

An Open Ending

TFAM
Screening
Project



Program Guide

放映期間 DATES

October 12, 2024
June 22, 2025

放映地點 VENUE

臺北市立美術館地下樓F展覽室
Gallery F, Taipei Fine Arts Museum

策展團隊 CURATORIAL TEAM

簡正怡、曾炫淳、林木材、黃聖閔

CHENG-YI CHIEN, HSUAN-CHUN TSENG, WOOD LIN, ALEXANDRE HUANG

十月放映時間表
October 2024

Mon		Tue		Wed		Thu		Fri		Sat		Sun	
7		8		9		10		11		12	14:00 電影史精選時刻 Histoire(s) du cinéma - Moments choisis	13	14:00 是夢 & 化生 & 漫不經心 It's A Dream & Transformation & Wandering
											18:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism & Festival & Fuel		
14		15	14:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism& Festival & Fuel	16	14:00 殘響世界 Realm of Reverberations	17	14:00 霾 & 賓童龍的來信 & 生者要光，死者賞樂 Haze and Fog & Letters from Panduranga & The Living Need Light, The Dead Need Music	18	14:00 你的臉 Your Face	19	14:00 無去來處 I'm So Sorry	20	14:00 未來的衝擊—永恆的消逝 & 未來的衝擊 Future Shock–The End of Eternity & Future Shock
									18:00 陌生天堂 An Estranged Paradise				
21		22	14:00 霾 & 賓童龍的來信 & 生者要光，死者賞樂 Haze and Fog & Letters from Panduranga & The Living Need Light, The Dead Need Music	23	14:00 殘響世界 Realm of Reverberations	24	14:00 無去來處 I'm So Sorry	25	14:00 電影史精選時刻 Histoire(s) du cinéma - Moments choisis	26	14:00 你的臉 Your Face	27	14:00 殘響世界 Realm of Reverberations
											18:00 未來的衝擊—永恆的消逝 & 未來的衝擊 Future Shock–The End of Eternity & Future Shock		
28		29	14:00 是夢 & 化生 & 漫不經心 It's A Dream & Transformation & Wandering	30	14:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism & Festival & Fuel	31	14:00 陌生天堂 An Estranged Paradise						

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十一月放映時間表
November 2024

Mon	Tue	Wed	Thu	Fri	Sat	Sun
				1 14:00 無去來處 I'm So Sorry	2 14:00 是夢 & 化生 & 漫不經心 It's A Dream & Transformation & Wandering 18:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism & Festival & Fuel	3 14:00 霾 & 賓童龍的來信 & 生者要光，死者賞樂 Haze and Fog & Letters from Panduranga & The Living Need Light, The Dead Need Music
4	5 14:00 是夢 & 化生 & 漫不經心 It's A Dream & Transformation & Wandering	6 14:00 你的臉 Your Face	7 14:00 無去來處 I'm So Sorry	8 14:00 是夢 & 化生 & 漫不經心 It's A Dream & Transformation & Wandering	9 14:00 霾 & 賓童龍的來信 & 生者要光，死者賞樂 Haze and Fog & Letters from Panduranga & The Living Need Light, The Dead Need Music 18:00 殘響世界 Realm of Reverberations	10 14:00 電影史精選時刻 Histoire(s) du cinéma - Moments choisis
11	12 14:00 未來的衝擊—永恆的消逝 & 未來的衝擊 Future Shock-The End of Eternity & Future Shock	13 14:00 陌生天堂 An Estranged Paradise	14	15 14:00 陌生天堂 An Estranged Paradise	16 14:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism & Festival & Fuel 18:00 你的臉 Your Face	17 14:00 無去來處 I'm So Sorry
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25	26 14:00 未來的衝擊—永恆的消逝 & 未來的衝擊 Future Shock-The End of Eternity & Future Shock	27 14:00 你的臉 Your Face	28 14:00 逃亡 & 驅魔 & 慶典 & 炉 Escape & Exorcism & Festival & Fuel	29 14:00 陌生天堂 An Estranged Paradise	30 14:00 無去來處 I'm So Sorry 18:00 電影史精選時刻 Histoire(s) du cinéma - Moments choisis	

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十二月放映時間表
December 2024

Mon	Tue		Wed	Thu		Fri	Sat		Sun				
									1	14:00 是夢 & 化生 & 漫不經心 <i>It's A Dream & Transformation & Wandering</i>			
2		3	14:00 殘響世界 <i>Realm of Reverberations</i>	4	14:00 逃亡 & 驅魔 & 慶典 & 炉 <i>Escape & Exorcism & Festival & Fuel</i>	5	14:00 陌生天堂 <i>An Estranged Paradise</i>	6	14:00 霾 & 賓童龍的來信 & 生者要光，死者賞樂 <i>Haze and Fog & Letters from Panduranga & The Living Need Light, The Dead Need Music</i>	7	14:00 陌生天堂 <i>An Estranged Paradise</i> 18:00 無去來處 <i>I'm So Sorry</i>	8	14:00 你的臉 <i>Your Face</i>
9		10	14:00 逃亡 & 驅魔 & 慶典 & 炉 <i>Escape & Exorcism & Festival & Fuel</i>	11	14:00 電影史精選時刻 <i>Histoire(s) du cinéma - Moments choisis</i>	12	14:00 未來的衝擊—永恆的消逝 & 未來的衝擊 <i>Future Shock–The End of Eternity & Future Shock</i>	13	14:00 是夢 & 化生 & 漫不經心 <i>It's A Dream & Transformation & Wandering</i>	14	14:00 逃亡 & 驅魔 & 慶典 & 炉 <i>Escape & Exorcism & Festival & Fuel</i> 18:00 你的臉 <i>Your Face</i>	15	14:00 陌生天堂 <i>An Estranged Paradise</i>
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「所以，你的故事終究有個美好的結局了？」作家這麼問著。

