

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

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| 6 | | 7 | | 1 | 14:00 61 min | 1130桃園機場事件 The Taoyuan Airport Incident | 2 | 14:00 63 min | 動畫短片輯 B Animated Short Films B | 3 | 14:00 71 min | R21簡稱：修復團結 R21 aka Restoring Solidarity | 4 | 14:00 83 min | 正午顯影 Mysterious Object at Noon | 5 | 14:00 86 min | 簡稱：連續射殺魔 AKA: Serial Killer |
| | | | | | | | | | | | | | | 17:00 171 min | 在凡姐的小房間裡 In Vanda's Room | | | |
| 13 | | 14 | | 8 | 14:00 83 min | 正午顯影 Mysterious Object at Noon | 9 | 14:00 106 min | 革命錄影紀事 Videograms of a Revolution | 10 | 14:00 103 min | 空洞的時間 Homogeneous, Empty Time | 11 | 10:00 166 min | 死靈魂(上) Dead Souls (Part 1) | 12 | 14:00 146 min | 返鄉包裹#1過度發展的回憶 Balikbayan #1 Memories of Overdevelopment Redux III |
| | | | | | | | | | | | | 13:30 164 min | 死靈魂(中) Dead Souls (Part 2) | | | | | |
| | | | | | | | | | | | 17:00 175 min | 死靈魂(下) Dead Souls (Part 3) | | | | | | |
| 20 | | 21 | | 15 | 14:00 171 min | 在凡姐的小房間裡 In Vanda's Room | 16 | 14:00 146 min | 返鄉包裹#1過度發展的回憶 Balikbayan#1 Memories of Overdevelopment Redux III | 17 | 14:00 61 min | 1130桃園機場事件 The Taoyuan Airport Incident | 18 | 14:00 71 min | R21簡稱：修復團結 R21 aka Restoring Solidarity | 19 | 14:00 63 min | 動畫短片輯 B Animated Short Films B |
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| 34 | | 35 | | 29 | | | 30 | 14:00 83 min | 正午顯影 Mysterious Object at Noon | 31 | 14:00 146 min | 返鄉包裹#1過度發展的回憶 Balikbayan#1 Memories of Overdevelopment Redux III | 動畫短片輯 A：縮時博物館、享樂花園、享樂航位推算、死之島幻想、慾望羽翼、由畫至畫、我是奧斯卡・柯克西卡、滴漏靈魂、瓢蟲輓歌、自行車選手、博默館。 動畫短片輯 B：卵、醉籬、零物體、歲月交椅、格利葉街八號、水中的女孩、此處遠方。 Animated Short Films A: 'The Five Minute Museum,' 'The Garden of Delights,' 'Dead Reckoning,' 'A Little Phantasy on a Nineteenth Century Painting,' 'How Wings Are Attached to the Backs of Angels,' 'From One Painting... to Another,' 'I'm OK,' 'Dripped,' 'Ladybirds' Requiem,' 'Cyclists,' and 'Muteum.' Animated Short Films B: 'Egg,' 'Nighthawk,' 'No Objects,' 'Man on the Chair,' 'Via Curiel 8,' 'Girl in the Water,' and 'Here and the Great Elsewhere.' | | | | | |

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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.





結局(被)開放

放映日期 SCREENING DATES

2025.1.1 — 3.30

或許可以這麼說，所有電影的敘事或許本質上都是封閉的。電影作為載體，故事總是封存在作品裡，循序展開：開頭、中場，最終迎來結尾，所謂的「開放結局」常常只是懸念作祟。不過，當然也有例外，尤其當電影若與現實緊密相連、甚至源於現實時，你便難以說服自己電影只是一種純粹的幻象。

一如眾多偉大的敘事作品，在故事走向結局之前，總有著千絲萬縷的引力作用。這些過程發展，有時建立在假設之上，有時是分析，有時是觀察，有時是詮釋，有時則是見證，在事到如今之前，追探曾經，告訴我們故事是如何地走到現在，也揭示了敘事本身能如何被打開。

