

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節
日記電影影展

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

顏·博飛的日記電影 Yann BEAUVAIS

放映場次

11/23 (Wed) 18:00、11/27 (Sun) 13:00

EXIT 7

顏·博飛為法國實驗電影創作者、影像裝置藝術家、評論家、研究學者、策展人、影片與錄影帶保存及發行者、相關實驗電影與當代藝術活動推廣者。1970年代開始從事實驗電影創作持續至今，1980年代開始實驗多投影現場表演與影像裝置等探索，曾於法國巴黎第三大學教授藝術史等課程。曾於1999年來台，在台北華山藝文特區發表個展，展出多投影現場表演結合現場音樂的作品。此次EXIT 7，顏·博飛將帶來他的多部日記電影創作。

Yann BEAUVAIS is versatile in creating, preserving and studying films. He makes experimental films, writes art critiques, preserves and publishes films and video works. He used to teach art history in the University of Paris III: Sorbonne Nouvelle. He is also a video installation artist. Yann BEAUVAIS first started making experimental films in the 1970's. In the 1980's he started to explore the territory of video art, video installation and live performance. In 1999, Yann BEAUVAIS visited Taiwan and had a solo exhibition in Huashan 1914 Creative Park, Taipei. In 2016 EXIT 7, Yann BEAUVAIS presents to us a series of his diary films.

★日記 Journaux | 18min | 1982-85

對於不同地域的速寫：在美國，大部份是紐約的市中心、凡爾賽及其花園的冬季冰霜、以及巴黎的不同地區。電影最後是以麥維斯·麥克坎的一件地景藝術作品結束。

Sketches from different locations : in the States, New York mostly downtown, Versailles and its garden on crispy winter day, and different places in Paris. The film ends with a land art piece of Miles McKane.

★戀 Amoroso | 12min | 1983-86

『一部充滿著如鑽石般閃耀的義大利片段的電影。一部滿是熱情的電影——對於地點的（那些羅馬的地標），對於實驗電影傑作的熱情（同樣採用了肯尼斯·安格爾在《水花》一作的噴泉為畫面），以及，最重要的——對於色彩的熱情（羅馬石的溫暖、夏季蔬果的墨綠、十六釐米影片感光劑本身含有的飽滿紅色及黃色）。在硬邦邦的作品之後，這是從內心發出一聲喜悅吶喊。』——史考特·翰門。

A film sparkling with diamond-like fragments of Italy. A film of passion — passion for places (the landmarks of Rome) passion for the masterworks of experimental film (the evocation of Kenneth Anger's Eaux d'Artifices through images of the same Tivoli garden fountain), and above all, passion for color (the warmth of roman stone, the deep green of summer vegetation, the rich reds and yellows of the 16mm emulsion itself). After the cerebral rigor of more formal work, a joyous cry from the heart. Scott Hammen

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



★細瑣記憶 Divers-é pars | 12min | 1987

這部片是由一連串的鏡頭以及我找來的片段（關於我走訪過的城市的片段）組成，再經由剪接，展現出某種流動感、延續性及逸走的敘事。這些片段都盡量地遵循某種可能的電影發展方向：從一地到另一地的路徑，從一個片刻到另外一個。

要越過、將此點延續到它處，意味著一個人必須轉化，成為他者。影片使用某些可以再次啟動流動感，或有利於將細瑣的情緒引動出多種轉化方法的主題篇章。這部片，儘管復興了抒情體的格式，卻非否定形式，而是在利用影像與影像的橋接、利用路徑的發展，重新考慮因此方法而有的新的畫面可能性及意義。

This film is a series of shot or found sequences (about, of cities that I frequent) which, in the editing, display a fluidity and continuity eluding narration. The sequences are shaped by the editing according to various arrangements which respect the film possible direction: passage from one place to another, from one moment to another. To pass, bridging one point to another, is to transform oneself, become other. The film employs certain leitmotifs which relaunch the flow and facilitate diverse transformations of scattered sensations. This film, although renewing lyricism, does not deny formalism which it uses in another manner, while taking into account the meaning/possible meanings produced through linking images and their evocative passage.

