



27TH TAIPEI
FILM FESTIVAL

台北電影節

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局長序

Foreword by the Commissioner

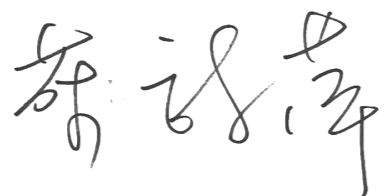
五月登場的雙北世壯運，各國健將在我們領路下，在台北進行了一系列精彩的文化之旅。

不到一個月，台北電影節再度啟航，帶著觀眾透過電影，開啟跨越國界的影像文化旅程。

今年，影展除了延續「國際新導演競賽」引介各國新銳與他們的故事外，我尤其期待觀摩單元中的「焦點城市：奧斯陸」單元。多年來，挪威在「世界幸福指數」始終名列前茅，這個人口不到台灣四分之一的國度，卻有著強大的電影底蘊。《八月三十一日，我在奧斯陸》、《世界上最爛的人》等佳作屢獲國際殊榮。今年影展的焦點影人之一：挪威導演達格·約翰·豪格魯德（Dag Johan Haugerud），更是新科柏林影展金熊獎得主。他身兼導演、作家與圖書館員的斜槓身分，更讓我對他的創作生活充滿好奇。

不只帶觀眾看見世界，台北電影節更帶著台灣影壇生力軍前進國際，文化局長期支持「非常新人」企劃，歷屆成員近年開花結果。黃冠智隨主演的長片《愛作歹》踏上柏林影展，陳妍霏也以劇集《人選之人—造浪者》在釜山影展榮獲亞洲內容大獎暨全球OTT大獎年度新星獎，去年以《八尺門的辯護人》入圍金鐘獎的雷嘉汭，更是獲得參演韓劇《Twelve》與巨星馬東石同台，展現台灣演員的國際實力。近年，我們更借力使力，透過「非常演員」企劃，將演技成熟的台灣演員推向國際，再透過他們，讓國際看見台灣影視，看見台北電影節。

影展是國家與世界對話的舞台，是文化與心靈的交匯。我期許台北電影節繼續扮演台灣首都的文化之窗，將世界風景引進來，把台灣光芒帶出去。在光影中，我們看見彼此，更看見未來可能。



蔡詩萍

臺北市文化局局長
財團法人台北市文化基金會執行長

This May, the World Masters Games in Taipei and New Taipei City brought together athletes from around the globe, who embarked on a vibrant cultural journey led by our city.

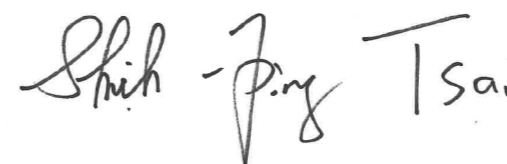
Just a few weeks later, the Taipei Film Festival is going to take place once again. Through cinema, it will lead audiences in Taipei on a grand cultural exploration around the world.

This year, in addition to continuing to introduce emerging directors worldwide and their compelling stories through the Festival's "International New Talent Competition," I am particularly excited about the Festival's feature section "City in Focus: Oslo." Norway has consistently ranked among the world's happiest countries, and despite having a population less than a quarter of Taiwan's, it boasts a rich cinematic heritage. Films such as *Oslo, August 31st* and *The Worst Person in the World* have garnered global acclaim. One of this year's featured filmmakers, Norwegian director Dag Johan Haugerud, just won the Golden Bear at the Berlin International Film Festival in February this year. Dag is not only a film director, but also an author as well as a librarian. His unique career path adds even more intrigue to his artistic vision and creative life.

The Taipei Film Festival not only offers audiences a window to the world, but also serves as a platform to launch Taiwan's emerging actors onto the global stage. The Department of Cultural Affairs has long supported the "Supernova" program, and we are now seeing its alumni blossom. Akira Huang brought his feature *Silent Sparks* to Berlinale, and Buffy Chen Yan-fei won Rising Star of the Year at Busan's Asia Contents Awards for her performance in *Wave Makers*. Last year, Regina Lei was nominated at the Golden Bell Awards for *Port of Lies*, and now joins the cast of the Korean drama *Twelve*, alongside superstar Ma Dong-seok — showcasing the growing international presence of Taiwanese actors.

Building on this momentum, the "Top Talents" program further aims to promote top-notch Taiwanese performers abroad, allowing the world to discover Taiwan cinema through them, and discover the Taipei Film Festival through Taiwan cinema.

A film festival is a stage where a nation meets the world, and where cultures and minds connect. I hope the Taipei Film Festival will continue to serve as a cultural window for our capital, bringing the world to Taipei, and bringing Taiwan to the world. In cinema, we not only find each other — we also envision the future.



TSAI Shih-ping

Commissioner,
Department of Cultural Affairs,
Taipei City Government CEO,
Taipei Culture Foundation

主席序

Foreword by the Festival President

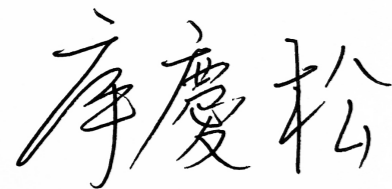
1998年，第一屆台北電影節正式開幕，也納入由「中時晚報電影獎」更名的「台北電影獎」，侯孝賢導演以《海上花》成了首屆「最佳導演獎」得主，我在《海上花》中，除了是剪接，也是第一次擔任侯孝賢導演的監製。

監製的角色讓我必須從創作者視角拉開，學著從另一個更高，也更為實際的角度看待電影創作，嘗試著在籌備工作中，協調各方的考量與需求，也為預算把關。

我當時的課題，也是今日國片產業持續面對的考驗。挺過疫情的台灣電影，繼續在這座島嶼茁壯根基，業界從創作向外延伸，建立產業、耕耘市場，積極研究新知；新一代創作者人才輩出，有人全心擁抱商業題材，也有人專注磨練影像，好不精彩。

在這蓬勃生機下，很榮幸能從易智言導演手中接下影展主席的重任，他在任內成功讓台北電影節轉型，透過競賽與觀摩兼顧產業與藝術。未來，我希望和陪伴國片27年的北影攜手，將我們累積的經驗與知識，分享給更多台灣電影人。尤其在過去多年和新晉華語電影導演合作、交流中，我看見不少創作者勇於跳脫框架，我也希望各位透過北影帶來的視野，勇敢擁抱新觀點。

最後，我衷心相信透過影展、競賽與產業工作坊，台北電影節將不僅專注於新一代電影創作者的培育，更能夠支持導演、演員及幕後工作人員的發展，成為台灣電影最有力的後盾。



廖慶松
台北電影節主席

In 1998, when the Taipei Film Festival was officially inaugurated, the former China Times Film Awards was incorporated into the Festival and renamed the Taipei Film Awards. That year, director Hou Hsiao-hsien won Best Director for *Flowers of Shanghai*. I had the honor of not only editing the film but also serving as Hou's producer for the first time.

As a producer, I had to step back from a purely creative point of view and adopt a broader, more practical perspective on filmmaking. It is the producer's responsibility to negotiate the needs and concerns of all partners, and manage the budget. These were the challenges I faced then, and they remain central to the development of Taiwan's film industry today.

After weathering the pandemic, Taiwanese cinema continues to deepen its roots on this island. Centering on content, the industry has expanded its focus to include subjects such as building infrastructure, cultivating markets, and exploring new know-how. A new generation of filmmakers has emerged, some diving boldly into commercial genres, others honing their cinematic aesthetics — all contributing to a vibrant cinematic landscape.

In this moment of vitality, I'm honored to succeed Director Yee Chih-yen as President of the Festival. During his tenure, he successfully transformed the Taipei Film Festival, striking a balance between industry and artistry through its competitions and program lineups. Looking ahead, I hope to work with the Festival, which has stood by Taiwanese cinema for the past 27 years, to share our knowledge and experience with even more filmmakers. Having spent years collaborating with emerging Chinese-language filmmakers, I have witnessed many of them push creative boundaries. I hope the perspectives introduced by the Taipei Film Festival will inspire local filmmakers to boldly embrace new visions.

Last but not least, I believe that through its showcase screenings, competitions, workshops, and industry programs, the Taipei Film Festival will continue nurturing new voices while supporting directors, actors, and behind-the-scenes professionals alike — serving as a vital pillar for the future of Taiwanese cinema.



LIAO Ching-song
Festival President, Taipei Film Festival

開幕片

OPENING FILM



96分鐘

96 Minutes

世界
首映
World
Premiere

台灣 Taiwan | 2025 | DCP | Color | 117min

PRINT SOURCE 華影國際影藝有限公司

WOWING Entertainment Group



一場震驚全台的炸彈攻擊案，讓拆彈專家宋康任從此退出前線。三年後，他與刑警妻子黃欣搭上台北直達高雄的高鐵，卻接獲警訊——列車上藏有炸彈！為挽救婚姻的物理補教名師、爆炸案罹難者家屬、毫不知情的返鄉乘客們，全被捲入這場突如其來的死亡危機。宋康任必須在列車疾駛的96分鐘內解除炸彈，同時面對內心深埋的秘密。他能否力挽狂瀾，在倒數中拯救全車性命？

《粽邪》監製鄒介中與新銳導演洪子烜歷時九年之作，集結堅強卡司林柏宏、宋芸樺、王柏傑、李李仁、姚以緹、蔡凡

熙、李銘忠等人，成功打造台灣首部高鐵災難動作鉅獻。斥資引進高鐵智能攝影棚，從車廂內高難度搏鬥到台北商圈大規模爆破的驚人場面，融合動作爽度與人性掙扎的視覺饗宴，堪稱台灣商業類型電影的重大突破。

Former bomb disposal expert Song Kang-ren and his fiancée, Huang Xin, board a high-speed train that contains a bomb. At the same time, Liu Kai, a well-known physics teacher involved in an affair scandal, boards the same train with explosives in order to win back his wife, Ting-juan, who took the previous high-speed train home in frustration... Can all these incidents be somehow related?



洪子烜，1991年出生，世新大學廣播電視電影學系畢業。擅長動作類型片，學生短片《欺騙人》便獲大量關注，首部長片《狂徒》於2018年入選釜山影展亞洲之窗單元，也在金馬獎及台北電影獎拿下多個技術獎項。近作包含《倒數回擊》及最新力作《96分鐘》。

HUNG Tzu-hsuan, born in 1991, graduated from Shih Hsin University. His debut feature, *The Scoundrels*, premiered at the 2018 Busan International Film Festival and won awards at the Golden Horse and Taipei Film Awards. Recent works include *Love Punch* and *96 Minutes*.

閉幕片

CLOSING FILM



進行曲

Marching Boys

世界
首映
World
Premiere

台灣 Taiwan | 2025 | DCP | Color | 117min
PRINT SOURCE 未來進行曲股份有限公司
Marching Next Media



1991年適逢台灣社會解嚴後，高中校園校風自由，社團百花齊放。品學兼優的江浩從小懷有音樂夢，自由不羈的流川成日只想耍帥風流，南轅北轍的兩人不約而同加入管樂隊，一個拉低實力，一個衝撞秩序，皆成了隊長太成的眼中釘。隨著樂儀隊比賽將至，外有強敵環伺，內有亂象叢生，樂隊打架鬧事還不夠，樂器老舊資金難籌，團員竟靠吹奏西索米打工來湊！青春正猖狂，荒唐成日常，團隊最終能否順利度過廢團危機，在大賽中團結齊力奪得佳績？

改編自世界大賽冠軍-建中樂旗聯隊真實故事，影片以幽默輕快的節奏，穿插多首九〇年代金曲，譜寫一段笑中帶淚的

青春叛逆進行曲。新星牧森、劉育仁、余杰恩熱血交鋒，李李仁揮灑父愛、馬志翔鐵血硬派，陪伴少年顛覆好學生刻板印象，衝撞體制、勇闖大賽，共赴青春熱夢，歷盡笑淚百態。

Chiang-hao has loved the trumpet and music since childhood, but is not allowed to pursue extracurricular interests due to academic pressure. Chiang attends an elite high school and is expected to get into medical school. Yet, to pursue his music dream, Chiang joins the school marching band without informing his father. The band, however, performs outdated martial music and is in complete disarray. Eventually, by following the lead of senior student Tai-cheng, Chiang and his teammates learn to understand each other. They unite, reform the marching band, and encourage each other as they strive to win the competition.



姜睿智，畢業於臺灣藝術大學廣電系。曾任導演瞿友寧多部作品副導。2018年以校園劇《翻牆的記憶》獲電視金鐘獎戲劇節目類最佳導演獎。近年執導系列電影《角頭-浪流連》、《角頭-大橋頭》票房接連破億，並獲金馬獎多個獎項提名。

Ray JIANG graduated from the Department of Television & Film at National Taiwan University of Arts. He specializes in directing, screenwriting, editing, and acting coaching, with a talent for subverting accessible and relatable themes.



星光首映

GALA PRESENTATIONS

星光熠熠齊聚放映現場，與觀眾一同欣賞首映電影，這是難得與影人近距離交流的絕佳機會！從跨國合製展現異地風情，到瑞士人在台灣展開的他鄉旅程，再到引人入勝的懸疑話題影集新作，多元題材層層觸動觀眾情感。精彩內容，僅在中山堂隆重獻映！

A rare opportunity to rub shoulders with the stars as they join audiences at Zhongshan Hall for the premiere screenings of their latest films. From cross-cultural tales to a Swiss journey in Taiwan and a gripping new thriller, this diverse lineup promises cinematic charm and emotional depth.



陌路兄弟

Road's End in Taiwan



瑞士、台灣 Switzerland, Taiwan | 2025 | Color | DCP | 91min
PRINT SOURCE 綺影映畫有限公司 Serendipity Films, REC Production

藍色的信封從台灣飄洋過海到瑞士，裝著關於達米恩未曾知曉的身世。原以為早逝的父親竟才剛離世，更有遺產等著他繼承簽字。帶著對異國的好奇興奮和對血脈的迷茫未知，達米恩孤身一人來到台北，卻發現父親不只他一個孩子。同父異母的台灣哥哥急於拿錢了事，他則一心追逐著照片中的故事，被迫結伴同行的兩人，隨著手中的地址，在尋找其他繼承人的公路上一路行駛。

綠鬱山林與聳立海崖各據一方，破舊的廂型車劃過蜿蜒道廊，導演瑪莉亞·尼科里埃爾以台灣的特有景緻，述說跨國的家庭逸史。鳳小岳、皮耶—安東尼·杜比、納囉·達亞·卡浪三兄弟合不來也得上路，林慶台、葉全真驚喜客串演出，展開橫跨島嶼的自我追尋。過去、現在、未來的糾葛印記，都將隨海浪沖刷，成為生命中的美好風景。

Damien grew up in the suburbs of Geneva, without knowing his father. At the age of 32, he learns that he is the direct heir of a British resident of Taiwan. Damien goes to the lawyer's office in Taipei where he meets his Taiwanese half-brother Steven. But two other heirs fail to show up, and the succession is suspended. Steven needs money for his mushroom plantation while Damien wants to learn more about his father. Despite their differences, the two half-brothers set out to find the missing heirs across the island in Steven's utility van.

瑪莉亞·尼科里埃爾，1972年生於日內瓦，畢業於紐約電影學院。曾任導演、製片、編劇、剪輯、攝影、錄音等多種職位，2011年短片《In Search of a Donkey》入選盧卡諾影展短片競賽及瑞士電影獎最佳短片提名，2015年短片《Volcano Ash》獲摩洛哥坦吉爾影展最佳導演。最新作品《陌路兄弟》為首部台瑞合製作品。

Maria NICOLLIER was born in 1972 in Geneva, Switzerland and holds a film degree from New York Film Academy. Since 2003, she has worked as a producer and filmmaker at Rec Production in Neuchâtel. Her feature film, *Road's End in Taiwan*, is the first Swiss-Taiwanese co-production.

● 2025 瑞士索洛圖恩電影節 Solothurn FF

06.22 SUN 15:30 中山堂 TZH ★



值得的等待

Worth the Wait

美國 USA | 2025 | DCP | Color | 100min

PRINT SOURCE The Exchange

繁忙的西雅圖，多組男女的人生在一連串巧合下交會。英挺的律師搭車出差，車上意外擠進一對急奔醫院臨盆的夫妻，忙亂下律師出手相助，也和護理師一見鍾情。但急診門內，命運卻捉弄了那對新手爸媽。和熱門導演分手多年的女明星，兩人在新片開拍記者會上尷尬重逢。愛直播惡搞的少年，在女友的鐵漢叔叔眼中始終不及格。成長的挑戰、公眾形象與私生活的張力，甚至婚姻的掙扎，都不免伴隨遺憾失落。然而人生關卡前，他們該決心割捨，或者篤信前方值得的等待？

導演林書宇生涯首部英語電影，更有《美國女孩》林嘉欣赴美與《玩命關頭》姜成鎬等多位好萊塢一線亞裔演員合作，打造美式浪漫喜劇，以多線敘事勾勒當代生活的機遇與期待，情節中亦融入許多亞裔家庭生活經驗，譜下歌頌夢想與愛情的勵志生命樂章。

Set against the intercontinental backdrops of Seattle and Kuala Lumpur, *Worth The Wait* portrays the intertwining lives of Asian-American strangers over the course of a year: a young couple wonders if their perfect chance day together can lead to a perfect long-distance relationship, two teenagers experiencing their first love inspire a jaded uncle to give it another chance, a husband and wife have their marriage tested after the loss of their baby, and a beloved movie star falling for her new director is torn between her attraction to him and his infamous bachelor reputation.

亞洲
首映
Asian
Premiere



林書宇，編劇及導演，加州藝術學院電影製作研究所畢業，從小在台美兩地生活。以《海巡尖兵》(2006) 獲台北電影節最佳劇情片。2019年跨國合製《夕霧花園》後，2024年執導《小雁與吳愛麗》獲得釜山影展金智奩獎。

Tom LIN Shu-yu is a writer-director who grew up in both Taiwan and the United States. This experience contributes a distinctive mix of cultural backgrounds in all his films. He started working in the Taiwanese film industry in 2002 after receiving his MFA from California Institute of the Arts.

06.28 SAT 19:00 中山堂 TZH ★



凶宅專賣店 (第1-2集)

Haunted House Secrets (Ep.1-2)

台灣 Taiwan | 2025 | DCP | Color | 104min

PRINT SOURCE 采昌國際多媒體股份有限公司 Cai Chang International INC

阿澤為了籌措妹妹欣愛的換心手術費，決心賣掉自住二十年的凶宅，卻意外加入專門買賣凶宅的「義勝房屋」。辦公室寒酸，頭頂日光燈閃個不停，同事也各有怪癖：抽菸抖腳又沉迷手遊的勇仁、消息靈通的殯葬業者饅頭、神算畢婆婆，以及擁有靈異體質的孫女小墨。某晚，阿澤獨自在凶宅整理時，聽見小孩笑聲，一把刀突從空中飛來，所幸小墨及時現身拯救。之後，這群風格迥異的房仲雜牌軍，又迎來新加入的美女業務員李靜，眾人攜手踏上凶宅買賣之路。每次進入凶宅，除了安撫亡靈，也不得不面對內心的創傷，每一場靈異事件背後，藏著難以言說的情緒與遺憾。

金鐘影帝李銘順掛帥，集結金獎演技派明星施名帥、范少勳、陳妍霏，新加坡影后洪慧芳，加上林予晞、江宜蓉等人。《女鬼橋》系列導演奚岳隆與導演郝芳葳聯手執導，以懸疑敘事與鮮明角色，開創驚悚台劇新類型。

To pay for his sister's heart surgery, A-ze joins Yi-Sheng Realty, a quirky agency that specializes in selling haunted houses. Teaming up with a ghost-fearing agent, a grieving saleswoman, an undertaker, a fortune-telling herbalist, and a spiritually gifted girl, he helps both spirits and people find closure. Each case unveils deep emotions — regret, love, anger, and loss — hidden beneath the horror. This is a series that redefines Taiwanese supernatural dramas.

世界
首映
World
Premiere



奚岳隆，長片《女鬼橋》和《女鬼橋2：怨鬼樓》皆在國際與台灣市場成績傲人，賣出46國版權。2024年以影集《美食無間》入圍金鐘獎戲劇節目導演獎等三大獎項。

郝芳葳，短片《謎絲》入選釜山影展超廣角亞洲短片競賽、金馬影展和金穗獎。《須菩提的眼淚》入選莫斯科國際影展、亦入圍金鐘獎及金穗獎。《凶宅專賣店》為其首次參與執導的影集。

Lester HSI's features *The Bridge Curse* and *The Bridge Curse: Ritual* achieved remarkable market success home and abroad, with distribution rights sold to 46 countries. His 2024 series *Gourmet Affairs* was nominated for three major Golden Bell Awards, including Best Director in a Drama Series.

HAO Fang-wei's debut short, *Myth*, was shortlisted for the Busan International Film Festival Wild Angle Asian Short Film Competition, as well as for the Golden Horse Film Festival and the Golden Harvest Awards. *Tears of Subhūti* was nominated for the Moscow International Film Festival, the Golden Bell Awards, and the Golden Harvest Awards. *Haunted House Secrets* marked her first involvement as a director in a television series.

06.27 FRI 19:00 中山堂 TZH ▲★



廣角台灣

TAIWAN PANORAMA

帶你從台灣電影工作者的角度，看見不同面貌的台灣。無論是紀錄片或短片，創作者們用各種題材和手法，談人、談關係、談書店，也談他們所關心的世界。這些作品不講大道理，只是換個方法，把熟悉的事物重新擺到眼前。

Rediscover Taiwan through the eyes of local filmmakers. From docs to shorts, they reflect on people, the relationships, bookstores, and a world they care for — never preachy, simply reframing the everyday.



書店裡的影像詩：停駐與穿越

Poetries from the Bookstores: Somewhere I Belong

世界
首映
World
Premiere



台灣 Taiwan | 2025 | DCP | Color, B&W | 90min

PRINT SOURCE 夢田影像股份有限公司 Dreamland Image Co., Ltd.

書店是一種風景。你會看到愛書人以緩慢節奏，細心為舊書修容包膜；有店主帶顧客上山採藥，認識植物兼作藥茶；有關注環保的人開書店，是為守護家鄉的山林；也有嫁進漁港的媳婦，為討海人留下文字與影像紀錄……書店既依山也靠海，在這裡更充滿人的故事：書店前伴存的楊桃樹，圓滿了臨終病人的遺願；西方旅人為遠東的小村，譜下一曲樂章；還有異鄉人在人潮熙攘的台北鬧區，傳述著流亡港人的故事。這些如散文詩般優美精煉的影音，被滿溢人味的書店串起，向我們講述看不見的記憶。

導演侯季然擅長以詩意影像描繪時代記憶，《書店裡的影像詩》自2013年起記錄台灣各地獨立書店，如今邁向第三季。15間小書店，15種影像詩，有舒緩的長鏡頭，有滿溢人情的小故事，即便在潮濕雨天也能聞到溫暖書香。導演以旁觀者角度進行影像速寫，也為消逝中的書店留下一種生活態度和時代印象。

Each bookstore forms its own poetic landscape: gentle hands restoring old books, a bookstore owner guiding customers on herbal hikes, an eco-activist protecting mountains through reading, and a woman from a fishing community preserving local memories. Director Hou Chi-jan captures these intimate narratives through lyrical imagery, portraying 15 independent Taiwanese bookstores and preserving fading stories and quiet cultural resilience.

侯季然，台北人，政治大學廣電所畢業，創作形式多元。2003年首部作品《星塵 15749001》獲台北電影節百萬首獎，紀錄片《台灣黑電影》入選東京、鹿特丹等國際影展。劇情長片《有一天》和《南方小羊牧場》亦曾入圍多項金馬獎。

HOU Chi-jan is a Taiwanese film director and screenwriter. He won the Grand Prize at the 2003 Taipei Film Awards for his first short film, *Stardust 15749001*. In 2010, he made his narrative feature debut, *One Day*, followed by *When a Wolf Falls in Love with a Sheep* in 2012.



膠囊時光

The Time Capsule

台灣 Taiwan | 2025 | DCP | Color | 75min

PRINT SOURCE 夢田影像股份有限公司 Dreamland Image Co., Ltd.

世界
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談到孩子，劇場導演、詩人鴻鴻〈忍不住為你寫了幾首詩〉，雖然藝術薰陶不一定有效，兒子也現身吐槽，其實爸爸只盼他能如其名，活成快樂的人。〈胖子，棒球，和光頭〉是棒球員張泰山與子女遊戲時對彼此的暱稱，走過人生高潮與低谷，如今他是孩子的教練、前輩兼夥伴，沒有完美形象，只有彼此最自然的模樣。藝人黃路梓茵（Lulu）的父親是計程車司機，更是一路接送她長大的最佳後援部隊，為其成就開心、心疼工作勞累，繁忙的女兒也在拿捏彼此距離，父女學習調適自身定位，一起解這道家庭的〈角色練習題〉。

沈可尚導演、蘇麗媚監製，《膠囊時光》系列拍攝多對父親與子女互動，解構「爸爸」角色的堅韌與脆弱，笑中有淚、淚中有愛，真摯記錄家庭中的驚奇片刻和恬淡日常，溫柔提煉親情的真實況味。

The Time Capsule tenderly explores father-child relationships through three heartfelt portraits. Theater director Hung Hung reflects on fatherhood with playful poems for his son, hoping simply for his happiness. Baseball star Ati Masaw (Chang Tai-shan) bonds with his children as coach, teammate, and friend, embracing imperfection. Entertainer Lulu Huang and her taxi-driver father navigate evolving roles, balancing closeness and independence. Directed by Shen Ko-shang, this documentary series gently deconstructs fatherhood's resilience and vulnerability. Blending humor and emotion, it captures fleeting everyday moments and intimate surprises, distilling the complex, enduring warmth of family.

沈可尚，1972年生於台北，導演。1999年短片《與山》入選坎城影展短片競賽，《噤聲三角》獲金穗獎最佳實驗電影，2012年紀錄片《築巢人》獲台北電影獎百萬首獎，亦曾任台北電影節總監。現正製作首部劇情長片《深度安靜》。

SHEN Ko-shang is a director known for feature films, documentaries, and commercials. His works include *Baseball Boys*, *Children From The Distant Planet*, and *Layover*. Nominated by festivals such as Visions du Réel, his films have won major awards including the Grand Prize at the Taipei Film Awards and Best Short Film at the Golden Horse Awards.

廣角台灣：台灣短SHOW

TAIWAN PANORAMA: TAIWAN SHORTS





螫傷 Stings

日本、台灣 Japan, Taiwan | 2024 | DCP | Color | 19min
PRINT SOURCE Twin Brains Films and Mindset Films

裕文、蕭與卡馬爾，三人的命運在台北交錯。裕文從卡馬爾身上接過一份工作，蕭則將與裕文在生命的轉捩點會合。作品於台灣拍攝，從蜜蜂到賽鴿，人物口白穿插於詩意流動的影像，台英混血音樂家吳罕參與演出並跨刀助陣配樂，從中探索野性堅韌的生命質地。

Immersed in the vibrant tapestry of Taipei, Yu Wen and Xiao's paths cross. While Xiao is ready to move on, Yu Wen faces his past, only to find himself slipping back into the comfort of the status quo. A poetic vignette of Taiwan, its people, and their resilience.

● 2025 克萊蒙費宏短片影展 Clermont-Ferrand ISFF



札維耶·特拉，1992 年生於加拿大蒙特婁，導演及視覺藝術家，青年時期移居日本。2024 年與演員菊地凜子合作短片《Haunted by the Sound of the Wind》於東京短片影展首映。

Xavier TERA blends reality, fiction, and surrealism into distinct, stylized narratives. His work spans film, fashion, and music, leading to collaborations with Jeremy O. Harris, Harry Styles, Kaytranada, and Rosalia, as well as prominent brands and publications like Nike, Burberry, *Vogue*, and *GQ*.



婚禮 Wedding

台灣 Taiwan | 2025 | DCP | Color | 16min
PRINT SOURCE 辣草莓合作社 Juicy Berry Studio

婚禮即將開始，新娘休息室內卻躁動著不安氛圍。梳化尷尬互動、荒謬家庭情境、親友造訪的壓力層層堆疊，一切看似準備就緒的婚禮，新娘卻在此刻消失無蹤……。手持攝影，還原婚禮後台現場，透過鏡頭逼近新人內心不斷升溫的紊亂，也冷靜凝視當代對幸福的常態想像。

On her wedding day, Xiao Xuan faces mounting doubts under family pressure, societal expectations, and ritual burdens. Told through her friend Renjie's perspective, the story follows her brief escape from the ceremony, sparking chaos in her absence. As tensions rise, the line between personal choice and duty blurs.



薛祖杰，臺灣藝術大學戲劇學系畢業。創作橫跨劇場、影像、展覽等領域，曾於2021年以《規規無晒》獲得MOD金片子紀錄片單元新秀首獎。

HSUEH Tzu-chieh, born in Wulai, Taiwan, is an interdisciplinary artist working across film, theater, and media art. Their practice blends diverse mediums and collaboration with communities, using innovative forms to spark dialogue between art and society.



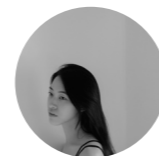
洗 Gurgling

台灣 Taiwan | 2025 | DCP | Color | 13min
PRINT SOURCE Christine Margaret WU

女子過著日復一日的枯燥主婦生活，和丈夫之間的熱情已如蒼白斑駁的屋牆，也似同住屋簷下關係疏離的公公與婆婆。一日洗澡時，透過浴室窗戶發現對面頂樓有一對偷窺的雙眼，女子開始自我窺視日漸初老的身軀，刻骨銘心的青春回憶，以及內心深處暗潮洶湧的慾望。她難以壓抑體內無以名狀的蠢蠢欲動，決定作出行動。

「你很美，但是你沒有想像力。」——郝譽翔《洗》

Living under the same roof with her aging in-laws and inattentive husband, a young housewife's mundane life is stirred when she suspects someone of gazing at her through her shower window. With growing nameless desire and uneasiness, she begins to rethink her way of living.



無岳，倫敦電影學院電影碩士，創作包含平面攝影、實驗短片，和紀錄片。經常透過身體界線探討慾望的根源，《洗》是她的首部劇情短片。

Christine Margaret WU, holds an MA in Film from the London Film School. Her work spans photography, experimental shorts, and documentaries. She often explores the origins of desire through bodily boundaries. *Gurgling* is her first narrative short film.

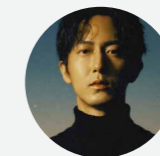


地獄哽 Hellish gags

台灣 Taiwan | 2025 | DCP | Color | 18min
PRINT SOURCE 邱孝尊 CHIU Hsiao-tsun

站立喜劇演員阿原晚上要登台演出，整天借錢又遊手好閒的爸爸卻突然驟逝，笑話還沒寫完，馬上要到醫院處理後事。登場在即，他看著爸爸留下的遺物，心中默默做出決定……。潘宥印主演，喜劇明星黃豪平、微笑丹尼跨刀演出；站上舞台，地獄哽董素不忌又真情流露，生活荒謬、愁緒難解，就在短短幾分鐘的表演裡正面迎擊。

A stand-up comedian performs a routine about his father's sudden passing, only to be met with silence from the audience. However, an unexpected incident exposes his deep longing for his father's love. His absurd yet heartfelt performance ultimately earns him a roaring ovation.



邱孝尊，台灣演員、導演暨表演指導，現就讀臺灣藝術大學電影系碩士班。2024 年以短片作品《慾仙慾死》入選台北電影節及高雄電影節。

CHIU Hsiao-tsun is an actor, performance coach, and visual creator pursuing an MFA in Film at National Taiwan University of Arts. His short film *Euphoria* was selected for both the 2024 Taipei and Kaohsiung Film Festivals.





魚說

A Man, A Fish and Everything Else



台灣 Taiwan | 2025 | DCP | Color | 18min
PRINT SOURCE 品佳電影有限公司 Ping Film Production

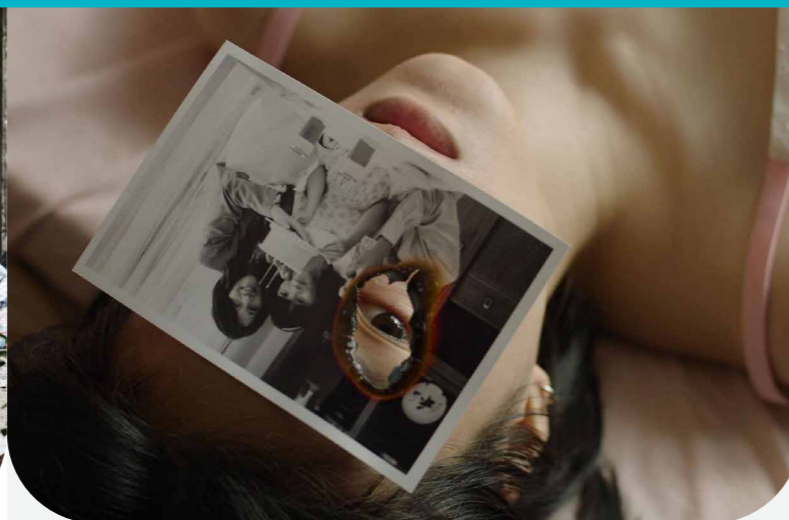
深夜，一場大停電突然發生，環境失控、街坊騷動，紛紛為可能降臨的災禍作準備。但劉家興卻不為所動，唯一心繫他在早晨買來的一條垃圾魚，他奔上奔下，尋找幫魚缸補充氧氣的方法，而那條不斷向他頂嘴的魚，同時讓他想起埋藏在心中的另一個人。男人與魚對話，奇幻色彩滿溢，不僅是包藏控制意圖的關係寓言，也對當下政治現況提出反思。

A sudden blackout spreads through the community, and as rumors circulate among the residents, a power outage somehow becomes a harbinger of war. Amidst the panic and fleeing crowds, Liu reacts very differently — he simply wants to keep his fish alive. The fish, however, isn't just any fish; it speaks. On this strange night, with an arrogant fish in tow, Liu embarks on a journey to explore the possibility of mutual understanding.



林行徹，臺灣大學戲劇學系表演學士，洛杉磯大學加州分校電影導演碩士。2024年編劇作品《太平天國》獲第46屆優良電影劇本優等獎。

LIN Hsing-che's work, shaped by his theater education, blends theatricality and non-realistic time. His films often begin with magical moments in everyday life, exploring life's dilemmas.



草莓蛋糕

Strawberry Shortcake



台灣 Taiwan | 2024 | DCP | Color | 21min
PRINT SOURCE 代山文化有限公司 Studio Lilith

看似美滿的中產階級家庭，父親缺席後，母女相依為命。清純乖巧的少女暗中從事援交，並陷入情色幻想裡，夢中戴假陽具的神祕觀眾揭曉，不僅與之交媾，現實裡母女關係也逐漸起了變化，少女又該如何掙脫被壓抑細綁的束縛？

和式房間、慶生蠟燭、祖母遺照、戀足癖、囤積症、草莓蛋糕……不斷循環的符號與妖魅氛圍，令人感官大開，情慾解放，具創意的環形敘事勾勒出家庭的深層創傷。

Fantasy bleeds into reality when 16-year-old Lolo becomes entangled in a Freudian loop centered around a strawberry shortcake and her mother, Norma. As Lolo sinks deeper into this surreal loop, the boundary between reality and the dreamscape becomes increasingly blurred.

- 2025 倫敦同志影展 BFI Flare
- 2024 西班牙錫切斯奇幻影展 Sitges FF
- 2024 溫哥華影展短片論壇獎 Short Forum Award, Vancouver IFF



莊岱雯，就讀哥倫比亞電影製作研究所，創作深受邪典電影影響，專注身分與性別議題，風格大膽，擅長類型敘事。首部短片《媽，如果我是吸血鬼》入選多個國際影展及台北電影節，《草莓蛋糕》是她的最新短片。

Deborah Devyn CHUANG, a Columbia University film graduate, creates bold, genre-driven works influenced by cult cinema, exploring themes of identity and gender. Their debut short, *Mom, if I were a Vampire*, screened at multiple international festivals. *Strawberry Shortcake* is their latest short film.



悲傷是一條乾枯的河

Cry Me a River

台灣、印度 Taiwan, India | 2024 | DCP | Color | 16min
PRINT SOURCE 一陽映畫有限公司 Betula Films

她是以哭維生的職業孝女白琴，卻在一場告別式中突然止不住地大笑，再也找不回「哭」的感覺，直到收到一位陌生人的關心，她的內心開始起了神祕的化學變化。印度導演蘇曼森攜手李亦捷、初孟軒以及台灣團隊，用異國文化視角，在寫實與奇異之間游移，凝視亞洲社會中的「情感勞動」。

A professional mourner loses her ability to cry and begins to laugh uncontrollably — until a stranger's kindness sparks a mysterious change. Directed by Indian filmmaker Suman Sen, this Taiwan-set tale explores emotional labor in Asian society through a surreal, cross-cultural lens.



蘇曼森，印度導演。首部作品《寂靜的和聲》在英國雨舞影展獲最佳短片，取得角逐奧斯卡最佳短片的資格。《悲傷是一條乾枯的河》是他的最新短片。

Suman SEN is an Indian director. His debut short, *The Silent Echo*, won Best Short at Raindance, qualifying for the Oscars. *Cry Me a River* is his latest short film.



停格人生

Stills Moving



台灣 Taiwan | 2024 | DCP | Color | 15min
PRINT SOURCE 不像画有限公司 Unframed Lab, 一陽映畫有限公司 Betula Films

藝術家在創作中灌注精神與意志，如果他的作品有了生命，將會發生什麼事？藝術家曉玲罹患漸凍症，身體漸癱，人生也急煞車。身心俱疲，她遂將精神投注在眼前的雕塑娃娃，在她對抗病魔之際，娃娃竟然逐漸展現生命的色彩。啟發自家家庭經驗，陳雪甄細膩演繹漸凍症患者肢體與心理狀態，亦巧妙結合停格動畫手法，製造藝術與人生輝映的魔幻時刻。

A sculptor is diagnosed with ALS (Amyotrophic Lateral Sclerosis), a disease that will ultimately rob her of control over her own body. Confronting the inevitable, she pours her heart and soul into her next creation: a figurine of a little girl. As days pass, the sculptor's limbs begin to falter, but her creation starts to move, opening her eyes...

- 2024 塔林黑夜影展 Tallinn Black Nights FF
- 2024 西班牙錫切斯奇幻影展 Sitges FF



葉宗軒，台灣電影導演，英國國家電影電視學院畢業，皇家藝術學院導演碩士。曾於2018年以短片作品《光之影》入選溫哥華影展。

Kevin YEH Tsung-hsuan's creative vision is shaped by a close friend's long battle with illness. His films explore inner emotions through the interplay of reality and dreams. He has collaborated with charities and support groups, with *The Light Refracts into the Shadows* screening at multiple international film festivals.



親子Fun電影

FILMS FOR KIDS

風和日麗的假日早晨，何不為家中的小朋友安排一場電影之旅，共同迎接熱鬧非凡的暑假！無論是小演員們日常的鬥嘴情節，或是日本人氣貓咪的全新旅程，皆能滿足小朋友對世界的無限想像，療癒程度令人難以抗拒！

Treat your kids to a movie adventure on a sunny holiday morning! From playful squabbles between young stars to the latest journey of Japan's beloved cat, each tale invites boundless imagination and irresistible charm — an ideal way to welcome a vibrant, joy-filled summer together.



什麼都沒有雜貨店 2 (第1-4集)

The Grocery Store of Nothing 2 (Ep.1-4)

台灣 Taiwan | 2025 | DCP | Color | 60min

PRINT SOURCE 財團法人公共電視文化事業基金會
Public Television Service Foundation

世界
首映
World
Premiere



旺伯的喜旺來商號裡，小傑和好朋友阿樂、大可和小可，一起長大的每一天，日日都有新話題，阿樂想要得到抽樂大獎，要當世界上最幸運的人；考試總拿第一的小傑，在意外輸掉「可樂盃第一名大賽」後大受打擊，朋友們該怎麼幫忙小傑找回第一名的自信心。新成員F4出現在雜貨店，四人發現自己在雜貨店的地位岌岌可危，不甘心地展開一場雜貨店地盤保衛戰。

延續去年的高人氣，小公視與第一季英傑哆團隊再次聯手，主演的音樂人朱頭皮、療癒系歌手胖球和斯拉、童星謝以樂、鄒噉漚等人，在第二季全員回歸。第一季導演李權洋升格總導演，本季加入新的導演組合：林亞佑、戴薇、黃丹琪等人，承接第一季情境喜劇風格，故事圍繞著孩子成長中的每天日常與大小煩惱，讓小觀眾在歡笑之餘，也能找到專屬他們的共鳴。

In Wangbo's store, four friends — Chieh, Le, Ta-ke, and Hsiao-ke — face the growing pains of friendship, dreams, and change. When their beloved hangout is threatened, they come together in a heartfelt stand for loyalty, love, and the innocence of youth. Directed by Li Chuan-yang, Lin Ya-yu, Dai Wei, and Huang Dan-chi, this warm sitcom blends humor and coming-of-age tales. Following its acclaimed first season, *The Grocery Store of Nothing 2* returns with musician PIG HEAD SKIN and child actors Hsieh Yi-le, Tsou Hsuan-yun, Elena Chen, and Sofia Chen.

李權洋，擅長兒少影視，作品包括短片《銅板少年》、《阿嬤的放屁車》、影集《百味小廚神》與《什麼都沒有雜貨店》。

林亞佑，臺北藝術大學電影系碩士畢業。短片《主管再見》曾獲2020台北電影獎最佳新演員、金穗獎優等獎與最佳整體演出。

戴薇，生於中國南方，現就讀臺灣藝術大學視覺文化博士班，曾入選富邦兒童節目孵育計畫，創作涵蓋虛構與紀實。

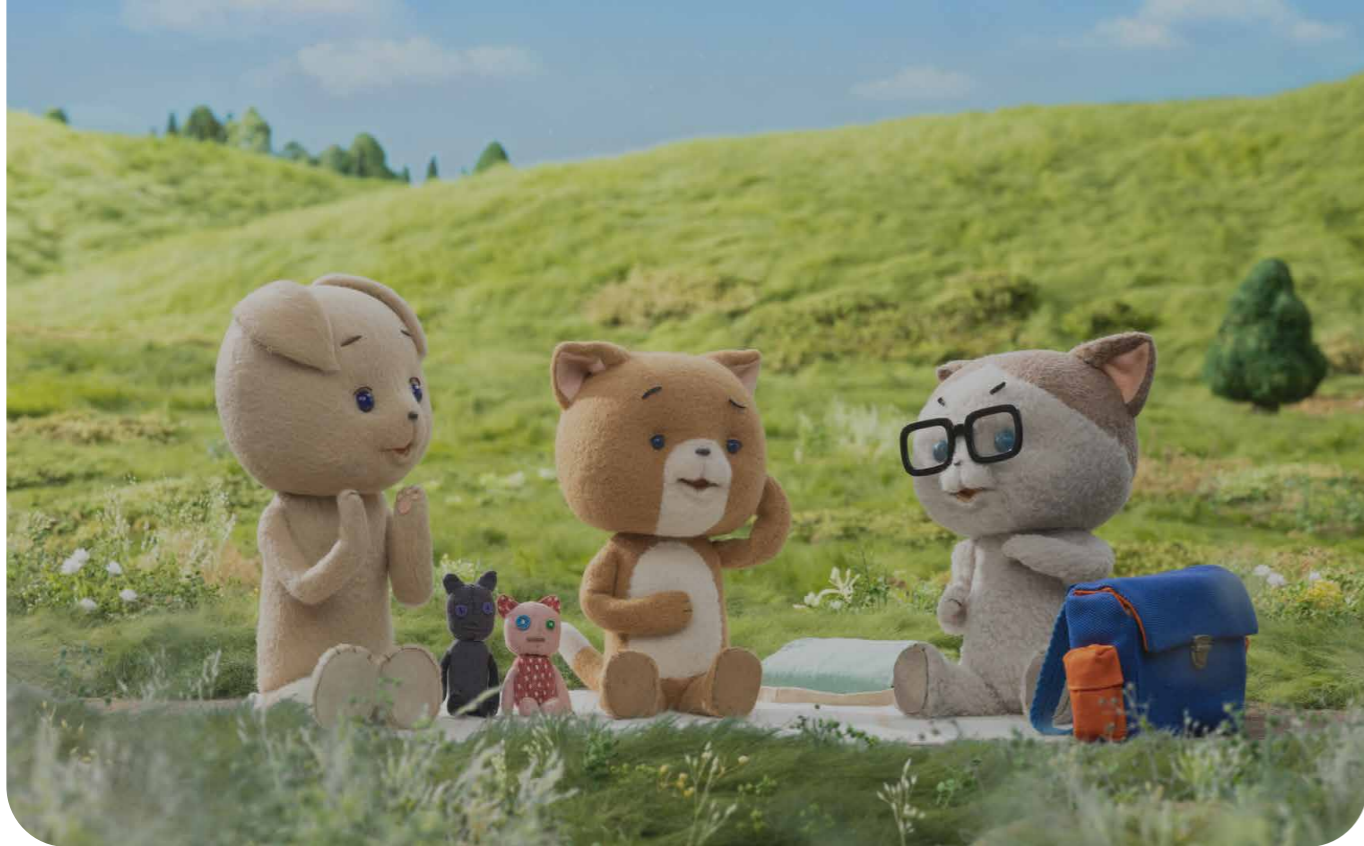
黃丹琪，擅長細膩寫實與奇幻。短片《夏日紀事》、《三仔》入選金鐘獎、東京國際短片影展，《春水奇譚》獲金穗獎社群名人推薦獎。

Li Chuan-yang creates children's media, including *Coin Boy*, *Grandma's Farting Scooter*, *Genius Chef Junior-Ghost Festival*, and *The Grocery Store of Nothing*.

LIN Ya-yu's short *See You, Sir* won at the Taipei Film Awards and Golden Harvest Awards.

DAI Wei, a PhD student at NTUA, was selected for the Fubon Children's Program, working in fiction and documentaries.

HUANG Dan-chi explores reality through fantasy; her works span VR and international film festivals.



可瑪貓新旅程

Komaneko Series

日本 Japan | 2006-2024 | DCP | Color | 75min

PRINT SOURCE Nikkatsu Corporation

小貓可瑪為了實現電影夢，她決定讓自己親手縫製的布偶當主角，拍攝一部浪漫的愛情停格動畫。她還有機械小天才好友和她一起把房間變成遊樂園，甚至連惡作劇的害羞男孩，與森林裡的神祕大腳雪怪都變成了她的好朋友。不過，當爺爺驚喜拿出夢幻海外之旅的機票，小貓可瑪卻發現自己不能帶上最心愛的布偶們，連布偶們都覺得好傷心！但聰明的可瑪一定能夠想到好方法。

20多年前初登場的可瑪貓，這次除了重溫那些熟悉故事，更帶來最新篇章。可瑪貓是曾打造「多摩君」的動畫導演合田經郎，在2003年開啟的停格偶動畫系列，可瑪貓20週年之際，團隊推出了新篇章。充滿手作溫度的布偶，搭配童趣肢體動作的貓言貓語，更是讓她打破語言隔閡，要和大銀幕前的小觀眾變成新朋友。

Komaneko, the little cat, loves shooting animated films and puts a lot of effort and patience into making puppets, building sets, and inventing plots. Using lovingly handmade animations and backdrops, Goda Tsuneo tells everyday stories about creativity, friendship, and the joy of filmmaking — without words and with a fine sense of detail and humor.



合田經郎，1967年生於東京，畢業於日本電影學院。知名動畫編劇、導演與角色設定。1998年為NHK創造動畫角色「多摩君」，2003年獲法國安錫動畫影展最佳短片。同年創立動畫工作室dwarf studios，以停格動畫短片《可瑪貓的愛情電影》引發熱潮，後發展為2006年長片《可瑪貓》。

GODA Tsuneo graduated from the Japan Institute of the Moving Image. He created NHK's mascot Domo-kun in 1998. In 2003, he founded dwarf studios, focusing on stop-motion animation. He produced the popular *Komaneko* short films and the *Domo-kun* series, which aired in over 170 countries and earned international acclaim.



特別放映

SPECIAL SCREENINGS

侯孝賢導演的經典之作恰逢上映十週年，張之亮導演榮任本屆台北電影獎評審團主席，而本屆大使宋芸樺也驚喜現身於韓國懸疑電影。台北電影節特別獻映這些如數家珍的精彩作品，與觀眾一同回顧經典，探索新作。

As Hou Hsiao-hsien's *The Assassin* marks its 10th anniversary, Jacob Cheung Chi Leung leads the Taipei Film Awards jury, while festival ambassador Vivian Sung makes a surprise appearance in a Korean thriller. The Taipei Film Festival proudly showcases these beloved works — inviting audiences to revisit timeless classics and discover bold new voices.





刺客聶隱娘

The Assassin

台灣、香港、中國 Taiwan, Hong Kong, China | 2015 | Color, B&W | 105min

PRINT SOURCE 中影股份有限公司 Central Motion Picture Corp.

唐朝中葉，節度使藩鎮割據，與中央政權競爭拉鋸，皇族權貴勢力盤根錯節。九歲便被帶走的少女聶隱娘，13年後自山中習藝歸來，她被訓練成刺客，一把匕首斬金斷玉，斬不斷昔日情絲。她奉師父之命刺殺童年時曾締結婚約的表兄——魏博節度使田季安，內心卻在職責與情感間掙扎。蒼茫山林與宮廷燭火交錯搖曳，她如落入異世界的孤鳥，終將面對內心的抉擇。

侯孝賢以凝練留白的敘事手法重構武俠經典，幾乎捨棄對白與故事節奏，以長鏡頭與遠景風景，營造盛唐氛圍與時間張力。全片在中國與台灣多地取景，服裝、美術、佈景、光線、景深設計極致細膩華麗，舒淇飾演的聶隱娘在幾無台詞的表演收放間盡顯內斂，其美學成就與人文深度，早已成為世界影史留下一筆無可取代的東方經典。

Set in Tang dynasty China, *The Assassin* follows Nie Yinniang, a woman trained from childhood to kill. Tasked with assassinating her once-betrothed cousin, she struggles between duty and emotion. Hou Hsiao-hsien's austere, meditative wuxia reimagines the genre with long takes, minimal dialogue, and breathtaking landscapes. Featuring Shu Qi's restrained performance, the film's exquisite production design evokes Tang-era grandeur. Hou's final film before retirement, *The Assassin* stands as an enduring masterpiece of cinematic and cultural artistry.

- 2015 金馬獎最佳影片、最佳導演、最佳攝影、最佳造型設計、最佳音效
Best Narrative Feature, Best Director, Best Cinematography, Best Costume Design, Best Sound Design, Golden Horse Awards
- 2015 坎城影展最佳導演獎 Best Director, Cannes



侯孝賢，1947年生於中國廣東梅縣，後隨家人遷至高雄鳳山。八〇年代初開始執導長片，和楊德昌等創作者掀起台灣新電影浪潮。1989年《悲情城市》榮獲威尼斯影展金獅獎，創台灣電影史新頁。侯孝賢亦曾任台北電影節、金馬影展主席，對影壇影響深遠。

HOU Hsiao-hsien, born in 1947 in Guangdong, China, moved to Taiwan in childhood. A leading figure of the Taiwan New Cinema movement, he gained international acclaim with *A City of Sadness* (1989), which won Venice's Golden Lion. He later served as chair of the Taipei Film Festival and subsequently the Golden Horse Awards. His poetic, realist style and profound influence have secured his place as a master of contemporary world cinema.



飛越黃昏

Beyond the Sunset

香港 Hong Kong | 1989 | DCP | Color | 115min

PRINT SOURCE 銀都機構有限公司 Sil-Metropole Organization Ltd.

寡居的梅姨將青春奉獻在獨生女的身上，卻換來女兒遠嫁美國不相往來的對待。多年後母女重聚，素未謀面的孫子早已長成活潑少年。相隔千山萬水時彼此牽掛，同住一個屋簷下卻處處劍拔弩張，母女關係依舊難以融洽。黃師傅的出現為祖孫三人帶來新氣象，拘謹的梅姨也展露久違的笑顏。人生暮遲，還有多少來日可追，將一切看在眼裡的女兒，返美前決心再為母親做一件事。

導演張之亮繼《中國最後一個太監》驚豔影壇之後，將目光轉回現代香港。時值1980年代香港移民潮，年輕人紛紛遠走海外獨留父母終老，張之亮以親身經驗出發，透過一段黃昏戀曲的萌芽，側寫新舊世代間追求自我人生與親情羈絆的兩難。演技派女星馮寶寶增齡演出，與葉童共演溝通不良的母女，細膩真摯的表演，讓她們在香港電影金像獎大放異彩。

Set against the backdrop of 1980s Hong Kong's migration wave, Jacob Cheung's *Beyond the Sunset* explores generational divides and fading family ties. When Aunt Mei reunites with her estranged daughter and spirited grandson, old tensions resurface. As three generations clash under one roof, unspoken regrets emerge. A late-life romance offers Mei a glimpse of renewal. Fung Bo Bo earned a Hong Kong Film Award nomination for Best Actress, while Cecilia Yip won Best Supporting Actress for her role. The film delicately examines the bittersweet balance between personal freedom and familial duty.

- 1990 香港電影金像獎最佳電影、女配角、編劇、十大華語片
Best Film, Best Supporting Actress, Best Screenplay, Best 10 Chinese Motion Pictures, Hong Kong Film Awards



張之亮，1959年生於香港，1982年畢業於無線電視藝員訓練班。1988年執導首作《中國最後一個太監》，其後與銀都影業合作成立夢工場電影公司，作品關注當代社會，《籠民》、《搶錢夫妻》、《流星語》、《墨攻》等作皆廣獲好評。

Jacob CHEUNG Chi Leung was born in 1959 in Hong Kong. He is a director and actor, known for *Cageman* (1992), *A Battle of Wits* (2006), and *Beyond the Sunset* (1989).



無人知曉的家

The Secret House

南韓、台灣 South Korea, Taiwan | 2025 | DCP | Color | 104min

PRINT SOURCE K-Movie Entertainment

世界
首映
World
Premiere



朴相敏，大學主修電影導演，畢業後投入業界，擔任副導，曾參與賣座恐怖片《鬼病院：靈異直播》編劇。2023年首部執導長片《按讚、留言、開啟小鈴鐺》入選塔林黑夜、富川奇幻等知名國際影展。《無人知曉的家》為其第二部長片，亦為台韓跨國合製之作。

PARK Sang-min, a South Korean filmmaker, co-wrote the hit *The Haunted House: Ghost Live*. His directorial debut, *I Haven't Done Anything* (2022), premiered at Tallinn Black Nights and was featured at the Bucheon International Fantastic Film Festival. His second feature, *The Secret House*, is a Taiwan-Korea co-production.

1979年，一戶韓國家庭移民台灣，棲身於山中一棟荒置老宅。為遠離連續殺人犯父親的污名陰影，母親和四名子女與世隔絕，孩子們唯一往來的，是鎮上一名善良的圖書館員，她的出現彷彿照亮了他們幽閉的世界。然而好景不常，母親因病離世，父親出獄突訪，姐妹們噩夢再臨，宅邸更怪象叢生。大哥此刻肩負重任，他能否走出夢魘，守護破碎家園？

改編自西班牙驚悚片《詭影》，韓國導演朴相敏將時空拉到七〇年代的台灣，以富含時代質感的老宅為舞台，潛藏的家族創傷為引，鋪陳詭譎氛圍，玩轉敘事結構，挑戰觀影常規，揭開一場懸疑糾葛的人倫悲劇。百想藝術大賞最佳新人李洪耐挑大樑，攜手本屆影展大使宋芸樺，交織細膩情感，共度破碎旅程，為殘酷真相添入一絲輕盈，也為幽暗過往注入一縷微光。

After their serial killer father is imprisoned, Sung-min, his three siblings, and his mother move to a tranquil country cottage in Taiwan. Sung-min meets a local girl, Rihwa, and dreams of a fresh start. However, tragedy strikes when Sung-min's mother suddenly dies. Fearing her children being sent to orphanages, she asks Sung-min to keep her death a secret until he becomes an adult in six months. He follows her will and lives on with his siblings until a major disruption occurs. Will Sung-min be able to save his siblings?



卓越貢獻獎

OUTSTANDING CONTRIBUTION AWARD



張昌彥，1941年生於台北景美，資深電影學者與影評人。年少受黑澤明《紅鬃子》啟發投身電影的志向，文化大學戲劇系畢業後赴日深造，於1971至1974年間在早稻田大學文學研究所攻讀碩士，奠定深厚電影與文學素養。

1979年返台後返回母校文化大學任教，投身電影評論與教學。八〇年代台灣新電影運動興起，他與焦雄屏、黃建業等人於1981年在《聯合報》「電影廣場」專欄發表犀利短評，在1983年「削蘋果事件」時也投書聲援，也是1987年「台灣電影宣言」的簽署人之一。隨著八〇至九〇年代日片逐步解禁，他在《世界電影》、《電影欣賞》等刊物中持續撰文推介溝口健二、小津安二郎、大島渚等一系列名導。

此外，他曾在1989年協助推動搶救台語片行動。之後，他在1998年擔任首屆「台北電影節」執行及選片委員，同時也協助催生「台灣國際紀錄片雙年展」，並在1999年隨雙年展團隊赴日本山形影展取經，為台日紀錄片交流奠定基礎。他也曾與學者李道明共同編著《台灣地區紀錄片片目資料庫》，及參與影人口述歷史計畫，在電影資源保存與影史研究上貢獻卓著。

身為教育者，張昌彥曾在文化大學、輔仁大學、世新大學及臺灣藝術大學等校任教，專注編劇與電影史的研究與教學，培育出包括蔡明亮在內的多位優秀電影人才，他亦屢獲邀擔任金馬獎、金鐘獎、山形影展評審，及擔任福岡影展台灣選片人，以其專業與熱情，促進台日電影交流。

CHANG Chang-yen, born in Jingmei, Taipei in 1941, is a veteran film scholar and critic. Inspired by Kuorsawa Akira's *Red Beard* in his youth, he decided to devote himself to cinema studies. After graduating from the Department of Theater Arts at Chinese Culture University, he traveled to Japan for further studies. From 1971 to 1974, he pursued his master's degree at the Graduate School of Letters, Arts and Sciences at Waseda University, where he established a solid knowledge foundation in both cinema and literature studies.

After returning to Taiwan in 1979, he started teaching at his alma mater, Chinese Culture University, and began to actively engage in film criticism and education. During the rise of Taiwan New Cinema in the 1980s, he published incisive short film critiques along with figures such as Peggy Chiao and Edmond Wong in the "Film Plaza" column of the *United Daily News* in 1981. Later, he also wrote articles to voice support for the "Apple-Peeling Incident" in 1983, and was one of the signatories of the 1987 "Taiwan Cinema Manifesto." Throughout the 1980s and 1990s, as the government gradually lifted the ban on Japanese films in Taiwan, he continuously wrote articles for magazines such as *World Cinema* and *Film Appreciation* to introduce the works of prominent Japanese auteurs including Mizoguchi Kenji, Ozu Yasujiro, and Oshima Nagisa.

In 1989, he helped advocate for the preservation of Taiwanese-language films. Later, in 1998, he assisted in the preparation of the inaugural Taipei Film Festival and played a key role in the initiation of the Taiwan International Documentary Biennale. In 1999, he joined a delegation to the Yamagata International Documentary Film Festival in Japan to observe and learn, laying the foundation for the long-standing tradition of documentary exchange between Taiwan and Japan. He also co-edited The Documentary Film Catalog Database in Taiwan with scholar Li Dao-Ming and participated in the Oral History Project of Taiwanese Filmmakers, making outstanding contributions to film preservation and film history studies in Taiwan.

As an educator, Chang has taught at Chinese Cultural University, Fu Jen Catholic University, Shih Hsin University, and National Taiwan University of Arts, focusing on the research and education of screenwriting and film history. Many of the students he mentored are now well-established filmmakers, including renowned director Tsai Ming-liang. He has also been frequently invited to serve as a jury member for the Golden Horse Awards, Golden Bell Awards, and the Yamagata International Documentary Film Festival, and acted as the Taiwan film curator for the Fukuoka International Film Festival. Through his expertise and passion, Chang has played a vital role in fostering Taiwan-Japan film exchange.

1941

出生於台北市景美，父親是景美街上頗負盛名的「文山診所」醫師張傳生。

Born in Jingmei, Taipei City. His father, Chang Chuan-sheng, was a well-known physician who ran the Wenshan Clinic on Jingmei Street.



張昌彥之父張傳生（數位物件授權：CC BY-NC 3.0 TW + / 建檔單位：社區大學全國促進會 © 國家文化記憶庫）

1971 - 1974

早稻田大學文學研究所攻讀碩士（藝術學電影專攻），師事日本著名詩人與電影理論評論家飯島正，也結識包括村山匡一郎、四方田犬彥、牧野守等不少日本電影人、評論家。

Pursued a master's degree (Art Studies, specializing in film) at the Graduate School of Letters, Arts and Sciences, Waseda University, under the tutelage of renowned Japanese poet and film theorist Iijima Tadashi. During this time, Chang also befriended many Japanese filmmakers and critics, including Murayama Kyōichirō, Yomota Inuhiko, and Makino Mamoru.

1979

張昌彥返台，進入文化大學戲劇系擔任兼任講師。

Returned to Taiwan and began teaching as a part-time lecturer at the Department of Theater Arts, Chinese Culture University.

1981

與焦雄屏、黃建業、陳國富、在聯合報開設「電影廣場」專欄，發表電影短評，針對粗製濫造的電影毫不留情地批評，卻也引來片商反彈，因此專欄在經營半年後便在壓力下停止。

Together with Peggy Chiao, Edmond Wong, and Chen Kuo-fu, he launched the "Film Plaza" column in the *United Daily News*, publishing concise film critiques. Known for their sharp criticism of poorly-made films, their reviews drew backlash from film distributors. As a result of industry pressure, the column was discontinued after six months.

1984

● 日本名導今村昌平訪台，今村的舊識陳純真在台視就職，促成總經理石永貴在台視創辦「婦女劇本研究班」，並邀請今村昌平親自擔任班主任，且延聘日本劇作家輪番來台授課，張昌彥則受身為早稻田研究所學長的陳純真之託，擔任今村昌平的創作班助理，協助富田義朗、石堂淑朗、桂千穂、內藤誠、大和屋竺等劇作家帶領創作班，並且擔任翻譯，這段實務經驗對張昌彥的編劇教學影響深遠。

Renowned Japanese director Imamura Shōhei visited Taiwan, where Chang's acquaintance, Chen Chun-chen at Taiwan Television Enterprise (TTV), helped launch the "Women's Screenwriting Workshop" with support from General Manager Shih Yung-kuei. Imamura led the workshop, joined by several Japanese screenwriters. Chang served as Imamura's assistant and interpreter. The experience deeply shaped Chang's future screenwriting teaching.

● 首次擔任金馬獎評審，並與李道明、黃建業等彼時新生代學者與影評人，說服評審團首度讓「最佳紀錄片」項目入圍從缺，進而在影評界引發「何謂紀錄片」的論戰。

Served on the jury of the Golden Horse Awards for the first time. Along with emerging scholars and critics such as Li Dao-ming and Edmond Wong, he successfully persuaded the jury to withhold the nominations for Best Documentary Feature that year due to the absence of suitable candidates. This unprecedented act triggered a heated debate on the very definition of "documentary film" in Taiwan's film community.

生平大事記年表



左/張昌彥《碾玉觀音》定妝照。右/文化大學第一屆畢業公演入場券。
(Courtesy of 張昌彥)

1963 - 1967

進入第一屆文化大學戲劇系就讀。1967年5月24日戲劇系畢業公演，演出作品是姚一葦發表的《碾玉觀音》，張昌彥主演，舞台設計由聶光炎負責。

Entered the inaugural class of the Department of Theater Arts at Chinese Culture College (now Chinese Culture University). On May 24th, 1967, he performed the leading role in the department's graduation production, *The Jade Grinding Guanyin* (*Nian Yu Guanyin*), a play by Yao Yi-wei, with stage design by Nie Guang-yan.

1976 - 1978

受飯島教授建議，受赴巴黎第三大學修習法語。

Advised by Professor Iijima, Chang went to France to study French at the Université Sorbonne Nouvelle - Paris 3.