本單元的選片，著重於那些身體力行地去解構權力、參與歷史、挖掘暗面、改寫文本的創作者們。他們透過電影形式記錄並描繪現實與精神世界，強調過程和原因，而非簡單的結局，只因當代世界的複雜性已使任何「結局」都無法被輕易定義。

將「開放式結局」顛覆為被動語態的倒裝句「結局（被）開放」，也意味著當電影與現實緊密交織時，難以置身事外的我們該如何回應、感知與進一步思索。

The End Is Opened

SCREENING DATES

2025.1.1 — 3.30

Perhaps it could be said that all cinematic narratives are inherently closed. As a medium, film encapsulates stories within itself, unfolding in sequence—beginning, middle, and inevitably, end. The notion of an "open ending" often owes its allure to suspense rather than actual openness. However, exceptions exist, especially when films are intricately linked to reality or even directly stem from it—in such cases, it becomes difficult to convince oneself that film is merely pure illusion.

Like many great narrative works, before a story reaches its end, there are countless forces at play. The progression of these narratives sometimes relies on assumptions, sometimes on analysis, observation, interpretation, or witness. Tracing past to this point not only tells us how a story arrived here but also unveils how narrative itself can be opened.

The films selected for this section focus on creators who actively deconstruct power structures, participate in history, uncover hidden aspects, and rewrite texts. Through film, they document and depict both physical and spiritual worlds, emphasizing processes and causes rather than simple endings—because the complexity of the contemporary world makes any "ending" impossible to define easily.

The inversion of "open ending" to a passive form, "the end is opened," also suggests that when film and reality are tightly interwoven, we, as inevitably involved observers, could consider how to respond, perceive, and further contemplate.





簡稱：連續射殺魔

AKA: Serial Killer

足立正生 | Adachi Masao

| | | | |
|----------|-------------|----------|--------|
| 日本 Japan | 1969 / 1975 | 彩色 Color | 86 min |
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1968年，失業青年永山則夫闖入美軍基地，以搶奪來的槍械犯下殺人案件，被媒體稱為「射殺魔」，但其犯案動機始終不明。這引發導演等人的關切，本片以手持攝影，追溯青年成長與求學過程中可能見過的各式風景，凝視那些空間中的意識形態與政治痕跡。

本片從現實表達的角度重新審視日常風景的激進形式，並通過視覺藝術表達風景與文化、社會和政治的關係，對1970年代日本的攝影和電影產生許多影響，亦引發「風景論」（landscape theory）之說。

AKA: Serial Killer

DIRECTOR

Adachi Masao

In 1968, an unemployed youth, Norio Nagayama, broke into a U.S. military base and committed murders using stolen firearms. While the media dubbed him the "Serial Killer," his motives remained unclear. This sparked the interest of the director and others, who, using handheld cameras, traced the various landscapes the youth might have encountered during his upbringing and education, examining the ideological and political traces embedded within these spaces.

The film's radical approach to re-examining everyday landscapes from a reality-based perspective, and its expression of the relationship between landscape and cultural, social, and political elements through visual art, significantly influenced Japanese photography and cinema in the 1970s. It also gave rise to what became known as "landscape theory."





1130桃園機場事件

The Taoyuan Airport Incident

綠色小組 | Green Team

臺灣 Taiwan

1986

彩色 Color

61 min

1986年11月30日，流亡海外的許信良計劃搭機回台，消息傳出後，民進黨動員數千名群眾前往機場接機，國民黨政府則派出軍警圍堵，雙方在高速公路上爆發衝突。當時，綠色小組帶著攝影機記錄事件，與民眾一同見證軍警的暴力攻擊，但主流媒體卻將事件報導為「暴民」丟擲石塊。

影片無旁白，其接近「直接電影」的形式，並穿插一段號稱「NBC新聞網」的影像，讓「真實」在片中展開精彩辯證。綠色小組亦因此片一戰成名，正式成立。

The Taoyuan Airport Incident

DIRECTOR

Green Team

On November 30, 1986, when exiled politician Hsu Hsin-Liang planned to return to Taiwan by plane, the news prompted the DPP to mobilize thousands of supporters to welcome him at the airport. The KMT government deployed military and police forces to block them, leading to clashes on the highway. The Green Team documented the event with their cameras, witnessing alongside the people the violent attacks by military and police forces. However, mainstream media portrayed the incident as "rioters" throwing stones.

