

TIMES EX-TENSE



B Á K - N I H - Á F I L M F E S T I V A L 2

目轟仔影展 2



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B Á K - N I H - Á F I L M F E S T I V A L 2

May.24 - May.26.2024

實驗時態



目聶仔影展 2

實驗 · 時態

2024.05.25 Fri. – 05.26 Sun.

C-LAB — 臺灣聲響實驗室 C-LAB Taiwan Sound Lab

TIMES EX-TENSE

BÁK-NIH-Á FILM FESTIVAL 2

時間為何物？電影又為何是一門「時基的技藝」？將連續動作的靜態分解畫面快速放映，電影讓我們重新獲得影像運動的幻覺。電影也成了最適合用來表現「時間性」的媒體之一。1930年代，電影工業系統為電影影像設定了「標準時間」——一秒鐘放映24個畫格。這個運轉速率能降低讓早期初始電影放映的閃爍問題，讓影像的運動更為流暢、也能增強觀眾對連續動作幻覺的感受與音畫同步的現實感。實驗電影則利用電影媒材的物質性拆解這個「標準時間」，打破幻覺機制，將電影的時間變得有彈性，能容納更多元的敘事，表現電影時間更為豐富的層次。

繼「黑影展」後，目聶映像文化本次以「時態」為主題，展現音像實驗的精神，為台灣觀眾精選了國內外30部實驗電影與動畫，有前衛經典、也有眾多近期的亮眼之作：《時差》單元聚焦在以視覺形式主導的實驗作品，強調類比媒材的解構，展現時間不可思議的向度；《被殺的時間》則為莫斯科國際實驗電影節創辦人——弗拉基米爾·納登（Vladimir Nadein）為台灣觀眾所做的特別企劃單元，直探數位資本主義時代的時間困境；《遊戲時間》針對兒少觀眾構想，結合藝術家蔡宛璇的工作坊，希望讓兒童對時間的感知能有最直接的宣洩與自由的想像；《On Time》，是我們首次舉辦的全球實驗短片徵件活動，邀請國內外藝術家及策展人擔任評審，從近400件作品中揀選出最多元的「時態」，其中有瘋狂的視覺實驗，也有非常精彩的故事。今年的放映節目中，我們特選7部作品，以珍貴的16mm拷貝放映。此外，特別節目《聲感時間》——為西方當代音樂學專家周昭均所策劃的音像演出，用當代音樂曲目讓觀眾在現場用聽覺去體驗不尋常的「時間感」，加上藝術家雪克的現場影像，策劃僅此一場，令人耳目一新的表演。

What is time? And why is film a "time-based art"? By rapidly projecting a series of static frames depicting continuous action, film allows us to experience the illusion of motion. Film is one of the most suitable mediums for expressing temporality. In the 1930s, the film industry established a "standard time"—24 frames per second. This rate was chosen to mitigate the flickering issues in primitive film screenings, smoothen the motions and also enhance the audience's perception of the illusion of continuous motion and the realism of synchronized image and sound. On the other hand, experimental filmmakers utilize the materiality of film to deconstruct this "standard time". They disrupt the illusionary mechanism, rendering film time more flexible and accommodating to diverse narratives, thus enriching the layers of film temporality.

After "Black - A Film Festival", Bák-Nih Audiovisual Lab focuses on "Time / Tense" to investigate the spirit of experimental cinema, this time we select 30 experimental films and animations, international or domestic, including avant-garde classics and recent dazzling works. In our programs, "Time Zone" focuses on works based on visual experiments, emphasizing the deconstruction of analog film and showing the extraordinary dimensions of time; "Killed Time" is a special program for Taiwanese audiences by Vladimir Nadein, founder of the Moscow International Experimental Film Festival, directly explores the dilemma about time in the era of digital capitalism and is thought-provoking; "Playtime", a screening conceived for children and young audiences, combining artist Tsai Wan-Shuen's workshop, is an attempt to allow children express and imagine freely about their perception of time; "On Time" is our first global open call for experimental films. Invited international artists and curators as jury, selected 12 films from nearly 400 works, including wild visual experiments and delicate stories; For this year's program, 7 films will be projected on precious 16mm prints. In addition, this year's special program "Sounding Time" - an audiovisual performance conceived by Chou Chaochun, an expert in Western contemporary musicology, who uses contemporary music to allow the audience to experience an unusual "sense of time" with their ears. Along with visual artist Shake's live VJ, it will be a refreshing unique performance that only happens once.

p.09 場次
Schedule

p.12 時差
TIME ZONE

p.28 被殺的時間
KILLED TIME

p.38 遊戲時間
PLAY TIME

p.54 聲感時間
SOUNDING TIMES

p.60 徵件單元
ON TIME



SCHEDULE

場次

◇ 單場 250 元。

◇ 《聲感時間》 500 元。

◇ 親子場 600 元。（一票兩人同行，限一名家長及一名 12 歲以下孩童參與，票券含工作坊材料費）

◇ 任選三張套票優惠 675 元。（不含《聲感時間》及親子場：《遊戲時間》）

◇ 身心障礙人士及陪同者 1 名購票 5 折優待，入場時應出示身心障礙手冊，陪同者與身障者需同時入場。

◇ 開演前 30 分鐘入場。

* 為平衡活動支出，故需酌收入場費。

	05.24 Fri.	05.25 Sat.	05.26 Sun.
10:30		遊戲時間 Playtime + 親子工作坊 46 min + workshop 1 hr	
13:00			被殺的時間 Killed Time 65 min
13:30		時差 Time Zone 65 min ★	
15:00			On Time 85 min ★
15:30		On Time 85 min	
19:00		聲感時間 Sounding Time 73 min	時差 Time Zone 65 min
20:00	被殺的時間 Killed Time 65 min ★		

★映後座談 Q&A



T I M E

時
差

05.25 Sat. 13:30 ★ 映後座談 (張若涵導演)

05.26 Sun. 19:00

Z O N E

時間，一直都是電影媒材的核心概念。「如何表現時間？」，一直是每一代實驗電影工作者持續探究的問題。本單元納入九部視覺風格迥異的國內外實驗短片，試圖拆解電影的時間結構，展現最多元的時態：既是眼前無止盡的黑暗，也是稍縱即逝的瞬息；它深藏在膠卷的色層之中，也佈滿在模糊了我們視線的影像顆粒上；它是活在當下的過去，亦為已逝去的未來。藝術家們將個人的、集體的、城市的或荒野的——種種被捕捉的時間軸，透過重置、並置、疊置、倒置、錯置，形塑出新的視覺張力，挑戰觀者感知的慣性，以及對時間的既有想像。

Time has always been a crucial concept of the film medium. "How to represent time?" generations of experimental filmmakers continuously explore this question. This program consist of 9 experimental films with various forms, attempting to deconstruct the cinematic time and to manifest the diversity of tenses: it is the endless darkness ahead of us, also the fleeting instant; it lies deep within the color layers of film and scattered across the grainy image that blurs our vision; it is the past living in the present, as well as the future that has already faded away. Artists manipulate the timelines captured —personal or collective, urban or wild—through resetting, juxtaposition, superimposition, inversion, and dislocation, shaping new visual tensions, challenging the viewers' perceptual inertia, and reimagining the existed ideas about time.



PROGRAMMERS

選 片 人

雪克 Shake

視覺藝術家雪克，畢業於巴黎賽爾吉國立高等藝術學院。她利用電影語言作為方法，進行動態影像的敘事實驗。近期創作關注亞洲地緣政治歷史、認同建構以及集體／個人記憶的關係。有多次國際駐村經驗，作品曾於法國、韓國、日本、美國等地展出。

Visual artist, Shake studied in Paris Cergy National Graduate School of Art. She employs film language as the methodology to experiment the moving image narrative. Her recent works center on Asian geopolitical history, identity construction and relation between collective/individual memory. Shake has done multiple international artist residencies, and her works have been exhibited in France, Korea, Japan, the US, etc.

郭立貞 Lichen Kuo

法國新索邦大學電影視聽學博士，研究範圍涉及電影媒體科技史與美學。游移在荷蘭與法國兩地從事學術研究、影展策劃與影像修復工作。

Lichen Kuo has a PhD in Film Studies from the University Sorbonne Nouvelle Paris 3 in France. Her research covers the history of film media technology and aesthetics. Living between the Netherlands and France, she works as a film restorer in a photochemical film lab, alongside her research and programming activities.

吳梓安 Tzu-An Wu

從事實驗電影的創作、推廣與研究。創作上，習慣以拼貼揉雜各種異質的影像、聲音與文本，試圖質問敘事與自我的建構。作品橫跨實驗電影、紀錄片以及音像裝置及擴延電影表演。近年作品以類比膠卷的手工技法為主軸，從中摸索類比與數位影像生產技術的交界與其可能性。偶爾依個人興趣出發，從事影像書寫評論以及實驗影像教育。

Tzu-An Wu works between experimental film and its expansions. He makes collages with analogue films, through mixing heterogeneous images, audio, and texts in an attempt to inquire about the constructs of (cinematic) narratives and the selves. He also writes, teaches, and hosts screenings of experimental cinema.

《世界之夜 Night of the World》

捷克 Czech Republic | 2011 | Digital | 黑白 B/W | 捷克語 | 2 min

《世界之夜》是根據黑格爾的想像力神秘起源概念。在這個隱喻中，人就是夜晚，一個空洞的虛無，在其單純性中容納一切，富含許多表象、影像，但是這些都不屬於他，也非他當下的現實。這個夜晚，於此存在的自然，其內部是包圍他的夜晚，而其中射出的幻影，蘊含著他所拒絕的念頭萌芽，他決定不被這些念頭控制，以巴托比 (Bartleby) 的方式停止創造。當我們從他人眼中瞥見這個夜晚時，這個夜晚變得可怕。

The short film *Night of the World* is based on an idea loosely related to Hegel's concept of the mysterious origin of imagination. A metaphor where Man is this night, this empty nothing that in its simplicity contains everything, an infinite wealth of many representations, images, none of which belong to him or are present. This night, the interior of nature that exists here is the night all around him, in which phantasmagoric phantoms shoot out, carries within it the germs of his rejection, with the decision not to be controlled by them and to stop creating, *Bartleby*-style. We catch a glimpse of this night when we look into another man's eyes - a night that becomes terrible.

茲比涅克·巴拉德 Zbyněk Baladrán

茲比涅克·巴拉德 (1973 年生於捷克斯洛伐克布拉格) 身兼視覺藝術家、策展人和導演。他關注當代世界的矛盾並透過藝術與藝術實踐來理解這些矛盾的可能性。2001 年，他共同創立 Display 研究與集體實踐協會，擔任組織成員與策展人，曾參與聖塞巴斯提安的 Manifesta 5 (2004 年)、第 11 屆里昂雙年展 (2011 年)、第 56 屆威尼斯雙年展 (2013 年) 和紐約現代藝術博物館 (2015 年) 等。

Zbyněk Baladrán (b. 1973 in Prague, Czechoslovakia) is a visual artist, curator and filmmaker. He focuses on the contradictions of the contemporary world and the possibilities of understanding them through art and artistic practice. In 2001 he co-founded Display – Association for

Research and Collective Practice, where he works as a curator and organizer. He has participated in exhibitions such as Manifesta 5 in San Sebastian (2004), the 11th Biennale de Lyon (2011), the 56th La Biennale di Venezia (2013) and MoMA New York (2015), etc.



The film begins with darkness.

《二十四分之一秒的意義 The Meaning of 1/24 Second》* 本片使用 16mm 拷貝放映

韓國 Korea | 1969 | 16mm | 彩色 Color | 無聲 Silent | 11 min

★ 2020 伊赫拉瓦紀錄片影展

本片為韓國實驗電影先驅——金丘林的首部作品，也被視為韓國史上最早的前衛電影。藝術家以電影標準化的時間結構為題，大量使用僅一秒的鏡頭，挑戰觀者對運動幻覺的感知極限。時間成為了一種瑣碎、難以捉摸、不斷位移、躁動的存在，這也精準地傳遞出韓國戰後首爾急速發展的社會氛圍與批判。

The *Meaning of 1/24 Second* is Korea's first experimental film and was filmed in 1969. This 16mm film in color and black and white is composed of hundreds of inconsistent scenes. Taking the basic structure of the film, which consists of 24 frames per second, *The Meaning of 1/24 Second* expresses the steep reality faced by modern man, and the sense of alienation that comes from uncontrollable speed.

金丘林 Kim Ku-lim

1936 年出生的金丘林從未受過正統美術教育，自 60 年代就開始進行多元的藝術創作實驗，更主導 AG (Korean Avant-Garde Association)、第四集團 (The Fourth Group) 等韓國前衛藝術團體的發展，被視為為韓國實驗藝術先驅。作品型態廣泛，有繪畫、版畫、雕塑、裝置和表演，亦有地景藝術、錄像藝術和郵件藝術 (mail art)。近年來備受關注，作品除了在韓國本地，也在京畿道現代藝術博物館、泰特現代美術館、紐約古根漢美術館等世界各大藝術場館中展出。

Kim Ku-lim, born in 1936 in Sangju, Gyeongsangbukdo province, pioneered a unique creative career without ever receiving formal art education, and led groups such as Painting 68, A.G. Group, The Fourth Group, all of which left significant footprints in Korean avant-garde art. Furthermore, through inter-genre creative activities—such as happening, installation art, mail art, body painting, land art and experimental film—he created sensations in Korean art world in the 60s and the 70s, a period during which all attention were drawn to painting and sculpture.