1983

8月26日，《兒子的大玩偶》中萬仁執導的〈蘋果的滋味〉，因暗諷國民黨政府遭黑函舉報，險遭禁演。《聯合報》與《中國時報》聯手大篇幅揭露此事，張昌彥也應《中國時報》影劇版時任主編陳雨航之邀，撰寫〈塑造原著世界 表現自我特色〉一文聲援。

On August 26, "The Taste of Apples," a segment of *The Sandwich Man* (1983), faced political backlash for its satire of the Kuomintang. Directed by Wan Jen and based on a story by Huang Chun-ming, the film was heavily censored and nearly banned. In response, Chang wrote a supportive article in the *China Times* at the invitation of arts editor Chen Yu-hang.

1986

● 今村昌平開拍《女衞》，拍攝地點橫跨北海道、香港、澳門、台灣與馬來西亞等地，張昌彥擔任美術部門翻譯，也在劇組於馬六甲拍攝時，擔任導演與當地華人及男主角柯俊雄的翻譯。

Imamura Shōhei began filming *Zegen*, with production locations spanning across Hokkaido, Hong Kong, Macau, Taiwan, and Malaysia. Chang worked as an interpreter for the art department and later served as an interpreter for Imamura during the shoot in Malacca, translating for the local Chinese community and lead actor Ko Chun-hsiung.

● 翻譯劇本《亂：黑澤明的電影劇本》（時報出版）。

That same year, Chang translated *Ran: Kurosawa Akira's Screenplay* (published by the China Times Publishing Company).

1987

擔任文化大學戲劇系影視組主任。

Appointed Director of the Film and Television Division, Department of Theater Arts, Chinese Culture University.

1992

擔任國家電影資料館董事，至2001年前後共擔任4屆董事。

Appointed board member of the Chinese Taipei Film Archive, serving four terms until around 2001.

1993

翻譯小津安二郎劇作《秋刀魚物語》(遠流出版)。

Translated the screenplay for *An Autumn Afternoon* by Ozu Yasujiro (published by Yuan-Liou Publishing Co., Ltd.).

1993 - 1994

擔任第30及31屆台灣金馬影展執委會執行委員。

Served as an executive committee member for the 30th and 31st Golden Horse Film Festival.

1997

● 擔任山形國際紀錄片影展國際影評人費比西獎評審。

Served as a jury member for the FIPRESCI Award at the Yamagata International Documentary Film Festival.

● 為日本福岡影展企劃「台灣專題」，向日本介紹台語片。

Curated the "Taiwan Focus" program for the Fukuoka International Film Festival, introducing Taiwanese-language cinema to Japanese audiences.

● 協助日本影評人佐藤忠男於12月26日至隔年2月

15日舉辦「東京三百人劇場台灣映畫祭」，擔任映畫祭企劃及執行委員，影展共選映51部台灣電影，是日本有史以來首次大型的台日電影文化交流活動，吸引逾1萬6千人次觀影。影展邀請台灣導演李行、王童、陳玉勳，以及演員張震、王渝文等人出席。

Assisted Japanese film critic Sato Tadao in organizing the "Taiwan Film Festival at Theatre 300 in Tokyo," held from December 26th, 1997 to February 15th, 1998. Chang served as a member of the festival's planning and executive committee. The festival screened 51 Taiwanese films, marking the first large-scale Taiwan-Japan film cultural exchange event held in Japan, and attracting over 16,000 attendees. Invitees included Taiwanese directors Lee Hsing, Wang Tung, Chen Yu-hsun, as well as actors Chang Chen and Wang Yu-wen.



張昌彥(右3)與「台灣映畫祭」參與人士聚餐，包括影評村山岡一郎(左1)、山形紀錄片影展藤岡朝子(左3)、矢野和之(左4)等人。(Courtesy of 洪雅文)

生平大事記年表

1989

與影評人李幼新(現名李幼鸚鵡鵪鶉小白文鳥)共同擔任金馬影展策展人，為策劃「台語片整理與回顧單元」尋找現存的台語片，得知台聯公司仍有台語片拷貝倖存，因而牽線台聯公司將大約40部珍貴台語片拷貝，全數捐贈給國家電影資料館(現國家電影及視聽文化中心)，進而促成時任電資館館長井迎瑞成立「台語片小組」，透過地毯式的田調，重建台語片歷史。

Together with film critic Li You-hsin (now Alphonse Perroquet/Parrot Caille/Quail Java Sparrow Youth-Leigh), Chang co-curated the Golden Horse Showcase. In order to curate the "Taiwanese-language Cinema Retrospective" program, they searched for surviving prints of Taiwanese-language films. Upon learning that the Tai Lien Film Company still held a collection of film prints, Chang helped facilitate the donation of approximately 40 valuable Taiwanese-language film prints to the Chinese Taipei Film Archive (now the Taiwan Film and Audiovisual Institute). This effort further led Director Jiing Yng-ruey of the Film Archive at the time to found the Taiwanese-language Film Research Unit, which conducted extensive fieldwork to reconstruct the history of Taiwanese-language cinema.

1997 - 2000

1997至2000年間，與電影學者李道明一同擔任「台灣地區紀錄片片目資料庫、紀錄片歷史及紀錄片資深影人口述歷史計畫」共同計畫主持人。

From 1997 to 2000, Chang co-directed the project "Documentary Film Catalog Database, Documentary History, and Oral History of Veteran Documentary Filmmakers in Taiwan," together with film scholar Li Dao-ming.

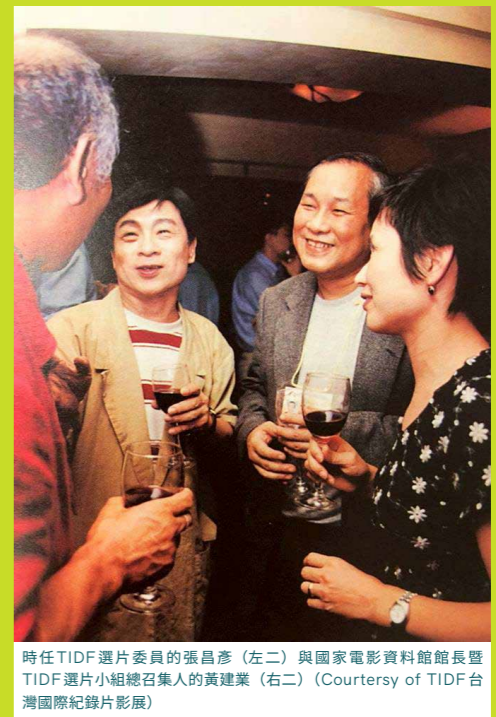
1998

● 台北市政府舉辦第一屆台北電影節，張昌彥擔任執行委員與選片委員。

The Taipei City Government launched the first edition of the Taipei Film Festival, where Chang served as an executive committee member and film selection committee member.

● 在時任立法委員的作家王拓發起下，張昌彥協同向家弘、黃建業、張照堂、李疾、李道明、石靜文、游惠貞等人奔走，催生「台灣國際紀錄片雙年展」，並共同創立「台灣紀錄片發展協會」。

That same year, initiated by legislator and writer Wang Tuo, Chang worked alongside Hsiang Chia-hung, Edmond Wong, Chang Chao-tang, Li Chi, Li Dao-ming, Shih Chin-wen, and You Hui-chen to establish the Taiwan International Documentary Biennale (now Taiwan International Documentary Festival, TIDF). Together, they also founded the Taiwan Documentary Development Association.



時任TIDF選片委員的張昌彥(左二)與國家電影資料館館長暨TIDF選片小組總召集人的黃建業(右二)(Courtesy of TIDF台灣國際紀錄片影展)

1998

與學者林水福共同於《電影欣賞》第96期策劃〈日本文學與電影〉專題，並撰寫〈三百年與五十年之間——漫談日本文學與電影〉一文。

Chang also collaborated with scholar Lin Shui-fu to curate a special feature titled "Japanese Literature and Film" in Issue No. 96 of *Film Appreciation* magazine. In addition, he wrote the article "Between 300 Years and 50 Years: A Reflection on Japanese Literature and Film" as part of the special feature.



電影欣賞第96期 (COURTESY OF 國家電影及視聽文化中心)

2003

擔任第五屆台北電影節的主題城市單元「京都：映畫之都」選片顧問。陪同時任影展總策劃黃建業、影展策劃聞天祥等人赴日，在東京及京都拜會官方及民間單位，協助影展團隊克服許多邀片障礙。

Served as a film selection consultant for the themed city program, "Kyoto: Capital of Cinema" at the 5th Taipei Film Festival. He accompanied then-festival chief programmer Edmond Wong and programmer Wen Tien-hsiang on a trip to Tokyo and Kyoto to visit both government and private organizations, supporting the team to overcome many challenges in securing film selections.



2003台北電影節邀請日本導演市川準(後排左4)來台，張昌彥(後排右1)和總策劃黃建業(後排左2)、影展策劃聞天祥(後排左3)及工作人員和其合影。(Courtesy of 洪雅文)

2004

獲選台灣電影協會第二屆理事。

Elected board member of the Taiwan Film and Culture Association for a second term.

2006

擔任第43屆金馬獎評審團主席。

Served as Jury President of the 43rd Golden Horse Awards.

生平大事記年表

1999

● 張昌彥擔任2000年第二屆紀錄片雙年展副主席，於籌備期間與主席張照堂、副主席黃建業一同率團至日本山形紀錄片影展觀摩，並與山形團隊交流，打下台日紀錄片密切交流的重要契機。

Served as Vice Chairperson for the second edition of the Taiwan International Documentary Biennale in 2000. During the planning stage, he, together with Chairperson Chang Chao-tang and fellow Vice Chairperson Edmond Wong, led a delegation to the Yamagata International Documentary Film Festival (YIDFF) in Japan to gain experience. The visit and exchange with the YIDFF team laid the foundations for close documentary collaborations between Taiwan and Japan.

● 擔任台北電影節諮詢委員，並主持日本導演是枝裕和、三池崇史座談。

In the same year, he served as a consultant for the Taipei Film Festival, where he also moderated forums with Japanese directors Kore-eda Hirokazu and Miike Takashi.



張昌彥(右2)與紀錄片雙年展團隊(佩戴紅色證件者)包括主席張照堂(左3)、副主席黃建業(左1)及聞天祥(右3)等人，與山形紀錄片影展矢野和之(左5)與宮澤啟生(右1)等人交流。(Courtesy of 洪雅文)

2000

與李道明共同出版《紀錄臺灣：臺灣紀錄片研究書目與文獻選集》(財團法人國家電影資料館出版)。

Co-published *Documenting Taiwan: A Selected Bibliography and Anthology of Taiwanese Documentary Research* (published by the Chinese Taipei Film Archive) with Li Dao-ming.



張昌彥及李道明將研究成果出版品 (Courtesy of TFAI 國家電影及視聽文化中心)

2022

日本電影史與影評巨擘佐藤忠男去世，張昌彥老師受邀以台灣代表身分，參加出席紀念活動。

Following the passing of Japanese film historian and critic Sato Tadao, Chang was invited to represent Taiwan at the memorial service in Japan.

2025

● 張昌彥2月獲頒「日本台灣交流協會年度表彰獎」，日本政府更於4月宣布授予其勳章「旭日雙光章」，表揚他對台日電影及文化交流的貢獻。

On February 14, Katayama Kazuyuki, representative of the Japan-Taiwan Exchange Association Taipei Office, hosted an award ceremony to honor Chang's contributions to Taiwan-Japan film and cultural exchange.

● 獲頒第27屆台北電影節卓越貢獻獎。

Awarded the 27th Taipei Film Festival Outstanding Contribution Award.

用愛在這塊土地耕耘電影

學者及影評人張昌彥

文 ● 褚明仁
(國家電影及視聽文化中心董事長)

陽光和煦的春日，我們在齊東街日式宿舍群中的台灣文學基地，隨著張昌彥老師笑盈盈的招牌表情，如沐春風地聽他娓娓道出兒時跟著大人去看歌仔戲、布袋戲、台語片的美好回憶……。

現年 84 歲的張昌彥老師，不但是今年台北電影節卓越貢獻獎得主，日本政府今年也高度肯定他對台日電影交流的終身貢獻，繼年初頒贈「日本台灣交流協會年度表彰獎」後，更於 4 月底公布的「春季外國人授勳者名單」中，以其促進台日間友好關係貢獻卓越，授予張老師勳章「旭日雙光章」。

但聊到他自 1979 年海外學成歸國後，即孜孜不輟投入電影教學、評論撰寫等基礎扎根的貢獻，張老師仍謙稱，他只是「一直從事年少就喜愛的戲劇文藝研究推廣。如同今年西洋情人節當天，他在日台交流協會致詞時所說：『若要說我有什麼貢獻？應該只是我這一生該做工作的點滴累積吧！』」

一輩子做好自己所喜愛工作的信念，在張老師身上，多少源自於從小成長的家庭。

父親張傳生先生日治時代從台北帝大醫學部（現臺大醫學院）畢業後，1943 年前來景尾（景美舊稱）開設「文山診所」，直到 1998 年歇業，55 年的人生精華歲月都在行醫，廣獲當地民眾信賴肯定。

身為長子的張昌彥自小受父親的期望與敬業榜樣影響，童年曾以習醫為職志，然而同樣也是在父親喜愛的傳統戲曲與電影的薰陶下，他升上高中後對文學藝術全般產生濃厚興趣。於是，在家中向來聽話的長子，為了追求心嚮往的浪漫文藝，在家人反對下，考進彼時台灣高等教育體系唯一的戲劇學系——剛成立不久的中國文化學院（現中國文化大學）戲劇學系就讀，四年後成為戰後台灣第一批接受完整大學教育的戲劇系畢業生。

「我是從小就不會和父親正面起衝突的孩子，雖然父親最終還是勉強同意我唸戲劇，讓我如魚得水，但我總覺得他的內心還是有份失落……。」張老師微微收起笑容說。

直到日後考入日本早稻田大學文學研究所戲劇研究室專攻電影，師事日本著名詩人與電影理論評論家飯島正，他才感受到父親心中對他選擇文藝之路的認可與釋懷。

「因為父親年輕時就聽聞過飯島老師的大名與才情，我算是他在早稻田退休前的那批關門弟子。老師對我的電影研究之路影響很大，在他指導下，我完成碩士論文『從日本電影得到之家族觀念』，分析曾經同文同種的台日兩國何以在文學、電影的家族觀念表現上，有著極大的不同。他所引導出的觀點，總令我遇到瓶頸時，茅塞頓開！」講起這段師徒回憶，張老師又眉飛色舞起來。

完成碩士學位後，張老師繼續留於早大擔任研究員二年，除深入研修日本巨匠導演作品外，更對東西方電影藝術表現差異產生高度興趣，因而接受飯島教授建議，前往法國留學。1976 年秋赴巴黎第三大學修習法語二年，期間常流連於法國國立電影博物館自我研習，就近賞析法國新浪潮電影作品。

1979 年台美斷交，正當台灣外在國際處境風雨飄搖、內在文化省思量能風起雲湧之際，融會東西方電影藝術的張老師，帶著所學返台，回到母校戲劇系的影劇組任教。「那是台灣新電影正要萌發前夕，電影圖書館（現國家電影及視聽文化中心）也剛剛成立不久，我總覺得是三生有幸，能在這個奇妙的時間點回來，除了投入電影教學，也為當時電影圖書館主辦的『金馬獎國際影片觀摩展』（下稱「金馬觀摩展」）撰寫評論推介藝術名片。」

的確，那是台灣新電影能量即將大迸發，影迷的觀影視野也透過每年一度的金馬觀摩展大開眼界、大量吸收養份的時刻。張昌彥老師不但躬逢其盛，以其電影專業參與觀摩展選片與策展，多年來，更為此地的電影藝術人才教育、評論賞析、編導創作等面向，貢獻良多。

就以張老師專精的日本為電影為例：當時，日片因 1972 年台日斷交，遭政府全面禁止進口映演，有整整八年，台灣電影院線完全看不到日片。從 1980 年的首屆金馬觀摩展開始，張老師就積極投入觀摩展日本電影的推廣，儘管每年只有三、四部日本電影能在影展中獲



特許放映，張老師總是珍惜這唯一的管道，將他所喜愛的日本電影介紹給此地觀眾，不只辛勤地負責影展特刊的日本電影片介撰寫，更運用報章媒體發表不同角度的特稿，向大眾引介觀摩展所選映的日片特色。

透過張老師，我們認識了山田洋次、熊井啟、今村昌平、降旗康男等日本影壇資深名導，以及當時的少壯新銳如森田芳光、柳町光男等創作者。由於日片在觀摩展放映的票房與口碑極佳，經當時電影事業主管單位行政院新聞局評估連續三年的影展放映成效與輿論反應後，終於在 1984 年通過以專案進口方式，開放日片在台灣商業戲院映演，結束長達 12 年的禁演斷層。

1989 年，金馬觀摩展創辦第 10 年，由張昌彥老師和影評人李幼新（李幼鸛鸚鵡小白文鳥）一起策劃的該屆影展，在策展內容角度上更是向前突破一大步，張昌彥老師在影展特刊首頁，率先以「本土的／另一種電影文化／弱勢關懷」為題，倡議一個「不拘泥於一些國際藝術大師或某些優勢電影王國之作品的影展」。相對的，是低頭望向土地，「從對本土電影的回顧出發，擴展到地緣上與我們接近的亞洲，進而觸及歐美的大電影世界。」在前述原由下，他們策劃了過往金馬觀摩展從未有過的：台語片專題、女性主義電影及同性戀作品、紀錄電影和實驗電影、亞洲觀照等專題。

值得一提的是，在籌劃台語片專題尋訪放映拷貝過程中，張老師獲悉昔日台語片製作發行主力台聯電影公司舊倉庫裡尚保存有台語片拷貝的消息，便趕緊通知當時已從「電影圖書館」轉型為「電影資料館」的井迎瑞館長，展開一連串老台語片搶救整理和修復推廣工作，讓《王哥柳哥遊台灣》（1959）、《高雄發的尾

班車》（1963）、《台北發的早車》（1964）等經典台語老片，得以重見天日。

此外，在當屆觀摩展中關於紀錄片與弱勢關懷的議題，張老師更策劃日本紀錄片名導原一男專題，向台灣影迷介紹這位日本當代紀錄片代表性人物當時完成的三部作品：《再見 C.P.》（1972）、《戀情 1974》（1974）、《怒祭戰友魂》（1987）。

此後張昌彥老師仍不斷投入紀錄片在台灣的推廣，與日本山形國際紀錄片影展持續交流取經並擔任評審。1998 年與王拓、張照堂、黃建業、李道明等人共同催生創立「台灣國際紀錄片雙年展」（現為國家電影及視聽文化中心主辦的 TIDF 台灣國際紀錄片影展），已成為亞洲地區規模最大、評價極高的國際紀錄片影展。

如同張老師父親「一輩子做好自己所喜愛工作的信念」一樣，張老師說：「我教了很久的書，主要是教電影編劇，我教的學生當中有非常多人，包括蔡明亮等導演，他們目前都還在從事電影工作，我一直教到 60 歲，才從專任講師退休。」其實老師仍退而不休，因為看電影、寫電影已成為人生最重要的一部份。

這回台北電影節為蒐集今年卓越貢獻獎得主張昌彥老師的資料，特別找出 46 年前返回母校任教時，以工整的字跡所寫的自傳，對照張老師當時決定返國作育英才的初衷，他說：「我願意把自己所知貢獻出來，希望能一直啟發來者。」

是的，這就是一輩子擇其所愛，愛其所擇，永遠笑盈盈的張昌彥老師。

Nurturing Cinema on This Land with Love:

Film Scholar and Critic Chang Chang-yen

Written by Arthur CHU (Chairperson, Taiwan Film & Audiovisual Institute)

Translated by TUNG Chia-wei

On a sunny spring morning, we met Professor Chang Chang-yen at the Taiwan Literature Base, situated in the preserved Japanese-style dormitory cluster on Qidong Street. With his signature smile, he warmly shared his childhood memories of going to Taiwanese opera, glove puppetry performances, and Taiwanese-language film screenings with his elders — stories that brought a gentle breeze of nostalgia.

Now 84, Chang is not only the recipient of this year's Taipei Film Festival Outstanding Contribution Award but also highly recognized by the Japanese government for his lifelong contributions to Taiwan-Japan cinematic and cultural exchange. Earlier this year, he was awarded the annual Japan-Taiwan Exchange Association Award, and in April, it was announced that he would receive the Order of the Rising Sun, Gold and Silver Rays, in recognition of his exceptional contributions to fostering Taiwan-Japan relations.

When asked about his dedication to film education and criticism since returning from overseas studies in 1979, Chang humbly said he had simply continued promoting the theater arts and literature studies he loved from youth. As he said in his acceptance speech for the Japan-Taiwan Exchange Association Award on Valentine's Day: "If I have made any contribution at all, it is merely the accumulation of a life's work that I was simply meant to do."

His lifelong commitment to doing what he loves to the best of his ability is deeply rooted in his upbringing.

His father, Mr. Chang Chuan-sheng, graduated from the Medical Faculty of Taihoku Imperial University (now the College of Medicine, National Taiwan University) during the Japanese colonial period. In 1943, he founded the Wenshan Clinic in Jingmei (formerly known as Kéng-bé), which operated until its closure in 1988. He devoted 55 years of his life to a medical career that earned him great trust and respect from the local community.

As the eldest son, Chang was deeply influenced by his father's expectations and dedication to work. During his childhood, he once aspired to follow his father's path as a doctor; however, it was also under his father's influence that he became interested in traditional theater arts and cinema. In high school, he became deeply passionate about literature and the arts. Though always the obedient eldest son, he went against family expectations and was admitted to the newly-established Department of Theater Arts at Chinese Culture College (now Chinese Culture University), Taiwan's only university-level program in theater arts at that time. He graduated four years later as part of the first generation of university students majoring in theater arts in postwar Taiwan.

"I was never the kind of child who would directly confront my father. Though in the end he reluctantly approved my

decision to study theater arts and I truly thrived there, I always felt that deep down, he was somewhat disappointed ..." Chang reflected, his smile fading slightly.

That disappointment only seemed to ease years later, when Chang was accepted into the Graduate School of Letters, Arts and Sciences at Waseda University in Japan, where he specialized in film studies at the Department of Theatre and Film Studies under the tutelage of renowned poet and film theorist Iijima Tadashi. It was then that he finally sensed his father's recognition and acceptance of his chosen path in the arts.

"My father had long admired Professor Iijima's talent and reputation. I was among the last group of students he mentored before his retirement from Waseda University. He greatly influenced my research path in film studies. Under his guidance, I completed my master's thesis titled *Family Values in Japanese Cinema*, analyzing how family values are presented very differently in literature and cinema in Taiwan and Japan, despite shared cultural roots. His insights always helped me overcome research bottlenecks with new findings," Chang said, his face lighting up again as he recalled his mentor.

After obtaining his master's degree, Chang remained at Waseda University as a research fellow for two more years. Apart from his in-depth research into Japanese auteurs, he developed a strong interest in the aesthetic contrasts between Eastern and Western cinema. Following Professor Iijima's advice, he went to France in the autumn of 1976, studying French at Université Sorbonne Nouvelle - Paris 3 for two years. During this time, he frequently engaged in independent study at the Cinémathèque Française, immersing himself in French New Wave cinema.

In 1979, amidst Taiwan's severed diplomatic relations with the United States and a surging wave of cultural introspection, Chang returned to Taiwan with his comprehensive knowledge of the aesthetics of both Eastern and Western cinema. He started teaching in the Film and Television Division of the Department of Drama (now the Department of Theater Arts) at his alma mater. "That was right before the emergence of New Taiwanese Cinema. The Film Library (now the Taiwan Film and Audiovisual Institute) had just been founded. I've always felt very fortunate to have returned to Taiwan at such a pivotal time, not only delving into film education but also writing critiques promoting arthouse cinema for the Golden Horse International Film Showcase (hereafter referred to as the 'Golden Horse Showcase'), organized by the Film Library."

It was truly a time when Taiwan New Cinema was about to bloom, and audiences were beginning to expand their horizons and crave richer artistic experiences through the annual Golden Horse Showcase. Chang stood at the

forefront of this flourishing era, dedicating himself to film selection and curation for the Showcase with his film expertise. Throughout the years, he has contributed tirelessly and significantly to cultivating film talents, film criticism, screenwriting, and directing.

Take his specialty — Japanese cinema — for instance. Due to the severing of diplomatic relations between Taiwan and Japan in 1972, Japanese films were entirely banned from theatrical release by the Taiwanese government for eight years. From the inaugural Golden Horse Showcase in 1980, Chang began actively promoting Japanese cinema. Though only three or four Japanese films could be approved for screening at the Showcase each year, Chang cherished this rare screening opportunity to introduce his beloved films to local audiences. He not only diligently wrote program notes for the Showcase's program catalogue, but also penned feature articles in newspapers and magazines to offer insights into the selected Japanese films from multiple angles.

Through Chang's efforts, Taiwanese audiences were introduced to established Japanese auteurs such as Yamada Yōji, Kumai Kei, Imamura Shōhei, and Furuhashi Yasuo, as well as emerging talents at that time like Morita Yoshimitsu and Yanagimachi Mitsuo. Owing to the exceptional box office and public reception of Japanese films, the Government Information Office under the Executive Yuan — then in charge of the film industry — evaluated the outcomes and public feedback of the Showcase over three consecutive years. In 1984, the government approved a special project import scheme, which allowed Japanese films to be released in commercial cinemas in Taiwan, ending the 12-year ban.

In 1989, Chang and film critic Alphonse Perroquet / Parrot Caille / Quail Java Sparrow Youth-Leigh co-curated the 10th edition of the Golden Horse Showcase, making a remarkable curatorial breakthrough. In the opening essay of the program catalogue, Chang proposed a new perspective: "A Local / Alternative Film Culture / with Marginal Voices." He advocated for "a film festival that goes beyond showcasing films of established international auteurs or dominant cinematic empires." This meant shifting the focus inward, "starting with a retrospective of local cinema, then expanding to films from neighboring Asian regions, and eventually connecting with the broader Western cinematic world." Based on this vision, that year's Showcase featured unprecedented programs including Taiwanese-language films, feminist and queer films, documentaries and experimental films, and a focus on Asian cinema.

One particularly notable endeavor was the search for screening prints for the Taiwanese-language Cinema segment. Upon learning that there were still old prints stored in the former warehouse of Tai Lien Film Company, once a major production and distribution company of Taiwanese-language films, Chang immediately notified Jiing Yng-ruey,

director of the newly-upgraded Chinese Taipei Film Archive (previously the Film Library). This initiated a series of rescue, restoration, and promotion projects for old Taiwanese-language films. Thanks to their efforts, classic titles such as *Brother Liu and Brother Wang on the Roads in Taiwan* (1959), *The Last Train from Kaohsiung* (1963), and *Early Train from Taipei* (1964) were brought to light once more.

In addition, as part of the Showcase's focus on documentaries and marginalized voices, Chang curated a feature program on Japanese documentary filmmaker Hara Kazuo, introducing Taiwanese audiences to the works of this key figure in the contemporary Japanese documentary scene: *Goodbye CP* (1972), *Extreme Private Eros: Love Song* 1974 (1974), and *The Emperor's Naked Army Marches On* (1987).

Later, Chang continued to consistently promote documentaries in Taiwan, maintaining frequent exchanges with the Yamagata International Documentary Film Festival, where he also served as a jury member. In 1998, together with Wang Tuo, Chang Chao-tang, Edmond Wong, and Li Dao-ming, he co-founded the Taiwan International Documentary Biennale (now the Taiwan International Documentary Festival, held by the Taiwan Film and Audiovisual Institute). Since then, it has become one of the largest and most reputable documentary festivals in Asia.

Just like his father's belief, "dedicate your life to work you truly love," Chang said, "I had been teaching for a long time, mainly film screenwriting. I did not retire as a full-time lecturer until I reached age 60. Many of my students, including director Tsai Ming-liang, are still active in the film industry." In fact, Chang never stopped working. Watching and writing about films has already become the most important part of his life.

For this year's Taipei Film Festival tribute, the festival team unearthed an old memoir written in Chang's elegant handwriting, dating back 46 years to the time when he had just returned to his alma mater to teach. Reading it alongside his original intent to return home and nurture future talents, Chang said:

"I am willing to share all I know, in the hope of inspiring those who come after."

Indeed, Professor Chang Chang-yen is someone who has devoted his life to what he loves, and in doing so, continues to love what he does — with that ever-warm, ever-radiant smile.



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小早川家之秋

The End of Summer

日本 Japan | 1961 | DCP | Color | 103min

PRINT SOURCE Toho Co., Ltd.

京都小早川家老爺萬兵衛退休後，將釀酒屋生意交給長女文子和女婿，單身小女兒和寡居長媳面對旁人介紹相親一笑置之，萬兵衛倒是沉浸在和舊情人阿恆久別重逢的喜悅，經常偷溜出門和阿恆母女見面。情事敗露後，引起文子嚴厲斥責，萬兵衛卻無意收斂，繼續私會舊情人。夏日悄然走入初秋，小早川家也將迎來意想不到的變故。

寶塚映畫開業十週年紀念作，是長期以東京為據點的小津安二郎，少數以關西地區為舞台的作品。歌舞伎名角二代目中村鴈治郎飾演頑童性格的老父，有別於小津戰後電影常見的穩重父親形象，反而令人想起早期帶有草根喜感的小人物喜八。黑澤明御用攝影師中井朝一首度與小津合作，以溫潤的色澤、精緻的構圖，捕捉京都郊區古樸市井氣息，與日式家屋錯落有致的空間之美，在時間的緩緩流瀉中描摹世事的無常。

The family of an older man who runs a small sake brewery become concerned with his finances and his health after they discover him visiting an old mistress from his youth.



©Shigeru Tanura

小津安二郎 (1903-1963) 生於東京，戰前關注受經濟蕭條所苦的市井小民，戰後創作轉向市郊中產階級，關注現代家庭在日常下的崩解，以低視角鏡頭和相似形構圖，建立鮮明的作者風格，與黑澤明、溝口健二、成瀨巳喜男並稱日本電影四大巨匠。

OZU Yasujirō (1903-1963) was widely regarded as one of the world's greatest and most influential filmmakers. He began his career during the silent film era, and his last films were made in color in the early 1960s. His most beloved films include *Late Spring* (1949), *Tokyo Story* (1953) and *An Autumn Afternoon* (1962).

● 1962 柏林影展 Berlinale



我這輩子投入電影最開心的是
一直看電影



國際新導演競賽

INTERNATIONAL NEW TALENT COMPETITION

台灣唯一的國際長片競賽，本屆從來自88國的443件作品中，精選兩部台灣影片與八部國際影片角逐大獎。風格與形式皆展現新銳獨有的力道。透過多明尼加島上的神祕儀式關注當代議題、召回家人擔任電影中的角色、以社子島獨特景象映射角色孤獨，皆展現電影多元樣貌與創作活力。

Taiwan's only international feature film competition selected two Taiwanese and eight international films from 443 submissions across 88 countries. These films tackle contemporary issues, from a Dominican ritual to reflections on loneliness through Shezidao's landscapes, showcasing diverse styles and vibrant creativity.

評審團主席 JURY PRESIDENT



徐譽庭 Mag HSU

台灣知名編劇與導演，作品多以都會生活中的細膩情感與人性為特色。發跡於劇場，2012年成立「親愛的工作室」，2018年首度執導的劇情長片《誰先愛上他的》獲得台北電影獎最佳男、女主角與劇情長片，以及香港亞洲電影節新導演獎等多項大獎肯定，並以《我可能不會愛你》與《不夠善良的我們》等劇集代表作數度入圍金鐘劇集編導獎項。

Mag HSU is a renowned Taiwanese writer-director known for her exploration of delicate emotions and human nature in urban life. She began her career in theater and founded Dear Studio in 2012. Her directorial debut, *Dear Ex* (2018), won multiple honors, including Best Actor, Best Actress, and Best Feature Film at the Taipei Film Awards, as well as the New Director Award at the Hong Kong Asian Film Festival. She has received multiple Golden Bell Award nominations for writing and directing, with acclaimed TV dramas such as *In Time with You* and *Imperfect Us* among her notable works.



碧安卡·巴布埃納 Bianca BALBUENA

菲律賓製片，現任EPICMEDIA製片公司財務長兼營運長。參與作品包括坎城一種注目單元的《越與南》，柏林影展銀熊獎《A Lullaby to the Sorrowful Mystery》與最佳首作《小懶猴不哭》，以及威尼斯「未來之獅」大獎得主《Engkwentro》，和首部入選日舞影展午夜單元的菲律賓片《母侵夢魘》。她曾獲釜山亞洲電影委員會聯盟「年度最佳製片」，也是亞太電影大獎FIAPF傑出成就獎最年輕得主。

Bianca BALBUENA is a producer and current CFO-COO of EPICMEDIA, which has produced the Cannes Film Festival Un certain regard title *Viet and Nam*, Silver Bear for Alfred Bauer Prize winner *A Lullaby To The Sorrowful Mystery*, Berlinale Best First Feature winner *Cu Li Never Cries*, Venice Lion of the Future winner *Engkwentro*, and the first Filipino film selected to Sundance's Midnight section, *In My Mother's Skin*. She is the recipient of Asian Film Commissions Network's Producer of the Year, and the youngest winner of the FIAPF Award for Outstanding Achievement in Film at the Asia Pacific Screen Awards.



潔西卡·基安 Jessica KIANG

影評人、作家及策展人，她自2014年起定期為《綜藝》、《視與聽》、《紐約時報》與《滾石》等重要刊物撰文，也曾受邀擔任多倫多、倫敦、IDFA 與 CPH:DOX 等國際影展的評審，並兩度擔任澳洲墨爾本影展影評營導師。她自2022年擔任貝爾法斯特影展選片人，並於2025年首度擔任柏林影展選片委員，關注亞洲區的電影。

Jessica KIANG is a film critic, essayist and regular programmer. She has written regularly for *Variety*, *Sight & Sound*, *The New York Times*, and *Rolling Stone* since 2014. She has served on numerous festival juries, including the Toronto International Film Festival, the BFI London Film Festival, IDFA, and CPH:DOX, and has twice been a mentor at the Melbourne Film Festival's Critics' Campus. Since 2022 she has been the International Programmer of the Belfast Film Festival, and the 75th Berlin Film Festival in 2025 was her first edition as a member of the Berlinale Selection Committee, with a particular focus on cinema from across Asia.



李淳 Mason LEE

畢業自紐約大學戲劇系，大學時期主動試鏡爭取到《醉後大丈夫2》的演出機會，首次於國際影壇正式亮相；2014年為參演《風中家族》短時間內學成中文，並持續嘗試風格多元的非典型角色，主演作品包括《陪你很久很久》與《郊區的鳥》，以不斷追求突破的細膩演技讓觀眾留下深刻印象，近年更兩度以《目擊者》及《智齒》入圍金馬獎最佳男配角。

Mason LEE is a Taiwanese-American actor with a BFA in Drama from NYU. While in college, he proactively auditioned and landed a role in *The Hangover Part II*, marking his international debut. In 2014, he quickly learned Mandarin for *Where the Wind Settles* and has since embraced diverse, unconventional roles in films like *Stand By Me* and *Suburban Birds*. Known for his emotional depth and artistic ambition, he continues to impress audiences. He was twice nominated for Best Supporting Actor at the Golden Horse Awards for his performances in *Who Killed Cock Robin* and *Limbo*.



松永大司 MATSUNAGA Daishi

日本知名導演與編劇，於2011年執導記錄跨性別藝術家友人的《Pyuupiru 2001-2008》入選鹿特丹影展，2015年改編手塚治虫日記完成首部劇情長片《廁所裡的聖孺》，入選全州影展。2023年的同志愛情電影《愛是自私》於東京影展首映，並獲得亞洲電影大獎、烏迪內遠東影展多項入圍肯定。

MATSUNAGA Daishi is a filmmaker. His highly acclaimed documentary *Pyuupiru 2001-2008* (2011), in which he followed his friend and transgender artist Pyuupiru, has been screened at International Film Festival Rotterdam. His feature debut, *Pieta in the Toilet* (2015), was selected for the Jeonju Film Festival. In 2023, he directed the LGBTQ+ romance drama *Egoist*, which premiered at the Tokyo International Film Festival. The film received significant recognition at the 16th Asian Film Awards, where Miyazawa Hio won Best Supporting Actor. *Egoist* has been distributed in the US and territories throughout Asia, and is scheduled to be released in France in 2025.



植物學家

The Botanist

中國 China | 2025 | DCP | Color | 96min

PRINT SOURCE 聿白 (上海) 影業有限公司 Monologue Films

新疆邊境草原，哈薩克族男孩整天與草木為伍，叔叔教他製作標本，還笑稱他是植物學家。然而三年前叔叔突然失蹤，讓他頓失所依，只能輕撫枯葉與舊照片，尋找曾有的溫度。這年夏天，漢族女孩闖入他的世界，男孩為她深深著迷，像發現一株從未見過的奇異植物。兩人在掌心畫上葉脈，指尖相觸嬉戲，如兩種不同植株纏繞共生，用跨族裔情誼抵禦正悄然來襲的變遷。

中國新銳導演景一揚威柏林之作。他是新疆土生土長的漢族，深入研究哈薩克族獨特的遊牧民族世界觀，再結合自身童年回憶，拍出這部從植物視角切入的成長電影。男孩旁白似夢囈，詩意、純真又洋溢童趣，攝影大氣捕捉人與自然的靈性共振，魔幻元素更添迷人風采。看生命搖曳如葉、記憶流淌如水，開啟你的全副感官，聽見植物在你身旁蹦跳。

Set in a remote village in Xinjiang, China, *The Botanist* follows a young Kazakh boy named Arsin, who finds solace in the company of plants. He soon meets Meiyu, a spirited Han girl whose unpredictable nature reminds him of a rare, otherworldly plant. As their friendship blossoms, it deepens into a delicate, dreamlike allegory that blurs the lines between reality and the enchanting world of botany.

- 2025 北京電影節注目未來單元最受注目男演員 Best Actor, Forward Future, Beijing IFF
- 2025 香港電影節火鳥大獎—新秀電影競賽 (華語) 最佳導演、國際影評人費比西獎 Best Director, FIPRESCI Prize, Firebird Awards - Young Cinema Competition (Chinese Language), Hong Kong IFF
- 2025 柏林影展新世代 Kplus 單元國際評審團大獎 Grand Prix of the International Jury for the Best Film, Generation Kplus, Berlinale

DIRECTOR, SCREENPLAY 景一 JING Yi **PRODUCER** 單佐龍 SHAN Zuolong, 齊艾 QI Ai

CAST Yes! JAHSELEH, 任紫哈 REN Zihan



景一，1994年生於新疆，北京電影學院研究生畢業。作品多聚焦在當代邊疆多民族生存狀態，編導短片有《別克》、《曼麗卡》。《植物學家》為其首部長片，在柏林影展世界首映。

JING Yi, born in 1994 and raised in Xinjiang, is a graduate of the Beijing Film Academy. His debut feature, *The Botanist*, was selected to Asian Project Market 2023, winning the New Horse Award. He has made several short films, often exploring the inner worlds of minority groups in contemporary China.

The Botanist



溺水小妹

Drowning Dry

立陶宛、拉脫維亞 Lithuania, Latvia | 2024 | DCP | Color | 88min

PRINT SOURCE Alpha Violet

兩姊妹帶著各自的丈夫和孩子，前往鄉間別墅共度週末，慶祝先生在綜合格鬥剛奪下勝利，也討論家庭財務問題。然而，愉快底下似乎潛藏焦慮，直到戲水時一椿意外，就此改變兩個家庭。記憶循環，甚至誤判，有時悲傷延緩，有時創傷移轉；意外對每個人造成不同影響，但痛楚中蘊含重新開始的可能，生活總歸繼續。

原文片名「乾性溺水」指的是溺水者因呼吸道痙攣導致窒息，肺部卻只有少量進水的現象。導演以罕見症狀隱喻創傷與心理影響，身兼編導更親自掌鏡，乍看平靜的鏡頭下暗潮洶湧，犀利拆解夫妻、姊妹、男性之間的關係，也以影像旁敲側擊，呈現陽剛氣概的暴戾，以及女性情誼的扶持與療癒。敘事手法運用非線性和重複概念，挑戰主流結構，精準打造難以掌握的記憶時空，不到最後一刻無法揭曉真相，餘韻引人深思。

To celebrate Lukas' victory at the martial arts tournament and Tomas' birthday party, two sisters organize a weekend at the country house. With their kids, they go swimming in a nearby lake, relax and discuss family finances. After the near tragic accident of one of the children, the relationship between them undergoes a profound change.

- 2024 塔林黑夜影展波羅的海電影競賽最佳導演
Best Director, Baltic Film Competition, Tallinn Black Nights FF
- 2024 釜山影展 Busan IFF
- 2024 盧卡諾影展國際競賽最佳導演、最佳表演
Best Director, Best Performance, Concorso Internazionale, Locarno FF

DIRECTOR, SCREENPLAY 勞里納斯·巴雷薩 Laurynas BAREIŠA **PRODUCER** Klementina REMEIKAITĖ **CAST** Gelminė GLEMŽAITĖ, Agnė KAKTAITĖ, Paulius MARKEVIČIUS, Giedrius KIELA



勞里納斯·巴雷薩，1988年出生於立陶宛，大學主修應用數學及電影攝影，後取得電影導演碩士學位。2021年首部劇情長片《重訪》於威尼斯地平線單元獲得最佳影片，新作《溺水小妹》不僅在盧卡諾影展榮獲最佳導演，四位主演更共獲最佳表演獎。

Laurynas BAREIŠA was born in Lithuania in 1988. He graduated in Applied Mathematics and Cinematography, and earned an MA in Film Directing in 2016. He recently worked as cinematographer on the feature films *Summer Survivors* and *Slow* by Marija Kavtaradze.

Drowning Dry



河鰻

EEL

台灣 Taiwan | 2025 | DCP | Color | 102min

PRINT SOURCE 底噪影像有限公司 Static Film & Visual Art Production Co., Ltd.

幾乎被台北人遺忘的社子島上，在垃圾焚化廠工作的青年守著老鴿舍，被困在鐵皮屋裡反覆度日，生命遲滯。一個燥熱午後，河上漂來神秘女子，兩人身處慾望與命運的匯流處，他們能擺脫共同的生命困境、降河迴游，或從此沉淪淺沙洲？

濃郁瑰麗的影像色調，奇詭的取鏡構圖，勾起舊日情懷的配樂音效，淡水河岸在此異化成奇幻的熱帶雨林。本片為藝術家朱駿騰回歸電影創作的首部劇情長片，由入圍金馬獎最佳新演員的潘綱大和創作歌手柯泯薰擔綱主演。電影展現出傳說神話般的敘事功力，以大量物件作為隱喻：壯觀的垃圾山、落難的神明、倒地不起的豬公、墜地的風箏、飛不出去的鴿群、駛不到海口的船等，影射當代青年於社子島的苦悶無依，也交織成一幅壯麗魔幻的城鄉寓言。

An isolated island lies on the outskirts of Taipei, a place where time and memory dissolve into the mist. A mysterious young woman appears. Beautiful and elusive, she is a silent guardian of forgotten stories. A young man, who once dreamed of escape, returns to his hometown, but is caught between a past and a future that are both equally impossible to grasp. His path crosses with that of the woman in this abandoned yet vital corner of the world. On the island, where the past lingers in the shadows and the present vibrates with hidden forces, their lives intertwine.

- 2025 香港電影節 Hong Kong IFF
- 2025 柏林影展視角單元 Perspectives, Berlinale

DIRECTOR 朱駿騰 CHU Chun-teng **EXECUTIVE PRODUCER** 朱駿騰 CHU Chun-teng, 黃詩珊 Susan HUANG, 莊淳淳 Rita CHUANG Chun-chun **PRODUCER** 黃詩珊 Susan HUANG
SCREENPLAY 游善鈞 YOU Shann-jiun, 朱駿騰 CHU Chun-teng **CAST** 潘綱大 Devin PAN, 柯泯薰 Misi KE, 潘親御 PAN Chin-yu, 陳季霞 Bella CHEN, 吳美和 WU Mei-hou



朱駿騰，1982 生於台北。導演、視覺藝術家。英國金匠大學藝術創作碩士畢業，勇於挑戰視覺藝術與實驗電影邊界，屢登國際影展與藝術展。2006 年憑藉畢業製作《睡美人》入選克萊蒙費宏短片影展。《河鰻》是他的首部劇情長片。

CHU Chun-teng's graduation short film, *The House of Sleeping Beauty*, was recognized at the 28th Clermont-Ferrand International Short Film Festival and other film festivals.

His works have spanned contemporary art and extended cinema in recent years. His debut feature film, *EEL*, was selected for Berlinale and the Hong Kong International Film Festival.

EEL



兔巢少年

Empire of the Rabbits

土耳其、墨西哥、克羅埃西亞 Turkey, Mexico, Croatia

2024 | DCP | Color | 95min

PRINT SOURCE REASON8 Films

母親因故過世後，少年與父親在土耳其的偏遠郊野相依為命。郊野荒涼貧瘠，求生不易，父親在為從事獵犬賭博的幫派大佬做事之餘，還安排少年進入特殊教育學校，意圖讓他模仿遲緩兒童，以騙取政府補助，達成另類的自力更生。在學校中，少年認識了同病相憐的女孩，兩人一面承受著各種殘酷無情的壓迫，一面偷偷營救捕來訓犬的野兔，於祕密基地中醞釀著微妙的情誼。

曾參與國際移民組織服務的導演，結合自身真實見聞與少年成長題材，詩意鏡射險惡現實世界與純真少年心境。獵犬與野兔、成人與少年，在角色權力流轉間，導演運用幽微卻深刻的自然光線和極簡對話，以層層隱喻架構出極其冷峻卻又無比溫柔的浮世寓言，嘗試留住無盡黑暗中的一縷微光。

In a remote Anatolian town, young Musa is forced to fake a disability to help his father claim a pension. At a rehab center, he befriends Nergis, a girl hiding the same secret. Together, they escape into a dream of a rabbit empire — fighting to save the rabbits and themselves from the cruelty of the adult world.

● 2024 塔林黑夜影展最佳攝影、最佳劇本獎
Best Cinematography, Best Script, Tallinn Black Nights FF

DIRECTOR, SCREENPLAY 塞菲汀·托克馬克 Seyfettin TOKMAK **PRODUCER** 塞菲汀·托克馬克 Seyfettin TOKMAK, Bünyamin BAYANSAL, Carlos Hernández VÁZQUEZ, Gabriela GAVICA, Sinisa JURICIC **CAST** Alpay KAYA, Perla PALAMUTCUOGULLARI, Kubilay TUNÇER, Sermet YESIL



塞菲汀·托克馬克，1978年生於土耳其埃拉澤，是關注兒童議題的導演、攝影師與學者，曾參與聯合國國際移民組織行動援助難民兒童，並在少年監獄教授短片製作。2011年完成首部長片《Broken Mussels》，《兔巢少年》是其第二部長片。

Seyfettin TOKMAK is a Turkish writer-director known for his sensitive and humanistic storytelling. He gained recognition with his debut fiction feature, *Broken Mussels* (2011), which premiered at the Sarajevo IFF, winning the Arte Award, and then played at Zurich IFF and Istanbul IFF, among others.

Empire of the Rabbits



我家的事

Family Matters

台灣 Taiwan | 2025 | DCP | Color | 99min

PRINT SOURCE 大慕可可股份有限公司 KOKO Entertainment Co., Ltd.

尋找身世之謎的姊姊、挑戰人工受孕的媽媽、總是在半夜偷哭的弟弟、試圖逆轉人生的老爸……一個平凡的台灣鄉間家庭，四段不同的時光，建構了一個溫暖而動人的家庭故事。在橫跨二十四年的時間裡，這四位家人紛紛面臨人生中的巨大挑戰，有人選擇正面迎擊，也有人溫柔棄權。在他們疲憊幽暗的心中，能否照進那一道名為家人之愛的光芒呢？本片透過一個家庭的四段時間，從不同家人的視角，揭示了一個家庭的組成從來都不是理所當然。在波濤洶湧的人生長河中，這一家人緊緊抓住彼此，不讓任何人被沖散。載浮載沉之際，他們共同交織出一片耀眼而暖心的風景。這份平實而強大的愛，深藏在每一個家庭中，我家的事，也是每個人心裡最重要的事。

Family Matters follows the lives of a seemingly ordinary family in rural Taiwan, spanning 24 years and four distinct time periods: an elder sister searching for her true origins, a mother struggling with artificial insemination, a younger brother navigating the complexities of life, and a father desperately trying to change his fate. Told through the perspectives of different family members, the film explores the complexities of family bonds and the ways in which love and resilience shape their lives. Family matters because, in the end, it's what truly matters to us all.

- 2025 烏迪內遠東影展 Udine Far East FF
- 2025 大阪亞洲電影節藥師真珠獎 Yakushi Pearl Award, Osaka Asian FF

DIRECTOR, SCREENPLAY 潘客印 PAN Ke-yin **EXECUTIVE PRODUCER** 林昱伶 Jayde LIN
PRODUCER 鄭有傑 CHENG Yu-chieh, 蔡宗翰 Henry TSAI, 謝君堯 HSIEH Chun-yao **CAST**
 藍葦華 LAN Wei-hua, 高伊玲 Alexia KAO, 曾敬驊 TSENG Jing-hua, 黃珮琪 Queena HUANG,
 姚淳耀 YAO Chun-yao, 朱羿銘 CHU I-mi



潘客印，導演、編劇、剪輯、配音員。2021年首部編導短片《姊姊》於台北電影節首映，並入圍金馬獎最佳劇情短片。2022年短片《有了?!》獲大阪亞洲電影節芳泉短片獎特別提及，《我家的事》為其首部劇情長片。

PAN Ke-yin is a Taiwanese director, writer, and editor. His debut short, *My Sister*, was nominated at the 58th Golden Horse Awards. His second short, *Daddy-To-Be*, received a Housen Short Film Award Special Mention at the Osaka Asian FF in 2023.

Family Matters



窒愛難行

Perla



奧地利、斯洛伐克 Austria, Slovakia | 2025 | DCP | Color | 110min

PRINT SOURCE Cercamon

她是藝術家、是母親，也是逃離共產鐵幕的倖存者，她輾轉來到維也納，與女兒展開靜謐的新生活。1981年某個午後，一通來自前夫的電話，將她拉回努力遺忘的駭人過往，深知身分暴露可能面臨的危險，她仍選擇帶著女兒與新男友，返鄉要與前夫見上最後一面。往日的創傷、鄉愁與未竟的關係在此對峙，拉扯著今與昔的自我，也將她推向宿命的漩渦。

關注東歐移民的離散經驗與歸屬，導演亞歷珊德拉·馬卡洛娃由自身經驗出發，以主角與兩名男性的三角關係，呼應個體在國族認同中，難以割捨的依賴與掙扎。片中以精準的視覺語言，呈現恐怖統治下令人窒息的猜疑氛圍，而隨著跨越國界轉變的美術風格，更突顯專制與自由世界間的強烈張力。

In 1981 Vienna, Perla, an exiled artist and single mother, struggles to support her daughter, Julia, a talented young pianist. When Julia's father, Andrej, claims to be seriously ill, Perla makes the dangerous journey back to communist Czechoslovakia, only to discover that he wants to force his way back into their lives. Pulled between past and present, Perla begins making reckless choices that jeopardize her future with her daughter.

- 2025 奧地利影展最佳場景設計、最佳服裝設計
Best Set Design, Best Costume Design, Diagonale
- 2025 鹿特丹影展 IFF Rotterdam

DIRECTOR, SCREENPLAY 亞歷珊德拉·馬卡洛娃 Alexandra MAKAROVÁ **PRODUCER**
Arash T. RIAHI, Sabine GRUBER **CAST** Rebeka POLÁKOVÁ, Simon SCHWARZ, Noël CZUCZOR, Carmen DIEGO



©Ingo Pertramer

亞歷珊德拉·馬卡洛娃，1985年生於斯洛伐克科希策，後移居奧地利。家族經歷流亡與監控，使她自小浸潤於歷史與創傷交織的記憶。畢業於維也納電影學院，作品關注女性在政治、家庭與自我之間的身分張力。首部長片《Crush My Heart》獲多國獎項，《窒愛難行》是其第二部長片。

Alexandra MAKAROVÁ was born 1985 in Kosice, Slovak Republic. After the fall of the Iron Curtain, she moved to Vienna and studied scriptwriting and directing at the Vienna Film College. *Crush My Heart*, a drama about Roma begging in Vienna, was her debut film.

Perla



女孩的夏日祕密

Rita

西班牙 Spain | 2024 | DCP | Color | 94min

PRINT SOURCE Filmax

1984年馬德里的盛夏，媽媽幫女孩做了新洋裝，姊弟倆滿心期待爸媽承諾的海灘之旅。才七歲的她貼心分擔大小家務、照顧弟弟，像個小天使。但媽媽幸福微笑背後，總好像不是真正的快樂，因為每當爸爸叨著菸下工回家，要是他的心情打噴嚏，家裡就颳起暴風雨。這個夏天，電視放送著離婚合法化的大新聞，家裡雖裝了冷氣這個酷東西，卻吹不散媽媽愈發強烈的憂愁。女孩的夏天是否還能無慮無憂？

西班牙女演員帕姿·薇格演而優則導，將兒時記憶化作動心的成長絮語，更展現出色影像功力。低角度鏡框化做女孩的天真大眼，帶領觀眾進入她童真卻又早慧的世界；精準的平行剪輯，呈現無法經濟獨立的全職主婦，身處有毒關係裡的自我拉扯。透過兩代女性的視角，對父權體制做出沉痛卻不失溫柔的細膩描繪。

Seville, June 1984. Rita and Lolo are two siblings, aged seven and five, from a simple working-class family. Summer vacation is beginning, and the whole country is abuzz with the Euro Cup, where Spain has reached the quarterfinals. The heat is intense, and Rita dreams of going to the beach, but life in the neighborhood has other surprises in store for her...

- 2024 塔林黑夜影展 Tallinn Black Nights FF
- 2024 多倫多影展 Toronto IFF
- 2024 盧卡諾影展 Locarno FF

DIRECTOR, SCREENPLAY 帕姿·薇格 Paz VEGA **PRODUCER** Marta VELASCO, Gonzalo BENDALA **CAST** Sofía ALLEPUZ, Alejandro ESCAMILLA, 帕姿·薇格 Paz VEGA, Roberto ÁLAMO



©BeaHohenleiter

帕姿·薇格，西班牙演員，2001年以主演作品《露西雅與慾樂園》嶄露頭角，榮獲哥雅獎最佳新演員及坎城影展最具潛力演員獎。《女孩的夏日祕密》為其擔任編導之首部劇情長片，獲哥雅獎最佳新導演提名。

Paz VEGA is a Spanish actress and filmmaker. Her performance in *Sex and Lucia* (2001) earned her a Goya Award and Chopard Trophy at Cannes. In 2006, she broke into Hollywood with *Spanglish*, winning Breakout of the Year - On Screen at the Phoenix Film Critics Society Awards. *Rita* marks her directorial debut.

Rita



幻之甜蜜島

Sugar Island

多明尼加、西班牙 Dominican Republic, Spain | 2024 | DCP | Color | 91min
PRINT SOURCE Patra Spanou Film

女孩、母親與外公同住一個屋簷下。放眼望去，周遭盡是無邊無際的甘蔗田。對女孩一家來說，綠油油的甘蔗田既是樂園也是牢籠，他們生時在田裡不眠不休地工作，死了是無名無份未登記的幽靈人口。意外懷孕讓女孩憂心忡忡，此時，一條蛇出現在甘蔗田中，彷彿一種神祕的召喚與提醒，引導她發掘內在的精神力量……。

導演從自身家族經驗出發，以既生猛又實驗的視覺語言，勾勒出加勒比海殖民史中，黑奴、甘蔗園、解殖民與巫毒之間錯綜複雜的關係。本片描繪了大量色彩繽紛的傳統巫毒儀式，帶有非洲未來主義美學的霓虹夢境穿插其中。在這些夢境中，女孩與朋友們化身劇場演員，朗誦著殖民時代起義反抗的宣言，一窺現代加勒比海非裔族群永不妥協的精神能量。

An unwanted pregnancy triggers the journey into adulthood for Makenya, a Dominican-Haitian teenager who lives in the Batey, a community surrounded by sugarcane fields. A serpent appears in her path. It is the embodiment of The Mysteries, entities that guide her towards recognizing her earthly power and her awareness in the realm of the impossible.

- 2024 鐵撒隆尼卡影展 Thessaloniki IFF
- 2024 倫敦影展 BFI London FF
- 2024 威尼斯影展威尼斯日 Ca' Foscari 青年評審團獎
Ca' Foscari Young Jury Award, Venice Days, Venice FF

DIRECTOR, SCREENPLAY 喬安內·戈梅茲·特雷羅 Johanné GÓMEZ TERRERO
PRODUCER Fernando SANTOS DÍAZ **CAST** Yelidá DÍAZ, Juan María ALMONTE, Ruth EMETERIO, Génesis PIÑEYRO, Diógenes MEDINA

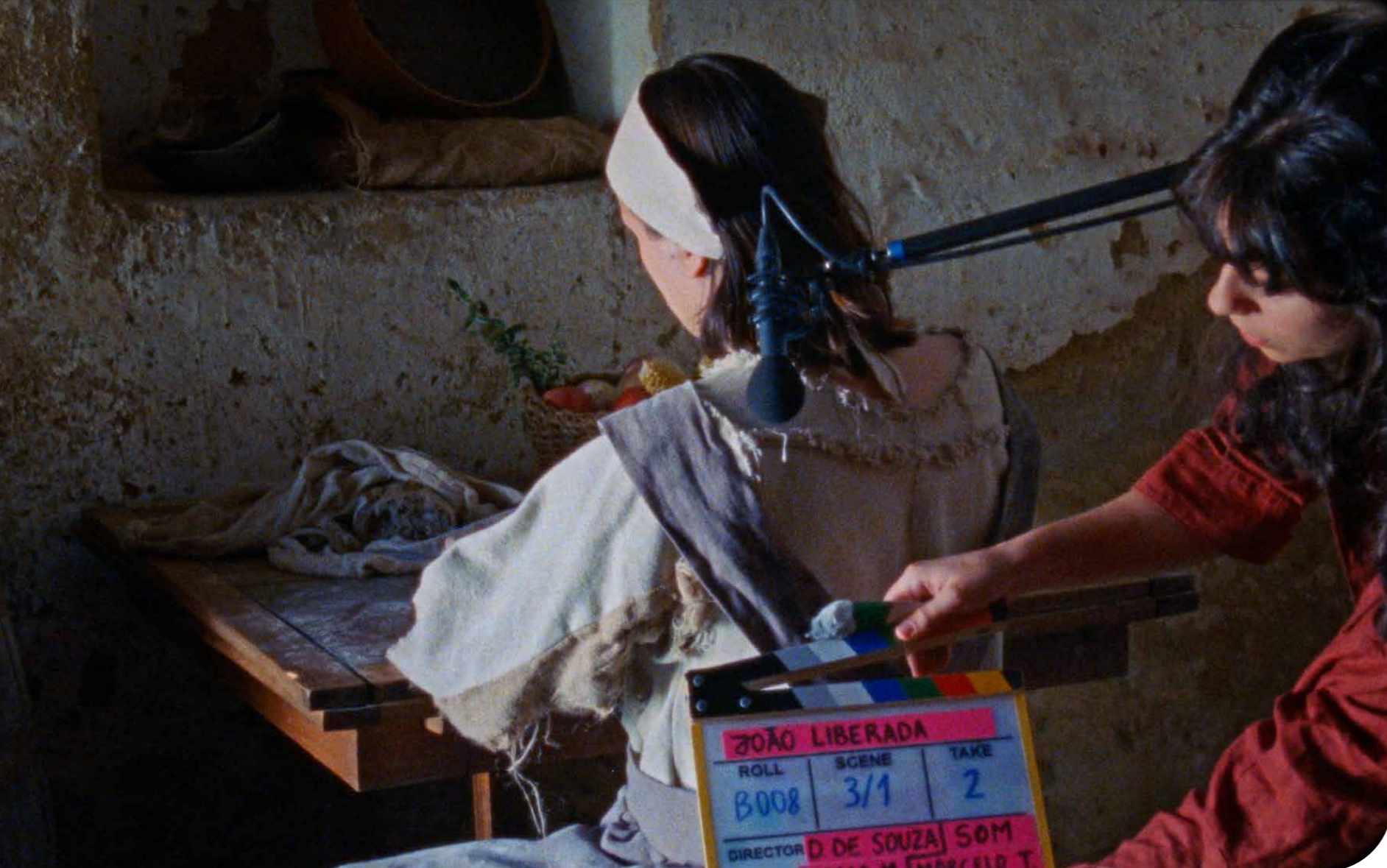


©Dilia Oviedo

喬安內·戈梅茲·特雷羅，1985年生於多明尼加共和國，西班牙加泰隆尼亞電影與影音媒體學校（ESCAC）電影發行碩士畢業。作品多以加勒比海非裔族群與解殖民為主題，亦積極參與相關議題的藝術組織及運動。首部長片《幻之甜蜜島》即於威尼斯影展威尼斯日首映。

Johanné GÓMEZ TERRERO is an Afro-diasporic artist who positions her work within a Caribbean and decolonial framework. The documentary *Caribbean Fantasy* sparked her career as a director; she is also a producer, consultant, and artistic director of the project development lab MiradasAfro.

Sugar Island



利貝拉達再一顆

Two Times João Liberada



葡萄牙 Portugal | 2025 | Color, B&W | DCP | 70min

PRINT SOURCE Portugal Film - Portuguese Film Agency

景框內，十八世紀葡萄牙，雌雄莫辨的主角與村裡的男子有染，因而遭到逮捕。景框外，跨性別演員忿忿不平，不解導演為何執意拍攝該名主角所經歷的痛苦與暴力。某天，導演因一股神祕力量癱瘓，躺在床上動彈不得，拍攝也被迫中止；演員作了一個神奇的夢，一切的解答，似乎都在夢中……。

酷兒身體與歷史，該如何被書寫？我們如何在龐大的異性戀霸權歷史下，正確地呈現那些主體性遭抹滅的「異議身體」，而不是僅僅描述他們所遭受的暴力？種種疑惑，被關心此議題的導演寶拉·托馬斯·馬奎斯巧手化為玩心十足的「酷」片；戲裡戲外重獲新生，真實虛構不需設限，超自然力量更是「神來一筆」，令人大呼過癮！設置精巧的雙重指涉貫穿全片，極具生命力的有機創作方式，讓人一窺葡萄牙新世代的創意潛能。

João stars in a biopic about Liberada, a gender-nonconforming figure persecuted by the Inquisition. After the director is mysteriously paralyzed, João faces haunting dreams and struggles to honor Liberada's story.

- 2025 紐約新導演／新電影影展 New Directors / New Films
- 2025 柏林影展視角單元 Perspectives, Berlinale

DIRECTOR 寶拉·托馬斯·馬奎斯 Paula Tomás MARQUES **PRODUCER** 寶拉·托馬斯·馬奎斯 Paula Tomás MARQUES, Cristiana CRUZ FORTE **SCREENPLAY** June JOÃO, 寶拉·托馬斯·馬奎斯 Paula Tomás MARQUES **CAST** June JOÃO, André TECEDIRO, Jenny LARRUE, Caio AMADO, Eloísa d'ASCENSÃO, Tiago AIRES LÊDO, Alice AZEVEDO



寶拉·托馬斯·馬奎斯，生於1994年，現居葡萄牙。擁有社會學背景，作品多探索性別與歷史之間的關係。《利貝拉達再一顆》是她的第一部長片，入選2025年柏林影展視角單元。

Paula Tomás MARQUES is a Portuguese filmmaker and teacher living between Porto and Lisbon. She directed the films *In Case of Fire* (2019), *Blindman's Bluff* (2021), and *Dildotectonics* (2023), exploring themes of gender, sexuality, and historiography. Her works have been shown at numerous festivals, including IndieLisboa and San Sebastián Film Festival, receiving several awards.

Two Times João Liberada



斯特凡·喬爾傑維奇，1987年生於塞爾維亞，演員入行，後多擔任導演、編劇、攝影師，執導短片《The Last Image of Father》(2017) 及《A Handful of Stones》(2019) 分別於盧卡諾與坎城影展首映。本片為其長片首作，入選鹿特丹影展主競賽。

Stefan DJORDJEVIC was born in 1987 in Bor, Serbia. His graduation film, *A Handful of Stones* (2017), had its international premiere at ACID Cannes. His short film *The Last Image of Father* (2019) won the Young Jury Award at Locarno and Best Short Film at the Sarajevo Film Festival.