The film contains no narration and adopts a style close to "direct cinema." It intercuts footage allegedly from "NBC News Network," creating a fascinating dialectic of "reality" within the film. This documentary brought the Green Team into prominence, marking their official establishment.





革命錄影紀事

Videograms of a Revolution

哈倫·法洛奇 | Harun Farocki

安德列·烏吉卡 | Andrei Ujica

德國 Germany

1992

彩色 Color

106 min

1989年冬季，羅馬尼亞布加勒斯特發生人民起義，數萬人為了打倒獨裁者走上街頭，被譽為最暴力、黑暗的革命。示威者也佔領電視台，連續播放120小時的抗爭影像，轉播室因而成為一種新的歷史現場。正如導演法洛奇所說：「如果在革命爆發的最初只有一台攝影機敢於記錄，那麼在第二天已有數百台攝影機投入拍攝。」

本片收集各方拍攝的抗爭影像拼貼而成，以一種前所未有的方式，完整呈現該年12月21日至26日——歷史改變的瞬間。

Videograms of a Revolution

DIRECTOR

Harun Farocki / Andrei Ujica

In the winter of 1989, a popular uprising erupted in Bucharest, Romania, where tens of thousands of people took to the streets to overthrow the dictator, in what would be remembered as the most violent and darkest revolution. The demonstrators also occupied the television station, broadcasting 120 hours of continuous protest footage, transforming the television studio into a new kind of historical site. As director Harun Farocki noted, "If at the outbreak of the uprising only one camera dared to record, hundreds were in operation on the following day."

This film assembles protest footage from various sources, presenting, in an unprecedented way, the pivotal days from December 21 to December 26—a time when history was fundamentally altered.





正午顯影

Mysterious Object at Noon

阿比查邦·韋拉斯塔古
Apichatpong Weerasethakul

修復資訊：

2013年，由電影基金會的世界電影計劃和奧地利電影博物館修復。修復工作由奧地利電影博物館、維也納的LISTO實驗室、曼谷的Technicolor Ltd、和波隆那電影資料館 / L'immagine Ritrovata電影修復實驗室，與阿比查邦·韋拉斯塔古密切合作完成。

| | | | |
|-------------|------|--------|--------|
| 泰國 Thailand | 2000 | 黑白 B&W | 83 min |
|-------------|------|--------|--------|

超現實主義畫作的「精緻屍體」方法，是畫家開始畫圖，將之折疊起來後再交給下一位繼續作畫，一直重複。阿比查邦受此啟發，沒有劇本便帶著16mm攝影機，從泰國北部拍到南部。一則關於輪椅男孩的故事，一路由不同的人繼續說下去，故事接龍的超展開出人意料，而卻也還有人在搬演著這個故事。

在實驗性的敘事下，本片超越紀實與虛構，所有人在電影裡的狀態皆難以界定。在故事之中還有故事，而在故事之外也再長出故事。

Mysterious Object at Noon

DIRECTOR

Apichatpong Weerasethakul

Inspired by the surrealist "exquisite corpse" method—where one artist begins a drawing, folds the paper, and passes it to the next—director Apichatpong Weerasethakul travels across Thailand, from north to south, with a 16mm camera and no script, capturing a story about a boy in a wheelchair that is continuously narrated and expanded upon by different people encountered along the way. The relay storytelling unfolds in unexpected directions, while people continue to reenact and reshape the tale.

Through this experimental narrative approach, the film transcends the boundaries between documentary and fiction, leaving the status of everyone within it ambiguous. There are stories within the story, and stories that grow beyond it.