《紐約三原色 NYC RGB》* 本片使用 16mm 拷貝放映

奧地利 Austria | 2023 | 16mm | 彩色 Color | 無聲 Silent | 7 min

★ 2023 多倫多國際電影節 ★ 2023 蒙特婁新電影影展

本片為施密特針對早期彩色電影原理研究的系列作品之一，她利用三原色光展現出一個我們從未見過的紐約。分色曝光的城市空間被重置推疊在膠卷上，細膩地透露出各種平日所看不見的色光。只有仔細觀察這些不尋常的顏色，才得以透視時間的軌跡。

With NYC RGB Viktoria Schmid shows us a view of New York that we've never seen before, made possible by historical color film processes. The material, triple exposed with different color filters, mixes colors, space, and time to a perception that is possible only in film. Evidence of cinema's potential for bursting open reality. The film is part of a series of works in which Schmid looks back to early color film processes.

維多莉亞·施密特 Victoria Schmid

奧地利視覺藝術家與電影導演。長年以電影、錄像與攝影為主要創作媒材，並聚焦於動態影像介面與展覽空間裝置的互動關係。作品除了常見於國際實驗電影節之外，也於藝廊展場中展出。

Viktoria Schmid is a visual artist and filmmaker based in Vienna, who is working at the interface of the cinematic and the exhibition space. Her work has been shown nationally and internationally in exhibitions and film festivals. She studied filmmaking at the Friedl Kubelka School, holds a BA in Cinema Studies from the University of Vienna and a Masters in Time-Based Media from the University of Art and Design Linz. The different mediums she uses, like film, video and photography are the co-authors of her work - she enjoys that their specific characteristics form her pieces.



《罌粟和帆船 Poppies and Sailboats》* 本片使用 16mm 拷貝放映

法國 France | 2001 | 16mm | 彩色 Color | 無聲 Silent | 2 min

一點點變化就足以讓一切顯得不同。日期、時間、天氣、空間佈局、某人的眼神或心境……都能讓一切改變。帆船從七月的馬賽老港啟航，前往五月盛開燦紅的罌粟花田。

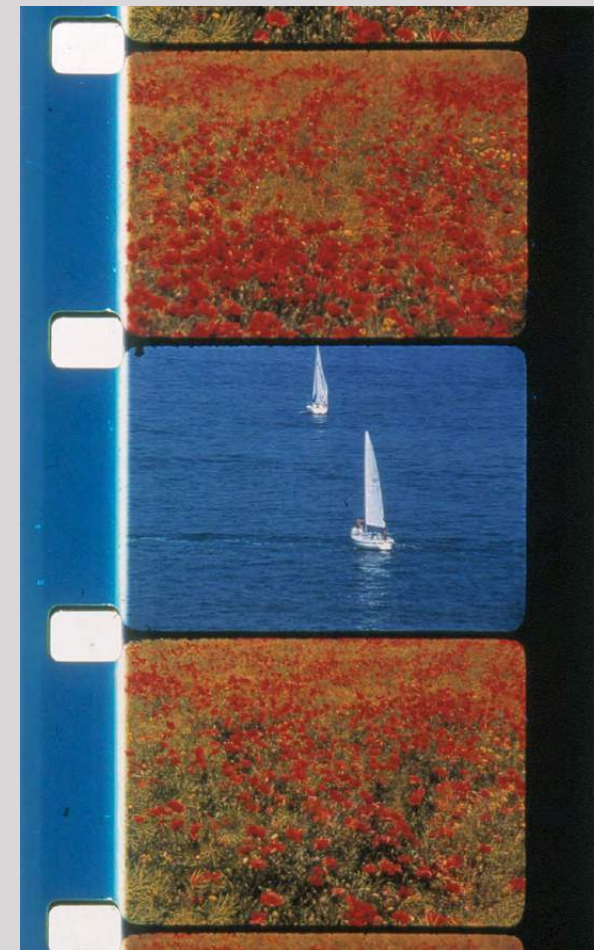
Little is necessary for everything to appear differently. The date, the hour, the weather, the space's layout, one's glance or presence of mind... can make everything change. The boats sail out of the Vieux port in Marseille to be amongst the poppy fields.

蘿絲·羅德 Rose Lowder

法國實驗電影教母級人物，於 2023 榮獲 AWARE 女性藝術家傑出成就獎，是對其四十多年來實驗電影創作生涯的肯定。除了創作，她曾是電影剪接師、任教於藝術學院，也是亞維農實驗電影資料館 (AFEA) 創辦人之一。以視覺感知與電影表現形式之間的關係為實驗核心，讓影像的造形性、圖像與攝影媒材特性，在時間流動過程中有不同的表現力。她的電影製作如編織

般地細緻，膠卷上每個畫格都經過精確計算的曝光與排列位置，再利用膠片放映的物理特性，直接在觀者的視覺感知裡產生新的構圖。

Though known for her work in experimental cinema, Rose Lowder is also a visual artist. A pioneer of the global and ecological approach to artmaking and with a singular use of technique, she has directed some fifty films. She lives in Avignon, where she co-founded, and continues to curate programmes for, the Archives du Film Experimental. In focussing her research on visual perception in relation to the cinematographic means of expression, Lowder concentrated on the different ways one can modify the graphic and photographic visual features of the image as it transforms in time. This work led her to compose the image in the camera, usually by interweaving the frames as the film strip passes the lens several times. This way of working is relatively meticulous and complex as it means recording a succession of images, frame by frame, in the camera, so that they appear simultaneously when seen projected on the screen.



《撿起放下墜落提起 It follows It passes on》* 本片使用 16mm 拷貝放映

台灣 Taiwan | 2023 | 16mm | 彩色 Color | 無聲 Silent | 5 min

- ★ 2023 Toronto International Film Festival 多倫多國際影展 (Canada)
- ★ 2023 Ji.hlava IDFF 伊赫拉瓦紀錄片影展 (Czech)
- ★ 2024 First Look, Museum of Moving Image, New York (USA)

爸爸的兒時玩伴告訴我，當他們在躲砲彈的時候，只能用香微弱的光照著路。在海灘上，破碎的瓷器時光旅行了。從家族軼事中爬梳戰爭與歷史在家人身上留下的情緒。光同時顯露也同時隱匿了不想被提及的故事。

Incense yields a little light. Dishes I broke time travel. A study on film as a bandage to heal, to protect, to reveal, and to hide a wound. The film sees a crack and does not see it through.

徐璐 Erica Sheu

畢業於東華大學英美語文學系、美國加州藝術學院電影與錄像研究所 (CalArts MFA in Film/Video)。創作包含實驗電影短片、現場電影表演與裝置藝術。作品主要關注於變形的日記電影、手作膠卷電影、投影與投射、家族與國族記憶。作品曾在紐約電影節、多倫多電影節、鹿特丹影展、台灣國際紀錄片影展等場合放映。台灣實驗電影集社「後照鏡 ЯeaRflex」的成員。目前在美國洛杉磯工作生活。

Erica Sheu/ 徐璐 makes short films, expanded cinema and installation with celluloid film. Her work is often about diary film, handmade film, screen and projections, cross-generational memories, Taiwanese identity politics. Her experimental short films have been shown at NYFF Currents, TIFF Wavelengths, IFFR Bright Future, International Short Film Festival Oberhausen, EXiS, TIDF among others. Sheu holds an MFA in Film/Video from CalArts. She works and lives in Los Angeles.



《雙八 Double 8》* 本片使用 16mm 拷貝放映

奧地利 Austria | 2016 | 16mm (double 8mm original) | 黑白 B/W | 無聲 Silent | 3 min

- ★ 2017 Ji.hlava International Documentary Film Festival 伊赫拉瓦紀錄片影展

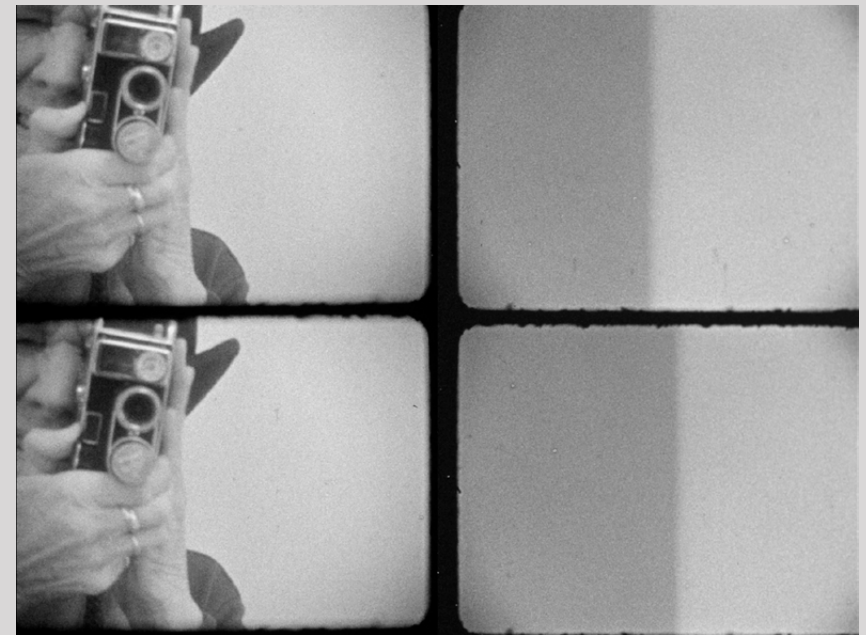
這是克莉絲蒂娜貝雄與女性主義前衛藝術先驅——琳達克里斯坦內爾 (Linda Christanell) 的相遇，也是兩人為彼此拍下的肖像。《Double 8》利用未經切割的雙 8 釐米影片，讓時間軸上的兩個瞬間、實驗電影史的兩個世代、攝影機前與後的兩個空間、看與被看的兩個觀點，在同一個影像中相遇，展現了一個特殊影像時空交界。

Double 8 focuses on the encounter with Linda Christanell, artist of the feminist avant-garde of the 1970s and opens a projection space. In Double 8 the need for interchange with the history of film and its makers becomes tangible: as mutual viewing and being viewed. Two handheld cameras, two spools of double-8 film, four frames: two artists from different generations encounter one another by pointing the camera at each other.

克莉絲蒂娜·貝雄 Christiana Perschon

奧地利實驗電影導演、策展人，維也納電影錄像藝術平台 Golden Pixel Cooperative 成員之一。作品曾入選至多個國際實驗電影展，亦多次獲獎。

Christiana Perschon is a filmmaker and artist based in Vienna. Her films have received several awards and grants (Best Camera Diagonale'19, Theodor Körner Preis 2018, Best Austrian Short Film, Vienna Shorts'14) and have been shown at international film festivals, such as Kurzfilmtage Oberhausen (DE), Duisburger Filmwoche (DE), New Horizons IFF (PL), Visions du Réel (CH), Edinburgh IFF (UK), Cork Film Festival (IRL), Jihlava JIDFF (CZ), Viennale (AT). She is a member of the Vienna based video and film artists' platform Golden Pixel Cooperative.



《1/5400 · 單格舞曲 Flight and Frame》

台灣 Taiwan | 2021 | Digital (Super 8mm&16mm original) | 彩色 Color | 日語 | 10 min

★ 2022 韓國首爾 EXiS 實驗與錄像影展 國際競賽 ★ 2022 台灣國際女性影展 台灣競賽
★ 2022 高雄電影節 國際短片競賽 台灣組 ★ 2022 南方影展 實驗類競賽 / 南方新人獎

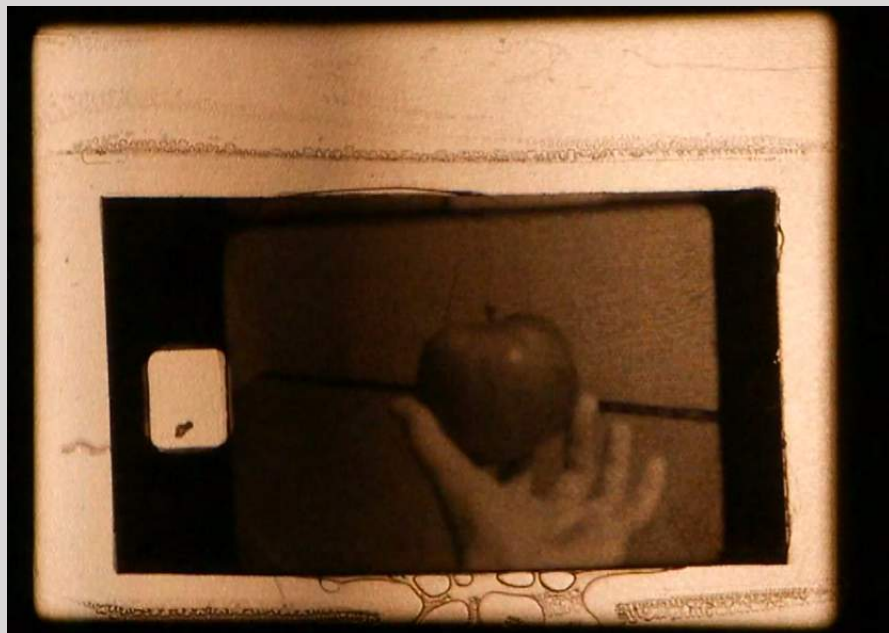
在一間落後於時代的老屋裡，開啟一段緩慢的手工實驗。作者將折返國境之間而散落於相異時空顯影的 8mm 黑白膠卷，逐日逐格黏貼於 16mm 透明膠卷。時間秩序重整，以再製的格數計算前行。日子過去，間隙／格的光影留下。

An 8mm & 16mm film experiment made during the year of Covid-19 around the time I moved back to Taiwan from Japan. I shot 8mm footage during the state of emergency in Japan and just after moving back to Taiwan. I then spent several months cutting and pasting each 8mm frame onto 16mm film. Sometimes the daily fragments were too sentimental, but the film gave me shelter.