「這得看你怎麼想。」PI這樣回答。

——少年PI的奇幻漂流

「開放式結局」意指一則沒有提供結論的故事，一條未知終點的道路，它可以在文學及戲劇文本中留下懸念，同時將自由詮釋的空間交給觀者，讓故事不僅僅是傳統觀看經驗裡被強加灌輸的答案藍本，而是他們與創作者間的雙向對話。就像導演李安於《少年PI的奇幻漂流》一片結尾，通過主角PI之口對作家／鏡外觀者道出的問題：「你喜歡哪一個故事？」

今年秋天，北美館嘗試翻轉博物館白盒子空間，在地下樓打造一座獨特的藝術影院。通過跨領域策展合作，我們邀請亞歐為主之重量級影像藝術家暨電影導演，並以「類影展」型態為觀者精選、呈現多部難得一見的單頻道影片作品。其中包括鮮少曝光之錄像藝術作品、短片、紀錄片、藝術電影、實驗電影、動畫短片……等。有別於大眾熟知的劇情長片，這類作品往往不具特定情節走向、強烈的情感渲染，更多是對當代議題的留白反思，以及對各種影像實驗性手法之解鎖與探究。

「開放式結局：TFAM放映計畫」試圖從廣為人知的電影／戲劇概念切入，通過帶狀展出期程內不同主題、片單的組合呈現，期望開放出更多的想像與可能性，這裡的「開放」除了是對觀者詮釋的寬容外，更可以是一種對影像形式手法的解構，對另類浪潮的致敬，以及對藝術定義的不設限。在這空間裡，故事由導演與藝術家們撰寫，而故事的結尾就交由你來定義。

Writer: So your story does have a happy ending ?

Adult Pi Patel: Well, that's up to you.

— *Life of Pi*

An "open ending" refers to a story without a definitive conclusion, a path leading to an unknown destination. It leaves the literary or dramatic text in suspense, granting the viewer freedom to interpret. This way, the story is not merely a pre-imposed answer template in the traditional viewing experience but rather a two-way dialogue between the viewer and the creator. Just like at the end of *Life of Pi*, where director Ang Lee posed the question through the protagonist Pi to the writer/viewer beyond the screen: "Which story do you prefer?"

This fall, TFAM is transforming its underground space from a traditional "white cube" gallery into a unique art cinema. Through cross-disciplinary curatorial collaborations, we have invited prominent visual artists and filmmakers from Asia and Europe to curate a "mini-film festival" featuring a selection of rare single-channel video works. These include seldom-seen video art, short films, documentaries, art films, experimental films, and animated shorts. Unlike mainstream narrative feature films, these works often lack specific plot direction or strong emotional rendering. Instead, they offer open-ended reflections on contemporary issues and explore various experimental cinematic techniques.

An Open Ending: TFAM Screening Project seeks to expand upon the familiar cinematic/dramatic concept of an "open ending" by presenting a variety of themes and film lists combinations throughout the exhibition period to open up more imaginations and possibilities. This "openness" not only encourages viewers to form their own interpretations but also deconstructs traditional cinematic forms, pays homage to alternative film movements, and challenges conventional definitions of art. In this space, directors and artists craft the narrative, while viewers are invited to define the conclusion.





羊皮紙

放映日期 SCREENING DATES

2024.10.12 — 12.29

此展廳就像複寫紙，一間複寫的空間，像古時取來反覆銘刻、刮除、再重寫的羊皮紙。混雜了因擦除而遺留的殘跡，與在其上覆寫的印記，新與舊的多重疊印、融接、重組起複數的意涵。這張羊皮紙上投映的，不只是每件影像作品內在所涉入對歷史、記憶的對話，及其消解敘事性的頑抗，還有這些作品在電影院、在影展、在美術館各式空間所衍生出多重版本之間的蒙太奇，以及每件作品之間互通聲息的藝術實驗，終在所有被識讀的過程中，彼此引述、滲透和被對讀。

Palimpsests

SCREENING DATES

2024.10.12 — 12.29

This exhibition hall is like copy paper, a space for copying, much like the ancient palimpsest that was repeatedly inscribed, scraped, and re-written. It blends the vestige left behind by erasure with the imprints overwritten upon them. Multiple layers of new and old are superimposed, fused, and recomposed, giving rise to plural meanings. Projected onto this palimpsest is not only the dialogue between each video work and the history and memory it involved, and its resistance to dissolving narrative, but also the montage of multiple versions that these works generate across different spaces—cinemas, film festivals, and museums, as well as the artistic experiments that resonate among each other, ultimately cross-referencing, permeating, and being re-read in relation to one another in the process of interpretation.



