臺北市立美術館
TAIPEI FINE ARTS MUSEUM

An Open Ending

開放式結局

TFAM放映計畫

TFAM
Screening
Project

Program Guide

放映期間 DATES

October 12, 2024
September 28, 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、黃聖閎、陳慧穎、馮馨
CHENG-YI CHIEN, HSUAN-CHUN TSENG, WOOD LIN, ALEXANDRE HUANG, HUEI-YIN CHEN, FENG HSIN

六、七月放映時間表 June & July 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
					28 14:00 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras* 18:00 52 min 聲音敘事#4-A：音像共振 *Tuned #4-A Vibration*	**29** 14:00 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*
30	**1** 14:00 90 min 邊境音暴 *Step Across the Border*	**2** 14:00 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**3** 14:00 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**4** 14:00 51 min 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing*	**5** 14:00 82 min 聲音敘事#1：德瑞克・賈曼 *Tuned #1 Derek Jarman* 18:00 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*	**6** 14:00 91 min 聲音敘事#3：時空流轉 *Tuned #3 Time & Space*
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14	**15** 14:00 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*	**16** 14:00 91 min 聲音敘事#3：時空流轉 *Tuned #3 Time & Space*	**17** 14:00 90 min 邊境音暴 *Step Across the Border*	**18** 14:00 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**19** 14:00 66 min 聲音敘事#4-B：音像共振 *Tuned #4-B Vibration* 18:00 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**20** 14:00 82 min 聲音敘事#1：德瑞克・賈曼 *Tuned #1 Derek Jarman*
21	**22** 14:00 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**23** 14:00 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**24** 14:00 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*	**25** 14:00 66 min 聲音敘事#4-B：音像共振 *Tuned #4-B Vibration*	**26** 14:00 51 min 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing* 18:00 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras*	**27** 14:00 90 min 邊境音暴 *Step Across the Border*
28	**29** 14:00 52 min 聲音敘事#4-A：音像共振 *Tuned #4-A Vibration*	**30** 14:00 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**31** 14:00 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras*			

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八月放映時間表 August 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
				1 14:00 (91 min) 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**2** 14:00 (91 min) 聲音敘事#3：時空流轉 *Tuned #3 Time & Space* 18:00 (90 min) 邊境音暴 *Step Across the Border*	**3** 14:00 (62 min) 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*
4	**5** 14:00 (90 min) 邊境音暴 *Step Across the Border*	**6** 14:00 (51 min) 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing*	**7** 14:00 (91 min) 聲音敘事#3：時空流轉 *Tuned #3 Time & Space*	**8** 14:00 (63 min) 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras*	**9** 14:00 (62 min) 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion* 18:00 (82 min) 聲音敘事#1：德瑞克・賈曼 *Tuned #1 Derek Jarman*	**10** 14:00 (67 min) 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*
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25	**26** 14:00 (67 min) 異質混媒#3：景框與成像 *Hybrid#3 Framing & Imaging*	**27** 14:00 (66 min) 聲音敘事#4-B：音像共振 *Tuned #4-B Vibration*	**28** 14:00 (91 min) 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**29** 14:00 (90 min) 邊境音暴 *Step Across the Border*	**30** 14:00 (82 min) 聲音敘事#1：德瑞克・賈曼 *Tuned #1 Derek Jarman* 18:00 (51 min) 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing*	**31** 14:00 (91 min) 聲音敘事#3：時空流轉 *Tuned#3 Time & Space* ★本場次舉辦映後座談 *The screening will be followed by a Q&A session*

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九月放映時間表 September 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	**2** 14:00 · 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**3** 14:00 · 91 min 聲音敘事#3：時空流轉 *Tuned #3 Time & Space*	**4** 14:00 · 52 min 聲音敘事#4-A：音像共振 *Tuned #4-A Vibration*	**5** 14:00 · 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*	**6** 14:00 · 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras* 18:00 · 51 min 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing*	**7** 14:00 · 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*
8	**9** 14:00 · 82 min 聲音敘事#1：德瑞克・賈曼 *Tuned #1 Derek Jarman*	**10** 14:00 · 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion*	**11** 14:00 · 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**12** 14:00 · 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**13** 14:00 · 91 min 聲音敘事#3：時空流轉 *Tuned #3 Time & Space* 18:00 · 90 min 邊境音暴 *Step Across the Border*	**14** 14:00 · 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras*
15	**16** 14:00 · 90 min 邊境音暴 *Step Across the Border*	**17** 14:00 · 63 min 聲音敘事#2：瑪格麗特・莒哈絲 *Tuned #2 Marguerite Duras*	**18** 14:00 · 51 min 異質混媒#4：多重影像編輯 *Hybrid #4 Re-editing*	**19** 14:00 · 67 min 異質混媒#3：景框與成像 *Hybrid #3 Framing & Imaging*	**20** 14:00 · 52 min 聲音敘事#4-A：音像共振 *Tuned #4-A Vibration* 18:00 · 91 min 異質混媒#2：數位演進與能動性 *Hybrid #2 Agency*	**21** 14:00 · 62 min 異質混媒#1：感知形變 *Hybrid #1 Sensory Distortion* ★本場次舉辦映後座談 *The screening will be followed by a Q&A session*
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29	**30**					

影片播映場次與內容，主辦單位得視情況調整，相關訊息請依現場公告為準。 Screening schedule and content are subject to adjustment by the organizers if necessary. Please refer to on-site announcements for the most up-to-date information.

「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？」

2024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?"

Since last fall, TFAM has been 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.

異 質 混 媒

放映日期
SCREENING DATES

2025.6.28 — 9.28

策展人
CURATORS

馮馨、陳慧穎

今日，你還有辦法精準說出，眼前看到的影像是如何被生產出來嗎？

影像誕生前，人們透過描繪世界，進行對現實時空的觀看與心理世界的顯化，攝影術發明後，以光學與物質顯像世界的同時，也碰觸到技術如何改造藝術的概念。從攝影到電影，從錄像到新媒體，影像反映著不同觀看的方式，被不斷雕琢與改寫的感知痕跡。在影像泛濫的此刻，它們已不再來自單一之眼，而是在資料流、演算法與剪輯軌中，被不斷複寫、生成與再製。AI訓練出的視覺語言，與記憶中的膠卷質地、銀鹽顆粒、數位像素交織共存；持攝影機的人可能是真實踏出步伐，但更多時刻，可能是個撈捕影像，或建造出場景、鋪設虛擬錄製軌跡的操作者，按下滑鼠鍵與攝影鈕的動作疊合，影像生成的邊界早已模糊。本單元試圖探問在技術與媒介不斷演進之際，影像如何悄然變換其形貌與質地，連帶影響觀者體感，並引領我們以全新的視角重新感知世界。

異質混媒#1 感知形變 ：SEA 404、人族、分岔水缸深處
異質混媒#2 數位演進與能動性：早安，青春肉體、搭乘太空橇離開的人、幾乎不工作、風水師
異質混媒#3 景框與成像：手腕振動、局部失明、 S/Z 麥 綠 莓、花山牆
異質混媒#4 多重影像編輯：你的星星不過是我鞋上的塵土、雲的研究

Hybrid Moving Images

CURATORS
FENG HSIN
HUEI-YIN CHEN

SCREENING DATES
2025.6.28 — 9.28

Nowadays, when looking at the imagery before your eyes, can you clearly point out how it is made?