張若涵 Johan Chang

1990 年生，台南人。從事紀錄片製作、推廣、影展等工作。於日本 image forum 修習實驗電影後，開始個人影像創作。

Johan Chang (b. 1990, Tainan, Taiwan) has been working in documentary film festivals/organizations and producing documentaries for many years. She started to make her personal projects in 2019 at Image Forum's courses in Tokyo, Japan. Her work explores the expression of moving images to address memory, image-making, hand-made process, and diary films. She is also a member of ЯeaRflex (Taiwan) and Ground Rebel/Level Cinema (Japan).



《影霧 # 14 Brouillard Passage #14》

加拿大 Canada | 2013 | Digital (35mm original) | 彩色 Color | 無聲 Silent | 10 min

★ 2015 鹿特丹電影節 ★ 2015 漢堡國際短片電影節國際競賽最佳影片

藝術家使用彩色反轉片與鏡頭內剪接 (In-camera editing) 的技巧，在不同的時間裡，多次拍下老家後院那條通往聖查爾斯湖的路徑。不同時間軸上的光點，在膠卷的感光乳劑上曝曬推疊一種既熟悉又抽象的時空意境。

A path that extends from my family's backyard into Lac-Saint-Charles (Québec City), condensed in multiple layers.

亞歷山大·拉侯斯 Alexandre Larose

對光學與膠卷媒材的研究為視覺藝術家拉侯斯主要的創作實踐。他經由對主題與影像技術的層層透析來探究媒材轉譯與影像再現的能力。作品也常以類比放映機裝置形式於不同空間中展出。

Alexandre Larose is a French-Canadian artist based in Montreal. His moving-image practice investigates phenomena of appearance and representation as translated by the media of optics and celluloid. His approach relies on a methodical stripping out of layers embedded in both the live subjects and the technique that translates them into visual artifacts.



《一幀一幀的一個月 A Month of Single Frames》

美國 United States | 2019 | Digital (16mm original) | 彩色 Color | 英語 | 14 min

1998年，美國酷兒實驗電影先驅芭芭拉·漢默在一個沒水沒電的荒野小屋駐村。在那裡一個月的時光，她拍片、錄製聲音、書寫日記。十年後，正在面對死亡的她將這些內容交給了琳恩·薩克斯，並邀請她以此製作一部電影。薩克斯以自己的方式探索漢默這一個月的孤獨時光，並透過文字將不同層次的時空凝結在一起。

In 1998, filmmaker Barbara Hammer had an artist residency in a shack without running water or electricity. While there, she shot film, recorded sounds and kept a journal. In 2018, Barbara began her own process of dying. She gave all of her material from the residency to filmmaker Lynne Sachs and invited her to make a film. Through her own filmmaking, Lynne explores Barbara's experience of solitude. Her text on screen brings us all together in multiple spaces and times.

琳恩·薩克斯 Lynne Sachs

紐約的詩人與實驗電影導演。作品多探究身體、攝影、電影物質性的關係。她利用書信、檔案、日記、詩歌與音樂帶領觀眾穿越現實與記憶的旅程。作品多次入選至 MOMA、Tate 與多個國際實驗電影節。

Lynne Sachs is an experimental filmmaker and poet living in Brooklyn, New York. She has produced 40 films which often investigate the connections between the body, the camera, and the materiality of film itself. Lynne uses letters, archives, diaries, poetry and music to take us on a critical journey through reality and memory. Her films have screened at MoMA, Tate Modern, Image Forum Tokyo, and festivals such as NY Film Festival, Oberhausen, Punto de Vista, Sundance, Vancouver, and Viennale.





KILLED

被殺的時間

05.24 Fri. 20:00 ★ 映後座談(策展人)

05.26 Sun. 13:00

TIME

更努力工作，做得更好
做快一點，讓我們更強
越來越強，日以繼夜
工作永不停歇

—— 傻瓜龐克

Work it harder, make it better

Do it faster, makes us stronger

More than ever, hour after hour

Work is never over

—— Daft Punk

晚期資本主義抹去了工作與休閒之間的界線，剝奪人類自由的時間。它以更高、更快、更有效率的基準，持續對我們加壓，於是我們持續焦慮。在數位勞動的場域裡，對效率與優化的重視，讓我們將時間與空間都資本化以便達到更有效能的運用。我們蠟炬成灰，在倦怠邊緣死滅迴游，一邊滑手機，一邊繼續為演算法和資料變現工作。本單元以「殺死時間」為主題，尋找故障的可能，破壞現狀，試圖為集體閒置與怠惰創造動力，總有一天，我們會重新收回自由時間的權利。

Late capitalism has erased the boundaries between work and leisure, depriving humans of their free time and causing constant anxiety driven by the pressure to perform at a higher, faster, and more efficient level. In the realm of digital labor, the emphasis on efficiency and optimization has allowed capital to capitalize on our time and space. As we teeter on the edge of burnout, we accelerate this process by taking short breaks to doomscroll, while still working for the algorithms and monetization. With the working title "Killed Time," this film program seeks for potential to glitch, disrupt the status quo, and create momentum towards collective idleness and laziness—ultimately reclaiming our right to free time.



PROGRAMMERS

選 片 人

弗拉基米爾·納登 Vladimir Nadein

Vladimir Nadein 是莫斯科國際實驗電影節的共同創辦人，影展策展人、製作人與電影創作者，1993 年出生於俄羅斯莫斯科。作品曾於 Deep Play、VT 藝術沙龍及大台北雙年展展出。曾任 Hubert Bals 基金支持的獲獎影片《*Detours*》的製作人，在 Les Arcs 獲得了 Eurimages Lab Project Award，並在威尼斯影評人週、維也納影評人週、塞薩洛尼基國際電影節、柏林影評人週、FICUNAM、全州國際電影節、IndieLisboa、Beldocs、FILMADRID、卡姆登 IFF、TFAI、巴比肯中心、UNDERDOX 等。2016 年，弗拉基米爾共同創辦了莫斯科國際實驗電影節。他為第 17 屆威尼斯建築雙年展、奧伯豪森國際短片電影節、漢堡短片電影節、莫斯科國際青年藝術雙年展、車庫博物館、加州大學洛杉磯分校等場館策劃了特別節目和放映。他在各個藝術和電影學校教授有關檔案影像、實驗電影與開發等課程，包括台北市影視音實驗教育機構、莫斯科新電影學院、台灣藝術大學、Taiwan Pitch 等。

Vladimir Nadein (b. 1993) is a curator, producer and filmmaker. A member of the filmmakers' duo Paracollective, together with Dina KARAMAN. He produced *Detours*, a recipient of Hubert Bals Fund and Eurimages Lab Project Award in Les Arcs. It was awarded at Venice International Film Critics' Week and selected at Viennale, Thessaloniki, Jeonju FF, IndieLisboa, among others. Vladimir co-founded Moscow International Experimental Film Festival and directed it for five editions. He curated screenings and public programs for Venice Architecture Biennale, Moscow International Biennale for Young Art, Garage Museum, and many other venues. He has lectured and given workshops on experimental film, found footage and script and project development at various film and art schools, including Taipei Media School, Moscow School of New Cinema, National Taiwan University of the Arts, National Tainan University of the Arts, Taiwan Pitch.

《外送舞孃的絕對領域 Delivery Dancer's Sphere》

韓國 | 2023 | Digital | 彩色 Color | 韓語 | 25 min

★ 2023 IFFR 鹿特丹電影節 ★ 2023 林茲電子藝術大獎 Ars Electronica

Ernst Mo 是為強大的快遞服務公司「外送舞者」工作的外送員。在科技未來主義的首爾，她每天運送接踵而來的包裹，穿梭在演算法生成如迷宮般的路線。在她遇見另一個版本的自己後，她的現實開始漸漸崩裂。

Ernst Mo is a rider for the powerful courier service Delivery Dancer. Every day, she transports an endless stream of parcels, following algorithmically generated routes through a labyrinthine, technofuturist Seoul. After she runs into an alternative version of herself, her reality slowly starts to crack.

金雅瑛 Ayoung Kim

金雅瑛是視覺藝術家與電影導演，她擅長結合迥異的概念，以推測式的故事技巧、敘事與修辭手段，為既有的世界狀態創造出新的閱讀、聆聽、與思考方式。其作品常以展覽、表演與出版呈現，形式則包含錄像、虛擬實境、聲音小說、影像、圖像與文字等。作品曾於威尼斯雙年展（2015）、法國巴黎東京宮（2016）、韓國藝術家獎（2019）、沙迦獨立電影平台（2019、2020）、德國柏林國際影展（2020）、台灣亞洲藝術雙年展（2021）、巴西錄像藝術節（2021）與沙迦雙年展（2023）展出。

Ayoung KIM (South Korea) is a visual artist as well as a filmmaker. Kim adopts the devices of speculative storytelling to evoke unfamiliar forms of reading, listening and thinking about the conditions of the world by focusing on unlikely encounters of ideas. Her projects take the forms of video, sonic fiction, VR, text, performance and game simulation and are presented as exhibitions, performances and publications. Kim exhibited and screened at Venice Biennale (2015); Palais de Tokyo (2016); Korea Artist Prize (2019); Sharjah Film Platform (2019, 2020); Berlinale (2020); Asian Art Biennial (2021); Videobrasil (2021) and Sharjah Biennial (2023).



《星期天的閒人 People on Sunday》

泰國 | 2020 | Digital | 彩色 Color | 泰語 | 21 min

★ 2020 IFFR 鹿特丹電影節 ★ 2020 Image Forum Festival 映像論壇影展

1930 年的德國前衛默片《星期天的約會》為史上第一部使用非職業演員的電影。為此，而森乍倫在不同背景、時代、國家與工作條件下，試圖進行再詮釋和回應。重新詮釋的動機在於原片的故事設定——純粹的休息日和自由的生活。對森乍倫來說，這些非職業演員在鏡頭前表演他們享受休閒的樂趣，又在實際工作時享受閒暇時光的畫面。本片試圖透過電影及其製作框架，提出控制與自由之間的悖論。

“People on Sunday” is a reinterpretation and a response to a pioneering German silent film “Menschen Am Sonntag” (1930). This response is executed from a different context, different era, different country, and different working conditions. What initiated the Saenjaroen to revisit and reinterpret the film was the setting of the story—simply about their day-off, life in free time. For Saenjaroen, these non-professional actors performed as they were having leisure for the camera, having free time while they’re actually working. It’s the paradox between control and freedom via the frame of cinema and its production.

都拉博·森乍倫 Tulapop Saenjaroen

都拉博·森乍倫的創作質問影像生產與主體性生產之間的關聯，以及晚期資本主義下控制與自由交織的悖論。其作品曾多次參加電影節和展覽，包括柏林國際影展、盧卡諾影展、鹿特丹影展、紐約影展、法國真實影展、萊比錫紀錄片暨動畫影展、影像電影節、紐約動態影像博物館等。

Tulapop Saenjaroen’s practice interrogates the correlations between image production and production of subjectivity and the paradoxes intertwining control and freedom in late capitalism. Saenjaroen’s works have been shown in film festivals and exhibitions, including Berlinale, Locarno; Rotterdam; New York; Cinéma du réel; DOK Leipzig; Images Festival; Museum of the Moving Image NYC.