電影史精選時刻

Histoire(s) du cinéma - Moments choisis

尚盧·高達 | Jean-Luc Godard

法國、瑞士 France & Switzerland

2001

彩色 Color

80 min

歷經法國電影新浪潮時期、六八學運以後的政治電影時期……1980年代導演高達再次創作轉向，始終不變的是他以影像與蒙太奇作為思想武器，永遠的叛逆、革命、激進。他在1988年至1998年間陸續完成以8個單元組構、片長共約4個半小時的重量級鉅作《電影史》(*Histoire(s) du cinéma*)，片中大量徵引文學、戲劇、音樂、繪畫及電影等等不同的藝術，放進他對藝術的愛與執著，據統計包括多達495部電影、148本圖書和眾多圖像。

高達通常以「電影導演」的身分被認識，但他的影像超越了「電影」，影響當代藝術深遠。若說電影史可分為「高達之前」和「高達之後」的電影，而這部《電影史》的完成也預視了高達此後的電影實驗，以及奠定其影像創作在藝術史上的座標。本濃縮版本由高達重新剪輯製作，於2001年底龐畢度藝術中心首次展映；中文片名曾被譯為《高達·無以名狀》，即意指了這位藝術家之難以形容與無可定義。

Histoire(s) du cinéma - Moments choisis

DIRECTOR

Jean-Luc Godard

Courtesy of Gaumont

After navigating the French New Wave and the politically charged cinema of the post-1968 period, director Jean-Luc Godard embarked on a new creative direction in the 1980s. What remained constant was his use of image and montage as intellectual weapons, his enduring spirit of rebellion, revolution, and radicalism. Between 1988 and 1998, he completed the monumental *Histoire(s) du cinéma*, an eight-part series spanning approximately four and a half hours. This work is a vast tapestry, drawing from literature, theater, music, painting, and cinema, revealing Godard's deep love and commitment to art. It is estimated to reference 495 films, 148 books, and countless images.

Though often recognized as a "filmmaker," Godard's work transcends the cinematic medium, exerting a profound influence on contemporary art. If the history of cinema can be divided into "before Godard" and "after Godard," the completion of *Histoire(s) du cinéma* also foreshadows his subsequent cinematic experiments and establishes his video art as a landmark in art history. This condensed version was re-edited by Godard and first screened at the Pompidou Center in late 2001. The Chinese title of the film has been translated as 《高達・無以名狀》 (*Godard: The Ineffable*), referring to the artist's indescribable and undefinable nature.



你的臉

Your Face

蔡明亮 | Tsai Ming-Liang

臺灣 Taiwan

2018

彩色 Color

78 min

《愛情萬歲》（1994）中楊貴媚不可抑止的哭戲、《不散》（2003）中石雋的面龐與暖暖淚光，及至2019年發展成「蔡明亮凝視計畫」的《你的臉》，全片78分鐘，以14顆鏡頭對準13張臉，創作者如是說，「人有機會凝視另外一張臉，通常只有三次，一次是小嬰兒出生，一次是親人離世之前，再來就是電影的大特寫。」本片難以分類，既不是紀錄片也非劇情片，或者說它是以固定鏡位長鏡頭繪製的一幅幅肖像畫。此番則是帶觀眾進入美術館展間，觀看、凝視《你的臉》。

Your Face

DIRECTOR

Tsai Ming-Liang

Courtesy of Home Green Films

From Yang Kuei-Mei's uncontrollable tears in *Vive l'Amour* (1994) to Shih Jun's face and shimmering tears in *Goodbye, Dragon Inn* (2003), and culminating in the "Tsai Ming-Liang Gazing Project" with *Your Face* in 2019, the entire 78-minute film is focused on 13 faces through 14 shots. As the filmmaker puts it, "There are usually only three opportunities for a person to gaze at another person's face: once when a baby is born, once before a loved one passes away, and the other is in a close-up shot in a film." This film defies easy categorization, being neither a documentary nor a narrative film. Perhaps it is more accurately described as a series of portraits painted with fixed, long shots. This screening invites the audience into a gallery space to view and contemplate *Your Face*.



是夢

It's A Dream

蔡明亮 | Tsai Ming-Liang

臺灣 Taiwan

2007

彩色 Color

22 min

本片緣起自2007年「坎城影展60週年紀念短片」計畫，邀集全球36位國際名導各以3分鐘長度拍攝「每個人心中的電影院」，呈現私密又共享的電影情感與記憶。同年，《是夢》以錄像裝置的型態於第52屆「威尼斯雙年展」臺灣館展出，並於2010年納入北美館永久典藏，本次難得的即是放映這部22分鐘的版本。影片內容帶有創作者自傳色彩，來自導演童年時代的老戲院印象，懷舊場景的聲光氛圍，食物的味道與悠揚的歌聲……因為魂牽夢縈那家馬來西亞家鄉的老戲院，才拍了《不散》，和有了《是夢》。

It's A Dream

DIRECTOR

Tsai Ming-Liang

Collection of Taipei Fine Arts Museum

This short film originated from the Cannes Film Festival's 60th Anniversary Short Film Project in 2007, which invited 36 renowned international directors from around the world to create a 3-minute “to each his own cinema,” presenting intimate yet shared emotions and memories of the cinema. *It's A Dream* was exhibited as a video installation at the Taiwan Pavilion during the 52nd Venice Biennale in the same year and was permanently archived at the Taipei Fine Arts Museum in 2010. This screening presents the rare 22-minute version of the film. The content carries autobiographical elements, drawing on the director's childhood memories of an old cinema, with nostalgic scenes, the ambiance of lights and sounds, the taste of food, and the melodious songs... It was the longing for the old cinema in his Malaysian hometown that inspired Tsai to create *Goodbye, Dragon Inn* and eventually led to the making of *It's A Dream*.



