FOCUS COUNTRY JAPAN

焦點國家 日本

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM FESTIVAL

2025

PIA 影展 (Pia Film Festival , 簡稱 PFF) 是日本最早的獨立影展，成立於 1977 年。這影展的主要目的是發掘和培養新的電影製作人才，並且支持獨立電影之製作和發行，本單元特別選映 PIA 影展多年佳作，分享難得的東洋新情懷。

Founded in 1977, the Pia Film Festival (PFF) is Japan's earliest independent film festival. Its main mission is to discover and nurture emerging filmmakers while supporting the production and distribution of independent films. This segment presents a special selection of outstanding works from the PFF over the years, offering a rare glimpse into the evolving essence of contemporary Japanese cinema.



我不是隱形人 I AM NOT INVISIBLE

(川島佑喜)
Yuki YORK

日本 Japan
2024 / 24 min

中英字幕
Mandarin / English

通過菲律賓裔奶奶的協助，導演試圖拍攝菲律賓貧民窟頑強的居民們的生活方式。本片成功地探索了靈魂的「存在形式」。

With the help of her Filipina grandmother, the director tries to capture the resilient lives of people in the slums of the Philippines. The film powerfully explores the "way of being" of the soul.

(導演簡介)
Director's Profile

川島佑喜在武藏野美術大學跟隨電影導演大島新學習電影製作。在 2024 年的 PIA 電影節和其他的影展中，她藉著首部作品《我不是隱形人》獲得大獎。

Yuki York studied filmmaking with Arata Oshima, filmmaker, at the Musashino Art University. She won the Grand Prize at the Pia Film Festival 2024 and other festivals with her first film "I AM NOT INVISIBLE."

(79)

(台灣首映)
Taiwan Premiere

3/16 (日) 13:00

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

(映後座談)
After-Screening Discussion



回憶之路 The Memory Lane

(UJITA Shun)

日本 Japan
2022 / 25 min

中英字幕
Mandarin / English

一群年輕的滑板運動員向關閉的大學校園地板表達了熱情的敬意，他們在那裡度過了很長的青春歲月，並磨練街頭滑板技巧。

A band of young skateboarders pay energetic tribute to the closed down university campus grounds where they spent a significant portion of their youth sharpening their street skating skills.

(導演簡介)
Director's Profile

宇治田峻探索虛構、紀錄片和動能滑板影片之間的界限，以表達疫情期間的感受：失去空間。他採用了英文字幕，展現街頭詩和激進的素描。高潮部分，出人意料的視覺效果展現了更龐大的主題。

UJITA Shun probes the boundaries between fiction, documentary, and kinetic skate videos to express something universally felt during the pandemic -- the loss of place. He employs English inter-titles featuring street poetry and rad sketches. An unexpected visual effect at the climax embodies the larger theme.

(台灣首映)
Taiwan Premiere

3/16 (日) 13:00

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

(映後座談)
After-Screening Discussion



變身！ Transform!

(石田智哉)
Tomoya Ishida

日本 Japan
2020 / 93 min

中英字幕
Mandarin / English

《變身！》記錄經驗豐富的舞者與身心障礙者的合作努力，透過導演 石田智哉的視角自我表達的過程，而石田智哉也是身心障礙者。

"Transform!" documents the collaborative efforts of experienced dancers and people with disabilities who engage in self-expression through the viewpoint of the director, ISHIDA Tomoya, who is also disabled.

(導演简介)
Director's Profile

1997 年出生於東京，石田在大學學習電影製作，並在志願團體組織無障礙電影放映。他憑藉《變身！》在 2020 年 PIA 電影節贏得大獎。

Born in 1997 in Tokyo. He learned filmmaking at university and organized accessible film screenings as part of a volunteer group. He won the Grand prize at the Pia Film Festival 2020 with "Transform!"

