

# 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 II Now: Taiwanese New Generation II

放映場次  
11/25 (Fri) 15:00

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.

### ★家屋日記 The Household Diary 練建宏 LIEN Chien-Hung | 40min | 2009

《家屋日記》記錄了家庭成員彼此間親密關係的影像，並揭露作者家庭中大家不願面對的祕密，也透過影片拍攝和剪輯的過程，重新建構家的樣貌與反思家庭的意義。

The Household Diary reveals the unspoken secret in the filmmaker's family by recording the intimacy among family members. Through the process of filming and editing, the filmmaker reconstructed what a family should be like reflected on the meaning of family.

### ★日光顯影 Daylight Developing 蘇明彥 SU Ming-Yen | 35min | 2011

《日光顯影》是一部用家庭的影像日記為拍攝形式的個人電影，創作內容為透過回顧家族的歷史片段，探究經濟全球化之下家的轉變，包括不斷遷徙的家族，經常缺席的家人，分偶家庭的女性空間和對家的想像，反思家的意義。以光象徵家庭的神聖和生命的初始意象，運用家庭電影中的光影變化，聯結具有溫度的「幸福空間」。

Daylight Developing is a filmed family diary in the form of a personal cinema.

This work covers a family history and discusses changes in the light of family in the economic globalization, including the constantly moving family, the absence of family members, the room for women in separated families, as well as representations the concept of home; ultimately what is the meaning of home?

In the film, the use of light as a symbol highlights the sanctity of the family and the beginning of life and the use of changes in lighting in the home movie remind of the warm atmosphere in l'espace heureux and therefore leads us to imagine the deepening relationships between the members of this family.

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



★開發中肖像 The Irreversibility of Time 陳運奇 CHEN Yun-Qi | 20min | 2014

我們無須統計即可知曉那些你我曾經拍攝的照片，究竟會被拿出來瀏覽幾次；從最私密到最普及，只會越來越多的影像氾濫當代，無論是放著不管、或大肆宣揚，我們究竟解放了觀看的什麼？影像勾勒的視域版圖，是在協助我們認識、對應現實，還是將現實限縮、以可見為真實標準？

How many times do we display the old pictures being taken? It is too difficult to answer the question, since there will be more and more images in the contemporary world, whether they are private or public. In spite of ignoring or celebrating ones, we should ask ourselves what we have liberated from viewing after all. Is the vision that images conjure up a medium of knowing the reality or a standard of measuring it?

★我從不曾一個人 I Wish You Were Here 張愷珊 CHONG Kai-Shan | 11min | 2015

我們存在著不同的胚胎，卻同時生活在同一個肚子裏。我們如此地靠近，卻在很多時候覺得我們的距離其實很遙遠。我們享受一起長大，感受心跳的頻率，彷彿知道妳也同時存在著——我的異卵雙胞胎妹妹。長大後我們各自離家殘酷的現實距離成為羈絆一句問候，一段文字或許勉強能維持這看似美好而隨時會瓦解的尷尬關係。

5年過去，偶爾我會想起有這樣的一個她。

「這幾年，妳過得好嗎？」

2015年1月15日，我決定回家一趟，重新走進她的生活。

這部作品是我對於妹妹想像、記錄、追溯的一趟旅程或者也可以成為你的想像。

We were formed from different embryos, and used to live together in the womb at the same time. We were once so close, yet now we are very far apart. We enjoyed growing together, hearing the beatings of our heartbeats and knowing of each other's existence. And you're that special fraternal twin sister of mine.

As we grew up, we left home one after another. The harsh reality of managing our relationship over long physical distance has put us to the test. A greeting or a text, perhaps could barely maintain this as if looking good yet awkward relationship that could collapse anytime.

For the past five years, occasionally I would think about her. "How have you been these years?" On January 15, 2015, I decided to make a trip home and re-enter into her life.

This piece of work is a journey about my imagination, documentation, and recollection of the memories of my sister. This could possibly also be your imagination too.