化生

Transformation

蔡明亮 | Tsai Ming-Liang

臺灣 Taiwan

2012

彩色 Color

34 min

本片乃2012年受「北師美術館序曲展」之邀，拍攝向前輩藝術家致敬的短片計畫，蔡明亮為此研究半年，最終用5顆鏡頭完成這件34分鐘的單頻錄像作品。《化生》的緣起正來自前期研究過程，創作者發現前輩藝術家陳澄波在二二八事件中擔任協商代表卻遭槍殺，其遺孀請人拍下的這張靜照，是遺像也仿若一種畫像。

「化生」二字語出《金剛經》。片中李康生飾演陳澄波，楊貴媚則化身為陳澄波畫中的那位《女人》（1931），蔡明亮以定鏡長拍，老歌播放，影像蒙太奇，幻化生死交關、動靜交錯，以簡鍊的當代影像語彙，奇異地與前輩藝術家及他的畫作進行生命對話，進而啟動臺灣美術史重新詮釋的可能。

Transformation

DIRECTOR

Tsai Ming-Liang

Courtesy of Home Green Films

This film was created in response to an invitation from the MoNTUE “Prelude” Exhibition 2012, as part of a project to pay tribute to the artists of a previous generation. Tsai Ming-Liang spent six months researching before completing this 34-minute single-channel video work using only five shots. The inspiration for *Transformation* came from the creator's early research, during which he discovered a photograph of Chen Cheng-Po, a senior artist who was executed while serving as a mediator during the 228 Incident. This still image, taken by Chen's widow, serves as both a posthumous image and a portrait of sorts.

「化生」(Transformation) is a term derived from the *Diamond Sutra*. In the film, Lee Kang-Sheng portrays Chen Cheng-Po, while Yang Kuei-Mei embodies the "Woman" (1931) from one of Chen's paintings. Tsai Ming-Liang employs fixed, long takes, old songs, and montage to intertwine life and death, movement and stillness. With a concise contemporary visual language, he engages in a remarkable dialogue with the senior artist and his artwork, opening up new possibilities for the re-interpretation of Taiwan's art history.



漫不經心

Wandering

蔡明亮 | Tsai Ming-Liang

臺灣 Taiwan

2021

彩色 Color

35 min

本片拍攝的背景座落於宜蘭壯圍沙丘園區，園區由建築師黃聲遠規劃設計，融合宜蘭地方自然元素呈現地景及建築空間，2018至2023年間蔡明亮擔綱「沙丘展覽館」策劃，以「沙丘」意象為核心，規劃「塵」、「海」、「月光」、「風」、「潮」及「雨」6大主題展廳並展映8部「行者系列」（又稱「慢走長征系列」）作品。期間，蔡明亮拍攝了一位女子（尹馨飾）走進展廳，遇見了「行者影像」，也遇見了蔡明亮。

Wandering

DIRECTOR

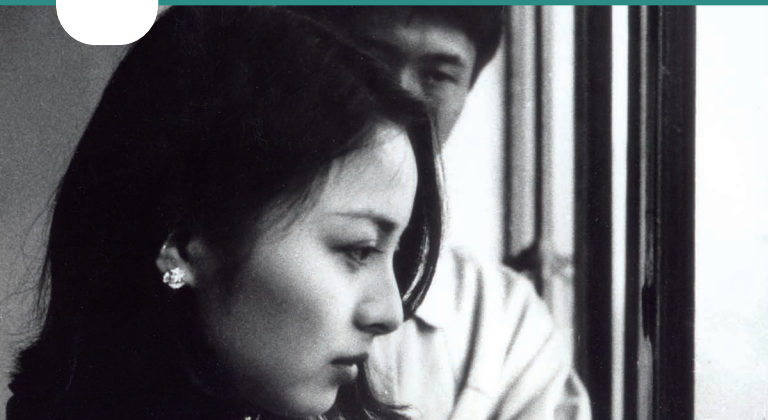
Tsai Ming-Liang

Courtesy of Home Green Films

The backdrop for this film is the Zhuangwei Sand Dunes Park in Yilan. Designed by architect Huang Sheng-Yuan, the park integrates the natural elements of Yilan to create a unique landscape and architectural space. From 2018 to 2023, Tsai Ming-Liang served as the curator of the "Sand Dune Exhibition Hall," where he curated six thematic exhibitions centered around the concept of "sand dunes": "Dust," "Sea," "Moonlight," "Wind," "Tide," and "Rain," and showcased eight films from his "Walker Series" (also known as the "Slow Walk, Long March" series). During this period, Tsai filmed a woman (played by Ivy Yin) wandering through the exhibition hall, encountering the "walker" images and, ultimately, Tsai Ming-Liang himself.