Wind, Talk to Me

如果風知道

Wind, Talk to Me

亞洲
首映
Asian
Premiere

塞爾維亞、斯洛維尼亞、克羅埃西亞 Serbia, Slovenia, Croatia

2025 | DCP | Color | 100min

PRINT SOURCE Heretic

「你必須相信風，風會讓願望成真。」母親病逝後，導演回到她最後居住的湖畔小屋，家人齊聚為祖母慶生，並共同完成一部電影。片中，每個人都是自己，逝者的存在與缺席也似為一體。綠意環繞之下，生活依然繼續，喪親之痛還待彼此的陪伴消化。天地有情，萬物有靈，擁抱樹木，傾聽風的話語。

受阿巴斯等伊朗名導簡約深刻的作品啟發，喬爾傑維奇自編自導自演，調度祖孫三代與愛犬上陣，結合母親生前素材，模糊虛構與真實邊界。面對生死難題，電影宛若輓歌，安靜慎重地探索親人羈絆，以及人與自然的連結。不只關於過去和現在，更超越單純追憶，成為母親人生哲學的永存體現。

「我試圖在所謂的『虛構』部分和紀實片段之間找到情感聯繫。即使稱之為『虛構』也很奇怪，因為描繪的一切都是真實的。」——斯特凡·喬爾傑維奇

Stefan reunites with his family to celebrate his grandmother's birthday for the first time after his mother's recent passing. This homecoming, driven by his urge to complete a film about his mother and an attempt to make amends by rescuing a stray dog, will ignite an introspective journey for Stefan.

Inspired by the director's real-life experiences and starring his actual family members in a mission to complete a lake house and a film, *Wind, Talk to Me* is an intimate cinematic exploration of the timeless mother-son relationship.

- 2025 里斯本獨立影展 IndieLisboa IFF
- 2025 博爾札諾電影節最佳影片 Best Film, Bolzano FF Bozen
- 2025 鹿特丹影展 IFF Rotterdam

DIRECTOR, SCREENPLAY 斯特凡·喬爾傑維奇 Stefan DJORDJEVIC **PRODUCER** Dragana JOVOVIĆ, Stefan IVANČIĆ, Ognjen GLAVONIĆ, 斯特凡·喬爾傑維奇 Stefan DJORDJEVIC, Vanja JAMBROVIC, Jozko RUTAR, Miha ČERNEC **CAST** Negrica DJORDJEVIC, 斯特凡·喬爾傑維奇 Stefan DJORDJEVIC, Boško DJORDJEVIC, Djordje DAVIDOVIC, Budimir JOVANOVIĆ, Ljiljana JOVANOVIĆ, Marina DAVIDOVIC, Ana PETROVIC, Vidak DAVIDOVIC, Lija



台北電影獎

TAIPEI FILM AWARDS

台北電影獎源於1988年的「中時晚報電影獎」，並於1994年正式改名為台北電影獎。做為台灣電影競賽主場，每年以國片最高獎金「百萬首獎」為號召，拔擢本土優秀影像創作者、鼓勵不同題材與表現形式，為國片開發各種可能性。

The Taipei Film Awards is the only film competition exclusively aimed at Taiwanese filmmakers. Every year, the NT\$1 million Grand Prize for domestic films attracts Taiwan's most outstanding filmmakers and encourages different themes and stylistic expressions, opening up all kinds of possibilities for Taiwanese cinema.

入圍獎項



- 最佳新演員
- 最佳聲音設計
- 傑出技術



正式競賽項目 OFFICIAL AWARDS

- 最佳劇情長片 Best Feature
- 最佳紀錄片 Best Documentary
- 最佳短片 Best Short Film
- 最佳動畫片 Best Animation
- 最佳導演 Best Director
- 最佳編劇 Best Screenplay
- 最佳男主角 Best Actor
- 最佳女主角 Best Actress
- 最佳男配角 Best Supporting Actor
- 最佳女配角 Best Supporting Actress
- 最佳新演員 Best New Talent
- 最佳攝影 Best Cinematography
- 最佳剪輯 Best Editing
- 最佳配樂 Best Music
- 最佳美術設計 Best Art Design
- 最佳造型設計 Best Makeup & Costume Design
- 最佳聲音設計 Best Sound Design
- 最佳視覺效果 Best Visual Effects
- 傑出技術 Award for Outstanding Artistic Contribution

非正式競賽項目 NONOFFICIAL AWARDS

- 觀眾票選獎 Audience Choice Award
- 媒體推薦獎 Press Award

破浪男女

The Chronicles of Libidoists

台灣 Taiwan | 2024 | DCP | Color | 106min

PRINT SOURCE 壹陸喜喜股份有限公司 16cc Company Limited



「我夢遺了」女警小綠跟閨密白Q說：「而且就像水漫金山寺那樣整個床單都是」。兩個女人總是這樣交換著極度私密的訊息：約炮群組裡哪個男人好用，哪個人魚公主又想不開「上岸從良」去了……。就算最私密的性事都可以拿來說嘴，有些夢還是只能藏著自己嚙。比如，即將步入婚姻的白Q其實一直在「付費約會」，對象是一個神祕蒙面、全身膠衣、擅長繩縛的外送男Uberdick……。又比如，那個讓小綠暈船的「單親霸」好像有神奇的預知能力，讓她朝思暮想……。

四個藏在假面具下的人，兩對難以坦承自我的男女，在肉體親密相接的不確定關係裡，要怎麼認識自己的真心？

In a daring reimagining of "The Little Mermaid," Yang introduces us to a world where the mermaid is not a woman but a young boy, setting the stage for a journey that defies expectations and stereotypes. This is a tale of four souls, each lost in their quest for sexual fulfillment, yet bound by a common yearning for something purer, something that might resemble love.

This film is a bold statement on the complexities of intimacy, identity, and the desperate search for connection in a disconnected world. The characters' paths converge in a climax that promises to leave audiences breathless, as the underbelly of Taipei's sex scene becomes the backdrop for a revelation of their intertwined destinies.

- 2024 金馬影展 Taipei Golden Horse FF
- 2024 倫敦東亞電影節 London East Asia FF
- 2024 台北電影節 Taipei FF

DIRECTOR 楊雅喆 YANG Ya-che **EXECUTIVE PRODUCER** 陳永雄 Jeffrey CHEN, 劉蔚然 LIU Wei-jan **PRODUCER** 林仕肯 LIN Shih-ken, 王萱儀 Akiela S.Y. WANG **SCREENPLAY** 楊雅喆 YANG Ya-che, 蔣友竹 CHIANG Yu-chu **CINEMATOGRAPHER** 陳克勤 CHEN Ko-chin **EDITOR** 陳俊宏 CHEN Chun-hung, 賴詠萱 LAI Yung-hsuan **MUSIC** 張學瀚 Hans CHANG, 張峰毓 Fabian CHANG **SOUND** 杜篤之 TU Duu-chih, 江宜真 CHIANG Yi-chen, 黃元澤 HUANG Yuan-tse **CAST** 吳慷仁 WU Kang-ren, 劉主平 LIU Chu-ping, 梁湘華 Alisia LIANG, 柯煒林 Will OR

楊雅喆，導演、編劇。首部長片《囧男孩》即入圍金馬獎最佳劇情片、原著劇本等獎項。《女朋友。男朋友》、《血觀音》皆提名金馬獎最佳導演及原著劇本，後者更奪金馬獎最佳劇情片。2021年以《天橋上的魔術師》獲金鐘獎戲劇節目導演獎。

YANG Ya-che is a Taiwanese director and screenwriter working in diverse narratives across documentary, series, and literary adaptation. His *The Bold*, *The Corrupt*, and *The Beautiful* won several awards, including Best Feature Film at the 2017 Golden Horse Awards.



入圍獎項



- 最佳編劇
- 最佳女主角
- 最佳女配角

女兒的女兒

Daughter's Daughter

台灣 Taiwan | 2024 | DCP | Color | 126min
PRINT SOURCE 東昊影業有限公司 Andrews Film

金艾霞，耳順之年的生活安然悠閒，因為一場意外顛覆她的生活節奏，被迫回憶起年輕時想逃離的一切與糾結，同時必須面對與女兒的關係挑戰，金艾霞將在生命上調整自己怎麼面對「女兒」角色，有曾經、有當下，更要迎接未來。

Jin is in her 60s. Her concern is for daughter Zuer who's in New York trying out IVF. When Jin receives the tragic news that Zuer and her partner have died in an accident, she also finds out that she now needs to decide the fate of Zuer's embryo. Meanwhile, Jin's trip to New York forces her to face Emma, the daughter she gave up for adoption when she was 17. Past regrets and future responsibilities collide.

- 2024 金馬獎最佳原著劇本獎 Best Original Screenplay, Golden Horse Awards
- 2024 東京影展 Tokyo IFF
- 2024 多倫多影展站台單元特別提及榮譽獎
Special Award & Honorable Mention, Platform Award, Toronto IFF

DIRECTOR, SCREENPLAY 黃熙 HUANG Xi **EXECUTIVE PRODUCER** 侯孝賢 HOU Hsiao-hsien, 張艾嘉 Sylvia CHANG **PRODUCER** 邵東旭 SHAO Dongxu, 劉信利 LIU Hsin-li **CINEMATOGRAPHER** 姚宏易 YAO Hung-i **EDITOR** 廖慶松 LIAO Ching-sung **MUSIC** 黃韻玲 Kay HUANG **SOUND** 劉小草 Agnes LIU **CAST** 張艾嘉 Sylvia CHANG, 林嘉欣 Karena LAM, 趙文瑄 Winston CHAO, 林小湛 Alannah ONG, 劉奕兒 Eugenie LIU, 周采詩 Tracy CHOU



黃熙，紐約大學 Tisch 學院畢業，黃熙曾擔任《南國再見，南國》製片助理、《刺客聶隱娘》助導。他的作品擅於描繪當代城市關係、孤獨感和偶然性。處女作《強尼凱克》曾入選釜山影展、東京 FILMeX、香港亞洲電影節、金馬獎和台北電影獎。

HUANG Xi has worked closely with Hou Hsiao-hsien since *Goodbye South, Goodbye* (1996). His own work focuses on contemporary urban relations, loneliness and chance. His debut, *Missing Johnny* (2017), was selected for Busan, Tokyo FILMeX, HK Asian FF and won awards at the Taipei Film Awards and the Taipei Golden Horse Awards.



入圍獎項



- 最佳劇情長片
- 最佳導演
- 最佳編劇
- 最佳男主角
- 最佳女主角
- 最佳女配角
- 最佳剪輯
- 最佳配樂
- 最佳美術設計
- 最佳造型設計
- 最佳聲音設計
- 最佳視覺效果傑出技術

鬼才之道

Dead Talents Society

台灣 Taiwan | 2024 | DCP | Color | 110min
PRINT SOURCE 牽猴子股份有限公司 Activator Co., Ltd.

做人夠難了，做鬼也不簡單！新鬼菜鳥「同學」，驚覺自己只剩28天就要魂飛魄散，厲鬼經紀人 Makoto 找上她，要與過氣厲鬼天后凱薩琳聯手重新打造旺來飯店的猛鬼傳說。原來在陰間的鬼們，沒有擁有嚇人的才華就無法繼續生存。人死後的世界並不了一百了，「我不想被這個世界遺忘啊！」成了他們最後的信念，這些即將徹底被活人遺忘的鬼們，必須設法在重重困境中嚇出名堂變成當紅傳說，「只要你擁有嚇人的才華，就一定會被看見！」

Being human is challenging, and being a ghost is no cakewalk! Rookie ghost "Classmate" has only 28 days left before fading away. Ghost agent Makoto invites her to team up with washed-up champion Catherine to revive the legend of ghost hunting at The Grand Fortune Hotel. In the afterlife, only the frightening survive. "I don't want to be forgotten by this world!" becomes their final conviction. As they teeter on the brink of oblivion, they strive to become the scariest legends — believing, "As long as you have the talent to scare, you will be seen!"

- 2025 鹿特丹影展 IFF Rotterdam
- 2024 金馬獎最佳美術設計、最佳造型設計、最佳視覺效果、最佳動作設計、最佳原著電影歌曲
Best Art Direction, Best Makeup & Costume Design, Best Visual Effects, Best Action Choreography, Best Original Film Song, Golden Horse Awards
- 2024 多倫多影展午夜單元觀眾票選亞軍
First Runner-up, Midnight Madness People's Choice Award, Toronto IFF

DIRECTOR 徐漢強 John HSU **EXECUTIVE PRODUCER** 李烈 LEE Lieh, 李耀華 Aileen LI, 陳怡樺 Ivy CHEN **PRODUCER** 陳怡樺 Ivy CHEN
SCREENPLAY 徐漢強 John HSU, 蔡坤霖 TSAI Kun-lin **CINEMATOGRAPHER** 周宜賢 CHOU Yi-hsien **EDITOR** 解孟儒 SHIEH Meng-ju, 江翊寧 CHIANG Yi-ning **MUSIC** 盧律銘 LU Lu-ming,, 林孝親 LIN Hsiao-chin, 林思妤 LIN Szu-yu **SOUND** 簡豐書 Book CHIEN, 湯湘竹 TANG Hsiang-chu, 陳家俐 CHEN Jia-li **CAST** 陳柏霖 CHEN Bo-lin, 張榕容 Sandrine PINNA, 王淨 Gingle WANG, 姚以緹 YAO Yi-ti, 白百 Bai Bai, 瘦瘦 Soso TSENG, 黃迪揚 RD HUANG



徐漢強，首部劇情長片為改編自同名電腦遊戲的《返校》，在第56屆金馬獎獲得12項提名，為該屆入圍獎項最多的作品；並榮獲「最佳新導演」與「最佳改編劇本」兩項大獎項。

John HSU's debut feature film, *Detention*, adapted from the eponymous video game, received 12 nominations at the 56th Golden Horse Awards, making it the most nominated film of the event. It won two major awards, for Best New Director and Best Adapted Screenplay.



入圍獎項

最佳男配角
最佳視覺效果



乒乓男孩

Doubles Match

台灣 Taiwan | 2024 | DCP | Color | 108min

PRINT SOURCE 嘉揚電影有限公司 RISE PICTURES CO., LTD.

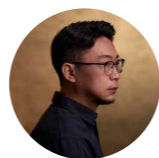
單親小學生胡冠宇立志成為奧運選手，儘管天份平庸，不受重視，仍不懈努力。他和好友黃軒一起奮鬥。然而，隨著黃軒轉學至競爭對手的學校，兩人的友誼面臨考驗。胡冠宇在低潮中重新振作，在選拔賽上與黃軒一決勝負。

昔日好友，如今球場對手，在熱血乒乓中，揮灑青春與汗水，這兩個11歲的孩子，經歷家庭、友情、受傷、分離、敵對等種種問題考驗，最終能不能實現夢想，踏上奧運的舞台？

Hu Guan-yu dreams of making the table tennis national team. After enduring frustrations, setbacks and contradictions, he and Huang Xuan find their groove on the match table...

- 2024 德國 SCHLINGEL 兒少影展 SCHLINGEL IFF
- 2024 台北電影節 Taipei FF

DIRECTOR 洪伯豪 HUNG Po-hao **PRODUCER** 唐在揚 David TANG, 梁宏志 Eric LIANG **SCREENPLAY** 游文興 YU Wen-hsing
CINEMATOGRAPHER 周以文 CHOU I-wen **EDITOR** 邱子蕎 CIOU Zih-chiao **MUSIC** 李銘杰 Rockid LEE **SOUND** 杜篤之 TU Duu-chih, 吳書瑤 WU Shu-yao, 卓宗成 CHO Zong-cheng **CAST** 鄭人碩 Rexen CHENG, 徐若瑄 Vivian HSU, 彭裕愷 Benjamin PENG, 李星緯 Lucas LEE, 施名帥 SHIH Ming-shuai, 林苑柔 LIN Wan-rou, 江宏傑 CHIANG Hung-chieh



洪伯豪，國立台南藝術大學音像紀錄研究所畢業。曾參與電影《KANO》、《星空》、《九降風》、《一頁台北》、《賽德克·巴萊》等，擔任副導演一職。2018年推出首部劇情長片《老大人》，榮獲台北電影獎最佳劇情長片等四項大獎。

HUNG Po-hao's debut feature, *Dad's Suit*, received four major awards at the 2019 Taipei Film Awards. In recent years, he has directed multiple TV series, such as *Trinity of Shadows*.



入圍獎項

最佳男主角
最佳攝影
最佳配樂
最佳美術設計
最佳造型設計
最佳聲音設計



河鰻

EEL

台灣 Taiwan | 2025 | DCP | Color | 102min

PRINT SOURCE 底噪影像有限公司 Static Film & Visual Art Production Co., Ltd.

阿亮住在台北市中一座封閉被遺忘的孤島，因為父親落海失蹤，他重新回到這個曾經最想逃離的故鄉，就此留了下來，固執守護父親留下的舊船屋與鴿舍。某天，亮遇見漂浮在河中的神秘女人，女子闖入他的生活，他們在這個時間與過去都消散於霧中世界裡，踏上尋找自我與歸屬的旅程。

On the outskirts of Taipei lies an isolated island, a place where time and memory dissolve into mist. Here, a mysterious young woman appears — beautiful and elusive, embodying something ancient and otherworldly. Her presence is as fluid and transient as the waters that merge into rivers, a silent guardian of their forgotten stories.

A young man returns to his hometown, once dreaming of escape, now caught between a past he cannot touch and an intangible future. The paths of these two figures cross in this abandoned yet vital corner of the world. On the island, where the past lingers in the shadows and the present pulses with hidden forces, their lives intertwine, unravelling mysteries of longing, belonging and transformation.

- 2025 香港電影節 Hong Kong IFF
- 2025 柏林影展視角單元 Perspectives, Berlinale

DIRECTOR 朱駿騰 CHU Chun-teng **EXECUTIVE PRODUCER** 朱駿騰 CHU Chun-teng, 黃詩珊 Susan HUANG, 莊淳淳 Rita CHUANG Chun-chun
PRODUCER 黃詩珊 Susan HUANG **SCREENPLAY** 游善鈞 YOU Shann-jiun, 朱駿騰 CHU Chun-teng **CINEMATOGRAPHER** 阮榮福 NGUYỄN Vinh Phúc **EDITOR** 郭晉汝 Alulu KUO, 朱駿騰 CHU Chun-teng, 滕兆鏞 TERNG Jaw-chyang **MUSIC** 尊室安 TÔN Thất An **SOUND** 顏晟文 YAN Sheng-weng, 朱駿騰 CHU Chun-teng **CAST** 潘綱大 Devin PAN, 柯焜薰 Misi KE, 潘親御 PAN Chin-yu, 陳季霞 Bella CHEN, 吳美和 WU Mei-hou



朱駿騰，2006年憑藉短片《睡美人》，獲得克萊蒙費宏國際短片影展等肯定。近年作品橫跨當代藝術，更擴延電影等領域，關注「個人」面對當代複雜結構下的生存狀態。

2025年交出首部劇情長片《河鰻》，入選柏林影展視角單元及香港國際電影節火鳥大獎。

CHU Chun-teng's graduation short film, *The House of Sleeping Beauty*, was recognized at the 28th Clermont-Ferrand International Short Film Festival and other film festivals.

His works have spanned contemporary art and extended cinema in recent years. His debut feature film, *EEL*, was selected for Berlinale and the Hong Kong International Film Festival.



入圍獎項



- 最佳編劇
- 最佳男主角
- 最佳女主角
- 最佳男配角
- 最佳新演員

我家的事

Family Matters

台灣 Taiwan | 2025 | DCP | Color | 99min

PRINT SOURCE 大慕可可股份有限公司 KOKO Entertainment Co., Ltd.

尋找身世之謎的姊姊、半路認父的弟弟、試圖逆轉人生的老爸、挑戰人工受孕的媽媽……一個平凡的台灣鄉間家庭，四段不同的時光，建構了一個溫暖而動人的家庭故事。在橫跨二十四年的時間裡，心酸、恐懼、孤獨與勇氣，一一成為他們的人生難題；有人選擇正面迎擊，也有人溫柔棄權。在他們疲憊幽暗的心中，能否照進那一道名為家人之愛的光芒呢？

本片透過一個家庭的四段故事，從不同家人的視角，揭示了家庭的組成從來都不是理所當然的。在波濤洶湧的人生長河中，這一家人緊緊抓住彼此，不讓任何人被沖散。這份平實而強大的愛，深藏在每一個家庭中。載浮載沉之際，他們共同交織出一片耀眼而暖心的風景。我家的事，也是每個人心裡最重要的事。

Family Matters follows the lives of a seemingly ordinary family in rural Taiwan, spanning 24 years and four distinct time periods.

Each family member faces a life-altering challenge: an elder sister searching for her true origins, a mother struggling with the process of artificial insemination, a younger brother who always cries in secret at midnight, and a father desperately trying to change his fate.

Told from different family members' perspectives, the film explores how love and resilience shape complex family bonds. Family matters because, in the end, it's what truly matters to us all.

- 2025 烏迪內遠東影展 Udine Far East FF
- 2025 大阪亞洲電影節藥師真珠獎 Yakushi Pearl Award, Osaka Asian FF

DIRECTOR, SCREENPLAY 潘客印 PAN Ke-yin **EXECUTIVE PRODUCER** 林昱伶 Jayde LIN **PRODUCER** 鄭有傑 CHENG Yu-chieh, 蔡宗翰 Henry TSAI, 謝君堯 HSIEH Chun-yao **CINEMATOGRAPHER** 趙冠衡 Eric CHAO **EDITOR** 李蕙 LEE Hue, 潘客印 PAN Ke-yin **MUSIC** 李英宏 LI Ying-hung **SOUND** 鍾彙成 CHUNG Hui-cheng, 許嵐婷 HSU Lan-ting, 吳建緯 WU Jian-wei **CAST** 藍葦華 LAN Wei-hua, 曾敬驊 TSENG Jing-hua, 高伊玲 Alexia KAO, 黃珮琪 Queena HUANG, 姚淳耀 YAO Chun-yao, 朱羿銘 CHU I-min



潘客印，台灣編導、剪輯。首部短片《姊姊》入圍第58屆金馬獎、大阪亞洲電影節、並獲選新加坡華語電影節開幕片。作品關注於家庭、身分與愛的複雜性，他的風格幽默內斂，溫柔又殘酷地呈現生活中的細膩情感。

PAN Ke-yin, a Taiwanese director, screenwriter and editor, debuted with the short film, *Sister*, nominated for the 58th Golden Horse Awards and featured at the 2022 OAFF and SCFF. His work explores family, identity, and love with subtle humor and tender cruelty.

角頭 - 大橋頭

GATAO: Like Father Like Son

台灣 Taiwan | 2024 | DCP | Color | 131min

PRINT SOURCE 曼尼娛樂投資股份有限公司

MONEY ENTERTAINMENT INVESTMENT CO., LTD.

一句大佬牌桌的輕佻玩笑，讓大橋頭二代麥克憤而掀桌宣戰，卻讓大橋頭角頭Ko桑陷入兩難。而無端捲入這場四幫混戰的，還有三個底層求生的土狗幫無名小卒。為了幫弟弟籌貸款，不惜鋌而走險做起賣藥生意，到頭來卻身不由己賭上性命。角頭宇宙來到第四部，時間溯回世界之初，新老面孔齊聚一堂，攤開一幅江湖黑幫的歲月群像。血氣火拼分毫不減，再奏響內斂情深的父子哀歌。

Drug Prince Michael and Scorpion are seizing the old fellows' turfs. The gang families tornado spins three nobodies who are trying to survive. You'll never know who's gonna get bit by reality through the alternation of generations.

- 2024 金馬獎最佳男配角 Best Supporting Actor, Golden Horse Awards

DIRECTOR 姚宏易 YAO Hung-i, 姜瑞智 Ray JIANG **EXECUTIVE PRODUCER** 張威續 Red CHANG, 張文旗 Simon CHANG, 張益誠 Michael CHANG **SCREENPLAY** 張威續 Red CHANG, 劉蕊瑄 Joyce LIU Lei-shuan, 蔣希汶 CHIANG Hsi-wen, 施承佑 SHIH Cheng-yu **CINEMATOGRAPHER** 姚宏易 YAO Hung-i **EDITOR** 何君惠 Stone HO **MUSIC** 黃綻默 Armo HUANG **SOUND** 杜篤之 TU Duu-chih, 杜則剛 TU Tse-kang **CAST** 王陽明 Sunny WANG, 龍天翔 LUNG Tien-hsiang, 王識賢 WANG Shih-hsien, 喜翔 KING Jieh-wen, 施名帥 SHIH Ming-shuai, 鄭人碩 Rexen CHENG, 張懷秋 Harry CHANG, 張再興 CHANG Zhang-xing

入圍獎項



- 最佳攝影
- 最佳造型設計
- 最佳視覺效果



姚宏易，導演、攝影。以《金城小子》獲金馬獎最佳紀錄片，《地球最後的夜晚》、《刻在你心底的名字》兩度奪得金馬獎最佳攝影。

姜瑞智，編劇、副導出身，首部長片《角頭—浪流連》獲金馬獎最佳男主角、男配角提名。

YAO Hung-i is a director and cinematographer. His *Hometown Boy* won Best Documentary at the 2011 Golden Horse Awards.

Ray JIANG is a writer and director. In 2018, he won the Golden Bell Award for Best Directing in a Television Series for *Age of Rebellion*. His feature film debut, *GATAO - The Last Stray*, went on to gross NTD 200 million at the box office.



入圍獎項

最佳劇情長片
最佳導演
最佳新演員
最佳攝影
最佳配樂
最佳美術設計



優雅的相遇

Intimate Encounter

台灣 Taiwan | 2024 | DCP | B&W | 128min

PRINT SOURCE 張作驥電影工作室有限公司 Chang Tso Chi Film Studio

在全世界疫情蔓延影響的當下…因此頓失工作的阿勳輾轉回到阿公的老家，一個在都市角落被人遺忘的陳舊公寓，有著狹窄長廊的奇特外貌…。阿勳兩年前做了一次心臟移植，得到新心臟之後，斬獲新生的他卻面臨多舛的命運，先是家中遭遇大火，接著前所未見的疫情爆發。回到阿公家的日子裡，生命的無常變化仍舊伴隨著阿勳，舊情人的再次出現、與混血姊弟的相遇、母親罹癌的噩耗、姊姊的情緒潰堤、好友惹來的毒品麻煩…突然，又傳來阿公確診的消息……

Two years after a heart transplant, Ah Xun is reborn but faces a tragic fate. First, there is a house fire, then an epidemic breaks out. Retreating to his grandfather's home, Ah Xun is persistently haunted by unfortunate events. He is faced with an ex-lover's return, an encounter with mixed-race sibling neighbors, the harrowing news of his mother's cancer, his sister's nervous breakdown, a friend's drug issues, and news of his grandfather testing positive for the new disease.

- 2025 新加坡華語電影節 Singapore Chinese FF
- 2024 金馬影展 Taipei Golden Horse FF
- 2024 羅馬亞洲電影節 Asian Film Festival Rome

DIRECTOR, SCREENPLAY, EDITOR, SOUND 張作驥 CHANG Tso-chi **PRODUCER** 高文宏 KAO Wen-horng **CINEMATOGRAPHER** 許之駿 Jerry HSU **MUSIC** 林尚德 LIN Shang-te, 陳品珍 CHEN Pin-chen **CAST** 林政勳 LIN Cheng-hsun, 雷婕熙 Chabely LEIVA, 尤勝鋒 YOU Sheng-feng, 王孝元 WANG Xiao-yuan, 林鈺 LIN Ju, 陳龔葳 CHEN Gong-wei, 謝明君 HSIEH Ming-chun



張作驥，民國50年生於嘉義，畢業於文化大學戲劇系影劇組，跟隨過虞戡平、徐克、侯孝賢、嚴浩等知名導演。作品以台灣本土與在地關懷為創作基礎。代表作品有《黑暗之光》、《美麗時光》、《當愛來的時候》、《醉·生夢死》等。

CHANG Tso-chi usually uses subjects and writes stories that are based on caring for the people and land of Taiwan. He is known for films such as *Darkness and Light*, *The Best of Times*, *When Love Comes* and *Thanatos, Drunk*.



入圍獎項

最佳女主角
最佳剪輯



有病才會喜歡你

Lovesick

台灣 Taiwan | 2025 | DCP | Color | 111min

PRINT SOURCE 紅杉娛樂股份有限公司 Sequoia Entertainment Co., Ltd.

一名總愛闖禍的問題少年葉子杰，即將面臨退學處分，在一次陰錯陽差下發現有病真好，於是決定將計就計當個「裝病仔」。子杰使出各種裝病奇招，快速喝完一整排養樂多製造嘔吐假象、化熊貓妝假裝臉色蒼白，到最後甚至走自然路線，直接舉手跟老師說「我不舒服！」躲到保健室睡覺。

但班上與葉子杰同名的學霸班長葉梓潔，彷彿裝了測謊雷達，總會找到葉子杰疑似裝病的證據。她開始到保健室查勤並沒收垃圾食物、撞飛葉子杰阻止他投販賣機，化身外送員只為確認他是否真的有病！更因此賞了葉子杰一巴掌，讓他鼻血狂流倒地不起。裝病仔葉子杰與有病姊葉梓潔，兩人就在諜對諜的互動中越來越了解對方，也開始產生了不一樣的情愫。

A troublemaking teen, Ye Zijie / Jay, faces expulsion but finds an unexpected advantage — pretending to be sick. Seizing the opportunity, he becomes a fake patient, using wild tricks: chugging Yakult to vomit, applying panda-eye makeup, and raising his hand to escape to the nurse's office.

However, his straight-laced class president, Ye Zijie / Jade, seems to have a built-in lie detector. She relentlessly busts his schemes — confiscating junk food, blocking vending machine purchases, and even smacking him so hard that he gets a nosebleed. As their battle of wits grows, so does an unlikely bond.

DIRECTOR 許富翔 HSU Fu-hsiang **EXECUTIVE PRODUCER** 賴宇同 Lincoln LAI, 陳宜旻 Benson CHEN **PRODUCER** 黃小芬 Elsa HUANG **SCREENPLAY** 許富翔 HSU Fu-hsiang, 王宥蓁 Anne WANG **CINEMATOGRAPHER** 詹嘉文 Garvin CHAN **EDITOR** 李棟全 Wenders LI **MUSIC** 侯志堅 Chris HOU, 高敏倫 eMMa KAO **SOUND** 劉小草 Agnes LIU **CAST** 詹懷雲 ZHAN Huai-yun, 江齊 CHIANG Chi, 黃冠智 Akira HUANG, 劉修甫 LIU Hsiu-fu, 林思宇 Cosmos LIN



許富翔，台灣知名導演，憑《16個夏天》獲第50屆台灣電視金鐘獎戲劇節目導演獎，曾入圍金馬獎、台北電影獎。擅長青春視覺與市場性故事，代表作包括《16個夏天》、《詭扯》、《正義的算法》、《沒有你依然燦爛》。

HSU Fu-hsiang, a renowned Taiwanese director, won Best Director at the 50th Golden Bell Awards for *The Way We Were* and has been nominated for the Golden Horse and Taipei Film Awards. His works include *The Way We Were*, *Treat or Trick*, *Small & Mighty*, and *Love Yourself*.



入圍獎項

最佳視覺效果



進行曲

Marching Boys

台灣 Taiwan | 2025 | DCP | Color | 117min

PRINT SOURCE 未來進行曲股份有限公司 Marching Next Media

江浩是一個從小便喜歡小號、懷有音樂夢的少年，在優異成績的要求下，他不被允許發展課外的興趣。他考進這間台北市名列第一的高中男校，並以進入管樂隊為目標，但父親只希望他考上台大醫學系，成為家族的驕傲。但正值1992年社會風氣開放的時代，以軍樂為主的傳統管樂隊，卻面臨存廢的爭議，樂器設備老舊，已經多年沒在大賽中得名，隊友們並不團結等種種困境。在太成學長的堅持下，江浩和隊友們逐漸在衝突中了解彼此，試圖團結起來，改革這支行進管樂隊，並且互相鼓勵，以自己的力量前進大賽。

Chiang loves the trumpet and dreams of joining the marching band. However, his father only expects Jiang to be admitted to medical school and bring honor to the family. His only choice is to lie to his dad. Following the senior band members, Chiang and his teammates gradually learn to understand each another through many conflicts. They unite, reform the marching band, and encourage each other as they strive to win the competition.

世界
首映
World
Premiere



姜瑞智，台灣藝術大學廣電系畢業，專長導演、編劇、剪輯、表演指導，擅長顛覆平易近人的題材。

Ray JIANG graduated from the Department of Television & Film at National Taiwan University of Arts. He specializes in directing, screenwriting, editing, and acting coaching, with a talent for subverting accessible and relatable themes.

DIRECTOR 姜瑞智 Ray JIANG **EXECUTIVE PRODUCER** 陳慧如 Kelly CHEN, 陳鴻元 Wolf CHEN **PRODUCER** 林宥倫 Denise LIN
SCREENPLAY 陳慧如 Kelly CHEN, 黃致凱 HUANG Chih-kai **CINEMATOGRAPHER** 于光維 Jimmy YU **EDITOR** 林雍益 Ian LIN
MUSIC 侯志堅 Chris HOU **SOUND** 高偉晏 R.T KAO, 蔡瀚陞 Hanson TSAI, 陳瀟 CHEN Yung **CAST** 牧森 (蔡秉宏) Rosen, 劉育仁 LIU Yu-ren, 余杰恩 YU Jie-en, 李李仁 LEE Lee-zen, 馬志翔 Umin Boya, 黃迪揚 RD HUANG, 林葦妮 (木木) LIN Wei-ni

06.29 SUN 19:00 中山堂 TZH ★



入圍獎項

最佳劇情長片
最佳導演
最佳男主角
最佳男配角
最佳女配角
最佳攝影
最佳剪輯
最佳美術設計
最佳造型設計
最佳聲音設計



白衣蒼狗

Mongrel

台灣、新加坡、法國 Taiwan, Singapore, France | 2024 | DCP | Color | 130min

PRINT SOURCE 小公園映畫有限公司 Le Petit Jardin

醫療資源貧瘠的偏鄉郊野間，一名泰籍失聯移工，悟姆，為了生計而從事非法看護工作。從未專受過專業訓練的他，工作認真盡職，對病患的照顧無微不至，然而他的身分卻也讓家屬戒慎恐懼；被需要卻不被信任，最親密卻不是至親——這樣的矛盾境遇，悟姆早已習以為常，也因認份守己，而被「老闆」指定為副手，負責監督其旗下的看護們。

然而，「老闆」長期積欠薪水讓宿舍裡怨聲四起，有異議的看護也相繼失蹤——面對眾人的猜忌和指責，悟姆無從訴說，與同儕之間的關係愈加緊張。種種的問題讓悟姆舉步維艱，而一起突發醫療事故，更讓他陷入生存危機。縱使是善意的舉動皆有可能觸發道德爭議，想要自保必須付出更大的代價，而悟姆又要如何救贖自己？

Oom has no papers or formal training but is good at caring for the elderly and disabled. When his situation as a caregiver in the mountains becomes too much for him, he has to choose between survival and dignity.

- 2024 金馬獎最佳新導演 Best New Director, Golden Horse Awards
- 2024 東京 FILMeX 影展競賽特別提及 Special Mention, Tokyo FILMeX
- 2024 坎城影展金攝影機獎特別提及 Golden Camera - Special Mention, Cannes

DIRECTOR 曾威量 CHIANG Wei Liang, 尹又巧 YIN You-qiao **EXECUTIVE PRODUCER** 侯孝賢 HOU Hsiao-hsien, 廖慶松 LIAO Ching-sung, 饒紫娟 Jennifer JAO **PRODUCER** 賴偉杰 LAI Weijie, 陳瑋玲 Lynn CHEN, 朱芸廷 CHU Yun-ting **SCREENPLAY** 曾威量 CHIANG Wei Liang
CINEMATOGRAPHER 米卡埃爾·卡普隆 Michaël CAPRON **EDITOR** 杜妮亞·西霍夫 Dounia SICHOV **SOUND** 高偉晏 R.T KAO, 林廷瑋 LIM Tingli, 陳瀟 CHEN Yung **CAST** 萬洛·隆甘迦 Wanlop RUNGKUMJAD, 陸弈靜 LU Yi-ching, 洪瑜鴻 HONG Yu-hong, 郭書瑋 KUO Shu-wei, 阿查拉·蘇萬 Atchara SUWAN



曾威量，出生於新加坡，作品聚焦東南亞離散族群。

尹又巧，小公園映畫創辦人。與曾威量合導的首部長片《白衣蒼狗》入選坎城影展導演雙週，並獲頒金攝影機獎特別提及。

CHIANG Wei Liang is a Singaporean filmmaker based in Taiwan. His works focus on the Southeast Asian diaspora in modern Asia.

YIN You-qiao is a Taiwanese filmmaker. As a producer, her works have been presented and awarded at various international film festivals.

06.24 TUE 20:50 信義 HYC 11 ★



入圍獎項

最佳新演員



刺心切骨

Pierce

新加坡、台灣、波蘭 Singapore, Taiwan, Poland | 2024 | DCP | Color | 106min

PRINT SOURCE 前景娛樂有限公司 Flash Forward Entertainment

溫子深是高中擊劍校隊軍刀隊員。他的哥哥子涵曾是三屆擊劍全國冠軍，卻在七年前的一場比賽中因意外殺人而入獄。當子深與媽媽兩人得知哥哥即將假釋出獄時，亟欲逃避過往傷痛的媽媽只想眼不見為淨，準備把哥哥送往鄉下，子深卻相信了哥哥自稱無辜的說詞，並背著媽媽偷偷與哥哥見面，幫助他重返正常生活。為了回報子深無私的支持，哥哥開始教導子深擊劍，兄弟之間再次建立起深厚感情。

發現兄弟私下重聚後，憤怒的媽媽要子深看清楚哥哥的真面目，子深卻始終不肯聽信她並堅持留在哥哥身邊。直到哥哥再次捲入一起擊劍意外，子深終於質疑起自己對哥哥的無條件信任。盛大的擊劍全國賽即將到來，子深在對哥哥殘酷本性的恨與對哥哥無法抹滅的愛之間掙扎著，被迫做出痛苦的選擇。

Zijie is a young fencer longing to reconnect with his older brother, Zihan, who mysteriously returns after seven years in juvenile prison for killing an opponent during a fencing match. Zijie believes Zihan's insistence that he is innocent and secretly decides to help him, defying their mother's efforts to erase Zihan from their lives. In return, Zihan starts to train Zijie in fencing and Zijie improves immensely.

As the brothers grow closer, their mother finds out that they have re-united and is furious at Zijie, yet Zijie stubbornly sticks by his brother. But Zihan's hostile past is triggered after an argument, leaving Zijie to finally question whether his beloved brother might be a violent sociopath after all.

- 2024 金馬影展 Taipei Golden Horse FF
- 2024 釜山影展 Busan IFF
- 2024 卡羅維瓦利影展最佳導演 Best Director, Karlovy Vary IFF

DIRECTOR, SCREENPLAY 劉慧伶 Nelicia LOW **EXECUTIVE PRODUCER** 羅俊和 John M. LO, 楊正 Daniel YOUNG, 饒紫娟 Jennifer JAO, 林添貴 LIN Tien-kuei **PRODUCER** 蔡瑋詩 Sam CHUA Wei Shi, 蔡紹勇 Jeremy CHUA, 黃茂昌 Patrick Mao HUANG, 伊莎貝拉·伊格爾 Izabela IGEL, 羅俊和 John M. LO **CINEMATOGRAPHER** 米哈爾·迪梅克 Michal DYMEK **EDITOR** 劉慧伶 Nelicia LOW, 艾瑞克·門德爾森 Eric MENDELSON **MUSIC** 彼得·庫雷克 Piotr KUREK **SOUND** 杜篤之 TU Duu-chih, 吳書瑤 WU Shu-yao, 杜均堂 TU Chun-tang, 李佳衡 LEE Cha-cha **CAST** 劉修甫 LIU Hsiu-fu, 曹佑寧 TSAO Yu-ning, 丁寧 DING Ning, 牧森 Rosen, 林子恆 LIN Tsu-heng



劉慧伶，畢業於哥倫比亞大學，曾任新加坡國家擊劍隊隊員五年，退役後追尋兒時夢想成為電影製作人。短片《凍》曾入選克萊蒙費宏短片國際影展，長片處女作《刺心切骨》於58屆卡羅維瓦利影展首映，並獲最佳導演獎。

Nelicia LOW represented Singapore as a national fencer for five years before retiring to chase her childhood dream of being a filmmaker. She graduated from Columbia University. Her debut feature, *Pierce*, premiered at the 58th Karlovy Vary IFF in 2024, where it won Best Director.



入圍獎項

最佳男主角



愛作歹

Silent Sparks

台灣 Taiwan | 2024 | DCP | Color | 79min

PRINT SOURCE 財團法人公共電視文化事業基金會 Public Television Service Foundation

剛出獄的匏仔，受生活所迫，不得不繼續從事偏門工作，不只為了錢，也為了再遇見獄中思慕的人：咪幾。匏仔在社會與幫派邊緣遊走，直到他們終於重逢，但現實卻不如其所想像。匏仔與咪幾，兩人都將在江湖抉擇中掙扎。

Fresh out of prison, Pua is inevitably drawn back into the underworld, compelled not just by financial needs, but also by the desire to reconnect with the one he longs for, his cellmate Mi-ji. Pua navigates the margins of society and the world of gangsters, till his long-awaited reunion with Mi-ji, only to find it falling short of his expectations. Amidst the complexities of the underworld, both Pua and Mi-ji find themselves grappling with difficult choices.

- 2025 柏林影展 Berlinale
- 2024 台北電影節 Taipei FF

DIRECTOR, SCREENPLAY 朱平 CHU Ping **EXECUTIVE PRODUCER** 於蓀華 YU Pei-hua **PRODUCER** 王姿元 WANG Tzu-yuan **CINEMATOGRAPHER** 黃語宥 HUANG Yu-yu **EDITOR** 朱平 CHU Ping, 吳霽千 WU Chi-chien **MUSIC** 吳宗諺 95, 陳怡嘉 CHEN Yi-jia **SOUND** 蔡瀚陞 TSAI Han-sheng **CAST** 黃冠智 Akira HUANG, 施名帥 SHIH Ming-shuai, 范瑞君 FAN Jui-chun, 鄭志偉 CHENG Chih-wei, 胡瑋杰 HU Wei-jei



朱平，出生於1992年，世新大學廣電系電影組畢業。來自新北市三重區，雖於都市叢林中成長，但關注台灣鄉土、社會底層，寫作題旨多以底層人物為發想。現為按圖施工影像製作有限公司負責人，專職編劇、導演及剪輯。

CHU Ping, born in 1992, graduated as a film major from Shih Hsin University. He focuses on the development of Taiwan's local culture and the underprivileged. His works are primarily inspired by characters from the grassroots. He specializes in screenwriting, directing, and editing.



入圍獎項

最佳劇情長片
最佳導演
最佳編劇
最佳男配角
最佳配樂



默視錄

Stranger Eyes

台灣、新加坡、法國、美國 Taiwan, Singapore, France, USA

2024 | DCP | Color | 126min

PRINT SOURCE 飛望影像有限公司 Volos Films Ltd.

在嬰兒女兒神祕失蹤後，一對年輕夫婦收到了一些奇怪的影像，並意識到有人一直在偷拍他們的日常生活—甚至是最親密的時刻。警方在他們家周圍設置了監控，以抓住窺視者，但隨著各方目光的審視，這個家庭開始崩潰，隱藏的祕密逐漸浮出水面。

After the mysterious disappearance of their baby daughter, a young couple receives strange videos and realizes someone has been filming their daily life — even in their most intimate moments. The police set up surveillance around their home to catch the voyeur but the family starts to crumble as secrets unravel under the scrutiny of eyes watching them from all sides.



楊修華，曾以《幻土》獲第71屆盧卡諾電影節金豹獎，並代表新加坡角逐第92屆奧斯卡。該片斬獲多項國際大獎，並在第56屆金馬獎獲最佳原著劇本獎。他亦擔任電視、網劇及紀錄片的首席編劇，是十分優秀的導演、編劇。

YEO Siew Hua's *A Land Imagined* (2018) won Locarno's Golden Leopard and was Singapore's Oscar entry. It also won Best Original Screenplay at the Golden Horse Awards. He writes for films, TV, and documentaries, including *The Obs: A Singapore Story* (2014).

- 2024 金馬獎最佳原創電影音樂 Best Original Film Score, Golden Horse Awards
- 2024 紐約影展 New York FF
- 2024 威尼斯影展 Venice FF

DIRECTOR, SCREENPLAY 楊修華 YEO Siew Hua **PRODUCER** 弗蘭·柏加 Fran BORGIA, 陳靈文 Stefano CENTINI, 尚-洛朗·奇尼迪斯 Jean-Laurent CSINIDIS, 艾力克斯·C·羅 Alex C. LO **CINEMATOGRAPHER** 浦田秀穗 URATA Hideho **EDITOR** 尚-克里斯托夫·布茲 Jean-Christophe BOUZY **MUSIC** 福多瑪 Thomas FOGUENNE **SOUND** 杜篤之 TU Duu-chih, 杜則剛 TU Tse-kang **CAST** 巫建和 WU Chien-ho, 李康生 LEE Kang-sheng, 林幻夢露 Anicca Panna, 陳雪甄 Vera CHEN, 張子夫 Pete TEO, 娜娜 Xenia TAN

06.27 FRI 17:00 華山 SHC 1

入圍獎項

最佳劇情長片
最佳導演
最佳編劇
最佳女主角
最佳男配角
最佳女配角
最佳新演員
最佳攝影
最佳美術設計
最佳造型設計
最佳聲音設計



小雁與吳愛麗

Yen and Ai-Lee

台灣 Taiwan | 2024 | DCP | B&W | 107min

PRINT SOURCE 台灣白令電影有限公司 Bering Pictures (Taiwan)

小雁與Allie，兩位長相一樣的女人。小雁為了保護母親而過失弑父，被關八年之後，回到小鎮上與母親相依為命。Allie則是在城市裡試圖用表演課面對自己。當兩人的共同祕密被解開後，小雁是否能夠逆轉她與母親注定的悲劇命運？

Contemporary Taiwan countryside. Yen returns to her Hakkanese village after serving eight years in prison for the death of her father. Amidst her attempt to reconcile with her past and her mother, Ai-Lee, a mysterious acting student who bears an uncanny resemblance to Yen, wanders around Kaohsiung city. As fate intertwines their paths, a shared secret comes to light, posing the question: What will happen when their worlds inevitably collide?

- 2025 聖塔芭芭拉電影節 Santa Barbara IFF
- 2024 金馬獎最佳女配角 Best Supporting Actress, Golden Horse Awards
- 2024 釜山影展金智奭獎 Kim Jiseok Award, Busan IFF

DIRECTOR, SCREENPLAY 林書宇 Tom LIN Shu-yu **EXECUTIVE PRODUCER** 苗華川 Clifford MIU, 張林翰 Linhan ZHANG **PRODUCER** 張濛之 CHANG Amo **CINEMATOGRAPHER** 卡迪克·維傑 Kartik VIJAY **EDITOR** 林欣民 Tom LIN Hsin-ming **MUSIC** 林正樹 MASAKI Hayashi **SOUND** 郭禮杞 KUO Li-chi **CAST** 夏于喬 HSIA Kimi, 楊貴媚 YANG Kuei Mei, 謝以樂 HSIEH I-te, 曾國城 TSENG Sam, 黃奇斌 NG Ki Pin, 張捷 CHANG Chieh

06.26 THU 20:20 華山 SHC 2 ★



入圍獎項

最佳配樂



臨淵入魚

A Drop in the Ocean

台灣 Taiwan | 2025 | DCP | Color | 70min

PRINT SOURCE 財團法人公共電視文化事業基金會 Public Television Service Foundation

世界
首映
World
Premiere



王河洛，一位紀錄片導演。畢業於臺大歷史系、歐盟紀錄片游牧者碩士，赴葡萄牙、匈牙利、法國等國駐地拍攝。曾任職鏡電視紀錄片記者、法國Boisbuchet設計學院駐村導演、國家人權館創作藝術家、臺灣公共電視，現於台北從事創作與影像教育。

Holo WANG, a documentary director, focuses on underwater cinematography, maritime filming, and unconventional intimate relationships.

He has filmed across Europe, worked with Mirror Media and Taiwan Public Service, and is currently based in Taipei.

Hua Yang and Afa are two competitive freediving athletes. One is focused on breaking the deepest record in Asia, while the other aspires to claim the crown of Taiwan's top freediver. Both received invitations to compete in the prestigious Blue Hole Vertical Blue Depth Competition. This documentary follows their journey from land to underwater, capturing their contrasting styles and perspectives as they merge in the tranquil yet mysterious blue depths.

DIRECTOR 王河洛 Holo WANG **EXECUTIVE PRODUCER** 屠乃璋 Grace TU **PRODUCER** 蘇啟禎 Tony SU, 王河洛 Holo WANG **CINEMATOGRAPHER** 王河洛 Holo WANG, 詹凱翔 Cairns ZHAN, 陳代聖 CHEN Tai-sheng **EDITOR** 鄭治明 JHENG Chi-ming **MUSIC** 張寬 ZHANG Kuan **SOUND** 澎葉生 Yannick DAUBY



入圍獎項

最佳紀錄片

最佳剪輯



日泰小食

Another Home

台灣、香港、法國 Taiwan, Hong Kong, France | 2024 | DCP | Color | 83min

PRINT SOURCE 飛望影像有限公司 Volos Films Ltd.



長洲的日泰小食這個小吃攤，反映了香港多元化的演變。面對 COVID-19 和店主阿丈健康狀況的下滑，這家受人喜愛的小店正面臨關閉，象徵著城市中傳統與現代挑戰之間的掙扎。這間作為當地社群的另一個家的小吃攤，能否在社會變遷之中依然保持日日安泰？

Cheung Chau's Ri-Tai food stall reflects Hong Kong's evolving diversity. Amid COVID-19 and owner A-Cheung's declining health, this beloved shop faces closure, symbolizing the broader struggle between tradition and modern challenges in the city. Can the "Peaceful Day" family survive this clash?

冼濤楊，1989年生於香港長洲。作品關注性別與認同歸屬，首部紀錄長片《日泰小食》獲得2024釜山影展最佳亞洲紀錄片。目前正製作探討同志身分認同的《男孩有點騷》，以及從家族故事出發的《彼岸之島》。

Frankie SIN grew up in Hong Kong and resides in Taiwan as a documentary filmmaker. A graduate of National Taiwan University of Arts, he transitioned from painting to video art and documentary filmmaking. His work explores themes of homeland, gender, and belonging.

Another Home is his debut feature documentary.

- 2024 金馬影展 Taipei Golden Horse FF
- 2024 釜山影展 Busan IFF

DIRECTOR 冼濤楊 Frankie SIN **EXECUTIVE PRODUCER** 黃惠偵 HUANG Hui-chen **PRODUCER** 陳璽文 Stefano CENTINI, 邱屏瑜 CHIU Ping-yu, 任硯聰 Peter YAM Yin Cheung, 澤維爾·侯謝 Xavier ROCHER **CINEMATOGRAPHER** 冼濤楊 Frankie SIN, 鄧梓健 Michael TANG **EDITOR** 林怡初 LIN I-chu **MUSIC** 孫國棟 SUN Guo-dung **SOUND** 黃年永 Eddie HUANG, 陳奕伶 CHEN Yi-ling, 王子柔 WANG Tzu-jou



入圍獎項

最佳紀錄片



顏色擷取樣本.mov

Colour Ideology Sampling.mov

香港、台灣 Hong Kong, Taiwan | 2024 | DCP | Color | 60min

PRINT SOURCE 陳卓斯、王紀堯 CHAN Cheuk-sze, Kathy WONG

顏色在政治活動中扮演著重要的象徵性角色，人們會透過鮮明的服飾表達自己鮮明的政治立場。「香港黃」代表民主和自由，與之類似的「台灣綠」則象徵進步和獨立。這些色彩在某些層面上顯示出共通性。然而，「台灣綠」與「台灣藍」是對立的，前者支持進步政策和主權，後者通常與保守和統一主義相聯繫。

本影片捕捉創作者對政治色彩意義的討論，當中包括：「香港黃」與「台灣藍」是否可以並存，以及「香港藍」與「台灣藍」的具體差異等，並通過分析個體色彩樣本，揭示政治象徵背後的複雜性和多樣性。

Colors play a crucial symbolic role in political activities, as people use vivid attire to express their distinct political stances. "Hong Kong yellow" symbolizes democracy and freedom, akin to "Taiwan green," which signifies progress and independence. These colors share commonalities on certain levels. However, "Taiwan green" and "Taiwan blue" stand in opposition; the former supports progressive policies and sovereignty, while the latter is often associated with conservatism and support for unification.

This film captures creators' discussions on the political symbolism of colors, including debates on whether "Hong Kong yellow" can coexist with "Taiwan blue," and specific differences between "Hong Kong blue" and "Taiwan blue." By analyzing individual color samples, it reveals the complexities and diversities behind these political symbols.

- 2024 金馬獎最佳紀錄短片 Best Documentary Short Film, Golden Horse Awards
- 2024 南方影展南方首獎、台灣影評人協會獎
SOUTH Award, Taiwan Film Critics Society Award, South Taiwan FF

DIRECTOR, CINEMATOGRAPHER 陳卓斯 CHAN Cheuk Sze, 王紀堯 Kathy WONG **PRODUCER** 王紀堯 Kathy WONG
EDITOR 陳卓斯 CHAN Cheuk Sze **SOUND** 林賜維 LIN Sih-wei, 賴咏易 LAI Yong-yi



陳卓斯，畢業於香港城市大學創意媒體系，曾擔任獨立記者，現就讀臺北藝術大學藝術跨域研究所。

王紀堯，畢業於香港浸會大學新聞系，現為臺灣大學政治學系研究生以及獨立電影工作者。

CHAN Cheuk Sze is a master's student at the Graduate Institute of Trans-disciplinary Arts at TNUA and graduated from the School of Creative Media, City University of Hong Kong in 2019.

Kathy WONG is an independent filmmaker and a master's student majoring in political science at NTU and graduated from the School of Communication of HKBU in 2019.



入圍獎項

最佳紀錄片



跳進部落的孩子

Dancing Home

台灣 Taiwan | 2025 | DCP | Color | 90min

PRINT SOURCE 希望影視行銷股份有限公司 Hope Content Marketing Co., Ltd.

在編舞生涯的高峰，他卻感到徬徨。布拉瑞揚選擇回到家鄉台東，帶著一群年輕的原住民舞者工作，用身體將生活跳成舞作。

多數非科班的舞者，隨性與自由，那是布拉瑞揚離開部落前本來擁有的樣子。為了夢想離開，如今舞蹈又帶著他回來。一群熱愛表演的舞者、童年的玩伴、不認同的父親，跳進部落的旅程，喚醒著曾經是部落的孩子。

At the peak of his career as a choreographer, Bulareyaung felt lost. He returned to Taitung to work with young indigenous performers. These mostly untrained dancers are pursuing their dreams in their homeland, and their free-spirited personalities remind him of his youth. Surrounded by dancers who feel like family, Bulareyaung gradually realizes that reconnecting with his indigenous community through dance rekindles the child within him.

- 2024 金馬影展 Taipei Golden Horse FF

DIRECTOR 王政一 WANG Cheng-yi **EXECUTIVE PRODUCER** 曹盛彥 TSAO Sheng-yen, 陳溫溫 Angel Wen CHEN **PRODUCER** 曹盛彥 TSAO Sheng-yen, 黃郁芳 HUANG Yu-fang **CINEMATOGRAPHER** 曹盛彥 TSAO Sheng-yen, 王政一 WANG Cheng-yi **EDITOR** 李之心 Amy LEE Chih-hsin
MUSIC 洪子龍 HUNG Tzu-lung **SOUND** 林傳智 LIN Chuan-chih, 吳培倫 WU Pei-lun



王政一，畢業於台灣藝術大學應用媒體研究所，曾以創作短片《用不完的十元》、《美好的》入圍台北電影節主題獎與金穗獎。近年多從事記錄性質攝影工作，《跳進部落的孩子》是第一部紀錄長片。

WANG Cheng-yi graduated from National Taiwan University of Arts. His two short films were nominated at the Taipei Film Awards and Golden Harvest Awards. *Dancing Home* marks his first feature-length documentary as a director and premiered at the 2024 Golden Horse Film Festival.



入圍獎項



- 最佳紀錄片
- 最佳剪輯
- 傑出技術

大風之島

Island of the Winds

世界
首映
World
Premiere



台灣、日本、法國 Taiwan, Japan, France | 2025 | DCP | Color, B&W | 119min
PRINT SOURCE 雅科星文創有限公司 Argosy Films and Media Productions

在台灣都市邊陲的樂生療養院山坡上，一群患有漢生病的院民沉睡於近一世紀的隔離之中。他們的生活雖忙碌卻平靜，生命如盤根錯節的樹根，深深紮根於這片土地。

2005年，一場因捷運機廠開發而引發的迫遷爭議，將院民們捲入錯綜複雜的政治角力。面對強權壓迫，他們組成自救會，覺醒、奮起，不再甘於被視為病人，而渴望作為「完整的人」被對待。然而，這場抗爭比想像中更漫長、更艱難。12年後，樂生終於開始重建，然而重建工程卻步步侵蝕，這片山坡日漸縮減，如今僅剩一道通往無處的斷頭橋與外界相連，成為真正的孤島。政治角力如狂風呼嘯而過，院民們則以殘弱的身軀、堅定的意志，死守生活的點滴，不肯放手。這些羈絆，是他們曾奮力活著的證明。

On the hillside of Losheng Sanatorium, a group of Hansen's disease patients lived in isolation for nearly a century, their lives deeply rooted in this land.

In 2005, an MRT depot project forced them into a political struggle. Forming a self-help group, they fought not just as patients but as whole human beings. After 12 years, reconstruction began, yet it eroded their home, leaving only a severed bridge to nowhere. As political battles raged, the residents, frail but resolute, clung to their lives. Their struggle stands as proof that they once fought to live.

DIRECTOR 許雅婷 HSU Yating **PRODUCER** 黃胤毓 HUANG Yin-yu, 許雅婷 HSU Yating **CINEMATOGRAPHER** 許雅婷 HSU Yating, 林婉玉 Jessica LIN Wan-yu **EDITOR** 秦岳志 HATA Takeshi **MUSIC** 王榆鈞 WANG Yujun **SOUND** 杜篤之 TU Duu-chih, 王姿雅 WANG Tzu-ya

許雅婷，1983年生於台北，芝加哥藝術學院電影錄像新媒體研究所碩士畢業，經歷擴及導演、編劇、剪輯、影視教育等。擅長以影像為媒材，從人性視角深刻描繪當代重要議題。

HSU Yating, a Taiwanese director and editor, began *Islands of the Winds* with her short *Life with Happiness*, documenting Losheng Sanatorium. A graduate of the School of the Art Institute of Chicago, she won the 2023 Docs-in-Progress Award at Cannes Docs for the project.



入圍獎項



- 最佳紀錄片

種土

Soul of Soil



台灣 Taiwan | 2024 | DCP | Color | 142min
PRINT SOURCE 無米樂影像工作室 Let It Be Visual Art Studio

在台灣南部的小鎮有兩個傻瓜：一位是41歲的阿仁，他放棄竹科的高收入與西裝領帶跑車，整天與發臭的菜葉果皮為伍，製作著有機堆肥；他撿著永遠也撿不完的堆肥中的塑膠垃圾…。另一位是59歲的安和哥，他讓棗園的草，長的比腰還高；他徒手抓毛毛蟲，帶到荒地放生；他在果樹下擺上吊床，隨時可以在涼風的輕拂中瞌睡。他向自然之道取經，農活既是生活形式，也是生命態度。

他們的夢想很簡單，就是讓土壤再次「活」了起來…變成可自在呼吸的活土…。然而，天地運行，大道無形也無情，理想與現實的拉鋸間，兩個認真尋夢的人，種下土壤，究竟是希望，還是愁人的白日夢？《種土》紀錄片，不僅是兩個傻瓜的動人故事，更是一則當代的「寓言」，極度寫實…極度真摯…。

In the countryside of southern Taiwan, two men from different walks of life come together with a shared mission: to heal the land and bring life back to the soil. A-Ren once thrived in the fast-paced world of Hsinchu Science Park. Now, he devotes himself to transforming rotting vegetables into rich, organic compost.

An-ho lets the grass in his orchard grow wild, moves caterpillars by hand, and naps in a hammock strung between trees, learning directly from nature. For him, farming is not just a job — it's a way of life. Their dream is humble yet profound: to revive tired land and help the soil breathe again. But nature is unpredictable, and the clash between ideals and reality is constant.

- 2024 金馬影展 Taipei Golden Horse FF
- 2024 台北電影節 Taipei FF

DIRECTOR 顏蘭權 YEN Lan-chuan **EXECUTIVE PRODUCER** 謝嘉鋹 HSIEH Chia-kuen **PRODUCER** 顏蘭權 YEN Lan-chuan, 廖錦桂 Jin LIAO **CINEMATOGRAPHER** 莊益增 Cres CHUANG, 顏蘭權 YEN Lan-chuan **EDITOR** 顏蘭權 YEN Lan-chuan, 廖慶松 LIAO Ching-sung, 陳璿夫 Shen CHEN **MUSIC** 陳明章 CHEN Ming-chang, 楊亞歷 A-lik ilünn, 翁士凡 WENG LaFa, 李宜蒼 LI Yi-tsang **SOUND** 林玄正 LIN Syuan-jheng, 廖邦儒 LIAO Bon-yu, 陳璿夫 Shen CHEN, 周震 CHOU Cheng

顏蘭權，長期投入紀錄片行列已超過30年的時間，擅長用真實影像來刻畫「人」的質感。以「長期蹲點」的拍攝，捕捉動容的畫面、堆砌感人的力量。例如，榮獲台北電影節百萬首獎的《無米樂》、入圍金馬獎的《牽阮的手》，這些拍攝對象都不是知名英雄，但導演卻抓住了他們做為平凡人…純樸、認真的美。

YEN Lan-chuan has been devoted to documentary filmmaking for over 30 years. Renowned for her ability to portray the human spirit through authentic, observational imagery, her works are marked by emotional depth, patience, and a quiet power that comes from capturing life as it unfolds.



A面：我的一天

Side A: A Summer Day

台灣 Taiwan | 2024 | DCP | Color | 22min

PRINT SOURCE 温景輝 WAN Kin Fai

暑假就要結束了，阿飛還有一個錄音作業「我的一天」沒有完成。為了補救作業，阿飛請媽媽與自己重新度過假期的一天，他努力修正細節，希望作業裡面的自己，聽起來既快樂又充實。在錄音帶捲盡之後，作業背後卻藏著阿飛沒聽見的另一面故事。

On the last day of summer, Fei and his mother cannot stop arguing. Fei finds a cassette tape in his bag since he is asked to record a summer day as schoolwork. Mother and son set off on a bold adventure, reliving the last day of summer.

● 2025 金穗獎最佳劇情片、最佳演員 Best Narrative Short Film, Best Performer, Golden Harvest Awards ● 2024 金馬獎最佳劇情短片 Best Live Action Short Film, Golden Horse Awards ● 2024 塔林黑夜影展 Tallinn Black Nights FF



温景輝，台灣人，成長於印度華僑家庭，攝影、導演、電影獨立製片工作者，2013年跟隨張作驥導演學習電影製作，曾參與《醉·生夢死》、《那個我最親愛的陌生人》，於2024年獲年度潛力短片導演獎及金馬獎最佳劇情短片。

WAN Kin Fai is a Taiwanese photographer and director of Indian and Cantonese descent. He learned film production from director Chang Tso-chi.

DIRECTOR 温景輝 WAN Kin Fai **PRODUCER** 郭若琦 Vicky KUO, 邱信璋 Hsinwei CHIU **SCREENPLAY** 温景輝 WAN Kin Fai, 陳宥升 CHEN Yo-sheng **CINEMATOGRAPHER** 許之駿 HSU Chih-chun **EDITOR** 温景輝 WAN Kin Fai **MUSIC** 福多瑪 Thomas FOGUENNE **SOUND** 替你發聲計畫 Sound for You, 閔曉宜 MAN Hui Yi **CAST** 張寧 CHANG Ning, 蔡承桓 TSAI Cheng-huang

入圍獎項

最佳短片



最尾日

(M)OTHER

台灣 Taiwan | 2025 | DCP | Color | 28min

PRINT SOURCE 蔡季琨 TSAI Chi-min

今天阿尾的最後一天，也是她與晴晴的第一天。

Today is A-Wei's last day, but it's her first day with Ching.