(81)

(台灣首映)
Taiwan Premiere

3/16 (日) 13:00

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

(映後座談)
After-Screening Discussion



恐龍的終點 END of DINOSAURS

(Kako Annika ESASHI)

日本 Japan
2024 / 28 min

中英字幕
Mandarin / English

一位日裔美國女孩來到祖母的家鄉，希望能找到自己文化的連結，卻意外面
對這座城市令人質疑的恐龍主題重建計畫。

A Japanese-American girl arrives to her grandmother's hometown in hopes to reconnect
with her heritage but is confronted by the city's questionable dinosaur-themed
redevelopment plan.

(導演簡介)
Director's Profile

安妮卡生於波士頓，在 2024 年 PIA 電影節上以《恐龍的終點》贏得了評審
團特別獎。她目前正在拍攝 2023 年茂宜島拉海納野火的紀錄片。

Born in Boston, Annika won the Special Jury Prize at the Pia Film Festival 2024 with
"END of DINOSAURS". She is currently working on a documentary about the 2023
wildfires in Lahaina, Maui.

(台灣首映)
Taiwan Premiere

3/16 (日) 18:00

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

(映後座談)
After-Screening Discussion

2024 三分鐘影長大賽精選

2024 THREE MINUTES VIDEO COMPETITION COLLECTION

CIADRI

從 2020 年起，嘉義市三分鐘國際影片大賽邁入第六屆，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。



(艾托·馬琳·柯雷切爾)
Aitor Marín Correche

西班牙 / Spain

一段愛情故事 A Love



(史帝法諾·貝特利)
Stefano Bertelli

義大利 / Italy

人類歷史,概述 History of Humanity, Summarized



(阿布杜勒·哈米特·曼德加)
Abdul Hamid Mandgar

法國 / France

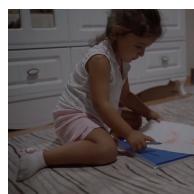
哈米德的影像記錄 Hamid'S Portrait



(林達理·密西比)
Lindani Msibi

南非 / South Africa

河 My Winter Tears



(伊薩·庫爾特)
Isa Kurt

土耳其 / Turkey

(84)

連結 Bond

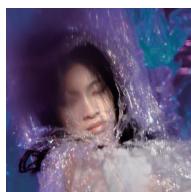
Since 2020, the Chiayi International Three Minutes Video Competition enters its sixth edition this year. The Chiayi City Cultural Affairs Bureau has been gathering contemporary short films with artistic, original, and experimental concepts from around the world, showcasing the newest trends. Not only do participants compete for honor and prizes, but the competition has gradually become a new platform for international directors, filmmakers, artists, and visual art creators to exchange ideas and forms.



(海倫娜·古德科娃)
Elena Gudkova

烏克蘭 / Ukraine

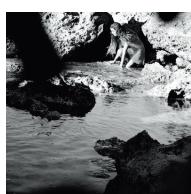
方生方死 Game of Shame V



(謝竺勤)
Hsieh Chu-hsun

臺灣 / Taiwan

棲生 Habitat



(阿爾基斯提斯·保加利)
Alkistis Voulgari

希臘 / Greece

歐菲莉亞的哀嘆 Ophelia's Lament



(亞屋瑞卓·米尼安)
Alexandra Mignien

法國 / France

“毛”關係 Bikini Line



(高士文)
Kao Shih-wen

台灣 / Taiwan

秋月和光 Autumn Moon And Light



全球化科技藝術
GLOBALIZED TECHNOLOGY AND ART

3.22 (六)

13:00—14:30

主持人
Host

胡朝聖
Hu Chao-sheng

主講人
Speaker

沈伯丞
Shen Bo-cheng

主旨演講
Keynote Speech

科技與影像
TECHNOLOGY AND FILM

3.22 (六)

15:30—17:00

主持人
Host

黃文浩
Huang Wen-hao

與談人
Guests

邱誌勇、王柏偉
Chiu Chi-hung, Wang Bo-wei

論壇
Forum

電視廣告的藝術性
THE ARTISTRY OF TELEVISION ADVERTISING

3.29 (六)