特別感謝楊福東工作室及香格納畫廊



陌生天堂

An Estranged Paradise

楊福東 | Yang Fudong

中文對白，無字幕；杭州方言，英文字幕

Chinese dialogue, no subtitles; Hangzhou dialect, English subtitles

中國 China	1997-2002	黑白 Black & White	76 min	
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臺灣
首映

楊福東工作室及香格納畫廊提供

文藝青年柱子和未婚妻靈珊生活在素有「人間天堂」美譽的杭州，梅雨與婚期的降臨，他感覺到不適難耐、身體似乎出了狀況，在不斷求醫問診的期間，他接連與三位女子相遇、邂逅又重逢，而梅雨季終於也將結束。

楊福東原於美術學院修習油畫，再至電影學院進修，《陌生天堂》為他編導的首部劇情長片，攝製於1997年，但遲至2002年取得資金才進行剪輯與配音，並參與同年的德國卡塞爾文獻展展映，爾後於當代藝術圈聲名鵲起。本片也因為當年未曾於院線上映及商業發行，若干年才偶有在美術館或畫廊特映的機會，因此影片內容幾靠口耳相傳，片中的東方氣質及其與中國早期文人電影之間的連結，乃至時被舉隅的山水畫講座片頭，成為教科書傳說級的文字描述與剖析。

TEAM
Screening
Project

An Estranged Paradise

Taiwan Premiere

DIRECTOR

Yang Fudong

Courtesy of Yang Fudong Studio and Shanghart Gallery

Zhuji, an intellectual youth, and his fiancée Lingshan live in Hangzhou, a city renowned as an "earthly paradise." As the rainy season coincides with their approaching wedding, Zhuji feels increasingly unwell and experiences physical discomfort. While seeking medical treatment, he meets three different women, their paths crossing and recrossing, as the rainy season is drawing to a close.

Yang Fudong originally studied oil painting at an art academy before pursuing further studies in film. *An Estranged Paradise* is his first feature-length narrative film, shot in 1997, but not completed until 2002 due to financial constraints. The film premiered at the documenta 11 exhibition in Kassel, Germany, in the same year, propelling Yang to prominence in the contemporary art world. Because it was never released theatrically or commercially, the film only had limited screenings in art museums and galleries for several years. As a result, its content was largely spread by word of mouth. The film's Eastern aesthetic, its connections to early Chinese literary films, and its iconic opening sequence inspired by a Chinese landscape painting lecture have become legendary topics in academic discussions.



殘響世界

Realm of Reverberations

陳界仁 | Chen Chieh-Jen

臺灣 Taiwan

2014

黑白 Black & White

108 min

在樂生療養院被迫拆遷的五年後，興建捷運機廠的榮景與殘餘院區的傷痛形成鮮明對比，亦相互交疊、綿延。在樂生保留運動落幕後，蒼老的院民、作為陪伴者的年輕女性、歷經文革的陸配看護工，以及貫穿日本殖民至今的虛構政治犯……，各自在殘存的人事物中追索、回憶與碰撞。然而，當「事件」已成「定局」，是否就是一切的「終局」？在人們微弱的混和回聲中，能否交織出更多辯證與想像的可能？

Realm of Reverberations

DIRECTOR

Chen Chieh-Jen

Courtesy of the Artist

Five years after the forced demolition of the Losheng Sanatorium, the bright prospects of the newly built MRT depot sharply contrast with, yet intertwine with, the lingering pain in the remnants of the sanatorium. Following the end of the Losheng preservation movement, elderly residents, a young woman companion, a mainland Chinese hospice nurse who experienced the Cultural Revolution, and a fictional political prisoner from the era of Japanese colonization to the present—each of them searches, recalls, and confronts what remains in the ruins. However, when an "incident" has become a "done deal," does that mean it's the "end"? Can the faint reverberations of people weave together more possibilities for dialectics and imagination?





白噪音

放映日期 SCREENING DATES

2024.10.12 — 12.29

「白噪音」意指一個空間裡所有的動作所發表的各種音頻噪音之總合，也包括為壓制這些噪音而產生的聲音。本專題以美國文學家唐·德里羅 (Don Delillo) 於1985年出版之小說《白噪音》為靈感，通過精選亞洲導演／藝術家獨具特色之長、短片作品，思索人類面對當代處境的種種掙扎與矛盾：資訊的氾濫、環境變遷及迫近的威脅、科技帶來的進步與毀滅、生存與死亡、同化與抵抗……，一幕幕熟悉卻荒誕的風景宛如縈繞不去的白噪音，我們該如何回應？又是否有可能自這扭曲迷亂的聲場中遁逃，尋回最寧靜的初心？

White Noise

SCREENING DATES

2024.10.12 — 12.29

"White Noise" refers to the aggregate of all audible noises produced by various actions within a space, including sounds generated to suppress these noises. Inspired by American writer Don DeLillo's 1985 novel *White Noise*, this special feature curates a selection of distinctive short and feature-length films by Asian directors and artists. Through these works, we contemplate the struggles and contradictions that humanity faces in the contemporary world: the deluge of information, environmental changes and impending threats, the progress and destruction brought about by technology, life and death, assimilation and resistance.... Familiar yet absurd scenes, like persistent white noise, surround us. How should we respond? Is it possible to escape from this distorted and chaotic soundscape and rediscover our most serene intentions?