《幾乎不工作 Hardly Working》

奧地利 | 2022 | Digital | 彩色 Color | 英語 | 20 min

★ 2022 Locarno Film Festival 盧卡諾國際影展 明日之豹競賽最佳導演獎及青年評審團獎

★ 2022 VIFF 溫哥華國際電影節

《幾乎不工作》將焦點放在那些通常停留在電玩幕後的角色：NPC，這些非玩家角色在數位世界中扮演臨時演員，好營造出一切正常運作的表象。該作品以民族誌研究的標準來檢視洗衣婦、馬童、清道婦與木匠等四個角色，他們就像是薛西弗斯（Sisyphus）的機器，其勞動流程、活動模式，甚至是錯誤與故障，均活靈活現地成了資本主義下勞動型態的模型。

Hardly Working sheds a limelight on the very characters that normally remain in the background of video games: NPCs. They are non-player characters that populate the digital world as extras to create the appearance of normality. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.

全面拒絕 Total Refusal

由藝術家、研究者及影像創作者所組成的偽馬克思主義多媒體遊擊隊「全面拒絕」（Total Refusal）擅長挪用當代電子遊戲，並以書寫來討論遊戲和政治。他們改造主流電玩的資源，以錄像、干預、現場表演、講座和工作坊的形式建構新的政治敘事。自 2018 年成立以來，他們的作品已獲得超過五十個獎項與榮譽提名—包括歐洲電影獎及盧卡諾影展的最佳短片導演獎。

The artist, researcher and filmmaker collective and pseudo-marxist media guerrilla Total Refusal appropriates contemporary video games and writes about games and politics. They upcycle the resources of mainstream video games, creating political narrations in the form of videos, interventions, live performances, lectures and workshops. Since its foundation in 2018, their work has been awarded with more than 50 awards and honorary mentions - like the European Film Award or the Best Short Direction Award at the Locarno Film Festival.





P L A Y

遊
戲
時
間

05.25 Sat. 10:30 ★ 工作坊 (蔡宛璇導演)

T I M E

回應兒童對時間的認知，展現影像心理時間的層面，打破線性時間的限制，自由徜徉在想像之中。葉宛璇、彭葉生的《離島的離島》透過對台灣澎湖二級離島孩童觀點拼湊出小島生活的想像；來自日本動畫《差異與反覆與咖啡》咖啡廳裡一鏡到底反覆旋轉的鏡頭看見時間與空間變化與流動；動畫短片《兔子洞》用黑白灰筆觸分割畫面混淆了時空，女孩追隨兔子的身影跌入深不見底的黑洞，展開一場奇幻旅程；《星期天》星期一到星期六像機械式地運轉，總是格格不入星期天最後只能暗自哭泣，然而，有著喜怒哀樂的變化才能創造繽紛豐富的生活。《死線》每個人生活中都曾經歷各種死線的迫趕，導演給自己三十天每日都是死線的作業也記錄了心情完成了此作品；用16釐米膠卷短片《時光飛逝》利用零散的照片與手繪圖畫記錄所觀察的日常，推疊出回憶的片段。

In response to children's perception of time, this program expresses a visual psychological aspect of time, breaking the constraints of linear time, allowing them to wander freely with their imagination. "*Childhood of an Archipelago*" (Wan-Shuen Tsai & Yannick Dauby) stitches together the perspective of children from the outlying islands of Taiwan's Penghu, assembling their life in the island; In Masa Kudo's "*Difference and Repetition and Coffee*," the continuous revolving shot in a café, captures the spatial and temporal changes and flows; "*Rabbit Hole*" uses black-and-white brushstrokes and split screens to mashup space-time. A girl follows the silhouette of a rabbit and falls into a bottomless black hole, embarking on a fantastical journey; In "*Sunday*," unlike Monday to Saturday who operate mechanically, Sunday is always out of sync, crying in secret, yet it's the flows between joy and sorrow that create a colorful life. "*Deadline*" portrays everyone's pursuits of various deadlines in life, the filmmaker setting herself a daily deadline for 30 days, the complication of this work is also a diary of her mood; In the 16mm film "*Passing of Time*," scattered photos and drawings, documenting observations of everyday, layering fragments of memories.



WORKSHOP

映後工作坊

《手捂時間，眼吐話語 Hands over time, eyes over words》

在一小段的時間裡，藝術家設計幾種運用感官的遊戲讓大朋友與小朋友一起參與，在過程中會記錄遊戲的產出，活動結束後，由藝術家製作一段小小影片，寄給大家，記錄這段一起的 PLAYTIME。

請工作坊報名者在 5 月 23 日前，準備 1-2 張自己或孩子在嬰幼時期的照片（合照獨照皆可，如有疑慮，可提供非正面的照片），並寄到 shuengo@gmail.com，作為工作坊素材使用。

During a short period of workshop's time, participants will join the games that are designed by the artists, which encourage participants to use their senses. During the process, the artist will record the output of the workshops, a short video will be made and sent to the participants to memorize the togetherness and the playtime.

Applicants are requested to prepare 1-2 photos of themselves or their children during their infancy and childhood (group photos are acceptable; if in doubt, non-frontal photos can be provided) before 23 May and send to shuengo@gmail.com, photos will be used as workshop materials only.

PROGRAMMERS

選 片 人

陳逸萱 Chen I-Hsuan

國立臺南藝術大學音像藝術管理所碩士，曾任高雄市電影館教育推廣專員、國家電影中心影像教育扎根計畫統籌、教育部美感教育專任助理。喜歡教育推廣，嘗試各年齡層及對象多元影像教育的合作及推廣可能。

Chen I-Hsuan holds a master's degree from the Institute of Audiovisual Arts Management of the National Tainan University of the Arts. She once served as the education promotion specialist of the Kaohsiung Film Archive, the coordinator of the imaging education grounding program of Taiwan Film and Audiovisual Institute. She likes educational promotion and tries out the possibility of cooperation and promotion of diverse video education for all age groups and targets.

周郁齡 Chou Yu-Ling

伯貝克學院倫敦大學人文與文化研究博士。她的研究範圍在視覺文化、動態影像策展、藝術史展覽研究在 2019 年曾擔任「哈恩內夫肯影像收藏基金會— 首爾市立美術館 韓國錄像藝術獎」評審，2021 年獲得文化部選送文化相關人才出國驻村交流計畫於紐約 ISCP 驻村。

Chou Yu-Ling is a researcher, writer, and curator. She holds a Ph.D. in humanities and cultural studies from Birkbeck College, University of London. Her research areas include visual culture, moving images' curation, the exhibition of art history, and curatorial methodology. In 2021, she received a grant from the Ministry of Culture to join the International Studio & Curatorial Program (ISCP) residency program in New York.

《離島的離島 Childhood of an Archipelago》

台灣 Taiwan | 2016 | Digital | 彩色 Color | 華語 Mandarin | 17 min

生活在一座澎湖的島嶼上，是什麼樣的感覺？小島上的童年，跟其他地方有何不同？成長中的心魂和身體，是如何觸摸海和島嶼生活？透過對澎湖二級離島學校中一部分孩童的提問訪談，藝術家試圖呈現孩子觀點下的小島生活片段。

A film about the remote islands of Penghu archipelago, Taiwan, from the point of view of the children in the remaining elementary schools, between 8 and 11 years old. With the participation of the schools in the islands: Jibei, Niaoyu, Hujing, Wangan, Jiangjun, Qimei.

澎葉生 Yannick Dauby

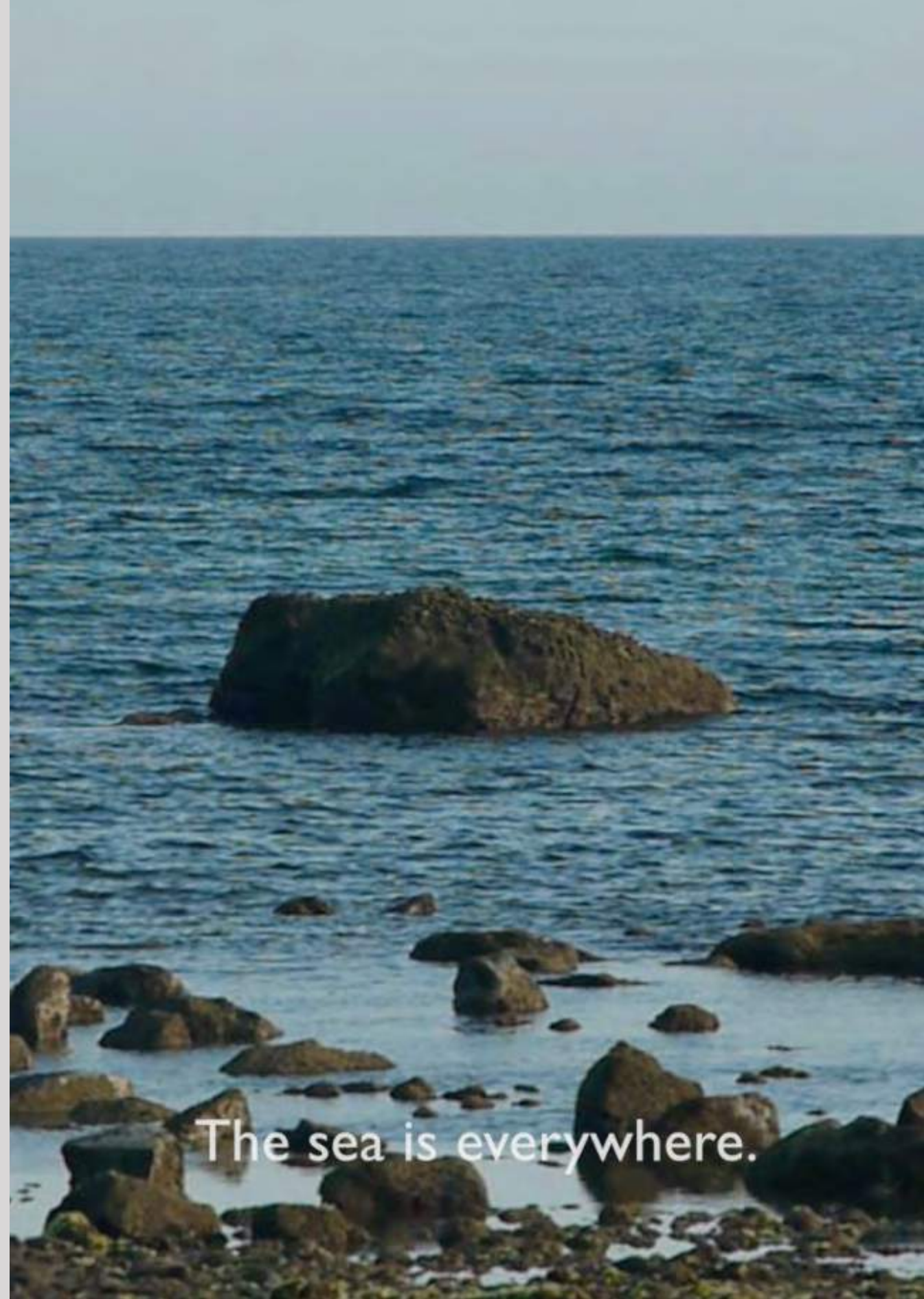
聲音藝術工作者，由具象音樂的創作和研究開始，漸漸發展出即興演出、電子原音音樂編曲，以及人類音樂學的創作。1998 年開始田野錄音工作，在大自然、都會和工業環境中進行錄音，成為他聲音紀錄片及編曲的素材，或與其它聲音媒介對話，時而與影像創作結合。作品除了有即興演出形式，也有聆聽活動的設計、出版或聲響裝置。其創作主軸在於聽覺經驗的實驗和探索，並十分著迷於民族學與自然科學。常與聲音藝術家、舞蹈及視覺藝術家合作，也從事電影聲音設計（入圍第 53 屆金馬獎最佳音效）。未來計劃透過藝術活動、聲音紀錄及教學行動持續在這個島嶼中探索。