16:30—18:00

主持人
Hostess

劉斐婷
Liu Wen-ting

與談人
Guests

陳宏一、羅景王
Chen Hong-yi, Lo Ching-jen

論壇
Forum

影展地點

LOCATIONS

嘉義市博物館放映室
Screening Hall of Chiayi
Municipal Museum

主軸放映
MAIN SCREENING

嘉義市東區忠孝路 275-1 號
No. 275-1, Zhongxiao Rd., East Dist.,
Chiayi City



嘉義市文化局演講廳
Chiayi City Cultural Affairs Bureau
Lecture Hall

推廣講座
PROMOTION LECTURE

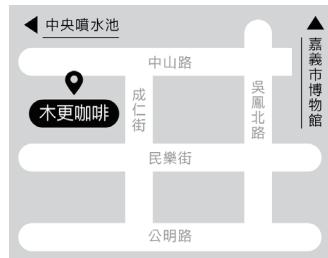
嘉義市東區忠孝路 275 號
No. 275, Zhongxiao Rd., East Dist.,
Chiayi City



木更咖啡
Mugeneration

推廣講座
PROMOTION LECTURE

嘉義市東區成仁街 189 號 2F
2F No. 189, Chengren St., East Dist.,
Chiayi City



國王蝴蝶咖啡
Roicafe

推廣講座
PROMOTION LECTURE

嘉義文化創意產業園區
Chiayi Cultural and Creative Industries Park
嘉義市西區中山路 616 號 F 樓 2 樓
2F, Building F, No. 616, Zhongshan Rd.,
West Dist., Chiayi City



影迷專屬禮品 SPECIAL GIFT FOR FANS

凡集滿指定數量的觀影票根，可獲得影展好禮或抽獎資格，詳情請見 FB。

Collect the specified number of ticket stubs to earn prizes or a chance to win gifts.
For details, please visit our Facebook.

憑影展票根享優惠 DISCOUNTS WITH TICKET STUBS

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。

To promote and strengthen Chiayi's arts and cultural activities and industries, ticket holders get to enjoy exclusive discounts at participating stores after attending a screening.

- 憑『2025 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
- 請攜帶紙本票根，必於結帳時出示。拍照、截圖等電子檔案皆無效
- 優惠折扣使用完畢時，店家需於票根上做記號，不可重覆使用
- Present a 2025 Chiayi International Art Doc Film Festival ticket stub to receive discounts during the festival period.
- Discounts are good at participating stores, and not allowed with other store promotions. Only one offer can be applied per purchase.
- True physical ticket stubs are valid. Digital copies such as photos or screenshots will not be accepted.
- Once a discount is redeemed, the store will mark the ticket stub to prevent it from being reused.

主辦單位保有活動內容調整權利，更多影展限定優惠活動詳情，請至嘉義國際藝術紀錄影展活動官網及官方粉絲專頁查詢。

The organizer reserves the right to adjust event details. For more festival-exclusive promotions, please visit the official website and social media pages of the Chiayi International Art Doc Film Festival.

● FB 粉絲專頁



● 活動官網



FILM FESTIVAL EXCLUSIVE OFFERS
影展限定優惠

(91)

GIADDF

IN COFFEE



玖零製菓 Ninety dessert

- 憑票根消費享 9 折優惠
- 嘉義市光彩街 447 號

卓武咖啡 Zhuo-Wu CAFE

- 憑票根外帶咖啡飲品 9 折 阿里山咖啡豆 9 折
- 嘉義市西區民生北路 194 號

橡園咖啡 嘉義店

- 憑票根消費 95 折商品滿千 9 折
- 嘉義市西區新榮路 124 號

慢慢品甜品製所

- 憑票根消費滿 100 折 5 元
- 嘉義市延平街 281 號

老洋房 1931

- 憑票根消費享 9 折優惠
- 嘉義市西區民生北路 228 號

Hand on the pizza 手在比薩

- 憑票根消費享 9 折優惠
- 嘉義市西區忠義街 129 之 1 號一樓

HWC 黑沃咖啡

全省門市

- 憑票根至黑沃咖啡全省門市
享單筆消費滿 \$300 現抵 \$20(詳情規定 , 以店內為主)