鍾孟宏早期短片

Chung Mong-Hong's Early Short Films

鍾孟宏 | Chung Mong-Hong

中、英對白，無字幕 Chinese or English dialogue, no subtitles

逃亡 *Escape*

臺灣 Taiwan	1994	彩色 Color	28 min
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驅魔 *Exorcism*

臺灣 Taiwan	1994	黑白 Black & White	9 min
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慶典 *Festival*

臺灣 Taiwan	1995	彩色 Color	16 min
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鍾孟宏為臺灣當前創作力旺盛，影像風格冷冽詭譎的創作者。其1990年代中期留美歸國，卻值逢臺灣電影產業的低潮期，於是自1997年起轉投入電視廣告拍攝為業，直至2016年全心投入電影創作，這段期間拍攝了數百部電視廣告作品。而這三部「早期短片」即為他在成為廣告導演前那段探索時期的作品，三部影片充分展現了他的作者印記，是初出茅廬的習作也是前衛實驗，當年曾屢獲金穗獎的褒獎。

Chung Mong-Hong's Early Short Films

DIRECTOR

Chung Mong-Hong

Escape & Exorcism & Festival

Courtesy of Cream Production, deposited in Taiwan Film and Audiovisual Institute



Chung Mong-Hong is a Taiwanese filmmaker renowned for his prolific output and his distinctive, cold and eerie cinematic style. After studying in the United States, he returned to Taiwan in the mid-1990s, a time when the Taiwanese film industry was experiencing a downturn. From 1997, he shifted his focus to directing television commercials, a career he pursued until fully dedicating himself to filmmaking in 2016. During this period, Chung directed hundreds of TV commercials. These three "early short films" were produced during his exploratory phase before becoming a commercial director. The films clearly exhibit his auteur signature, serving as both early exercises and avant-garde experiments. They were highly acclaimed at the time, frequently receiving awards at the Golden Harvest Awards.

炉

Fuel

荒木悠 | Yu Araki

日本 Japan

2019

彩色 Color

16 min

在北海道東北部的港口城市釧路，端爐燒師傅中島靜子，在日本最古老的端爐燒餐廳之一工作多年。每日，她負責準備炭火，熟練地控制烤架火勢，在敞口爐邊以最適宜的時間、溫度烹炙食材，整個過程就像精心設計的舞蹈展演。

影片和緩的剪輯節奏，配合沉思、簡約的慢煮畫面，側寫靜子的日常肖像與店內氛圍。含蓄而巧妙地暗示人與火的關係，帶出阿伊努原住民文化，及當代社會中，圍繞於火與人類的環境問題。

Fuel

DIRECTOR

Yu Araki

Courtesy of the Artist and MUJIN-TO Production

In Kushiro, a port city in northeastern Hokkaido, Japan, Shizuko Nakajima, a master of robata-yaki (grilled cuisine), has worked for many years at one of the oldest robata-yaki restaurants in the country. Each day, she meticulously prepares charcoal, skillfully controls the grill's heat, and expertly sears ingredients over an open flame at the optimal time and temperature, a process akin to a carefully choreographed dance.

The slow-paced editing, matched with contemplative, minimalist visuals of slow-cooking, offer an intimate portrait of Shizuko's daily routine and the restaurant's atmosphere. The film subtly hints at the relationship between humans and fire, highlighting Ainu indigenous culture and the environmental issues concerning fire and humanity in contemporary society.



臺灣首映

無去來處

I'm So Sorry

趙亮 | Zhao Liang

香港、法國、荷蘭 Hong Kong & France & the Netherlands

2021

彩色 Color

96 min

簡中字幕 Simplified Chinese subtitles

趙亮為中國紀錄片運動的先驅，鏡頭總對準社會不公不義之處，他的前期作品大多屬追蹤式紀錄片，動輒長時間蹲點跟拍、大量被攝對象的訪談畫面，呈現現實的苦難與複雜。繼前作《悲兮魔獸》（2015）關注人類世的环境污染與能源問題，近作《無去來處》更擴及全球視野下的核能議題，鏡頭在日本、白俄羅斯、哈薩克、烏克蘭、德國、芬蘭各地移轉。由晚近這兩部作品顯見趙亮有意為之的創作嘗試，轉向強化紀錄影像的視覺造型及文學、劇場等其他藝術語彙。《無去來處》即運用舞臺劇元素（日本能劇）、大量的全景式空鏡頭搭配作者的獨白，及挪用諾貝爾文學獎得主亞歷塞維奇紀實寫作《車諾比的悲鳴》的部份內容作為人物對白，讓影像作為一種「由藝術修辭的審美至社會議題的思辨兼容」的藝術類型。

I'm So Sorry

Taiwan Premiere

DIRECTOR

Zhao Liang

Courtesy of REDIANCE

Zhao Liang is a pioneer of the Chinese documentary movement, whose camera often focuses on social injustice. His earlier works were primarily observational documentaries, characterized by long-term on-location filming and extensive interviews with subjects, revealing the suffering and complexities of reality. Following his previous film, *Behemoth* (2015), which focused on environmental pollution and energy issues in the Anthropocene, his latest work, *I'm So Sorry*, expands its global perspective to address nuclear power issues. The film travels across Japan, Belarus, Kazakhstan, Ukraine, Germany, and Finland. These two recent works clearly demonstrate Zhao Liang's intentional creative shift towards enhancing the visual style of documentary filmmaking and incorporating elements from literature, theater, and other art forms. *I'm So Sorry* employs stage play elements (such as Japanese Noh theater), extensive panoramic shots accompanied by the director's voiceover, and excerpts from Svetlana Alexievich's Nobel Prize-winning non-fiction work *Voices from Chernobyl* as dialogue. The film thus becomes a hybrid art form that “seamlessly blends the aesthetic of artistic rhetorics with the contemplation of social issues.”



