

日常在當下

Experimental Media Art Festival in Taiwan 2016

Filming in the Moment

The Diary Film Festival

第七屆 台灣國際實驗媒體藝術展
日記電影影展

11.23-27 牯嶺街小劇場
Guling Street Avant-garde Theatre

回顧性視角：台灣早期日記電影專題 Retrospection: Early Taiwanese Diary

放映場次

11/25 (Fri) 17:30、11/26 (SAT) 13:00

EXIT 7

回顧性視角單元從日記電影的角度，來回顧台灣的日記電影創作，從1933年劉吶鷗先生的《持攝影機的男人》開始，1960年代莊靈先生的《延》與《赤子》、一直到金穗獎早期的作品，與千禧年之際年輕導演的日記電影。橫跨超過半世紀的作品，在此單元展開對話。

In Retrospection we will look at Taiwanese diary films. We collect diary films from as early as more than half a century ago, from *Man with a Camera* by LIU Na' Ou in 1933, *CHUANG Lin's Life Continued* and *My Newborn Baby* in the 1960's, some of the early works in Golden Harvest Awards, and diary films made by young directors in the early millennium. Various routes and intersections in this program open up a space for conversation between diary filmmakers across different time periods.

★持攝影機的男人 *Man with a Camera* 劉吶鷗 LIU Na' Ou | 46min | 1933

《人間卷》紀錄導演家族及友人的日常生活片段。

《東京卷》包括東京街景、自小飛機上鳥瞰東京的影像。

《風景卷》《廣州卷》在旅途中所見所聞，包括中國大陸、日本、日本等地風光。

《遊行卷》紀錄臺灣民間迎神賽會的遊行活動。

本紀錄作品為劉吶鷗的實驗性紀錄影片及平日生活影片，忠實反應了當年上海藝文圈的風氣，與當時的審美角度、時代風華。

“Human Life” recorded segments of daily life of filmmaker's family and friends.

“Tokyo” features street view and aerial view of Tokyo.

In “Scenery” and “Guangzhou” the director recorded what he saw on his trips, including sceneries in China and Japan.

In “Pageant” he recorded a traditional pageant for welcoming gods in Taiwan.

In “Man with A Camera” LIU Na' Ou compiled experimental films and recording of daily life, captured the ambience in the artist community in Shanghai, the aesthetics and the atmosphere at the time.



策展人：李明宇 製作人：姚立群 藝術總監：吳俊輝 執行製作：王永宏 技術統籌：王君盈 空間規畫：林育全 平面設計：劉孟宗 行政：楊凱婷、廖子萱 宣傳影像導演：李俊宏
Curator: LEE Ming-Yu Producer: YAO Lee-Chun Artistic Director/Producer: Tony Chun-Hui WU Executive Producer: WANG Yung-Hung Technical Cooperator: WANG Jyun-Ying
Space Planning: LIN Yu-Quan Graphic Design: Marco Meng-Tsung LIU Administrative Team: YANG Kai-Ting, LIAO Zi-Xuan Promotion Video Director: LEE Chun-Hong

主辦
Producer



合辦
Co-organizers



指導
Sponsors



★延 Life Continued 莊靈 CHUANG Lin | 14min | 1966

《延》莊靈首次嘗試拍攝影片，以其父母與懷孕妻子一天的生活為主幹，隱含生命情感延續之意。

In CHUANG Lin's first attempt in film making, he recorded a day in his parents and his pregnant wife's life, a metaphor of life continuing to carry through.

★赤子 My Newborn Baby 莊靈 CHUANG Lin | 8min | 1967

《赤子》紀錄其長女出生至一歲半的種種，技巧較『延』明顯成熟。並以赤子的眼光看台灣，微妙隱喻當時的政治社會環境。

In My Newborn Baby CHUANG Lin documented bits and pieces of his first daughter growing up with more mature techniques. Looking at Taiwan at the time from the perspective of an 18-month-old baby, My Newborn Baby is an intricate metaphor of the political atmosphere in the society at the time.

★在硬與凹之間穿插No3陽痿 In/Out No.3 陳宏一 CHEN Hung-I | 12min | 1990

城市場景、社會百態影像不斷溶接、錯置，配上時而親暱時而疏離的口白，與低吟呢喃的配樂。記載了當下創作者的狀態以及看到當時城市景象的縮影。

Fusion and displacement of images of city and society, low droning music, accompanied with narration that seemed to be intermittently intimate and distant, In/Out No.3 has documented what the filmmaker saw and the status of his at the time.

★入侵聖城 Intrude Sanctuary 蕭碩文 HSIAO Shuo-Wen | 12min | 1999

接駁列車帶領我們踏上探索時間的默思之旅。

A commuter train takes us on a meditative journey into time, embodied by exquisite

★幻境 Mirage 王俊雄 WANG Chung-Hsiung | 17min | 1999

1997年，我到美國讀書，隨身行李帶《環遊美利堅》和《憂鬱的熱帶》兩本書。初來乍到一個全英語環境，中文書是我的精神慰藉。李維史陀在書中寫：「這個世界開始的時候，人類並不存在，這個世界結束的時候，人類也不會存在」，這句話成為《幻境》的創作起源和主題：人類文明從開始、興盛到衰亡。

In 1997, I went to study in the US, along with two books, Traveling Around America and Tristes Tropiques in my luggage. It was the first time I stayed in an English-speaking environment, these only two books written in Chinese are my only reassurance. In Tristes Tropiques, Claude Lévi-Strauss had written: "The world began without man, and it will complete itself without him." The quote became the main idea of "Mirage," that is the beginning, the prosperity and the end of human civilization.

★迷宮 Maze 王俊雄 WANG Chung-Hsiung | 15min | 1998-99

1998年，美國媒體特別關心巴爾幹半島的科索沃衝突，電視和報紙每天密切報導，讓我想起一次世界大戰前夕的巴爾幹。延續上一部《幻境》的主題，人類在自己的文明演化裡，走進自我毀滅的迷宮。

In 1998, media in the US was paying close attention to the Kosovo conflict. There were detailed reports on newspaper and TV. It made me think of the Balkans before the World War I. As a continuation of my last film "Mirage," in "Maze" human beings walked into their own maze of self-destruction in human civilization.

★抒情漫步 Romantic Walking 洪瑞憶 HUNG Ruey-Yi | 5min | 2001

藉由DV影像與電影膠捲跨領域的交替運用，探討影像成形的各個可能性。複再/ 複製/ 循環/ 前行/ 再前行/ 停滯/ 色差/ 色偏/ 偏色。期許觀者也能從中感受到新的視覺美學/思路邏輯。

Discovering any possibilities of forming images according to the interaction between DV images and films. To duplicate/to duplicate repeatedly/going forward/going and again/still frame/ chromatism. Hoping the viewers can also get the new visual aesthetics and the logic of this film.