嘉義冷凍芋頭

- 憑票根消費總折價 10 元
- 嘉義市東區民族路 434 號

陳貳早午餐

- 憑票根招待薯條一份
- 嘉義市東區興中街 77 號

工具車義大利麵

- 憑票根消費享 9.5 折優惠
- 嘉義市蘭井街 246-1 號

In coffee

- 憑票根消費送自製文創周邊
- 嘉義市忠義街 50 號

脆皮 dou dou 甜甜圈

- 憑票根消費原味脆皮甜甜圈買 10 贈 1 、買 5 享 \$170 優惠
- 嘉義市西區忠義街 26 號



LE CHAT NOIR
小黑貓



AMON



堀川茶事
HORIKAWA TEA STUDIO

來道好食雞



里響咖啡

- 憑票根消費阿里山咖啡飲品系列即贈送「西西里檸檬咖啡方塊酥一片」
- 嘉義市東區中正路 355 號

遇見你 meet you

- 憑票根消費滿 \$200 折 \$30
- 嘉義市西區中正路 440 號

樹夏刨冰 糰子專賣所

- 憑票根來店內用消費刨冰任一品項，即贈送甜醬油糰子 1 串
- 嘉義市東區光華路 159 號 1 樓

Le Chat Noir 小黑貓

- 憑票根消費法式薄餅買一送一
- 嘉義市東區林森東路 518 號

Evie's Cafe' 伊米咖啡

- 憑票根單筆消費滿 \$300，即贈送精品咖啡掛耳包一份
- 嘉義市東區共和路 418 號

土佐手作

- 憑票根消費享 9 折優惠
- 嘉義市東區吳鳳南路 17 巷 1-1 號

AMON 咖啡所

- 憑票根內用兌換圓糕一份（不指定口味）
- 嘉義市東區市宅街 22 巷 5 弄 5 號

良好 · 卵形燒

- 憑票根消費滿 \$100，即贈送一顆卡士達雞蛋糕
- 嘉義市西區忠義街 2 號

壺豆花

- 憑票根消費每碗豆花即贈送一條蛋捲
- 嘉義市西區垂楊路 402 號

堀川茶事

- 憑票根消費享 9 折優惠
- 嘉義市東區吳鳳南路 37 巷 15 號

來道好食雞

- 憑票根消費享 9.5 折優惠
- 嘉義市西區新榮路 208 號

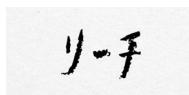
BIG MOM CUPCAKE

- 憑票根消費享 9.5 折優惠
- 嘉義市東區興中街 165 號



嚮日咖啡 SUNWARD COFFEE

憑票根消費飲品內用 95 折，外帶 8 折。(四捨五入法計算)
嘉義市西區育英里永安街 55 號



◎飽飽泰式



明明咖啡

憑票根消費飲品內用 9 折，外帶 8 折。(四捨五入法計算)
嘉義市西區文化路 432 巷 1 號

西南一隅 Southwest Studio

憑票根消費 \$300 享 9 折優惠
嘉義市西區友竹街 87 號 1 樓

Sensmo 咖啡感獸

憑票根消費不限金額，贈送掛耳一包
嘉義市西區垂楊路 429 號

橡果廚房 Acorn Kitchen

憑票根消費折抵 20 元
嘉義市東區民樂街 135 號

立直甜點部

憑票根消費全品項享 9 折優惠
嘉義市東區啟明路 124 號

飽飽泰式

憑票根消費單點飲料折扣五元
嘉義市西區八德路 157 號

靠餐早午餐

憑票根消費 9 折優惠 或 薯條買一送一
嘉義市西區民生南路 383 號