蔡季琨，1995年出生，臺灣藝術大學廣電系雙主修電影系畢業。

作品多關注女性處境，短片作品有《同款的路》、《紅翅膀》，分別入選台灣國際女性影展、台北電影節觀摩單元及金穗獎。

TSAI Chi-min was born in Taiwan in 1995 and graduated from the Department of Motion Picture of NTUA. She focuses on women's issues in her films.

DIRECTOR 蔡季琨 TSAI Chi-min **EXECUTIVE PRODUCER** 何平 HO Ping **PRODUCER** 楊維芳 YANG Wei-fang **SCREENPLAY** 蔡季琨 TSAI Chi-min **CINEMATOGRAPHER** 李麟 LEE Ling **EDITOR** 林思妤 LIN Sih-yu **MUSIC** 蘇妤涵 Miranda SU **SOUND** 康銷倫 Allen KANG **CAST** 今子媽 CHIN Tzu-yen, 左寧 ZUO Ning, 陳又瑄 CHEN Yu-hsuan

入圍獎項

最佳短片



世界
首映
World
Premiere



翌日

Till Next Time

台灣 Taiwan | 2024 | DCP | Color | 15min

PRINT SOURCE 高雄市電影館 Kaosiung Film Archive

偶像男團 SPARK 迎來出道十週年，粉絲小熹也終於實現多年的夢想，成為經紀團隊的一員。

As the boy group SPARK celebrates its 10th anniversary, superfan Xi finally achieves her dream of joining their management team.

● 2025 金穗獎評審團特別獎 Special Jury Prize, Golden Harvest Awards
● 2024 高雄電影節 Kaohsiung FF



王彥蘋，1996年生於台中，畢業於臺北藝術大學電影創作學系。連續兩年憑藉《是日大暑》及《365分之一》入圍金穗獎最佳劇情片。《是日大暑》更獲得金穗獎評審團特別獎。

WANG Yan-ping graduated from the Department of Filmmaking at Taipei National University of the Arts.

Her two previous works, *Day By Day* and *Blossom*, were both nominated for the Golden Harvest Award for Best Live Action Short Film, and *Blossom* won the Golden Harvest Jury Special Award.

DIRECTOR 王彥蘋 WANG Yan-ping **PRODUCER** 吳信毅 WU Sin-ye **SCREENPLAY** 王彥蘋 WANG Yan-ping **CINEMATOGRAPHER** 蕭逸凡 Amber HSIAO Yi-fan **EDITOR** 金翼全 CHIN I-chuan, 廖家岑 LIAO Jia-can **MUSIC** 吳宗諺 95 **SOUND** 林延融 Lin Yan-rong, 周維德 Wade ZHOU **CAST** 鄧筠熹 TENG Yun-xi, 徐鈞浩 Jake HSU

入圍獎項

最佳短片



青春的回擊殺球

Ready! Serve! Smash!

台灣 Taiwan | 2025 | DCP | Color | 25min

PRINT SOURCE 財團法人公共電視文化事業基金會

Public Television Service Foundation

高二桌球隊的阿山找了靈媒馬老師，想詛咒搶走自己心儀女生芯蓉的大野，馬老師用阿山的乒乓球進行催眠，讓他回憶與大野的往事來詛咒。阿山在經歷回憶的過程中，對詛咒念頭產生動搖，但馬老師決定加強干涉導致催眠失控，事情的走向也漸漸開始變得無法控制…

Shan, a high school table tennis player, asks Master Ma to curse Ye, who is dating his crush, Hsin-rong. Using Shan's ping pong ball, Ma hypnotizes him to recall past events with Ye to curse. However, the situation spirals out of control...

● 2025 金穗獎最佳學生劇情片、最佳音樂音效、最佳演員 Best Student Narrative Short Film, Best Film Score, Best Performer, Golden Harvest Awards



王浩泰，輔仁大學影傳系畢業，投身廣告製作，累積拍攝經驗。現就讀臺藝大電影學系碩士班，專注於自身創作與導演工作。作品《愛你麥可》入圍南方影展、獲新北市新星獎實驗片優選。

WANG Hao-tai graduated from Fu Jen Catholic University's Department of Communication Arts and worked in advertising. Now pursuing a master's at the Department of Motion Picture at NTUA, he is focused on directing and personal creations.

DIRECTOR 王浩泰 WANG Hao-tai **EXECUTIVE PRODUCER** 於蓓華 YU Pei-hua **PRODUCER** 臧晟傑 Tsang Shen-chieh **SCREENPLAY** 王浩泰 WANG Hao-tai **CINEMATOGRAPHER** 宋訢 SUNG Hsin **EDITOR** 陳則宇 CHEN Ze-yu **MUSIC** 張舒寧 CHANG Shu-ning **SOUND** 康銷倫 Allen KANG, 黃懿梅 HUANG Yi-mei, 李佳蓉 LEE Chia-jung, 蔡宜容 TASI Yi-rong, 許韻翔 SYU Yun-jie **CAST** 陳泰河 Bruce CHEN, 黃迪揚 RD HUANG, 鄭亦慎 Eason CHENG, 李珮瑩 Pace LEE

入圍獎項

最佳短片





金魚缸小姐

The Fishbowl Girl

台灣 Taiwan | 2024 | DCP | Color | 23min

PRINT SOURCE 巫虹儀、陳宏璋 WU Hung-yi, Bernd CHEN

女同志小惟與同學們到泰國畢業旅行，當她發現心儀女孩另有曖昧對象，心情煩悶下，遂與男同學一起光顧泰國浴，並見識了泰國的金魚缸文化。對於小惟，這是她人生第一次的性消費。礙於生理女性身分，泰國浴的體驗沒有她想像的美好。但當兩人裸裎相見後，正視身體、心思與慾望的契機隨之開啟，也讓她意外地重新認識了自己。

Wei, a young lesbian, goes to Thailand on a graduation trip. After witnessing an intimate interaction between the girl she fancies and a male friend, she goes to a Thai massage parlor, but the experience isn't as beautiful as she envisioned.

● 2025 金穗獎 Golden Harvest Awards ● 2025 克萊蒙費宏短片影展 Clermont ISFF ● 2024 金馬影展 Taipei Golden Horse FF



巫虹儀，臺灣大學法律系、臺灣藝術大學電影系畢業。曾以短片《2號球衣》獲得德國奧伯豪森影展人道精神獎特別提及、首爾女性影展亞洲競賽最佳導演、入圍西寧FIRST青年電影展和金穗獎。

WU Hung-yi's short film, *On the Waitlist*, won Best Director at the Seoul International Women's Film Festival and the Special Mention of the Ecumenical Jury Prize at the Oberhausen International Short Film Festival.

DIRECTOR 巫虹儀 WU Hung-yi **EXECUTIVE PRODUCER** 黃惠偵 HUANG Hui-chen, 陳宏璋 Bernd CHEN **PRODUCER** 王姿元 WANG Tzu-yuan **SCREENPLAY** 陳宏璋 Bernd CHEN **CINEMATOGRAPHER** 蕭逸凡 Amber HSIAO Yi-fan **EDITOR** 施博瀚 SHIH Po-han, 黎納 Lina **MUSIC** 陳立唐 Li-tang Lewis CHEN, 張易婷 Mei Yi-ting CHANG **SOUND** 歐千綺 OU Chien-chi **CAST** 陳靚 CHEN Ching, 帕帕蒙通·音詹 ปะภามณฑล เข็มจันทร์ Prapamonton Eiamchan, 王真琳 True WANG, 曾皓澤 Linus ZENG

入圍獎項

最佳短片



無名刀

NoNameBlade

台灣 Taiwan | 2024 | DCP | Color | 16min

PRINT SOURCE 新勝景掌中劇 Shinerky Puppet Show

「聽說修練旭刀門的刀法，爐火純青者，可以超脫未來。」白衣心中，有一部刀法，一道石階，一門牌樓，成就自己的慾念，是他尚未跨出的坎。考場上，白衣的佩刀被師尊沒收，內心鬱悶的他下山解愁，未料，真正的試煉正要展開。本片以心經「無眼耳鼻舌身意」為發想，於戰爭背景下創作劇本，期許世界能邁向和平的未來。

"No others. No self. No name. No blade."

In the heart of White Shirt lies a sword technique, a stone staircase, and an archway, symbolizing his unfulfilled desires. During an examination, his master confiscates his sword, leaving him frustrated. To clear his mind, White Shirt descends the mountain, unaware that a true trial is about to unfold.

● 2025 新加坡海風電影節 Singapore Seabreeze IFF ● 2024 高雄電影節 Kaohsiung FF



朱祥溥，少時跟隨父親的戲班，成為操偶學徒，自幼喜愛畫畫，成為廣告導演。2015年，父親朱清貴因癌離世，決定返家轉型劇團，陸續推出新型態布袋戲作品，如結合光雕藝術，以及布袋戲影視創作《無名刀》。

ZHU Xiang-pu apprenticed in puppetry with his father's troupe. After his father's passing from cancer in 2015, he returned from the animation industry to manage and transform the troupe, integrating projection art into live performances and creating the film *NoNameBlade*.

DIRECTOR 朱祥溥 ZHU Xiang-pu **PRODUCER** 洪竹彥 Woosa HUNG **SCREENPLAY** 朱祥溥 ZHU Xiang-pu **CINEMATOGRAPHER** 王崇霖 Daniel. L.WANG **EDITOR** 朱祥溥 ZHU Xiang-pu **MUSIC** 楊易修 Sherwin YANG **SOUND** 陳品先 Stanley C

入圍獎項

最佳視覺效果、傑出技術



加減乘

Minus Plus Multiply

英國、台灣 UK, Taiwan | 2024 | DCP | Color | 4min

PRINT SOURCE 李竺潔 LEE Chu-chieh

以容器為主題和安全場所的隱喻，故事圍繞著主角的自我探索和療癒之旅，探討情感與空間之間的關係。該影片通過2D動畫、定格動畫和聲音的實驗，嘗試構建具詩意、自畫像般的表述，並通過使用陶藝和黏土，反映出感性、脆弱與碎片化的自我身分認同。

This story explores self-discovery and healing, using containers as a metaphor for safe spaces. It constructs a poetic narrative through 2D animation and stop motion, reflecting sensibility and identity fragmentation with pottery and clay.

● 2025 金穗獎最佳動畫片 Best Animated Short Film, Golden Harvest Awards ● 2024 金馬影展 Taipei Golden Horse FF



李竺潔，旅居倫敦的台灣動畫導演與插畫家，畢業於皇家藝術學院動畫碩士。客戶包含LinkedIn、BBC、Google等。

LEE Chu-chieh is a Taiwanese animation director and illustrator based in London, UK. She finished her master's in Narrative Animation at the Royal College of Art. After relocating to London as an independent illustrator and animator in 2018, she has worked for clients such as Google, LinkedIn, and BBC.

DIRECTOR 李竺潔 LEE Chu-chieh **PRODUCER** 李竺潔 LEE Chu-chieh **SCREENPLAY** 李竺潔 LEE Chu-chieh **MUSIC** 艾莉諾·菲尼斯頓·羅伯森 Eleanor FINESTON-ROBERTSON **SOUND** 阿爾祖·薩格拉姆 Arzu SAGLAM

入圍獎項

最佳動畫片



片刻依靠

Moments

台灣 Taiwan | 2025 | DCP | Color | 15min

PRINT SOURCE 鄭怡萍 CHENG Yi-ping

夢想成為舞者的阿嫲，因照顧失能雙親，只能在車站剪票。雙親離開後出嫁，以為從此天地遨遊，願望卻像吐絲，繼續把阿嫲捲在小世界裡。最後，得知自己也將失能時，她奮力划著小舟，拒絕讓後輩承受同樣苦牢。決心要持續舞動，向世界出發。

A grandmother, who once dreamed of becoming a dancer, spent her youth clipping tickets, bound by duty. Marriage promised freedom, yet life wove tighter threads. Facing her own frailty, she casts off the past, rowing toward the unknown — refusing to let her daughter inherit her cage, vowing to dance forever.

世界
首映
World
Premiere



吳德淳，美國紐約大學視覺藝術研究所畢業，以動畫創作見長，創作題材多來自個人生命經驗。近期以《海角天涯》獲得第58屆金馬獎最佳動畫短片獎。

WU De-chuen is an NYU Visual Arts graduate and award-winning animator. His works, inspired by personal experiences, include the 2021 Golden Horse Best Animated Short winner, *The Magical Tracing*.

DIRECTOR 吳德淳 WU De-chuen **PRODUCER** 鄭怡萍 CHENG Yi-ping **SCREENPLAY** 吳德淳 WU De-chuen **MUSIC** 李沛苓 LEE Pei-chin

入圍獎項

最佳動畫片





化

Essence

台灣 Taiwan | 2024 | DCP | Color | 6min

PRINT SOURCE 洪宛妤 HUNG Wan-yu

虛空中拂來一陣細風和四方氣息草葉畢具而成一獸。草化羽，葉化身，照見自我的同時，環境也相應而生，透過風相互回應著，感受他者的同時，也被他者感受，來來回回，直至一切成為一場律動，所有的邊界將不再清晰……

From emptiness, a breeze stirs life — grass and leaves become a creature. Feathers form, a body emerges. As it sees itself, the world awakens. In sensing others, it is responded, blurring all boundaries in a shared rhythm — a seamless dance of harmony.

- 2025 金穗獎評審團特別獎 Special Jury Prize, Golden Harvest Awards
- 2024 金馬影展 Taipei Golden Horse FF
- 2024 台中動畫影展傑出創作獎、最佳美術獎 Outstanding Work, Best Artistic Award, Taichung IAF



洪宛妤，2001年出生，就讀臺北藝術大學動畫系。喜愛手作的質感和溫度，因此主要專注於定格和手繪動畫。

HUNG Wan-yu, born in 2001, is currently studying Animation at Taipei University of the Arts. Due to her love of the texture and warmth of handcrafted work, she primarily focuses on stop-motion animation and hand-drawn techniques.

DIRECTOR 洪宛妤 HUNG Wan-yu **PRODUCER** 張娜亞 Naya CHANG
MUSIC 葉侶廷 YEH Yi-ting **SOUND** 葉侶廷 YEH Yi-ting

入圍獎項

最佳動畫片



春天

Vor

台灣 Taiwan | 2024 | DCP | Color | 18min

PRINT SOURCE 黃秉安 HUANG Ping-an

蘿蔔和紅豆在世界的邊緣相遇，炎熱夏季變作春天。

Daikon and Bean meet at the edge of the world, turning hot summer into spring.

- 2025 金穗獎 Golden Harvest Awards
- 2024 高雄電影節 Kaohsiung FF



黃秉安，1999年生台中人，喜歡寫字也喜歡烏龍麵。

HUANG Ping-an, born in 1999 in Taichung, loves writing and udon noodles.

DIRECTOR 黃秉安 HUANG Ping-an **PRODUCER** 吳至正 Sheep WU
SCREENPLAY 黃秉安 HUANG Ping-an **SOUND** 張瀚中 CHANG Han-chung

入圍獎項

最佳動畫片



風的前奏

Rocked by the Wind

台灣 Taiwan | 2025 | DCP | Color, B&W | 14min

PRINT SOURCE 台中市政府新聞局 Information Bureau of Taichung City Government

住在鄉下的軒是個熱愛彈吉他的高中生，升高三前的暑假某日，爸媽一早便為了生計吵得不可開交，阿軒假裝要去學校暑期加課，逃掉了家裡的工作，溜到市區和同學玩樂團。午後，颱風登陸，風強雨驟，媽媽卻遲遲未歸，年幼的妹妹也不見蹤影。

Seeking his bandmates and escaping chores, high school senior Shuan heads to the city, only to be caught in a typhoon later that day. Navigating the fierce storm becomes an unexpected test in the pursuit of his dream.

- 2025 金穗獎金穗大獎、觀眾票選獎 Grand Prize, Audience Choice Award, Golden Harvest Awards



黃小珊，編劇、導演、動畫師。執導的動畫短片《大冒險鐵路》獲得台北電影獎、金穗獎的最佳動畫獎和台灣國際女性影展銀獎。

HUANG Hsiao-shan, a screenwriter, director, and animator, won Best Animation for her short film *Grand Adventure Railroad* at the 2020 Taipei Film Awards and the 2021 Golden Harvest Awards.

DIRECTOR 黃小珊 HUANG Hsiao-shan **PRODUCER** 黃小珊 HUANG Hsiao-shan
SCREENPLAY 黃小珊 HUANG Hsiao-shan **EDITOR** 黃小珊 HUANG Hsiao-shan
MUSIC 林明學 Mitch LIN **SOUND** 高勤倫 KAO Chin-lun

入圍獎項

最佳動畫片



FILM FESTIVAL
台北電影節

FILM FESTIVAL
台北電影節



27TH TAIPEI
FILM FESTIVAL
台北電影節

27TH TAIPEI
FILM FESTIVAL
台北電影節

頒獎典禮

TAIPEI FILM FESTIVAL AWARD CEREMONY

7.5 SAT
19:00 - 22:00

電視直播 → 華視主頻 12 台
網路直播 → LINE TODAY 電影
YouTube → 台北電影節

OTT平台 → 中華電信 MOD、Hami Video、四季線上、ELTA OTT
LiTV、ofiii、FainTV
海外平台 → Dish Network

7.6 SUN
00:30 - 03:30

電視重播 → 華視主頻 12 台



圖於藝 (杜奕威) Dreams (Sex Love) © Agnete Brun

焦點城市：奧斯陸

CITY IN FOCUS: OSLO



從反叛到自省

挪威電影 120 年簡史

文 ● 馬曼容（台北電影節選片人）
譯 ● 何美瑜

「北歐國家」(The Nordics) 是挪威、瑞典、芬蘭、丹麥、冰島五國現今的總稱，同樣座落於斯堪地那維亞半島，加上地理、語言、政治、文化和歷史血脈皆緊密相連，彼此在影視合作與資源分配上也密不可分。近年，挪威因多位新銳導演於國際影壇大放異彩，諸如《八月三十一日，我在奧斯陸》尤沃金·提爾、《我恨我自己》克里斯托弗·博格利、《盲》艾斯基·佛格等人，讓觀眾逐漸熟悉當代挪威電影。然而，若仔細爬梳挪威電影史，會發現看似電影大國的他們，起步卻比瑞典和丹麥晚得許多。

遲來的第一個黃金年代

儘管挪威的第一部電影，在 1907 年就已誕生，觀眾也建立了觀影文化，但挪威於 1907 年至 1919 年間，僅製作了 17 部長片，且也未受當地觀眾歡迎；而隨著電影院法案的施行，政府負責經營電影院、電影則由私人公司投資，票房收入仍無法全部投入電影製作，加上經濟大蕭條，更讓挪威電影在二〇年代的產製變得極為艱難。

直至 1932 年，轉機才終於出現。「挪威電影公司」宣告成立，並與挪威劇作大師易卜生之孫坦克雷德·易卜生密切合作，為挪威電影在三〇年代迎來第一個黃金年代，而「挪威電影公司」也成為挪威電影史上最悠久、也最關鍵的電影製作公司。

伊迪絲·卡爾瑪：重建年代中的女性創作先鋒

二次大戰爆發，挪威電影發展也被迫中斷，直到戰後的五〇年代才能重建產業，此時也出現挪威第一位女性導演——伊迪絲·卡爾瑪。

原以演員及舞者身分展開演藝生涯的她，15 歲就在劇院登台演出，偶然下在劇院認識了坦克雷德·易卜生，自此開啟電影生涯。她先是受易卜生之邀擔任他的劇本顧問，後又被提拔為製作助理，易卜生也成為她在電影創作上最大的啟蒙和導師。

儘管她於戰爭期間退出電影工作，戰後她和其丈夫奧托·卡爾瑪創立製作公司，在 1949 年以首部電影

《Death Is a Caress》亮相，之後，她在十年間製作了共十部電影，類型從黑色電影到喜劇一應俱全，並在 1959 年推出最後一部作品《女孩任性時》，並向觀眾介紹了日後成為挪威國寶演員的麗芙·烏曼。

五〇年代：浪潮前的轉型陣痛

而今年焦點城市影史回顧的另一主軸，將焦點轉向六〇年代至八〇年代的挪威電影，這是繼三〇年代的黃金時期後，再次迎來的另一波新浪潮。比起效仿經典好萊塢電影的三〇年代、五〇年代的通俗喜劇當道，六〇年代，是挪威藝術文化的轉捩點。

在浪潮發生之前，挪威電影環境經過一番轉型陣痛。五〇年代後期至六〇年代初期，挪威電影工作者不停為電影政策搏鬥，尤其當國家不再資助國產電影製作，也不願意相信電影人能創作出好電影，電影工作者只能透過協會幫自己爭取良好工作條件，更認為電影本應該作為一門藝術，不能只為商業市場服務。

1964 年，時任挪威電影公司主席的奧托·卡爾瑪被旗下導演卡雷·伯格斯特倫控訴干涉劇本創作。攝影師托爾·布雷達·托雷森、導演兼媒體人阿爾納·斯庫恩和導演卡斯滕·E·孟克等人，發起了名為「De 44」(The 44) 的電影革命。他們代表電影業發起反抗，抗議僵化的市場思維，以及挪威電影當局和管理層不願與電影製作專業人士對話，並蒐集了業界極具影響力的 44 人連署簽名（後增至 88 人）。

此運動不僅讓挪威電影公司成功改組，也成功改變了國家和市政文化政策。孟克接任挪威電影公司的藝術總監一職，導演艾瑞克·博格擔任經理，他們的加入和擁抱年輕創作者的路線，更讓挪威電影在六〇、七〇年代進入了繁榮時期。

六〇年代：自由思潮下的新電影

位於奧斯陸的 Club 7 於 1963 年創立，新潮思想、反叛藝術音樂，反主流文化與意見得以在此交流，「奧斯陸電影俱樂部」也聚集眾多愛好電影之人，一同探討各式電影。時間稍往前推，挪威國家廣播電視



妻中 Wives

台於 1960 年開台，電視進入家庭，瓜分了電影院觀眾，電視台大量雇用對媒體有興趣的新一代工作者，也讓電影業流失技術專業人才。

另一方面，此時歐洲各地電影浪潮風起雲湧，尤其法國電影新浪潮影響最甚，當個人思想和作者意識的主導性加強，年輕、叛逆、反權威，讓挪威電影人也逐漸拋離原本的美式傳統戲劇，透過影像實驗為戲劇提供別樣的觀看及解讀方式。

其中，艾瑞克·洛肯在 1959 年執導的長片《狩獵情謎》，被視為此一潮流的開端。倒敘的故事架構，使用了大量跳剪、記憶回溯和破碎結構組建故事線，比起著重強烈戲劇表現，本片更注重角色的內心活動，利用布莱希特傳統的現代主義，將兩男一女的三人關係變得更為複雜糾纏。前述在六〇年代發起體系革命的攝影師托雷森，不但為本片掌鏡，他亦是協助重建戰後挪威電影產業的關鍵人物。他與洛肯、博格等人創立 ABC Films，創作多部電影，成為五〇年代挪威電影產製的重要支柱。

七〇年代：安雅·布莱恩與女權浪潮下的創作群像

進入七〇年代，挪威電影再次發生關鍵轉變，當第二次女性主義運動再起，思想解放風潮亦席捲挪威，政府對電影製作的資助也發生了變化，開始支持創作者拍下自己的電影和個人故事。

在此時期，許多才華洋溢的女性之聲，利用她們的筆桿撰寫劇本，用攝影機拍出當前女性面對的生活處境。首先，被為人所知的即是安雅·布莱恩，曾赴巴黎的法國高等電影學院（現為 La Fémis）修讀電影，更是班上唯一的女性。

隨後進入挪威電影產業的她，在起用大量挪威人才的 1966 年電影《飢餓》劇組中擔任助理導演。1969 年，她更受到時任挪威電影公司新總監博格之邀，與艾吉爾·庫爾斯特和艾斯本·托爾斯滕松等新銳導演共同拍攝短篇情境劇電影《Days from a Thousand Years》，也讓觀眾認識了這群年輕創作者。從時尚戲劇到政治抗議，老一輩停止了電影製作，而新一代的青年電影人展現多元性，證明已準備好接管挪威電影的未來。

「強烈反權威、反帝國主義和反美」是當時這群女性編導的創作主軸。她們的故事和角色極具政治性和批判性，雖常常引起大眾爭議，卻能透過電影關注社會邊緣群體，正視不公義的現象和性別問題。

布莱恩的首部長片《Rape》(1971) 透過強姦事件關注犯罪之人，更探討法律制度，揭露法律體系的不足，從而公開批評政府的政策。其最知名作品莫過於《妻子們》系列，大膽對約翰·卡薩維蒂 1970 年的《大丈夫》提出質疑，也另闢蹊徑，後續又創作了各相隔十年的三部曲，劇中角色從 30 歲一路相伴到 50 歲，也剖析女人處於不同年齡層的生活轉折。



阿蒙·艾爾·阿蒙 © Eye Eye Pictures 2024

維貝克·勒克伯格： 以女性身體作為批判社會的利刃

當女性創作者愈發表達自己，不少人也選擇從銀幕前走到攝影機背後，維貝克·勒克伯格便是其一例子，本為模特兒和演員的她，在六〇年代隨著當時導演丈夫帕爾·勒克伯格，參演過如《Liv》(1967)、《Exit》(1970)等電影，1972年創作其首部中長紀錄片《Abortion》，跟隨一個尋求墮胎的懷孕少女，探視其艱難且漫長的遭遇。

她在1977年執導首部劇情長片《空房間裡的妻子》，以一名婚姻失衡的中年婦女出發，以女性身體作為利刃，大量蒙太奇和穿梭虛實的聲畫實驗，向欲掌控女性選擇、慾望和自由的父權體制提出質疑。關注女性角色的日常經歷，並重視女性的身體自主，也成為日後勒克伯格的創作主軸。

萊拉·米克森與其他：從歷史中反思身分認同

另一方面，積極參與奧斯陸電影俱樂部的萊拉·米克森，也是當時重要的女性創作者。1968年，她在挪威電影公司擔任劇本顧問，也是博格常合作的年輕電影人之一。比起女性故事，米克森的創作更具文學性，也對歷史有所回望。其作品皆為文學改編，且劇本皆與原著作者共同創作。她1981年的代表作《小伊達》切入挪威曾被德國納粹佔領的歷史，藉由小女孩之眼，反思對自己身分的認同。

同時期，如何藉由影像反映社會問題，也是重要議題。斯文·瓦姆在前往奧斯陸的巴士上目睹兩名醉酒鬧事的青年，萌生了拍攝《奧少年找麻煩》的念頭。如何反對且反映當下所身處的社會，即使矛盾混亂、

即使魯莽的衝撞體制，所有的愛、溫暖與仇恨都是當時青年所面對的種種情緒。而本片所合作的助理導演彼得·文納羅德，也曾擔任過安雅·布萊恩的助理導演，兩人日後也陸續合作了十多部電影。

當代挪威：浪潮的又一波

當挪威電影的血脈一路傳承至今日的新生代創作者們，挪威自1997至2006年的「又一波浪潮」(Norwave)也隨之漫開。此一浪潮作品述說的故事，更具對當下社會的洞見與批判。身為巨擘導演柏格曼和麗芙·烏曼之孫的哈夫丹·烏曼·滕德，在首部電影《阿蒙怎麼了？》透過自身執教的經驗，從一起學童的意外事件，端看教師和家長之間一場場的溝通與協調。全片幾乎全為室內場景，單靠對話的往來建立事件的來龍去脈。近年持續回溯挪威政治歷史的名導艾瑞克·波貝，則在其「脆弱民主三部曲」的最終章《吉斯林：叛國者末日》，描述因在德國佔領挪威期間與納粹合作，而被判處死刑的前元首吉斯林，關押在監獄等待處決的最後日子。波貝以電影的力量再次回溯曾經為納粹佔領國的挪威歷史。當多元種族和移民成為日常，庫德族裔的導演布洛瓦·瓦哈普爾則在《超難搞叔叔》中以輕巧的喜劇類型，描寫遠從家鄉至奧斯陸探訪的叔叔，與其和室友、好友及鄰居所發生的一連串荒謬瑣事，亦捕捉當下挪威奧斯陸普遍的常民生活。

本次焦點城市特別銘謝挪威電影中心(NFI)及挪威國家圖書館的大力協助和全力支持，在多數影片皆尚未有數位拷貝的情況下，本次節目策畫與選片也與雙方機構多次往來，才得以促成最終呈現的面貌，亦期待日後有更多挪威經典電影能與台灣影迷見面。

From Rebellion to Self-Reflection: A Brief 120-Year History of Norwegian Cinema

The Nordics comprise the five states of Norway, Sweden, Finland, Denmark, and Iceland. Situated on the Scandinavian Peninsula, these countries are connected in terms of geological position, language, politics, culture, and history, which is why their film and television production and resource distribution are also closely intertwined. In recent years, as several Norwegian directors have risen to international fame — including Joachim Trier (*Oslo, August 31st*), Kristoffer Borgli (*Sick of Myself*), and Eskil Vogt (*Blind*) — people are gradually learning more about contemporary Norwegian cinema. However, a closer look at Norwegian film history reveals that, despite appearing to be a cinematic powerhouse, Norway's film industry began much later than its counterparts in Sweden and Denmark.

The Belated First Golden Era

Although the first Norwegian film was made as early as 1907 and the public had developed a habit of going to the movies, only 17 features were produced in Norway between 1907 and 1919, and they were not popular with the local audience. As the government policy on movie theaters was implemented, theaters were run by the state while films were produced by private companies. But since not all the box-office revenue could be reinvested in film production, and with the added strain of the economic downturn, it became extremely difficult to make films in Norway during the 1920s.

It was not until 1932 that the tide finally turned with the establishment of Norsk Film. Having worked closely with Tancred Ibsen, the grandson of the prominent Norwegian playwright Henrik Ibsen, Norsk Film not only created the first golden era of Norwegian cinema in the 1930s, but also became the longest-running and most crucial film production company in Norway.

Edith Carlmar: The Vanguard of Female Filmmakers in the Postwar Period

When the Second World War erupted, the development of Norwegian cinema ground to a halt. It was not until the postwar period that the film industry was rebuilt, and the first Norwegian female director Edith Carlmar emerged.

Carlmar began her career as an actor and dancer. At the age of 15, she debuted in a play. By chance, she met Tancred Ibsen in the theater and ventured into film. At first, she worked as a script consultant for Ibsen and was later promoted to production secretary. Consequently, Ibsen became Carlmar's most formative influence and mentor in filmmaking.

Although Carlmar stopped working in film during the war, she founded a production company with her husband, Otto Carlmar, after the war ended. She completed her directorial debut, *Death Is a Caress*, in 1949. In the following decade, she made 10 films, ranging from film noir to comedy. In 1959, her last film, *The Wayward Girl*, introduced Liv Ullmann to the audience; she would later become a Norwegian national treasure.

The 1950s: The Pain Before the Transformation and the Arrival of the New Wave

This year's City in Focus presents a retrospective that focuses on the Norwegian films made between the 1960s and 1980s, a period that marked the country's most significant new wave since the 1930s. Compared with the films of the 1930s that copied Hollywood classics, or the popular comedies of the 1950s, the 1960s proved to be a turning point in Norwegian arts and culture.

Before the arrival of the New Wave, the Norwegian film industry suffered a series of setbacks when it underwent transformation. From the late 1950s to the early 1960s, Norwegian filmmakers had been fighting against the government's film policy. In particular, when the state stopped subsidizing domestic film production and refused to believe that good films could be made, the filmmakers could only fight for better working conditions through the union (Norsk Filmforbund). Furthermore, they believed that film should be treated as an art form, not just something that served the commercial market.

In 1964, Otto Carlmar, the then-chairman of Norsk Film, was accused of interfering in script development by one of its directors, Kåre Bergstrøm. Later, a group including photographer Tore Breda Thoresen, director and journalist Arne Skouen, and director Carsten E. Munch started a film movement known as "De 44." As representatives of the film industry, they protested against the rigid marketing thinking and the reluctance of Norwegian film authorities and management to talk with professional filmmakers. They collected 44 signatures from highly influential figures in the industry, a number that later rose to 88.

The movement not only successfully forced Norsk Film to be re-structured, but also changed the cultural policies of the central and local governments. Carsten E. Munch took over as artistic director and Erik Borge became the manager of Norsk Film. Their involvement in the company and support for young filmmakers allowed Norwegian cinema to flourish in the 1960s and 1970s.

Written by Pony MA (Programmer, Taipei Film Festival)
Translated by Isabella HO

The 1960s: New Cinema Born Out of Liberal Thinking

Founded in 1963, Club 7 in Oslo was a place where new thinking, rebellious arts and music, counterculture, and different opinions interacted with each other. At Oslo Filmklubb, cineastes gathered and discussed films of various genres. Earlier, when the Norwegian Broadcasting Corporation (NRK) launched its television service in 1960, television became available at home, which consequently reduced cinema admissions. Furthermore, the broadcaster hired so many young people interested in working in the media that it caused a drain of technical talent from the film industry to television.

Meanwhile, new cinema movements swept across Europe, amongst which the French New Wave was the most influential. As personal expression and auteur theory came to the forefront, young, rebellious, and anti-authoritarian Norwegian filmmakers gradually broke away from traditional American-style drama, using visual experimentation to offer different ways of viewing and interpreting drama.

Among them, *The Hunt* directed by Erik Løchen in 1959 is regarded as the beginning of the new wave. Told in reverse chronology, *The Hunt* employs a fragmented structure that utilizes numerous jump cuts and flashbacks. Instead of dramatic tension, more emphasis is placed on the characters' inner worlds, using Brechtian modernist techniques to complicate and entangle the triangular relationship between two men and a woman. Tore Breda Thoresen, the photographer who spearheaded the film movement in the 1960s mentioned previously, not only shot the film but played a crucial role in rebuilding Norway's postwar film industry. Together with Erik Løchen and Erik Borge, Thoresen founded ABC Films and made so many films that they became a pillar of Norwegian film production in the 1950s.

The 1970s: Anja Breien and Other Feminist Filmmakers

In the 1970s, key changes again took place in the Norwegian film industry. When second-wave feminism began, liberal thinking swept across Norway. The government's attitude towards film production changed as it started supporting filmmakers in making films about personal stories.

During this period, many talented women wrote scripts or documented the situations they faced with their cameras. The first to make a name for herself was Anja Breien. She studied film at the Institut des hautes études

cinématographiques (IDHEC, now known as La Fémis) in France and was the only female student in the class.

After returning to Norway, Breien began working in the Norwegian film industry. She served as an assistant director on *Hunger* (1966), which employed many Norwegian talents. In 1969, Erik Borge, the then-new artistic director of Norsk Film, invited Breien to work with emerging directors Egil Kolstø and Espen Thorstenson on the portmanteau film *Days from a Thousand Years*, which introduced this group of young filmmakers to the audience. From the conventional popular drama to political protest, the older generation had stopped working and the new generation had demonstrated such great diversity that they proved themselves ready to take over the future of Norwegian cinema.

“Strongly anti-authority, anti-imperialist, and anti-American” was the theme that ran through the works of this group of female scriptwriters and directors. Their stories and characters were highly political and critical, often causing controversies in society. However, through film, they managed to stand with socially marginalized groups and tackle the problems of injustice and gender.

Breien's first feature-length film, *Rape* (1971), examined a rape case to draw attention to the perpetrator, while also probing the justice system and exposing its inadequacies, openly criticizing government policy in the process. Breien is undoubtedly best known for her “Wives” trilogy, of which the first film, *Wives*, was a bold response to John Cassavetes' *Husbands* (1970) and also carved out its own path. Breien subsequently made two sequels, each released a decade after its predecessor, following the same women from their 30s to 50s while dissecting the shifts and turning points in their lives at different stages.

Vibeke Løkkeberg: Women's Bodies Used to Criticize Society Like Sharp Blades

When the women in the film industry expressed themselves further, many chose to move from being seen on the screen to working behind the camera — and Vibeke Løkkeberg was one of them. Løkkeberg began her career as a model and actor, and in the 1960s, worked with her then-husband Pål Løkkeberg, appearing in films such as *Liv* (1967) and *Exit* (1970). In 1972, Løkkeberg directed her first medium-length documentary, *Abortion*, which followed the long and arduous journey of a teenage girl seeking an abortion.

In 1977, Løkkeberg made her debut narrative feature, *The Revelation*. Starting with a middle-aged woman going through a marital breakdown, the film uses the female

body as a blade — employing extensive montage sequences and experimental interplay between sound and images that blur the lines between the real and unreal — to sharply question the patriarchal system that seeks to control women's choices, desires, and freedom. Concern for women's everyday experiences and an emphasis on women's bodily autonomy would go on to become recurring themes in Løkkeberg's later works.

Laila Mikkelsen and Others: To Reflect Upon Self-Identity Through History

Laila Mikkelsen, who was active at Oslo Filmklubb, was another very important female filmmaker at the time. In 1968, she worked as a script consultant at Norsk Film and was one of the young filmmakers Erik Borge often collaborated with. Instead of women's stories, Mikkelsen's works were closer to literature and often investigated history. All her films were literary adaptations, and she worked with the original authors on the scripts. In her best-known film, *Little Ida* (1981), she looked back at the history of the German occupation of Norway through a little girl's eyes to reflect upon self-identity.

During the same period, how to reflect social issues through film was also an important concern. Director Svend Wam witnessed two drunken teenage boys causing trouble on a bus to Oslo, inspiring him to make *Them and Us*. The film explored how youth resist and reflect the society they live in. Despite contradictions, chaos, and reckless clashes with authority, love, warmth, and hatred were all part of the emotional landscape they faced in that era. The film's assistant director, Petter Vennerød, had also previously worked as an assistant director for Anja Breien, and the two would go on to collaborate on more than 10 films together.

Contemporary Norway: Norwave

As the development of Norwegian cinema continued through to a new generation of filmmakers, a new wave known as “Norwave” unfolded from 1997 to 2006. During this period, the films not only reflected contemporary society but were more critical of it. Halfdan Ullmann Tøndel, grandson of the renowned Swedish director Ingmar Bergman and Liv Ullmann, drew on his own teaching experience in his directorial debut, *Armand*, using a student's accidental injury as a lens through which to observe the series of conversations and negotiations between the teachers and the parents. The film was shot almost entirely indoors, and the narrative relied solely on the conversations between the characters. In recent years,

the celebrated director Erik Poppe has been re-examining Norwegian politics and history. *Quisling: The Final Days*, the concluding part of his “A Fragile Democracy” trilogy, depicts the final days of former Norwegian leader Vidkun Quisling as he is held in prison awaiting execution for collaborating with the Nazis during the German occupation of Norway. Through the power of cinema, Poppe once again takes us back to scrutinize the history of the German occupation of Norway. As multiculturalism and immigration become part of everyday life, Norwegian-Kurdish director Brwa Vahabpour employs lighthearted comedy in *My Uncle Jens*, where an uncle from the protagonist's homeland comes to visit him in Oslo, setting off a series of absurd, trivial incidents with his roommate, friends, and neighbors — all while capturing the rhythms of everyday life in contemporary Oslo.

The Taipei Film Festival would like to thank the Norwegian Film Institute and the National Library of Norway for their full support and assistance in curating City in Focus this year. Since most of the films do not have digital copies, the final selection was only made possible because of our close collaboration. We hope that Taiwanese audiences will have the opportunity to see more Norwegian classics in the future.



奧斯陸： 當代精選

OSLO: CONTEMPORARY
PANORAMA

以當代視角爬梳挪威歷史，並刻畫奧斯陸的城市輪廓，本單元精選近兩年挪威的傲人新作，從柏格曼之孫的首部長片到「脆弱民主三部曲」的終章，透過奧斯陸多元民族的面貌，深入探討並回應當代社會的疑問與挑戰。

This program explores Norway's history and Oslo's urban landscape from a contemporary perspective. It features notable recent works, including the debut feature of Bergman's grandson and the final chapter of the "A Fragile Democracy" trilogy, addressing pressing societal questions through Oslo's diverse ethnic communities.



阿蒙怎麼了？

Armand

挪威、荷蘭、德國、瑞典 Norway, The Netherlands, Germany, Sweden

2024 | DCP | Color | 116min

PRINT SOURCE 好威映象有限公司 Hooray Films, Ltd.



©Erika Hebbert Eye Eye Pictures 2024

暑假將至，男孩的星媽被請到空蕩的教室，直到一對舊識父母入席，教師才支吾地揭露有關她兒子的驚人指控。校方試圖將大事化小，誰知真相未見釐清，情勢反而愈加膠著，看似發生在男孩間的衝突，竟逐漸牽扯進大人世界的複雜過往。校園內故障火警響個不停，怨恨與傳言猶如燎原難遏，兩個家庭的祕密燒得赤裸，誰又能全身而退。

身為電影大師柏格曼與傳奇女星麗芙·烏曼之孫，導演烏曼·滕德從自身於挪威小學任職的經驗出發，將冷冽的校園空間化為牢籠，細察社會民主下的權力關係，並巧妙利用膠卷影像質地，映襯挪威社會迂迴不直率的民族性格。《世界上最爛的人》坎城影后蕾娜特·萊茵斯薇演繹性格強烈卻迷人的單親母親，精湛詮釋遊走崩潰邊緣的心境，一場心理驚悚的猜疑遊戲就此展開。

Elisabeth is called to a parents' meeting at short notice. Her son is accused of something, but what this "something" is seems unclear. Soon, the principal, the school nurse, and another parent couple are also part of a meeting that the school is quickly losing control of...

哈夫丹·烏曼·滕德，1990年生於挪威奧斯陸，短片作品《Bird Hearts》曾入選多個國際影展，《阿蒙怎麼了？》為其首部劇情長片，於2024年坎城影展一種注目單元首映，更一舉奪下金攝影機獎。

Haldan ULLMANN TØNDEL, grandson of Liv Ullmann and Ingmar Bergman, was born in 1990 in Oslo. He studied filmmaking at Westerdals Oslo School of Arts, Communication and Technology. His short *Bird Hearts* (2015) premiered at Karlovy Vary and won a Golden Chair at the 2016 Norwegian Short FF. *Armand* is his debut feature.

- 2024 歐洲電影獎最佳首部長片 - 費比西獎 European Discovery - Prix FIPRESCI, European Film Awards
- 2024 釜山影展 Busan IFF
- 2024 坎城影展金攝影機獎 Golden Camera, Cannes



©Jorgen Klüver

超難搞叔叔

My Uncle Jens

挪威、羅馬尼亞 Norway, Romania | 2025 | DCP | Color | 98min

PRINT SOURCE Intramovies

久未聯繫而疏遠的叔叔，自庫德族的家鄉隻身來到奧斯陸，拜訪於學校任教的姪子，儘管與友人合租的空間有限，姪子仍讓叔叔「借住」幾天。然而，不請自來的他，除了大改公寓的生活守則，更看起來不打算離開，使其他室友不堪其擾。當意外聽見叔叔在一家當地餐廳與同鄉的對話後，姪子才逐漸了解他到訪的緣由，一段遊走在法律與道德之間，關係到人權與親情的追逐之旅，進而展開。

庫德族挪威新銳編導在其首部劇情長片中，以世代衝突出發討論當代挪威移民政策，透過作品反思現行制度對於人權的影響，並藉由詼諧又不失批判的敘事，描繪不同世代間生活型態、語言等層面的幽微衝突，帶領觀眾與角色一同尋找文化認同，以及那些可能被埋沒的歷史記憶。

Akam, a young literature teacher, is living a peaceful life in Oslo until his estranged uncle from the Iranian part of Kurdistan comes for a surprise visit. Despite limited space in his shared flat with friends, Akam feels obligated to invite his uncle to stay for a few days. However, his uncle quickly makes himself at home and shows no sign of leaving anytime soon. Torn between his sense of familial duty and growing tension in the flat, Akam begins to suspect there's more to his uncle's visit than just a casual trip.

● 2025 西南偏南電影節 SXSW

亞洲
首映
Asian
Premiere



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布洛瓦·瓦哈普爾，庫德族挪威電影編導，2018 年以導演主修畢業於挪威電影學院，除了曾執導多部短片，他也參與執導 2021 年挪威影集《Countryman》。《超難搞叔叔》為其編導之首部劇情長片。

Brwa VAHABPOUR is a Kurdish Norwegian filmmaker. He won Nordic Talent's Special Mention in 2018 for his feature project *Silence*. He has directed award-winning short films and was also an episode director on the TV drama *Countrymen*, which premiered at Canneseries in 2021 and won two prizes.

06.20 FRI 18:50 信義 HYC 11 | 06.22 SUN 11:10 信義 HYC 11 | 06.30 MON 15:20 華山 SHC 1



吉斯林：叛國者末日

Quisling: The Final Days

挪威 Norway | 2024 | DCP | Color | 147min

PRINT SOURCE Norwegian Film Institute

1945 年，德意志第三帝國覆滅，戰時由納粹扶持的挪威總理吉斯林旋即遭到逮捕。候審期間，牧師進入獄中引導他真誠懺悔。吉斯林堅稱無罪、意志頑強的態度，掀起了牧師不堪回首的二戰記憶，他的虔誠信仰也面臨試煉。隨著叛國罪審判的展開，指證歷歷的戰爭罪行逐一攤在陽光下，吉斯林漸漸流露執拗外表下的不安。

挪威名導艾瑞克·波貝「脆弱的民主」三部曲最終篇，部分內容取材自挪威牧師與妻子未公開的日記，揭露傀儡總理吉斯林生命的最後時光。故事透過神職人員視角，窺見這位獨裁者孤傲而脆弱、冷漠卻又易感的複雜心緒，以及同為基督徒的吉斯林，起初如何在強烈意識型態驅動下，從昔日的人道救援者，轉變為犧牲國民、整肅異己的叛國者，宛如對當今全球極右翼勢力崛起的暮鼓晨鐘。

Five years of occupation during WWII ends in Norway. Vidkun Quisling is in prison for treason and is to be held accountable for his actions. Can a priest help him find peace of mind? Can the traitor with big thoughts about himself repent?

● 2025 鹿特丹影展 IFF Rotterdam
● 2025 棕櫚泉影展 Palm Springs IFF
● 2024 多倫多影展 Toronto IFF

亞洲
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艾瑞克·波貝，生於挪威奧斯陸，2005 年以《挪威有個夏威夷》入選台北電影節，2016 年以《國王的抉擇》展開「脆弱的民主」三部曲，2018 年二部曲《7 月 22 日重生》入選柏林影展主競賽，最新作品《吉斯林：叛國者末日》為三部曲的終章。

Erik POPPE is a Norwegian film director, producer, and screenwriter whose movies are often built around ensemble casts, sharp writing, and impressive camera work. He is best known for directing critically acclaimed films including *Hawaii*, *Oslo* (2004), *A Thousand Times Good Night* (2013), *The King's Choice* (2016), and *Utøya: July 22* (2018).

06.20 FRI 21:00 信義 HYC 11 | 06.26 THU 15:10 信義 HYC 11 | 06.28 SAT 11:00 華山 SHC 1



奧斯陸： 影史回顧

OSLO: CLASSICS
COLLECTION

站在當代回望，定錨六〇至八〇年代，爬梳挪威電影史的重要時刻。從麗芙·烏曼的出道作、深受法國新浪潮影響的大膽音像實驗，及數位冉冉升起的女性之聲。透過五部經典挪威電影，引領觀眾看見挪威悠長的電影血脈。

From a contemporary gaze, we unravel key moments in Norwegian cinema — from the 1960s to 1980s — Liv Ullmann's luminous debut, bold New Wave echoes, and emerging female voices. Five seminal films chart the quiet force of a nation's cinematic soul.

*特別感謝 Special thanks to 挪威電影資料館



狩獵情謎

The Hunt

挪威 Norway | 1959 | DCP | B&W | 94min

PRINT SOURCE The National Library of Norway

亞洲
首映
Asian
Premiere



「不過是兩個男人、一個女人，和一起槍擊意外」——警察對著持攝影機的敘事者，向觀眾這樣介紹故事。一對夫妻與久別重逢的好友相約打獵，他們同住一間山村小木屋，陽剛的打獵活動，讓唯一的女性進而成為兩個男人爭搶的對象，三角關係日夜發生著變化。

從故事尾端開始的倒敘，畫外音的神祕敘事者，彷彿代替電影觀眾，直接與角色對話，揶揄、質問他們，電影不斷轉換觀點，進入三個角色的主觀內心視角。獵人與獵物間的躲藏與出手，如同男女間的三角戀情糾結。有著彼時法國新浪潮的經典三角設定，更有著後設趣味，不只敘事方式套層，現實抑或恍惚幻覺也層層包藏，在驚悚與懸疑中，帶出對婚姻、男女關係，甚至「有毒男子氣概」與「危險女性」等特質的反思。

Two men, attracted to the same woman, go on a trip with her in the mountains during bird hunting season. A triangular love drama ending with tragedy. Or is it, really?

艾瑞克·洛肯 (1924-1983)，1924年生於挪威，爵士音樂家、編導。曾因二戰反抗運動入獄，拍有大量短片，《狩獵情謎》為其首部長片。作品受布萊希特、卡繆影響，有強烈現代性風格。曾任 Norsk Film 藝術總監，其孫子為挪威知名導演尤沃金·提爾。

Erik LØCHEN (1924-1983) is a Norwegian jazz musician and experimental director, writer, and editor who holds an important place in Norwegian film history. Born in 1924 and a war prisoner during WWII, he is mostly known for short films, and was from 1981 to his death in 1983 artistic leader of Norsk Film.

● 1960 坎城影展 Cannes

06.22 SUN 14:20 華山 SHC 2 | 06.27 FRI 12:20 華山 SHC 2 | 07.01 TUE 20:50 華山 SHC 2



女孩任性時

The Wayward Girl

挪威 Norway | 1959 | DCP | B&W | 95min

PRINT SOURCE Norwegian Film Institute

即將上大學的少年瘋狂愛上輟學少女，展開熱烈追求，然而，男方的母親卻瞧不起來自藍領單親家庭的她，禁止兒子與其來往。少年不顧一切帶著女孩私奔，但紙包不住火，雙方家長循線找到年輕愛侶，然而出乎意料的是，他們並沒有被迫返家，反而得以在狩獵小屋住下。一段時日後，女孩對眼前的生活感到乏味，不只想念起在城裡的熱鬧，陌生人的造訪，更為兩人世界添上變數。隨著衝突浮上檯面，情人的愛意被妒忌與憤怒淹沒。

故事改編自挪威作家尼利斯·約翰·魯德的小說，為挪威首位女性導演伊迪絲·卡爾瑪的第十部長片。雖是其收山之作，卻是挪威國寶級女演員麗芙·烏曼領銜主演的長片出道作，舉手投足之間都充滿脫俗亮麗的氣質，一顆未來之星於本片閃閃發亮。

Young Gerd, played by Liv Ullmann, falls for a boy. His family disapproves of her "loose" reputation. They flee to a cabin, encountering a man who challenges their bond. A film adopted from the novel by Nils Johan Rud.



伊迪絲·卡爾瑪 (1911-2003)，挪威演員及該國首位女導演。1949年起執導演筒，十年共創作十部長片，包括挪威首部黑色電影《Death Is a Caress》，作品多關注墮胎、藥癮、精神疾病等社會議題。

Edith CARLMAR (1911-2003) was born in Oslo, Norway. She was an actress and director, known for *A Young Woman Missing* (1953), *The Wayward Girl* (1959), and *Death Is a Caress* (1949). She was married to Otto Carlmar.



奧少年找麻煩

Them and Us

挪威 Norway | 1976 | DCP | Color | 90min

PRINT SOURCE Norsk Filmdistribusjon AS

兩個無賴青年人生空虛，鎮日閒晃咆哮空泛字句，搭車時喝酒嘲諷資產階級，忘我高歌又調戲乘客，惹惱旁人而被報警處理，徹夜未歸也無人在意。有人的媽媽酗酒度日昏天暗地，廚房垃圾成堆雜亂無比；有人的爸爸嫌他求職不力，生活中充滿各種言語暴力。睡在廢墟、騙失業金、偷巧克力，憤世人生 Diss 循規蹈矩，想就此出走卻又無處可去，哪裡才是容身之地？

以青春的放蕩不羈為武裝，對抗社會秩序壓迫的惡意，本片導演濃縮兩位無政府主義憤青的三日片段，呈現創作者對挪威七〇年代的挑釁批判。看似胡鬧的百無聊賴，卻點破體制的故作姿態，直指家庭失能、歧視排擠、物質追尋、階級剝削等深刻議題，當制度的瘋狂成為日常，生活就是一場革命，那些沒有被接住的他們和我們，質疑著世界能否再帶來希望。

Teenagers Lasse and Geir are arrested after making trouble on a night bus into town. After a night in the slammer they go home, to Geir's alcoholic mother and to Lasse's father, who is terrorizing the entire family.

亞洲
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斯文·瓦姆 (1946-2017) 生於小鎮蘇昂，作品多探討社會制度及情慾性向，為挪威七、八〇年代社會現實主義電影代表導演之一。生涯執導數十部長片作品，《奧少年找麻煩》是他的第二部長片。

Svend WAM (1946-2017) was born in Son, Norway. He was a director and writer, known for *Lakki...The Boy Who Could Fly* (1992), *Desperate Acquaintances* (1998), and *Life and Death* (1980).

● 1976 盧卡諾影展 Locarno FF



空房間裡的妻子

The Revelation

挪威 Norway | 1977 | DCP | Color | 81min

PRINT SOURCE Norsk Filmdistribusjon AS

50歲的她身材走樣、性事乾涸，面對丈夫外遇和自我匱乏，她頻生不祥念頭，死亡如影隨形，成為人生潛在的解脫。為了尋找出口，她重返家鄉，探訪兒時摯友，試圖從記憶與過往的情感中重新認識自己。當內在對自由與真實生命的渴望逐漸清晰，她是否有勇氣掙脫婚姻與社會角色的牢籠？

挪威導演維貝克·勒克伯格的首部劇情長片便一鳴驚人，片名呼應聖經《啟示錄》，帶有宗教與哲學意涵，揭露女性命運與中產階級的存在危機。導演以省略和重複的音畫剪輯、充滿夢境和幻覺的主觀鏡頭，呈現女主角壓抑而崩解的內在變化，詩意影像、強烈情感與大膽挑戰禁忌的風格，在當年震撼挪威影圈，使本片成為北歐女性主義電影的重要代表。

Ingrid, a 50-year-old housewife, is unsuccessful in her first job after the kids have grown up. Her husband sends her to stay at a summer hotel, where she returns to spirit and goes back home, only to find him in bed with a lover.

亞洲
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維貝克·勒克伯格，1945年生於卑爾根，是北歐女性電影運動先驅。1967年以演員出道，1970年起執導短片，1977年發表首部長片《空房間裡的妻子》，其後創作多部爭議性強烈的影片，關注挪威女權與戰爭議題，2015年獲亞曼達榮譽獎。

Vibeke LØKKEBERG was born in January 22, 1945 in Norway. She is an actress and director, known for *Tears of Gaza* (2010), *Betrayal* (1981), and *The Revelation* (1977). In 2015, she received the Amanda Honorary Award for her contributions to Norwegian cinema.

● 1980 芝加哥影展 Chicago IFF

● 1977 盧卡諾影展 Locarno FF

06.21 SAT 14:50 華山 SHC 2 | 06.24 TUE 14:50 華山 SHC 2 | 06.30 MON 11:50 華山 SHC 2



小伊達

Little Ida

挪威、瑞典 Norway, Sweden | 1981 | DCP | Color | 79min

PRINT SOURCE Norsk Filmdistribusjon AS

二戰德國佔領挪威期間，小女孩伊達終於與母親相聚同住。然而，母親為敵軍戰俘營工作、擁抱德軍愛人的行徑，讓伊達在鎮上遭大人唾棄、同齡欺侮，被視為告密者子女。年幼不諳世事的她，還未知曉何謂通敵，卻已被扣上汙名，只能從眾人反應中理解現實是非，在夾縫求存、受人擺佈，即便戰爭終將進尾聲，依然不得安身。

挪威導演萊拉·米克森第二部長片，改編自半自傳同名小說，探討佔領時期「德國軍妓」(tyskertøs) 及其子女的處境。影片以灰棕色調、精良製作構築北歐戰末氛圍，透過孩童純真視角，在懵懂與敏感間，端看戰爭的殘酷、成人的現實與偏見，並省思寬恕意義。本片被視為導演生涯突破之作，片中三位女性角色的詮釋，更共同獲得瑞典金甲蟲獎最佳女主角殊榮。

Little Ida's mother is working for the Germans during World War II, and she is also having a relationship with a German SS officer. Ida is experiencing the problems of having a mother who is involved with the enemy, without being old enough to understand what is actually going on.

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萊拉·米克森 (1940-2023) 生於挪威北部瓦爾德，成長於首都奧斯陸，電影導演暨製片。1976年執導首部劇情長片《Harvest》，《小伊達》為其第二部作品，不僅獲瑞典金甲蟲獎肯定，亦使其獲得國際矚目。

Laila MIKKELSEN (1940-2023) made her feature debut with *Harvest* (1976). Her second film, *Little Ida* (1981), firmly established her as one of Norway's most significant female directors during the late 1970s and early 1980s. She directed several other shorts and feature films, and was also an experienced screenwriter and producer.

● 1982 瑞典金甲蟲獎最佳女主角 Best Actress in a Leading Role, Guldbagge Awards

06.20 FRI 16:10 華山 SHC 1 | 06.22 SUN 16:30 華山 SHC 2 | 06.27 FRI 21:20 華山 SHC 2



焦點影人： 達格·約翰·豪格魯德

FILMMAKER IN FOCUS: DAG JOHAN HAUGERUD



達格·約翰·豪格魯德，1964年生於挪威，集圖書館員、記者、小說家、編劇和導演於一身。創作生涯出版過四部小說，1998年起執導多部短片，2012年首部長片《善良之前》即拿下挪威影壇最高榮譽「亞曼達獎」最佳影片、最佳導演等四項大獎。2019年《意外之後》入選威尼斯影展，更贏得亞曼達獎九項大獎。2024年推出「性愛夢三部曲」，靈感啟發自波蘭名導奇士勞斯基「藍白紅」三部曲，以風格、視角相異之作探討同一主題，既單獨成篇，又相互呼應。其中兩部曲《關於性》與《關於愛》分別於2024年入選柏林影展電影大觀單元與威尼斯影展主競賽，《關於夢（性與愛）》則於2025年入選柏林影展主競賽，並成為首部獲得金熊獎的挪威電影。

Dag Johan HAUGERUD (b. 1964, Norway) is a librarian, journalist, novelist, screenwriter, and director. He has published four novels and has been directing short films since 1998. His debut feature, *I Belong* (2012), won four Amanda Awards, including Best Film and Best Director. In 2019, *Beware of Children* premiered at the Venice International Film Festival and earned nine Amanda Awards. In 2024, Haugerud introduced his "Sex, Love, Dreams" trilogy inspired by Krzysztof Kieślowski's "Three Colors" trilogy, examining a common theme through distinct styles and perspectives. The first two films, *Sex* and *Love*, were selected for Berlinale Panorama and Venice Competition respectively. The final installment, *Dreams (Sex Love)*, competed at Berlinale 2025 and made history as the first Norwegian film to win the Golden Bear. Haugerud's work is noted for its nuanced exploration of human relationships and its blend of literary depth with cinematic precision.

導演年表 FILMOGRAPHY	年份	片名	導演/編劇
	1998	16 Living Clichés (Short)	D, W
	2000	The 7 Deadly Sins (Segment)	CD, CW
	2002	Courts mais Gay: Tome 4 (Segment "Lust")	CD, CW
	2005	The Professor and the Story of the Origami Girl (Mid-length)	D, W
	2006	Trouble (Short)	D, W
	2012	善良之前 I Belong	D, W
	2014	你眼中的我 I'm the One You Want (Mid-length)	D
	2019	意外之後 Beware of Children	D, W
	2020	為你寫的歌 The Light from the Chocolate Factory (Mid-length)	D, W
	2024	關於性 Sex	D, W
	2024	關於愛 Love	D, W
	2024	關於夢（性與愛） Dreams (Sex, Love)	D, W

*導演Director (D)、共同導演Co-director (CD)、編劇Writer (W)、共同編劇Co-Writer (CW)

洞察本性的小說家電影

達格·約翰·豪格魯德

「舊時代的隨意晃蕩或今天的交友軟體，都可以被視為黑暗又危險的東西，可我也從這裡頭看到某種溫暖、溫柔與親密。這不只關於性，也關於與關係之外的人的對話，並浸淫在親密之中。」

——達格·約翰·豪格魯德談《關於愛》

達格·約翰·豪格魯德，挪威導演和小說家，出生於1964年12月30日，在1999年發表第一部小說作品，至今共出版四部，曾獲得多個文學獎項。豪格魯德的電影生涯自1998年起，先拍攝有多部短片，2012年首部長片作品《善良之前》一舉拿下挪威亞曼達獎最佳影片、最佳導演等四項大獎；2019年的《意外之後》開始受到國內外影壇矚目，獲得哥特堡影展最佳北歐電影、最佳演出，且在威尼斯影展威尼斯日首映後破紀錄地獲得了九項亞曼達獎，包括最佳影片獎、導演獎、劇本獎和最佳男主角獎，並曾在2020年台北電影節映演。

2024年，豪格魯德開啟了他的三部曲計畫，《關於性》、《關於愛》與《關於夢（性與愛）》，分別在2024年的柏林影展電影大觀單元、2024年威尼斯影展主競賽，第三部曲《關於夢（性與愛）》在2025年柏林影展拿下最佳影片金熊獎、國際影評人費比西獎、Guild Film Prize藝術戲院聯盟獎等三座大獎，這也是挪威電影首次獲得金熊獎。

《善良之前》：逼仄事物本質的語言旋渦

達格·約翰·豪格魯德的電影作品明顯可見他的小說家身分，影像與文學筆觸夾纏並行，這些作品常開啟以一樁事件，隨即進入綿長深刻的對話，在來往的話語間逼仄出事物的本質。

《善良之前》由三個短篇故事組合起來：奧斯陸一棟公寓裡有三個女子，其中一名房客是護士，她情願地接下一名新來護士學生的指導，並意識著自己內心的抗拒。另一名房客是翻譯作者，負責將德文小說翻譯成挪威文，此刻她陷入一個困境，正在負責的這本小說是她最喜愛的作家的首部作品，可她打心裡對其

文學表現感到失望，但一方面她亦期許自己展現足夠的專業。第三名房客則被迫與她多病的退休母親討論一筆巨額金錢的安排。

達格·約翰·豪格魯德打從他的第一部長片裡，就試著創造一齣又一齣低限的環境設定，主人翁們被逼入語言或概念之無可轉圜的牢籠，他們想得很多、說得很多、試著釐清自己的處境，但這些努力本身卻是在寫定陷阱，編織更繁複的自問與自答之網，令其很快要被捲入得更深。

可豪格魯德並非只是聚焦在私密而內在的爬梳，故事設定其實將隱或顯地指出某個最合理、或說最主流可見的處理方式，但主人翁們無法那樣去解決，她們不僅繞上最遠的路，然而這個路途，卻也無法是她們所宣稱符合自己真心相信或想要的一切。

《意外之後》：風暴中的心靈危機

《意外之後》也展現了類似的情節設定，以某男孩之死開場，在這個平靜的奧斯陸郊區校園，瞬間湧動著台面上與台面下的拉扯。校長夾處在老師、學生家長和董事會之間，此外更有與去世男孩家長之間不為外人知的糾葛，孩子們的父母之間的張力、乍看天真的學生彼此呼之欲出的罷凌真相、以及老師以其不在場，似乎應該全身而退，卻徘徊在濃郁的罪惡感和更複雜的情緒深處……。

比起追究意外發生的真相，豪格魯德更感興趣的是，一樁事件所誘發的、讓每個人認清自己早已深陷的心靈危機。在這個真與假、對與錯其實相對明確的處境裡，為什麼事情仍然不可能達成一處共識？為什麼人們終究不可能真的攜手朝某個方向，一同讓迷霧散去？對豪格魯德來說，那正是我們性格深處的某些輪廓晃動的暗影，令得透明與誠實（無論對他人或對自己）無法可能，由此滯阻了真正有效的話語與行動。

性愛夢三部曲與《關於性》：親密關係的變奏曲

「性愛夢三部曲」是豪格魯德企圖心強大的作品，創作靈感來自波蘭導演奇士勞斯基的「藍白紅三部

文 ● 黃以曦（影評人）

譯 ● 林薇

曲」，儘管關注題目不同，卻嘗試用類似的組曲結構，給出有共振又有變奏、變換著取徑去發動終極詰問的創作，三部電影，從三個不同角度探討同一主題。

《關於性》是三部曲的最首章，電影開場是兩個男子正在聊各自的不可思議遭遇。一人在夢中被大衛·鮑伊渴望的目光凝視，動搖了他原先堅定的自我性別認同，另一個則是突然被工作上的客戶半開玩笑地邀約，就這麼第一次和同性發生了關係。這些經驗對他們來說都頗有種資訊量過大的一時難以釐清，他們感覺到享受，但並不認為這個快感意味著自我認同或性向的變遷或揭露，更遑論這會影響和伴侶間的關係。然而，在和各自伴侶深度聊起這些事，卻引來了龐大的知性與感性的對話。

達格·約翰·豪格魯德曾說，儘管三部曲的命名像是分開獨立的，但他認為「性」是貫穿這三部片的核心，換句話說，所謂的「愛」和「夢」，在最深處仍是由「性」來驅動或收束的。因此《關於性》既是自成一格藉由主人翁的遭遇大幅開展的關於「性」的思考，它同時亦可被看為預告了接下來兩部片所將開啟發展的視角。

《關於愛》：（不）寂寞芳心的剖面圖

《關於愛》部分靈感來自作家奧莉維亞·萊恩的《藝術的孤獨：給居住在孤寂城市中的你，和偶爾寂寞、獨特的所在，以及想要得到慰藉的心情》一書，有一位中年女泌尿科醫師，她說話輕柔，面對前列腺癌患者總是冷靜地討論後續治療，她在自己的私生活同樣一絲不苟，對長期穩定的關係毫無興趣，正因為男同志同事一席話開始考慮不牽涉感情的性行為。但她附近的人對性與愛，卻有著和她截然不同的看法。他們交談、爭辯，並刻意或不經意地通過各種試探和嘗試去認識、驗證自己對建立情感關係的觀點。

電影中有好幾組不同的關係，又或者也可以說，同一組人他們之間其實層疊著不同的關係，怎麼定義它，會決定關於這些題目之表達與更遠的申論。豪格魯德對「親密關係」執著不懈的窮究，除了持續開發出意味深長的對話、富有靈光的概念，更通過這樣的表現

手法，刻畫出人與人的深度交流原來可以瀟灑著一種烏托邦似的透明與無盡。

《關於夢》：相思成災的觀測指南

《關於夢》講述一個年輕女學生愛上她的老師。不同於通常電影會將這段介於師生關係的感情，看為需要討論的題目，《關於夢》選擇從女學生的視角出發，精密且細膩地透過她對自己感覺的（嘗試）誠實，呈現這個暗戀、首次戀愛的經驗：一切風吹草動於她的牽動驚動、這樣的關係本身的疑慮對她來說的意義（或不該有主導性意義）、關於愛的所有感受和辯證。身邊人們仍會投向某種帶有預設的目光、貼上可預期的標籤，但女學生作為真正置身其中的人，只有她能透露「那裡發生了什麼」。

這不代表作者未意識到電影仍需成立著同樣重要的敘事框架。故事中，女學生的長輩們帶出了另一個討論：電影並非要讓不同的視野較勁出某更為正確的結論，反而恰恰是徹底傾聽、理解一個處境的同時，也確立了另一種感受方式的價值。

在言語交鋒中發現新大陸

達格·約翰·豪格魯德的電影更像是布置一個適恰的多框舞台，邀請也迫使主人翁站上它，在那裡發動並無盡地延長對話，對他人的，更是對自己的。在這些交鋒間我們會看到概念的過渡、翻轉，甚至憑空生出新的或對立的觀點，隨著這個魔幻又迷人的過程，揭曉人之於其所在關係或感受的無窮可能性，或許就是豪格魯德的小說家電影希望呈現的世界。

Insights into Human Instincts:

Films by Dag Johan Haugerud, A Novelist

"Cruising of the older era, or more modern hookup dating apps, can be seen as 'something dark, something maybe dangerous,' [but I also see] something that is quite warm and tender and intimate. And it's not just about sex, it's also about conversation and being intimate with people outside of a relationship."