Restoration Credit :

Restored in 2013 by The Film Foundation's World Cinema Project and the Austrian Film Museum. Restoration works carried out at the Austrian Film Museum, LISTO laboratory in Vienna, Technicolor Ltd in Bangkok, and Cineteca di Bologna/ L'immagine Ritrovata laboratory, in close collaboration with Apichatpong Weerasethakul.





在凡姐的小房間裡

In Vanda's Room

佩德羅·科斯塔 | Pedro Costa

| | | | |
|--------------|------|----------|---------|
| 葡萄牙 Portugal | 2000 | 彩色 Color | 171 min |
|--------------|------|----------|---------|

在拍完《托嬰風暴》（1997）後，導演隨著素人演員凡姐回到她位於邊緣化社區的家。她在僅三坪的房間裡吸毒度日，在掙扎中自我放逐，又尋求著某種生存的意義；房外不斷的拆遷，始終令人感到不安。

本片以DV拍攝，是極度貼近主角的肖像電影。導演自陳：「我為凡姐拍攝這部電影，也為那些站在我面前、周圍以及身後的人而拍……。這裡展現了他們許多的場所和逐漸消失的生命。凡姐不會再經歷那特定的一年，而那樣的生活也不復存在。」

In Vanda's Room

DIRECTOR

Pedro Costa

After completing *Ossos* (1997), the director followed amateur actor Vanda back to her home in a marginalized community. In her tiny 10-square-meter room, she spends her days using drugs, exiling herself in her struggles while searching for some meaning in survival; outside her room, the constant demolition work creates an unsettling atmosphere.

Shot with a DV camera, this is an intensely intimate portrait film. As the director reflects: "I made this film for Vanda and for those who were in front of, near and behind me.... Here are many of their places, and their vanishing lives. Vanda will not live that particular year again, and that life does not always exist."





返鄉包裹#1過度發展的回憶

*Balikbayan #1 Memories of Overdevelopment
Redux III*

奇拉·塔西米克 | Kidlat Tahimik

| | | | | |
|-----------------|------|----------|---------|--|
| 菲律賓 Philippines | 2015 | 彩色 Color | 146 min | |
|-----------------|------|----------|---------|--|

1979年，塔西米克（Kidlat Tahimik）開始「過度發展的回憶」（Memories of Overdevelopment）計畫，他飾演航海家麥哲倫的僕人安立奎，以另類視角顛覆麥哲倫環航地球的官方說法。三十幾年間，他拍拍停停，將家鄉回憶轉化至故事之中，儘管演員都已老去，卻在電影裡成就一則不朽傳說。

本片乘載時間、歷史與去殖民反思，實踐著他所謂第三世界電影的概念。「故事一直訴說著，不停說著這一切是如何開始的，一直持續著，直到今日。」影片實際上至今仍在增生、繁殖，是一趟無盡的電影旅程。

Balikbayan #1 Memories of Overdevelopment Redux III

DIRECTOR

Kidlat Tahimik

In 1979, Kidlat Tahimik began his "Memories of Overdevelopment" project, playing the role of Enrique, the personal slave of the explorer Ferdinand Magellan, to present an alternative narrative that subverts the official story of Magellan's circumnavigation. Over three decades, Tahimik filmed intermittently, weaving memories of his homeland into the story. Though the actors have aged, the film has become an enduring legend.

The film carries the weight of time, history, and decolonization reflections, realizing his concept of Third Cinema. "The story keeps telling, keeps telling how it all began, and continues until today." In fact, the film continues to grow and multiply, making it an endless cinematic journey.