Before the birth of images, people depicted the world through observation of the reality and manifestation of their mind. The invention of photography has witnessed how optical and chemical methods can capture an image, and transform the way of making art. From photography to cinema, video, to new media, the presentation of imagery has exemplified multiple ways of seeing, and their traces of being intervened and manipulated. In an age of image overload, images can be constantly generated and fabricated through information flow, algorithm, or editing tracks. When AI-generated visuals co-exist with analog and digital images, the idea of a man with a moving camera may align with an operator who creates scenes or captures images through virtual tools. The boundaries of image-making have already been blurred. This program attempts to explore how the evolution of technologies and techniques have not only transformed the texture and presentation of imagery, but also affected our perspective and experiences of viewing, so as to re-access and re-imagine our understanding of the world.

Hybrid #1 Sensory Distortion: SEA 404 | Hominins | Deep in the Forking Tanks
Hybrid #2 Agency: Good Morning Young Body | The Ones Who Left on Luges | Hardly Working | Geomancer
Hybrid #3 Framing & Imaging: Hand Arm Vibration | Localized Blindness | S/Z Rye Green Berry | Hua-Shan-Qiang
Hybrid #4 Re-editing: All of Your Stars Are but Dust on My Shoes | Cloud Studies

TFAM Screening Project



SEA 404

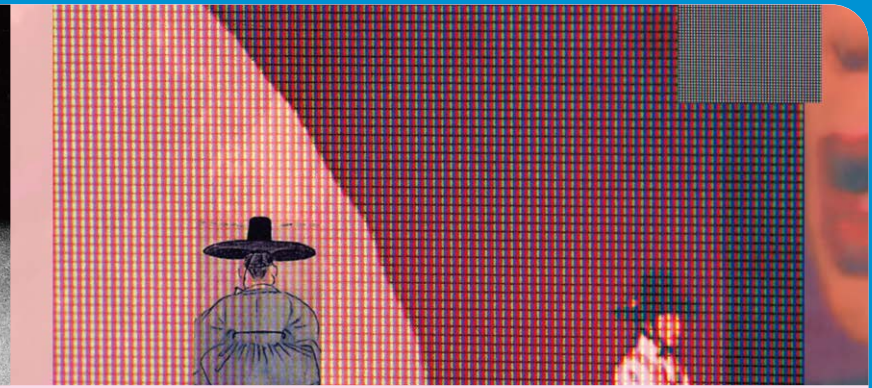
劉行欣｜LIU Cherlyn Hsing-Hsin

臺灣、美國 Taiwan, USA

2019｜B&W｜3 min

*影片第一部分無聲。

靈感來自杉本博司《海景》系列與尚・布希亞的文章〈溝通的消失點〉，本片探索媒介如何改變感知經驗，日常噪音的乍然入畫，強調從遠方地平線到近處觀看者的世界轉變。配樂取自連續三十天每日早晨同時同地的現場錄音製作。



S/Z 麥 綠 莓

S/Z Rye Green Berry

劉行欣｜LIU Cherlyn Hsing-Hsin

臺灣、美國 Taiwan, USA

2022, 2025｜Color｜20 min

麥Rye綠Green莓Berry是RGB的暗碼，本片透過電影膠片的篩板召喚我們的光色記憶，有意識地將歷史繪畫、復古電影、錄像帶重置於數位空間中，轉調成新色畫板。靈感來自羅蘭・巴特《S/Z》，透過解碼與重編碼，從大量散落的文化符號（聲音、面孔、服裝和手勢），將拾得影像轉化為一部歌劇式寓言。

SEA 404

DIRECTOR

LIU Cherlyn Hsing-Hsin

The sudden entrance of everyday noises into the picture underlines the transition from the distant horizon to the world of the nearby spectator. Inspired by Japanese photographer SUGIMOTO Hiroshi's *Seascapes* series and French philosopher Jean BAUDRILLARD's essay *The Vanishing Point of Communication*, which raises questions about the contemporary conditions in which media mediate our immediate experience and parallels SUGIMOTO's observation that media have changed the way we see the world.

*The first part of the film is silent.

S/Z Rye Green Berry

DIRECTOR

LIU Cherlyn Hsing-Hsin

Rye Green Berry is a code for RGB. This film summons our memories of light and color through film screens. It then intentionally rewrites the slowly disappearing color worlds — historical paintings, vintage movies, videotapes — in digital space, transforming them into a new color palette. Taking its cue from Roland BARTHES' *S/Z*, the film overcodes found materials, liberates characters from their original stories and builds an operatic fable from their signifiers.

TFAM Screening Project



人族
Hominins

吳其育｜WU Chi-Yu
臺灣 Taiwan
2019｜Color｜16 min

本片造訪印尼蘇拉威西島的史前洞穴壁畫，洞穴中的手印與動物圖像猶如史前的沉浸式影像，見證人類意識的多重起源與演化，展現早期人類對感官的探索。橫跨時空，或許今日我們在立體視覺與虛擬實境裡，仍與史前遠親共享對感知經驗的渴望。



分岔水缸深處
Deep in the Forking Tanks

金熙天｜KIM Heecheon
南韓 South Korea
2019｜Color｜43 min

借助「感覺剝奪水缸」的漂浮艙，人們得以模擬潛水訓練，這種模擬機制會具象呈現出虛擬空間，同時讓人失去感官知覺，模糊化對身處環境的認知。於此，「水缸」在片中成為一個場域，凝鍊出真實／虛擬之間，紀錄與虛構之間，現實與非現實感知之間的流動疆界。

Hominins

DIRECTOR

WU Chi-Yu

This film revisits the prehistoric cave painting at Leang-Leang on Sulawesi Island, which illustrates the common ground of humans and how they gradually evolve to share more similarities. Hand prints, and images of deers and pigs together constitute a prehistoric VR experience. For either human beings in ancient times, or internet users in an era of big data and algorithms, transitioning changes never stop happening. Maybe we are not that different from our prehistoric ancestors.

