

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

私電影：日本日記電影專題 I Private Cinema: Japanese Diary Film I

放映場次
11/24 (Thu) 18:00、11/26 (SAT) 18:00

EXIT 7

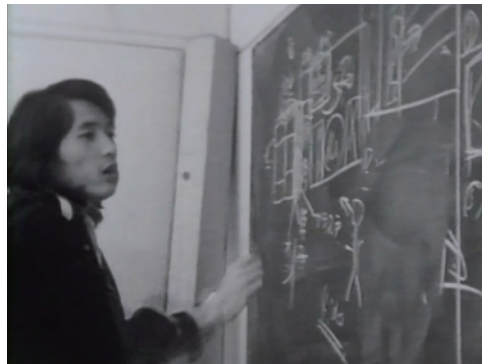
日本的藝術發展一直有著日本的特色，並且和歐美的藝術有著對照關係。在日記電影的發展中，日本的電影藝術家也是人才輩出。在2016年的EXIT 7選了以下四位日本電影藝術家：鈴木志郎康、帶谷有理、大木裕之、芹澤洋一郎。日本的日記電影在形式上與歐美的日記電影有著重大差別。它們更接近一些細微的生活影像與慾望。在電影美學上同樣地呈現出另一種日記電影的可能。在本次的日本日記電影單元中，將會探討這個在台灣尚未被討論過的電影領域。

Arts in Japan always carry a strong Japanese style, in comparison to the European and American arts. In the course of diary films development in Japan, there are several talented film-makers. In the 2016 EXIT 7, we present works from four Japanese diary filmmakers: SUZUKI Shirouyasu, OBITANI Yuri, OKI Hiroyuki and SERIZAWA Yoichiro. Japanese diary films are largely different from the European and American diary films in terms of style and content. Japanese diary films depict the subtle desires and ordinary life, and provide another possibility in the diary films aesthetics. In this program, we will further explore this uncharted territory.

★日沒的印象 Impression of Sunset 鈴木志郎康 SUZUKI Shirouyasu | 24min | 1975

導演以平穩的語調，從自己買的第一台老式十六釐米攝影機開始，敘述自己與電影的關係。如此接近導演的個人生活，令觀眾感覺彷彿與其建立了一段夥伴關係。

The filmmaker speaks in an even tone about his relationship with film, starting with an old 16millimeter camera he bought himself. Because this is close to his personal life, the viewer is made to have an odd feeling of partnership with him.



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



★毛髮歌劇 The Hair Opera 帶谷有理 OBITANI Yuri | 60 min | 1993

如同片名所示，對於毛髮的癡迷——特別是陰毛和腋毛，將這齣「歌劇」帶入高潮。

70年代曾以激烈手法燒去嬉皮髮型的導演，發現了一位藝術家，她在作品中展示了在白色紙卡上分門別類收集的、歷任愛人的陰毛。導演對此執迷不已，在一連串書信般的影片當中，我們看見他陷入對毛髮的癡迷，而藝術家則逐漸警覺躲避。

As the title suggests, hair--"pubic and underarm especially"--is the fetish that makes this "opera" hit the high notes. A young filmmaker who removed his hippie hair in '70s by burning it off, encounters an artist whose new show consists of pristinely mounted white cards carrying specimens of her many lovers' pubic hair. The filmmaker becomes obsessed with her, and in a series of film-letters, he plunges into hair fetishism while she retreats in irritation and then alarm.

★迷幻花園 An Acid Field 帶谷有理 OBITANI Yuri | 8min | 2007

《迷幻花園》與《野巫女》是一首壯麗的詩歌，見證「致力於製造聲音而不求回報的人們，以及這些聲音創造出的空間與環境」，同時也拋出一連串疑問：「誰在何處同時看見了什麼時，聽見了什麼？」

《迷幻花園》中以迷幻花朵畫面搭配低沉的口風琴聲，年輕的男孩X淹沒在輕風吹起的萬千波斯菊花海中。

“An Acid Field” and “Wild Shaman Maiden” are an epic poem that witness to the “people who dedicate themselves to the production of sound for no reward, and the space and setting their sounds create”, ...and an investigation of questions about “who sees what where, and, at the same time, what do they hear?” .

“An Acid Field” is a flower psychedelia accompanied by the droning melodica of young boy X as he drowns in tens of thousands of cosmos flowers being tossed by the wind.

★野巫女 Wild Shaman Maiden 帶谷有理 OBITANI Yuri | 9min | 2007

《野巫女》是一段長約八分鐘的影片，拍攝一段草原上的捉迷藏。低角度攝影暗示影片是由幼童或是流浪狗的視角拍攝，年輕男孩X在影片中吹奏口風琴。

“Wild Shaman Maiden” is an eight minute hide-and-seek on the grass which shot from a low angle suggestive of the point of view of like a small child or a stray dog in which the main character, young boy X, plays a melodica.