——Dag Johan Haugerud on *Love*

Dag Johan Haugerud is a Norwegian director and novelist born on December 30, 1964. He published his first novel in 1999 and has published four novels in total, winning multiple literature awards. Haugerud began his filmmaking career in 1998, starting with a number of short films. In 2012, his debut feature, *I Belong*, won four major prizes at Norway's Amanda Awards, including Best Director and Best Norwegian Feature Film. He gained attention in Norway and internationally for *Beware of Children* (2019), which won Best Nordic Film and Best Acting at the Göteborg Film Festival and won a record-breaking nine Amanda Awards after its premiere at the Venice Film Festival, including Best Norwegian Film, Best Director, Best Original Screenplay, and Best Actor. The film also screened at the Taipei Film Festival in 2020.

In 2024, Haugerud launched his trilogy project, comprising *Sex*, which was selected for the Panorama section of *Berlinale 2024*; *Love*, which was in the main competition at the 2024 Venice Film Festival; and *Dreams (Sex Love)*, which won the Golden Bear, FIPRESCI Prize, and Prize of the Guild of German Arthouse cinemas at *Berlinale 2025*, marking the first time a Norwegian film has won the Golden Bear.

I Belong: A Swirl of Language Pressing for Nature of Things

Haugerud's films bear obvious marks of his identity as a novelist: his images and writing style are interwoven and move in parallel. They often begin with a single incident, then immediately unfold into long, profound conversations that, through the push and pull of dialogue, gradually force the underlying nature of things to emerge.

I Belong comprises three short stories about three women who share an apartment in Oslo. One is a nurse who becomes conscious of her inner resistance when she reluctantly takes on the task of mentoring a new nursing student. Another roommate is a translator who finds herself in a dilemma when translating a German novel into Norwegian: the book is the debut novel of a writer she greatly admires, yet she feels deeply disappointed by its literary quality; still, she expects herself to demonstrate sufficient professionalism. The third roommate is forced

to discuss a substantial financial arrangement with her chronically ill, retired mother.

From his feature debut, Haugerud has sought to create one minimalist setting after another, with the protagonists forced to enter inescapable prisons of language and ideas. They think a lot, talk a lot, and try to clarify their situations, but all these efforts end up scripting their own traps, weaving ever more intricate webs of self-questioning and self-answering that draw them in deeper and deeper.

Yet Haugerud does not only focus on intimate, internal unravelings. His story settings actually implicitly or explicitly point out the most reasonable — or most mainstream and visible — way to resolve a situation. However, his protagonists cannot solve things that way. Not only do they take the longest route, but the path they choose ultimately fails to align with everything they claim to be what they truly believe or desire.

Beware of Children: A Spiritual Crisis amid the Storm

Beware of Children demonstrates a similar situation. The film opens with the death of a boy, and suddenly, in this seemingly peaceful suburban school in Oslo, tensions — both overt and hidden — surge to the surface. The principal is caught between teachers, parents, and the school board, while also entangled in an undisclosed dispute with the deceased boy's parents. There is mounting tension among the parents, the bullying truth among seemingly naive students begins to emerge, and a teacher who appears to be in the clear thanks to his absence during the incident is actually steeped in guilt and far more complicated emotions...

Rather than pursuing the truth behind this incident, what intrigues Haugerud more is how a single event triggers a realization of the spiritual crisis that each person was already stuck in. Why does a consensus remain unattainable in such a situation where the lines between true and false, right and wrong, are actually relatively clear? Why do people eventually fail to make the fog dissipate by truly moving together in a common direction? For Haugerud, it is the flickering shadows of certain contours deep within our personalities that make transparency and honesty (whether with others or ourselves) impossible, thereby hindering genuinely effective words and actions.

"Sex, Love, Dreams" Trilogy and *Sex*: Variations on Intimacy

Haugerud's most ambitious work, his "Sex, Love, Dreams"

Written by Huang Yi-xi (film critic)
Translated by Sylvie LIN

trilogy, was inspired by Polish director Krzysztof Kieslowski's "Three Colors" trilogy. Although the themes differ, it similarly adopts a triptych-like structure — resonating, varying, and shifting in approach to pose fundamental, ultimate questions — exploring a single theme from three distinct perspectives across three films.

Sex, the first chapter of the trilogy, opens with two men talking about their respective incredible experiences. One of them, being gazed at longingly by David Bowie in a dream, finds his once-firm sense of gender identity shaken. The other recounts being suddenly, half-jokingly propositioned by a client at work, leading to his first sexual encounter with another man. For both, these experiences felt overwhelming and difficult to fully process. Despite the pleasure felt, they do not think such pleasure implies a change or revelation in their self-identity or sexual orientation, let alone that this would affect their relationships with their partners. However, in-depth discussions with their partners about these experiences lead to profound exchanges on both an intellectual and emotional level.

According to Haugerud, even though the trilogy's titles may suggest three separate and independent works, he sees "sex" as the thematic core that runs through all three films. That is, "dreams" and "love" are ultimately driven or shaped by "sex." Therefore, *Sex* stands on its own as a richly unfolding meditation on "sex" through the protagonists' encounters. It can also be seen as a precursor to the perspectives that will unfold and develop in the two films that follow.

Love: Cross-Section of A(n) (Un)Lonely Heart

Inspired by *The Lonely City: Adventures in the Art of Being Alone*, authored by Olivia Laing, *Love* features a middle-aged female urologist who speaks softly and always calmly discusses follow-up treatments with her prostate cancer patients. Similarly meticulous in her private life, she has no interest in long-term, stable relationships. Prompted by remarks from a gay colleague, she begins to consider the possibility of sex without emotional attachment. But people around her hold completely different views on sex and love. They talk, argue, and deliberately or unintentionally probe, test, and try to understand and verify their own views on forming emotional bonds.

The film involves several different sets of relationships — or rather, layers of overlapping relationships within a single group of characters. How one defines these relationships determines how themes of love and intimacy are articulated and interpreted. Haugerud's unremitting exploration of "intimate relationships" not only continues

to develop meaningful dialogues and flashes of conceptual brilliance, but also reveals how, through such methods of expression, profound human communication can be imbued with a utopian sense of transparency and boundlessness.

Dreams (Sex Love): Observation Guide for Disastrous Longing

Dreams (Sex Love) tells the story of a young schoolgirl in love with her teacher. Unlike most films, where the relationship between a teacher and a student is treated as an issue to be discussed, *Dreams (Sex Love)* chooses instead to adopt the schoolgirl's perspective, precisely and subtly portraying her experience of a secret crush and first love through (attempted) honesty about her emotions: how every little thing unsettles her, how the very ambiguity of the relationship carries meaning for her (or perhaps shouldn't hold such defining meaning), and all her feelings and reflections on love... People around her continue to cast predictable glances and affix familiar labels, but only the schoolgirl — the one truly living the experience — can reveal "what happened."

This does not mean the filmmaker is unaware that an equally important narrative framework needs to be established. In the story, the schoolgirl's elders bring up another discussion: rather than using competing perspectives to argue its way to a more correct conclusion, the film affirms the value of a different mode of feeling through fully listening to and understanding a given situation.

Discovering New Worlds Through Verbal Confrontation

A Haugerud film is like a carefully constructed, multi-framed stage. Protagonists are invited and compelled to step onto it and initiate dialogues that stretch endlessly — with others, but even more so with themselves. In these confrontations, we witness transitions and reversals of ideas, and even new or opposing viewpoints seemingly born out of thin air. Through this magical and captivating process, the boundless possibilities of how people relate to each other — and to their own emotions — are gradually revealed. This, perhaps, is the world that Haugerud's novelist-driven films seek to present.



善良之前

I Belong

挪威 Norway | 2012 | DCP | Color | 117min

PRINT SOURCE Norwegian Film Institute

作家朗讀小說，三段故事如鄰居生活插曲。護理師被指派帶領實習生，首次指導他人，緊張時不自覺地切換英語，卻成為冒犯他人的無心之過。前編輯逝世，新人走馬上任，御用譯者卻苦於磨合，掙扎著是否就此犧牲個人品味與專業。財務困窘的母女與姑表相聚，一來一往的讚美，成了爭鋒的利劍，這時姑表家提議協助紓解經濟壓力，背後是善意抑或優越？

首部劇情長片即展現小說家出眾的觀察與敘事能力，剖視理性社會的規範與預期，如何造就個人與他者視角的矛盾，導致人們的身不由己。相對於往後「性愛夢三部曲」的溫柔，本片顯現導演新銳時期的犀利，在情境測驗裡藏有一絲魯本·奧斯倫的荒謬，但反將苦果化為悲喜劇，以諷刺刻畫溝通失效之際，更選擇同理失落情緒。

What happens to us when people stop acting like they're supposed to? A nurse gets into a dispute at work because she switches to speaking English when she gets nervous. A translator compromises her integrity when persuaded to translate a book she doesn't believe in. An elderly woman and her daughter are humiliated when offered a present of one million kroner from a relative. *I Belong* is a warm and nuanced film about people who all mean well, but end up hurting one another.

- 2013 挪威亞曼達獎最佳影片、導演、劇本、女主角
Best Film, Best Director, Best Screenplay, Best Actress in a Leading Role, Amanda Awards
- 2013 溫哥華影展 Vancouver IFF
- 2013 哥特堡影展 Göteborg FF



意外之後

Beware of Children

挪威、瑞典 Norway, Sweden | 2019 | DCP | Color | 157min

PRINT SOURCE Norwegian Film Institute

足球場上，女孩意外殺死男孩，雙方父親恰好是立場相左的政黨領導人，平靜的校園突然成為風暴中心。為了平息輿論，自由派的校長疲於奔命，同時也想隱瞞自己和男孩右翼黨魁父親的地下情。班導殷殷關切女孩和其左派父母一家人，背後則似有自己的愧疚隱情。這一場意外，讓孩子的童言童語成為一把利刃，將成人世界表面和諧下的各種矛盾一一揭露。

發表首部長片多年後，豪格魯德完成這部鋒穎顯露、不失敦厚的作品。以學校作為縮影，剖析奧斯陸郊區中產生活，人們對階級意識與政治語言的覺察，使得日常交談及行動趨於複雜。風格化推伸鏡頭、驚悚音效鋪陳暗潮洶湧，強化社會結構與衝突。反思之餘，影片更側重角色內心思緒，對世故與童真提出深刻見解。

Beware of Children traces the dramatic aftermath of a tragic event in a middle-class suburb of Oslo. During breaktime at school, 13-year-old Lykke, the daughter of a prominent Labour Party member, seriously injures her classmate Jamie, the son of a high-profile right-wing politician. When Jamie later dies in hospital, contradicting versions of what actually happened risks making a difficult situation worse. Liv, the school principal and the secret lover of Jamie's father, confronts a distressed community and her own conflicting emotions.

- 2020 哥特堡影展最佳演出、最佳北歐電影 Best Acting, Best Nordic Film, Göteborg FF
- 2019 釜山影展 Busan IFF
- 2019 威尼斯影展威尼斯日 Venice Days, Venice FF



你眼中的我

I'm the One You Want

挪威 Norway | 2014 | DCP | B&W, Color | 53min

PRINT SOURCE Norwegian Film Institute

30歲初頭女教師結婚在即，眼前的人生一帆風順，但她卻情不自禁受班上的男學生吸引。師生戀、與未成年談戀愛是否悖倫？感情與處事的界線基準又是什麼？人們又該作何反應？導演豪格魯德根據真實訪談催化劇本，黑白影像拉出距離，老班底安德莉雅·布萊恩·霍維格一人上陣，藉獨白成篇，娓娓道來故事，也帶出情感、倫理、時間與信任的種種思辨。

What would you say about a female teacher falling in love with a 15-year-old? What would you think when you hear her confession? How do you set borders for someone's love and feelings?

- 2015 哥特堡影展 Göteborg FF
- 2014 挪威特羅姆瑟影展 Tromsø IFF



為你寫的歌

The Light from the Chocolate Factory

挪威 Norway | 2020 | DCP | Color | 66min

PRINT SOURCE Norwegian Film Institute

房產經紀人和好友一起為朋友的婚禮創作歌曲，看似單純的任務卻變得有些複雜，仲介對母親驟逝心懷內疚，朋友的想法又加深她的內疚感，於是每回歌曲的修改與討論，都碰撞出新的啟示與理解。四段聊天，哲學與日常一體，穿插著北歐人的幽默與嚴肅，荒謬而精闢，交織著美麗樂曲，宛如一部關於道德的音樂劇。

Ingrid and a few of her acquaintances are trying to write a song for the wedding of their mutual friend. She is, however, more concerned with the death of her mother, which she may have accidentally caused.

- 2020 哥特堡影展 Göteborg FF
- 2020 挪威特羅姆瑟影展 Tromsø IFF



關於性

Sex

挪威 Norway | 2024 | DCP | Color, B&W | 118min

PRINT SOURCE 海鵬影業有限公司 Swallow Wings Films Co., Ltd.

如常午後，兩名煙囪工人聊著昨日各自的奇遇。一人出勤時，意外初嘗同性快感，但他自認不是同志，且又純屬衝動，便和妻子分享奇遇，而掀起婚姻危機；另一人睡夢中看見搖滾傳奇大衛·鮑伊望著自己，視線宛若凝視女人，一股陌生而享受的複雜感受升起，讓他分不清自己在夢中是男是女，也困惑著夢境的啟示。兩場奇遇，來自感官與內心的兩記震撼，重擊著中年直男們的不感人生。

豪格魯德「性愛夢三部曲」的首部曲，剖析當代生活中，圍繞性與性別而生的各種界線與壓力，反思慾望、自由、性別與身分認同的寬廣定義。兩位已婚異性戀男主角率直談論煩惱、親密經驗與所思所想，互相打氣，為影片的狡黠對白注入溫暖明朗、幽默可愛的氣質，為三部曲鋪下一個令人回味無窮的開端。

Two men, both in heterosexual marriages, have an unexpected experience that challenges them to reconsider their understanding of sexuality, gender, and identity. One has a sexual encounter with another man, without considering it either as an expression of homosexuality or infidelity, and discusses it with his wife afterwards. The other finds himself in nocturnal dreams where he is seen as a woman, stirring confusion and leading him to question how much his personality is shaped by the gaze of others.

- 2024 挪威亞曼達獎最佳導演、劇本、主角、配角
Best Director, Best Screenplay, Best Actor in a Leading Role, Best Actor in a Supporting Role, Amanda Awards
- 2024 聖保羅影展 São Paulo IFF
- 2024 柏林影展電影大觀單元天主教人道精神獎、CICAE 藝術電影獎
Prize of the Ecumenical Jury, CICAE Art Cinema Award, Panorama, Berlinale



關於愛

Love

挪威 Norway | 2024 | DCP | Color | 119min

PRINT SOURCE 海鵬影業有限公司 Swallow Wings Films Co., Ltd.

理性務實的女醫生，被友人安排與風趣的單親爸爸送作堆，儘管互有好感，她卻對穩定交往有所抗拒。善解人意的男護理師，向她推薦自己慣習的隨意性關係，以及背後自發性、無負擔的親密經歷。女醫師深感興趣，開始探索什麼感情狀態最適合自己。與此同時，護理師與交友軟體上一面之緣的男人，發展出不同於往日性愛的談話。

「性愛夢三部曲」的二部曲，選擇備受社會檢視和質疑的異性戀女性、同性戀男性為主角，探問愛與性的關係。導演深諳「愛」這一廣闊主題，延續前作溫暖包容基調，本片更添浪漫與舒心，並藉由三部曲打造烏托邦式的奧斯陸，以美麗風光、生活一景，向角色及其身處的城市坦率表露愛意。在每棟歷史建築、每趟往返奧斯陸與內索登島的渡輪上，都能展開新的視野。

Marianne, a pragmatic doctor, and Tor, a compassionate nurse, are both avoiding conventional relationships. One evening, after a blind date, Marianne encounters Tor on the ferry. Tor, who often spends his nights there seeking casual encounters with men, shares his experiences of spontaneous intimacy. Intrigued by his perspective, Marianne begins to explore whether casual intimacy could also be an option for her.

- 2025 哥特堡影展最佳演出 Best Acting, Göteborg FF
- 2024 聖保羅影展 São Paulo IFF
- 2024 威尼斯影展 Venice FF

06.22 SUN 19:10 華山 SHC 1 | 06.28 SAT 18:30 華山 SHC 2 ★



關於夢（性與愛）

Dreams (Sex Love)

挪威 Norway | 2024 | DCP | Color | 110min

PRINT SOURCE 海鵬影業有限公司 Swallow Wings Films Co., Ltd.

少女情竇初開宛如浪潮，愛上了女老師，縱使單戀一瞬即逝，但當時的全心投入，驅使她將這段甜與苦，坦承赤裸地以文字銘記。她忍不住將這私密告白，分享給開明的作家外婆，沒想到母親也知道了。當主觀經驗被客觀閱讀，將在他人內心激起什麼漣漪？青春期尾聲的波濤在女孩內心隱隱作祟，隨著文字的揭露，女孩也逐漸成長。

「性愛夢三部曲」終章，豪格魯德再展文學長才，一面以少女呢喃細語旁白，溫柔而生動、早熟而澄澈地，訴說愛與性覺醒的豐沛感動，寫下年輕細膩的詩篇，引人共感生命經驗；一面交織現實理性溝通，以三代女性的個人經歷、愛與性的態度，以及信念選擇扣題。三部曲皆有顯著篇幅的奧斯陸，在本片中展現截然不同的風貌，從自然樹林到摩登高樓，層層階梯如成長蛻變的隱喻。

Johanne falls in love for the first time — with her teacher. To preserve her feelings, she documents her emotions and experiences in writing. When her mother and grandmother read what she has written, they are initially shocked by its intimate content but soon see that it has literary potential. As they debate whether to publish it, Johanne navigates the gap between her romantic fantasy and reality, and all three women confront their differing views on love, sexuality, and self-discovery.

- 2025 香港電影節 Hong Kong IFF
- 2025 格拉斯哥影展 Glasgow FF
- 2025 柏林影展金熊獎、國際影評人費比西獎、Guild Film Prize 藝術戲院聯盟獎 Golden Bear, FIPRESCI Prize, Guild Film Prize, Berlinale

06.23 MON 18:50 華山 SHC 1 | 06.29 SUN 20:50 華山 SHC 2



焦點影人： 安雅·布萊恩

FILMMAKER IN FOCUS: ANJA BREIEN

安雅·布萊恩，1940年出生於奧斯陸，是挪威當代重要女性電影創作先鋒。她在奧斯陸大學主修法文後前往法國，並於1964年取得巴黎高等電影學院學位。布萊恩從1961年開始參與幕後工作，她首部執導的作品是1967年的短片《Growing Up》，1969年的紀錄短片《17th of May - A Film About Rituals》在德國奧柏豪森短片影展獲獎。1971年，布萊恩完成首部劇情長片《Rape》，且入選當年坎城影展導演雙週。

布萊恩的作品跨足劇情片與紀錄片，內容觸及社會、政治議題，尤常刻畫挪威社會中的女性角色與權利。除了1969年的紀錄短片外，布萊恩在創作劇情作品之餘，也於七〇年代與電視台合作拍攝紀錄片。她的紀錄片工作經驗，體現在1975年長片《妻子們》的創作手法與影像形式，成就其導演生涯關鍵代表作。本片獲得廣大迴響，也進一步奠定其北歐女性電影先鋒地位。布萊恩又分別在時隔10、20年後，拍攝了兩部大受好評的續集。其他代表作還包括分別入選坎城、威尼斯影展主競賽的《繼承者風雲》（1979）與《巫蠱》（1981）等。在2000年至2010年代的創作晚期，安雅·布萊恩以劇情短片或紀錄片為主。2005年，挪威國際影展的最高榮譽「亞曼達獎」為她頒發榮譽獎。

Anja BREIEN, born in Oslo in 1940, is a pioneering feminist figure in contemporary Norwegian cinema. After studying French at the University of Oslo, she pursued filmmaking in France and graduated from the prestigious IDHEC (now La Fémis) in 1964. She began working in film in 1961, and made her directorial debut with the short *Growing Up* (1967). Her documentary *17th of May - A Film About Rituals* (1968) won an award at the International Short Film Festival Oberhausen. In 1971, her first feature, *Rape*, was selected for the Directors' Fortnight at Cannes.

Her work spans both fiction and documentary, often addressing social and political themes, with a particular focus on women's roles and rights in Norwegian society. Alongside her narrative films, she also collaborated with television networks in the 1970s to create documentaries. Her experience in non-fiction filmmaking strongly contributed to the style and structure of *Wives* (1975), a landmark film that became a defining work in her career and solidified her place as a pioneer of feminist cinema in the Nordic region. The film was widely acclaimed and later followed by two highly praised sequels, released 10 and 20 years later. Her other major works include *Next of Kin* (1979) and *The Witch Hunt* (1981), which were selected for the main competitions at the Cannes and Venice Film Festivals, respectively. In the 2000s and 2010s, she focused primarily on short fiction and documentaries. In 2005, she received the Amanda Honorary Award, the highest distinction presented by the Norwegian International Film Festival.

導演年表	年份	片名	類型
FILMOGRAPHY	1967	Growing Up (Short)	D, W
	1969	17th of May - A Film About Rituals (Doc short)	D
	1969	Faces (Doc short)	D
	1970	Days from a Thousand Years (Short)	CD, CW
	1971	Rape	D, CW
	1972	Walls round the Prison (Doc short)	D
	1973	Homeless (Doc short)	D
	1974	Brothers and Sisters, Hello (Doc short)	D
	1975	妻子們 Wives	D, W
	1975	Old (Doc short)	CD
	1977	愛與寂寞的遊戲 Games of Love and Loneliness	D, CW
	1979	繼承者風雲 Next of Kin	D, CW
	1981	巫蠱 The Witch Hunt	D, W
	1984	Paper Bird	D, CW
	1985	妻子們 2：十年後 Wives, 10 Years After	D, W
	1989	Mountain (Doc short)	D
	1990	Twice Upon a Time	D, CW
	1994	Second Sight	W
	1996	妻子們 3 Wives III	D, CW
	1997	Solvorn (Short)	D, W
2001	To See a Boat in Sail (Short)	D, CW	
2005	Untitled (Short)	D, CW	
2009	Etching (Doc short)	D, W	
2009	Yezidi (Doc mid-length)	D, W	
2012	From the History of Chewing Gum (Doc short)	D, CW	

她們靜靜出走

安雅·布萊恩的影像反叛學

在北歐電影史的光譜中，安雅·布萊恩是一道靜謐卻深刻的聲音。她的影像不喧嘩，卻以緩慢沉著的節奏、紀實詩意的視角，追問女性在社會制度夾縫中的生存處境。今年台北電影節回顧她橫跨數十年的經典作品，不僅勾勒出一幅關於女性自主的影像地圖，也見證了電影美學作為社會思辨的方法。

安雅·布萊恩出身法文系，後赴法國學習電影，其影像風格融合了制度批判與詩性紀實的雙重特質。她不追求煽情的戲劇張力，而是以冷靜凝視的鏡頭語言，在女性生命經驗與社會制度之間，尋找微妙的裂縫與對抗的可能。

早期批判與《妻子們》的女性宣言

安雅·布萊恩的創作年代與瑞典的梅·柴特琳、芬蘭的琵婁·虹卡莎羅、丹麥的阿斯特莉茲·亨寧·珍森這幾位北歐女性主義導演略有重疊，但她更早聚焦於批判北歐福利國制度的議題核心。1970年代中期，挪威電影界掀起政治風潮，她的1975年作品《妻子們》以敏銳的社會批判精神受到廣泛關注。該片回應約翰·卡薩維蒂導演的美國喜劇《大丈夫》(Husbands, 1970)中濃厚的男性視角，描繪三位中產階級女性在同學會後的出走旅程：她們漫步奧斯陸街頭，談論性、身分認同與家庭責任，揭示1970年代挪威社會女性所面臨的價值矛盾。

《妻子們》的敘事節奏舒緩，三位主角亦參與即興創作，透過自然對話推展情節，營造出紀錄片般寫實的質感。安雅·布萊恩不以傳統戲劇衝突為主軸，而以感知與對話為核心，也讓角色形象格外立體。她的作品被譽為是「女性主義宣言式電影」，這種創作方法延續至她後續作品。影評人彼得·考伊曾形容，她在形式上提前實現了拉斯·馮·提爾與湯瑪斯·凡提柏格於1995年提出的「逗馬95宣言」精神(Cowie, 2006)。雖然《妻子們》被認為預示了逗馬95的自然主義精神，但不同之處在於她從未提出形式革命，而是將形式內化為女性經驗與感知的再現。

內在孤獨與女性主體的浮現

在《妻子們》取得高度讚譽之後，安雅·布萊恩隨即挑戰截然不同的題材。1977年的《愛與寂寞的遊戲》改編自瑞典作家希奧馬爾·瑟德爾貝里的小說《The Serious Game》，描繪十九世紀末，斯堪地納維亞社會的愛情糾葛。原著聚焦男性內心掙扎，而安雅·布萊恩在影像中則強化女性角色的自主意識，並賦予她更多情感深度。

在風格上，《愛與寂寞的遊戲》較前作為內斂。她以克制含蓄的鏡頭語言呈現角色內心的壓抑與渴望，畫面構圖細膩，生動還原十九世紀末北歐的社會禮俗與階級面貌。門第、財富與名聲最終扭曲了純真的愛情，揭示傳統社會對個人幸福的束縛。此片在藝術成就上亦獲得各界高度肯定，標誌著安雅·布萊恩開始實驗一種更凝練、更詩意的影像語言，並透過古典文本繼續追問女性如何看待愛與婚姻這一歷久彌新的命題。此片亦被視為她將「個人倫理困境」轉化為社會隱喻的代表作品。

資本家庭的黑色諷刺

相較於《妻子們》的輕盈幽默與《愛與寂寞的遊戲》的含蓄哀愁，《繼承者風雲》(挪威文原名《Arven》，意為「遺產」)則轉向現代社會的黑色批判。安雅·布萊恩將鏡頭對準一個中產階級家族，描繪他們因遺產分配而爆發的權力鬥爭，揭露階級與性別之下隱性的暴力，並諷刺物質財富對人性的腐蝕。

影片開場即是一場漫長而程序化的遺產分配會議，運鏡冷靜、節奏壓抑，以中景和長鏡頭冷靜記錄角色之間劍拔弩張的對峙。安雅·布萊恩將法律與家庭視為制度再製的核心場所，看似文明克制的中產階級外表，實則潛伏著貪婪和虛偽，這使《繼承者風雲》超越了一般家庭倫理劇，成為一面對照社會道德與制度暴力的鏡子。這部影片是安雅·布萊恩最具政治性的作品之一，更首次受到國際矚目，甚至獲得英格瑪·柏格曼的高度評價。她藉由這個家庭單位的裂痕，揭示挪威社會內部深層的價值衝突，也使家庭倫理劇具

文 ● 羅珮嘉 (台灣女性影像學會顧問)

譯 ● 何美瑜

備了社會寓言的功能與批判力，成為她最具穿透力的作品之一。

獵巫：歷史的寓言與當代的隱喻

延續對制度壓迫的批判，1981年的《巫蠱》將鏡頭轉向寓言化的歷史敘事，描寫十七世紀挪威一場女性獵巫行動。與《愛與寂寞的遊戲》的古典寫實不同，這部作品帶有明確的象徵主義和寓言色彩。安雅·布萊恩以極簡場景、灰冷色調與高度儀式化的構圖，重現歷史壓迫女性的殘酷儀式，並借此影射當代社會對異議女性的排擠與懲罰。

影片中的「審判」節奏緩慢而冷峻，時間彷彿陷入重複與停滯，讓觀眾感受到如夢魘般的壓迫感，進而引發道德上的不安與省思。安雅·布萊恩並未使用煽情音樂或渲染暴力，而是以極度克制的寫實手法，呈現所謂「獵巫」實則為對女性自主意志的撲殺。她也透過細緻的肢體語言與鏡頭調度，讓觀者意識到歷史並未遠去，而是以不同形式反覆上演。此片堪稱她最具形式實驗性的作品，也奠定她在歐洲藝術電影中的重要地位。

續作：橫跨二十年的生命疊影

1985年，安雅·布萊恩推出《妻子們2：十年後》，為《妻子們》拍攝首部續集。歲月流轉，三位主角已步入中年，人生境遇各自變化，但依然延續著對自由與自我認同的追尋。八〇年代中期的挪威社會環境已不同於七〇年代，女性逐漸進入職場，離婚普遍，價值觀趨於多元。這些社會背景構成續作的重要肌理，使故事更具時代寫實感。安雅·布萊恩繼續採用即興與觀察式風格拍攝，三位演員對角色早已駕輕就熟，自然流露出歷經歲月的沉澱，而姐妹淘再次聚首後的瘋狂冒險，讓影片保持十年前首部的詼諧質地。

1996年，安雅·布萊恩再推出《妻子們3》，九〇年代的挪威風貌讓這個三部曲的最終章節增添許多新鮮感和時代感的對照。三位主角此時已年過五十，面對子女長大、親人離世、事業起伏、身體衰老等現實，

人理想與現實間的落差更為明顯。布萊恩並未試圖給予角色和生命一個明確的解答，反而更加強調「疑問」本身的價值。這次的「出走」，多了一絲滄桑和沉澱，也更多深夜對話中的沉思與諒解。

安雅·布萊恩對時間的感知是持續的，卻並非線性的成長，而是層層疊疊的自我檢視。時間不只是敘事工具，也是角色建構自我意識的場域。她更不以高潮迭起的劇情進程推動故事，反倒讓時間的沉澱成為觀看的經驗。「妻子三部曲」可說是挪威電影史上最獨特的女性集體編年史，不僅跟隨角色的年齡成長，也對照女性主義運動在挪威社會漸進式的變化。

靜水深流的作者論

安雅·布萊恩的電影是充滿低限、不張揚的寧靜叛逆。透過她的鏡頭，歷史被重新敘述、司法制度被重新詮釋，女性的語言不再是邊緣化的補述，而是核心敘事的主體。不少評論認為，她的電影兼具紀實的真摯與文學的深度，在娛樂性和思想性之間取得平衡，也啟發後來如麗芙·烏曼等後輩走入創作領域。與國人熟悉的同期女性導演如莎莉·波特、馮·卓塔或香妲·艾克曼相較，安雅·布萊恩的影像少了詩意抒情，卻多了一份的冷靜與結構思辨。如今重溫她的作品，是一次對女性影像語言的深刻凝視，也是一場對新影像語法和古今社會想像的召喚。

They Walk Out Quietly:

Anja Breien's Rebellious Filmosophy

Written by Pecha LO (Consultant of Taiwan Women's Film Association)
Translated by Isabella HO

In the spectrum of the history of Scandinavian cinema, Anja Breien is a quiet and yet deep voice. Her films are not loud, but they question women's position in the social system at a slow, steady pace and from a realistic, poetic angle. This year, the Taipei Film Festival presents a retrospective of Anja Breien's classics made in the past few decades. These films not only chart a visual map of women's empowerment but bear witness to how film aesthetics can serve as a tool for social critique.

After graduating in French from university, Breien went to France to study film. Her visual style combines criticism of the system and a realistic, poetic approach. She is never after sensational dramatic tension; instead, gazing calmly through the camera, she searches for possible resistance and intriguing cracks between women's lived experiences and the social system.

Early criticism and the feminist statement in *Wives*

Anja Breien's career slightly overlaps with the careers of several Scandinavian feminist directors, including Mai Zetterling from Sweden, Pirjo Honkasalo from Finland, and Astrid Henning-Jensen from Denmark. Nevertheless, Breien began her criticism of the core issues in the Scandinavian welfare states earlier. In the mid-1970s, Norwegian cinema became more political. Breien's 1975 film, *Wives*, attracted a lot of attention due to its sharp criticism of society. In response to the male gaze in the American comedy *Husbands* (1970), directed by John Cassavetes, *Wives* depicts three middle-class women who go on an excursion after a class reunion; as they walk around in Oslo, they talk about sex, self-identity, and family responsibilities, revealing the contradictory values Norwegian women faced in society in the 1970s.

The narrative pace of *Wives* is slow, and the three lead actors participate in improvisation; through natural conversations, the plot proceeds in a realistic style that resembles documentary. Breien discards the dramatic conflicts traditionally used as the center of the story; instead, she puts perception and conversations at the core, allowing the characters to become even more three-dimensional. Breien's works are hailed as "feminist films," and this method extends to her later works. Film critic Peter Cowie once described Breien as a stylistic forerunner of Dogme 95, the movement initiated by Lars von Trier and Thomas Vinterberg in 1995. Although *Wives* is hailed as a film that foretold the realistic style of Dogme 95, the difference is that Breien never declared a stylistic revolution; instead, she internalized form as a means of representing women's experiences and perceptions.

The emergence of inner loneliness and female subjectivity

After the highly acclaimed *Wives*, Breien immediately took up the challenge of a completely different subject. Made in 1977, *Games of Love and Loneliness* is a screen adaptation of the novel *The Serious Game* by Swedish writer Hjalmar Söderberg. A portrait of love affairs in the late-19th century Scandinavian society, the original novel focuses on the male protagonist's internal conflicts, but in Breien's film, the heroine's self-awareness is enhanced, allowing her to convey her feelings in depth.

In terms of style, *Games of Love and Loneliness* is more restrained than her previous film. Using a restrained and subtle visual language, Breien shows how the characters suppress their emotions and desires. With exquisite and detailed composition, Breien vividly re-enacts the social conventions and class structure of late-19th century Scandinavian society. Family background, wealth, and reputation eventually distort pure love, revealing how a traditional society hinders individuals from pursuing personal happiness. This film earned widespread recognition for its artistic achievement, signifying that Breien was beginning to experiment with a more concise and poetic visual language. Moreover, through classical literature, she continued to explore how women view love and marriage — a universal and timeless question. This film is regarded as Breien's signature work, in which she transformed personal moral dilemmas into a social metaphor.

A dark satire of a capitalist family

Compared to the light-heartedness and humor in *Wives* and the subtlety and sorrow in *Games of Love and Loneliness*, *Next of Kin* (aka *Arven*, the original Norwegian title, meaning "inheritance") is a dark satire of modern society. Aiming the camera at a middle-class family, Breien portrays the power struggle resulting from their inheritance distribution, unveiling the violence hidden beneath class and gender and mocking how humanity gets corrupted by material wealth.

Next of Kin opens with a long meeting in which the inheritance distribution takes place; the camera pans calmly at a restrained pace as the tangible conflicts between the characters are captured with detached calm through medium and long shots. Breien regards law and family as core sites for replicating institutional structures. Beneath the seemingly civilized and restrained veneer of the middle class lies greed and hypocrisy, elevating *Next of Kin* beyond a conventional family drama and turning it into a mirror that reflects social morality and systemic

violence. *Next of Kin* is one of Breien's most political films and the first to earn her international acclaim, even drawing praise from Ingmar Bergman. Through the rift within this family, Breien discloses the deepest value conflicts in Norwegian society and endows family drama with the function of social allegory and criticism, making it one of her most powerful works.

The *Witch Hunt*: Historical allegory and contemporary metaphor

Continuing her criticism of systemic oppression, Breien turned to historical allegory by depicting a witch hunt carried out in 17th century Norway in her 1981 film, *The Witch Hunt*. Unlike the classical realism of *Games of Love and Loneliness*, *The Witch Hunt* is marked by clear symbolism and allegory. With a minimalist set, cold gray tone, and highly ritualized composition, Breien re-enacts the cruel ritual historically used to oppress women — and uses it to imply how dissident women continue to be marginalized and punished in contemporary society.

The "trial" in *The Witch Hunt* is carried out at a slow and cold pace as if time were suspended in repetition and standstill. It gives the audience a sense of nightmarish oppression, triggering their moral anxiety and introspection. Breien never uses sensational music or exaggerated violence; instead, taking an extremely restrained, realistic approach, she reveals that beneath the guise of a witch hunt, it is women's self-awareness that is ultimately being destroyed. Moreover, through exquisite body language and mise-en-scène, Breien reminds the audience that history is never gone but being repeated in different forms. As to the style, *The Witch Hunt* is undoubtedly Breien's most experimental work, earning her an important place in the history of European art cinema.

Sequels: Overlapped life experiences that span two decades

In 1985, Breien made *Wives: Ten Years After*, the first sequel to *Wives*. As time goes by, the three heroines have reached midlife and had different experiences. Nevertheless, they keep searching for freedom and self-identity. Norwegian society in the mid-1980s was different from what it was in the 1970s. More women participated in the labor market and divorce was a common phenomenon while values were becoming more diverse. Such social backgrounds provide the sequel with an important texture that makes the story more realistic in the setting. Breien continued to shoot in an improvisational and observational style, and since the three actors were so familiar with the characters, they

naturally conveyed their life experiences accumulated over the years. The crazy adventure these women embark on after they are reunited preserves the humorous quality of *Wives* in this first sequel.

In 1995, Breien made another sequel, *Wives III*. The look and feel of 1990s Norway brought a sense of freshness and a temporal contrast in this final installment of the trilogy. Now in their 50s, the three heroines have experienced their children growing up, deaths of loved ones, highs and lows in their careers, and declining health — all of which make the gap between their dreams and reality even wider. Breien never tries to offer her characters or life a clear answer; instead, she emphasizes the value of "questioning" itself. This time, the protagonists' "outing" carries a sense of weariness and emotional depth, along with the quiet reflection and mutual understanding found in their late-night conversations.

Breien's perception of time is continuous. However, growth is not linear but composed of layers of self-inspection. Time is not only a narrative tool but a field, in which a character builds their self-awareness. In these films, the plot development does not rely on dramatic tension. Rather, Breien lets the precipitation of time become the viewing experience. The "Wives" trilogy stands as the most unique collective chronicle of women in the history of Norwegian cinema; it not only evolves with the protagonists' ages but reflects the gradual shifts in the feminist movement within Norwegian society.

A quiet but profound auteur theory

Anja Breien's films are filled with a minimalist, unassuming, and quiet defiance. Through her lens, history is retold and the judicial system reinterpreted; women's voices are no longer a marginalized footnote but the core of the narrative. Many critics believe that her films combine the sincerity of realism with the depth of literature, striking a balance between entertainment and intellectualism. Her works have inspired many women — including Liv Ullmann — to venture into filmmaking. Compared to other female directors of her generation more familiar to Taiwanese audiences, such as Sally Potter, Margarethe von Trotta, or Chantal Akerman, Breien's films feel less poetic and emotional, but calmer and shaped by structural thoughtfulness. Revisiting her work today offers a profound gaze into the visual language of women — and a call for a new cinematic lexicon and a reimagined vision of society, past and present.



妻子們

Wives

挪威 Norway | 1975 | DCP | Color | 84min

PRINT SOURCE Norsk Filmdistribusjon AS

三個女人曾是童年摯友，睽違 15 年在同學會聚首，有人結婚，有人打工，遙想當年多無憂。誰說如今一成不變的生活只能相夫教子，就算挺著大肚子，也要來場像樣的出走！從浴池到酒吧再到攝影棚，這個夜彷彿沒有盡頭。偶遇怪人、搭訕路人，或尋找自我、坦露脆弱，大談女性身體，暢聊婚戀價值，也不避諱禁忌情事。直到夜將破曉，擁抱自己真正的樣子。

挪威女導安雅·布萊恩的驚艷影壇之作，亦是對約翰·卡薩維蒂《大丈夫》的回應，在女性自由思潮湧現的保守年代，集結三位重量級女星同台飆戲，拋出「為何女人不能和男人一樣出走」的影像狂想，在當時國內外票房口碑雙收，更奠定其在挪威影史的重要地位。以紀錄片式的跟拍，喋喋不休的日常碎語，捕捉女人三十的生活變奏，絕對赤裸，絕對鮮活。

At a class party 15 years after elementary school, three women, once best friends, want to continue the party. They end up on a three-day spree before returning home to their husbands and children. What would happen if girls started acting like men? What if they left the chores to their husbands? What if it became common for girls to go out and pick up men and throw impromptu parties? Even pregnant girls. What if it became fashionable for girls to see men as dolls and objects of pleasure, as consumer goods judged by gender and appearance?

- 1976 芝加哥影展 Chicago IFF
- 1976 多倫多影展 Toronto IFF
- 1975 盧卡諾影展天主教人道精神獎特別提及 Prize of the Ecumenical Jury - Special Mention, Locarno FF



妻子們2：十年後

Wives, 10 Years After

挪威 Norway | 1985 | DCP | Color | 88min

PRINT SOURCE Norsk Filmdistribusjon AS

十年過去，當年那場瘋狂出走還有誰銘記？肚子裡的嬰孩一轉眼長成花漾少女。捎上天使翅膀，穿戴橄欖球裝，三個摯友齊聚老同學的扮裝舞會，有人正為婦科疾病頭痛、有人深陷抑鬱漩渦，還有人和情郎欲擒故縱。健身房和澡堂不會缺席，人生半途，巔峰才要來到。平安夜前夕，一場大冒險已經蠢蠢欲動。她們突襲聖誕老人，在街頭高歌，爬上屋頂，再入住神祕旅店。驚喜只在轉角發生，即便女人四十，也要活得炙熱光彩！

睽違十年，原班人馬再度齊聚一堂，推出挪威影壇史無前例的續作。安雅·布萊恩將其對社會徵候的觀察，以犀利、辛辣又妙趣橫生的寫實筆法，生動勾勒四十女性的日常生活。當失婚者成了聚會桌上的大宗群體，惴惴不安的迷惘在生活中恣意橫流，唯有當下的笑淚，才是她們共有的珍貴片刻。

Ten years have passed since the three wives met at a class party in 1975. Now we meet our three heroines again — just before the class is set to gather again the day before Christmas Eve. Everyone is to tell what they have done in the past years, what has happened to them, their careers and children; which men they would really like to have a relationship with and who they are with now. The new sense of togetherness that arises again between the three wives makes them let Christmas be Christmas and throw themselves into a new spree.

- 1986 多倫多影展 Toronto IFF
- 1986 挪威亞曼達獎最佳影片、最佳女演員 Best Film, Best Actress in a Leading Role, Amanda Awards
- 1985 芝加哥影展 Chicago IFF



妻子們 3

Wives III

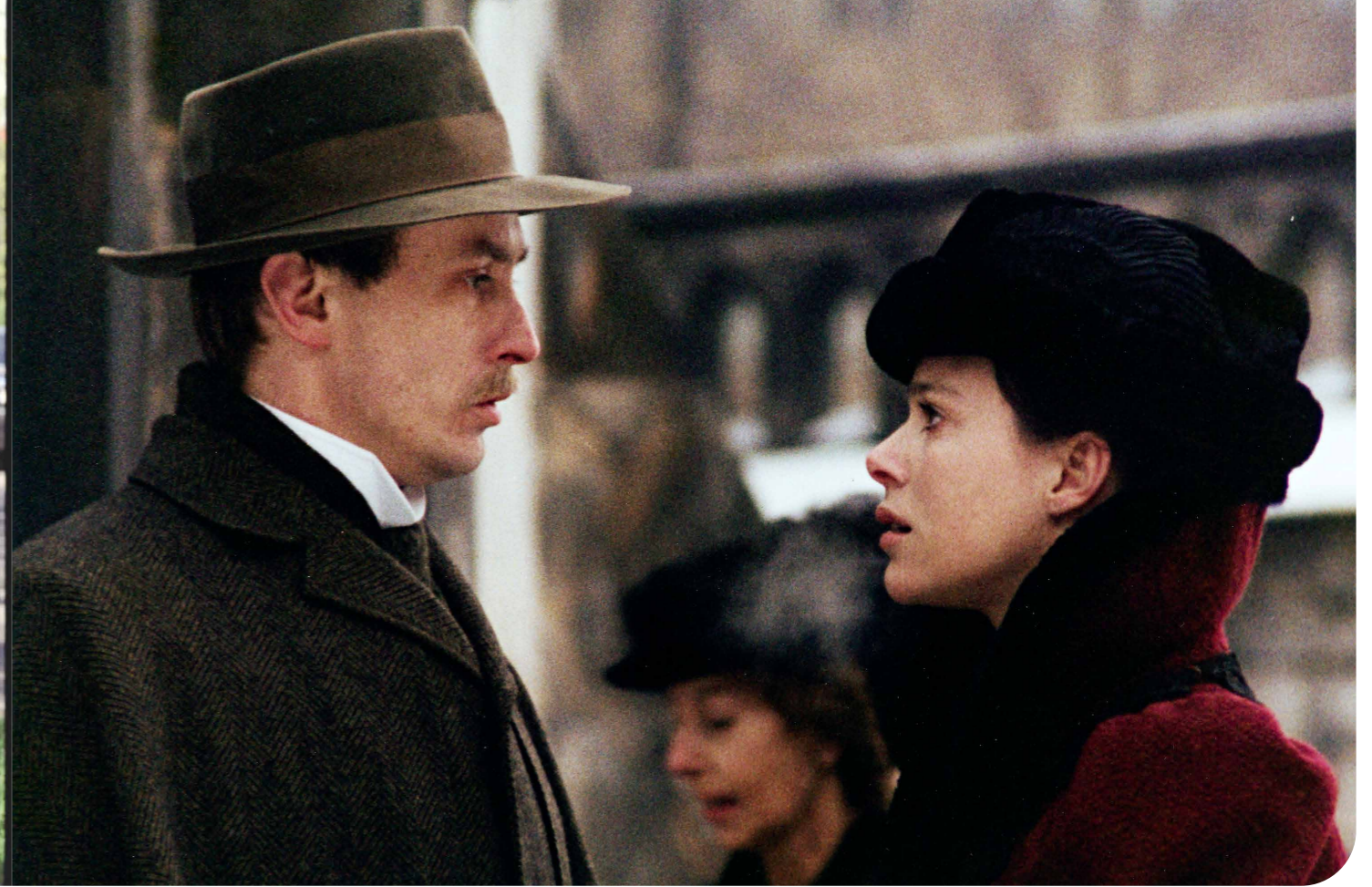
挪威 Norway | 1996 | DCP | Color | 74min

PRINT SOURCE Norsk Filmdistribusjon AS

女人五十，精彩繼續。在那場自由出走的20年後，又是一場慶生會，再度讓她們仨齊聚一堂。如今有人離婚，經營二手商店；有人失業，苦思小說新篇；有人終於當上校長，投身教育志業。洗澡的日常習慣沒有變，路上的那個洞也還在，抱著民族詩人亨里克·韋格蘭意外失竊的雕像，三人開始滿城漫遊，隨心狂走。當死亡的暗影不再遙不可及時，越老也要愛得越熱烈。

「妻子們」系列第三部，攜手原班主創再續前緣，不改荒誕幽默本色，在今昔交錯間，勾起無窮餘韻。橋段編織駕輕就熟，魔幻寫實自由調度，更趣味致敬奇士勞斯基電影中的謎樣婦人。在嬉鬧怒罵間，繼續追問愛與生命的意義。不僅精準把握熟齡女性課題，更巧妙將學運時空嫁接片中，在盈滿年輕生機之中，更添世代傳承的氣味。

It's the day before May 17th, and it's Kaja's birthday. Mie and Heidrun won't let their friend's 50th birthday pass in black and white — it's time for a new party! A party for the times, for brittle bones and crazy men, and a party for the three ladies who meet again. After all, it's been 10 years since the last time! In this film, Mie, Heidrun, and Kaja have a date with time. They lift the days out of the appointment book and turn a day into 10 years, full of drama, laughter and love for each other. With a host of wrinkled days waiting on the horizon, they dress in non-committal colors and paint the sky and each other in red, yellow, and orange.



愛與寂寞的遊戲

Games of Love and Loneliness

瑞典、挪威 Sweden, Norway | 1977 | DCP | Color | 99min

PRINT SOURCE Norsk Filmdistribusjon AS

十九世紀末，瑞典湖畔宴會上，男人與女人交換眼神，偷偷走入無人的樹叢擁吻。年輕的報社記者遇見美麗女子，兩人很快陷入熱戀。她迫不及待相許，但對職業與未來充滿野心的他，卻不想被婚姻束縛。於是她選擇和權貴之士結婚，搬離了這座城，他也不得已與別人成婚。直到一日，昔日愛侶在音樂會上再次相遇，黑暗中目光相會，傳信曖昧，皆是有家之人的男女，再次面臨真愛的抉擇。

改編瑞典小說《The Serious Game》，本片看似刻畫兒女情長，背景卻設定在世紀轉換的斯堪地那維亞半島，男女主角的生命轉折，也隨著俄國革命、挪威獨立等大事件波動。愛人之間傳遞信件，在畫外音道出心聲，亦穿插敘事者旁白。景框內捕捉兩人面容特寫，眼神間你來我往的流動情愫，已然充滿故事。

Arvid, a young journalist, falls in love with Lydia but won't commit himself to marrying her. Lydia marries an older and richer man and he's pushed into marrying the girl he's been sleeping with. He meets Lydia again, and she leaves her husband to have an affair with him, but he still cannot bring himself to leave his wife.

● 1978 瑞典金甲蟲獎最佳女主角 Best Actress in a Leading Role, Guldbagge Awards

● 1977 芝加哥影展 Chicago IFF



繼承者風雲

Next of Kin

挪威 Norway | 1979 | DCP | Color | 96min

PRINT SOURCE Norsk Filmdistribusjon AS

大宅邸裡，攝影機安靜地在走廊與房間中穿梭，特寫著家中精緻的收藏與器皿。畫外音娓娓道出一家之主生平：優秀退役軍人，白手起家打造了自己的船運公司，享年54歲。他死後，家屬即根據其遺囑分配財產。一行人打包著瓷器、家具、牆上的畫作等物件。沒有被分配到的物品，從一件件爭執、到抽籤決定選取順序，甚至貼上標籤貼以示財產權，一系列荒謬的行為使小姪女崩潰，衝突一觸即發，這個大家族的祕密也隨之揭露。

電影遊走在寫實與荒謬喜劇的邊緣，挪威中產階級家族爭奪遺產的故事，時而令人發笑，衝突對話又時而令人毛骨悚然。大比例的室內群戲，多人物在封閉空間中交流，每個角色立體鮮明，到最後才發現，沒有人是壞人，人們各有自己的難處，與內心想守護的祕密。

The family of a successful businessman gather at his funeral for his will and testament to be read. They will all inherit, with a big IF — if the family company is jointly run by all the heirs.

● 1979 坎城影展天主教人道精神獎特別提及 Prize of the Ecumenical Jury - Special Mention, Cannes

06.21 SAT 19:00 華山 SHC 2 | 06.25 WED 13:50 華山 SHC 1 | 06.30 MON 17:30 華山 SHC 1



巫巖

The Witch Hunt

挪威 Norway | 1981 | DCP | Color | 93min

PRINT SOURCE Norsk Filmdistribusjon AS

十七世紀的挪威，歷經婚姻家變的女人恢復單身，獨自返回山村裡的故鄉。她租下一塊土地，買了幾頭牲口，在山坡小屋中自力更生，甚至運用草藥知識替鄰人治療疾患。她與農工青年發展出曖昧戀曲，積極重拾幸福，命運卻再次走調。在獵巫風氣仍盛的保守聚落裡，閒言碎語如瘟疫般蔓延。勇敢認愛的她竟被視為妖婦，連情郎都不敢為愛承擔，遭控為女巫的她能否洗刷冤讎，自清求存？

安雅·布萊恩導演生涯代表作，她擅長以冷峻極簡的長鏡頭，凝視獨立女性在父權結構中受到的理盲壓迫。故事背景雖設定於400年前，現今看來竟也不陌生，連吶喊「女人是政治」都仍引熱議的今日，本片跨越時空的控訴，依然沉重有力。

The year is 1630. A young woman in Laupstad comes to a small mountain village. She witnesses a woman being hunted and captured.

● 1981 威尼斯影展最佳女演員、最佳歷史重現特別提及 Best Actress, Special Mention for Historical Reconstruction, Venice FF

06.22 SUN 18:30 華山 SHC 2 | 06.24 TUE 16:50 華山 SHC 2 | 06.30 MON 21:10 華山 SHC 2



影迷新宇宙

WONDERLAND

來自世界各地的電影如同一顆顆閃亮星球，主題多元、風格奔放，等你來發現專屬於自己的銀河座標。有的是大師精雕細琢的極致之作，有的則是新銳導演一鳴驚人的驚喜之選。從融合清新與黑暗氣質的亞洲電影，到在各大國際影展中嶄露頭角的話題之作，這個單元包羅萬象，是專屬影迷的挖寶宇宙。

Films from around the world shine like stars in a vast cinematic galaxy — diverse in theme, bold in style. From finely crafted masterpieces to unexpected gems, this section offers a treasure trove of films. Explore a universe of Asian films and international festival hits, perfect for cinephiles of all tastes.



惡夏

A Bad Summer

日本 Japan | 2025 | DCP | Color | 115min

PRINT SOURCE 政駒實業有限公司 Pigeon Co., Ltd.

社工佐佐木性格懦弱，因此探訪個案時總被無賴欺負，但他仍為了工作庸庸碌碌。而他正氣十足的女主管，發現其他職員不但性侵單親媽媽，還扣留個案的補助。她便要求佐佐木一同蒐證。另一方面，單親媽媽尋求黑道庇護，卻被迫以仙人跳騙取社會福利。調查中，佐佐木對個案漸生情愫，而黑道的計畫意外失誤，弱勢母子只能在超市偷竊果腹，一連串事故交纏不清，即將臨至的盛夏風雨欲來。

改編自小說家染井為人一鳴驚人的推理大賞作品，粉紅電影名導城定秀夫，與金獎編劇向井康介強勢聯手，北村匠海、河合優實、窪田正孝狂野出演，打造令人悶熱難耐的暗黑社會寫實劇。以日本社會福利為框架，深入制度背後浮沉掙扎的底層眾生相，良善的立意竟滋養出邪惡的日常。弱弱相殘、全員黑化，當人人都顧著滿足私慾，誰又能從漩渦般的惡意逃離？

Sasaki is a sincere civil servant working at city hall. Due to his timid personality, he can't deal with nasty people. These include a single mother on the verge of giving up her own child, another civil servant pressing him to have a physical relationship, and a person who receives welfare benefits unfairly. His passivity leads him to get caught up in a terrible crime.



城定秀夫，1975年生於東京，執導粉紅電影起家，是以快速產製聞名，影視劇多棲的導演、編劇、剪輯，作品高達百部，多次獲得日本粉紅電影獎大獎。代表作有長片《性之劇藥》、《性徒》、《我想被高中女生殺死》、《銀平町的電影時光》，電視劇《怪醫黑傑克》等。

JŌJŌ Hideo began shooting 8mm movies while a student at Musashino Art University. In 2003, he made his directorial debut with the pink film *Married Women Who Want a Taste*, for which he won the Pink Grand Prix Newcomer's Prize. His work has been featured in special retros and won various honors.

● 2025 烏迪內遠東影展 Udine Far East FF

06.28 SAT 18:20 信義 HYC 10 ▲★



長椅小情歌

At the Bench

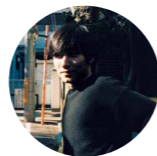
日本 Japan | 2024 | DCP | Color | 86min

PRINT SOURCE 光年映畫有限公司 Light Year Images

一張孤獨的長椅，靜靜在河畔公園的草地上。一對掛念彼此的青梅竹馬在此久別重逢、為日常瑣事爭吵的情侶被亂入的怪叔叔打斷、妹妹嘗試勸回因陷入苦戀而離家出走的姊姊、前來拆除椅子但形跡可疑的謎樣公務員……。人們來來去去，長椅兀自無言，仍舊靜靜看著歲月流轉。

以拍攝廣告出名的攝影師奧山由之，擅長從日常細節捕捉閃亮微光，營造清透柔美的自然氛圍。他凝視城市角落的靜謐，將不被注目的長椅化作記憶的容器。奧山由之初次執導即成功集結廣瀨鈴、仲野太賀、草彅剛、吉岡里帆、神木隆之介、今田美櫻等一線實力派演員，並請來知名音樂人安部勇磨操刀配樂。真摯情深卻又惡趣怪誕，在宮藤官九郎、濱口龍介與洪常秀之間闢出一條奇幻蹊徑。

A bench in a riverside park bears witness to the everyday lives of ordinary people: childhood friends reuniting after a long time, a couple of the verge of breaking up that gets interrupted by an old man, a runaway and her younger sister looking for her, and city officers who plan to remove the bench.



奧山由之，1991年生於東京，活躍於攝影、廣告與影像創作領域。曾獲「寫真新世紀」優秀賞及講談社攝影賞，代表作包括寶礦力水得形象廣告和米津玄師〈感電〉MV。2024年推出首部長片《長椅小情歌》。

OKUYAMA Yoshiyuki was born in 1991 in Tokyo. He began producing photographic works in 2009 and marked his debut with the receipt of the 34th New Cosmos of Photography Excellence Award in 2011. *At the Bench* is his feature debut.

● 2025 北京電影節注目未來單元最受注目編劇、最受注目藝術貢獻
Best Screenplay, Best Artistic Contribution, Forward Future, Beijing IFF

06.28 SAT 21:10 信義 HYC 11 ★



陽台上的壞女孩

The Balconettes

法國 France | 2024 | DCP | Color | 105min

PRINT SOURCE 東吳影業有限公司 Andrew Film Co., Ltd.

高溫熱浪強襲法國馬賽，倦婚人妻、多情作家與豪放直播主，閨蜜三人在公寓陽台聚會乘涼，放肆坦露生活大小事外，更不時幻想與對街型男鄰居來場驚喜邂逅。一次偶然巧合，三人意外獲邀赴型男鄰居家一敘，才發現對方竟是環遊世界的知名攝影師，而他質感滿分的夢幻公寓更令人目眩神迷。然而，在一夜歡愉後，原本的浪漫奇緣卻驟然變調成懸疑命案……。

以《燃燒女子的畫像》奠定演員地位的諾耶米·梅蘭特繼《戀上你愛上我》後，再度自導自演，對焦女性身心風景。她在以血腥虐殺調度驚悚高潮之餘，更深入解剖當代男女情事矛盾。宛若阿莫多瓦般色彩斑斕且奇情詭譎，梅蘭特拓展女性觀點，逐一擊碎所有俗女矜持與直男謬誤，打破電影語言對女性的唯美凝視，並嘗試描摹當代女性的自由身影。

As a heat wave brings a Marseille neighbourhood to the boil, three roommates gleefully meddle in the lives of their neighbors from their balcony — until a late night drink turns into a bloody affair.

● 2024 倫敦影展 BFI London FF
● 2024 卡羅維瓦利影展 Karlovy Vary IFF
● 2024 坎城影展 Cannes



©Kit Harington

諾耶米·梅蘭特，1988年生於巴黎，於巴黎戲劇學校學習表演後踏入影壇。2019年主演《燃燒女子的畫像》廣獲肯定，2021年首部自導自演長片《戀上你愛上我》即入選坎城影展，2024年第二部長片《陽台上的壞女孩》亦入選坎城影展午夜單元。

Noémie MERLANT is a French director and actress who has worked with filmmakers including Céline Sciamma and Todd Field. After directing several shorts, she wrote and directed her first feature, *Mi iubita mon amour* (2020). Her second feature, *The Balconettes*, premiered at the Cannes Film Festival 2024, in the Midnight Screenings.

06.25 WED 19:00 信義 HYC 11 | 06.27 FRI 21:30 信義 HYC 11



風流一代

Caught by the Tides

中國 China | 2024 | DCP | Color | 111min

PRINT SOURCE 佳映娛樂國際股份有限公司 Joint Entertainment International Inc.

千禧年初，巧巧在大同舞廳隨著一曲熱浪起步，她與浪子斌哥貼身共舞，男子口口聲聲要闖天涯，轉身卻只留一封簡訊道別。音訊斷絕後，巧巧背上舊背包沿鐵道南下：礦區下崗潮席捲街巷，高鐵銀弧割開稻浪，三峽蓄水吞沒故里石階。廣州夜店旋燈映出她疲憊目光，口罩下的呼吸在空城夜裡迴盪，沉默成為她量度國土脈動的刻度，愛情是唯一指北，腳步始未停歇。

《風流一代》是中國第六代導演代表人物賈樟柯，與繆思趙濤自2000年來第12次合作。他將多年漏網鏡頭、DV影帶、手機直拍與4K畫面縫成拼貼，林強調配環境噪音、合成低頻與九〇金曲，聲景宛若心電圖，刻錄著時代湧動下的城市；影像與聲景同頻共振，引領觀者穿越時空裂隙，窺見記憶斷片與未來脈動。

An enduring but fragile love story shared by Qiaoqiao and Bin, set in China, from the early 2000s to the present day. Caught up in each other, Qiaoqiao and Bin enjoy all that the city has to offer, singing and dancing — until one day, Bin finds himself wanting to try his luck in a bigger place than Datong. He leaves without any notice. Some time later, Qiaoqiao decides to go on a journey to find him. Spanning 21 years, the film offers a new perspective on contemporary China, and a glimpse into individual experiences under turbulent emotional and social changes.