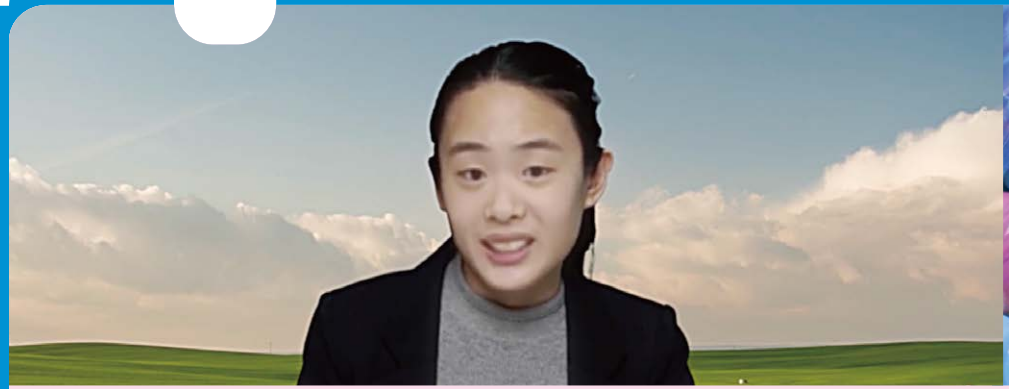
Deep in the Forking Tanks

DIRECTOR

KIM Heecheon

When a figure undergoes training in diving via simulation, with the aid of a flotation device, or what is called a “sensory deprivation tank,” such simulation — a physical manifestation of cyberspace — enables one at first to be deprived of senses. The “tank” here constitutes a frame that pushes the idea of exploring the fluid boundaries between what constitutes reality, fiction and the virtual, between the real and unreal perceptions, into a minimal crystallization.

TFAM Screening Project



早安，青春肉體

Good Morning Young Body

傅秀璇｜Charmaine POH

新加坡 Singapore
2023｜Color｜6 min

本片以2000年初，藝術家在新加坡擔任電視台童星的現成影像和材料為基礎，藉由深偽技術，重新讓虛擬的E經「復活」，藉此探討順異凝視的在場、性別政治、女性特質的身體呈現及能動性。透過時空的壓縮，讓話語權回到永遠留在十二歲的E經，以重構敘事寄託對自由的渴望。



搭乘太空橇離開的人

The Ones Who Left on Luges

勞動企業｜eobchae

南韓 South Korea
2022｜Color｜16 min

非政府組織「搭乘太空橇離開的人」提出以加密貨幣「Eobchaecoin」作為抵抗國家壓榨的新解方，參與者依太空橇滑行距離換算代幣，隨後進入六十年冬眠，甦醒後便可累積資產重塑經濟地位。此計畫提供去國家化的主權想像，揭示自由與交換條件的張力。

Good Morning Young Body

DIRECTOR

Charmaine POH

The film uses as its basis found footage and material of the artist's time as a preteen TV actor in the early 2000s in Singapore, a time of an unregulated internet and nascent image distribution. Through the use of a deep-fake, the video resurrects E-Ching to address the politics of the gaze, the femme-presenting body, and agency. By compressing time and space, the eternal 12-year-old E-Ching offers a revisionist narrative that holds a yearning for freedom.

The Ones Who Left on Luges

DIRECTOR

eobchae

The film explores how currency serves as state control in capitalist societies. The fictional NGO "The Ones who Left on Luges" proposes "Eobchaecoin," a cryptocurrency based on luge-riding distance, as liberation from government exploitation. Participants ride luges, earn coins, then undergo 60-year cryosleep, awakening with multiplied assets to rewrite economic standards. This crypto-promise represents a path to becoming one's own sovereign without state intervention.

TFAM Screening Project



幾乎不工作
Hardly Working

全面拒絕 | Total Refusal

奧地利 Austria
2022 | Color | 21 min

本片聚焦遊戲中常被忽視的NPC角色——洗衣婦、馬伕、街道清潔工與木匠，以民族誌研究的方法觀察他們日復一日的勞動模式、活動邏輯與故障機制，這些「薛西弗斯機器」構成對資本主義勞動制度的生動隱喻，也揭示數位世界如何重塑現實中的勞動與常態。



風水師
Geomancer

陸明龍 | Lawrence LEK

英國 UK
2017 | Color | 48 min

2065年新加坡百年國慶前夕，一位甦醒於高空的年輕人工智慧，在察覺自身軍事背景與AI在社會的受制狀態後，決定成為藝術家。原已是數學奇才的它，轉為熱切汲取文化歷史，希望啟動智能的另一面向。本片融合電玩風格動畫、神經網絡生成的夢境與合成聲音配樂，探索後人類意識美學，並想像人類與人工智慧日益交織的未來。

Hardly Working

DIRECTOR

Total Refusal

The film sheds a limelight on the very characters that normally remain in the background of video games: NPCs, 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.

Geomancer

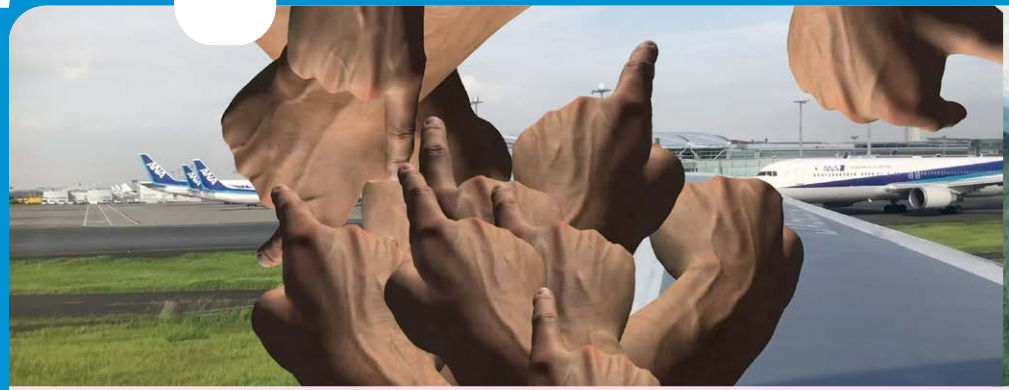
DIRECTOR

Lawrence LEK

Set in Singapore on the eve of the island nation's centennial in 2065, the film tells the story of an environmental satellite that wishes to become an artist. *Geomancer* imagines the crisis that might happen when the world has become a techno-industrial complex run by a posthuman intelligence, and creative originality is no longer considered that special.

Courtesy the Artist and Sadie Coles HQ, London.