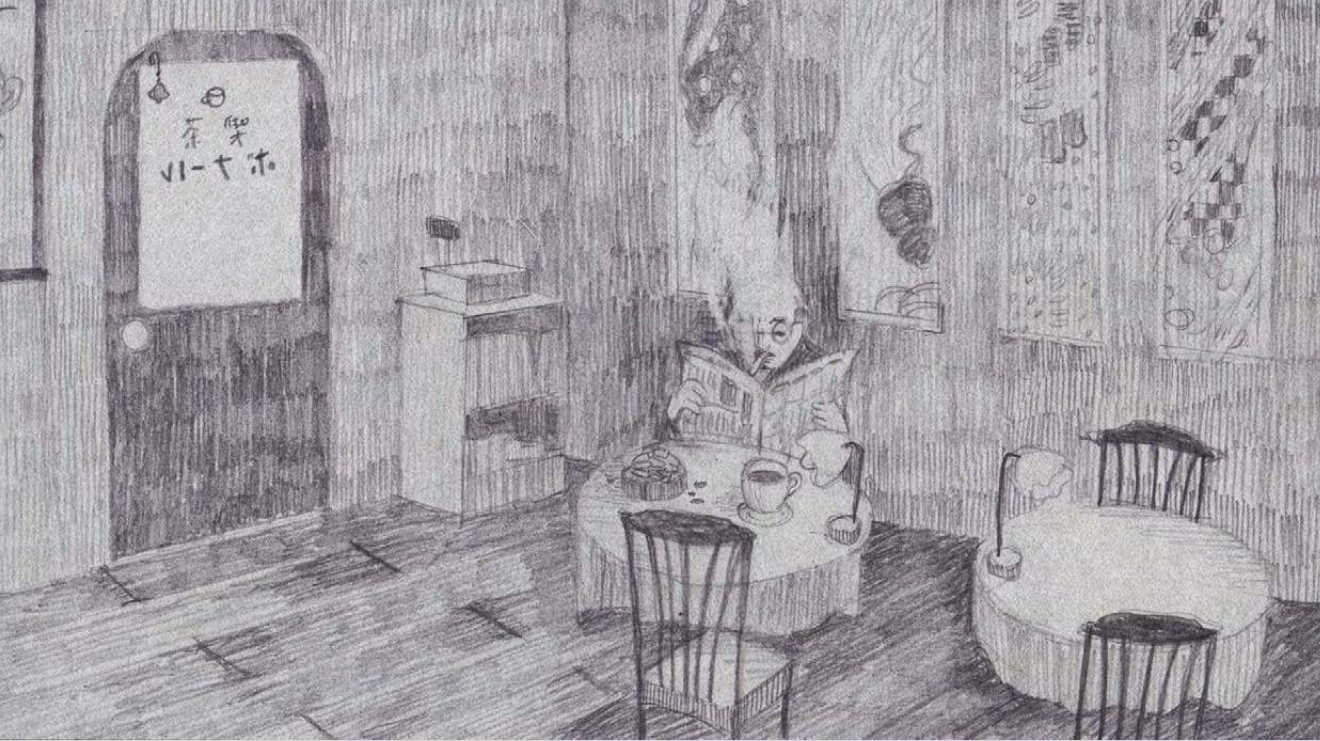
His sound practice was initiated around 1996, studying tape music (musique concrète in French). He began working with field recording since 1998, during a travel in a distant country, capturing fragments of environments, urban situations, animal signals and unusual acoustic phenomena. On stage, he improvises mainly with recorded sounds, modular synthesizer and computer. Regular collaborations with other sound artists, contemporary dance or in association with visual artists. Experimenting the perception of acoustic spaces with sound installations. His activediscography includes personal compositions, documentations of performances, and selected phonographies. His plans for the next years include more exploration sessions of the island through artistic activities and sound documentation as well as teaching actions.

蔡宛璇 Wan-Shuen Tsai

她的創作媒介從裝置、圖像、錄像和詩文著手，近幾年也開展合作性質的創作空間，如：社群與藝術的交會、與不同藝術人文領域的人或團體合作。與 Yannick Dauby 共同創立回看工作室。並著有個人詩文集《潮汐》、《陌生的持有》。

Her art includes mixed-media installation, drawing, video, and poetry. Her installations are ephemeral and constitute a specific relationship to the physical space and architecture. Inspired by experimental cinema, her video art, which is often integrated with poetry, leaves room for open narratives or internalizes landscapes to reflect mental activities. In 2008, with sound artist Yannick Dauby, she founded Atelier Hui-Kan, concentrating on the promotion of sound art, sound work publication, and community-based art. Tsai also published a poetry collection titled *Tide* (2006); *A Collection of Poems and Drawings* (2013); and a letterpress printed poetry book with audio, realized with her child, *Je Voudrais Me Réveiller Dans la Mer* (2017).





《差異與反覆與咖啡 Difference and Repetition and Coffee》

日本 Japan | 2020 | Digital | 黑白 B/W | 無對話 no dialogue | 5 min

利用鉛筆筆觸繪製出咖啡店的風景，透過平移的鏡頭不斷地重覆旋轉，彷彿像是透過車窗外看見一閃而過的風景，隨著時間流逝呈現出店內人來人往的流動，而當有貓咪出現時又會發生怎樣的變化？

A swinging animation drawn with a pencil. It shows a view of a coffee shop interior by panning the camera. Small differences are repeated through rotation, and the inside of the store changes as if seen through a car window.

工藤雅 Masa Kudo

1993 年出生於北海道，2020 年畢業於 Image Forum 影像研究所，為實驗動畫電影創作者。

1993 Born in Chitose, Hokkaido. 2020 Graduated from Image Forum Institute of Moving Image. Masa Kudo is an animation filmmaker who uses an experimental approach.



《兔子洞 Rabbit Hole》

台灣 Taiwan | 2021 | Digital | 黑白 B&W | no dialogue | 6 min

在我入睡的那一天後，一切都不一樣了。

本片耗時三年，用黑白灰筆觸分割畫面混淆了時空，女孩追隨兔子的身影跌入深不見底的黑洞，展開一場奇幻旅程。

The day I dream, everything is different.

羅荷 LO He

一名插畫、漫畫、2D 動畫作者。時常以手繪及幾何勻稱的構圖特質描繪時間、記憶、生活的塵埃以及奇特的世界觀。曾以短篇漫畫《禮物》獲第八回鳥取國際漫畫競賽優秀賞、音樂動畫《兔子洞》入圍第二十五屆日本文化廳媒體藝術祭動畫部門、東京國際動畫影展等國際獎項。出版書籍有《禮物》、《Sound of Silence》。

Illustrator, comic, and 2D animation author. She often uses hand-painted and geometrically proportioned compositions to depict time, memory, the dust of life, and a peculiar world view. Her short comic "Gift" won the Excellence Award at the 8th Tottori International Manga Competition, and the musical animation "Rabbit Hole" was shortlisted for the 25th Japan Agency for Cultural Affairs Media Arts Festival Animation Department, Tokyo International Animation Film Festival and other international awards. Independently published books include "The Gift" and "Sound of Silence".

《星期天 Sunday》

瑞士 Switzerland | 2018 | Digital | 彩色 Color | 無對話 no dialogue | 10 min

★ 2019 法國克萊蒙費宏國際短片展

星期天在每週的時間循環中扮演了什麼角色？在星期天被機械運作的週間逐出後，他遇到了一個神秘的另一個自我，進入了一段夢幻的內心旅程，找到屬於他的意義。他回到時間每週的運行機器，並重新改造了它。

Expelled from the machine-week for incompetence, Sunday meets a mysterious alter ego that takes him on a contemplative stroll.

范妮·德雷爾 Fanny Dreyer

2011年自布魯塞爾皇家美術學院插畫碩士畢業後，便以多重形式創作。她既是插畫家、平面設計師、佈景道具設計師、動畫電影導演，也是一位兒童文學作家。她為兒童舉辦許多工作坊，也創辦了兒童同人藝術雜誌 Cuistax。《星期天》除了有平面展覽作品，也是他第一部剪紙定格動畫短片。

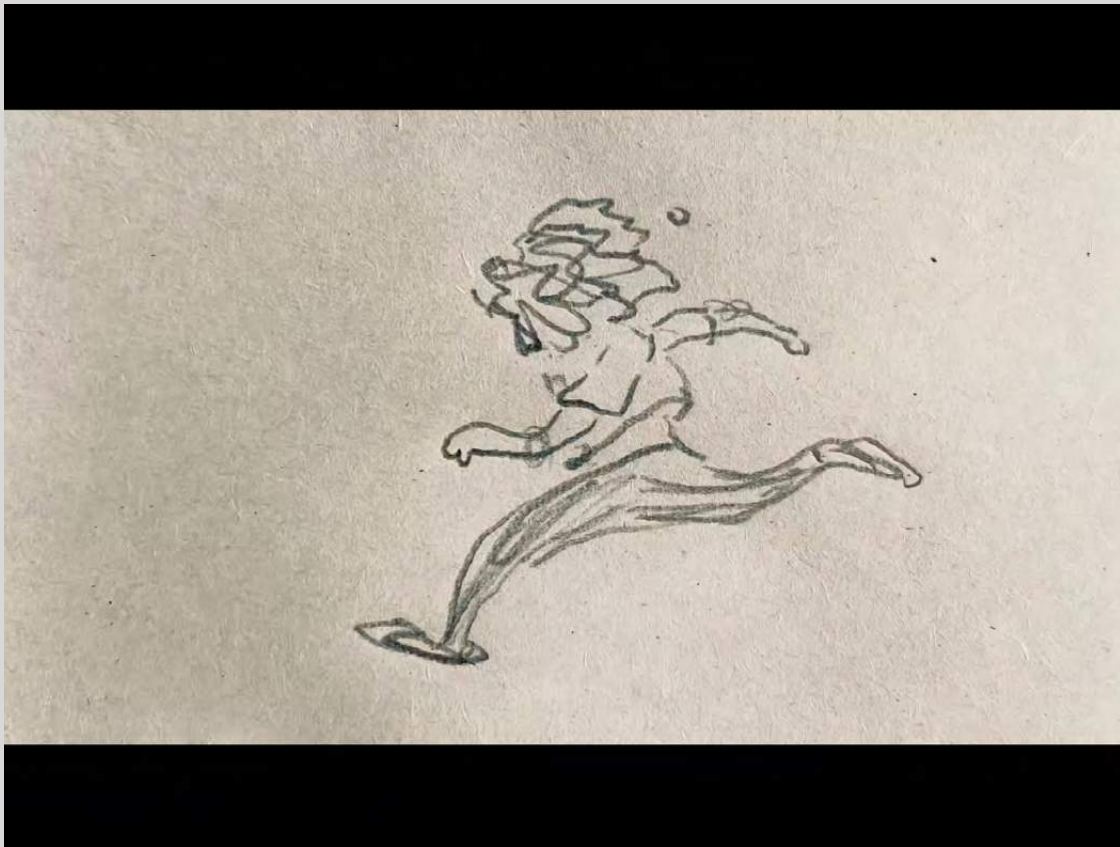
Fanny Dreyer was born in 1987 in Fribourg in Switzerland. She stayed there until obtaining her baccalaureate then moved to Brussels in 2007 to follow courses in illustration at the Royal Academy of Fine Arts from which she graduated in 2011. In 2013, she created the fanzine Cuistax with the illustrator Chloé Perarnau. This bilingual children's fanzine brings together around fifteen Brussels authors and illustrators involved in children's literature. Alongside her activities as an illustrator, she started a collaboration with the Swiss musician Gael Kyriakidis, initially for the production of her stop motion clip then, for a project most ambitious short animated musical film in cut-outs.

蓋葉·基里亞基迪斯 Gaël Kyriakidis

來自瑞士弗里堡的歌手、作家和作曲家。早期就讀於古典鋼琴音樂學院，爾後學習爵士樂。20歲時，她以 Gaelk 的名字在舞台上發表了第一首歌曲。2000年代初，她與鋼琴家、作曲家和編曲家弟弟 Mathieu Kyriakidis 創立了 Beaumont 樂團。2007年於巴黎西帖藝術駐村，也創造出另一個創作化身 Pony del Sol —— 一個在不同流派音樂與戲劇舞台實驗之間穿梭的另一個自我。

Gael Kyriakidis is a singer, author and composer from Fribourg in Switzerland. As a child, she attended the conservatory for classical piano, then later continued in the jazz section. She presented her first songs on stage at the age of 20 under the name Gaelk. At the beginning of the 2000s, she created the group Beaumont with her brother Mathieu Kyriakidis, pianist, composer and arranger. In 2007, she won the Jean-Tinguely scholarship which sent her to an artistic residency at the Cité des Arts in Paris. There she gave birth to Pony del Sol, a musical alter ego flitting between pop music, music hall and other more theatrical experiments.





《時光飛逝 Time Flies》* 本片使用 16mm 拷貝放映

美國 United States | 1997 | 16mm | 彩色 Color | 無對話 no dialogue | 6 min

利用零碎的圖畫、照片與日常生活的事件拼貼出布瑞爾獨特而逗趣時間節奏。有時，他也讓自己的手入鏡，提醒我們照片只是電影捕捉到的一個物件，而非電影本身。

Personal photos are interspersed with fragmentary drawings and flashes of colour, observed and/or remembered everyday events – all of which add to a general sense of reminiscence. Sometimes a hand appears (Breer's own) on top of a photo, reminding us that the photo is but an object in the film, not the film itself.

羅伯特·布瑞爾 Robert Breer

1926 年出生於美國底特律的畫家、雕塑家，1950 年代開始以 16mm 電影為主要創作媒材。1962 年，與「美國前衛電影教父」約拿斯·梅卡斯 (Jonas Mekas) 共創電影人公社 (The Film-Makers' Cooperative)，成為美國前衛藝術最活躍的創作者之一。創作風格混雜不同的流派與媒材，試圖透過多元的動畫技巧 (拼貼、抽象與具象繪畫、卡通、攝影等) 改變觀者對空間和時間的感知。整個創作生涯可視為對「運動」無止盡地微妙探索。多數作品已成為世界各大現代美術館 (如龐畢度中心、MOMA) 之典藏。

Born in 1926 in Detroit, Robert Breer spent fifty years building up a totally atypical body of work which plays with different genres and abolishes the notions of space and time. Starting off as a painter, he then deconstructed his neoplastic works and ended up with kinetic objects. He dealt next with the thresholds of awareness and perception, both as a sculptor and a filmmaker. His films are composed of a jumble of images that pass at great speed, while his Floats move almost imperceptibly, in accordance with an unpredictable logic. Continuing his subtle exploration of movement, his work still today causes the space of reality -irrevocably unstable- to waver.