未來的衝擊

Future Shock

蘇匯宇 | Su Hui-Yu

臺灣 Taiwan

2019

彩色 Color

20 min

1970年，美國未來學大師托弗勒（Alvin Toffler）在名作《未來的衝擊》中，揭示「太快來臨的未來，將使個人陷入比異鄉人更惶惑的境遇」，面對「過多的選擇、資訊焦慮、無倫理的科技……」，人們將首當其衝、不堪負荷。

《未來的衝擊》由上述同名原著取得靈感，並於南臺灣高雄取景拍攝。這個充斥1970年代計畫建設場景的重工業之都，不斷地勾起人們來自那段黃金歲月的陌生回憶。本片將帶領觀眾重訪這段復古的未來，從另類現代的視角出發，以做夢的方式回望所謂「現代」與「未來」這些嶄新觀念在亞洲的降臨與影響。

Future Shock

DIRECTOR

Su Hui-Yu

Courtesy of the Artist

In 1970, American futurist Alvin Toffler, in his iconic *Future Shock*, revealed that "the premature arrival of the future will plunge individuals into a state of dizzying disorientation." Faced with "too many choices, information overload, and unethical technology," people will be the first to suffer and become overwhelmed.

Future Shock, inspired by Toffler's original, was filmed on location in Kaohsiung, southern Taiwan. This heavy industrial metropolis, filled with scenes of 1970s planned construction, continually evokes unfamiliar memories from that golden era. The film guides viewers to revisit this retro future from an alternative modern perspective, as it dreams back to the arrival and impact of the then-novel concepts of "modern" and "future" in Asia.



未來的衝擊—永恆的消逝

Future Shock – The End of Eternity

蘇匯宇 | Su Hui-Yu

臺灣 Taiwan

2023

彩色 Color

63 min

在未知的時代，地球上最後的人類A，從電子裝置發現一則來自1972年的神秘訊息，訊息精準預言人類的命運，他決定探訪這個「來自過去的未來」，而在夢魘裡的神祇、惡魔X，亦一路隨行。

這是蘇匯宇繼《未來的衝擊》（2019）短片後，創作的第二部曲長片，他再次開啟未來學大師托弗勒的古老諭示。故事融合民間與超自然奇幻傳說，雜揉臺灣現代都市、宗教場域、自然風景及廢墟景觀，碎片化的視覺影像，營造「從過去到未來」的迷幻預言場景。



Future Shock – The End of Eternity

DIRECTOR

Su Hui-Yu

Courtesy of the Artist

In an unknown era, the last human on Earth, Individual A, discovers a mysterious message from 1972 through an electronic device. The message accurately predicts the fate of humanity, prompting A to embark on a journey to explore this "future from the past." Demon X, a deity from nightmares, follows closely along the journey.

This feature-length film is the sequel to Su Hui-Yu's short film *Future Shock* (2019), and once more delves into the ancient prophecies of futurist Alvin Toffler. Blending folklore and supernatural fantasy, the narrative intertwines modern Taiwanese urban settings, religious sites, natural landscapes, and ruins. The fragmented visual imagery creates a hallucinatory prophecy that bridges “the past to the future.”



霾

Haze and Fog

曹斐 | Cao Fei

中國 China

2013

彩色 Color

47 min

《霾》是曹斐於2013年在北京拍攝的作品，描繪了人們在灰霾籠罩的城市中生活的情景。曹斐將一個個毫不相干的場景剪接一起，疲憊不堪的地產經紀、絕望的孕婦與她頹廢的丈夫、竊取僱主高跟鞋的清潔女工，以及撐着助行器前行的老漢，從中可見清晰分明的社會階層。雖然社會地位不同，但影片中人物似乎都以一種恍惚木然的精神狀態在日常生活中掙扎求存。最終，有些人物變成了殭屍，企圖吞噬他人，暗喻人們處於精神磨滅、行屍走肉的狀態。曹斐黑暗的詩意影像，訴說了中國迅速都市化之下，人類慾望、孤立、環境污染與社會分化的離奇故事。

Haze and Fog

DIRECTOR

Cao Fei

Courtesy of the M Plus Collections Limited

Haze and Fog is a work by Cao Fei filmed in Beijing in 2013, depicting lives of people in a city shrouded in haze and fog. Cao Fei stitches together seemingly unrelated scenes: a weary real estate agent, a desperate pregnant woman and her disillusioned husband, a cleaning lady who steals her employer's high heels, and an old man struggling along with a walker. Through these characters, the film vividly portrays clear social stratification. Despite their different social statuses, the characters all seem to navigate their daily lives in a state of dazed, stupefied struggle. Eventually, some of them transform into zombies, attempting to devour others, a metaphor for people in a state of spiritual decay and living death. Cao Fei's darkly poetic imagery tells a bizarre tale of human desires, isolation, environmental pollution, and social fragmentation amid China's rapid urbanization.