柒個月·麵包所

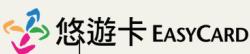
憑票根消費金額滿 \$350 享 95 折優惠
嘉義市東區忠孝路 215 號

Harritts 嘉義

憑票根消費金額滿 \$200 享 95 折優惠
嘉義市東區安和街 30 號

初餡紙 1 手作台式甜湯專賣舖

憑票根消費贈送當日一樣 5 元配料，超過可補差價
嘉義市西區國華街 175 號



活動限定好禮，等你拿！
數量有限，送完為止！

2024年4月正式啟用嘉義！
一卡在手，暢遊無憂！



- CQI Q-Grader 國際咖啡品質鑑定師認證
- WCE 世界孟沖煮大賽台灣賽 評審
- WCE 世界孟沖煮大賽台灣賽決賽 第六名
- WCE 世界孟烘豆大賽台灣賽 評審
- 世界孟虹吸咖啡大賽台灣賽 評審
- TISCA 全國手沖咖啡競賽 季軍
- 嘉義縣阿里山莊園咖啡精英交流賽 評審
- 貢南咖啡生豆比賽 評審
- SCA 咖啡感官/咖啡烘豆 認證
- 単品 嘉市好店/嘉義百大品牌/嘉義市餐飲衛生管理金質獎/嘉義市飲冰品業優良店

自由
從生活儀式而起
EMBRACE RITUALS . UNLOCK FREEDOM





柒個月·麵包所
SEVEN MONTHS BAKERY



@523uvfyu



初餲紙手作合式甜湯專賣鋪



chudouzhi





口袋大小 輕鬆備份 iPhone 15/16 適用

XS1000 外接式固態硬碟



極速傳輸

高達 1,050 MB/S，適用
於所有 TYPE-C 設備



紅點獎得主

卓越的設計與
品質獲勝



多平台相容

輕鬆連接筆電、手機、
平板和智能電視



大容量擴充

高達 2TB 額外儲存空間
IPHONE、PS5 等適用



另有 XS2000



- ◆ 高達 2,000MB/s 讀寫速度
- ◆ 直接錄製儲存 iPhone ProRes
- ◆ 容量 500GB / 1TB / 2TB / 4TB



Kingston.com

©2024 Kingston Technology Far East Co. Ltd (Asia Headquarters) No. 1-5, Li-Hsin Rd. 1, Science Park, Hsin Chu, Taiwan, R.O.C.
All rights reserved. All trademarks and registered trademarks are the property of their respective owners.



全球 No.1
記憶體 & SSD 品牌

帶著一份環保美學 · 品味世界

電影紀錄生活，設計改變世界。

VIIDA 環保餐具四件組，專為熱愛生活的你打造，兼具
【時尚感、實用性與環保理念】。

- 316 不鏽鋼耐酸鹼、不殘留異味，餐餐安心使用。
- 食品級矽膠收納袋，防油防水，一袋就能輕鬆攜帶。
- 無塑材質，從小地方實踐永續理念。

讓我們在「2025 嘉義國際藝術紀錄影展」相遇，攜手打造更美好的未來！



掃我看更多



錦明實業
股份有限公司
JIIN MING INDUSTRY CO., LTD.