空洞的時間

Homogeneous, Empty Time

敦斯卡·彭西迪佛拉高 | Thunska Pansittivorakul

哈瑞特·斯瑞豪 | Harit Srikhao

泰國 Thailand

2017

彩色 Color

103 min

影片共分為九個篇章，場景輪轉於多個泰國異托邦空間，高中男孩、宗教人士、極端右翼份子、軍校生和南方邊境的人們分別出現。在不經意的隨機訪問裡，他們吐露出軍事獨裁與皇權崇拜如何規訓人們的意志與身體，進而激發出駭人的泰國式極端民族主義。

英文片名「同質、空洞的時間」來自哲學家華特班雅明（Walter Benjamin），本片亦受理論家班奈狄克安德森（Benedict Anderson）之名著《想像的共同体》啟發，指出民族主義的意識形態，來自於在同一地區內人們擁有同質而空洞的意識。

Homogeneous, Empty Time

DIRECTOR

Thunskā Pansittivorakul / Harit Srikhao

The film is divided into nine chapters, with scenes shifting between various Thai heterotopic spaces, featuring high school boys, religious figures, far-right extremists, military cadets, and people from the southern border. Through casual random interviews, they reveal how military dictatorship and the cult of monarchy have disciplined people's minds and bodies, fueling a chilling brand of Thai ultra-nationalism.

The English title *Homogeneous, Empty Time* comes from philosopher Walter Benjamin, and the film is also inspired by theorist Benedict Anderson's seminal work *Imagined Communities*, pointing out that nationalist ideology stems from people in the same region sharing a homogeneous and empty consciousness.





死靈魂

Dead Souls

王兵 | Wang Bing

法國、瑞士 France&Switzerland

2018

彩色 Color

507 min

1950年代後期，共產黨發起反右運動，三千餘名「極右派」被送往甘肅酒泉夾邊溝勞改，經歷了監禁、奴役、虐待，並在三年大饑荒中掙扎求生，最終僅百餘人生還。導演王兵花費十二年走訪各地，尋找倖存者，並回到原址，以鏡頭記錄他們的苦難記憶。

透過長篇影像，倖存者的證詞使人得以接近這段被噤聲的歷史。王兵說：「我發現倖存者的訴說和死者的沉默之間的差距，正是《死靈魂》的主題。」

由於片長緣故，本片將分為「上」、「中」、「下」分開播映

Dead Souls

DIRECTOR

Wang Bing

In the late 1950s, during the Communist Party's Anti-Rightist Campaign, over 3,000 "ultra-rightists" were sent to the Jiabiangou labor camps in Jiuquan, Gansu Province. There they endured imprisonment, enslavement, and abuse, struggling to survive during the three years of the Great Famine. Only about a hundred people ultimately survived. Director Wang Bing spent 12 years traveling across China to find survivors and return to the original sites, documenting their memories of suffering through his lens.

Through lengthy footage, the survivors' testimonies provide access to this silenced chapter of history. Wang Bing states: "I understood that it was the gap between the words of the survivors and the silence of the dead that would be the subject of *Dead Souls*."

Due to its length, the film will be shown in three parts.



R21簡稱：修復團結

R21 aka Restoring Solidarity

穆罕納德·亞庫比 | Mohanad Yaqubi

巴勒斯坦、比利時、卡達 Palestine&Belgium&Qatar

| | | |
|------|------------------|--------|
| 2022 | 彩色、黑白 Color, B&W | 71 min |
|------|------------------|--------|

在東京的一場映後座談後，一位日本女士告訴巴勒斯坦裔導演，她已保存了二十部1960至1980年代的巴勒斯坦電影超過三十年。當時，日本左翼運動者支持巴勒斯坦自決，並將這些電影帶到日本各地放映。本片透過數位化和解析這些「存於異地」的檔案影像，勾勒出一段宛如伏流的歷史：這些電影如何抵達日本？兩國又如何因共鳴而團結相連？

正如導演所說：「這是一部關於『拍攝電影』的電影，也是介於紀錄片、劇情片和檔案影像之間的電影。」



R21 aka Restoring Solidarity

DIRECTOR

Mohanad Yaqubi

Following a film screening discussion in Tokyo, a Japanese woman revealed to the Palestinian director that she had safeguarded 20 Palestinian films from the 1960s-1980s for more than three decades. At the time, Japanese left-wing activists, in support of Palestinian self-determination, had brought these films to screen across Japan. By digitizing and analyzing these "archives in exile," the film sketches out a subterranean history: How did these films find their way to Japan? And how did these two nations forge solidarity through resonance?