- 2024 釜山影展 Busan IFF
- 2024 多倫多影展 Toronto IFF
- 2024 坎城影展 Cannes



賈樟柯，1970年生於山西汾陽，自1998年首作《小武》以來多次入選坎城及威尼斯等影展主競賽，《三峽好人》勇奪威尼斯金獅獎，《天注定》亦獲坎城影展最佳劇本獎。最新作品《風流一代》再次角逐2024坎城金棕櫚。

JIA Zhangke was born in 1970 and graduated from Beijing Film Academy. His debut feature, *Xiao Wu*, won prizes in Berlin and Vancouver. His films routinely premiere at major European festivals. *Still Life* won the Venice Golden Lion in 2006, while *A Touch of Sin* won Best Screenplay at Cannes in 2013.



孤獨大叔出走中

Diamonds in the Sand

日本、馬來西亞、菲律賓 Japan, Malaysia, Philippines | 2024 | DCP | Color | 102min

PRINT SOURCE Free Stone Productions

東京的中年男子目睹鄰居孤獨死，加上離婚、公司業務日漸凋零，人生宛如日暮西山。孤獨的他剛為母親辦完葬禮，偶遇一位來自菲律賓的看護，兩人因各自的失落產生連結，決定踏上前往菲律賓的旅程。在異國都市的喧囂中，他重新體會生命的意義與人際的溫度，反思無聲的孤獨死亡。

時尚創意人、作家中川雅也領銜主演，菲律賓新銳嘉納斯·維多利亞的首部劇情長片，發展自其關於日本「孤獨死」議題的紀錄短片，並在日、菲兩地拍攝。導演以深情筆觸，描繪日本與菲律賓兩地文化間的差異、碰撞與交流，呈現一段關於孤獨、記憶與重生的靜謐旅程，描寫下生命中那些被忽略的微光與裂縫。

Divorced salaryman Yoji has just buried his mother. With few meaningful relationships left, he comes to grips with the realization that he has nothing to live for. A chance encounter with Minerva, a Filipina migrant worker, urges him to see his situation in a new way. A former nightclub entertainer, Minerva now works as a caregiver to provide for her only child in the Philippines. When Yoji discovers the decomposing corpse of his neighbor, the death is ruled a kodokushi, or "lonely death." Unwilling to meet the same fate, Yoji throws caution to the wind to follow Minerva to Manila.

- 2025 烏迪內遠東影展白桑樹獎最佳新導演
White Mulberry Award for First Time Director, Udine Far East FF
- 2024 東京 FILMeX 影展 Tokyo FILMeX



狂花夢路

Dreams in Nightmares

美國、英國、台灣 USA, UK, Taiwan | 2024 | DCP | Color | 128min

PRINT SOURCE Paradise City Sales

在大學教書的講師被學校裁員，好姐妹也失去工作，淪落天涯的兩人加入詩人摯友的巡演計畫，三個非裔酷兒女子，遂展開一趟穿越美國中西部的公路之旅，也沿路尋找失聯許久的朋友。旅途上，三人碰上不同的困境，考驗著他們的自我身分認同，擺盪在生活與理想、現實與夢境之間。這趟公路之旅的終點何在？人生的下一站沒有標準答案。

夢境一般黑白的開場，召喚著美國黑人族群的遷移歷史記憶，揉雜著不斷縈繞腦海的幻象，配以時而迷幻的音樂，以及穿插讀詩歌舞的表演，各種層次的「夢」牽引著敘事。《狂花夢路》影像風格多元，正如故事中盛放成不同樣貌的酷兒角色，他們真實自我的輪廓，在想像和現實的交界中逐漸立體，讓愛的樣態真正「酷」成了一道彩虹光譜。

After an unceremonious layoff, Z embarks on a trip across the Midwestern United States in search of a friend who has seemingly disappeared off the grid. Traveling with her two closest friends, these three queer black femmes find their priorities tested as shapeshifting threats in each city expose (inter)personal and ideological fractures. Tender and expansive, this film is an ode to chosen family and the radical act of claiming space to dream — and exist — beyond the systems of an increasingly fraught country.

- 2025 倫敦同志影展 BFI Flare
- 2025 柏林影展 Berlinale
- 2024 黑星電影節 BlackStar FF

亞洲
首映
Asian
Premiere



©Lendl Tellington

莎塔拉·蜜雪兒·福特，非裔導演、編劇、製片。倫敦大學皇家哈洛威學院編劇藝術碩士，並有政治與社會學背景。作品探索記憶、感知、疏離性，常以被壓迫的角色叩問體制。2019年執導首部長片《非自願測試》，《狂花夢路》為其第二部長片。

Shatara Michelle FORD is an African-American filmmaker whose films explore memory, perception, alienation, isolation, America and Americanness. Their script, *Queen Elizabeth*, was featured on the 2017 Black List. Their debut feature, *Test Pattern*, was released to critical acclaim, landing on over a dozen Best of 2021 lists.



媽的碎念日記

Hard Truths

英國、西班牙 UK, Spain | 2024 | DCP | Color | 97min

PRINT SOURCE Cornerstone Films Limited

郊區一棟寧靜的住宅裡，卻有一位非裔主婦不得安寧。在她看來，幸福從未眷顧自己：獨子已經22歲卻只會躺平，丈夫從未理解過她，就連出門採買、做頭髮、看牙醫，她對所有人都發火碎嘴，彷彿一隻刺蝟，還好樂觀的妹妹仍一路作伴。直到母親節，溫馨的家族聚會勾起她心中最酸楚的包袱，生命的裂痕再也無法粉飾。

英國社會寫實大將麥克·李與演員瑪麗安娜·瓊一巴普蒂斯特繼《秘密與謊言》後再度合作，宛如非裔版《折翼天使》，卻更聚焦女主角心理狀態。場面調度極簡，僅以幽微音樂暗示角色內心波動。在手持鏡頭下，主人翁喋喋不休的台詞時而荒謬引人發噱，時而令人鼻酸，堆疊著厚重難解的情緒，也帶出英國非裔藍領社群裡，族裔、性別、階級等隱隱作痛的生命傷痕。

Set in London, Mike Leigh's new film explores family relationships in the post-pandemic world.

Housewife Pansy is not happy. She is agoraphobic, a hypochondriac and paranoid about animals, birds, insects, plants and flowers. She is confrontational with everyone, especially her plumber husband Curtley and her unemployed son Moses, whom she thinks is wasting his life. Her sister Chantelle runs a thriving hair salon. A single mom, she enjoys life, and lives harmoniously with her daughters Kayla, who works in cosmetics, and Aleisha, a trainee lawyer.

- 2024 英國獨立電影獎最佳主角演出 Best Lead Performance, British Independent Film Awards
- 2024 BFI 倫敦影展 BFI London FF
- 2024 多倫多影展 Toronto IFF



©Thin Man Films Ltd / Channel Four Television Corporation / Mediapro Cine S.L.U.

麥克·李，英國導演、編劇與製片，1943年生，畢業於英國皇家藝術戲劇學院，後亦取得坎伯韋爾藝術學院與倫敦電影學院學位。早期為劇場導演，編導超過20齣舞台劇。後作品跨足電影與電視電影，曾以《秘密與謊言》獲坎城影展金棕櫚獎。

Mike LEIGH's debut feature, *Bleak Moments* (1971), won him the Golden Leopard at Locarno and the Golden Hugo at Chicago. His films have competed at Cannes five times, winning the Palme d'Or for *Secrets & Lies*, Best Director for *Naked*, and an Ecumenical Jury - Special Mention for *Another Year*.



久別重逢

Last Song for You

香港 Hong Kong | 2024 | DCP | Color | 106min

PRINT SOURCE 美亞電影製作有限公司 Mei Ah Film Production Company Limited

吃布丁、騎單車、遇知己，還記得當年一起聽的那張唱片嗎？高中盛夏，轉學來的女孩夏文萱，遇上醉心音樂的少年蘇昇華。在小天地裡隨心暢聊，在雜物間偷彈琴曲，她能看見他音符裡的季節，她是他唯一的繆思。彼時初戀萌芽，卻不知道未來有多遠。數十年後，陷入人生困頓的音樂人蘇昇華再度重逢女孩。突如其來的變故，卻讓他步上一段日本的遠行，沒想到，這是女孩為他留下的時空禮物。

香港導演梁禮彥推出奇幻愛情首作，巧妙編織不同時空，以令人意想不到的層層翻轉，將時間的祕密娓娓道來，書寫愛與陪伴的動人篇章。集結「古惑仔」男神鄭伊健、《幻愛》蔡思韻實力對戲，新生代演員許恩怡靈氣演繹青春，更有香港人氣組合MIRROR成員Ian陳卓賢獻上大銀幕首秀的魅力演出，深情彈唱創作曲，餘韻久久不散。

That summer, young Ha Man Huen and young So Sing Wah crossed paths through a shared love of music, wondering just how far this love could take them. Years later, musician So unexpectedly encounters his first love, Ha, in a hospital during a low point in his life. Struck by how much he has changed, ailing Ha decides to send him on a journey as a parting gift, hoping it will reignite his life.

- 2025 烏迪內遠東影展 Udine Far East FF
- 2025 大阪亞洲電影節 Osaka Asian FF
- 2025 鹿特丹影展 IFF Rotterdam



梁禮彥，香港導演、編劇、演員，入行逾20年，曾任《復仇者之死》、《殭屍》、《救火英雄》等多部賣座港片編劇，《殺破狼》、《葉問》系列更獲香港金像獎多項提名，《久別重逢》是他首部編導的長片。

Jill LEUNG Lai Yin is a screenwriter and emerging filmmaker. He has worked as a screenwriter on renowned franchise sequels such as *SPL II: A Time for Consequences* (2015) and *Ip Man 3* (2015). *Last Song For You* (2024) is his first feature as a director.



窗戶掉下來的那天

Lesson Learned

匈牙利 Hungary | 2024 | DCP | Color | 120min

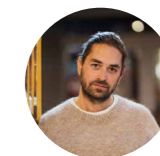
PRINT SOURCE Lights On

在教育制度日益崩解的匈牙利，一所小學風雨飄搖。一位初出茅廬的女教師因為教師短缺被推上前線，成為五年級的班級導師。面對各種教育沉痾，她想試著改變現狀；剛從德國返鄉的十歲男孩，面對匈牙利傳統的高壓式教育，他盡力掙扎著適應。兩人命運在教室裡交會，窗戶掉下來的那天，男孩捲入了麻煩，也讓師生兩人同時被推向體制邊緣。

影片以細膩寫實的風格，貼身凝視兩名主人翁如何在現實夾縫中尋找一線呼吸的空間，層層揭露匈牙利教育體制背後的集體噤聲與社會困境。導演以孩童的視角，勾勒那份無法言說的壓抑與渴望，將一間教室拍成國族處境的縮影，從課堂到社會，這個世代的人們在一次次看似無害的規訓裡，習慣不出聲、不懷疑、不違抗，慢慢被磨成制度要的模样。

Young teacher Juci attempts to challenge the outdated methods in her school, while new student Palkó, recently relocated from abroad, struggles to adapt to the demanding educational system. Their personal stories offer insight into an oppressive system, reflecting the broader Hungarian society.

- 2025 紐約新導演／新電影影展 New Directors / New Films
- 2024 維也納影展 Vienna IFF
- 2024 盧卡諾影展 Filmmakers of the Present 競賽特別提及、最佳演出
Special Mention, Best Performance, Concorso Cineasti del Presente, Lorcarno FF



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巴林·辛姆勒，1987年生於匈牙利，在紐約成長。畢業於匈牙利國立戲劇與電影大學，師承伊爾蒂蔻·恩伊達。短片《Here I Am》入選坎城影展電影基石單元，並獲歐洲電影獎提名。《窗戶掉下來的那天》為其劇情長片首作。

Bálint SZIMLER was born in 1987 in Hungary, grew up in New York, and moved back to Budapest at nine years old. *Here I Am*, his 35-minute short, won the Hungarian Film Week and was later selected into Cannes Cinefondation and nominated for Best Short Film by the European Film Academy.



花漾少女心

Little Trouble Girls

斯洛維尼亞、義大利、克羅埃西亞、塞爾維亞 Slovenia, Italy, Croatia, Serbia

2025 | DCP | Color | 89min

PRINT SOURCE 東昊影業有限公司 Andrew Film Co., Ltd.

16歲的她正值青春，在天主教女子合唱團中，她的穿著略顯稚嫩，小心翼翼地想融入團體，舉止卻難掩青澀。盛夏時節，她隨著合唱團前往鄉間修道院集訓，白天時，女孩們以清澈純淨的音色合鳴，夜晚則在真心話大冒險中嬉鬧忘形，任憑慾望滋長蔓生。此時院內正逢翻修，魁梧工人們穿梭其間，粗獷身影撩撥著她們初萌的情思。露琪亞以靈動的雙眼直探對性的渴盼，信仰與價值觀也在同儕的戲弄與耳語中，悄然生變。

烏爾斯卡·喬琪首部執導長片，溫柔凝視少女游移在友誼、信仰與曖昧間的徬徨心緒，細膩抒寫青春初熟的躁動與迷惘。內斂自然的表演，搭配細緻精巧的聲音設計，一呼一吸之間，慾念隨歌聲縈繞迴盪，情愫於豔陽下萌芽滋長。在聖潔與慾望的拉扯中，少女蘊藏的心思才下眉頭，又上心頭。

Introverted 16-year-old Lucia joins the all-girls choir at her Catholic school, where she befriends Ana-Maria, a popular and flirty third-year student. During a weekend retreat at a remote countryside convent for intensive rehearsals, Lucia's growing fascination with a dark-eyed restoration worker begins to strain her bond with Ana-Maria and the rest of the choir. Amid unfamiliar surroundings and the stirrings of her budding sexuality, Lucia finds herself questioning her beliefs and values. As these new desires emerge, they threaten to disrupt not only her relationships but also the harmony of the choir.

● 2025 柏林影展視角單元國際影評人費比西獎 FIPRESCI Award, Perspectives, Berlinale



烏爾斯卡·喬琪，斯洛維尼亞導演、編劇。2019年短片《The Right One》於坎城影展導演雙週首映；2021年短片《說好的性福呢》更入選各大國際影展。《花漾少女心》為其於2019年坎城駐村計畫孕育的首部長片。

Urška DJUKIĆ was born in Slovenia and studied film at the University of Nova Gorica's School of Arts. In 2016, she directed the short animation *Bon Appetit, La Viel*, which won the Slovenian Film Award. Her short animated documentary *Granny's Sexual Life* won more than 40 international prizes.

06.22 SUN 21:30 信義 HYC 11 | 06.29 SUN 19:00 信義 HYC 11



革命在耶誕前夕

The New Year That Never Came

羅馬尼亞、塞爾維亞 Romania, Serbia | 2024 | DCP | Color | 138min

PRINT SOURCE Cercamon

1989年耶誕前夕，羅馬尼亞共產黨領袖齊奧塞斯庫的獨裁政權搖搖欲墜。隨著古都蒂米什瓦拉爆發嚴重警民衝突，肅殺氣氛也蔓延整座城市。人們看似噤聲服從，實則暗流湧動：電視台製作人被迫處理直播危機，劇場演員臨危受命，熱血年輕人暗渡邊境，年邁婦人難捨故居，天真的孩子因一封給聖誕老人的信，恐讓工人父親深陷險境。最後一刻，他們終將作出自己的抉擇。

發展自其獲得歐洲電影獎最佳短片的作品《秘密耶誕禮》，新銳導演穆雷薩姆在他的首部長片中，延續自己對羅馬尼亞革命與共產政權垮台這段歷史分水嶺的關照。他再度從庶民的微觀日常拓展故事線，以小人物的個體掙扎召喚集體記憶。六組看似獨立的故事巧妙交織，引領觀眾見證人民吶喊的反抗時刻。

It is the 20th of December, 1989, and Ceaușescu's regime is on its last legs. The army violently suppresses an uprising in Timișoara, but any news that reaches Bucharest is scant and sanitized. Six people — a TV director, his student son, a distressed theater actress, a Securitate secret police officer and his mother, and a factory worker — find themselves in the eye of the storm. Under constant and invisible surveillance by the Securitate, their lives converge in a tragicomedy that climaxes with the bang of a firecracker in an highly unlikely pair of hands, sparking the revolution.

● 2025 棕櫚泉影展新視野評審團大獎 New Voices / New Visions Grand Jury Prize, Palm Springs IFF
● 2024 開羅國際影展最佳影片 Golden Pyramid, Cairo IFF
● 2024 威尼斯影展地平線單元最佳影片 Best Film, Orizzonti, Venice FF



柏格丹·穆雷薩姆，1974年生於羅馬尼亞，2012年開始執導短片，2018年以短片《秘密耶誕禮》獲克萊蒙費宏短片影展國際競賽最佳短片、歐洲電影獎最佳短片。《革命在耶誕前夕》是他的首部長片。

Bogdan MUREȘANU is a Romanian filmmaker who debuted as a screenwriter in 2008 with *The Human Torch* (Best Short, TIFF Scriptwriting Competition). He is known as the director of *The Christmas Gift*, winner of the European Film Academy Award for Best Short Film and the Grand Prix at Clermont-Ferrand.

06.23 MON 16:00 華山 SHC 1 | 06.26 THU 21:10 信義 HYC 10 | 07.01 TUE 20:30 華山 SHC 1



眾生相

Queerpanorama

美國、香港 USA, Hong Kong | 2025 | DCP | B&W | 87min

PRINT SOURCE 上善工作社 Good Sin Production

亞洲
首映
Asian
Premiere



©Alexander Yeung

俊美少年沉浸在交友軟體與一段段性冒險中，在每次短暫接觸中盜用對方話語、性格與職業背景，並在下一場約會重塑自己的身分。眾生相浮華流轉，唯有內心的渴望猶存。本片宛如私密告白，以黑白畫面、定鏡頭與日常對話，低限貼近身體肌理，側寫香港當下的政治失語、身分破碎與生命虛無，是香港新生代導演李駿碩繼《翠絲》、《濁水漂流》大放異彩後最具實驗性與個人風格的新作。

不同國籍、身分、經歷的人們，在香港這塊土地上遺留印記，在這個記憶被殘酷洗刷過的城市裡，仍相信自己曾經被真實地觸碰過。本片邀集台灣演員與團隊跨地域參與，一舉入選柏林影展電影大觀單元，並角逐泰迪熊獎。

李駿碩：「這部電影關於我們如何在萍水相逢的性關係中彼此治療，擁抱人性的脆弱，找到力量活下去。」

In a broken city, a gay man impersonates men he has had sex with and brings this new persona with him to his next hook-up. Only by pretending to be someone else can he be truly himself. He first appears as an actor, but later he introduces himself as a scientist, then as a teacher, a delivery man, an architect... Sometimes, he delights in this short-term intimacy with a stranger; sometimes the encounters turn ugly and violent. The man feels like he is losing his grip on reality, until one day he meets the actor...

- 2025 OUTshine 邁阿密同志影展最佳劇情片特別提及 Best Feature - Special Mention, OUTShine FF
- 2025 都靈戀人同志影展最佳劇情片 Ottavio Mai Award for Best Feature, Turin Lovers FF
- 2025 柏林影展 Berlinale

李駿碩，1991年生，香港中文大學新聞學畢業，劍橋性別研究碩士。2017年短片《瀏陽河》獲鮮浪潮大獎，首部長片《翠絲》探討跨性別認同，2021年講述遊民興訟的《濁水漂流》獲金馬獎11項提名。2025年《眾生相》入選柏林影展。

Jun Li studied journalism at the Chinese University of Hong Kong and then took a master's degree in gender studies at the University of Cambridge. His debut feature, *Tracey*, was selected by the Tokyo International Film Festival; his second feature, *Drifting*, screened at the International Film Festival Rotterdam.



29號公路

Route 29

日本 Japan | 2024 | DCP | Color | 120min

PRINT SOURCE 捷傑電影 Proview Enterprises Inc.



清潔工孤僻木訥，人生百廢待興；女孩活潑恣意，行事卻有些特立獨行。夏日炎炎，清潔工受託在姬路的市井巷弄找到了女孩，欲將她帶回鳥取與生母最後一聚。兩人沿著29號公路前行，旅途中過客來了又去——尋犬的紅衣女士、寡言的老爺爺、離群索居的父子……。年長的她不諳人際，年幼的她卻滿懷好奇，蜿蜒的公路也悄悄繫起兩顆孤寂的心。

繼《呼叫愛美子》後，森井勇佑又一幽默暖心力作。質樸自然的故事，點綴著童趣奇想，為殘酷世界照進微光與溫柔。本片再度與童星大澤一菜合作，邀來綾瀨遙旅途相伴，市川實日子、高良健吾、河井青葉更驚喜現身。由飯岡幸子掌鏡，饒富趣味的構圖與溫暖筆觸，瀟灑荻上直子的療癒氣息。兩個與眾不同的靈魂，在相遇中彼此相惜。

Route 29 is a single national road connecting Himeji and Tottori. The film depicts the journey of the protagonists, Noriko and Haru, who encounter various odd people and phenomena on the way along the road. Route 29 is a road that seems to be somewhat left out of this world or lead to another world.

- 2024 東京影展 Tokyo IFF

森井勇佑，1985年生於日本兵庫縣。曾任導演大森立嗣《日日是好日》、《壞仁小》等多部長片的副導。2022年首部編導長片《呼叫愛美子》入選鹿特丹影展與台北電影節國際新導演競賽。《29號公路》為其第二部長片。

MORII Yusuke was born in 1985 in Hyogo, Japan. He made his directorial debut with *Amiko* (2022), which was selected for the Bright Future section at Rotterdam. It won the Shindo Kaneto Award, the Best Emerging Director at TAMA Cinema Forum, and the New Director Grand Prix of Takasaki Film Festival.



一念菩提

The Seed of the Sacred Fig

德國、法國、伊朗 Germany, France, Iran | 2024 | DCP | Color | 167min

PRINT SOURCE 好威映象有限公司 Hooray Films, Ltd.

父親剛晉升革命法庭的調查法官，家人正為此高興，街頭卻掀起頭巾革命，一場家庭風暴正悄悄醞釀。手握起訴大權的父親，在上級施壓下成為死刑判決的橡皮圖章，既因承受尋仇壓力變得疑神疑鬼，更與不滿現狀、暗中支持抗爭的女兒們裂痕加深，母親則卡在中間左右為難。當父親的佩槍不翼而飛，面對聲譽與職位不保，他竟將調查矛頭指向心愛家人。

伊朗名導拉素羅夫，雖遭政府多次判刑入獄並禁止拍片，仍冒險偷拍，用近三小時巨幅，與神權政體直球對決。從幽閉、壓抑的家庭通俗劇出發，再變奏成《鬼店》般偏執驚悚，最終拉出守舊與進步對抗的寓言格局。片中穿插大量抗議現場的手機影像，為伊朗電影寫下勇敢新頁，也與《一部未完成的電影》遙相呼應。在坎城首映大獲好評，代表德國風光入圍奧斯卡。

The first half is a tale ripped from the news headlines, as members of a family grapple with the social turbulence sparked by human rights abuses against women. Teenage daughters Rezvan and Sana are shaken by the uncertain fate of their friend Sadaf, who has been hurt and taken into police custody during a street demonstration. Meanwhile, their father, Iman, is promoted to the position of investigating judge, in which he is pressured to hastily convict arrested protestors. The second half becomes a modern thriller in which the paranoid Iman turns, with increasing ferocity, against his wife and children.

- 2024 芝加哥影展銀雨果獎最佳劇本 Silver Hugo for Best Screenplay, Chicago IFF
- 2024 聖賽巴斯提安影展觀眾票選最佳歐洲電影 Audience Award for Best European Film, San Sebastián IFF
- 2024 坎城影展評審團特別獎、國際影評人費比西獎、天主教人道精神獎、AFCAE 獎、François Chalais 獎
Jury Special Prize, FIPRESCI Prize, Prize of the Ecumenical Jury, AFCAE Award, François Chalais, Cannes



穆罕默德·拉素羅夫，1972年生於伊朗，社會系畢業，現流亡歐洲。曾因拍攝抗議選舉舞弊紀錄片，遭禁拍20年。他不顧審查，祕密拍片，四度於坎城獲獎，以《無邪》榮獲柏林金熊獎。迄今八部劇情片從未在伊朗上映，卻享譽國際。

Mohammad RASOULOF is an Iranian independent filmmaker. His films have led to him being imprisoned and banned from filmmaking by the Iranian government numerous times. He won the Un Certain Regard competition at Cannes for *A Man of Integrity* (2017) and the Berlinale Golden Bear for *There Is No Evil* (2020).



羈絆之間

The Ties That Bind Us

法國、比利時 France, Belgium | 2024 | DCP | Color | 106min

PRINT SOURCE STUDIOCANAL

她年過半百，拒絕了婚姻與家庭框架，選擇獨居。鄰居妻子生產期間，她協助照顧年幼的男孩。只是，原本的暫時性任務，卻因男孩母親產後不幸離世，一切天翻地覆。痛失至親與摯愛，讓年輕妻子身後的一家三口，與原先看似局外人的她之間，產生了超越血緣的情感連結；而她原本受家庭制度束縛的堅定信念，也在過程中逐漸動搖。這段由悲傷催化而生的矛盾依存，逐漸交織出一段溫柔而複雜的關係。

編導嘉欣·塔迪爾以不說教而深具力道的女性主義文本，呈現了一個超越傳統框架的多元家庭，同時透過角色間的情感描繪，探討當代社會中人與人之間在依附、親密與情感生成的複雜性。在充滿法式浪漫的配樂、銳利而真實的對白，與緊密的角色互動之中，展現出對人性細膩且敏銳的觀察與關懷。

A young single father trying to find the strength to love. A feminist librarian, single by conviction, who has decided that she won't be a mother. A six-year-old child trying to find a place in a new family structure. By revealing their aspirations, their fears, their choices, Carine Tardieu depicts different ways in which humans create families.

- 2024 鐵撒隆尼卡影展 Thessaloniki IFF
- 2024 威尼斯影展地平線單元 Orizzonti, Venice FF

亞洲
首映
Asian
Premiere



©Milena Menadier

嘉欣·塔迪爾，1973年生於法國巴黎，2003年開始從事電影創作。2017年以《真愛有問題》入選坎城影展導演雙週，《羈絆之間》為其第五部劇情長片，入選威尼斯影展地平線單元。

Carine TARDIEU is a French filmmaker. After directing award-winning shorts and a stint in television, she co-wrote and directed her first feature film, *In Mom's Head*, followed by *The Dandelions*, *Just to Be Sure* (Directors' Fortnight at Cannes), and *The Young Lovers*.



一匹白馬的熱夢

To Kill a Mongolian Horse

馬來西亞、香港、南韓、日本、沙烏地阿拉伯、泰國、美國 Malaysia, Hong Kong, South Korea, Japan, Saudi Arabia, Thailand, USA | 2024 | DCP | Color | 98min

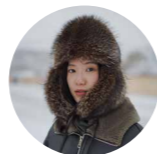
PRINT SOURCE Pluto Film

天寒地凍的內蒙古草原，牧民生活不復從前，氣候極端、地貌變遷，現代文明逐漸將民族傳統與身分吞噬殆盡。失婚青年肩負父親的賭債，還得為小兒子付學費，前妻已赴城市謀生，友人也決定離開，牧場眼看就要消失。對馬匹的熱情無法換來穩定生計，他落得表演馬術特技，舞台上的恢弘壯觀如夢似幻，現實中所知的一切卻在瓦解消散。礦業入侵、大地震動，牧羊人賣了羊，草原已成回不去的家鄉。

取材自友人的真實經歷，內蒙古新銳導演姜曉萱自編自導首部劇情長片，影像風格熟練沉穩技驚四座。她以女性視角關照男性氣概在文明邊緣處境中的真實肖像，捕捉現代進程與傳統拉扯底下的掙扎。絕美攝影拍下廣袤草原的蒼茫與變幻，更深入角色內心，映照出一幅詩意懷舊，卻別無選擇走向末路的舊世界圖景。

Saina tries to make ends meet as a herdsman in the wintry steppes of Inner Mongolia. By day, he takes care of his family's horses while juggling a grumpy father and a dysfunctional relationship with his ex-wife. At night, he performs in breathtaking horseback shows. Unlike the majestic cavalryman he portrays in the show, Saina must come to terms with how dramatically the world he grew up in has changed.

- 2025 香港電影節火鳥大獎—新秀電影競賽 (華語) 火鳥大獎 Firebird Award, Firebird Awards - Young Cinema Competition (Chinese Language), Hong Kong IFF
- 2024 釜山影展 Busan IFF
- 2024 威尼斯影展威尼斯日 40 歲以下作者獎最佳導演及編劇 Best Directing and Screenwriting, Authors Under 40 Awards, Venice Days, Venice FF



©HUniche Pictures

姜曉萱，出生、成長於中國內蒙古包頭，電影導演、編劇、多媒體藝術家，2020年畢業於紐約大學Tisch藝術學院。2022年短片《馬塚》獲多個影展選映，《一匹白馬的熱夢》為其首部長片，於威尼斯影展威尼斯日首映。

JIANG Xiaoxuan, a Manchurian filmmaker from Inner Mongolia, explores femininity, animals, nature, and mysticism in her work. She earned a BFA summa cum laude from NYU Tisch in 2020. Her short film *Graveyard of Horses* (2022) was selected for major festivals including Tallinn Black Nights and SXSW, and won the NETPAC Award at the Busan International Short Film Festival.



大同世界

Universal Language

加拿大 Canada | 2024 | DCP | Color | 89min

PRINT SOURCE 好威映象有限公司 Hooray Films, Ltd.

兩個孩子在冬日冰層中發現一張鈔票，奔波整天只為破冰取鈔；一名導遊帶到語言不通的觀光團，卻執著介紹乏人問津的歷史紀念碑；一位男子辭去朝九晚五的無趣工作，踏上似是返鄉又像逃亡的旅途。幾條看似平行的行動軌跡，在溫尼伯與德黑蘭間的灰色地帶意外交織，時空撲朔、身分迷離，原本陰差陽錯、不斷錯過，竟終環環相扣、不斷結果。

深受蘇聯經典神作《石榴的顏色》的台詞和身分認同影響，導演取材自身夢境、生活札記與家族軼事，以工整構圖和繽紛色彩，套疊伊朗電影的質樸寫實、魁北克的冷調寂寥與溫尼伯的加拿大式幽默，架構出既詩意又真實的現世謎城。跨越國族文化和藝術風格的對望，宛若阿巴斯遇見魏斯·安德森，一切看似難以搭調卻又妙趣橫生。

Somewhere between Tehran and Winnipeg, Negin and Nazgol find a sum of money frozen in the winter ice and try to get it out. Massoud leads a group of increasingly-confused tourists through the monuments and historic sites of Winnipeg. Matthew quits his job at the Québec government and embarks upon a mysterious journey to visit his mother. Time, geography and personal identities crossfade, interweave and collide into a surreal comedy of disorientation.

- 2025 鹿特丹影展 IFF Rotterdam
- 2024 多倫多影展最佳加拿大發現獎 Best Canadian Discovery Award, Toronto IFF
- 2024 坎城影展導演雙週觀眾票選獎 Audience Award, Directors' Fortnight, Cannes



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馬修·蘭金，1980年生於加拿大溫尼伯，關注歷史與政治題材，動畫、紀錄與實驗風格兼長。首部長片《@麥肯齊金總理秘史》曾獲柏林影展影評人費比西獎；新作《大同世界》入選坎城導演雙週，更代表加拿大角逐奧斯卡最佳國際影片。

Matthew RANKIN was born on August 5, 1980 in Winnipeg, Manitoba, Canada. He is a director and editor, known for *Universal Language* (2024), *The 20th Century* (2019), and *Municipal Relaxation Module* (2022).



新南向視野

NEW SOUTHBOUND VISION

與臺灣亞洲交流基金會攜手策劃，精選來自印度、印尼、不丹、馬來西亞與菲律賓的傑出電影，內容展現新南向國家獨有的風情樣貌，呈現各國重要議題，帶領觀眾拓展新南向視野，深度認識既熟悉又陌生的亞洲地區。

In collaboration with the Taiwan-Asia Exchange Foundation, this program showcases exceptional films from India, Indonesia, Bhutan, Malaysia, and the Philippines, highlighting the unique cultures and key issues of the New Southbound countries, offering viewers deeper insights into familiar yet unfamiliar aspects of Asia.



相約禁果樹下

Cactus Pears

亞洲
首映
Asian
Premiere



印度、英國、加拿大 India, UK, Canada | 2025 | DCP | Color | 112min

PRINT SOURCE MPM Premium

父親去世了，男人回鄉下老家置辦葬禮，但條條框框的喪葬禮俗，卻壓得他喘不過氣。親戚們催他在一年內完婚，他不敢說出口的，卻是隱藏多年的同性祕密。唯有與童年玩伴相約放羊的日子，是他禁錮生活中的唯一救贖。一個城市仔，一個庄腳郎，卻在對方身上看見自己的影子。遙記童年的仙人掌果，遠眺有飛機的夜空，隨著感官慢慢靠近，他們一起潛入冬日的湖中，也依偎著彼此呼吸。直到十天悼期將逝，這到底是短暫的相擁，還是長久的互許？

印度導演改寫自身經驗，摒棄渲染的配樂，而以純粹的環境音，搭襯平穩長鏡頭，捕捉山間徐緩的生活節奏，溫柔刻繪出印度社會底層的酷兒樣貌。不以煽情手法激化家庭衝突，而是勾勒出親暱真實的母子相處，書寫同志家庭中理解包容的另一切面，令人深深動容。

Anand, a 30-something city dweller compelled to spend a 10-day mourning period for his father in the rugged countryside of western India, tenderly bonds with a local farmer who is struggling to stay unmarried. As the mourning ends, forcing his return, Anand must decide the fate of his relationship born under duress.

洛汗·帕舒拉姆·卡努列，出生於印度孟買貧民窟，從室內設計跨界到電影製作，曾執導多部短片，入選眾多國際影展。《相約禁果樹下》是他的首部劇情長片。

Rohan Parashuram KANAWADE is a self-made filmmaker raised in a Mumbai slum. A former interior designer, his short films have screened globally. His debut feature, *Cactus Pears*, was developed at Venice Biennale College Cinema and participated in Film Bazaar, Venice Gap Financing Market, and Goes to Cannes.

- 2025 美國舊金山影展全球視野評審團特別獎
Special Jury Award, Global Visions, San Francisco IFF
- 2025 哥特堡影展 Göteborg FF
- 2025 日舞影展全球劇情片類評審團大獎
Grand Jury Prize, World Cinema Dramatic, Sundance FF



鱷之淚

Crocodile Tears

印尼、法國、新加坡、德國 Indonesia, France, Singapore, Germany

2024 | DCP | Color | 98min

PRINT SOURCE Cercamon

爪哇西部一處遊客稀少的鱷魚養殖園，年輕的男子與母親白天一同打理園區，夜裡則同床共枕，關係親密。當他結識鎮上的年輕女子，情感與身體慾望萌發，母子與世隔絕生活的平衡也就此打破。鱷魚張開血盆大口，看似危險的掠食行為，實則是將幼鱷放入口中的母性保護行為，但當母親的控制變本加厲，那是以愛之名的權威教育，還是日漸扭曲的親子關係？

印尼編導頓帕·湯普波藍耗時六年籌備製作，將令人窒息的家庭關係與生物習性巧妙類比，母性的溫柔與恐怖並存，人與鱷不只產生連結，更在某些時刻幾無二致。電影一窺罕見而驚人的鱷魚群餵食過程，以東南亞獨有的在地魔幻寫實，生猛結合民俗志怪，打造一樁結合懸疑、驚悚、愛情與成長類型的暗黑寓言。

Johan (20) and Mama (39) reside in a run-down crocodile park, their sanctuary. Johan's father is nowhere to be seen, but Mama refers to a white crocodile in the park as Johan's father. Mama shields Johan from the outside world. With the appearance of a young woman, Arumi (23), the balance in Johan and Mama's relationship becomes shaky. Mama disapproves of the relationship, and her dissent manifests in peculiar behavior.



頓帕·湯普波藍，印尼編劇、導演，畢業於萬隆理工學院數學系。由影迷轉型為電影工作者，參與編導多部短片，陸續在國際影展放映，其亦曾入選柏林影展新銳營、釜山亞洲電影學院等。《鱷之淚》為其首部劇情長片。

Tumpal TAMPUBOLON is a cinephile-turned-filmmaker based in Jakarta, Indonesia. In 2005, his first screenplay, *The Last Believer*, won the JIFFest Script Development Competition for Best Short Fiction. In 2014, he won the Citra Award for Best Original Screenplay for *Tabula Rasa*. In 2017, he co-wrote the screenplay for *212 Warrior*.

- 2024 BFI 倫敦影展 BFI London FF
- 2024 釜山影展 Busan IFF
- 2024 多倫多影展 Toronto IFF



分身的獻曲

I, the Song

不丹、法國、義大利、挪威 Bhutan, France, Italy, Norway | 2024 | DCP | Color | 113min

PRINT SOURCE 飛望影像義大利 Volos Films Italia



不丹首都的女教師驚訝得知，鎮上流傳著一支私密影片，片中女子容貌竟與她如出一轍。在這僅有 70 萬人的國度，好事傳千里，醜聞更逃不出眾人眼皮，喧囂打亂她的平靜生活，更害得她失去教職。為了自證清白，她踏上尋找影中人的旅途，藉著走訪鄰鎮、探詢親友，試圖拼湊那人的生活碎片，可對方早已杳然無蹤。唯有神祕女子的祖母堅信，只要她能吟唱村裡那首「被偷走」的歌曲，定能喚回心愛的孫女。

導演德慶·羅德以友人的親身經歷為靈感，藉女性身分的剝奪與傳統歌謠的挪用，映襯不丹現代化下，自我與文化的消逝。羅德溫柔詩意的筆觸，襯以悠揚低迴的配樂，深入刻畫角色哀而不傷的情感紋理。片中音樂家輕撥琴弦，主角緩緩哼唱，情思暗伏於記憶深處，兀自沉吟。

Nima, a teacher in Bhutan, is accused of being in a non-consensual pornographic video. To prove her innocence, she travels to the south of Bhutan in search of her lookalike in the video. Once there, she is told her doppelgänger, Meto, has left Bhutan. Unconvinced, Nima digs deeper through close encounters with Meto's friends and lovers. As Nima begins to unravel the fragments of Meto's life, she becomes entangled in a web of uncertainty. But, as her anger towards Meto transforms into concern, she realizes she is the only one who can solve Meto's disappearance.

德慶·羅德，1980 生於不丹。2015 年短片《閉關三年三個月》入選柏林影展短片競賽，2017 年首部長片《群狗中的獻蜜者》於釜山影展首映，隨後入選柏林影展、香港電影節等。《分身的獻曲》為其第二部長片。

Dechen Roder is one of the few female filmmakers from Bhutan. She started off making small documentaries and videos. Her short *Lo Sum Choe Sum (3 Year 3 Month Retreat)* competed in Berlinale Shorts. Her debut feature, *Honeygiver among the Dogs*, premiered at Busan IFF and won three awards at the Fribourg IFF.

- 2024 塔林黑夜影展影評人選擇獎最佳導演 Best Director, Critics' Picks Competition, Tallinn Black Nights FF



三賊闖天關

Macai

馬來西亞 Malaysia | 2025 | DCP | Color | 105min

PRINT SOURCE Skyzen Studios

亞洲
首映
Asian
Premiere



尚傑·庫馬爾·佩魯馬爾，馬來西亞導演，長年關注泰米爾族裔處境，作品常使用泰米爾語對白，打破大馬影壇長期忽視族群語言與現實的主流敘事。2015年首部長片《惡道》廣獲好評，《三賊闖天關》是其最新作品。

Shanjei Kumar PERUMAL is a Malaysian director and writer renowned for his bold storytelling and his commitment to highlighting the intricacies of the Malaysian community. His debut feature, *Jagat* (2015), won Best Malaysian Film at the 2016 Malaysian Film Festival. His sophomore feature, *Fire on Water*, premiered at Rotterdam.

身為馬來西亞的印度裔泰米爾人，導演佩魯馬爾卻從小看香港黑幫片和中國文藝片長大。繼一鳴驚人的《惡道》後，他再度運用靈性感官體驗和迷幻搖滾音樂，巧妙縫合橫跨半個亞洲的國族地景與電影符碼。從胡說天地的港式茶餐廳，到一觸即發的南洋小吃部；從溽熱潮濕的無盡公路，到危機四伏的厄夜叢林，攝影技法宛如萬花筒般不斷抽換景寬與景深，引領觀眾在迷離劫數中頹廢，在熱帶幻夢裡沉醉。

In the shadowy underbelly of a fictional country, Lingapura, near Singapore, a desperate drug dealer faces the wrath of a ruthless kingpin after losing a valuable stash. With time running out, he's forced to embark on a tense road journey alongside his loyal friend and an enigmatic stranger, hoping to scrounge up the money he owes. But as their journey spirals out of control, he's pulled into a dark descent, where his grip on reality loosens and his psyche unravels, plunging him into a nightmarish spiral of spiritual madness.

● 2025 鹿特丹影展 IFF Rotterdam



旋轉跳躍難抉擇

Sunshine

菲律賓 Philippines | 2024 | DCP | Color | 92min

PRINT SOURCE Project 8 Projects

亞洲
首映
Asian
Premiere



旋轉、跳躍、彩帶迴旋，閉上眼睛隔絕塵囂，沉醉在絢爛的韻律體操，高中女孩入選奧運只差一步之遙，練習時卻突然暈倒。老師關心之餘不忘對健康嘮叨，她才驚覺生理期似乎遲遲未到，驗孕棒一驗果真是兩條。男友擺爛，朋友也因此絕交，徬徨的她不知該求助何方還是對神祈禱，眼看生活與夢想瞬間垮掉，此時出現的神祕小女孩還不停追著她跑，這團混亂下她究竟如何是好？

少女情懷總是詩，直到少女一頭撞進現實，看見人情冷暖。導演安朵娜特·加達萬以擅長的女性關懷，再寫現代菲律賓青春成長記事。她輕巧風趣地點破道德議題，並流暢自然地加入奇幻設定，將女孩的困惑與掙扎化為具象，從抗拒到抉擇，在眾人紛議與傳統枷鎖中追尋自我，不僅解放了新的未來，也為現在妊娠自主仍黑暗的菲律賓，注入一縷陽光。

Young, promising champion gymnast Sunshine is a shoo-in for a slot at the national team — until she finds out she is pregnant on the week of the tryouts. Her life-long dream and college scholarship on the line, she contemplates abortion. On her way to a seller of illegal abortion drugs, she meets a mysterious girl who eerily thinks and talks like her. She confuses an already very unstable Sunshine as she can't help but speak her mind about her life choices.

● 2025 柏林影展新世代兒童單元水晶熊獎 Crystal Bear, Generation Kplus, Berlinale
● 2025 棕櫚泉影展 Palm Springs IFF
● 2024 多倫多影展 Toronto IFF

安朵娜特·加達萬，1984年生於菲律賓，身兼導演、編劇、製片，2011年首部劇情長片《得獎的是…莉莉阿姨》獲多個國際影展肯定，2014年《緣來天注定》創下菲律賓獨立電影最高票房紀錄，2020年《Fan Girl》入選鹿特丹影展與塔林黑夜影展等。《旋轉跳躍難抉擇》為其最新作品。

Antoinette JADAONE is an award-winning Filipina filmmaker who is a household name in both art-house and mainstream cinema. Her debut feature, *Six Degrees of Separation from Lilia Cuntapay* (2011), screened at several international film festivals. She directed one of the Philippines' highest-grossing independent films, *That Thing Called Tadhana* (2014).



超越真實 BEYOND REALITY

影片內容模糊虛實，形式界線全然消融，拋開一切框架，唯一剩下的便是無盡趣味。觀眾在尋找真假的過程中體會到觀影真正的魅力，電影是否真實並非關鍵，重要的反而是故事發展所帶來的驚嘆。看完後，你也許會忍不住大喊：「真的假的啦！」

Films that blur the line between reality and fiction, shedding all boundaries to leave only endless fun. Their charm lies in the experience of questioning what's real. The focus isn't on accuracy, but on the awe inspired by its twists. By the end, you might find yourself asking, "Is this real?"



鬥牛場的午後孤寂

Afternoons of Solitude

西班牙、法國、葡萄牙 Spain, France, Portugal | 2024 | DCP | Color | 126min

PRINT SOURCE Films Boutique



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腥紅圍牆內，嗜血目光下，命懸一瞬。一頭是憤怒又茫然的公牛，長矛穿背、鮮血淋漓、狂喘抽搐；一頭是鑲金華服加身的鬥牛士，弓背翹臀、傲視如王，卻掩不住微微顫慄。當紅披風甩動，死亡探戈起舞，想活命的牛、在玩命的人，誰能站到最後？觀眾喝采與噓聲起落，這座奇觀祭壇裡，誰不是身難由己的肉身祭品？

血腥警告，愛護動物人士慎入。關注死亡與疲憊之軀的亞柏·賽拉，這回直擊西班牙爭議國粹，多機跟拍當今的明星鬥牛士，將14場午後對決重組銜接。全片空間極簡，幾乎全在競技場內，輔以更衣、休息處為後台，構成一場彷彿永劫往復、難以落幕的身心試煉秀。無旁白，無道德論斷，純視聽捕捉。近景兼長時間冷眼凝視，望穿陽剛國族神話背後的脆弱，提煉在神聖與野蠻交纏下，令人驚愕費解的異樣美感。

This is the portrait of an active bullfighting star, Andrés Roca Rey, allowing us to reflect on the intimate experience of the bullfighter who assumes the risk of facing the bull as a personal duty out of respect for tradition and as an aesthetic challenge. This challenge creates a form of ephemeral beauty through the material and violent confrontation between human rationality and the brutality of the wild animal.

亞柏·賽拉，1975年生於加泰隆尼亞，擁有西班牙語言學與文學學位，創作橫跨電影與展覽，常以顛覆手法重現神話與文學。代表作有《騎士的漫遊》、《天堂幻影》，2019年以《我就蕩》獲坎城一種注目評審團特別獎。

Albert SERRA wrote, directed and produced his debut feature, *Honour of the Knights*, in 2006 (Directors' Fortnight, Cannes). All his films have premiered at Cannes except *Story of My Death*, which won the 2013 Locarno Golden Leopard. In 2022, he directed *Pacification*, which won the Louis Delluc Prize and two César Awards.

- 2025 香港電影節 Hong Kong IFF
- 2025 鹿特丹影展 IFF Rotterdam
- 2024 聖塞巴斯提安影展最佳影片金貝殼獎 Golden Shell for Best Film, San Sebastián IFF



佔領自由邦

Fiume o Morte!

克羅埃西亞、義大利、斯洛維尼亞 Croatia, Italy, Slovenia

2025 | DCP | Color, B&W | 112min

PRINT SOURCE Lightdox

一次世界大戰甫落幕，義大利詩人、劇作家、貴族兼軍官鄧南遮不滿巴黎和會將阜姆自由邦劃歸南斯拉夫，於是率領民兵佔領該城。這場長達16個月、充滿戲劇性與實驗色彩的政治軍事行動，被視為法西斯主義誕生前夕的預演。百年後，本片透過戲劇重現、田野訪談與市民參與，重新召喚這段荒謬卻真實的歷史，卻也與當代極端思想遙相呼應。

導演家鄉不僅曾為阜姆自由邦，也促使他發起這場形式活潑、風格混搭的影像實驗，透過市民與城市共創記憶與想像的儀式，在一場場集體回憶的演練中，打開歷史的裂縫。片中閃現德國新電影的政治語言，也創造帶有諷刺與詩意的歷史書寫——以電影為遊樂場，讓城市居民取代統治者，重新講述自己的故事。

In 1919, the Italian poet, playwright, and preacher of war, Gabriele D'Annunzio, occupied the city of Fiume. The citizens of Fiume, today called Rijeka, retell and reinterpret the bizarre story about the 16-month occupation of their city in a brutally factual yet defiantly punk cinematic journey.



伊戈爾·貝齊諾維奇，1983年生於克羅埃西亞里耶卡，大學主修哲學、社會學與文學，後於薩格勒布戲劇藝術學院學習電影。擅長融合紀實與戲劇手法，風格多元具批判性。前作《A Brief Excursion》在普拉電影節獲頒最佳影片。

Igor BEZINOVIĆ is a filmmaker born in Rijeka, which is now part of Croatia, but at that time belonged to Socialist Yugoslavia. His films include *The Blockade* (2012 Oktavijan for Best Croatian Documentary), *Veruda* (2015 Oktavijan for Best Croatian Documentary), and *A Brief Excursion* (2017 Big Golden Arena for Best Film).

- 2025 紐約新導演／新電影影展 New Directors / New Films
- 2025 哥本哈根紀錄片影展 CPH:DOX
- 2025 鹿特丹影展金虎獎、國際影評人費比西獎 Tiger Award, FIPRESCI Prize, IFF Rotterdam



齣利路亞

Holy Electricity

喬治亞、荷蘭 Georgia, The Netherlands | 2024 | DCP | Color | 95min

PRINT SOURCE Split Screen

嗜賭大叔與喪父的侄子相依為命，但因賭債纏身，兩人只能從他人的廢物裡淘寶。而廢五金堆裡一箱生鏽的十字架，真的讓兩人挖到一桶金——廉價的LED燈條，讓老氣十字架變身霓虹聖十字。他們沿著大街挨家挨戶推銷，大門打開，迎來神學教師、健談藝術家、銀髮合唱團、愛貓狗成癡的老婦……。他們遇見形形色色的人，也遇見桃花。在聖十字帶領下，他們要把握時機，掌握方向。

導演在其首部長片中融合冷調幽默，隨著一老一少、一高一矮叔侄倆在首都提比里斯邊緣晃遊，打造一個關於「邊緣」多層次意義的現代寓言。鏡頭也跟著大量素人演員，拍下這座城市底層的人物風土。動聽的配樂與詩意影像風格，也讓鏡頭下落魄景物在霓虹的照耀下，多了一分異色溫柔的獨特視角。

When young Gonga and his cousin Bart find a suitcase full of rusty crosses in a scrap yard, Bart gets the idea to turn them into neon crucifixes and sell them door-to-door to the gullible inhabitants of Tbilisi. Their crusade through the suburbs of the city becomes a quest for love and friendship.

- 2024 亞太電影獎最佳導演 Best Director, Asia Pacific Screen Awards
- 2024 盧卡諾影展 Filmmakers of the Present 競賽金豹獎、青少年評審團獎 Golden Leopard, Junior Jury Award, Concorso Cineasti del Presente, Locarno FF



©Natra Sopromadze

塔度·克拉提史維利，1987年生於喬治亞首都提比里斯，波蘭名校羅茲電影學院畢業，2015年短片《Ogasavara》入選鹿特丹影展。首部長片融合虛實手法呈現家鄉，深刻捕捉當地特殊風情與居民的日常樣貌。

Tato KOTETISHVILI was born in the Georgian capital Tbilisi in 1987. Between 2008 to 2012, he studied at the Polish National Film School in Lodz.

His short film *Watermelon* won Best Polish Short at the 2012 Krakow International Film Festival; *Ogasavara* (2015) screened at IFF Rotterdam.



寧靜戰火之歌

Songs of Slow Burning Earth

烏克蘭、丹麥、瑞典、法國 Ukraine, Denmark, Sweden, France

2024 | DCP | Color | 95min

PRINT SOURCE Filmotor

戰爭下的日常是什麼模樣？女人與小孩擁擠在月台上盼望能搭上火車，廚師在炮彈聲中烘烤麵包，男孩從地窖爬出，玩起槍擊遊戲，被毀棄的村莊與灰色枝桠無語蔓生。烏克蘭導演歐爾哈·朱巴以詩意視角記錄烏克蘭在戰爭暴力下的變貌，呈現她對電影倫理與歷史責任的深刻反思，將個人經歷轉化為藝術與公共記憶的力量。她說：「這是給未來的日記，我們需要保留這些證據，包括文學、詩歌與藝術中的反映，讓這段經歷能在未來持續迴響。」

影片歷時兩年拍攝，橫跨戰線前後，記錄土地、聲音與人們日常的轉變，映照戰爭如何漸漸成為烏克蘭人生活的一部分。一幅幅無配樂、長鏡頭的定鏡影像，層層揭示集體創傷與韌性，並不斷追問：在當代世界的沉默與習慣中，戰爭究竟留下了什麼？

An audiovisual diary of Ukraine's immersion into the abyss of the first two years of Russia's full invasion, made up of places, occasional characters, rare dialogues, intraframe sounds, and silences, which, when put together, capture the chronology of how the war became normalized. Against the backdrop of this (meta)physical landscape of collective disaster, a new generation of Ukrainians aspires to imagine the future.

- 2025 哥本哈根紀錄片影展 CPH:DOX
- 2024 阿姆斯特丹紀錄片影展 IDF Amsterdam
- 2024 威尼斯影展 Venice FF



歐爾哈·朱巴，烏克蘭紀錄片導演、剪輯師。過往創作聚焦移民與兒童等議題，近期持續關注戰爭下的烏克蘭。2021年劇情短片《Dad's Sneakers》入選盧卡諾影展。2022年首部紀錄長片《Outside》入選多個重要國際紀錄片影展。

Olha ZHURBA is a Ukrainian film director, editor and screenwriter. Her short *Dad's Sneakers* (2021) premiered at Locarno and won awards at many international festivals. *Outside* (2022), her debut documentary, won the Willy Brandt Award at the Human Rights Film Festival Berlin and the Japan Prize Award of Honor.

06.20 FRI 18:40 華山 SHC 2 | 06.23 MON 21:00 華山 SHC 2 | 06.30 MON 13:50 華山 SHC 2



占星轉運站

Wishing on a Star

義大利、斯洛伐克、捷克、奧地利、克羅埃西亞 Italy, Slovakia, Czech Republic,

Austria, Croatia | 2024 | DCP | Color | 99min

PRINT SOURCE 天馬行空數位有限公司 Sky Digi Entertainment Co., Ltd.

亞洲
首映
Asian
Premiere



占星室內，她埋首寶典比對命盤密碼，搜尋地圖經緯，為案前迷惘的人們，指定地球上一處幸運寶地，來場「生日旅行」：只要身處特定時地，星辰能量對齊，心願即將實現，你也能重獲新生。尋愛、求子、冀望獨立、修復關係……，人們帶著煩惱前來，答案也許藏在地中海某座小島，或台灣的一間麵店。冥冥中自有巧合，無論擁抱未知或抗拒改變，蒼穹下的旅程對照日常，映出內心深處的渴望。

本片宛如幕前幕後共創的遊戲。鏡頭前，占星師側耳傾聽，人們敞開心房。紀實和虛構界線模糊，舉重若輕地上演人情世俗，幽默諷刺卻又無比親切。劇組跟隨眾人遠赴世界各地，更驚喜踏上台灣本島與金門，在異鄉見證生命的奇幻旅程。

「我的目標是結合劇情片的電影感，捕捉真實人物流露的真實情感。」——彼得·克雷克斯

Luciana, a Neapolitan astrologer, promises her clients a method to make their wishes come true: all they need to do is take a birthday trip to a certain destination to be reborn under a new sky. Whether it's Taipei, Beirut, or a nearby village, the protagonists will go through unexpected transformations during these birthday journeys, eventually helping them to discover what they really desire.

- 2025 鹿特丹影展 IFF Rotterdam
- 2024 多倫多影展 Toronto IFF
- 2024 威尼斯影展地平線單元 Orizzonti, Venice FF

06.23 MON 21:10 華山 SHC 1 | 06.28 SAT 18:40 華山 SHC 1



青春不設限

YOUTH, UNBOUND

橫跨熱帶雨林、充滿藝術氣息的濱海小鎮，乃至國族消亡的歷史記憶，五部作品呈現出背景多元卻同樣深具張力的敘事場域，觀照處於身心轉變階段的青少年們，如何在摸索中建構自我，被環境形塑的同時，也蘊藏著改變環境的可能性。

From tropical rainforests to artistic coastal towns, from national identity to historical memory, these five films focus on adolescents in transformative stages. Navigating uncertainty, they construct their identities and influence their surroundings, fostering dialogue across generations and cultures.

青春不設限

文 ● 青春不設限單元選片團隊 譯 ● 何美瑜

「請幫我告訴他們，我其實不壞！」

—dile que no soy malo

這句話出自電影《爛帳父不起》，一句像呼喊般的祈求，彷彿提醒著我們：青少年的聲音，有沒有可能在某些時候被忽視了呢？成長階段中，那些潛藏在沉默裡的聲音，試圖辨認自我、摸索方向，充滿著拉扯與陣痛。那些看似不合邏輯、與眾不同的想法，正是獨特的語言——本真與未雕琢的音符，那尚未被調音過的真誠，正是來自青少年不被世界框限的思考，早已閃亮。

本單元以不同視角呈現青少年身處過渡階段的內在世界，刻畫這些無聲卻深刻的掙扎，並從中學會表達自我，以獨特頻率定位自身的過程。《記憶通話中》所傳來的陣陣鈴響，讓國家崩解與家庭劇變漸漸重疊成一道縫隙，主角回望那些乍看平凡的日常光景，向不復存在的人事道別；描繪受到父權結構壓迫的《雨林深處的啞火》，當性暴力從家庭蔓延至暗潮洶湧的雨林，滅頂邊緣的呼救卻無法得到回應，消散於鄰里間的習以為常，女孩得靠一己之力找到出口；《爛帳父不起》則圍繞著意外懷孕的爭執，沒能說出口的，其實是被理解與關心的渴望，光是適應社會步調就已讓人喘不過氣，少年還是得在迷茫之中跌撞找尋人生方向。

而成長途中遇上波折的那些時刻，也給予我們機會沉靜下來聆聽內心深處該被重視的價值。《在你身後的我》記錄下照顧有著特殊需求的妹妹，既親暱又想逃開的日常，遇上攸關人生的升學抉擇，女孩在給予愛與自我追求掙扎，當下個階段迫在眼前，該如何取捨？而當青少年的內在能量有了工具傳遞，《海岸村咚咚咚》中的國高中生們，選擇以藝術創作主動與世界對話，以最為真摯、尚未受社會影響的純粹想法感染周圍一切。五部電影呈現出青少年除了要適應身體與情感的轉變外，面對身處的外在環境，也學著在瞬息萬變的變動之中站穩腳步，形塑自我的同時也和世界相互影響著。

此單元希望邀請每一位身處不同階段的人，無論是仍在迷茫過程中的青少年，或是已經走過這段路的成年人，都能跟隨這些作品中的微光，重新傾聽那些可能被忽略的聲音。讓我們不只理解彼此的現在，也為過去的沉默找到回聲，更為未來的選擇找到更多的勇氣與力量。

「青春不設限」單元選片團隊成員 李育涵、洪詩涵、林辰娟、林若瑄、張語茹、楊詠琦、鄭簡勳、簡大閏

Youth, Unbound

Written by the "Youth, Unbound" programming team
Translated by Isabella HO

"Destiny, dile que no soy malo" (Destiny, tell her I'm not bad!)

The sentence above comes from the film *Mad Bills to Pay*, which sounds like pleading, reminding us of a question — sometimes, do we ignore the voices of adolescents? While one grows up, the voices hidden in silence try to identify oneself, searching for one's direction, and the process is full of struggle and pain. Those seemingly illogical and unusual thoughts are precisely the unique language — the pure unpolished music notes and the untuned sincerity that stem from adolescents' unbound thinking have been shining brightly.

From different angles, this category reveals the inner worlds of adolescents who are in transition, depicting those silent and yet deep struggles and the process, in which they learn to express themselves and position themselves with a unique frequency. The phone calls in *When the Phone Rang* force the collapse of the country and the dramatic changes in the family to overlap with each other and turn into a gap; through it, the protagonist looks back at her seemingly ordinary daily life and bids farewell to the people and the things that no longer exist. *Manas* describes the oppression in a patriarchy; when sexual violence extends from the family to the dark rainforests, and the girl's desperate call for help is unanswered and her suffering dismissed as something the community takes for granted, she finds a way out on her own. *Mad Bills to Pay* centers around the arguments over an unexpected pregnancy, but what is left unspoken is the desire to be understood and cared for. Despite the fact that adjusting himself to the pace society expects of him is hard enough, the teenage boy is forced to find his direction in life.

The ups and downs we face while growing up give us an opportunity to quiet down and listen to the values hidden deep in our hearts, which should be treated seriously. *The Other One* documents a teenage girl who has been looking after her younger sister with special needs. She is close to her sister and yet cannot stop thinking of escaping this life; when she is about to graduate from high school, what choice should she make between offering her love to her sister and pursuing her own goals in life? When teenagers have a tool to express their inner energy like those high school students in *Seaside Serendipity*, they choose to actively conduct a conversation with the world via their artistic creation, trying to influence everything around them with the sincerest and the purest thinking unaffected by social conventions. These five films show that in addition to adapting themselves to the changes in their bodies and emotions and being confronted by their surroundings, adolescents are learning to steady themselves in this rapidly changing world. While shaping their self-identity, adolescents and the world have a mutual influence on each other.

Whether you are a teenager who feels lost or an adult who has been through this process, we would like to invite people at different stages in life to follow the glimmer in these films and to listen to the voices that might have been ignored. It will allow us to not only understand each other now, but retrieve the silenced voices of the past. Moreover, it will help us find more courage and strength when making choices in the future.

The "Youth, Unbound" section program team LEE Yu-han, Michelle HONG, LIN Chen-jyuan, Lorelai LIN, CHANG Yu-ju, YANG Yung-chi, Jensen CHENG, JIAN Da-hong



爛帳父不起

Mad Bills to Pay (or Destiny, dile que no soy malo)

美國 USA | 2025 | DCP | Color | 101min

PRINT SOURCE Salaud Morisset

紐約的拉丁美洲裔移民社群裡，大蘋果的東北角海灘上，青年兜售著冰涼冷飲，炙熱的天氣下，生意卻總跟自製瓶罐裡五顏六色的飲料一般冰冷。重複的日子，在發呆、把妹和友人們閒聊中渡過。直到他的女朋友在情勢所逼下搬進他與家人的狹小公寓，青年的生活就此大轉彎，同時他與母親和妹妹相處也波瀾湧現。

導演出身紐約的布朗克斯，取材自身成長經歷，運用大量的日常對話和生活場景，打造富有紀實色彩的成長之詩。剪輯節奏與音樂設計，不時製造觀影驚喜，帶著觀眾的視野感官，逐步貼近青年受到命運牽引與自身行動追求之間的各種複雜感受。除了已成都會象徵的洋基球場和《小丑》階梯，導演把居住在布朗克斯的多明尼加裔西語社群的現實面貌，用簡練又精準的力道，投擲在銀幕之上。

In a tight-knit Dominican American community in The Bronx, Rico is hustling his way through the summer, selling bootleg "nutcracker" cocktails out of a beach cooler and chasing girls without a care in the world. But when his teenage girlfriend, Destiny, begins crashing at his place with his family, turning their small apartment into a stage for their messy, complicated young love, it's only a matter of time before they're hit with the sobering reality of growing up too fast in a city that waits for no one.

- 2025 全州影展國際競賽大獎 Grand Prize, International Competition, Jeonju IFF
- 2025 柏林影展 Berlinale
- 2025 日舞影展 NEXT 單元評審團特別獎 - 整體演出
NEXT Special Jury Award for Ensemble Cast, Sundance FF



喬爾·艾方索·瓦爾加斯，電影導演與社運工作者，成長於美國紐約布朗克斯的公共住宅區，曾於南加州大學電影藝術學院就讀劇情片製作，倫敦藝術大學紀錄片製作碩士。創作風格游走於紀實與虛構之間，關注社會邊緣社群，聚焦種族、社會與經濟正義等議題。

Joel Alfonso VARGAS is an independent filmmaker born and raised in New York City. He is a recipient of the Tribeca Film Institute All Access and Warner Media's Our Local Is Global initiative, a Locarno Pardi di Domani Best Direction Award winner, and a Filmmaker Magazine "New Face of Independent Film."