《死線 Deadline》

台灣 Taiwan | 2023 | Digital | 彩色 Color | 華語 Mandarin | 2 min

再來的三十天，每天都是死線。

30 days from now on, there's a deadline everyday.

楊詠亘 Daz Yang

高雄人，喜歡手作的那種樸實拙拙感覺，主要創作方式為結合實拍、攝影及手繪的複合媒材動畫。平時從事動畫與插畫創作，地方文化、歷史與日常生活是主要創作靈感來源，希望能用影像保存一些生活片段與記憶。

A filmmaker/ animator/illustrator from Kaohsiung, Taiwan. Interests in local culture, history and memories serve as the inspiration for her animation and drawings.





SOUNDING

聲感時間

05.25 Sat. 19:00

TIMES

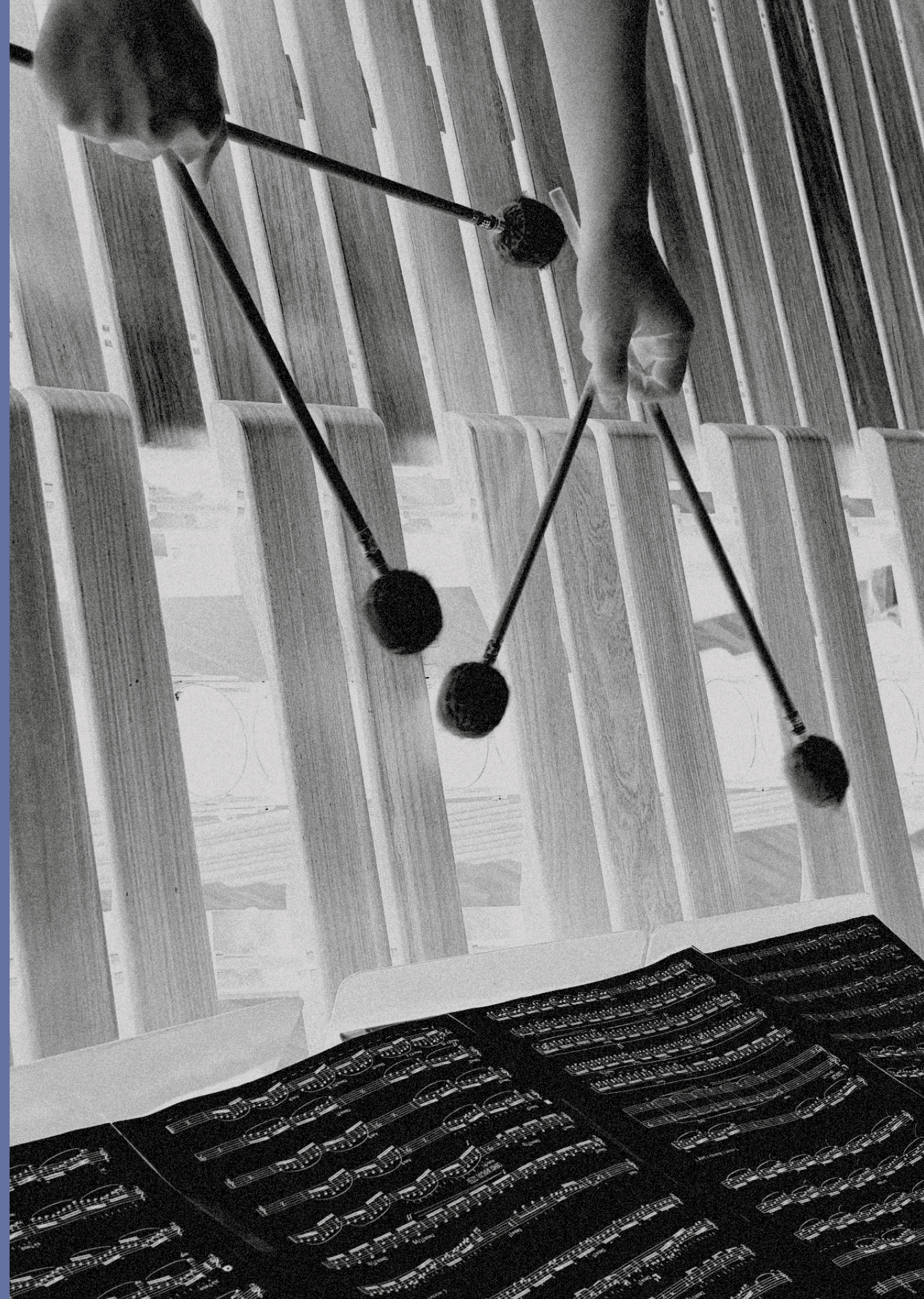
音樂在時間中展開，音樂元素的安排組合也產生了作品特有的音樂時間。因此，「聽音樂是聽聲音，聽音樂也是聽時間」。本音樂會以木琴與鐵琴二重奏，演出不同時期運用「反覆」原則的作品，並搭配影像，帶來多樣的聽覺—視覺—時間體驗。E. Satie 的《惱火》（*Vexation*）以似乎漫無目的的反覆，質疑時間的流動。H. Biber 的《帕薩卡牙》（*Passacaglia*）與 A. Akiho 的《唐紅》（*Karakurenai*）皆由頑固低音的反覆展開變化，但相隔三百年的音樂語言產生了迥異的時間感。B. Bartok 《小宇宙》（*Mikrokosmos*）選曲在小品的短暫時間中，呈現反覆手法的多種可能。D. Friedman 和 D. Samuels 的《旋轉木馬》（*Carousel*）在規律反覆中加入爵士的即興元素，並置機械化與自由的時間。S. Reich 的《拍手音樂》（*Clapping Music*）則在無音高的節奏反覆與錯位中，擾亂我們的時間感知。

本節目以音樂的概念主導，加入視覺藝術家雪克以舊片沿用（*found footage*）手法構思的現場表演，將現成影像素材解構、以樂曲結構重新編排 VJ 表演，與音樂家一同讓觀眾體驗「現場」的當下性。

Music unfolds in time, and the organization of musical elements creates a unique temporal experience within a composition. Therefore, "listening to music is listening to sound, yet listening to music is also listening to time." This concert features a marimba-vibraphone duet, performing works from different periods that employ the principle of "repetition." Accompanied by images, it aims to deliver a multifaceted audio-visual-temporal experience.

Vexation by E. Satie challenges the flow of time through seemingly purposeless repetitions. H. Biber's *Passacaglia* and A. Akiho's *Karakurenai* both unfold variations through "ostinato", yet their music languages, separated by three centuries, evoke distinctly different perceptions of time. Excerpts from B. Bartok's *Mikrokosmos* explore diverse approaches to repetition within brief compositions. D. Friedman and D. Samuels' *Carousel* melds jazz improvisational elements with regular repetitions, juxtaposing mechanized and free-flowing time. Meanwhile, through pitch-less rhythmical repetitions and displacements, *Clapping Music* by S. Reich disrupts our perception of time.

This program is led by the music concept, adding visual performance conceived by artist Shake using the found footage. She will deconstruct and rearrange existing archive image materials to produce VJ performance within the structure of music. Together with musicians, to invite the audience to experience the "live cinema".



企劃人 | 王允瑜 Yun-Yu Wang

畢業於法國巴黎第八大學電影系美學理論研究所，有多年在地方文化場館、電影節以及外交單位之工作經驗，擅長發揮合作協商技巧與跨文化能力，促成國際計畫交流與合作，工作面向包含策展、文字、影像教育與影視音文化政策。

Yun-Yu Wang graduated from the Aesthetics and Film Theory Research of the University of Paris 8 Vincennes-Saint-Denis. She has years of work experience in local cultural venues, film festivals, and diplomatic units. She excels in utilizing cooperation and negotiation skills and cross-cultural abilities to facilitate international project exchanges and collaborations.

策展人 | 周昭均 Chao-Chiun CHOU

師大音樂系畢業後，於巴黎第八大學取得音樂學碩、博士學位，研究領域為西方當代音樂，博士論文以頻譜音樂的聲音美學觀為主題。返國後於東吳大學、台南大學音樂系與台中市清水高中任教。除以教學與寫作推廣當代音樂外，亦從事法語翻譯，目前已有多本譯作出版。

After obtaining a bachelor's degree in music from National Taiwan Normal University, CHOU obtained her master's and doctoral degrees in musicology from the University of Paris VIII, specializing in contemporary western music, with a focus on spectral music. After returning to Taiwan, she has taught at Soochow University, National University of Tainan, and Taichung Municipal Cingshuei Senior High School. Beyond her teaching roles, she also writes about contemporary music and works as a French translator.

演出音樂家 | 余若玫 Rho-Mei YU

擊樂演奏者，擅長當代室內樂演奏，兼具教學與創作身份，勇於探索並致力多元表演藝術領域。於德國法蘭克福高等音樂院畢業並獲最高演奏家文憑。曾為摩登樂集學苑 (IEMA) 成員。近年在台灣參與多項音樂與劇場演出製作。

Percussionist, based in Taiwan. As a contemporary chamber music performer, educator, and creator, Rho-Mei is dedicated to exploring diverse performances with an interdisciplinary nature. After graduating from the National Taipei University of Education, she moved to Europe and pursued advanced studies of percussion performing arts and completed her Konzertexamen Diploma in Frankfurt HfMDK in Germany. She was a member of International Ensemble Modern Academy (Frankfurt).

演出音樂家 | 陳景琪 Ching-Chi CHEN

畢業於國立台北藝術大學音樂系、北藝大管絃與擊樂研究所碩士班，主修擊樂。曾師事何鴻棋、吳思珊、吳珮菁老師。在校期間獲多次個人音樂比賽特優，亦曾代表北藝大赴日本目黑國際藝術節演出。2016 舉辦個人畢業獨奏會，取得碩士學位。演出經驗豐富，致力於教學，喜愛表演，現為朱宗慶打擊樂團傑優專任指導老師。

Percussionist based in Taipei, Ching-Chi earned both her bachelor's and master's degrees from Taipei National University of the Arts (TNUA). She studied percussion under Professors Hong-Chi Ho, Shih-San Wu, and Pei-Ching Wu. During her time at TNUA, she received numerous awards in marimba competitions and represented the university at the Meguro International Arts Festival in Japan. She held a solo graduation recital in 2016 and earned her master's degree. With extensive performance experience and a commitment to teaching, she enjoys performing as a member of the JUT Percussion Group within the JU Percussion Group. She is also a full-time instructor of the JU Juvenile Percussion Ensemble.



O

N

徵件單元

05.25 Sat. 15:30

05.26 Sun. 15:00 ★ 映後座談

T I M E

徵件主題「On Time」，是即時、及時、有時，也是對時間的討論。實驗電影透過個人的創作再製各種私密的時間、社會的時間、虛擬的時間、回憶的時間、以及各種藉由影像來展現，我們所留住的時間。希望透過徵件，打開並連結社群，探索某種更貼身的，屬於創作者的「時間」。本單元為我們首次的全球徵件，由 390 部投件作品中精選出 12 部優秀作品。

The theme "On Time," which encompasses immediacy, timeliness, intermittence, and a discussion about time. Experimental cinema, through individual creation, reproduces various personal, societal, virtual, and captured times, as well as the various times we preserved through filmmaking. We also hope to expand the community and explore a more intimate concept of "time", made by and for the filmmakers. This program is our first attempt to make an international call for work. We selected 12 films from 390 submissions.



JURY OF FINAL SELECTION

決 選 評 審

陳慧穎 CHEN Huei-Yin

陳慧穎是一名選片人、文字工作者，現任台灣國際女性影展策展人。畢業於紐約哥倫比亞大學電影研究所，自 2017 年加入女性影展選片團隊。近年多關注擴延電影、性別議題及位處多重邊緣的影史探詢。文章散見於《Fa 電影欣賞》、《放映週報》等。

CHEN Huei-Yin is a curator, writer and researcher. She holds a MA in Film Studies from Columbia University, and has been involved in curatorial practices since 2014. She joined the programming team at Women Make Waves Int'l Film Festival Taiwan in 2017, and currently works as the Curator of WMWIFF. She also served as a jury member for various film festivals, including Internationales Frauen Film Fest Dortmund/Köln (2020), Taiwan International Documentary Festival (2022, 2024) and NETPAC Award at Taipei Golden Horse Film Festival (2023).

林仕杰 Lin Sanmu

美國加州藝術學院電影與錄像研究所畢業，現居台北。創作包括實驗電影、紀錄片與環境聲響，作品多著墨於意識在日常語境中的重組，以主觀的聲畫作為擴增記憶的載體，描述身處另一種現實的可能。

Lin Sanmu is a filmmaker and audiovisual artist based in Taipei. He holds an MFA in Film and Video from California Institute of the Arts. His works include experimental films, documentaries and sound. He focuses on the synchresis approach to displace and re-arrange sound and image, sometimes playfully, to expose everyday symbols in another subjective consciousness, paving a trail to the realm of memories and dreams.