★斯巴彩島 Spetsai | 15min | 1989

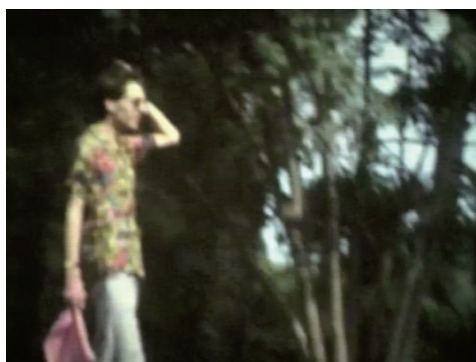
起初是關於去年一月在一座希臘小島的旅居日記式電影。本來由超八攝影機拍攝，後來快速長成十六釐米影片，在經過剪接後，加進一個文本，影片經歷了額外的轉化。文本讓原本開展著的影像有了一個暫停，這是說這讓影像退成背景的同時，卻又同時給了畫面另一個意義。文本以及影像之間的運用，給予這些日記、記憶的元素，另一個進入其他境界的方式，就如同《細瑣記憶》一作，用原初的描繪產生另一種方法。

At first a diary film of a sojourn on a Greek island last January. Originally filmed the Super 8, then blown up to 16mm, the film has undergone a supplementary transformation, after editing, by the joining of a text. The text permits a suspension to the film unfolding, in that it makes the image pass into the background while also giving it, the image, another signification. Play upon text and image which enables, starting the elements of a diary, souvenir, an approach into other areas, just as Divers Epars, sketched in its own way another approach.

★紅色國度裡的藍調 We've Got the Red Blues | 15min | 1991

本片揉合了1990年在莫斯科以及里加旅途中所拍攝的鏡頭，加上重覆取自艾森斯坦的「十月」及吉加·維爾托夫「持攝影機的人」之畫面。《紅色國度裡的藍調》片名則呼應好萊塢的音樂劇電影《還在線上》。在片中我們會好幾次聽到《紅色國度裡的藍調》此歌。本片於冷戰期間拍，於其中可以看見好萊塢觀點式的俄羅斯。而這種觀點的與艾森斯坦及維爾托夫所呈現的版本毫不相關。

'Dedicated to my 1966 trip to Avignon that helped me survive a deep crisis that I was going through. Texts from diaries of that period on the soundtrack are read by Angus MacLise.'





★紐約長途 New York Long Distance | 9min | 1994

一部關於自1962年以來，我與紐約的關係的影片。它處理了這段記憶中，記憶與影像的距離，一種每個人都嘗試要消除的距離。

在這部個人化的電影裡，我們近距離地看見一個城市的影像，包含自傳式地聲音片段。回憶的距離。這段距離的痕跡塑造了記憶以及地點--有許多故事幽據的地點，是以我們的標誌會在大撞擊中爆炸。一場繼之引發漩渦式的崩毀的大撞擊。

A film about my relationship to New York since 1962. It deals with the distance between a memory and the image of this memory, a distance one always tries to abolish.

In this personal film we see the images of a city from a close distance, with autobiographic fragments on the soundtrack. The distance of recollection. The trace of this distance shapes the memory as much as the places, haunted by so many stories, so that our marks will blow up in a crash. A crash leading to a collapse in a vortex of affects.

★考普索卡村 Kopru Sokagi | 33min | 2009

共同導演：艾德森·巴魯斯 Edson BARRUS

2008年春天，一段在卡帕多奇雅之旅。地面的雲層以及地上的層次營造出我們對於周遭環境的感知。照片及影像的片段皆是由一支手機及數位相機拍攝。所有這些可見的地質特性如雲層，是經由剪接被帶出來：經由質感、狀態及巧合而被重疊數次。這種剪接的過程會對眼睛及耳朵產生迷惑。

A trip through Cappadocia, spring 2008. Landscapes and the underground layers build up our perception of the surrounding. Photos and films sequences were taken with a cell phone and a digital camera. All those visibles geological stratas are brought up through editing, which multiplies the overlaps according to texture, matter and coincidence. The editing process disorient the eye and the ear.

★雷西非日記：進行中 Work in Progress | 12min | 2011-16

一部我住在雷西非時散亂的日記。2011年，愛德生·巴洛斯和我為了創建一個另類的藝術空間搬至巴西。影片的片段提供了可以一窺不論是在巴西之內或之外的不同事件以及空間的素材。在傳達不同記憶及情感之時，這些鏡頭並非是線性的，它們喚起的是一種思緒的漫遊——在一段長旅程後，當事情、地點、人物都模糊，僅成為一種脈動之存在。

A scattered diary from the years I was living in Recife. In 2011 Edson Barrus and I moved to Brasil in order to create an alternative art space. The fragment of films offerd glimbses of different events and spaces within Brasil and outside. Coneying different kind of memory and feelings the shots are not chronological but evoke the wandering of thoughts after a long trip when things, locations, persons blur into a kind of pulsating matter.