

# 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

## 此刻：台灣新銳日記電影專題 I Now: Taiwanese New Generation I

放映場次  
11/25 (Fri) 13:00

EXIT 7

2007年之後台灣的大學電影科系開始出現以日記電影形式及自我探索為主題的完整作品，包括林倩的《藍調日和》、李明宇的《回家》、練建宏的《家屋日記》與蘇明彥的《日光顯影》。在此之後，有更多的年輕一代創作者加入日記電影創作的行列，呈現出多元多樣化的精彩影像篇章。

After 2007, numerous student final projects from Taiwanese academics started to depict daily life, relations between family members, and self-exploration, including Blues Biyori by Shine LIN, Going Home by LEE Ming-Yu, The Household Diary by LIEN Chien-Hung and Daylight Developing by SU Ming-Yen. Ever since then, more and more young filmmakers take up the cameras to make diary films, bringing to us a more diverse scenery in the area of the diary films.

### ★藍調日和 Blues Biyori 林倩 Shine LIN | 28min | 2007

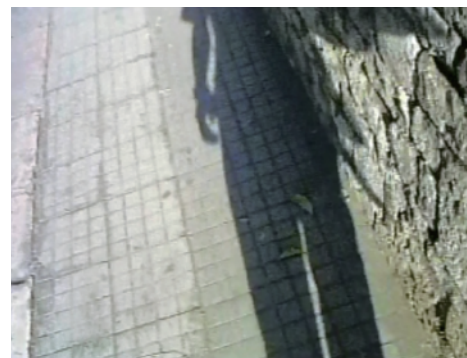
「Blues Biyori」在文字的使用上有多重的意義，blues可解釋為「藍調音樂」或「憂鬱」；biyori為日語，漢字寫成「日和」，意思是「適合…的日子」。

Blues Biyori has multi-meanings literally. Blues can be explained as “blues music” or “melancholy”; Biyori is a Japanese word, which means “a good day for…”

### ★回家 Going Home 李明宇 LEE Ming-Yu | 20min | 2008

一段回家的旅程。一個流浪、一種放逐。

A journey of exile, lost, and of going Home.



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



★偶發事件 Randomness 劉健君 LIU Chieh-Chun | 16min | 2012

父母對孩子的窺探總是溫柔並且擁有無限的權力。童年時期就開始懼怕閃光燈的主角，長大後卻念了電影系，拾起了相機與攝影機，父母成了她主要的拍攝對象。於是她開始思索影像與記憶、恐懼的關係，她想為童年那個不知如何抗拒鏡頭的自己說說話，並且，是用自己的雙眼，與手上的那台超八攝影機。

Though parents always gaze the child gently, but have absolute rights. The main role who was afraid of the strobe light in her childhood; however she major in film when grew up. She started operating the camera and video camera to shoot her parents being as main characters of her films. She began to think about the connection of the image the memory and the fear. Trying to speak for herself, a girl who did not know how to resist the camera shooting, she used the super 8mm camera with her own vision to make this film.

★慾望的日記書寫 A Diary about Desire 曾煒皓 TSENG Wei-Hao | 20min | 2014

一個人的生命中最初的原始慾望都是從家庭開始的，這種原始慾望常常以某種愛的模樣存在著。

但是愛的模樣因人而異，並且隨著時間改變。電影探索著創作者自身的慾望，並描摹慾望與愛矛盾且複雜的樣貌。

In our life, the first primitive desire began from family. The primitive desire always exist by love that varying from person and as time goes by. I explore my own desire and describe that conflicting and complicated appearance.

★偷渡日常—變形記 Smuggling Ordinaries-The Metamorphosis Recorded

陳穎寬 CHEN Ying-Kuan | 29min | 2016

《偷渡日常—變形記》的影片內容包括移動的空間、父母親的情感、缺席的我、自身身為之輻射屋污染受災戶所面臨的看不見的疾病，以及反思家的意義。

期望能透過日記電影，記錄日常時光的緩慢流逝，並從中面對自己與家庭的轉變。

Smuggling Ordinaries- The Metamorphosis Recorded includes moving space, parents' emotion, absence of me, and my invisible disease caused by the radiation building to from a retrospection and introspection about the meaning of home. The film is trying to record the slowly passing ordinaries through diary film to face my family and my transformation within.