As the director puts it, "[The film] is a film about making a film. It's also a film about films that exist on the margins of documentary, fiction, and an archive."



複訪歷史／故事

放映日期 SCREENING DATES

2025.1.1 — 3.30

為數不少的語言裡，歷史／故事是相同的字，就像一體的兩面。惟有存在多種版本，透過不同的敘事觀點，藉由各異的表現方式繼續被述說，歷史／故事才有可能在流傳的過程中開啟對話，或更奢侈地想，才有可能交流情感，讓人願意設身處地為彼此思考。

複訪或許能解釋為，返回歷史重新認識、閱讀與拆解既已存在的故事，然後再以全新的視角、手法與媒材重新書寫、講述與創造新版本的故事。歷史／故事既然互為表裡，創作者同樣能返觀故事，重新審視歷史，翻寫被人忽視的版本。

第二單元的選片將以動畫創作為焦點，試圖讓觀眾從這一門於影格間畫出動態的藝術，進入歷史／故事的雙向複訪路徑。本單元將分為兩個動畫短片輯：

動畫短片輯A（歷史／故事）：包含11部複訪美術史，玩轉畫作、藝術家，甚至典藏作品的美術館與博物館的短片，透過手繪、停格動畫、真人動畫等動態表現，賦予故事嶄新的面貌、關懷與意義。

動畫短片輯B（故事／歷史）：包含7部複訪個人身體經驗的女性導演作品，她們以手繪、剪紙、底片刮畫或針幕等，讓個人故事成為女性創作者向觀者交換感知經驗的方式。也或許，不同於動畫短片輯A裡複訪以男性為主的美術歷史（history），動畫短片輯B則集結由女性發語的動畫美術歷史（herstory）。



Revisiting History / Stories

SCREENING DATES

2025.1.1 — 3.30

In many languages, the words for "history" and "story" are one and the same, like two sides of a coin. Only when multiple versions exist—narrated from different perspectives and expressed through diverse forms—can history/stories open avenues for dialogue during the process of transmission, or even more ambitiously, facilitate the exchange of emotions, encouraging people to empathize with each other.

The act of revisiting can be understood as returning to history to re-examine, read, and deconstruct existing stories, and then rewriting, retelling, and re-creating new versions of those stories from fresh perspectives, techniques, and media. Since history and story are interrelated, creators can also reflect on the stories to re-evaluate history and rewrite overlooked versions.

The selection of films in Part II will focus on animation, inviting the audience to explore the dual pathways of revisiting history/stories via the art of movements that are drawn between each frame. This section will be divided into two animated short film programs:

Program A (history / stories): presents 11 works that revisit art history, creatively transforming paintings, artists, and even the museums and galleries that house iconic collections. Through hand-drawn animation, stop-motion animation, live-action animation, these works give the stories fresh dimensions, empathy, and meaning.

Program B (stories / history): features 7 works by female directors who delve into personal experiences. Employing hand-drawn, cutout, scratch film, and pinscreen animations, these directors turn their stories into a means of exchanging sensory experiences with the audience. Perhaps, unlike Program A which revisits primarily male-dominated art history (history), Program B brings together an animation art history (herstory) told from a female perspective.





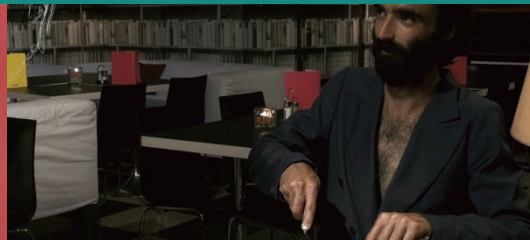
享樂花園

The Garden of Delights

謝文明 | Joe Hsieh

臺灣 Taiwan | 2004 | 彩色 Color | 4 min

鸚頭女體吞雲吐霧，牡丹花下續婉元寶；
鹿身女子賣身葬父，雙頭婦女如喪考妣。
謝文明於處女作旋即嶄露驚悚異色之姿，
將中國民間故事與繪畫融合剪紙，拆解人
物關節，形塑獨特停格動態美感，向十五
世紀荷蘭畫家波希的三聯畫《人間樂園》
致意。