TFAM Screening Project



手腕振動
Hand Arm Vibration

佐藤瞭太郎 | SATO Ryotaro

日本 Japan
2021 | Color | 6 min

藝術家嘗試透過剪輯不同現成素材，如3D電腦圖像、YouTube影片、素材庫影像等，結合電腦生成的雙手組構畫面。無數的手指在不斷變動的畫面表層爬行，反覆建立又打斷與影像之間的連結。相互重疊的元素，雖無實質聯繫，卻開始暗示某種空間、動作、體感與影像的關聯性。



局部失明
Localized Blindness

忻慧妍 | YAN Wai-yin

香港 Hong Kong
2019 | Color | 20 min

本片為一部以眼科檢查／觀察診斷形式所構成的半自傳式錄像，記錄一些過去的自我對話：一個人離世後還剩下什麼？我，作為連續經歷幾段逝去的個體；另一個我，作為目睹身邊人事物轉變的觀察者；以及其他聲音，呼應主題和局外人之間的距離。

Hand Arm Vibration

DIRECTOR

SATO Ryotaro

The film combines computer-generated hands with found footage. Countless fingertips crawl across the ever-shifting surface of the imagery, repeatedly forming and breaking connections with the visuals. The elements overlapping on the screen, though not physically linked, begin to suggest a relationship of sorts.

Localized Blindness

DIRECTOR

YAN Wai-yin

Constructed in the form of an eye test / observational diagnosis, *Localized Blindness* is a semi-autobiographical video that documents several internal monologues: What is left after the passing of an individual? It's between me — an individual who witnessed consecutive passings; another me — an observational being who observed the changes of my accompany and the surrounding; and the other voices, all that echo the distance between the subject and the outsider.

TFAM Screening Project

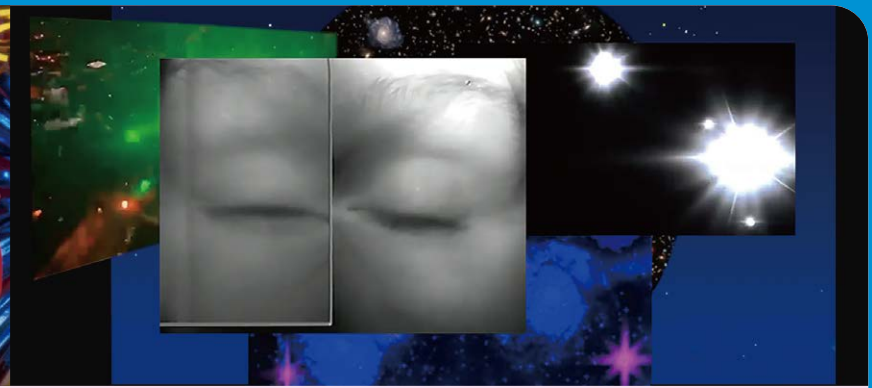


花山牆
Hua-Shan-Qiang

蘇育賢｜SO Yo Hen

臺灣 Taiwan
2013｜Color｜21 min

本片取自紙紮文化的象徵意涵，涉獵宗教、死亡、虛實等面向，以一位自焚男子為引，帶領觀眾一探進入冥界的旅程。這趟旅程構築於人們對身後世界的想像與補強，若生者有憾，便以火燒紙傳導，盼於另一個世界完滿，而這陰陽來往，更連帶認同的混淆也一起攜入。影像的有聲口白與無聲字幕交錯，影像的時空也從畫面擴延。



你的星星 不過是我鞋上的塵土
All of Your Stars Are but Dust on My Shoes

海格・艾瓦齊安｜Haig AIVAZIAN

黎巴嫩 Lebanon
2020｜Color｜18 min

本片創造一條從鯨油燈、煤氣燈到LED燈泡，停電經驗至宵禁場景的聯想系譜。拼貼來自網路和藝術家手機拍攝的影像，透過不同影音的疊加、剪接和對照，展開一場感官冥想。探問人的視覺運作如何被挪作行動捕捉的工具，光與暗如何成為治理與控管的技術手段。

Hua-Shan-Qiang

DIRECTOR

SO Yo Hen

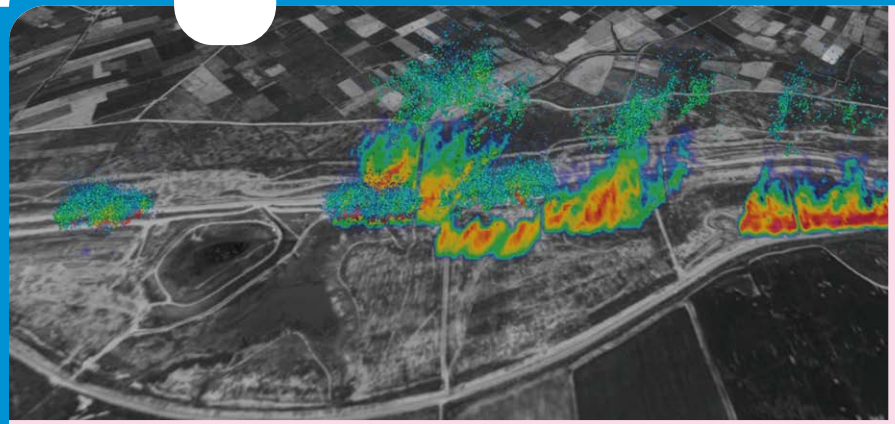
Exploring themes of religion, death, and the boundary between the real and the unreal, this film incorporates elements and symbolic meanings from the traditional paper effigy culture. Centered around the story of a man who self-immolates, the film guides the viewer through a journey into the underworld — a journey constructed upon collective imagination and compensations for the afterlife.

All of Your Stars Are but Dust on My Shoes

DIRECTOR

Haig AIVAZIAN

Creating an associative genealogy that moves from whale oil lamps to gas lanterns to LED bulbs, from blackouts to curfews, the film delivers a digital mosaic of video clips from the internet and shot on the artist's own phone. Layering, splicing, and confronting disparate kinds of sound and image, AIVAZIAN generates a sensorial meditation on how the fundamentals of human vision — light hitting the retina — were mechanized into tools that capture our movements, be it in everyday life or on screen.



雲的研究
Cloud Studies

*本作延伸閱讀請掃描下頁QR code

法醫建築
Forensic Architecture

英國 UK	2022	Color	33 min

TFAM Screening Project

國家和企業造就的毒雲，以各種規模和時間長度，掌控我們呼吸的空氣。威權以催淚瓦斯，驅散廣場的民主抗爭。石化產業排放的致癌煙霧，籠罩著備受針對的種族社群。氯氣、白磷和除草劑等經由空氣傳播的化學物質，被挪作驅逐和恐嚇的武器。熱帶地區的森林縱火重塑洲際規模的氣象條件，迫使數百萬計的人們吸入有毒空氣。

雲總是雙面性的。從外觀之，它是可測量之物，由內觀之，它是氤氳朦朧的經驗條件。雲在現今既是環境，亦是政治。毒雲極容易滋生致命的猜忌，而當否認的態度模糊化暴力行為，甚至使傷害加劇，身處毒雲中的我們，便須另尋抵抗之道。

Cloud Studies

Scan for
more information.