Jesse Cumming

Jesse Cumming 是一位策展人、作家和研究者。他是多倫多國際電影節「Wavelengths」部門的副策展人，也是 Open City 紀錄片節和柏林電影節論壇的顧問。曾任 Hot Docs 加拿大國際紀錄片節的節目策劃人。文章散見 *Cinema Scope*、*The Brooklyn Rail*、*MUBI Notebook*、*Filmmaker Magazine*、*Hyperallergic*、*Canadian Art*、*Another Gaze*、*C Magazine*、*Berlin Art Link* 等刊物。

Jesse Cumming (he/him) is a curator, writer, and researcher. He is an Associate Curator with the Wavelengths section of the Toronto International Film Festival, in addition to a consultant with Open City Documentary Festival and the Berlinale Forum. He was formerly a Programmer with Hot Docs Canadian International Documentary Festival. His writing has appeared in *Cinema Scope*, *The Brooklyn Rail*, *MUBI Notebook*, *Filmmaker Magazine*, *Hyperallergic*, *Canadian Art*, *Another Gaze*, *C Magazine*, *Berlin Art Link*, and more.

Esperanza Collado

Esperanza Collado 是一位西班牙藝術家兼研究者。她以表演環境、特定場域的作品及批判性文本之形式，研究電影在藝術實踐中的非物質化 (dematerialization)、寫作的表演性 (performative) 及作為後設歷史學家 (Metahistorian) 的藝術家形象。2020 年獲台灣獎學金進行東南亞的擴延電影研究。現任教於西班牙昆卡藝術學院 (Cuenca Fine Arts College, UCLM)。

Esperanza Collado is a Spanish artist-researcher. Her practice encompasses performance-environments, site-specific works and writing. Her research often revolves around the dematerialization of film in art practices, the performativity of writing and the figure of the artist as meta-historian. In 2020, she researched expanded cinema in Southeast Asia under the Taiwan Fellowship. She lectures in Cuenca Fine Arts College, UCLM (Spain).

初選 Selection Committee | 目聶映像文化 Bak-Nih Audiovisual Lab Ltd.

主持人 Moderator | 吳梓安 Tzuan WU



《序幕 Prelude》

德國 Germany | 2022 | Digital (16mm original) | 黑白 B/W | 無對話 no dialogue | 3 min

★ 2023 Kassel Dokumentarfilm & Videofestival 卡塞爾紀錄電影暨錄像展

★ 2023 Kurzfilm Festival Hamburg 漢堡國際短片電影節

★ 2023 San Francisco Crossroads Film Festival

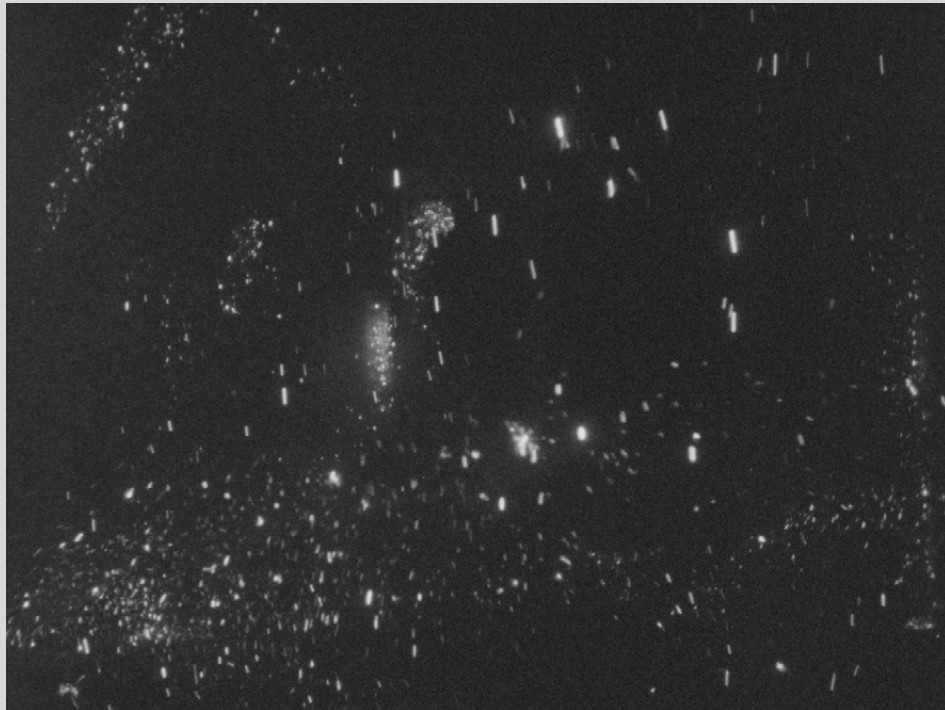
一陣斷斷續續的光芒劃破了夜色。一瞬間，過往變得清晰可見。

A staccato of light flashes breaks through the darkness of the night. For a brief moment, the past becomes visible.

埃金哈茨·坎特 Eginhartz Kanter

1984 年生於萊比錫，曾在林茲藝術與設計大學、維也納美術學院和里昂國立高等美術學院學習美術、文化研究和攝影。他擅長以藝術創作來質疑日常生活和環境的界限和慣性。他在城市空間中的裝置除了與建築息息相關，亦涉及公眾各個層面的意義。

Eginhartz Kanter (b. 1984, Leipzig) studied Fine Arts, Cultural Studies and Photography at the University of Arts and Design Linz, the Academy of Fine Arts Vienna and the École Nationale Supérieure des Beaux-Arts in Lyon. In his artistic approach he questions the boundaries and conventions of everyday life and living environments. His (sub)urban interventions negotiate aspects of the public and often have a direct relation to architecture.



《服務台 Help Desk》

英國 UK | 2023 | Digital | 彩色 color | 無對話 no dialogue | 3 min

★ Ann Arbor Film Festival (USA)

★ Monstra Lisbon Animated Film Festival (Portugal)

★ Swedenborg Film Festival (UK)

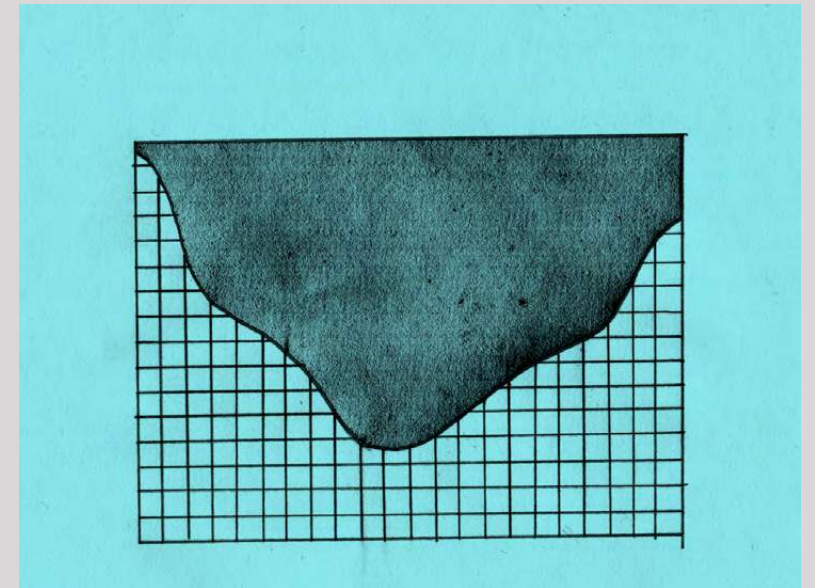
一段神秘的傳輸展示了充滿趣味的幾何變化。《服務台》是一部催眠般的手繪動畫，提供一段冥想和沉思的空間，讓意識遊蕩在平面和深度，以及控制和失控間。這部電影使用即興創作的直接動畫製作而成，企圖在因疫情而碎裂的這幾年後，重新找回一些急需的專注力。

A mysterious transmission revealing playful geometric possibilities. Help Desk is a hypnotic hand-drawn animation, providing a meditative and contemplative space, oscillating between flatness and depth, control and instability. The film was made using an improvisational process of 'straight ahead' animation, and was primarily an attempt to regain some much needed focus after the fragmented years of the pandemic.

艾德溫·羅斯頓 Edwin Rostron

艾德溫·羅斯頓製作動畫電影已超過 25 年。他的作品根植於素描，但同時也包括繪畫、拼貼和攝影。他的作品曾在世界各地的電影節上展出，Ann Arbor Film Festival、The New Chitose Festival、Pictoplasma and Eyeworks Festival of Experimental Animation。2013 年，他創立了 Edge of Frame，一個專注於實驗動畫的 blog 和放映系列。目前於倫敦生活與工作。

Edwin Rostron has been making animated films for over 25 years. His work is rooted in drawing, but also encompasses painting, collage and photography. His work has shown at film festivals worldwide, including at Ann Arbor Film Festival, The New Chitose Festival, Pictoplasma and Eyeworks Festival of Experimental Animation. In 2013 he founded Edge of Frame, a blog and screening series focusing on experimental animation. He lives and works in London.



《雙八時光寶盒 In Littleness》

台灣 Taiwan | 2024 | Digital (Double 8mm & 35 mm original) | 彩色 Color
無對話 no dialogue | 8 min

★ 2023 Fracto Experimental Film Encounter (Germany)

★ 2023 Kinoskop - Analog Experimental Film Festival (Serbia)

★ 2023 Antimatter [Media Art] Film Festival (Canada)

八毫米是一塊非常微小的空間用來記錄影像，因此使我想起關於童年的林林總總，發生得那麼快，奇妙又多變。想起小時候多半時間是和奶媽在一起的，於是我決定將鏡頭對準生活日常，近攝放大它們，尤其是家務瑣碎，而這樣做的同時，童年世界的顆粒和塵埃也一起被放大了。

Eight millimeters is a very small space on which to store images. It reminds me of all kinds of things from childhood: ephemeral, wonderful, changeable. Recalling that as a child I spent most of my time with my nanny, I decided to zoom in on daily life, especially trivial household chores. At the same time, the particles and dust of the childhood world are magnified.

劉行欣 Cherlyn Hsing-Hsin Liu

劉行欣 (1982 年出生於台灣高雄) 是一位跨域藝術家、電影創作者和作家，作品以文學和觀念藝術為基礎，加州藝術學院電影與數位影像創作所藝術碩士。劉行欣的藝術創作受到東西方哲學之啟蒙，也深受美歐前衛電影影響，作品經常源自生命中事件的延伸思考，抑或是對於周遭細微事物的覺察，時有觸及跨文化現象、跨域語言、結構主義與後結構主義等的反芻。她的影像性格體現在手工方法、混合媒材、與新舊技術之間的實驗交流上。

Cherlyn Hsing-Hsin Liu (b. 1982, Kaohsiung, Taiwan) is an interdisciplinary artist, filmmaker and writer whose work is grounded in literature and the conceptual avant-garde. Cherlyn's creative activity often starts from a life event or curiosity concerning an anomaly in language or in the material world. It continues by employing methods drawn from both Eastern and Western practices and philosophies. Her working method at various times involves handcrafted material, mixed media, and experimental interchange between new and old technologies.



《青園 The Cyan Garden》

中國 China | 2022 | Digital (16mm & Super 8mm original) | 黑白 B/W & 彩色 Color
華語 Mandarin | 8 min

★ 2023 40th Kassel Documentary Film and Video Festival (Germany)

★ 2024 Alchemy Film and Moving Image Festival (UK)

★ 2024 Images Festival (Canada)

《青園》試圖賦形於一系列不連貫的歷史與回憶。作品部分使用已停產的軍用過期樂凱航空膠卷拍攝，影像徘徊於一個隱蔽的電台遺址和藝術家友人經營的「情人」民宿。1969 至 1981 年間，流亡的馬來西亞共產黨地下電台「馬來亞革命之聲」曾在離友人住所不遠的城鎮駐留，其遺址即將成為度假村。空間的重飾、革命的殘存、被扼殺的浪漫與從未準確的回憶於片中交織成一組視覺筆記，隨著電台播放的情歌逐漸散去。

The Cyan Garden considers the limits of giving form to the past which cannot cohere into memory. In part filmed on 'Lucky', a discontinued b&w 16mm film reel stock intended for military aerial detection, the film revolves around a radio station that was not supposed to be detected and an Airbnb apartment 'The Lover', run by the artist's friend in their hometown. Between 1969 and 1981, a Malaysian communist underground radio in exile Voice of the Malayan Revolution resided in what is now soon to be a resort. The Cyan Garden interweaves visual notes on contemporary urbanization, revolutionary bodies, stifled romance and inability to remember 'rightly' as love songs lull in the background.