享樂航位推算

Dead Reckoning

保羅·文寧格 | Paul Wenninger
蘇珊·楊格 | Susan Young

奧地利 Austria | 2016 | 彩色 Color | 3 min

人生苦短，厄運又無時無刻存在，倒不
如及時行樂？奧地利導演文寧格受到法
國插畫家古斯塔夫·杜雷啟發，以真人
動畫在維也納創造瞬間穿梭時空的城市
漫遊，但厄運如同英國藝術家楊格手繪
的死神如影隨形，令人不禁思索生活的
究極態度。



縮時博物館

The Five Minute Museum

保羅·布希 | Paul Bush

瑞士、英國 Switzerland & United Kingdom
2015 | 彩色 Color | 7 min

實驗動畫導演保羅·布希走訪英國與瑞
士博物館，蒐集大量藏品影像，運用縮
時攝影為靜止藏品賦予騷動的靈魂。童
心未泯的他宛如創造時光的濃縮膠囊，
讓人們在五分鐘內盡覽人類器物演化、
禮樂文明、工藝小史，甚至還有刀光劍
影的掠奪戰爭。

The Garden of Delights

DIRECTOR

Joe Hsieh

A parrot-headed woman smokes, giving birth to gold ingots beneath peony blossoms; a woman with a deer's body sells herself to bury her father, while a two-headed woman grieves as if in mourning.

In this debut work, Joe Hsieh reveals his unique style of horror and surrealism, fusing Chinese folklore and traditional painting with cut-out animation. Hsieh disassembles and reconfigures human joints to create a distinctive, stop-motion aesthetic, paying homage to the 15th-century Dutch painter Hieronymus Bosch and his triptych *The Garden of Earthly Delights*.

Dead Reckoning

DIRECTOR

Paul Wenninger / Susan Young

If life is brief and misfortune is ever-present, wouldn't it be better to live for the moment? Austrian director Paul Wenninger, inspired by French illustrator Gustave Doré, uses pixilation animation to create a time-traveling urban wanderlust through Vienna. Yet misfortune lurks closely, like the shadowy figure of Death hand-drawn by British artist Susan Young, prompting us to contemplate our ultimate attitude towards life.

The Five Minute Museum

DIRECTOR

Paul Bush

Experimental animation director Paul Bush visits museums across the UK and Switzerland, collecting a vast array of images of collections. He employs time-lapse photography to infuse these still objects with a lively, restless soul. With a playful spirit, he creates a condensed time capsule, allowing viewers to explore the evolution of human artifacts, cultural rituals, craft history, and even the clash of war—all in just five minutes.





由畫至畫

*From One Painting...
to Another*

喬治·史威茲貝爾 | Georges Schwizgebel

瑞士、法國 Switzerland & France
2023 | 彩色 Color | 3 min

從愛德華·馬內於1863年創作的《奧林匹亞》到費利克斯·瓦洛東於1913年完成的《白與黑》，瑞士動畫導演史威茲貝爾以手繪動畫複訪兩幅題意相映的畫作，以流暢且獨具匠心的空間轉換，令人悠轉於半世紀的美術時光。



慾望羽翼

*How Wings Are Attached to
the Backs of Angels*

克雷格·沃爾奇 | Craig Welch

加拿大 Canada | 1996 | 黑白 B&W | 11 min

男子寡居島嶼宅邸，情緒被機械掏空，惟獨操控戀人羽翼的渴望深植心底，逐漸分不清現實與幻想。受到阿諾德·勃克林的畫作《死之島》啟發，加拿大動畫導演沃爾奇彷彿時隔五十年，以蒸氣龐克的手繪畫風，巧妙呼應麥克賴倫對於同幅畫作的幻想。