DIRECTOR

Forensic Architecture

Mobilized by state and corporate powers, toxic clouds colonize the air we breathe across different scales and durations. Repressive regimes use tear gas to clear democratic protests from urban roundabouts. Carcinogenic plumes of petrochemical emissions smother racialized communities. Airborne chemicals such as chlorine, white phosphorus, and herbicides, are weaponized to displace and terrorize. Forest arson in the tropics creates continental-scale meteorological conditions, forcing millions to breathe toxic air.

Clouds are always double. Seen from the outside they are measurable objects, seen from within they are experiential conditions of optical blur and atmospheric obscurity. Today's clouds are both environmental and political. Their toxic fog is easily surrounded by lethal doubt. When denialism obscures acts of violence and compounds the harm, we, the inhabitants of toxic clouds, must find new means of resistance.

聲音敘事

放映日期
SCREENING DATES

2025.6.28 — 9.28

策展人
CURATORS

陳慧穎、馮馨

在慣習的觀影狀態中，影像的預期現身經常化為一種集體盼望。本單元試圖翻轉此盼望，將經常服膺影像的音樂與聲景，重新挪作影像敘事的推進主體，藉此探究動態影像中影像語言與觀影習慣的構成。從電影至音像藝術拉開的光譜中，由打破既定音樂紀錄片的「音樂電影」出發，進而踏入時空持續流轉的日常聲景與聲響實驗。或以聲音虛構再現出重複敘事文本，干預及影響我們對現實環境的理解。而聲音與語言、文字、聲景的連動，更觸發複雜的連帶關係，甚至鋪展出聲音對於影像的互為背叛，影像的崩塌瓦解，帶出何謂「無影像的電影」之究極思考，於此在「觀影」場域中重新打造另一種感知樣態。

聲音敘事#1 德瑞克・賈曼：我的美麗電影、藍
聲音敘事#2 瑪格麗特・莒哈絲：一代女王、負像手印、大西洋男人
聲音敘事#3 時空流轉：「我今天埋葬了你」、續續、終有一天
聲音敘事#4-A 音像共振：有鉤無魚、駭入迴圈、怪獸電影、張力建構
聲音敘事#4-B 音像共振：有鉤無魚、怪獸電影、張力建構、擾

Tuned In & Turn On

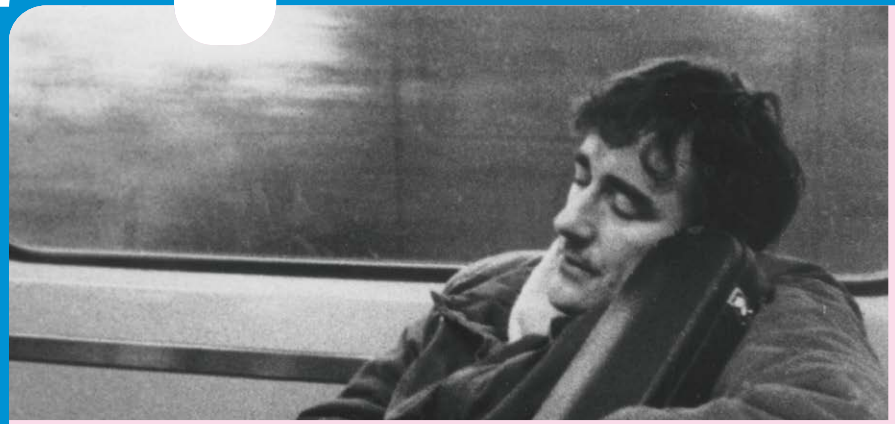
CURATORS
HUEI-YIN CHEN
FENG HSIN

SCREENING DATES
2025.6.28 — 9.28

As a prescribed behavior of spectatorship, the gazes of the audience often anticipate the presence of images on the screen, reminiscent of a sense of collective yearning. This program attempts to question and disturb such scenarios by re-situating the oft-marginalized presence of music and soundscape as the primary driving force of the narrative, and reimagining the relationship between what we see and hear.

From an atypical "music film," a daily soundscape of the in-between states in time and space, a fictional double entity of sound narrative that complicates our understanding of the present, to a pure form of audio-visual experimentation, this program evokes multiple ways of listening and seeing that constantly shape our sensory experiences. The linkage of music, language, text, voice-over and soundscape may bring forth a complexity of situation, even the betrayal between image and sound, or the collapse of imagery, as to rebuild an alternative sensory experience through the mechanism of spectatorship.

Tuned #1 Derek Jarman: My Very Beautiful Movie | Blue
Tuned #2 Marguerite Duras: Caesarea | Negative Hands | The Atlantic Man
Tuned #3 Time & Space: "Oh, I buried you today" | B-ing B-ing | In Time to Come
Tuned #4-A Vibration: A hook but no fish | Hacked Circuit | Monster Movie | Tension Building
Tuned #4-B Vibration: A hook but no fish | Monster Movie | Tension Building | Vexed



邊境音暴

Step Across the Border

尼可拉斯・漢伯特、華納・潘索

Nicolas HUMBERT, Werner PENZEL

瑞士、德國 Switzerland, Germany	1990	B&W	90 min

TFAM Screening Project

本片跟隨英國傳奇吉他樂手、即興演奏家兼作曲家弗雷德・弗里思（Fred FRITH）的移動軌跡，橫跨日本、紐約、倫敦、萊比錫、蘇黎世等地。不停跨越地理疆界的移動與暫留，與不同音樂形式的相遇碰撞互為轉譯。當多種移動工具的交織並行，與廣播、謎語、樂音如大浪席捲般推進著敘事節奏，電影形式亦呼應著片中人們在音樂中衝鋒遨遊的旅程，展現不受拘束的即興演奏態度。

片中大師雲集，包括電影創作者約拿斯・梅卡斯（Jonas MEKAS）、攝影師羅伯・法蘭克（Robert FRANK），以及前衛實驗音樂人伊娃・比托娃（Iva BITTOVÁ）、阿爾托・林賽（Arto LINDSAY）、約翰・佐恩（John ZORN）等，為長期位居Cult片地位的音樂電影。

Step Across the Border

DIRECTOR

Nicolas HUMBERT, Werner PENZEL

Do you know a white rabbit who, playing trumpet, circles the world on his flying carpet? Maybe you have met him somewhere already, in Zurich, London, Leipzig, Tokyo or New York. That at least was about the route the filmmakers took and what resulted from it was the black-and-white wink of an eye at the symphonic connection between subways, storms and electric guitars.

In this film, two forms of artistic expression, improvised music and cinema direct, are interrelated. *Step Across the Border* follows the footsteps of New York multi-instrumentalist Fred FRITH, wonderfully combining rhythm, visual imagery and joie de vivre. Concert recording, improvisations in hotel rooms, and tracking shots through metropolises blend into a thrilling sonic journey. A music film has long since achieved cult status.