賓童龍的來信

Letters from Panduranga

阮純詩 | Nguyen Trinh Thi

越南 Vietnam

2015

彩色 Color

35 min

這是一部關於越南賓童龍（Panduranga）的散文電影（essay film）。賓童龍位於越南中南沿海寧順省，是越南古文明Cham王國的核心地帶，也是印度教母系社會Cham族原住民的世居地，但隨著越南政府計劃在此興建國內第一座核電廠，這個古老文明亦隨之發生劇烈震盪……。

影片透過一個男人與女人間的往返信件展開，在兩人喃喃的探索追溯中，導演阮純詩交織出一篇另類的影像民族誌，夾敘夾議，從現實地景穿越歷史記憶，通過個人化敘事中對地景、人物肖像的理性距離與情感凝視，為當代影像、政治、民族誌乃至藝術家田野工作提出批判及反思。

Letters from Panduranga

DIRECTOR

Nguyen Trinh Thi

Courtesy of the M Plus Collections Limited

This essay film centers on Panduranga, a region in Ninh Thuan Province along Vietnam's south-central coast. Historically the heart of the ancient Cham kingdom, Panduranga has been home to the Cham people, an indigenous group with a matrilineal Hindu society. However, the region faces seismic changes as the Vietnamese government plans to construct its first nuclear power plant there....

The film unfolds through the exchange of letters between a man and a woman. In their whispered explorations and reflections, director Nguyen Trinh Thi weaves together a unique visual ethnography. Interweaving narrative and commentary, the film traverses historical memory and contemporary landscapes. Through a personalized narrative that maintains a rational distance yet emotional connection to landscapes and portraits, the film offers a critical reflection on contemporary image-making, politics, ethnography, and the role of the artist in fieldwork.



生者要光，死者賞樂

The Living Need Light, The Dead Need Music

螺旋槳小組 | The Propeller Group

越南 Vietnam

2014

彩色 Color

22 min

本片糅合節奏強勁的音樂、奇幻影像，以及引人深思的主題，引領觀眾踏上一段關於來世的奇幻旅程。《生者要光，死者賞樂》為觀者呈現一場連續數日在公開場所舉行的葬禮，儀式參與者包括雜技人、馴蛇師、吞劍人、噴火者、變性表演者，以及其他難以見容於主流社會的人們。螺旋槳小組是支由三人組成的藝術團隊，他們援用音樂錄影帶獨特的影音美學，融合戲劇演出、葬禮紀錄片段、流行樂曲，以及銅管樂隊演奏的行進音樂，讓人彷彿置身時空界線模糊的中介地帶，與片中人一同歡慶這場非陰非陽、非雌非雄、非哀非喜的魔幻儀式。

The Living Need Light, The Dead Need Music

DIRECTOR

The Propeller Group

Courtesy of the M Plus Collections Limited

Blended together pulsating music, surreal imagery, and thought-provoking themes, this film invites viewers on a fantastical journey about the afterlife. *The Living Need Light, The Dead Need Music* presents a funeral that lasts several days and takes place in public spaces. Participants in the ceremony include acrobats, snake charmers, sword swallowers, fire breathers, transgender performers, and others who are often marginalized by mainstream society. The Propeller Group, a three-member art collective, draws on the unique audio-visual aesthetics of music videos, blending theatrical performances, documentary footage of funerals, popular music, and the marching music of brass bands. This creates a liminal zone where the boundaries of space and time seem to blur, inviting viewers to celebrate this magical ritual that defies conventional binaries of life and death, male and female, sorrow and joy.



展覽團隊

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空間設計 | 簡伯勳

視覺設計 | 劉銘維

翻譯 | 謝樹寬

攝影 | 陳泳任、陳宏圖、曹旖彤

燈光及視聽技術 | 宣言製作工作室

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總務 | 張銘育、郭孝萱

會計 | 王淑慧、劉豐瑞

機電 | 吳胤宏、林昭璋、陳美瑾、廖盛林、彭兆偉

Exhibition Team

Curators | **Cheng-Yi Chien**, Hsuan-Chun Tseng, Wood Lin, Alexandre Huang

Exhibition Coordinators | **Yu-Chi Hsiao**, Tzu Chuang, Yu-Wen Huang

Exhibition Designer | **Bo-Hsin Chien**

Graphic Design | **Ming Wei Liu**

Translator | **Shu-Kuan Hsieh**

Photographers | **Yung-Jen Chen**, Hong-Tu Chen, Yi-Wen Tsao

Lighting & AV Technician | **Manifesto Production STUDIO**

Collection Management | **Fang Mei-Ching**, Mi-Chien Lu

Education and Public Service | **Sz-Ting Shiung**, Hsuan-Hsuan Ho

Marketing and Public Relations | **Tzu-Chin Kao**, Yi-Sheng Li, Yi-Hsin Wang ,Yen-Ju Chou

General Affairs | **Ming-Yu Chang**, Hsiao-Huan Kuo

Accounting | **Shu-Hui Wang**, Feng-Jui Liu

Electricity | **Yin-Hong Wu**, Chao-Chang Lin, Mei-Chin Chen, Sheng-Lin Liao, Chao-Wei Peng

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開放時間
OPENING HOURS

週二至週日 09:30-17:30/週六 09:30-20:30/週一休館
Tuesday-Sunday 09:30-17:30/Saturday 09:30-20:30/Closed on Mondays

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