VIIDA®

● 發行單位 PRODUCTION AND DISTRIBUTION

片名 Title

聯絡方式 Contact

返 / 時間單子：戴奧尼索斯的回聲 To Return / Time Monads : The Echoes of Dionysus	趙世琛 timemonads2022@gmail.com
海洋是母親 Ocean is mother	劉曉蕙 twhui100@gmail.com
母土 Tierra	Regina José Galindo reginajose.galindo@gmail.com
瑪莉娜·阿布拉莫維奇和烏雷的故事 The Story of Marina Abramovic & Ulay	Louisiana Channel channel@louisiana.dk
框 Frames	螢火蟲映像體 Firefly image Company firefly.film@msa.hinet.net
街頭藝術史 The History of Street Art	DEGRAFFITIS hola@streetartmalaga.com
最後的高更 Gauguin a Tahiti et aux Marquises	Les Films d'Ici celine.paini@lesfilmsdici.fr
盲目之下的生命 Bios Beneath Blind	des coda kim.allamand@gmail.com
雕像的消融之聲 Speech For A Melting Statue	Argos laurence@argosarts.org
1989 之後 Since 1989	Astigma Films (asti.gmafilms) astigmafilms@gmail.com / fedoesntlikesuper8films@gmail.com
我不是隱形人 I AM NOT INVISIBLE	PFF General Incorporated Association international@pff.or.jp
恐龍的終點 END of DINOSAURS	PFF General Incorporated Association international@pff.or.jp
變身！ Transform!	PFF General Incorporated Association international@pff.or.jp
回憶之路 The Memory Lane	PFF General Incorporated Association international@pff.or.jp
黯日紀事 Chronicles of the Dark Sun	Gwenola Wagon gwenolawagon@icloud.com
卵靈理論 THE EGGREGORES' THEORY	Gargantua Film Distribution acquisitions@gargantuafilm.it
白雲 White Cloud	CIGO studiovanderauwera@gmail.com
為攝影機所作之舞 A Study In Choreography For Camera	The Film-Makers' Cooperative info@film-makerscoop.com
變形時間中的儀式 Ritual In Transfigured Time	The Film-Makers' Cooperative info@film-makerscoop.com
夜之眼 The Very Eye of Night	The Film-Makers' Cooperative info@film-makerscoop.com
水窗中的顫動嬰兒 Window Water Baby Moving	The Film-Makers' Cooperative info@film-makerscoop.com
貓的搖籃 Cat's Cradle	The Film-Makers' Cooperative info@film-makerscoop.com
黑色的省思 Reflections on Black	The Film-Makers' Cooperative info@film-makerscoop.com
愛 Loving	The Film-Makers' Cooperative info@film-makerscoop.com

片名 Title	聯絡方式 Contact	
謀殺詩篇 Murder Psalm	The Film-Makers' Cooperative info@film-makerscoop.com	
暴力省思 Meditation on Violence	The Film-Makers' Cooperative info@film-makerscoop.com	
奇妙的浮現 The Wonder Ring	LIGHT CONE rentals@lightcone.org	
寧好！快問快答 Hi-Ning! Q&A	寧文 ningwen.art@gmail.com	
白南準：月亮是最古老的電視 Nam June Paik: Moon Is the Oldest TV	佳映娛樂國際股份有限公司 Joint Entertainment winice@-ent.com.tw	
不好意思請問一下這個怎麼打 howdoyouturnthison	李亦凡 liyifan.studio@gmail.com	
我們野蠻人 NOUS LES BARBAES	Floréal bonjour@floreal.io	
連合島漫遊 Roaming in United Islands	陳怡潔藝術工作室 AGI CHEN STUDIO agichenstudio@gmail.com	
掃描的藝術應用 Artistic Applications of Scanning	固態記憶有限公司 info@solidmemory.tw	
機器民謡 Machine Folklore	涅所未來 NAXS STUDIO enter@naxs.tech	
大奮力 The Great Endeavour	Liam Young Press@liamyoung.org	
狂野基因：科恩·範梅赫倫的藝術 Wild Gene - The Art of Koen Vanmechelen	Dalton Distribution info@daltondistribution.be	
極地雪堡 NIX	www.sitemedia.ca info@sitemedia.ca	
肉身搏天 Chin Chih Yang - Face the Earth	黃明川電影視訊有限公司 hmc_films@yahoo.com	
黑澤明之曠世巨作 Life work of Akira Kurosawa	tokyowebtv Corporation sun10ro@mail.ne.jp	tokyowebtv Inc.
鬥爭之內：魏瑪共和國的藝術與政治 Part of the Struggle - Art and Politics in the Weimar Republic	Cinecontact Producions Ltd ronorders@cinecontact.co.uk	
基奇耶夫之歌 Ballad of Kychiev	Warsaw Film School info@szkolafilmowa.pl	
如彼如此 Like all the others	Warsaw Film School festival@szkolafilmowa.pl	
你我的碎片 Mended Together	陳志明 Jeremiah Chen muyen611@gmail.com	
醫生之嘉 The Doctors' Path	嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City	
雲煙過眼：追尋北社尾的菸葉足跡 Smoke in the wind	嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City	
管樂社的金色鑰匙 Golden Key	嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City	
鑿刻木都 The Chisel's Journ	嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City	
三分鐘影片大賽精選 Three Minutes Video Competition Collection	嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City	