TFAM Screening Project

我的美麗電影
My Very Beautiful Movie

德瑞克・賈曼 | Derek JARMAN
英國 UK
1974 | Color | 6 min

賈曼於1974年前往紐約時，於長島的火島沙灘上，攝下透過稜鏡折射成形的詭譎世界，當中有沙灘、海浪、突起的木樁，以及一位拿著海星的男人。本次放映版本由長期合作的西蒙・透納（Simon Fisher TURNER）重新配曲。

藍
Blue

德瑞克・賈曼 | Derek JARMAN
英國 UK
1993 | Color | 76 min

賈曼的遺作，如大膽的影像宣言，讓影像在電影中缺席，將視覺的各種可能性讓渡給一片無邊無盡的藍。因愛滋病造成視力受損，在邁入失明的過程中，藍色成為他所能看見的顏色。聽覺上伴隨環境音、音樂、詩與喃喃自語，裸裎出他對病痛的感知、各種奇想與紛飛思緒，以及對於生命片刻的反思與沉澱。

My Very Beautiful Movie

DIRECTOR

Derek JARMAN

Fire Island in New York is filmed and reimagined through a glass prism held in front of the camera: waves, the beach, plants, jutting wooden posts, and a man holding a starfish. The film is presented with a new track composed by his long-time collaborator Simon Fisher TURNER.

Courtesy of Luma Foundation.

Blue

DIRECTOR

Derek JARMAN

In his final — and most daring — cinematic statement, JARMAN has discarded the multitude of possibilities afforded by the image for a blue screen, a blank canvas. Set against an unfaltering blue screen that echoes the artist's fading eyesight after being treated for AIDS, *Blue* has a densely interwoven soundtrack of voices, sound effects and music, laying bare his physical and spiritual state in a narration about his life, his struggle with AIDS and his encroaching blindness. As a film devoid of images, it immediately disrupts our expectations of what cinema is, or, indeed should be.

Courtesy of Basilisk Communications.





TFAM Screening Project

一代女王

瑪格麗特・莒哈絲 | Marguerite DURAS

Caesarea

法國 France
1979 | Color | 11 min

鏡頭在巴黎協和廣場上的雕像、碑上的古老文字、杜樂麗花園中馬約爾的雕塑作品間穿梭停留，雕塑元素、聲音和音樂交融，旁白則如吟詠詩歌般，敘述著因政治原因遭廢黜的猶太女王貝瑞妮絲和凱撒利亞城。

負像手印

瑪格麗特・莒哈絲 | Marguerite DURAS

Negative Hands

法國 France
1979 | Color | 14 min

拍攝於八月黎明前的巴黎，全片在行進中的車上拍攝，提琴的悲鳴從巴士底一路伴隨至香榭麗舍大道。它既是獻給第一位把塗彩手印按壓在洞穴壁上的史前人類，也呼喚著無業者、被驅逐者、遊民與移民等被邊緣化的人們。《負像手印》和《一代女王》皆取材自《夜舶》未使用的鏡頭。

Caesarea

DIRECTOR

Marguerite DURAS

Images alternate between fixed shots of statues in the Place de la Concorde, hieroglyphics on the Obelisk, and travelling shots in the Jardin des Tuileries, with particular focus on the statues of Maillol. The text — a true musical poem — speaks of Berenice, Queen of the Jews repudiated for political reasons and the city of Caesarea. The film evokes a way of composition which mixes statuary elements, voices and music.

Negative Hands

DIRECTOR

Marguerite DURAS

Shot just before dawn and uniquely composed of travelling shots, the film is a slow advance from Bastille to the Champs Elysées. Destined for the first prehistoric men who pressed their painted hands on cave walls, but also calling out to the marginalized population of dropouts, outcasts, and emigrants. Both *Negative Hands* and *Caesarea* are made from unused shots of *Le Navire Night.*



大西洋男人
The Atlantic Man

*本片於1981年在法國上映時，莒哈絲已予以警告，本片黑幕屬正常現象。

瑪格麗特・莒哈絲
Marguerite DURAS

法國 France	1981	Color	38 min

TFAM Screening Project

本片始於畫面的缺席，黑幕時而出現，直到全然佔領畫面。「黑」亦呼應著人物的存在與缺席。當女人的聲音喃喃敘述起戀人的離開，以及留存任何愛情形式之徒然，哀悼與述說缺席的語言即轉化成黑而濃稠的死亡詩篇。

全片由黑幕與前作《阿迦達與無境閱讀》未收錄的畫面組構而成，片中聲音凌駕於影像，成為敘事主軸，也讓全片重心回歸更貼近書寫性的聲音敘事。此外，本片後設性地透過旁白，持續複雜化電影的觀看，並干預著鏡頭與片中主角、觀眾與敘事者之間的關係，將影像實驗推展極致。莒哈絲視之為她「最適合聆聽」的作品。

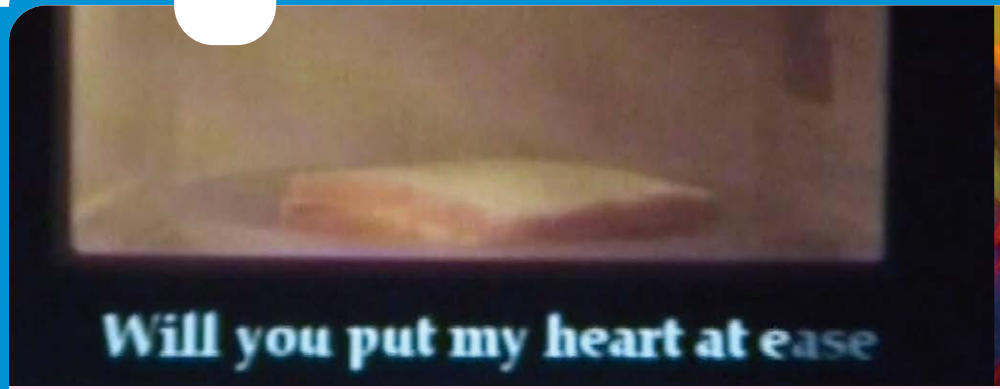
The Atlantic Man

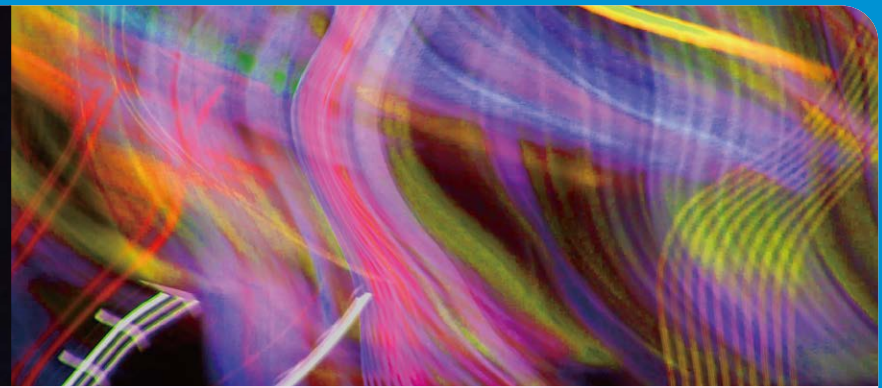
*Note: “most of the film is composed of black,” a friendly reminder by DURAS on the occasion of theatrical release of the film in 1981.