雨林深處的啞火

Manas

巴西、葡萄牙 Brazil, Portugal | 2024 | DCP | Color | 107min

PRINT SOURCE Bendita Film Sales

亞馬遜雨林深處的馬拉若島，往來的駁船成為年輕貌美女孩的「交易」發生地。年僅13歲的少女與家人傍水而居，聽說姊姊和船上的男人遠走他方，留在此地的她，未來何在？危險不只在在外，更來自身邊。孩子眼裡失去光，大人也放棄抵抗，但女孩決心自救，她還有妹妹需要守護。

紀錄片導演瑪麗安娜·布列南·弗特將十年研究成果化為首部劇情長片，名導達頓兄弟與華特·薩勒斯協同製片，深度揭露當地嚴酷的女性處境：性剝削機制根深蒂固，默許的共犯結構讓暴力循環更劇。雨林自然風光底下，令人不寒而慄的線索暗伏其間，也讓畫面外的暴力異常清晰，內斂精彩的演出喚起同理，控訴沉重卻也深刻無比。

「女性權益運動讓我們打破沉默，但那些無人知曉的女性呢？我想為這些從未被聽見的女性和女孩發聲。」——瑪麗安娜·布列南·弗特

In the depths of the Amazon rainforest, 13-year-old Tielle grows up with dreams inspired by her older sister's escape. As she matures, the illusions she clings to begin to crumble, revealing a world of deep-rooted exploitation and abuse. Determined to protect her younger sister and reshape their future, she dares to challenge the forces that bind the women in her community, in a poignant exploration of resilience and resistance.

- 2024 聖保羅影展影評人獎最佳巴西電影 Critics' Award for Best Brazilian Film, São Paulo IFF
- 2024 威尼斯影展威尼斯日 GdA 導演獎 GdA Director's Award, Venice Days, Venice FF



瑪麗安娜·布列南·弗特，1980年生於巴西首都，文化製作人、電影工作者。畢業於加州大學聖塔芭芭拉分校電影系，曾以拍攝其叔公，亦是知名藝術家的紀錄片《Francisco Brennand》獲聖保羅影展大獎。《雨林深處的啞火》為其首部劇情長片。

Marianna BRENNAND FORTES graduated with a film degree at UCSB before returning to Brazil to make a documentary about her great-uncle, a Brazilian artist globally recognized for his ceramic work. *Francisco Brennand* premiered in 2012 and won both Best Brazilian Documentary and Best Brazilian Film at the São Paulo FF.



在你身後的我

The Other One

捷克、斯洛伐克 Czech Republic, Slovakia | 2024 | DCP | Color | 88min

PRINT SOURCE m3 Films

尚未為人父母，卻早已成了照顧者；不是主角，卻擔起了整部家庭故事的重心。芳齡18歲的少女，在升學和照顧有特殊需求的妹妹之間，如走鋼索般度日。她渴望自由，卻也害怕自由。她做不到棄至親於不顧，但終於開始學習如何不失去自己。選擇自己，不代表自私，而是一種重生的起點；而那些從未說出口的沉默，終於被看見，也第一次被聽見。

真誠、親密、深刻，這部紀錄片將鏡頭對準了協助照顧罕病患者的手足，關注照顧結構下被隱形的身分，導演科卓娃以觀察式鏡頭語彙，描繪青春中的緘默與轉變。鏡頭靜靜貼近主角，選擇迴避戲劇化場面，將鏡頭停留在她的臉上、讓聲音漸弱、情緒伏流，構築出一段從他人陰影中長出的複雜過程。

Eighteen-year-old Johana wants to graduate from high school and go to university away from home. However, her final year of school is more challenging for her than for her classmates. She plays an irreplaceable role in her family — helping to take care of her disabled younger sister. Johana is what is known as a glass child, unintentionally overlooked by her overburdened parents and the world. Can she overcome her doubts and feelings of guilt to put herself first? This observational documentary film explores the long-neglected issue of healthy siblings in families caring for children with special needs.

- 2024 萊比錫紀錄片影展 MDR 東歐傑出紀錄片獎
MDR Film Prize for Outstanding Eastern European Documentary, DOK Leipzig
- 2024 釜山影展 Busan IFF
- 2024 卡羅維利影展 Karlovy Vary IFF



瑪莉·瑪格達萊娜·科卓娃，1994年生於捷克，畢業於布拉格電影電視學院，為導演與剪接師。過去以短片關注家庭照顧與女性主體經驗，風格親密、低調卻直指情感深處。《在你身後的我》為其首部紀錄長片。

Marie-Magdalena KOCHOVÁ is a Czech director based in Prague. Her short *Apparatgeist* (2019) won a Special Mention at the Ji.hlava IDFF. Her short *Shells* (2022) premiered at Karlovy Vary IFF and won Best International Student Film at Cinedans. Her short fiction film *3 MWh* (2024) premiered at Rotterdam's Tiger Short Competition.



海岸村咚咚咚

Seaside Serendipity

日本 Japan | 2025 | DCP | Color | 141min

PRINT SOURCE Free Stone Productions

在陽光普照的濱海小鎮，千奇百怪的駐村藝術家來來去去，卻唯有學校美術社的在地孩子們想像力無盡。有人接到雕刻美人魚的神祕委託，有人一心為臥床的老婦復活亡夫，有人以相機窺見新聞背後的祕密，更有人在海濱邂逅怦然，也喚醒對抗現實的超能力。當大人的世界充斥著謎團與謊言，孩子們已經在為對抗不明生物，獻上真正的藝術！

日本導演橫濱聰子擅長以表現力十足的獨特敘事手法，捕捉日常生活中的妙不可言。新作改編自三好銀的漫畫，以4:3的畫幅，寫實又不失魔幻的幽默筆觸，勾勒海邊小鎮靈動又鮮活的生活百態。海選素人少年搭檔《追海豚的長崎夏日》童星揮灑青春熱力，《睡著也好醒來也罷》唐田英里佳、創作鬼才宮藤官九郎等人驚喜助陣，共織一幅夏日童趣寫真。

In a coastal town filled with a curious assortment of "artists," 14-year-old Sosuke, an easygoing teenager who belongs to the school art club, spends his summer vacation painting a backdrop for the drama club and helping with interviews for the school newspaper. Living beside a dazzling ocean shimmering under the sun, the children dive headfirst into the challenges before them, while the adults fumble and search for "the right answer." Each character in this divided society is endearing, shaping a quirky yet heartwarming ode to life filled with kindness and humor.

● 2025 瀨戶內國際藝術祭 Setouchi Triennale

● 2025 柏林影展新世代 Kplus 單元國際評審團長片特別提及

Special Mention - Grand Prix of the International Jury for the Best Film, Generation Kplus, Berlinale



橫濱聰子，1978年生於日本，以《German plus Rain》獲日本電影導演協會新人獎，2009年以《Bare Essence of Life》入選多倫多影展，2021年憑藉《Ito》獲大阪亞洲電影節觀眾票選獎和最佳影片。

YOKOHAMA Satoko's graduation short, *Chiemi and Kokkunpatcho* (2006), won a grant, and her independent first feature, *German plus Rain* (2007), was released theatrically nationwide. Her first commercial film, *Bare Essence of Life* (2009), screened at several international film festivals, including Toronto and Vancouver. Her 2021 film, *Ito*, won several domestic awards.



記憶通話中

When the Phone Rang

塞爾維亞、美國 Serbia, USA | 2024 | DCP | Color | 73min

PRINT SOURCE Lights On

11歲的女孩記得，電話響起時，是1992年的某個星期五。彼時，她透過電話接到了外公的死訊。彼時，她透過電話彈琴給同學聽，這樣一來，她就聽不到外在世界的衰敗與戰火。彼時，她剪壞了頭髮。彼時，她和鄰居一起看MTV，喧騰歡鬧，感覺世界就在他們手中。彼時，她的眼神澄澈，這些日常如此平淡無奇，卻有一種惘惘的威脅。彼時，女孩的國家仍然存在。

延續「流離」與「歸屬」的創作主題，本片以電話鈴聲為引，將導演在南斯拉夫解體前夕的童年時光，幻化為個人記憶與國族認同的追尋之旅。宛若在大海採集閃閃發亮的珍珠一般，這些時間淬煉留下的珍貴記憶，究竟代表了什麼？非線性且碎片化的敘事方式，完美貼合記憶的狀態與質地；夢幻16mm影像，更為已逝去的時空，增添一份靈動與氣韻。

Through an intimate reconstruction of an important phone call, *When The Phone Rang* investigates dislocation and the nature of remembering. In the protagonist's 11-year-old mind, the phone call erases her entire country, history and identity and hides its existence in books, films, and memories of those born before 1995.

● 2025 哥本哈根紀錄片影展 CPH:DOX

● 2024 新加坡影展 Singapore IFF

● 2024 盧卡諾影展 Filmmakers of the Present 競賽特別提及

Special Mention, Concorso Cineasti del Presente, Locarno FF



伊娃·哈迪弗維琪，1980年生於貝爾格勒，輾轉移民美國紐約。現居希臘。作品多以離散議題為主，2014首部紀錄長片《國界蒸發》入選鹿特丹、西南偏南及台灣國際紀錄片影展。2024年劇情首作《記憶通話中》一舉拿下盧卡諾影展 Filmmakers of the Present 競賽特別提及。

Iva RADIVOJEVIĆ was born in Belgrade and spent her early years in Yugoslavia, Cyprus, and eventually NYC. She is an artist and filmmaker who currently divides her time between Athens and Lesbos. Her films have screened at the New York Film Festival, New Directors / New Films, and IFF Rotterdam.



經典重現

CLASSICS REVISITED

亞洲經典鉅作重返大銀幕，一生必須至少體驗一次的視覺饗宴，香港警匪片教科書、首屆香港電影金像獎得主、三大影后共同飆戲、經典小說改編之作，及動畫大師的第一部真人作品，這個單元保證讓你大飽眼福、錯過不再。

Revisit Asian cinematic classics on the big screen in this once-in-a-lifetime visual feast. Featuring an iconic Hong Kong crime film, the first Hong Kong Film Award winner, a star-studded performance by three actresses, a timeless novel adaptation, and an animation master's live-action debut — this is a program not to be missed.



父子情 (4K修復版)

Father and Son (4K Restored)

香港 Hong Kong | 1981 | DCP | Color | 97min

PRINT SOURCE 銀都機構有限公司 Sil-Metropole Organization Ltd.

數位
修復
Restored



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收到兒子畢業的喜訊，父親竟因過度歡喜而心臟病發驟逝，徒留悵然返鄉的羅嘉興，看著桌上相框回想兒時情景：父親因學歷不足看盡職場冷暖，一心想讓家中唯一男丁靠讀書翻身，不惜犧牲女兒們的前途，誰知嘉興無心學習，反而沉迷和朋友自製小電影，每每落得轉學又被父親訓斥，卻仍不放棄電影夢。回憶在眼前不斷上映，難解的父子情又該如何說得清？

半自傳色彩的家庭寫實，勾勒六、七〇年代香港庶民紀事，導演方育平首部作品便奪下首屆香港金像獎最佳影片及導演大獎，是香港新浪潮代表作之一。猶如《童年往事》追尋成長點滴，細膩描繪父子矛盾關係，亦喚醒華人傳統倫理集體記憶。讀書至上、望子成龍、重男輕女，家人的執著期待化為沉重的愛，儘管此番想法已過時，卻仍能感受超越時空的親情關懷。

A not well-educated father with a low-income job hopes his son can become an important and successful person. However, the son cannot understand his father's wishes and gets expelled from school. Despite the son's failures, the father is determined to get him a good education, so he marries his oldest daughter off to a rich man to ensure that his son can study abroad.

方育平，1947年生於香港，南加大畢業，1981年執導首作《父子情》，1983年《半邊人》入選柏林影展，並獲香港電影金像獎多項大獎，《美國心》再奪金像獎最佳導演。2015年獲香港電影導演會榮譽大獎，作品包括《舞牛》、《一生一台戲》等。

Allen FONG Yuk Ping is one of the leading figures of the Hong Kong New Wave of the late 1970s and early 1980s. He has won Best Director three times at the Hong Kong Film Awards. His 1983 film, *Ah Ying*, was entered into the 34th Berlin International Film Festival.

- 2005 香港電影金像獎協會最佳華語片 100 部
Best 100 Chinese Motion Pictures, Hong Kong Film Awards Association
- 1982 香港電影金像獎最佳電影、最佳導演、十大華語片
Best Film, Best Director, Best 10 Chinese Motion Pictures, Hong Kong Film Awards



人在紐約（台譯：三個女人的故事）

Full Moon in New York

香港 Hong Kong | 1989 | DCP | Color | 89min

PRINT SOURCE 銀都機構有限公司 Sil-Metropole Organization Ltd.

在紐約這座熙攘又冷漠的城市裡，三位來自中國、香港與台灣的女人意外相遇。趙紅為婚姻遠嫁異鄉，卻在語言與文化的縫隙中漸漸迷失；李鳳嬌外表幹練，餐館經營得有聲有色，感情卻始終是一道難解的課題；黃維屏追逐舞台夢，卻在一次次試鏡中，被膚色與背景拒之門外。她們有著不同的背景，卻有相似的孤單；她們都以為能獨自撐起生活，但異鄉的孤獨讓她們在彼此的生命中找到短暫的依靠，交織出動人情誼。

本片由張曼玉、張艾嘉、斯琴高娃主演，導演關錦鵬以細膩筆觸描繪女性心靈，內斂的鏡頭道盡文化隔閡與身不由己的掙扎，三段平行的人生，漂泊於身分與情感的邊界，在夢想與現實之間的錯身與交織。這不只是三個女人的故事，更是一群在他鄉努力尋找身分、關係與自我的人們的縮影，一段靜靜發生的相遇與理解。

In 1988, Zhao Hong moves from mainland China to the United States and marries Thomas, a Chinese American. New to a foreign land, she struggles with English and is unfamiliar with the American way of life. Wang Hsiung-ping, who moved from Taiwan to the United States over a decade ago, is passionate about theater despite facing discrimination. Lee Fung-jiau, an immigrant from Hong Kong, runs a grocery store in New York. The three women meet at a wedding and quickly become close friends. One evening, they gather on a rooftop and drink to release their inner pain.

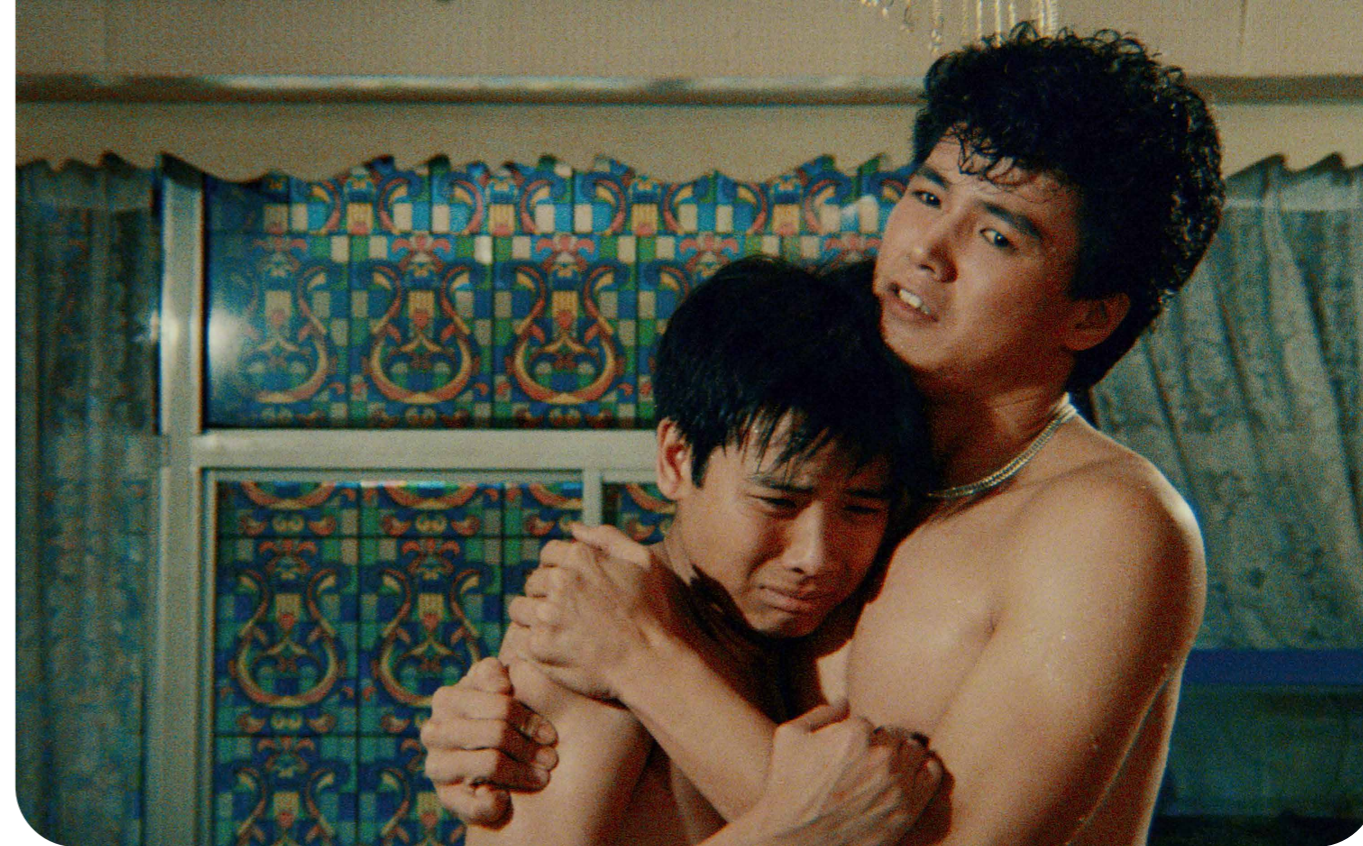
- 1991 香港電影節 Hong Kong IFF
- 1990 柏林影展 Berlinale
- 1989 金馬獎最佳劇情片、女主角、原著劇本、攝影、剪輯、服裝設計、原著音樂、錄音
Best Narrative Feature, Leading Actress, Original Screenplay, Cinematography, Film Editing, Makeup & Costume Design, Original Film Score, Sound Effects, Golden Horse Awards



@Jeffdelonge

關錦鵬，1957年生於香港，1970年代末期投身影壇，亦是首位公開同志身份的華語導演，長年關注性別與身份議題。1985年執導首部長片《女人心》，1987年《胭脂扣》獲香港金像獎最佳導演。代表作《阮玲玉》、《藍宇》、《人在紐約》曾獲金馬、柏林等國際影展肯定。

Stanley KWAN Kam Pang is a Hong Kong film director and producer. His films, which often deal with the plight of women and their romantic struggles, include *Rouge* (1987), *Full Moon in New York* (1989), *Center Stage* (1991), and *Everlasting Regret* (2005). *Hold You Tight* (1998) won the Alfred Bauer Prize and Teddy Award at Berlinale.



美人圖

Gorgeous

台灣 Taiwan | 1985 | DCP | Color | 94min

PRINT SOURCE 國家電影及視聽文化中心 Taiwan Film and Audiovisual Institute

世界
首映
World
Premiere

數位
修復
Restored



南部青年小林隻身到台北讀夜校，白天在航空公司當低薪工友，晚上借宿同鄉好友小郭新家省房租。早被台北花花世界浸染的小郭，靠著伶牙俐齒和俊美外型，過著發達的日子揮金如土，而忠厚老實的小林卻整天被當廉價勞力任人使喚，連請半天假都要被刁難。一天老家捎來一封信，讓小林經濟壓力頓時倍增，在這個錢滾錢、人吃人的工商社會，一步一腳印的小林可有機會擺脫甘苦人生？

由原著作者王禎和親自編劇，《俠女》徐楓擔任出品人。融合王禎和早年於航空公司任職經歷，藉由農村因仔進城的見聞，透視當代職場光怪陸離的人間百態，和崇洋心態作祟的畸形鄙視鏈，犀利筆鋒屢屢令人發噱。彼時的影壇新秀楊慶煌與林瑞陽，分飾為人處事南轅北轍的好友，在光鮮亮麗的台北城，一同看盡浮華背後的千瘡百孔。

A rural youth, Lin, works as a janitor at an airline in Taipei while attending night school to learn English. He shares a flat with Guo, who makes a fortune catering to Japanese clients. To fund his brother's wedding, Lin borrows from his company. When his father urgently arrives in Taipei seeking money, can Lin resolve his father's concerns? The narrative critiques society's infatuation with foreign ideals and exposes the darker sides of human nature.

張美君（1944-1985），1944年生於韓國首爾，年少受申相玉、康範九等韓國導演影響。1962年赴台求學。1977年以台灣首部3D立體電影《千刀萬里追》創下佳績，曾改編王禎和小說《嫁妝一牛車》、《美人圖》、《玫瑰玫瑰我愛你》等片。

CHANG Mei-chun (1944-1985) was born in 1944 in Seoul. At 18, he journeyed to Taiwan as an overseas student. His diverse filmography included *A Flower in the South* (1970), *The Unforgettable Character* (1975), *Super Dragon* (1977), and *The Phoenix* (1978). He succumbed to liver cancer in 1985 while filming *Young Dragons: Kung Fu Kids*.

*本片由國家電影及視聽文化中心修復
國家電影及視聽文化中心
TAIWAN FILM & AUDIOVISUAL INSTITUTE



PTU

香港 Hong Kong | 2003 | DCP | Color | 88min

PRINT SOURCE 美亞電影製作有限公司 Mei Ah Film Production Company Limited



@Bryan Chan

深夜時分，休班中的反黑組警長肥沙意外遺失配槍，慌忙找上機動部隊警長展哥求援，展哥不顧違反警紀，私自帶隊追查警槍下落；幫派角頭馬尾陳屍街頭，重案組督察介入偵辦，一通神祕電話，讓調查矛頭指向肥沙；黑幫大佬不甘兒子馬尾被殺，決心要血債血償。這個詭異的夜晚，一把失槍激起陣陣漣漪，將黑白兩道一同捲進漩渦，多少檯面下的藏污納垢，都要在黎明之前做出了結。

杜琪峯聯手御用編劇游乃海、歐健兒、攝影師鄭兆強，演員任達華、林雪、邵美琪等班底，繼《鎗火》後再造香港警匪片新格局。以表現主義式的高反差陰冷佈光，勾畫深不見底的肅殺氣息，如迷宮逡巡的尋槍過程，將暗夜的香港街頭化為黑白兩道關係鏈的修羅場，猶如一首後九七的城市輓歌，當喧囂落盡，餘下的冷冽更令人膽寒。

When an obnoxious detective loses his gun to four young thugs, it's up to the P.T.U. (Police Tactical Unit) and their iron-willed leader to recover the weapon and clean up the mess before daybreak.

- 2004 香港電影金像獎最佳導演 Best Director, Hong Kong Film Awards
- 2004 香港電影金紫荊獎最佳影片、導演、男主角、女配角、男配角、編劇 Best Film, Best Director, Best Actor, Best Supporting Actor, Best Supporting Actress, Best Screenplay, Golden Bauhinia Awards
- 2003 金馬獎最佳原著劇本 Best Original Screenplay, Golden Horse Awards

杜琪峯，出身香港無線電視台，1980年代踏入影壇，拍出《再見阿郎》、《威龍闖天關》、《東方三俠》等名作，1996年與韋家輝創立銀河映像，此後創作《暗戰》、《鎗火》、《黑社會》等更風格獨具之作，為當今華語影壇最具影響力的作者導演。

Johnnie TO is popular in his native Hong Kong and has also found acclaim overseas. Intensely prolific, his biggest international successes include *Breaking News*, *Election*, *Election 2*, *Exiled*, *Mad Detective*, and *Drug War*. His films have regularly appeared at international film festivals, most notably in Europe and North America.



紅眼鏡 (4K修復版)

The Red Spectacles (New 4K Restoration)

日本 Japan | 1987 | DCP | B&W, Color | 121min

PRINT SOURCE Small Sensations!



近未來的日本，為鎮壓失控的都市犯罪，警視廳組建了名為「地獄的看門狗」的武裝特搜隊，然而這支配有強化武器的部隊逐漸失控，他們殘暴的鎮壓手段引起社會反彈，最終遭政府背棄並強制解散。男子在組織崩潰前夕，竊取機密的裝備展開逃亡。三年後他潛返東京，卻陷入昔日戰友背叛以及政府全面通緝的絕境。

押井守第一部真人長片，以極荒誕的敘事手法，將特搜隊、官僚機構與黑道勢力全化為諷刺標靶。片中充斥著古怪的肢體表演、突兀的冷笑話與超現實奇觀。如夢境般的黑白攝影強化了末世廢墟般的孤寂感，讓觀眾在失笑間直面1980年代日本社會的集體焦慮。這部以真人拍攝的邪典之作，有別於押井守較為精緻的動畫電影，卻仍傳達了準確的寓言，衝擊觀眾對於極右與左派的認知。

At the end of the 20th century, the Metropolitan Police Department organized the "Special Armed Task Force Against Violent Crimes" unit, armed with reinforced protective gear and heavy weaponry, in response to the dramatic increase in violent crimes. However, the group's harsh investigative methods drew widespread criticism, and the organization had to be dismantled. Several members of the unit rebelled and resisted the disbandment, and one man fled overseas with his protective gear. Three years later, he returns to Japan with a large trunk in his hand. What is his purpose?

押井守，1951生於東京，以科幻警匪題材聞名的日本動畫大師，擅長刻畫未來科技與社會，風格前衛而內斂，其代表作《攻殼機動隊》奠定賽博龐克動畫的國際地位。其作品更啟發詹姆斯·卡麥隆與華卓斯基姊妹等科幻片名導。

OSHII Mamoru was born in Tokyo in 1951 and introduced introspective philosophical speculation into the world of animation, influencing filmmakers all around the globe with his visionary style. He has received and been nominated for numerous awards, including the Palme d'Or and the Golden Lion.



經典重現 | 焦點影人： 謝爾蓋·帕拉贊諾夫

CLASSICS REVISITED: SERGEI PARAJANOV

謝爾蓋·帕拉贊諾夫，二十世紀最重要的亞美尼亞裔導演。擅長以自由奔放的攝影手法、飽含隱喻的詩性敘事體現深刻的文化精神。1924年出生於蘇聯轄下的喬治亞，父母為篤信東正教的亞美尼亞裔。1951年，畢業於莫斯科電影學院，師從烏克蘭出身的知名電影人亞歷山大·杜甫仁科。在遭遇妻子因不同宗教信仰而被殺害的悲劇之後，他離開莫斯科來到烏克蘭基輔，在當地拍攝多部紀錄片與劇情作品。受到同輩導演安德烈·塔可夫斯基的《伊凡的少年時代》啟發後，帕拉贊諾夫以《被遺忘祖先的影子》確立屬於自己的電影語言，正式與蘇維埃官方的現實主義電影風格決裂，走上截然不同的創作道路。

《被遺忘祖先的影子》讓帕拉贊諾夫受到國際影壇關注，其創作以強烈的視覺風格和充滿象徵的音畫佈署，挑戰了電影作為寫實敘事工具的傳統功能，也因此被蘇聯政府列入黑名單。1973年被當局以倡導非官方認可之民族主義、資產階級神祕主義，以及同性戀傾向等罪名囚禁。經歷了四年的牢獄之災，帕拉贊諾夫在國際聲援之下雖被釋放，但仍無法自由創作。1982年，他再度被誣陷入獄。在獄中的時光，帕拉贊諾夫持續創作劇本、製作小雕塑與繪畫，直到1985年，他才得以拍攝另一部電影《蘇拉姆城堡的傳說》；1988年完成最後一部作品《吟遊詩人》後，健康每況愈下。1990年，因肺癌逝世，享年66歲。

Sergei PARAJANOV (Сергей Иосифович Параджанов) was one of the most important Armenian filmmakers of the 20th century, known for his expressive cinematography and poetic narratives rich in metaphor and cultural depth. He was born in 1924 in Georgia, then part of the Soviet Union, to Armenian Orthodox parents. In 1951, he graduated from the Institute of Cinema (VGIK), Moscow, where he was taught by the likes of Alexander Dovzhenko. After the tragic murder of his wife due to religious differences, Parajanov left Moscow and relocated to Kyiv, Ukraine, where he directed several documentaries and films. Inspired by Andrei Tarkovsky's *Ivan's Childhood* (1962), Parajanov developed his own cinematic language with *Shadows of Forgotten Ancestors* (1965), breaking away from Soviet socialist realism and establishing a unique artistic style.

Shadows of Forgotten Ancestors gained international recognition for its striking visual style and symbolic use of sound and imagery, challenging the conventional use of film as a tool for realistic storytelling. However, this creative independence led to conflict with Soviet authorities. In 1973, Parajanov was imprisoned on charges of promoting nationalist and bourgeois mysticism, as well as for his alleged homosexuality. He spent four years in prison before being released due to international pressure, but his creative freedom remained restricted. In 1982, he was arrested again on fabricated charges. Even while imprisoned, he continued to write scripts, sculpt, and paint. In 1985, he was finally able to make another film, *The Legend of Suram Fortress*, followed by his final work, *Ashik Kerib*, completed in 1988. Parajanov's health deteriorated, and he died of lung cancer in 1990 at the age of 66.

導演年表 FILMOGRAPHY	年份	片名	類型
	1951	Moldavian Tale (Short)	D, W
	1954	Andriesh	CD
	1958	Dumka (Doc short)	D, W
	1958	The First Lad	D
	1959	Natalya Ushvij (Doc short)	D, W
	1960	Golden Hands (Doc short)	CD
	1961	Ukrainian Rhapsody	D
	1962	Flower on the Stone	D
	1965	被遺忘祖先的影子 <i>Shadows of Forgotten Ancestors</i>	D, W
	1966	基輔壁畫 <i>Kyiv Frescoes</i> (Short)	D, P, W
	1967	哈克柏蒙太奇 <i>Hakob Hovnatanian</i> (Doc short)	D, W
	1968	Children to Komitas (Doc)	D
	1969	石榴的顏色 <i>The Color of Pomegranates</i>	D, W
	1980	Return to Life (Doc short)	D, P, W
	1985	蘇拉姆城堡的傳說 <i>The Legend of Suram Fortress</i>	CD
	1985	阿拉伯紋萬花筒 <i>Arabesques on the Pirosmanni Theme</i> (Doc short)	D, W
	1988	吟遊詩人 <i>Ashik Kerib</i>	CD
	1990	The Confession (Short) <i>Unfinished</i>	D, W

*導演Director (D)、共同導演Co-Director (CD)、製片Producer (P)、編劇Writer (W)

狂野的電影詩人——帕拉贊諾夫

文 ● 鴻鴻（詩人、導演）
譯 ● 董家瑋

「電影的神殿由影像、光線和現實所構成。謝爾蓋·帕拉贊諾夫即是這座神殿的大師。」

——高達

無論首先接觸的是帕拉贊諾夫的哪一部電影，都會被他的獨特、大膽、還有每一格的詩意所震撼。與塔可夫斯基同為前蘇聯時期最重要的電影大師，兩人也彼此激賞、結為莫逆，但風格卻天差地別。塔可夫斯基沉靜內省，以景深細膩構築心象；帕拉贊諾夫卻狂野華麗，以平面聲畫拼貼傳奇。塔可夫斯基是苦行僧，帕拉贊諾夫卻如頑童。然而在布里茲涅夫掌權的時代（1964-1982），他們卻同遭被審查、被監禁的創作命運：計畫一再被打回票、電影拍完被重剪或根本無法上映……帕拉贊諾夫甚至三度入獄，長達十五年被禁止拍片，最終只留下四部長片，卻每一部都石破天驚。

帕拉贊諾夫的電影富有濃烈的西亞民俗色彩，在電影語言上卻激進、前衛，甚至後設。他是生於喬治亞首府提比里斯的亞美尼亞人。提比里斯混居亞美尼亞、喬治亞、亞塞拜然、及俄羅斯人，不同宗教（基督教、東正教、伊斯蘭教）文化雜糅共存，吟遊詩人還會在街頭演唱，構成了帕拉贊諾夫往後的藝術養分。提比里斯的亞美尼亞藝術家輩出，最有名的是長帕拉贊諾夫二十一歲的作曲家哈察都量。帕拉贊諾夫的祖父為了經商，將姓氏俄化成Parajanov。蘇聯解體後，帕拉贊諾夫會署他的亞美尼亞姓名Sarkis Paradzhanian，比如他1987年的劇本《亞拉拉山的寶藏》。

帕拉贊諾夫家學淵源，原本學音樂，後來考進莫斯科電影學院，受教於烏克蘭的電影詩人杜甫仁科。因畢業短片備受激賞，杜甫仁科推薦他進基輔片廠「杜甫仁科電影工作室」。15年間拍了四部劇情長片及三部短片。但直到1965年拍出《被遺忘祖先的影子》才橫空出世，這已是他的第九部電影，卻經常被誤以為是他的首部長片。帕拉贊諾夫自承看了塔可夫斯基1962年《伊凡的少年時代》大受啟發，萌發另闢蹊徑的影像風格。《被遺忘祖先的影子》取材自烏克蘭的一部經典小說，描寫烏克蘭西部喀爾巴阡山的一樁

愛情故事，簡而言之是另一個《羅密歐與茱麗葉》，但茱麗葉在電影不到一半便已死去，羅密歐的餘生渾渾噩噩，結了婚又冷落嬌妻，被妻子的姘夫所殺，最後在幻想中和初戀情人相聚。全片充滿了胡楚爾部落的婚喪喜慶儀式與歌謠，以及通過手持長鏡頭和高反差影像表現的主觀意識流。片中胡楚爾方言和生活傳統深具人類學意涵，但風格化的表達卻融合了蘇聯電影的三大路徑：卡拉托佐夫（《雁南飛》）的攝影機炫技、杜甫仁科的詩化影像、塔可夫斯基的超現實夢境，讓影片在國際影展大獲好評，1966年以《血馬》（Les Chevaux de feu）片名在法國長期上映，更引起海嘯般的盛讚。後來帕拉贊諾夫入獄，法國藝文界（包括高達、楚浮、莎岡、阿拉貢……）成為國際聲援的主力，就是此際種下的因緣。

《被遺忘祖先的影子》讓帕拉贊諾夫這個亞美尼亞人竟儼然成了烏克蘭民族復興運動的核心，加上他對政治敢怒敢言，成了當局的頭痛人物，他的拍片計畫一個個遭到延宕。最慘痛的例子是《基輔壁畫》。很容易望文生義以為這是一部基輔壁畫的紀錄片，但其實是與壁畫無直接牽連的劇情片。原為基輔光復二十週年而製作的紀念電影，帕拉贊諾夫卻構思了一則絕妙劇情：導演本人請一名搬運工送花籃給一位退休將軍，結果地址搞錯，花籃送給了一位戰士的遺孀，她是基輔一座美術館的管理員。結果搬運工在那裡度過一夜，同時有一群士兵悄悄穿過美術館，在維拉斯奎茲的小公主畫像前駐足欣賞。影片最後，畫中的小公主走出來對那位付出一生照顧美術館的遺孀致意。

《基輔壁畫》在試拍之後即遭腰斬，留下17分鐘的殘片，卻深具里程意義。帕拉贊諾夫捨棄了前作的鏡頭運動與線性敘事，採取了更極端的美學，成為往後作品的濫觴：面向鏡頭／觀眾的直接表演、靜物般的陳列、景框的強調、三聯畫般的複合式構圖（有人稱之為「鏡頭內蒙太奇」）、虛背景或白背景的抽象空間、默劇式的姿勢表演，以及非線性的剪輯。《基輔壁畫》的每個畫面都耐人尋味，三名士兵脫鞋的幽默，導演之妻舉起戒指的美妙構圖，搬運工的春夢以長髮從他枕下抽走來表現（後來塔可夫斯基《鄉愁》中的夢境採類似的手法）。

《基輔壁畫》的挫折讓帕拉贊諾夫回到亞美尼亞，拍攝十八世紀的知名詩人薩亞-諾瓦。薩亞-諾瓦的生平資料不多，帕拉贊諾夫遂大膽從詩作出發，構築一趟心靈旅程。《石榴的顏色》開頭便是精采的影像詩宣言：三顆石榴座落在一塊白布上，白布下方滲出血紅的汁液；下個鏡頭則是一把匕首放在同樣的白布上，白布下方滲出血紅的汁液，此時這同樣的紅卻似乎從果汁變成了血。石榴的酸甜交集、牙齒必須跟石榴子奮鬥才能獲取汁液，都成了生之甘苦的隱喻。然後一隻腳踩踏一串葡萄，汁液流在刻著亞美尼亞文字的石碑上，隱喻文字與生命的關聯、擠壓與美酒的因果，以及故事中的歷史事實：薩亞-諾瓦曾經在修道院釀酒及刻碑。幾組靜物畫面後，第一個事件是一個小孩彎著頭用不同角度直視鏡頭，接著雷雨暴落，雨後，小孩翻閱曬書，初次接觸到聖經故事。小孩也在屋頂的書叢中伸臂仰躺，躺成了一個十字，暗示他之後也將像耶穌一樣受難。

影片的聲軌同樣神奇：聲音設計Yuri SAYADYAN和作曲家Tigran MANSURIAN將新編音樂與薩亞-諾瓦流傳的詩歌、民謠、教堂音樂、以及沉默，拼貼成這部幾乎是默片的創意聲響。《石榴的顏色》既是詩人的敏感眼界，也以迷人的詩意頌讚了高加索地區的民間藝術、建築、音樂和生活。但這次審查機構卻忍無可忍，打算禁映。這時前輩導演尤特凱維奇伸手救援，把影片從77分鐘剪成71分鐘，微調鏡頭順序，加上章節字卡，讓它通過審查，並出國參展，成為世界影史不可取代的經典。

正如塔可夫斯基所說，獨裁當局恐懼的不是叛徒，而是他們不了解的事物。帕拉贊諾夫的藝術首當其衝。他於1974年第一次入獄，罪名是同性戀，判了五年勞改。在全球知識份子聲援下，他還是坐了4年又11天。監禁中他取材身邊雜物，創作了800件拼貼畫、玩偶，展現驚人的創造力。這些作品現在陳列於亞美尼亞首都葉里溫的帕拉贊諾夫紀念館。他在獄中廣聽民情，完成了六個劇本，其中只有《天鵝湖禁區》在他過世後由《被遺忘祖先的影子》的攝影師伊利延科拍攝出來。

經過15年無法拍攝電影的歲月，他復出的兩部電影都是和演員杜篤·艾巴錫澤掛名合導，以便過審。《蘇拉姆城堡的傳說》拍喬治亞，《吟遊詩人》拍亞塞拜然，加上《石榴的顏色》的亞美尼亞，他把高加索地區的三種文化全都接進懷抱。生涯最後這兩部更為自由大膽，以童趣之心，把戲劇的扮演和電影的紀實虛實交錯、彼此揭露，後設到超展開，而且意識形態更百無禁忌，對極權提出強烈批判。不同信仰和文化，在他的世界水乳交融，滿載當今世代最需要的訊息。

以帕拉贊諾夫為對象的紀錄片和傳記劇情片仍在接續拍出。他喜愛的導演是布紐爾、柏格曼、帕索里尼、伊奧塞里安尼、塔可夫斯基、和費里尼。他想去《基輔壁畫》拍成他的《8 1/2》，《哈克柏蒙太奇》則可以說是他的《阿瑪柯德》。那麼，今日的電影和MV又有多少人跟他取法呢？這條線索可能很長都牽不完。

對帕拉贊諾夫的解讀也日新月異。他的作品跨文學、視覺藝術和影音藝術自不待言，而他的雙性戀傾向既然已不是禁忌，也開始有人討論《石榴的顏色》中演詩人的Sofico Chiaureli也兼飾自己的異性情人這一匪夷所思的手法；《吟遊詩人》的主角Yuri Mgoian在片中被鏡頭充滿情愛的凝視；還有他片中遍布的「異國情調」隱含的變裝與解放意味，都給了今日觀眾更多的玩味空間。

A Wild Cinematic Poet: Sergei Parajanov

"In the temple of cinema there are images, light and reality. Sergei Parajanov was the master of that temple."

—Jean-Luc Godard

One is always struck by Parajanov's uniqueness, audacity, and sense of poetry when first seeing a film by him, a maestro of the former Soviet Union, like Andrei Tarkovsky. The two had a mutual appreciation and a strong bond, yet had a great difference in style. Calm and introspective, Tarkovsky subtly constructed mental imagery through depth of field; by contrast, Parajanov, wild and ornate, crafted legends through audiovisual collage. The former, an ascetic monk; the latter, a mischievous child. Yet both underwent censorship and were imprisoned during the Brezhnev era (1964–1982), with their projects repeatedly rejected and films recut or banned. Parajanov was imprisoned thrice and banned from filmmaking for 15 years, leaving behind only four features, each of them groundbreaking.

Despite dense connotations of Western Asian folklore, Parajanov's cinematic language is radical, avant-garde, and even metatextual. He was an Armenian born in Tbilisi, Georgia's capital, where Armenians, Georgians, Azerbaijanis, and Russians lived side by side, minstrel poets sang in the streets, and religious and cultural diversity flourished — forming the wellspring of Parajanov's artistic vision. The composer Aram Khachaturian — who was 21 years older than Parajanov — was the most renowned among the many notable Armenian artists in Tbilisi. Parajanov's grandfather Russified the family name into "Parajanov" for business reasons. After the Soviet Union collapsed, Parajanov signed his works (such as his 1987 screenplay *Treasures at Mount Ararat*) using his Armenian name, Sarkis Paradzhanian.

Parajanov had a strong background. Originally trained in music, he later received guidance from the Ukrainian poet-filmmaker Aleksandr Dovzhenko at the Moscow Film School. Impressed by the acclaim of Parajanov's graduation short film, Dovzhenko recommended him for a position at the Dovzhenko Film Studios in Kyiv. Over 15 years, he made four feature films, three shorts, and made his mark with *Shadows of Forgotten Ancestors* (1965), his ninth film, which is often mistaken for his debut feature. Parajanov said Tarkovsky's 1962 film *Ivan's Childhood* was a great inspiration for the film's unconventional cinematic language. Based on a classic Ukrainian novel, this film depicts a romance set in the Ukrainian Carpathians — in short, another version of *Romeo and Juliet*, with Juliet dead in the first half of the film and Romeo spending the rest of his life aimlessly. Killed by

the lover of his second wife, whom he ignored, he is finally reunited with his first love in a dreamlike fantasy. Filled with Hutsuls' customs, rituals, and songs, the film also features a stream of consciousness based on handheld long takes and high-contrast images. Despite the deeply anthropological connotations of the Hutsul dialect and traditions, its stylized expression blends three major cinematic traditions of the Soviet Union: Mikhail Kalatozov's dazzling camerawork (*The Cranes Are Flying*), Dovzhenko's poetic imagery, and Tarkovsky's surreal dreamscapes. Acclaimed at international festivals, this film was praised overwhelmingly in France after 1966 when it was released under the title *Les Chevaux de feu*, laying the foundation for the support Parajanov received from French artistic and literary communities (including Jean-Luc Godard, François Truffaut, Françoise Sagan, and Louis Aragon) during his imprisonment, which became a main force in the international campaign for the filmmaker.

With *Shadows of Forgotten Ancestors*, Parajanov — an Armenian — unexpectedly became the core of the Ukrainian national revival. His bold, outspoken political views made him a menace for the authorities, leading to delays and obstacles for his film projects. *Kyiv Frescoes* was the most tragic example. For its title, the film is easily mistaken for a documentary about murals in Kyiv but is actually a feature film without direct relation to frescoes. Originally commissioned for the 20th anniversary of Kyiv's liberation, Parajanov conceived a brilliant story: a director sends a messenger to deliver a wreath to a retired general, but due to a wrong address, the wreath is received by the widow of a fallen soldier. The widow works at a local museum, where the messenger ends up spending the night, as soldiers quietly pause in awe before Velázquez's portrait of a little princess. In the final scene, the princess steps out of the painting and pays tribute to the widow who has dedicated her life to the museum.

Kyiv Frescoes was banned immediately after test filming, leaving behind only 17 minutes of footage that nevertheless remains historically significant. Parajanov abandoned the camera movements and linear narration of his previous films, embracing a far more radical aesthetic that defines his later films: direct performances facing the camera/audience, still-life-like arrangements, prominent framing, triptych-like compositions (sometimes referred to as "montage within the frame"), abstract spaces with empty or white backgrounds, pantomime-like gestures, and non-linear editing. Every shot in the film conveys rich meaning: the humor of the three soldiers taking off their shoes, the beautifully composed scene of the director's wife holding up a ring, or the messenger's erotic dream expressed by a strand of long hair pulled from under his pillow — a similar approach to the dream

Written by Hung Hung (poet, director)
Translated by TUNG Chia-wei

sequence in Tarkovsky's *Nostalghia*.

Frustrated by the experience of *Kyiv Frescoes*, Parajanov turned to make *The Color of Pomegranates* back in Armenia. The film revolves around the famous 18th-century poet Sayat-Nova, whose life story remains obscure. Parajanov boldly constructed a spiritual journey based on the poet's verses. The film opens with a brilliant visual poem-manifesto: three pomegranates resting on a white cloth, with crimson juice seeping through underneath. The next shot shows a dagger on the same white cloth, and the same crimson liquid seeps through once more — only now, the red seems to have turned from fruit juice to blood. The sweet and sour taste of the pomegranate and the struggle of teeth against its seeds to extract the juice become metaphors for the bittersweet toil of life. Then, a foot steps on a bunch of grapes, letting the juice spill over a stone tablet engraved with Armenian script — a metaphor for the connection between text and life, the cause-effect relationship between squeezing and fine wine, and a historical fact in the story: Sayat-Nova once made wine and engraved tablets in the monastery. After sets of still life images, the first event is a child bending to gaze at the camera from different angles. After a thunderstorm, he reads Bible stories for the first time by leafing through books being dried in the sun. The child also lies down with his arms stretched out among books on a roof. His cross-shaped body suggests the suffering he will undergo, like Jesus.

The film's soundtrack is equally marvelous. For this almost silent film, sound designer Yuri Sayadyan and composer Tigran Mansurian made an audio collage based on original compositions, Sayat-Nova's popular poems, folk songs, church music, and silence. *The Color of Pomegranates* is both a sensitive vision of the poet and an intriguing poetic celebration of folk art, architecture, music, and life in the Caucasus region. However, the intolerant census bureau wanted to ban it. Sergei Yutkevich, a veteran filmmaker, rescued it by cutting it from 77 minutes to 71 minutes, modifying the sequence of shots, and adding intertitles (chapter titles). The film passed censorship and was screened abroad, becoming an irreplaceable classic in world cinema history.

As Tarkovsky said, what dictatorships fear is not traitors, but what they do not understand. Parajanov's art bore the brunt of the damage. He was first imprisoned in 1974 on a charge of homosexuality and sentenced to five years in a labor camp. Despite the support of intellectuals worldwide, the imprisonment still lasted four years and 11 days. In prison, he created 800 collages and dolls using objects around him, demonstrating amazing creativity (the works are on display at the Parajanov Museum in Yerevan, the capital of Armenia). By listening to stories of other

people, he also wrote six scripts, of which only *Swan Lake: The Zone* was filmed after his death by Yuri Ilyenko, the cinematographer of *Shadows of Forgotten Ancestors*.

Banned from filmmaking for 15 years, Parajanov returned with two films co-directed with actor Dodo Abashidze so as to pass censorship. He embraced three cultures of the Caucasus region: *The Legend of Suram Fortress* about Georgia, *Ashik Kerib* about Azerbaijan, and *The Color of Pomegranates* set in Armenia. The last two works in his career were even more liberated and audacious. With a childlike playfulness and by blending theatrical role-playing with the documentary qualities of cinema, Parajanov interwove illusion and reality, letting them expose each other. A metatextuality leads to unexpected narrative development, and implied ideology is fully liberated through radical critiques of authoritarian power. In Parajanov's universe, faiths and cultures merge seamlessly, carrying messages desperately needed by today's generation.

Documentaries and biographical films about Parajanov are still being made. Luis Buñuel, Ingmar Bergman, Paolo Pasolini, Otari Iosseliani, Andrei Tarkovsky, and Federico Fellini were his favorite directors. He envisioned *Kyiv Frescoes* to be his *8½*, and *Hakob Hovnatanian* to be seen as his *Amarcord*. So, how many filmmakers and music video directors today draw inspiration from him? The thread is likely to extend forever.

Interpretations of Parajanov's oeuvre continue to evolve. Obviously, his works span literature, visual and audio-visual arts. His bisexuality is no longer taboo, and some have begun to discuss his incredible approach in *The Color of Pomegranates* (where Sofico Chiaureli played both the poet and his heterosexual lover), the loving gaze of the camera at Yuri Mgoian (the protagonist of *Ashik Kerib*), and the cross-dressing and liberation implied by the exoticism running through his films — all of which leave much room for appreciation by today's audiences.



被遺忘祖先的影子

Shadows of Forgotten Ancestors

烏克蘭、蘇聯 Ukraine, Soviet Union | 1965 | DCP | Color, B&W | 96min

PRINT SOURCE Films Sans Frontières

青年戀上殺父仇人之女，但殺父之仇不共戴天，生命的死亡與不幸，成了這對戀人的詛咒，陰影籠罩喀爾巴阡山脈。改編自烏克蘭作家米哈伊洛·柯秋賓斯基 1911 年的著作，電影分為 11 段篇章，以推軌鏡頭、快速搖攝、手持攝影與高飽和色彩，將觀眾帶入浪漫卻又殘酷的世界。這裡人生無常，死亡如影隨形。

帕拉贊諾夫的經典之作，被視為魔幻寫實主義的傑作。實地取景於喀爾巴阡山脈，並攝製於烏克蘭最大的杜甫仁科製片廠，這部以烏克蘭語和方言為主的電影，在以俄語電影為主的蘇聯時期相當少見。本片因偏離官方推崇的「社會現實主義」，而在發行時遭當局打壓，但因精湛捕捉常民文化、神祕主義和信仰狂熱的精神，反備受國際盛讚，並譽為烏克蘭電影史最重要的作品之一。

Two childhood friends fall in love despite the hostilities between their families. In an accident, Marichka drowns. Ivan marries Palagna, but he can't get over the death of Marichka, who constantly appears to him.

Shadows of Forgotten Ancestors — Sergei Parajanov's Ukrainian masterpiece — was adopted in 1964 by Ivan Chendei and Sergei Parajanov from Mikhaylo Kotsiubynsky's 1912 novel of the same name to celebrate the centennial of the author's birth (1864-1913).

- 1966 盧卡諾影展 Locarno FF
- 1965 威尼斯影展 Venice FF
- 1965 馬德布德拉塔影展評審團特別獎、影評人獎 Special Jury Award, Critics Grand Prize, Mar del Plata IFF

*同場放映《基輔壁畫》
Followed by *Kyiv Frescoes*



石榴的顏色

The Color of Pomegranates

亞美尼亞、蘇聯 Armenia, Soviet Union | 1969 | DCP | Color | 78min

PRINT SOURCE Films Sans Frontières

電影追溯十八世紀吟遊詩人薩亞-諾瓦從童年到病故的生命軌跡。透過他的眼，我們見證古代亞美尼亞的純真與美麗，其生命中重要的時刻及面向藝術、宗教和命運的糾葛。從孩提時代的懵懂幻想，到青年時期對致命愛情的渴望與失落。失去愛情後，詩人轉向宗教，尋求擺脫痛苦的心靈救贖。然而，隨著死亡的逼近，他回望過往，最終選擇將自己完全交付，迎向生命的終結。

帕拉贊諾夫最為人知的代表作，創作受到民間裝飾藝術、象徵主義詩歌影響，他以強烈的視覺藝術性與詩意，被譽為影史上的魔術師。充滿魔幻色彩的影像，帶領觀眾超越現實、穿越時空，從而引發對藝術、信仰、愛情、死亡等人類情感的深刻思考。這並不是一部關於詩人的傳記電影，而是寫意詩人精神形象的詩篇，尋索人類精神輝煌時刻的朝聖之旅。

One of the greatest masterpieces of cinema, Sergei Parajanov's *The Color of Pomegranates* inventively reveals the life of the 18th century Armenian troubadour Sayat-Nova (King of Song) through his poetry and his inner world instead of a conventional narrative. We see the poet grow up, fall in love, enter a monastery and die, but these events are depicted through images of how Parajanov's imagination perceived Sayat-Nova's poems — poems that are seen and rarely heard. Void of dialogue and camera movement, this is indeed a revolutionary work of the seventh art.

- 1982 法國《電影筆記》十大影片 TOP 10, Cahiers du Cinema

*同場放映《哈克柏蒙太奇》
Preceded by *Hakob Hovnatanyan*





蘇拉姆城堡的傳說

The Legend of Suram Fortress

喬治亞、蘇聯 Georgia, Soviet Union | 1985 | DCP | Color | 86min

PRINT SOURCE Films Sans Frontières

*同場放映《阿拉伯紋萬花筒》
Followed by Arabesques on
the Pirosmeni Theme

數位
修復
Restored



©National Library of Georgia

共同導演 CO-DIRECTOR

杜篤·艾巴錫澤 (1924-1990)，蘇聯喬治亞演員與導演，曾獲「人民藝術家」榮譽。早年從劇場轉戰影壇，與多位喬治亞名導合作無數，並為協助帕拉贊諾夫拍片，而在《蘇拉姆城堡的傳說》與《吟遊詩人》掛名共同導演。

Dodo ABASHIDZE (1924-1990) was a Soviet Georgian actor and director, honored as a People's Artist of Georgia in 1967. He began his career in theater before moving into film, where he worked with many leading Georgian directors. To support Sergei Parajanov's return to filmmaking, Abashidze was credited as co-director of *The Legend of Suram Fortress* and *Ashik Kerib*, also appearing in both films.

本片是帕拉贊諾夫出獄後拍攝的第一部電影，由知名演員杜篤·艾巴錫澤掛名共同導演，是讓作品通過官方審查的策略。電影一反《石榴的顏色》的憂鬱，華麗而無拘無束，似是導演遭受迫害之後向當局提出的反抗意識。非線性的敘事邏輯，故事段落間如拼貼畫般形成動態的韻律，精心設計的場景和音樂，賦予電影令人欣喜若狂的魔幻能量。

Sergei Parajanov's *The Legend of Suram Fortress* (1984), his first film after being released from prison, is based on a Georgian folk-tale written by Daniel Chonkadze. A fortune teller predicts that a man must be immured into the walls of a fortress in order to stop it from crumbling. In 1987, the film received the Best Innovative Film Award at IFF Rotterdam. This helped lift the Iron Curtain for Parajanov and he was able to travel to Rotterdam in 1988. There, he made the list of the 20 Directors of the Future.

- 1987 聖保羅影展影評人獎 Critics Awards, São Paulo IFF
- 1987 鹿特丹影展最佳創新影片獎 Best Innovative Film, IFF Rotterdam

06.20 FRI 20:40 華山 SHC 1 | 06.23 MON 11:20 華山 SHC 2 | 06.28 SAT 20:50 華山 SHC 1



吟遊詩人

Ashik Kerib

喬治亞、蘇聯 Georgia, Soviet Union | 1988 | DCP | Color | 77min

PRINT SOURCE Films Sans Frontières

數位
修復
Restored



©National Library of Georgia

共同導演 CO-DIRECTOR

杜篤·艾巴錫澤 (1924-1990)，蘇聯喬治亞演員與導演，曾獲「人民藝術家」榮譽。早年從劇場轉戰影壇，與多位喬治亞名導合作無數，並為協助帕拉贊諾夫拍片，而在《蘇拉姆城堡的傳說》與《吟遊詩人》掛名共同導演。

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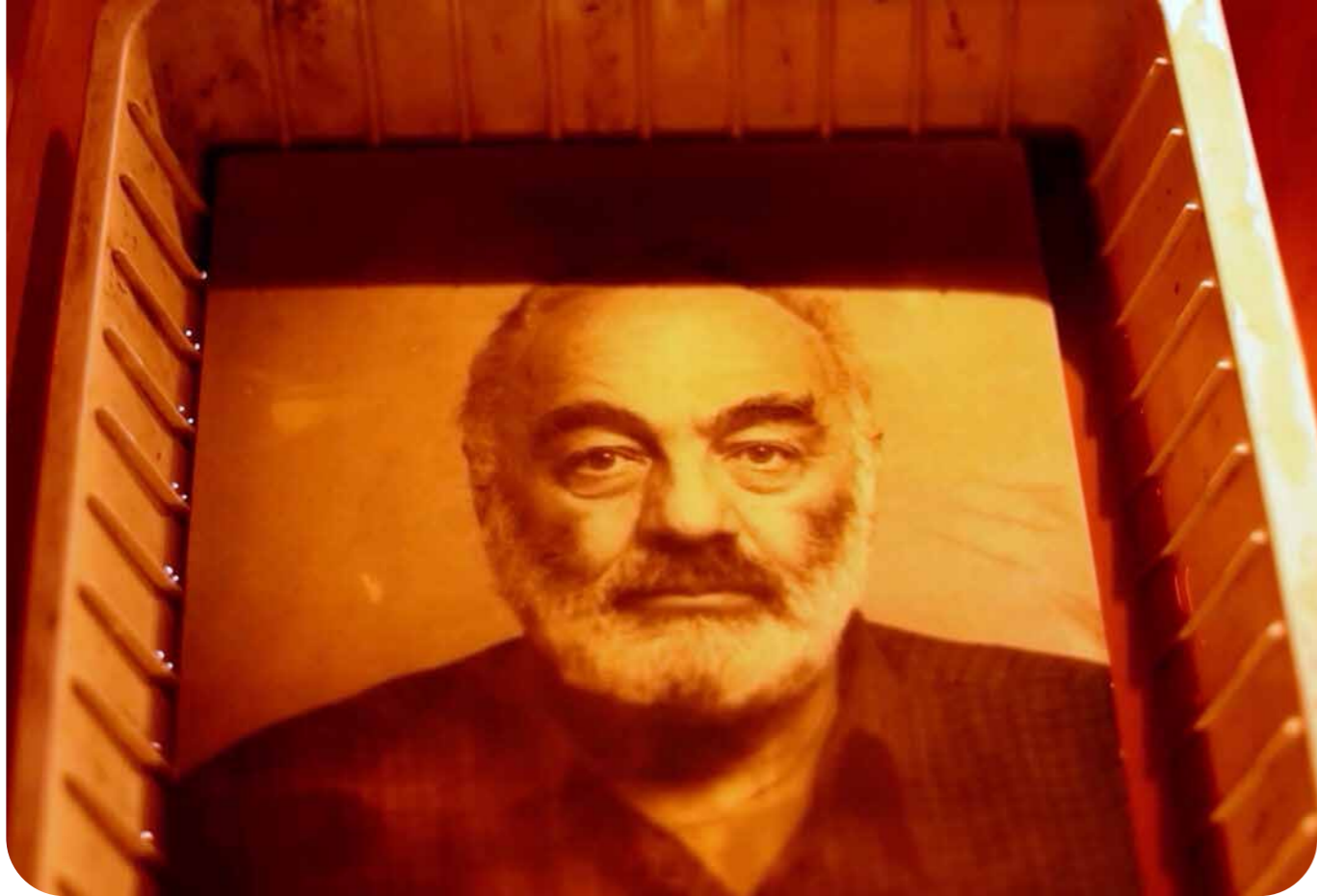
本片是帕拉贊諾夫最後一部完成的作品，靈感來自他喜愛的俄羅斯詩人米哈伊爾·萊蒙托夫創作的童話，以亞塞拜然的愛情故事為本，描繪窮困吟遊詩人愛上了貴族女兒，為此踏上一千零一夜的冒險。他在荒涼大漠獨行，以吟唱為世人捎來綿長祝福。畫面延續《石榴的顏色》的絢麗，蘊含飽滿民族神祕色彩、詩意與宗教性。電影如同一幅展開華美色調的掛毯；又如一曲悠長生命輓歌，道盡人物的精神本質。

帕拉贊諾夫將此部電影獻給已逝的友人導演塔可夫斯基，紀念其1962年的《伊凡的少年時代》啟發他與蘇聯社會現實主義自六〇年代起的決裂。亞塞拜然作曲家賈萬希爾·庫利耶夫量身打造原創配樂。當無常成為宿命，帕拉贊諾夫以絢麗、鬼魅般的電影語言，向世間發出鮮明的抵抗。

Ashik Kerib is Sergei Parajanov's last completed film (followed by his unfinished film, *The Confession*, which survives as *Parajanov: The Last Spring*). *Ashik Kerib* is based on an Azeri love story, a fairy tale by Parajanov's favorite Russian poet, Mikhail Lermontov. The Azerbaijani composer Dzhevanshir Kuliyeu tailor-made the film's original soundtrack. *Ashik Kerib* was selected for the Venice Film Festival and the New York Film Festival, and won a European Film Award (Felix). *Ashik Kerib* is dedicated to Andrei Tarkovsky.

- 1990 俄羅斯尼卡獎最佳電影、最佳導演、最佳攝影、最佳製作設計 Best Picture, Best Director, Best Cinematography, Best Production Design, Nika Awards
- 1989 伊斯坦堡影展評審團特別獎 Special Jury Award, Istanbul FF
- 1988 歐洲電影獎最佳導演 Best Director, European Film Awards

06.21 SAT 11:00 華山 SHC 1 | 06.24 TUE 19:00 華山 SHC 2 | 06.30 MON 13:30 華山 SHC 1



帕拉贊諾夫印記

The Lilac Wind of Paradjanov

亞美尼亞、烏茲別克、烏克蘭、義大利 Armenia, Uzbekistan, Ukraine, Italy

2025 | DCP | Color, B&W | 78min

PRINT SOURCE Prostudio MGMT S.R.L.

「親愛的謝爾蓋·帕拉贊諾夫，這部電影是獻給你的。」本片導演阿里·哈姆拉耶夫與帕拉贊諾夫相知數十載，他攜手攝影師尤里·克里門科夫共同拍攝。兩人深入爬梳大量的檔案文件、依循著帕拉贊諾夫的足跡，走訪亞美尼亞與喬治亞，只為向這位顛覆傳統、自由奔放的藝術大師致敬。

帕拉贊諾夫以充滿詩意與視覺張力的電影風格震撼影壇，卻也因不肯妥協於體制與世俗，而數度遭受迫害與囚禁。然而，他終其一生堅持創作，啟發後世無數影人與觀眾。哈姆拉耶夫以私密的視角重溫與帕拉贊諾夫的深厚情誼，並透過訪談其生前的工作夥伴與友人，勾勒出一代大師對創作的狂熱與執著，重現那段與天才同行的記憶。這部影片是哈姆拉耶夫對故人最私密且真摯的獻禮，在那輕拂過記憶的紫丁香之風中，藝術的靈魂依然自由飛翔。

Filmmaker Ali Khamrayev, accompanied by cinematographer Yuri Klimenko, delves into archives and journeys through Armenia and Georgia to pay tribute to his old friend, Sergei Parajanov — one of cinema's greats, whose vision and defiance of convention transcended borders. Along the way, Khamrayev shares intimate memories and reflections from Parajanov's closest friends, painting a vivid, personal portrait of the legendary filmmaker.

● 2025 鹿特丹影展 IFF Rotterdam



阿里·哈姆拉耶夫，出生於1937年，烏茲別克演員、導演、編劇及製片。生涯共拍攝超過30部紀錄片與20多部劇情長片，獲得烏茲別克「榮譽藝術家」的殊榮。代表作包括《The Seventh Bullet》(1972)、《The Bodyguard》(1979)，以及《Vuodillik kelin》。

Ali Khamrayev, born in 1937, is a renowned Uzbek actor, director, screenwriter, and producer. He has made over 30 documentaries and more than 20 feature films. Honored as an "Artist of Merit," his notable works include *The Seventh Bullet*, *The Bodyguard*, and *Vuodillik Kelin*.