彭祖強 PENG Zuqiang

彭祖強的創作以錄像、電影與裝置的形式展開，著眼於具體物件、語言與歷史中潛藏的多元聯系與情感痕跡。作品曾在 Cell Project Space、e-flux 放映廳、巴西錄像藝術雙年展、尤倫斯當代藝術中心等展映。曾榮獲 Illy Present Future 大獎 (2022)、於 2023 年以首部長片《難》獲得印尼日惹紀錄片電影節國際長片競賽單元特別提及。他於 2022 年開始在荷蘭皇家視覺藝術學院的駐村。



Peng Zuqiang works with film, video and installations. Recent exhibitions and screenings include Cell Project Space, e-flux screening room, Schirn Kunsthalle Frankfurt, IDFA, Antimatter. He is the recipient of the Present Future Prize 2022, and a 'Special Mention' from Festival Film Dokumenter, Yogyakarta for his first feature film, Nan (2020). A resident artist at Rijksakademie van beeldende kunsten (2022-2024), he lives and works in Amsterdam.

《 燦鷗 Glistening Seagull 》

韓國 Korea | 2023 | Digital (Super 8mm original) | 彩色 Color | 無對話 | 10 min

你如閃爍蕩漾的水波流動，我如海鷗於其上飛舞。

本片探討記憶中的視覺備忘物，包含物體和周圍環境，和與之相關的空虛和缺席，為記憶的機制提供了一條路徑。與影像相互矛盾的聲音，像過去的觸發器，或現在的殘片。本片為一種新的時間 - 空間關係記譜。

You moved as if shimmering and rippling water, and I danced above like a seagull.

The film explores visual reminders of objects and surroundings of memory to the void and absence tied to it, offering a path for the mechanism of memory. The imagery is contradicted by found sounds that operate as triggers of the past or as debris in the present. The film notes a new category of space-time.

柳彩晶 Chae Yu 유채정

熱衷於實驗性的電影製作。她對體驗數位與類比音像的不同表現特別感興趣。她的影片曾在東京 Image Forum、Ji.hlava IDFF、EXiS、首爾 SIFF、京都京瓷博物館、釜山當代藝術博物館等展出。

Chae Yu (b.1996) is based in Seoul, South Korea, and has an inclination for the experimental stream of filmmaking. She is particularly interested in experiencing different expressive positions in sound and image, filmed on both digital equipment and a 16mm camera. Her films have been presented at Image Forum Tokyo, Ji.hlava IDFF, EXiS, SIFF Seoul, Kyocera Museum Kyoto, Museum of Contemporary Art Busan, Asian Artist Moving Image Platform, New York, among others.



《 時間測量 (15 公尺) Measuring time (15 meters) 》

西班牙 Spain | 2023 | Digital (Super 8mm original) | 彩色 Color
無對話 no dialogue | 4 min

★ 2024 Milwaukee Underground Film Festival 密爾瓦基實驗電影節 (USA)

這部影片利用超八的媒材特性來測量時間的流逝。將 15 公尺的捲尺刻度直接展現在 15 公尺長的膠卷上。風景、文本、侵蝕和記憶的框架重新表述了構成膠卷影片的長度。每個鏡頭都有不同的位置，每個鏡頭間隔 375 公分，每個鏡頭稀釋時間，而在這些鏡頭之中，我們可以度過一個人的一生，一段普世的歷史或僅僅一幕單純的日落。

The need to measure and control time is materialized in this super 8 film by equating the 15 meters of the cartridge with the 15 meters of a tape measure that proposes different ways of measuring the passage of time. The frames of landscapes, texts, erosions and memories reformulate the meters and centimeters that make up the duration of a reel. Each shot has a different position, each shot has 375 cm, each shot dilates time and in each shot we can live a whole life, the universal history or a simple sunset.

豪赫·拉米雷斯 Jorge Ramírez

視覺和聲音藝術家，繼承結構主義傳統，將電影形式應用於類比電影、電玩和網路等不同媒體上創作。他對時間、風景的物質感知，以及數位與類比媒體之間的關係感興趣。LAV 碩士學位，作品曾在多倫多 LIFT、Círculo de Arte Toledo 和馬德里 Cineteca 放映。也曾在馬德里策劃電影放映。

Visual and sound artist who works from the heritage of structuralism applying its cinematographic forms in various media such as analog cinema, video games and the internet world. Interested in the materialistic perception of time, landscape and the relationship between digital and analog. He has done the Master LAV and his work has been screened in LIFT, Toronto, Círculo de Arte Toledo and Cineteca, Madrid. He has also worked as a film programmer in Madrid.





《小眼複眼 Ommatidia》

美國、冰島 U.S., Iceland | 2022 | Digital | 無對話 no dialogue | 7 min

- ★ 2022 Bogotá Experimental Film Festival - CineAutopsia (Columbia)
- ★ 2022 Antimatter [media art] (Canada) ★ 2023 Strangoscope Festival (Brazil)

用借來的眼睛來觀察旅行中遇見的意外碎片，與光的場域。

The unexpected fragments and fields of light we encounter while traveling, and borrowed eyes with which to see them.

Gloria Chung

Gloria Chung 居住並工作於紐約。她的電影作品在美國及國際間各種影展和藝廊展出。

Gloria Chung lives and works in New York. Her films have been screened at festivals and galleries in the U.S. and internationally.



《潮起 Upwards Tide》

奧地利 Austria | 2022 | Digital (16mm original) | 彩色 Color | 英語 | 5 min 30

- ★ 2022 Indielisboa Int. Film and Videofestival (Portugal)
- ★ 2023 Kurzfilm Festival Hamburg (Germany) ★ 2023 BFI Flare LGBT Festival (UK)

歷時四年，扎爾納選擇在滿月的那一天於蘇格蘭的卡倫湖和綠樹成蔭的維也納森林拍攝神奇月球幻境。這首閃爍流暢的影像詩，流暢地結合了兩地的圖像。兩者相互模糊、相互滲透，就像電影本身（用已過期的膠卷拍攝）在人體和水體之間自由漫步一樣。超越、變形、改變。(Neil Young VIS 2022)

A magical lunar reverie filmed over four years on the days and nights of the full moon, this shimmering moving-image poem fluidly combines images of the saltwater Loch Carron in the Scottish Highlands and leafy Viennese forests. The two locations blur and bleed into each other, just as the film itself (shot on gloriously outdated analogue stock) wanders freely among human bodies and bodies of water. Transcendent, transfiguring, transformative. (Neil Young VIS 2022)

丹妮拉·扎爾納 Daniela Zahlner

Daniela Zahlner, 80 年代出生於奧地利，從事美術、電影和表演工作。她在彼得·庫貝卡學校學習電影製作，並在維也納和格拉斯哥學習電影 / 媒體理論和美術。作品除了在國際電影節中放映，也於藝術展覽中展出。

Daniela Zahlner, born in Austria in the 80s, works between Fine Arts, Film and Performance. She studied Filmmaking at the School Friedl Kubelka and Film/Media Theory and Fine Arts in Vienna and Glasgow.

《精屍揀骨三部曲 Exquisite Corpse Trilogy》

韓國 Korea | 2023 | digital, 16mm, 8mm | 彩色 Color | 韓語 | 17 min

★ 2023 DMZ International Documentary Film Festival (Korea)

★ 2023 Beijing International Short Film Festival 北京國際短片聯展 (China)

透過了三次不成功的嘗試與考驗，一位電影創作者試圖和她父親的死亡和解。

Through three unsuccessful attempts and trials, a filmmaker seeks to reconcile with the death of her father.

Seokyoung Yang

Seokyoung Yang 是一位專注於藝術實驗的策展人、詩人和電影創作者。在韓國出生長大，透過動態影像和文字探究失常語言、離散身體以及內在的失落之間的關聯。加州藝術學院電影和錄像學士。她是洛杉磯電影論壇的副策展人，目前居住在首爾。

Seokyoung Yang (she/they) is a curator, poet, and filmmaker dedicated to artistic experimentation. Born and raised in South Korea, she investigates the correlation between anomaly of language, diasporic bodies, and internal loss through moving images and texts. She received her BFA in film and video program at California Institute of the Arts. She is an associate programmer at Los Angeles Filmforum and currently resides in Seoul, South Korea.



《炙墨映像書簡：天書篇 ABURIDASHI Assortment: Video Letters Written in Invisible Ink》

日本 Japan | 2022 | Digital | 彩色 Color | 日語 | 9 min

★ 2024 VIDEOFORMES 評審團特別獎 (France)

★ 2023 Bogotá Experimental Film Festival (Colombia)

★ 2023 Doclisboa 里斯本國際紀錄片影展 (Portugal)

本片採用日本忍者傳統中名為「炙出」的隱形墨水技術，分為三段。「開端」是我對朋友平竹先生的一段祝賀。「中段」講述了平竹對於對東日本大地震的政府回應所感到的憤怒。「結尾」則是關於個體被捲入戰爭的恐懼。這部作品展示了這十年間，我的關注視角由個體轉向國家。

Made with the traditional Japanese technique of "ABURIDASHI", the film is composed of 3 parts. "Beginning" is a personal video made to celebrate my friend Hiratake-san. "Middle" is about Hiratake-san's anger at the government responses to the Great East Japan earthquake. "End" is about the fear of war in which individuals get involved. This work depicts how my concern changes from individual to national level over past 10 years.

鈴木野野步 Nonoho Suzuki

1980 年生於東京。他是 Image Forum 影像研究所第 26 期畢業生，是詩人和導演鈴木志郎康的次子，也是導演和詩人村岡由梨的丈夫。作品包括《Take the Wind》(2008)、《I, and LA TAKE and Wii》、《Gypsum》(2009) 等。《Take the Wind》曾獲 2009 年 Tokyo Video Festival 優秀作品賞。也是兩個女兒的父親。

Nonoho Suzuki was born in Tokyo 1980. Graduated the 26th class of Image Forum Institute of the Moving Image. He is the second son of poet/filmmaker Shirouyasu Suzuki and the husband of Yuri Muraoka, also a filmmaker/poet. His works are Take the Wind, I, and LA TAKE and Wii "Gypsum" and so on. Take the Wind won the Excellence Awards at the Tokyo Video Festival 2009. A father of two daughters.



Wii "Gypsum" and so on. Take the Wind won the Excellence Awards at the Tokyo Video Festival 2009. A father of two daughters.

《夢在此境已不再 We dreamed in places that no longer exist 》

希臘 Greece | 2024 | Digital video | 彩色 Color | 希臘語 | 6 min

★ 2024 International Short Film Festival of Oberhausen (Germany)

作者回憶起和朋友在希臘阿提卡半島的 Elaionas 一間廢棄工廠裡所度過的一天。這間工廠已不復存。他想，為何曾經讓他感到自由的地方，在這個「新世界」都不復存在了呢？

The filmmaker recalls a day with friends in an abandoned factory in Elaionas, an area of Attica. This factory no longer exists. The filmmaker is wondering, why all the places where he once felt free no longer exist in this "New World"?

尤哥·愛西米歐 Giorgos Efthimiou

尤哥·愛西米歐 (Giorgos Efthimiou) 居住在雅典。他是一位電影導演、表演者、視覺藝術家和策展人。他製作了 40 多部獨立電影和錄像作品。並在許多其他影片中擔任攝影師、參與者和編輯。作為策展人，他創辦了實驗電影放映系列 Pugniant Film Series。

Giorgos Efthimiou lives in Athens. He is a film director, performer, visual artist and curator. He has made more than 40 independent films and videos. He has photographed, participated and edited in many other films. As curator his name is associated with the Pugniant Film Series, of which he is a founder.



《牽掛的季節 Seasonal Concerns 》* 本片使用 16mm 拷貝放映

德國 Germany | 2024 | 16mm | 彩色 color | 無聲 Silent | 3 min

★ 2024 First Look Museum of Moving Image, New York (USA)

★ 2024 16mm films by MLP - CIRCUIT & Pyramid Club (New Zealand)

本片用 EXR 50D 16mm 膠卷三重曝光：夏天拍攝兩層，第三層則在入冬之際拍攝。在創作者所居住的柏林東北部的魏森湖周圍，雕像群在意識中淡入又淡出。

A triple exposure on EXR 50D 16mm film: two layers shot in summer, and the third captured on the cusp of winter. A collection of statues fading in and out of consciousness, around the Weissensee lake in northeast Berlin, where the filmmaker lives.

麥斯米蘭·路克·波可特 Maximilien Luc Proctor (MLP)

法裔美國電影製片人、評論和策展人。2014 年畢業於奧克拉荷馬大學，獲電影和媒體研究書卷獎。在樂隊 Two Nice Catholic Boys 中擔任錄音，現為實驗電影平台 Ultra Dogme 的創始人和共同編輯，並在柏林 Art-on-the-Run 電影學校的教授前衛電影。

MAXIMILIEN LUC PROCTOR (MLP) is a French-American filmmaker, critic and curator. He graduated from the University of Oklahoma with honors in Film and Media Studies in 2014. He records music in the band Two Nice Catholic Boys, is the founder and co-editor of Ultra Dogme, and the avant-garde instructor for Berlin's Art-on-the-Run film school.



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Then the film begins.