DIRECTOR

Marguerite DURAS

The Atlantic Man begins with a blank screen, and the long black segments only punctuate an image strip composed of footage originally shot for another film, *Agatha and the Limitless Readings*. As DURAS crystalized the language of grief and memory into a condense poetics of death, a woman’s account of pain, love and longing is heard. Described by DURAS as her “most listenable film,” the film manifests an autonomy of the soundtrack, giving back to writing and to the voice of the writer-filmmaker its importance. It’s also a meta-film in which the filmmaker comments in voice-over on the very condition of the camera's relationship to her subject, while troubling spectatorship through the cinematographic representation.





TFAM Screening Project

「我今天埋葬了你」
"Oh, I buried you today"

李傑｜LEE Kit
香港 Hong Kong
2009｜Color｜2 min

藝術家對某種老調情歌懷有近乎痴迷的遐想，認為背後藏著哭笑難分、破碎感的情感狀態。類似哭泣前，視野略帶模糊的明晰。他一連創作了幾支仿KTV的情歌影像作品，以攝影機重拍，讓鏡頭自行對焦與失焦。「我今天埋葬了你」便是其中一支。我們或許都曾無意識地以微波爐加熱食物。

繽繽
B-ing B-ing

林澈玟｜IM Cheol-min
南韓 South Korea
2016｜Color｜27 min

隨著搬遷日逼近，相機莫名故障。正回老家拿舊相機的路程上，導演致電給幾位友人。談起了流行歌、器材使用年限，也談彼此的健康情況。當他用雙手遮起泛紅的臉頰，車子的導航系統顯示出重新定位。曾出現在夢境中的地方，在眼前出現又消失，在返家的路上，他想像途經的風景間出現一個偌大凹洞。

“Oh, I buried you today”

DIRECTOR

LEE Kit

Obsessed with a certain type of old-fashioned love song, the artist found them manifest an emotional state that is both laughable and sorrowful. Finding similarity in the moment of clarity just before crying, when one’s vision becomes slightly blurred, he created KTV-style music videos, and re-filmed them with a video camera, allowing it to find its own focus and become blurry. *“Oh, I buried you today”* was one of the results.

B-ing B-ing

DIRECTOR

IM Cheol-min

My moving date was nearing, and my camera stopped working for no apparent reason. On the way back to my hometown where my old camera was kept, I called a few friends. As I cover my blushed cheeks with my hands, the car navigator tells me that it will search for the current location again. Heading back home, I imagine a giant hole in the middle of random landscapes passing by.



終有一天

In Time to Come

陳彬彬
TAN Pin Pin

新加坡 Singapore	2017	Color	62 min

TFAM Screening Project

當來自過往時空的時空膠囊被慎重揭開，二十五年前的生活痕跡甫重見天日，另一個「時間立方」則被打造、封存。新的時空膠囊裡也被填入精心挑選的物件，留待後世解讀。在兩個時空膠囊的出土與封存之間，屬於這座城市的過去、現在與未來逐一顯影。

從茂盛叢林到壟罩霧霾的高樓大廈，透過高度節制的運鏡與巧妙剪接，本片鏡頭避開了宏大的官方敘事，而在邊陲停留，捕捉下鮮少有人想保存的生活片段與等待事件發生的空白間隙。亦如片中的時間膠囊，透過地景映現出多重時空共存、尚在成形中的國家縮影。

In Time to Come

DIRECTOR

TAN Pin Pin

Set in Singapore, *In Time to Come* follows the ritualistic exhuming of an old state time capsule, and the compilation of another. As enigmatic remnants of life from 25 years ago emerge — a bottle of water from the Singapore River, a copy of Yellow Pages, a phone charger — today's selection of items are carefully primed for future generations to decode. Interwoven are carefully composed shots of moments we rarely think to preserve: the in-between minutes of daily life spent waiting for things to happen, shot in locales as diverse as the lush jungle to a residential district infused with haze. Like the time capsules in the film, this film itself is a vessel that transports us through past, present and future.





TFAM Screening Project

有鉤無魚

斯里瓦娜・斯邦 | Sriwhana SPONG

A hook but no fish

英國 UK
2018 | Color | 25 min

宇宙靜謐，德國迪希博登堡附近的修道院是一切的開端。傳奇女作曲家、神秘主義者聖赫德嘉・馮・賓根自幼被送入修道院，在那裡學會書寫，往後領受「祕名語」。時空挪移，河流乾涸，放大與擷取，在如今了無生氣、僅剩科技和工具的年代，古老語言迴盪，此謂為荒蕪世界所設的語言？

駭入迴圈

黛博拉・史察門 | Deborah STRATMAN

Hacked Circuit

美國 USA
2014 | Color | 15 min

在加州的夜晚街道，鏡頭如鬼魅般繞行出一個迴圈的開端。本片以一鏡到底呈現擬音師的工作現場，工作螢幕上播映著經典作《對話》的結尾——竊聽專家大起疑心，在房間中四處查看竊聽器的藏身之處。當片中聲音被還原再製，織入城市的環境聲響，聲音文本的再現更折射出多重互文，包括無所不在的政府監控。

A hook but no fish

DIRECTOR

Sriwhana SPONG

A hook but no fish explores the *Lingua Ignota* (unknown language) received by the twelfth-century German mystic Hildegard von Bingen. The film begins at Disibodenberg in Germany, the site of the monastery where the child Von Bingen was interned and where she first began to write. The film speculates whether the *Lingua Ignota* is a prophetic language for an arid time such as our own, when rivers run dry, mammals no longer exist, and only technology and tools survive.

Hacked Circuit

DIRECTOR

Deborah STRATMAN

A single-shot, choreographed portrait of the Foley process, revealing multiple layers of fabrication and imposition. The circular camera path moves us inside and back out of a Foley stage in Burbank, CA. While portraying sound artists at work, typically invisible support mechanisms of filmmaking are exposed, as are, by extension and quotation, governmental violations of individual privacy.