*同場放映《被遺忘祖先的影子》
Preceded by *Shadows of Forgotten Ancestors*

06.20 FRI 18:10 華山 SHC 1 | 06.26 THU 19:00 華山 SHC 1 ★ | 06.30 MON 11:00 華山 SHC 1



*同場放映《石榴的顏色》
Followed by *The Color of Pomegranates*

06.21 SAT 12:40 華山 SHC 1 | 06.24 TUE 19:00 中山堂 TZH | 06.29 SUN 21:00 華山 SHC 1



*同場放映《蘇拉姆城堡的傳說》
Preceded by *The Legend of Suram Fortress*

06.20 FRI 20:40 華山 SHC 1 | 06.23 MON 11:20 華山 SHC 2 | 06.28 SAT 20:50 華山 SHC 1



基輔壁畫

Kyiv Frescoes

烏克蘭、蘇聯 Ukraine, Soviet Union | 1966 | Color | 17min

PRINT SOURCE Dovzhenko Film Studio

以三位著軍裝的男子揭開故事序幕，本片為當時在蘇聯轄下的烏克蘭當局，為歌詠蘇維埃愛國主義而製。然而帕拉贊諾夫卻將這部本應忠誠於黨的愛國大戲，轉化為具有強烈舞台感的超現實主義作品。此舉引發蘇聯電影檢查局審查，原先的長片在打壓下，最終只能以斷簡殘篇拼貼成高度風格化的短片，但從中已可窺見其代表作《石榴的顏色》的藝術風格雛形。

Sergei Parajanov assembled this "film collage" from the rushes and tests that remained unscathed after Soviet authorities halted the production of *Kyiv Frescoes* and ordered the negative to be destroyed.



哈克柏蒙太奇

Hakob Hovnatanyan

亞美尼亞 Armenia | 1967 | DCP | Color | 11min

PRINT SOURCE Cinema Foundation of Armenia

帕拉贊諾夫以極富詩意和趣味的影音蒙太奇，寫意地描繪出被譽為「提比里斯的拉斐爾」的亞美尼亞裔肖像畫家哈克柏·霍夫納尼安。這兩位擁有纖細藝術靈魂的創作者，橫跨時空在電影語言中相逢。帕拉贊諾夫透過畫作的局部特寫，搭配碎拍、不規整的音律，為電影和繪畫兩種看似迥異但卻不謀而合的藝術形式，找到了美麗的連結。

Sergei Parajanov explores the art of Armenian portraitist Hakob Hovnatanyan, reviving the culture of Tbilisi of the 19th century.



阿拉伯紋萬花筒

Arabesques on the Pirosmanni Theme

喬治亞 Georgia | 1985 | DCP | Color | 22min

PRINT SOURCE Georgian Film Studio

本片以蘇聯時期喬治亞裔畫家尼科·皮羅斯馬尼為主題。經歷數年牢獄之災後的帕拉贊諾夫，延續著《哈克柏蒙太奇》的表現手法，透過鏡頭細細凝視，以拼貼般的蒙太奇展現其畫作的局部特寫、畫家描繪人事物的筆觸與用色，引領觀眾跟隨他的景框與視角，一窺這位被視為時代之異數的神祕創作靈魂。

A short meditation on the work of Georgian painter Niko Pirosmansvili (1862-1918).



張卓明 · 攝圖不究 Bram Stoker's Dracula © 1992 Columbia Pictures Industries, Inc. All Rights Reserved.

電影正發生：造型

IN-PROGRESS: COSTUME DESIGN

演員是電影的臉
而造型設計裝扮這張臉
演員還沒開口
造型就說出了潛台詞
通過造型
演員幻化、成為角色

今年「電影正發生」聚焦於造型設計，引領觀眾認識「造型指導」這個將演員幻化為多變角色的視覺魔術師。

*Actors are the face of a film,
and costume design dresses that face.
Before the actor speaks,
the costume already conveys the subtext.
Through costume design,
actors transform and become their characters.*

This year, In-Progress focuses on costume design, leading audiences to discover the role of the "costume designer," the visual magician who transforms actors into ever-changing characters.



主持人 MODERATOR | 導演 林孝謙 Gavin LIN, Director

地點 LOCATION | 臺北市中山堂 2F 光復廳 Guangfu Auditorium, Taipei Zhongshan Hall 2F

06.28 SAT 14:00-16:00

● 從幕後到經典的造型之道

From Behind the Scenes to the Classic Art of Costume Design

四位台港資深造型指導，齊聚台北電影節同台交流。從《千禧曼波》到《七月與安生》，從《血觀音》到《周處除三害》，四位造型風格多變，參與作品幾乎涵蓋近年港台華語電影的精華。在他們巧手巧思的裝扮下，電影中的角色在影迷眼底定格成為餘韻綿長的經典。這是一探經典造型創作心法的難得機會。

Four veteran costume designers from Taiwan and Hong Kong gather at the Taipei Film Festival for a special exchange. Their works span films like *Millennium Mambo*, *Soul Mate*, *The Bold, the Corrupt, and the Beautiful*, and *The Pig, The Snake and The Pigeon*. Through diverse styles, they have shaped iconic cinematic characters. This is a rare chance to explore the creative process behind their unforgettable designs.

與談人 SPEAKERS



王佳惠
WANG Chia-hui

造型指導 Costume Designer

《你那邊幾點》
What Time Is It There?
《臉》*Face*
《血觀音》*The Bold, the Corrupt, and the Beautiful*



吳里璐
Dora NG Li Lo

造型指導 Costume Designer

《安娜瑪德蓮娜》
Anna Magdalena
《和平飯店》*Peace Hotel*
《我談的那場戀愛》*Love Lies*



許力文
HSU Li-wen

造型指導 Costume Designer

《餘燼》*The Embers*
《周處除三害》*The Pig, The Snake and The Pigeon*
《瀑布》*The Falls*



黃文英
HWARNG Wern-ying

導演 Director |
造型指導 Costume Designer |
藝術總監 Art Director

《車頂上的玄天上帝》*Be with Me*
《刺客聶隱娘》*The Assassin*
《海上花》*Flowers of Shanghai*

從經典到當代、從藝術統籌、造型設計到特殊化妝，他們帶領造型團隊形塑演員面貌，更是電影調色盤裡不可或缺的一環。本屆兩場論壇集結台港八位重量級造型指導，在主持人林孝謙導演的叩問下，以多年積累的電影造型經歷，分享各自的創作歷程與視覺美學心法。

From classic to contemporary, and spanning art direction, costume design, and special effects makeup, costume designers shape actors' appearances, becoming a vital part of the cinematic palette. This year's two forums gather eight influential costume designers from Taiwan and Hong Kong. Moderated by director Gavin Lin, they will share their creative journeys and visual aesthetics, shaped by years of experience in film design.

06.29 SUN 14:00-16:00

● 造型美學的跨界對話

Crossing Boundaries: The Aesthetics of Costume Design

造型指導的邊界在電影製作中，有時清晰時而模糊。它可以由藝術總監統籌帷幄，在一些特定類型電影中，特效化妝也是造型關鍵。此次論壇力邀《海角七號》、《鬼才之道》等資深造型指導，身兼《月老》特效化妝與造型設計，以及《老狐狸》美術造型一把抓的藝術總監，與主持人同台進行一場關於電影美學的跨界對話，探索造型的無限可能。

The boundaries of costume design in filmmaking can be both distinct and fluid. Sometimes led by production designers, it also intersects with special effects makeup in genre films. This forum features veteran designers from *Cape No. 7* and *Dead Talents Society*, along with artists who handled both special makeup and costumes for *Till We Meet Again* and combined art direction and styling for *Old Fox*. Together, they will discuss cross-disciplinary aesthetics and the limitless possibilities of costume design.

與談人 SPEAKERS



王誌成
WANG Chih-chen

藝術總監 Art Director |
美術指導 Production Designer

《最好的時光》*Three Times*
《返校》*Detention*
《老狐狸》*Old Fox*



姚君
YAO Chung

造型指導 Costume Designer

《小曉》*Trouble Girl*
《詐團圓》*Scamsgiving*
《海角七號》*Cape No. 7*



施筱柔
Lore SHIH

造型指導 Costume Designer

《鬼才之道》
Dead Talents Society
《查無此心》*The Abandoned*
《返校》*Detention*



蕭百宸
HSIAO Pai-chen

特效化妝 Special
Effects Makeup Artist

《月老》*Till We Meet Again*
《緝魂》*The Soul*
《湄公河行動》
Operation Mekong

06.22 SUN — 06.28 SAT 18:00-21:00

● 電影造型提案工作坊

COSTUME PITCHING WORKSHOP

地點 LOCATION | 臺北市中山堂 2F 光復廳 Guangfu Auditorium, Taipei Zhongshan Hall 2F

* 公開提案日 (6/28) 開放一般觀眾自由參加，現場請依工作人員指示進場 Free admission

以電影《老狐狸》的劇本、場景圖為造型設計素材，在專業造型老師帶領下，學員體驗完整的電影造型提案歷程，並於最終的公開提案日，接受本片導演與藝術總監回饋。

Using the script and set designs from the film *Old Fox* as a reference point, participants will be guided by professional costume designers to experience the full process of developing a costume design proposal. On the final presentation day, they will receive feedback from the film's director and production designer.

導師 MENTORS

林芷妤
LIN Zi-yu

造型指導
Costume Designer
《少男少女》
A Boy and A Girl

董彥秀
TUNG Yen-hsiu

造型指導
Costume Designer
《咒》*Incantation*

陳亞琦
CHEN Ya-chi

造型指導
Costume Designer
《商魂》*Trade War*

蕭雅全
HSIAO Ya-chuan

導演 Director
《老狐狸》*Old Fox*

王誌成
WANG Chih-chen

藝術總監 Art Director
《老狐狸》*Old Fox*

評審 JURY

06.22 SUN — 06.29 SUN 10:00-12:00、13:00-17:00

● 電影造型成品展

EXHIBITION: Costume Design

地點 LOCATION | 臺北市中山堂 2F 光復廳 Guangfu Auditorium, Taipei Zhongshan Hall 2F

展覽主題 THEME | 造型師工作室 Costume Designer Studio

《老狐狸》、《請問，還有哪裡需要加強》電影服裝 *Old Fox & Miss Shampoo* Film Costumes

本展覽分為兩部分，第一部分將造型指導高仙齡老師的辦公室搬入中山堂光復廳展出，讓觀眾走入電影造型設計的空間，自由探索造型設計的發生；第二部分展出《老狐狸》和《請問，還有哪裡需要加強》兩部電影六套主要角色之戲服，呈現電影景框以外完整的造型設計，並搭配電影劇照、角色介紹、造型師的設計構想文字等資料，將電影造型羽化成型的過程展現於觀眾眼前。

The exhibition is divided into two parts. The first relocates costume designer Shirley Kao's studio to Zhongshan Hall's Guangfu Hall, inviting visitors to immerse themselves in the creative space of costume design. The second part showcases six key costumes from the films *Old Fox* and *Miss Shampoo*, offering a complete view of the design process beyond the screen. Accompanied by film stills, character profiles, and designer notes, the exhibition highlights the transformation of film costumes from concept to final form.

06.29 SUN 18:00-20:30

● 魔法化妝間：特效化妝現場秀

MAGIC MAKEUP STUDIO: Special Effects Makeup Live Showcase

地點 LOCATION | 臺北市中山堂 2F 光復廳 Guangfu Auditorium, Taipei Zhongshan Hall 2F

本活動邀請深受華語電影圈愛用的特殊化妝團隊「百嘉堂」，與曾以電影《咒》提名金馬獎最佳造型設計的儲旭(儲稼逸)老師。兩組特化團隊分別以「一半是青春，一半是滄桑」和「3D數位翻模殭屍妝」的妝容主題為演員上妝，將隱藏於幕後的演員化妝室搬到台前，演員化身為角色的神祕過程，也即將在此呈現。

Step into the actors' makeup room, where enigmatic transformations into character unfold, revealing makeup's profound impact on performance. Join us for an exclusive event featuring PCT Makeup F/X Studio, a staple in Chinese cinema, and CHUXU, nominated for Best Makeup & Costume Design at the 59th Golden Horse Awards for *Incantation*. Witness two captivating demonstrations: "Half Youth, Half Weariness" and "3D Digital Zombie Makeup," exploring product choices, techniques, and effects.

主持人 MODERATOR

董彥秀
TUNG Yen-hsiu

造型指導
Costume Designer
《咒》*Incantation*

講師 SPEAKERS

蕭百宸
HSIAO Pai-chen

特效化妝師 Special
Effects Makeup Artist
《月老》
Till We Meet Again

劉顯嘉
LIU Hsien-chia

特效化妝師 Special
Effects Makeup Artist
《月老》
Till We Meet Again

儲旭(儲稼逸)
CHUXU

特效化妝師 Special
Effects Makeup Artist
《咒》*Incantation*

演員 ACTORS

張洛傑
Roy CHANG林映彤
LIN Ying-tung



Courtesy of Park Circus Films, Paramount

Recommended Film

上空英雌

Barbarella

法國、義大利 France, Italy | 1968 | DCP | Color | 97min

PRINT SOURCE Park Circus

改編自法國同名漫畫，性感尤物珍·芳達化身未來太空探員芭芭麗娜，奉命展開宇宙冒險，尋找發明毀滅性武器的邪惡科學家，她是維護宇宙和平的唯一希望！片中高潮伴隨著女主角的魔性床戲，還有身材宛如希臘雕像的盲眼男天使，從「傳統」交合到「前衛」神交都令人難以抗拒。全片敘事荒誕奇幻，充滿1960年代的反社會氣氛。

導演華汀以獨具洞見的「女權」世界觀和科幻想像的才華，巧妙結合太空未來主義與迷幻風格，打造了令人嘆為觀止的科幻邪典。珍·芳達在片中造型百變，從閃亮銀色太空服到金屬比基尼，再到透明塑膠裝，大膽運用大量金屬、塑膠與亮片，搭配前衛剪裁和搶眼色彩，打造既性感又超現實的視覺盛宴。其中，標誌性十足的綠色陶瓷裝，至今仍是科幻時尚的經典搭配。

In the year 4000, astronaut Barbarella crash-lands on the icy planet Lythion to find missing scientist Durand Durand in the decadent city of Sogo, where new sins emerge hourly. Along the way, she faces bizarre dangers: a deadly orgasm-inducing machine, a dream-weaving lesbian queen, and women smoking from a massive hookah.



推薦人 GUEST CURATOR

王佳惠，1993年以廣告入行，2001年和蔡明亮導演合作《你那邊幾點》，2009年憑藉《臉》榮獲金馬獎最佳造型設計，2017年以《血觀音》入圍金馬獎最佳造型，2023以《默殺》入圍台北電影獎最佳造型設計。近期作品有《流麻溝十五號》、《黑的教育》、《粽邪3：鬼門關》等。

WANG Chia-hui began her career in advertising in 1993 and collaborated with director Tsai Ming-liang on the 2001 film *What Time Is It There?* She won the Golden Horse Award for Best Costume Design in 2009 for *Face* and received a nomination again in 2017 for *The Bold, the Corrupt, and the Beautiful*. In 2023, she was nominated for Best Costume Design at the Taipei Film Awards for *A Place Called Silence*. Recent works include *Untold Herstory*, *Bad Education*, and *The Rope Curse 3*.

推薦理由 GUIDE

《上空英雌》是一部融合科幻、美學與時尚的經典電影。Jacques Fonteray的服裝設計大膽運用銀色金屬、透明PVC與幾何剪裁，展現60年代前衛的「太空時尚」。電影透過迷幻視覺與大膽造型，挑戰性別與美學界線，每套造型不僅呈現未來感，更強化角色的獨立與探索精神。對喜愛視覺設計與造型創作的人來說，這部電影如同一場太空伸展台，啟發無數時尚設計師與科幻電影造型，是必看的經典之作！

Barbarella is a cult classic fusing sci-fi and fashion. Jacques Fonteray's costumes — silver metals, PVC, and sharp cuts — define 1960s space-age style. Psychedelic visuals and bold looks challenge gender norms, highlighting the heroine's independence and pioneering spirit. A space-age runway on screen, *Barbarella* has inspired countless fashion designers and sci-fi creators, securing its place as a timeless visual and stylistic icon.



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Recommended Film

新蜀山劍俠

Zu: Warriors from the Magic Mountain

香港 Hong Kong | 1983 | DCP | Color | 99min

PRINT SOURCE Fortune Star Media Limited



推薦人 GUEST CURATOR

吳里璐，知名造型及服裝指導，香港理工大學紡織及時裝設計系畢業。自《中國最後一個太監》起曾八度獲得香港電影金像獎、兩度金馬獎及亞洲電影大獎最佳造型設計。代表作包括《少年的你》、《梅艷芳》、《甜蜜蜜》、《十月圍城》、《金雞》及《西遊記之孫悟空三打白骨精》等。

Dora NG Li Lo, a Hong Kong Polytechnic University graduate in Textile and Fashion Design, is a renowned costume designer on over 100 films. She has won eight Hong Kong Film Awards, two Golden Horse Awards, and two Asian Film Awards for Best Costume Design. Notable works include *Better Days*, *Anita*, *Bodyguards and Assassins* and *The Monkey King 2*.

推薦理由 GUIDE

徐克導演的《新蜀山劍俠》(1983)當年讓我大為震撼，顛覆了我對古裝片的印象。最經典的一幕就是林青霞飾演的堡主登場，身披彩帶飛出，盤坐石上，充滿氣勢。她的造型融合敦煌壁畫的元素，又帶點時尚感，既像古裝又像時裝，色彩對比強烈，完全跳脫傳統古裝的柔和風格。讓我驚艷的是，原來古裝也可以這麼時尚！

This masterpiece by Tsui Hark left a lasting impression on me, completely changing my view of costume films. The most iconic scene is when Brigitte Lin's character, the castle master, appears, flying through the air with colorful ribbons, sitting invincibly on a stone. Her costume blends elements of Dunhuang murals with a touch of fashion, combining traditional and contemporary styles, with bold color contrasts that break away from the soft, traditional look of costume films. I was amazed at how stylish traditional costumes could be!

五胡亂華末期，諸國兵臨蜀地，西蜀探子狄明奇誤闖血魔禁區，幸得南海派劍俠相救。兩人在激戰中巧遇崑崙派師徒二人，可江湖上沒有朋友，武林高手各自為戰，最終皆敗下陣來，無奈逃往瑤池仙堡療傷。眼見敵人猖狂日盛，仙堡堡主為救眾人耗盡元氣，狄明奇遂與崑崙、仙堡兩派門徒攜手，踏上尋覓紫青雙劍、拯救蒼生的艱險之路。

本片為1980年代首部引進好萊塢特技的香港電影。導演徐克混融武俠與科幻，快節奏中穿插港式笑料，打造詼諧又前衛的劃時代奇俠之作。鄭少秋、林青霞、元彪、洪金寶等傳奇演員合作演出，造型設計由香港殿堂級美術指導張叔平操刀，以風情各異的仙俠衣著與鮮明配色，為瑰麗視覺定調，其中林青霞身披白綾、飄逸靈動的形象，更是借鑑敦煌壁畫元素，為影史留下經典一幕。

During the Sixteen Kingdoms period, Qiao Shu army deserter Ming-kei is rescued from vampires by Master Ding and becomes his pupil. When they are ambushed by the Blood Devil, devil chaser Siu Yu and his pupil Yat Jan help hold him off, but they need to find the Dual Swords to destroy him.

Master Ding takes the wounded Siu Yu to Celestial Fort and seeks help from the Mistress, but he is poisoned by the Blood Devil and surrenders to the Dark Force. Will Ming-kei and Yat Jan find the Dual Swords and destroy the Blood Devil?

- 1984 香港電影金像獎十大華語片
Best 10 Chinese Motion Pictures, Hong Kong Film Awards



Recommended Film

天才雷普利

The Talented Mr. Ripley

美國 USA | 1999 | DCP | Color | 139min

PRINT SOURCE Park Circus



推薦人 GUEST CURATOR

姚君，電視、電影造型指導，擅於處理具有年代感的角色造型，和曹瑞原導演合作過《孽子》、《孤戀花》、《一把青》等戲劇作品，也曾參與李安導演《少年PI的奇幻漂流》劇組拍攝，擁有和國際造型團隊合作之經驗，曾多次入圍金鐘獎美術設計獎，2016年以《一把青》獲得金鐘獎。

YAO Chung is a costume designer known for period-specific works. She collaborated with Tsao Jui-yuan on *Crystal Boys*, *Love's Lone Flower*, and *A Touch of Green*, winning the Golden Bell Award for the latter in 2016. She also worked on Ang Lee's *Life of Pi*, gaining experience with international teams.

推薦理由 GUIDE

《天才雷普利》是一部精彩的美國犯罪電影。在服裝造型上不僅精準捕捉五〇年代風格，更透過色彩和剪裁暗示角色的心理變化及社會地位，傑出的設計使服裝師安·羅斯入圍奧斯卡最佳服裝設計，是研究復古時尚的絕佳參考。電影中義大利南部的陽光、燦爛的背景襯托著服裝的優雅迷人。如果您也喜歡這樣的風格，並想認識屬於這時代的服裝時尚，邀請您一起來聊聊電影裡的服裝語言。

The Talented Mr. Ripley is a brilliant American crime film that masterfully captures 1950s style while using color and tailoring to reflect the characters' psychology and social status. Ann Roth's exceptional costume design received an Oscar nomination and remains a key reference for vintage fashion studies. Set against the sun-drenched beauty of southern Italy, the film's elegant and alluring costumes stand out. If you appreciate this aesthetic and want to delve deeper into the fashion of the era, we invite you to join us in exploring the rich costume language within the film.

- 2000 英國電影學院最佳男配角獎
Best Performance by an Actor in a Supporting Role, BAFTA
- 2000 柏林影展 Berlinale



Recommended Film

吸血鬼：真愛不死

Bram Stoker's Dracula

美國 USA | 1992 | DCP | Color | 127min

PRINT SOURCE Park Circus



推薦人 GUEST CURATOR

許力文，作品廣見於電影、雜誌、廣告、知名品牌服裝秀等。曾與鍾孟宏導演合作過《停車》、《失魂》、《一路順風》，並以《愛》、《軍中樂園》、《一路順風》、《狂徒》、《腿》、《瀑布》六度入圍金馬獎最佳造型設計。近期作品為《本日公休》。

HSU Li-wen's work spans films, magazines, advertisements, and fashion shows for renowned brands. She has collaborated with director Chung Mong-hong on *Parking*, *Soul*, and *Godspeed*, and has been nominated six times for the Golden Horse Award for Best Costume Design, for *Love*, *Paradise in Service*, *Godspeed*, *The Scoundrels*, *A Leg*, and *The Falls*. Her recent work includes the film *Day Off*.

推薦理由 GUIDE

電影造型設計大師石岡瑛子以自身東方背景，融合西方維多利亞時期的服裝設計元素，大量帶入刺繡、蕾絲、立體雕塑等工藝，服裝細節十分華麗，而大膽的用色也打破以往對於吸血鬼的既定印象，摒棄傳統的黑色，改為鮮豔紅袍來影射吸血鬼嗜血的天性，其中德古拉於電影最後所穿的長袍，設計靈感則來自於克林姆的名畫〈吻〉，呼應劇情中德古拉與愛人跨越時空愛慾交纏的戀情。每套戲服的工藝精湛和華麗程度，就算在博物館展出也不為過。

Japanese costume design master Eiko Ishioka blended her Asian background with elements of Western Victorian fashion, incorporating embroidery, lace, and sculptural craftsmanship to create lavishly detailed costumes. Her bold color choices broke traditional vampire imagery, replacing black with vivid red robes to reflect Dracula's bloodthirsty nature. The final robe, inspired by Klimt's *The Kiss*, echoes Dracula's timeless, passionate romance. Each costume's exquisite craftsmanship and opulence make them worthy of museum exhibition.

1462年，德古拉伯爵在對抗鄂圖曼帝國的戰役中凱旋歸來，卻發現深愛的妻子誤信敵人謊報他的死訊後自盡而亡，沉痛悲憤的他發誓為妻子報仇，成為不死的吸血鬼。到了1897年，德古拉因緣際會下遇見了神似愛妻的女人，為了找回四百年前的真愛，一場跨越物種、時代且直面愛與死亡的衝突，於是展開。

大導演法蘭西斯·柯波拉改編名著《德古拉》，基努·李維與安東尼·霍普金斯等巨星主演，是最成功的銀幕改編。服裝設計師石岡瑛子以血紅色搭配金色的龍紋線繡，打造德古拉的鬼魅錦袍；而其從人成魔的百變形象，也營造角色未知而多變的恐懼感。女性角色造型同樣充滿細節，從綠色蛇繡象徵的誘惑性感，到詭如傘蜥蜴般有著圓形襷襟的白色婚紗，皆完美襯托角色性格，讓石岡瑛子成為奧斯卡史上第二位獲得最佳服裝設計的日本人。

The centuries old vampire Count Dracula comes to England to seduce his barrister Jonathan Harker's fiancée Mina Murray and inflict havoc in the foreign land.

- 1993 奧斯卡金像獎最佳服裝設計、化妝、音效剪輯
Best Costume Design, Best Makeup, Best Sound Effects Editing, Academy Awards
- 1993 土星獎最佳恐怖電影、導演、男主角、編劇、服裝
Best Horror Film, Best Director, Best Actor, Best Writing, Best Costumes, Saturn Awards

電影造型

角色的靈魂雕刻師

「角色」是電影當中極其重要的元素。要建立一個生動、立體的角色，除了表演、台詞設計和演員的演技之外，「造型」更是重要的功臣。

電影造型就像魔法，藉由細節設計協助演員表演、為角色灌注靈魂。服裝、彩妝、髮妝不只是打造出角色的外在，更可以因為材質、重量，以及帶來的體感，影響演員對角色的體會。當演員換上戲服、完成妝髮後站在鏡子前，造型帶來的視覺、觸覺等感官衝擊，讓他們更輕易走進角色的生命。

電影造型工作通常由：造型指導、造型執行、服裝管理、化妝師和髮型師，各個職位共同協力完成。工作流程會依不同的片型、團隊有所更動，但大致上會經歷：劇本分析、與導演溝通、造型提案、服裝製作、服裝採購、定裝，到最後拍攝期的現場調整。「電影正發生：造型」系列活動與主題展覽，將關注造型指導們設計角色造型的過程及思考脈絡，也以造型的角度看見電影角色的不同樣貌。

透過造型師的視角觀看藝術

服裝、彩妝、髮妝的設計在電影、舞台劇、演唱會、時尚秀場……等，不同表演類型中都可以見到。每一種表現方式，會有各自的風格與考量。而相較於其他表演類型的造型設計，電影造型會因為鏡頭的特寫，和戲院大銀幕放映的呈現方式，對於質感、細節有更高的要求。此外，除了整體視覺美感考量，電影造型更需要服務於敘事邏輯、角色成長、符號及隱喻。因此專業的電影造型師不只擁有美學涵養，更需要熟知劇本中編導賦予角色的特質和任務。

策展階段我們訪談了七位資深造型指導，從他們的分享中得知，在設計的發想過程裡造型師除了會針對電影題材做田野調查與時代考究，許多的靈感更源自於現實生活、媒體及藝術。有趣的是，每位造型師依據他們各自的生活喜好，擁有著不同的涉略面相。其中不論是電影、書籍、電視新聞頻道、建築設計、公共場合中人們的穿著……等，都能成為造型師汲取靈感的平台。

為了一窺電影造型指導們觀看世界、觀看藝術的獨特視角。首先，我們延續了往年電影正發生慣例，規劃了「創作者推薦片單放映與映後」的單元。請到吳里璐、王佳惠、許力文、姚君四位不同創作風格的資深造型師，選映對他們職涯富含重大意義的電影作品。藉由造型師的觀點，帶領大眾看見電影角色與造型設計之間的奧秘。

開拍以前，造型正發生

台北電影節電影正發生，自2017年起每年以不同的電影主創部門為題，透過多元的方式，帶領影迷一窺電影創作過程。今年我們根據電影造型創作的特性，將關注焦點拉回到開拍以前的造型提案會和演員梳化階段，策劃「電影造型提案工作坊」和「魔法化妝間：特效化妝現場秀」兩場活動。不同於以往創作現場的展演形式，針對業內、業外的群眾提供不同角度認識並接近電影造型的機會。

策劃「電影造型提案工作坊」活動的起源，是希望將單元的重點聚焦在造型設計與發想的創作過程。在這個階段裡，造型師從劇本文字凝鍊出對角色的想像，然後大量搜尋資料，找尋合適的造型元素，刻畫出角色初步的樣貌。造型設計過程也不乏與導演、美術指導密切的溝通，藉由一次次提案，讓造型更貼近導演想要說的故事。電影造型設計的過程就像在雕塑角色的靈魂，用服裝、化妝、髮型勾勒出它們的內在與外在。造型師對於各個角色的見解，以及不同職位帶給造型設計的思想碰撞，都是我們想要在活動中呈現的。

「電影造型提案工作坊」開放有造型相關經歷的人士報名參與。邀請董彥秀、陳亞琦與林芷好等三位專業造型指導，帶領學員實際操作「角色設計」到「造型提案」的過程。此次活動打破了電影製作的常態，將已完成的電影《老狐狸》，重新交由三位造型指導以及學員們共同設計角色造型，期待能夠為創作帶來不同的可能性與想像。

除了需要經過資格篩選才能全程參與的工作坊課程，針對彩妝領域，我們也設計了開放給一般大眾入場的

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活動——「魔法化妝間：特效化妝現場秀」。邀請到「儲·特效化妝」和「百嘉堂」兩組特化團隊，現場示範特效化妝。以輕鬆知性的活動形式進行，並開放觀眾提問增加影迷與創作者的互動，揭開特效化妝工作的神秘面紗。

看見經典電影造型背後

今年的靜態展覽配合「電影造型」主題，展出2024年獲得台北電影節最佳造型設計的《老狐狸》以及同樣入圍該獎項的《請問，還有哪裡需要加強》之電影服裝造型。為了展覽籌畫，前期企劃的訪談中，我們曾與多位與談的造型指導詢問電影拍攝結束後戲服的保存狀況。一問之下瞭解到，台灣影視劇組鮮少有保留戲服的習慣，通常會以拍賣的方式處理殺青之後大量的戲服。本次靜態展覽很幸運地找到有留存主要角色戲服的電影作為展覽主題，少數仍缺失的服裝將會請造型指導尋找相似的服飾做復刻。本展覽將創作者精心設計的造型成品展出，讓觀眾能夠近距離欣賞電影景框以外完整的戲服設計。

談及戲服保留的議題，造型指導王佳惠與姚君兩位老師不約而同分享了國外影視服裝庫的運行模式。民間經營的服裝庫會蒐集劇組們拍攝完不再使用的戲服，並開放租借。不僅節省造型組製作的成本與時間，也讓戲服得以循環再利用。王佳惠老師目前正積極推動台灣建立影視服裝庫，盼能打造本土專業資源平台，讓更多人看見服裝保存與永續利用的價值。她的努力展現了資深造型指導對產業的關懷與前瞻視野，也為台灣影視創作注入更永續的可能。

每個經典電影造型背後，都有著默默為電影付出的創作者。他們對電影造型懷抱熱忱、在有限的預算和資源中創造出無限的想像。電影正發生一直以來都是留給創作者的舞台，今年辦理了《造型之道：從幕後到經典》和《造型視界：電影美學的跨界對話》兩場論壇，由溫文儒雅、妙語如珠的林孝謙導演擔任主持，引導八位與談人從不同的角度探討「電影造型」，藉由交流讓產業和創作有更多的討論空間，帶給喜愛電影的大眾豐富的美學知識饗宴。

Sculpting the Soul: The Art of Costume Designers

“Character” is a vital element in films. To craft a vivid and multidimensional role, dialogue and performance are essential, but costume design also plays a crucial part.

Costume design is a magical art — it supports the actor’s performance through carefully considered details and breathes soul into a character. Costumes, makeup, and hairstyling do more than define a character’s appearance; their textures, weight, and physical sensation subtly guide how an actor inhabits a character. When actors don their costumes and examine themselves in the mirror, fully styled, the visual and sensory impact of the transformation helps them step more effortlessly into the character’s world.

Costume design work is typically carried out collaboratively by a team that includes: a costume designer, wardrobe assistants, wardrobe coordinators, makeup artists, and hairstylists. The workflow may vary depending on the type of film and the team involved, but generally includes the following stages: script analysis, discussions with the director, styling proposals, costume production, costume procurement, costume fitting, and finally, on-set adjustments during the shooting period. The “In-Progress: Costume Design” series of events and themed exhibitions will delve into the creative processes and conceptual thinking behind character design, offering a unique lens through which we are able to appreciate the many facets of a character.

Seeing Art through the Perspective of Costume Designers

From film and theater to concerts and fashion runways, costume, makeup, and hairstyling play essential roles across a variety of performance arts. Each medium brings its own aesthetic and creative demands. In the realm of cinema, however, the precision required is heightened — close-up shots and large-screen projections call for meticulous attention to texture and detail. Beyond considering the overall visual aesthetics, costume design must also serve the narrative structure, character arcs, symbolic language, and metaphorical layers. As such, professional costume designers not only possess a refined artistic sensibility but also have a deep understanding of the traits and narrative roles that the screenwriter and director have assigned to each character.

During the curatorial phase, we interviewed seven veteran costume designers. From their insights, we learned that in the creative process, costume designers not only conduct field research and historical studies based on the film’s subject matter, but also draw inspiration from everyday life, media, and the arts. Interestingly, each designer’s

sources of inspiration reflect their personal interests and lifestyles. Films, books, TV news, architectural designs, or the way people dress in public spaces all serve as rich sources of inspiration for costume designers.

To gain a glimpse into how costume designers view the world and interpret art, we have continued the tradition of “In-Progress” by launching the “Designers’ Picks & Post-Screening Talks” segment. We invited four seasoned costume designers — Dora Ng Li Lo, Wang Chia-hui, Hsu Li-wen, and Yao Chung — each with a distinct creative style, to select films that have profoundly shaped their professional journeys. Through their perspectives, audiences are invited to discover the intricate relationship between characters and costume designers.

Costume Design in Progress — Before the Cameras Roll

Since 2017, the Taipei Film Festival’s “In-Progress” program has spotlighted a different filmmaking department each year, offering audiences a behind-the-scenes look at the creative process through diverse formats. This year, focusing on the unique nature of costume design, we shift attention to the pre-shoot phase — specifically the costume proposal meetings and hair & makeup sessions with actors. Two events have been curated: the “Costume Design Proposal Workshop” and “The Magic Makeup Room: Special Effects Makeup Showcase.” Unlike previous “On-Site” presentations, these programs offer both industry professionals and the general public new perspectives and deeper engagement with the world of costume design.

The “Costume Design Proposal Workshop” was conceived as a way to spotlight the often-overlooked creative phase of costume concept development. In this early stage, costume designers translate the script into visual imagination, conducting extensive research to find suitable design elements that shape the characters’ first visual forms. This process is deeply collaborative, refined through ongoing dialogue with directors and production designers to ensure the costumes reflect the director’s narrative vision. In many ways, designing costumes is an act of sculpting a character’s soul, where clothing, makeup, and hair together evoke both internal essence and external presence. This workshop aims to reveal how designers interpret character, and how cross-departmental exchange shapes the final creative outcome.

The “Film Costume Proposal Workshop” is open to participants with experience in costume-related fields. Led by professional costume designers Tung Yen-hsiu, Chen Ya-chi, and Lin Zhi-yu, the workshop guides

Written by Orla CHANG (Taipei Film Festival Program Coordinator)
Translated by Lorelai LIN

participants through the complete process from character development to costume proposal. Uniquely, this event breaks away from the norm of film production: participants will reimagine the costumes for the completed film *Old Fox*. Through this creative exercise, both the designers and participants are invited to explore new possibilities and fresh interpretations of character design.

In addition to the workshop — open only to selected participants with relevant experience — we have also curated an event open to the general public that focuses on the art of makeup: “The Magic Makeup Room: Special Effects Makeup Showcase.” Two professional SFX makeup teams, True Effect and PCT SFX Makeup Studio, have been invited to perform live demonstrations of special effects makeup. Presented in an engaging and accessible manner, the event encourages audience questions and interaction, offering cinephiles a rare glimpse behind the scenes and revealing the creative process behind the magic of special effects makeup.

Unveiling the Stories Behind Iconic Costumes

This year’s static exhibition, aligned with the “Costume Design” theme, showcases costume designs from *Old Fox* — winner of Best Costume Design at the 2024 Taipei Film Festival — and *Miss Shampoo*, which was also nominated in the same category. In preparing for the exhibition, we conducted a series of interviews with costume designers, during which we explored the preservation of costumes after filming concludes. Through our inquiries, we discovered that it is uncommon for Taiwanese film and television productions to preserve costumes after filming. In most cases, large quantities of wardrobe pieces are auctioned off once a project wraps. For this exhibition, we were fortunate to find films in which the main characters’ costumes had been carefully retained, making them suitable focal points for display. In cases where original garments were missing, the costume designers have sourced similar pieces to faithfully recreate the looks. This exhibition presents these meticulously crafted designs up close, offering audiences a rare opportunity to appreciate the full detail and artistry of costume work beyond the cinematic frame.

When discussing the issue of costume preservation, both veteran costume designers Wang Chia-hui and Yao Chung independently brought up the operating model of costume archives abroad. These privately run costume archives collect wardrobe pieces no longer in use after filming and make them available for rental. This system not only helps costume departments save time and production costs but also promotes the sustainable reuse of costumes. Wang is

currently actively advocating for the establishment of a dedicated film and television costume archive in Taiwan — a local professional resource platform that highlights the importance of preservation and sustainability in costume design. Her efforts reflect both a deep care for the industry and a forward-looking vision, bringing a more sustainable future to Taiwanese film and television production.

Behind every iconic costume is a dedicated artist who quietly contributes to the world of cinema. These designers work with passion, often within limited budgets and resources, yet manage to bring boundless imagination to life. The “In-Progress” program has always served as a platform for artists. This year, we present two forums — “The Craft of Style: From Behind the Scenes to Iconic Looks” and “Perspectives on Costume: An Interdisciplinary Dialogue on Film Aesthetics.” Both will be hosted by the eloquent and thoughtful director Gavin Lin, who will guide eight guest speakers through in-depth discussions on various aspects of costume design. These conversations create space for greater dialogue between industry and artistry, while offering cinephiles a rich and engaging aesthetic and intellectual experience.

“In-Progress: Costume Design” seeks to explore the intricate and ever-evolving world of costume design through a diverse array of events. We extend our heartfelt thanks to every costume designer who generously contributed their time and insight throughout the curatorial process. Despite busy production schedules — whether during filming or intense pre-production fittings, they made time to participate in planning and discussions. Their professional input and shared experience were invaluable in shaping this program into its final form. Most importantly, their unwavering passion for cinema has been a driving force that continues to inspire us. This project aspires to bring together artists who love working in film and audiences who are captivated by it. Through open dialogue and creative exchange, we hope to uncover new dimensions of cinematic storytelling and costume design.

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 林 昱
 林凡儿
 林子晴
 林子寧
 林心如
 林木材
 林仕肯
 林伊湄

林佑運
 林孝謙
 林佳亨
 林佳欣
 林念儀
 林昕嫻
 林芷妤
 林冠伶
 林姿吟
 林盈志
 林若瑄
 林捷如
 林師祺
 林書瑜
 林傳智
 花季謙
 邨柏慶
 邱予慧
 侯伯彥
 侯季然
 侯思屹
 姚 君
 施名帥
 施宏儒
 施筱柔
 段羽瞳
 段鍾沂
 洪辰韻
 洪健倫
 洪崇哲
 洪雅文
 范新玉
 倪安宇
 陳雪甄
 陳逸軒
 陳晔兒
 陳儒修
 陳築好
 陳韻婕
 傅莉淳
 彭小芬
 彭翎宸
 曾文珍
 曾亦歆
 曾芷筠
 曾御忠
 曾聰明
 游千慧
 游紀慈
 游茜雯
 游惠君
 游嘉嫻
 張裕容
 張憶潔
 戚耘華
 曹仕翰
 曹吉陟
 莊景燊
 莊雯媛
 許力文
 許佳真
 許恬瑛
 許淑貞
 許鈞婷
 許瑩美
 連奕琦
 郭凡瑄
 郭亮玓
 郭昱萱
 郭栗蓉
 郭憲聰
 陳立昕
 陳伊淇
 陳汶其
 陳亞琦
 陳宜彤
 陳俊蓉
 陳俞攸
 陳品叡
 陳奕凱
 陳姿蓉
 陳宥臻
 陳書安
 陳雪甄
 廖士涵
 廖佩汝
 褚明仁
 趙 晉
 劉東榮
 劉靜蓉
 劉顯嘉
 蔡沛樺
 蔡佩璇
 蔡曉松
 蔣詠涵
 鄭宇庭
 鄭安婷
 鄭芬芳
 魯思貞
 盧非易

盧維君
 蕭世宏
 蕭百宸
 蕭雅全
 賴孟傑
 龍 霈
 儲稼逸
 繆詠華
 謝以萱
 謝可寧
 謝佳錦
 鍾宜葵
 鍾岳明
 鴻 鴻
 簡子琦
 簡心霈
 簡佩萱
 簡逸萱
 顏好宸
 魏亨曆
 羅珮嘉
 嚴 韻
 蘇吉安
 蘇意雯

廖慶松 LIAO Ching-sung
 李亞梅 LI Ya-mei

節目組 Program Team
 副理 Assistant Manager 馬曼容 Pony MA
 專員 Coordinator 楊詠琦 YANG Yung-chi
 專員 Coordinator 陳雅筠 CHEN Ya-yun
 專員 Coordinator 高偉恆 KAO Wei-heng
 電影正發生專員 Coordinator 張語茹 CHANG Yu-ju
 電影正發生活動協調 Senior Coordinator 李怡芳 Yifang LEE
 接待組 統籌 Hospitality Team Senior Coordinator 葉偉綺 Sophie YEH
 接待組 專員 Hospitality Team Coordinator 林辰娟 LIN Chen-jyuan
 接待組 助理 Hospitality Team Assistant 鄭簡勛 Jensen CHENG
 接待組 助理 Hospitality Team Assistant 林昱嘉 Xavier LIN
 青少年評審團活動統籌 Youth Juries Senior Coordinator 黃保慧 Bao HUANG

映演組 Screening Team
 統籌 Screening Team Senior Coordinator 林祐亘 LIN You-hsuan
 拷貝專員 Screening Coordinator 白永馨 Alex PAI
 放映專員 Screening Coordinator 簡大閔 JIAN Da-hong
 助理 Screening Team Assistant 李育涵 LEE Yu-han
 戲院統籌 Theater Coordinator 卓沅萱 Diediesoul CHO
 戲院現場助理 Theater Assistant 涂恩雅 Nya TU

台北電影獎組 Taipei Film Awards Team
 資深經理 Senior Manager 唐乙鑫 TANG Yi-hsin
 副理 Assistant Manager 林家如 Ruby LIN
 專員 Coordinator 黃鈞浩 Hans HUANG
 專員 Coordinator 張蕙安 CHANG Hui-an
 助理 Assistant 林熙芝 LIN Hsi-chih
 頒獎典禮統籌 Ceremony Senior Coordinator 賴玉蓉 Judy LAI
 頒獎典禮節目統籌 Ceremony Execution 蘇柏仁 SU Po-jen
 頒獎典禮硬體統籌 Ceremony Execution 柳李萱 Win LIU
 頒獎典禮通告統籌 Ceremony Execution 何育涵 Lisa HO
 新導演長片工作坊 統籌 Event Team Senior Coordinator 郭曉芬 Fen KUO
 新導演長片工作坊 專案 Event Team Coordinator 鄭詠中 Walt ZHENG

行政組 Administration Team
 副理 Assistant Manager 劉妍伶 LIU Yen-ling
 專員 Coordinator 林明潔 LIN Ming-chieh
 助理 Assistant 章睿柔 CHANG Rui-fen
 助理 Assistant 吳欣柔 WU Hsin-jou
 票務組統籌 Ticketing Team Senior Coordinator 郭美淨 KUO Mei-ching
 票務組專員 Ticketing Team Coordinator 陳季莘 CHEN Ji-sin

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 經理 Marketing Manager 焦同筠 Sherry CHIAO
 資深專員 Senior Coordinator 張斯庭 Christine CHANG
 專員 Coordinator 李予扉 Yufi LEE
 專員 Coordinator 涂育誠 Orson TU
 設計資深專員 Senior Art Designer 葉雅婷 Judy YEH
 非常演員企劃 Press Team Senior Coordinator 楊景婷 YANG Ching-ting

活動組 Event Team
 影展活動統籌及執行 Senior Coordinator 曾彥寧 TSENG Yen-nin
 專員 Coordinator 楊芷菱 YANG Zhi-ling

媒宣組 Press Team
 組長 資深專員 Press Team Senior Coordinator 呂敏慈 Michelle LYU
 資深專員 Press Team Senior Coordinator 丁 瑄 Alfie DING
 社群企劃 Social Media Coordinator 周雯寧 Wendy CHOU
 美術設計 Art Designer 顏采威 YEN Tsai-wei
 影音統籌 Press Team Senior Coordinator 周仲好 Nikki CHOU

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 英文編輯 English Editor 石雄皓 Howard SHIH
 編輯助理 Assistant Editor 李怡芳 Yifang LEE
 譯者 Translators 何美瑜 Isabella HO
 林 薇 Sylvie LIN
 董家瑋 TUNG Chia-wei
 劉若瑄 Lorelai LIU
 何均芳 HO Yun-fang
 李佳恩 LI Jia-en

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 邱予慧 Polny CHIU 侯伯彥 Jimmy HOU
 翁皓怡 Catherine WENG 馬曼容 Pony MA
 高偉恆 KAO Wei-heng 張婉兒 CHANG Wan-erh
 張語茹 CHANG Yu-ju 張蕙安 CHANG Hui-an
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 曾芷筠 TSENG Zhi-yun 游千慧 YU Chien-hui
 楊詠琦 YANG Yung-chi 褚明仁 Arthur CHU
 蔡曉松 TSAI Hsiao-sung 謝以萱 Ruby HSIEH I-hsuan
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1999 臺北市民當家熱線

側拍團隊 Behind The Scenes

動態側拍 BTS Video Team	
動態攝影 Photographer	桑道仁 Vincent SANG
動態攝影 Photographer	吳偉德 Wade WU
動態攝影 Photographer	翁悅 Yeah WENG
動態攝影 Photographer	陳柏勝 Brian CHEN
動態攝影 Photographer	陳彥宇 Jerry CHEN
動態剪輯 Editor	發記影像設計 劉漢青 OZ Design Co. Raph LIU
動態剪輯 Editor	桑道仁 Vincent SANG
影展預告剪輯 Program Trailer Editor	發記影像設計 劉漢青 OZ Design Co. Raph LIU
影展片花剪輯 Program Teaser Editor	費柏誼 FEI Po-hsuan

平面側拍 Photography Team

平面攝影 Photographer	張國耀 Chong Kok Yew
平面攝影 Photographer	劉千鈺 LIU Chien-yu
平面攝影 Photographer	郭守珀 KO Shou-po
平面攝影 Photographer	王玲玉 Alexis Ou WANG
平面攝影 Photographer	自由狐攝影工作室 Freefox Photo
平面攝影 Photographer	翁偉中 Will WONG

2025 影展大使形象團隊 Ambassador Styling Team

形象大使 Ambassador	宋芸樺 Vivian SUNG
平面攝影 Photographer	周墨 CHOU Mo
攝影助理 Assistant Photographer	呂紹丞 LU Shao-cheng
攝影助理 Assistant Photographer	王大豪 WANG Da-how
攝影助理 Assistant Photographer	林金金 LIN Jin-jin
美術指導 Production Designer	梁碩麟 Liang Shuo-lin
美術指導 Production Designer	姚爰盼 YAO Yuan-pen
化妝師 Makeup Artist	瑤瑤 Ara WU
髮型師 Hair Stylist	安柏丁 Amber DING
造型師 Stylist	邱美寧 NING STYLING
藝人經紀 Agency of Vivian Sung	快樂成長娛樂有限公司
	Eureka Entertainment Co.,Ltd
藝人經紀 Agency of Vivan Sung	鄧仁傑 Hans DENG

主視覺團隊 Visual Design Team

藝術總監 Art Director	盧翊軒 Yixuan LU
創意總監 Creative Director	劉書堯 Brian LIU
首席設計師 Lead Designer	蕭嘉筠 Kumo HSIAO
設計師 Designer	劉文煥 Thomas LIU
設計師 Designer	田妍顏 YY TIEN
3D 動畫師 3D Artist	許博翔 Biskoh HSU
動態設計師 Motion Designer	湯慕恩 Darren MULIANTO
動態設計師 Motion Designer	許博翔 Biskoh HSU
專案經理 Project Manager	Jennie TSENG

2025 非常新人形象團隊 Supernova Styling Team

造型指導 Costume Designer	蔡靜瑤 Charlie TSAI
造型執行 Excutive Costume Designer	林毓秀 Shu LIN
造型執行 Excutive Costume Designer	廖乙菱 Mimi LIAO
造型協力 Styling Assistant	楊子逸 Jeffery YANG
梳化統籌 Makeup Designer	陳怡俐 CHEN YiLi
化妝師 Makeup Artist	胡欣儀 Ellie HU
化妝師 Makeup Artist	陳意潔 Jessie CHEN
化妝師 Makeup Artist	蕭驊仁 Nana HSIAO
化妝師 Makeup Artist	郭理惠 Erie KUO
髮型團隊 Hairstylist Team	UNDER HAIR
髮型師 Hairstylist	莊偉樺 JoJo CHUANG
髮型師 Hairstylist	劉冠麟 Tim LIU
髮型師 Hairstylist	賴玟卉 Ivy LAI
髮型師 Hairstylist	侯姿甄 Hannah HOU
髮型助理 Hairstylist Assistant	鄭輝煌 Aaron ZHENG
平面攝影 Photographer	謝宏奕 HSIEH Hung-yi
攝影助理 Photographer Assistant	陳彥安 Answer
攝影助理 Photographer Assistant	林純仔 Carol LIN
攝影助理 Photographer Assistant	潘彥光 ZEMOK
攝影助理 Photographer Assistant	周俞成 UCHENG
動態製作 Production	寶島映畫有限公司 Bird of Paradise Films Ltd.
動態導演 Director	黃靖閔 Kassey C.M. HUANG
攝影指導 Director of Photography	廖殷 Ying LIAO
攝影 Photographer	董奕賢 TUNG I-hsien
攝影助理 Assistant Photographer	張哲魁 CHANG Che-kuei
攝影組實習生 Assistant Photographer	蔡承廷 TSAI Cheng-ting
剪輯 Editor	劉漢青 Raph LIU
調光贊助 Digital Colorist Sponsor	意象影像處理(股)公司 i-View Process, Corp.
調光贊助 Digital Colorist Sponsor	王慕鼎 (布丁) Muddy WANG
聲音製作協力	好多聲音（銀翼文創有限公司）
Audio Post Production Studio Provided by	Forgood Sound (Mr.Wing Co., Ltd.)
聲音後期工程	聲匠記號 Sound Artisan #b Co., Ltd.

Audio Post Production Provided by	
混音 Re-recording Mixer	林晉德 LIN Jin - de
音效設計 Sound Design	卓燕伶 ZHUO Yen-ling
音效設計 Sound Design	陳冠妤 Chen Guan-yu
擬音錄音 Foley Recordist	許韻羯 SYU Yun-jie
擬音師 Foley Artist	蔡宜容 TSAI Yi-rong
器材協力 Camera Gear Support	旋轉牧馬有限公司 Merry Go Round Inc.
器材協力 Camera Gear Support	台灣索尼股份有限公司 Sony Taiwan
器材協力 Camera Gear Support	Canvas Taipei
場地協力 Filming Location Support	Canvas Taipei

形象廣告團隊 Promotional Short Film

形象大使 Ambassador	宋芸樺 Vivian SUNG
製作公司 Production Company	回甘映像有限公司 Sweet Tongue Production
導演 Director	林君陽 LIN Chunyang
副導／製片	林佳儒 inch LIN
Assistant Director / Producer	
執行製片 Line Producer	蘇裕翔 Ronin SU
現場執行 Production Assistant	蔡沂瑾 bobo TSAI
製片助理 Production Assistant	朱牧宸 Moo ZHU
製片助理 Production Assistant	張予 JHANG Yu
製片助理 Production Assistant	李嫻葶 LEE Yan-ting
生活製片 Production Assistant	彭胤琪 PENG Yin-chi
演員管理 Casting Assistant	李亭儀 Catherine LEE
攝影指導 Director of Photographer	簡佑陶 CHIEN Yu-tao
跟焦師 Focus Puller	杜冠興 TU Kuan-hsin
攝影助理 Assistant Photographer	錢 琦 CHIEN Ci
攝影助理 Assistant Photographer	張哲嘉 CHANG Zhe-jia
攝影助理 Assistant Photographer	王子禎 WANG Tzu-chen
燈光指導 Gaffer	陳柏佑 Amuro
燈光助 1st Best Boy	廖家駒 LIAO Chia-chu
燈光助理 Best Boy	張文豪 JHANG Wun-hao
燈光助理 Best Boy	王琇慧 WANG Xiu-hui
美術指導 Production Designer	廖惠麗 LIAO Huei-li
美術執行 1st Art Assistant	陳冠霓 CHEN Guanni
美術助理 Art Assistant	莊依仁 CHUANG Yi-jen
美術支援 Art Assistant	吳敏綺 WU Min-chi
美術支援 Art Assistant	高翊涵 KAO Yi-han
美術支援 Art Assistant	陳貝妮 CHEN Bei-ni
美術支援 Art Assistant	張育誠 CHANG Yu-chen
造型指導 Costume Designer	周建良 CHOU Chien-liang
服裝管理 Wardrobe	謝宜君 Jessie HSIEH
服裝管理 Wardrobe	許景婷 Arnie HSU
藝人經紀 Agency of Vivian Sung	快樂成長娛樂有限公司
	Eureka Entertainment Co.,Ltd
	鄧仁傑 Hans DENG

藝人經紀 Agency of Vivian Sung	
藝人髮型師 Hair Stylist of Vivian Sung	丁玉專 Amber
藝人化妝師 Makeup Artist of Vivian Sung	吳羿蓉 Ara WU
藝人妝髮	余巧雯 Angela
Makeup and Hair Stylist of Vivian Sung	
藝人妝髮	
Makeup and Hair Stylist of Vivian Sung	
剪接師 Editor	陳定南 Nanez CHEN
調光、特效 Dimming and EFX	大鐵人影製所有有限公司
	Tetsujin Post-Production Ltd.
後期監製 Post-Production Executive	錢星如 Norun CHIEN
資深調光師 Sr. Digital Colorist	周佳聖 Moya CHOU
調光師 Digital Colorist	周于珮 Patricia CHOU
調光助理 Digital Colorist Assistants	黃靖博 Sigma HUANG
調光助理 Digital Colorist Assistants	黃佳儀 Ariray HUANG
對白字幕 Subtitles	黃佳儀 Ariray HUANG
特效總監 VFX Supervisor	黃翰麒 Dorian HUANG
數位封包 Digital Cinema Package	黃靖博 Sigma HUANG
聲音後期混音室	好多聲音（銀翼文創有限公司）
Audio Post Production Studio Provided by	Forgood Sound (Mr.Wing Co., Ltd.)
聲音後期工程	聲匠記號 Sound Artisan #b Co., Ltd.

Audio Post Production Provided by	
混音 Re-recording Mixer	林晉德 LIN Jin-de
音效設計 Sound Design	卓燕伶 ZHUO Yen-ling
擬音錄音 Foley Recordist	許韻羯 SYU Yun-jie
擬音師 Foley Artist	蔡宜容 TSAI Yi-rong
音樂製作公司	完美聲音有限公司 Perfect Sound Co., Ltd.
Score Production Company	
音樂總監 Music Director	陳建騏 George CHEN

音樂作曲 Composer	陳建騏 George CHEN
音樂作曲 Composer	林逐 Limtiok
人聲 Vocal	林昱君 Ludy LIN
人聲 Vocal	吳獻 Osean
錄音室 Recording Studio	完美聲音錄音室 Perfect Sound Studio
錄音師 Recording Engineer	莊鈞智 Thomas CHUANG
混音 Mixing	莊鈞智 Thomas CHUANG
混音助理 Mixing Assistant	莊子萱 cts
行政總監 Admin Director	吳奇龍 Philo WU
行政特助 Admin Coordinator	徐錦琛 Annie HSU
財務總監 Financial Director	夏大同 HSIA Ta-tung
後期協力 Post-Production Support	大鐵人影製所有有限公司
	Tetsujin Post-Production Ltd.
後期協力 Post-Production Support	好多聲音 FORGOOD SOUND
後期協力 Post-Production Support	聲匠記號 Sound Artisan #b Co., Ltd.
場地協力 Filming Location Support	臺北市中山堂 Taipei Zhongshan Hall
場地協力 Filming Location Support	光點華山電影館 Huashan Spot Theater
場地協力 Filming Location Support	華山1914文化創意產業園區
	Huashan 1914 Creative Park

器材協力 Camera Gear Support	旋轉牧馬有限公司 Merry Go Round Inc.
器材協力 Camera Gear Support	台灣索尼股份有限公司 Sony Taiwan
造型協力 Wardrobe Support	賈永婕婚紗 ChWedding
造型協力 Wardrobe Support	Daniel Wong
造型協力 Wardrobe Support	APUJAN
造型協力 Wardrobe Support	Bulai ! 手作
演員／影展主持人 Actor	楊達敬 Gordon YANG
特約演員／瞌睡男 Guest Actor	華天灝 HUA Tien-hau
特約演員／感動粉絲 Guest Actor	洪錦琛 Aaron Don Don
特約演員／求婚男 Guest Actor	王盟元
特約演員／求婚女 Guest Actor	沈宜柔
特約演員／瘋狂粉絲 Guest Actor	蔡菁菁 Pink TSAI Yen-ching
特約演員／瘋狂粉絲 Guest Actor	林好柔 Nora
特約演員／瘋狂粉絲 Guest Actor	游子瑩 Vivian
特約演員／瘋狂粉絲 Guest Actor	莊怡琳 Elaine
特約演員／瘋狂粉絲 Guest Actor	黃聖友 HUANG Sheng-yu
特約演員／平面攝影師 Guest Actor	陳逸逸 CHEN Wei-yi

臨演 Extras

王韋棋 WANG Wei-chi	郭燦樺 Peggy
李思樞 LEE Szu-Chin	李亭儀 Catherine LEE
施景珩 Jing SHIH	陳姿婷 CHEN Tzu-ting
蘇柏宇 SU Po-yu	劉慧玲 Karen
黃濰貞 Weichen HUANG	謝宏立 HSIEH Hung-li
莊瀚博 CHANG Han-po	李婉婷 LEE Wan-ting
吳婕寧 Sabrina WU	張雅涵 Miranda CHANG
仇雲鴻 Billy CHOU	馬士婷 MA Shih-ting
范顯 Emma FAN	林好柔 Nora
游子瑩 Vivian	莊怡琳 Elaine
黃聖友 HUANG Sheng-yu	郁孟慈 Yu Meng-tzu
吳耶箴 WU Ye-jhen	陳颯璇 CHEN Pei-xuan
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林家如 Ruby LIN	周仲妤 Nikki CHOU
李亞梅 LI Ya-mei	焦同筠 Sherry CHIAO
楊景婷 YANG Ching-ting	桑道仁 Vincent SANG

後援支持 Fan's Support	宋芸樺粉絲後援會 vivian_vvip1021
演員支援 Acting Support	葉蕙芝 YEH Hui-zhi

2025 非常演員形象團隊 Top Talents Production team

形象照 Photo	
平面攝影 Photographer	三角 Mr.Triangle
攝影助理 Assistant Photographer	劉芳妤 FANG Yu-lui
攝影助理 Assistant Photographer	林阿正 Azen LIN
攝影助理 Assistant Photographer	張宛靖 WAN Chin-chang
美術團隊 Visual Designer	一起設計工作室
	WHY NOT ADVERTISING
質感團隊 Scenic Art	小瓶可樂 TYRO studio

形象影片 Video	
製作 Production	寶島映畫有限公司
	Bird of Paradise Films Ltd.
製作 Production	益鼎傳播文化事業有限公司
	E Dien Pictures Ltd.
導演 Director	黃靖閔 Kassey C.M. HUANG
製片 Production Executive	黃敬涵 Callisa HUANG
製片助理 Production Assistant	蔡嚴儀 TSAI Yen-i
製片助理 Production Assistant	巫奇優 WU Chi-yu
美術 Production Designer	羅雲鐘 LO Yun-chung
攝影指導 Director of Photography	江佩玲 Peiling CHIANG
攝影師 Photographer	李 麟 LEE Ling
攝影師 Photographer	廖 股 LIAO Yin
攝影大助 Technical Coordinator	林皓煒 LIN Hao-wei
攝影大助 Technical Coordinator	靳家豪 Max JIN
攝影大助 Technical Coordinator	黃信龍 Ryuji HUANG
攝影助理 Assistant Photographer	劉得生 LIOU De-sheng
攝影助理 Assistant Photographer	張哲嘉 CHANG Zhe-jia
攝影助理 Assistant Photographer	陳致璋 CHEN Chih-wei
燈光 Gaffer	璽玉影業有限公司 王俊璽
	HU_GAFFER Jim WANG
燈光 Gaffer	廖哲揚 LIAO Che-yang
燈光助理 Best Boy	王育彰 Michael WANG
燈光助理 Best Boy	蕭立豪 SHIAO Li-hao
收音師 Location Sound	李育智 LEE Yu-chih
場務 Grip	潘健翔 Gary PAN
剪輯 Editor	吳梵霖 Hans WU
剪輯 Editor	發記影像設計 劉漢青
	OZ Design Co. Raph LIU
調光提供 Digital Colorist	意象影像處理(股)公司
	i-View Process, Corp.
調光提供 Digital Colorist	王慕鼎 (布丁) Muddy WANG
聲音製作協力	好多聲音（銀翼文創有限公司）
Audio Post Production Studio Provided by	Forgood Sound (Mr.Wing Co., Ltd.)
聲音後期工程	聲匠記號 Sound Artisan #b Co., Ltd.
Audio Post Production Provided by	
混音 Re-recording Mixer	林晉德 LIN Jin-de

音效設計 Sound Design	卓燕伶 ZHUO Yen-ling
音效設計 Sound Design	陳冠妤 CHEN Guan-yu
擬音錄音 Foley Recordist	許韻翔 SYU Yun-jie
擬音師 Foley Artist	蔡宜容 TSAI Yi-rong
音樂製作公司 Score Production Company	完美聲音有限公司
	Perfect Sound Co., Ltd.
	羅恩妮 Annie LO
音樂總監 Music Director	陳宜萱 I-Hsuan CHEN
音樂作曲 Composer	林逐 Limtiok
音樂作曲 Composer	完美聲音錄音室 Perfect Sound Studio
音樂錄音室 Recording Studio	莊鈞智 Thomas CHUANG
音樂錄音師 Recording Engineer	莊鈞智 Thomas CHUANG
音樂混音 Mixing	莊子萱 cts
音樂混音助理 Mixing Assistant	吳奇龍 Philo WU
完美聲音 行政總監	
Perfect Sound Studio Admin Director	徐莉婷 Annie HSU
完美聲音 行政特助	
Perfect Sound Studio Admin Coordinator	夏大同 HSIA Ta-tung
完美聲音 財務總監	
Perfect Sound Studio Financial Director	璽玉影業有限公司 HU_GAFFER
燈光器材提供 Lighting Equipment	旋轉牧馬有限公司 Merry Go Round Inc.
攝影器材提供 Camera Equipment	台灣索尼股份有限公司 Sony Taiwan
攝影器材提供 Camera Equipment	大鐵人影製所 Tetsujin Post Production
DCP 製作協力 DCP Production	再現影像 Reno Studios
場地協力 Shooting Studio	中影股份有限公司
場地協力 Shooting Studio	Central Motion Picture Corporation

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英文編輯 English Editor	何美瑜 Isabella HO
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幕後花絮製作	桑道仁 Vincent SANG
Behind the Scenes Production	
特別感謝 Special Thanks	郭憲聰 Tomi KUO
特別感謝 Special Thanks	何平 HO Ping

2025 卓越貢獻獎影片製作團隊

導演 Director	黃琇怡 Huang Hsiu-yi
製片 Production Executive	黃琇怡 Huang Hsiu-yi
製片助理 Prduction Assisstant	辛佩宜 Hsin Pei-yi
攝影 燈光 Photographer&Gaffer	王振宇 Wang Chen-yu
攝影 燈光 Photographer&Gaffer	王盈舜 Wang Ying-shun
攝影 燈光助理 Assistant Photographer	江侯侓 Chiang Hou-chuan
剪輯 Editor	巫宗憲 WU Tsung-hsien
後期協力 Post-Production Collaboration	巫宗憲 WU Tsung-hsien
後期協力 Post-Production Collaboration	好多聲音 FORGOOD SOUND

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