● 工作人員 STAFF

指導單位	嘉義市政府	Chiayi City Government
主辦單位	嘉義市政府文化局	Cultural Affairs Bureau of Chiayi City
承辦單位	舊視界文化藝術有限公司	The Classic Vision Co., Ltd.

嘉義市政府 Chiayi City Government

市長	黃敏惠	Mayor of Chiayi	Huang Min-hui
----	-----	-----------------	---------------

嘉義市政府文化局 Cultural Affairs Bureau of Chiayi City

局長	謝育哲	Director-general	Hsieh Yu-che
副局長	林金龍	Deputy Director-general	Lin Chin-lung
秘書	陳嘉麗	Secretary	Chen Chia-li
科長	謝慧諭	Chief	Hsieh Hui-yu
科員	詹筱芸	Officer	Jhan Siao-yun

藝術總監 Artistic Director

黃明川	Huang Mingchuan	弗拉基米爾 · 納登	Vladimir Nadein
		翁煌德	Wonder Weng
		楊元鈴	Kelly Yang

舊視界文化藝術有限公司 The Classic Vision Co., Ltd.

計畫主持人	陳志漢	Project Director	Maso Chen
專案負責人	黃開璟	Project Manager	Andrie Huang
財務管理	李怡德	Finance Manager	Daria Lee
異業合作	郭晏伶	Partnership Coordinator	Guo Yan-ling
策展組	黃開璟、王俊凡、剛 瑋、陳詩雲	Curation Team	Andrie Huang, Garfield Wang, Zoe Kang, Sylvia Chen
招待組	王俊凡、張黛筠、陳詩雲	Hospitality Team	Garfield Wang, Chang Tai-yun, Sylvia Chen
活動組	鄭逸帆、郭晏伶、陳冬梅	Event Team	Evins Cheng, Guo Yan-ling, Milly Chen
場地設備組	何欣芳、剛 瑋	Venue & Equipment Team	Flora Ho, Zoe Kang
宣傳行銷組	何欣芳、郭晏伶	Marketing & Promotion Team	Flora Ho, Guo Yan-ling
視覺設計	陳柏叡	Visual Design	Chen Bo-rui
中英翻譯	無限數位翻譯有限公司	Chinese-English Translation	Infini-T Translation Co., Ltd
中文校對	黃明川	Chinese Proofreading	Huang Mingchuan
英文校對	黃明川 Huang Mingchuan	English Proofreading	Huang Mingchuan

(100)

特別感謝 Special Thank

台新銀行文化藝術基金會、國立臺南大學、私立南華大學、國立嘉義大學、金士頓科技、Giloo 紀實影音、錦明實業股份有限公司、
悠遊卡股份有限公司、初餽紙、伊米咖啡、國王蝴蝶咖啡、木更咖啡

Taishin Bank Foundation for Arts and Culture, National University of Tainan, Nanhua University,
National Chiayi University, Kingston Technology, Giloo Documentary Streaming, Jiin Ming Industry Co., Ltd.,
EasyCard Corporation, Chudu Paper, Evie's Caf é , Roicafe, Mugeneration

AS I ONLY AS WHO

誰
比
誰
寂
寞

2025 CHIAYI INTERNATIONAL ART DOC FILM Festival

嘉義國際藝術紀錄影展

CHIAYI INTERNATIONAL ART DOC FILM Festival