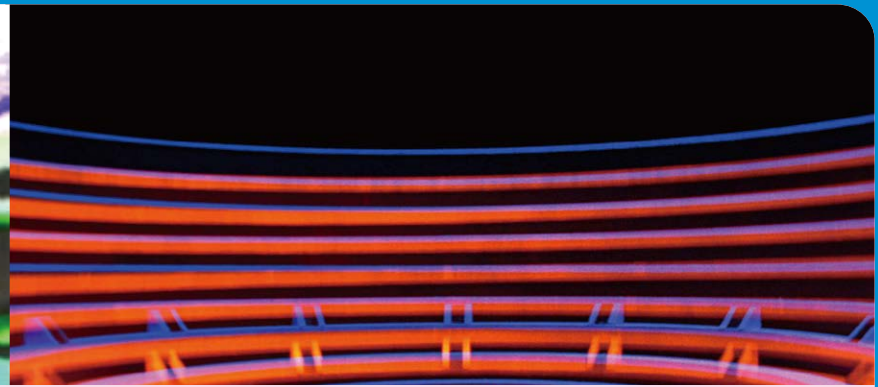
TFAM Screening Project



怪獸電影
Monster Movie

村田武 | MURATA Takeshi
美國 USA
2005 | Color | 4 min

藝術家透過精準的逐格處理，把1981年B級電影《山洞人》的片段化作翻湧不息的色彩漩渦，在每秒三十次的分解與重組中，碎形如潮，畫面如夢。透過像素破壞（datamoshing）的處理程序，把壓縮的影像液化為數位流體，影片邏輯崩解之際，揭露了潛藏影像底下的怪物。



張力建構
Tension Building

埃里卡・貝克曼 | Ericka BECKMAN
美國 USA
2016 | Color | 8 min

本片結合停格動畫與實拍影像，拼組出橫跨現實與模型的體育場空間，取景自1930年代興建的哈佛大學體育場和路易吉・奈爾維（Luigi NERVI）設計的佛羅倫斯市立體育場。以攝影機作為測量工具，依照場館的幾何結構設定拍攝路徑，使體育場成為主角，它如摺疊杯一樣伸縮開合的看台，隨賽事節奏與觀眾情緒起伏律動。

Monster Movie

DIRECTOR

MURATA Takeshi

In *Monster Movie*, MURATA employs an exacting frame-by-frame technique to turn a bit of B-movie footage (from the 1981 film *Caveman*) into a seething, fragmented morass of color and shape that decomposes and reconstitutes itself thirty times per second. Through the datamoshing procedure, MURATA mixed the video's compression into a kind of digital liquid, revealing a monster beneath the surface of the image, while disrupting the video's logic.

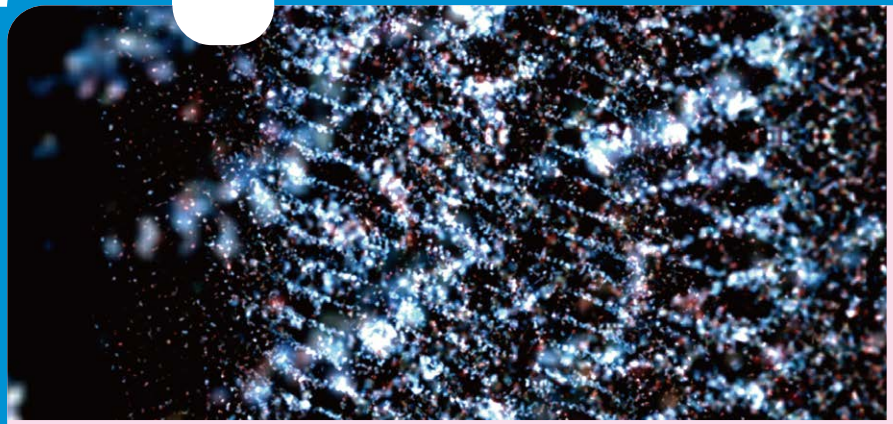
Courtesy of Electronic Arts Intermix (EAI), New York.

Tension Building

DIRECTOR

Ericka BECKMAN

Tension Building is a composite of linked architectural spaces. It combines stop-motion and live-action filmmaking shot at the Harvard University Coliseum in Boston (1935), and the Municipal Stadium in Florence (1932), built in by Luigi NERVI. The stadium itself is the subject of this film, featuring telescoping seating that expands and contracts, like a folding cup, corresponding to the audience's reaction to the wins and losses in the game.



擾
Vexed

電訊系統
Telcosystems

荷蘭 The Netherlands	2012	Color	29 min

TFAM Screening Project

當物理學家對於構成宇宙物質基礎的粒子已多有共識，藝術團體「電訊系統」試圖想像一種更具開放性的粒子理論，展現一種本質上極不穩固，且由多種模態組成的數位宇宙，唯有達到超光速的移動才顯現出其破碎之形。在此高速下，任何輕微的波動或干擾，皆會引發連串形變的聲光運動。當不願依循常態模式運作的宇宙，從靜止直入混亂狀態，既有規則也不斷被挑戰與重新定義。本片以極高密度的音像實驗，於第五十屆美國安納堡影展獲得最佳技術創新獎。

Vexed

DIRECTOR

Telcosystems

As physicists are closing in on the particle described as the fundamental building block in our understanding of the Universe, Telcosystems show a far less conclusive particle theory; one that describes a digital world that is unstable and multimodal by nature, only revealing itself through bits and pieces traveling at superluminal velocity. At these speeds even the slightest fluctuation or disturbance unleashes a cascade of shapeshifting sono-optical movements, constantly challenging and redefining the rules by which this pattern-defying universe is pulled from stasis into turbulent chaos.

Overwhelming in their audio-visual intensity, the films by the trio of artists that make up Telecosystems consistently push the boundaries of cinematic expression, transporting the viewer into heart-pounding perceptual experiences. *Vexed* won the Peter Wilde Award for Most Technically Innovative Film at the 50th Ann Arbor Film Festival.

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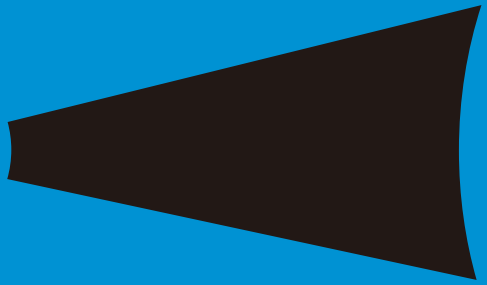

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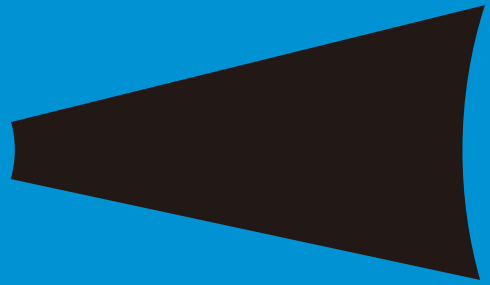

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