死之島幻想

*A Little Phantasy on a Nineteenth
Century Painting*

諾曼·麥克賴倫 | Norman McLaren

加拿大 Canada | 1946 | 黑白 B&W | 3 min

船夫划船載著身裹白布的亡者，緩緩駛向柏樹參天的陰鬱島嶼，這是十九世紀象徵主義畫家阿諾德·勃克林的著名畫作《死之島》。加拿大動畫導演麥克賴倫以逐格動畫複訪畫作，影像運動使魅影流轉，亡者化為羽翼，為畫注入幻影。

From One Painting... to Another

DIRECTOR

Georges Schwizgebel

From Édouard Manet's *Olympia* (1863) to Félix Vallotton's *The White and the Black* (1913), Swiss animation director Georges Schwizgebel revisits these two thematically resonant paintings through hand-drawn animation. With fluid and ingeniously crafted spatial transitions, he takes viewers on a graceful journey through half a century of art history.

How Wings Are Attached to the Backs of Angels

DIRECTOR

Craig Welch

A man, living in solitude in his island mansion, is emotionally hollowed out by machines and becomes obsessed with the idea of controlling his lover's wings, gradually losing his grip on the boundary of reality and fantasy. Inspired by Arnold Böcklin's painting *Isle of the Dead*, Canadian animation director Craig Welch seems to echo Norman McLaren's fantasy of the same painting fifty years later, subtly reimagining it through a hand-drawn steampunk aesthetic.

A Little Phantasy on a Nineteenth Century Painting

DIRECTOR

Norman McLaren

A boatman ferries a figure shrouded in white cloth, slowly rowing toward a gloomy island with towering cypress trees—this is *Isle of the Dead*, the famous painting by 19th-century Symbolist painter Arnold Böcklin. Canadian animation director Norman McLaren revisits this artwork through frame-by-frame animation, bringing movement to the haunting scene. The deceased figure transforms into wings, infusing the painting with phantasmagorical elements.





滴漏靈魂

Dripped

李歐·維里葉 | Léo Verrier

法國 France | 2010 | 彩色 Color | 9 min

紐約，1950年。傑克著迷於繪畫，終日流連美術館。他不僅竊取畫作返家收藏，更是為了吃掉畫作汲取創作靈感。法國導演維里葉向美國抽象表現主義代表畫家傑克森·帕洛克致敬，以2D手繪將帕洛克創造的滴畫手法翻拍為一部都市奇幻動畫。



瓢蟲輓歌

Ladybirds' Requiem

近藤聰乃 | Akino Kondoh

日本 Japan | 2006 | 彩色 Color | 6 min

女孩誤殺兩隻瓢蟲，滿懷罪惡感，在夢魘裡日日為襯裙縫橘色鈕扣。孰料，鈕扣竟再度化為瓢蟲被誤殺，罪惡感如薛西佛斯推石般永無止盡。藝術家近藤聰乃擅長挖掘童年記憶裡難忘卻的恐懼之美，漫畫風格與大量圓點更令人聯想到日本恐怖漫畫與當代藝術家的作品。



我是奧斯卡·柯克西卡

I'm OK

伊莉莎白·霍布斯 | Elizabeth Hobbs

英國、加拿大 United Kingdom&Canada | 2018 | 彩色 Color | 6 min

1912年，奧地利畫家柯克西卡與艾爾瑪·馬勒墜入愛河。她成為他筆下的繆思，也是他枕邊的愛人。濃情轉淡後，他選擇轉身投入第一次世界大戰。導演霍布斯運以寬幅畫筆揮灑黑白與彩色顏料，看似隨性的筆觸，卻重現柯克西卡最深刻的創傷與創作。

Dripped

DIRECTOR

Léo Verrier

New York, 1950. Jack is fascinated by painting, spending his days wandering through art museums. Not only does he steal artworks to take home, but he even eats them so as to absorb creative inspiration. French director Léo Verrier pays homage to Jackson Pollock, the renowned American Abstract Expressionist painter, by using 2D animation to bring Pollock's iconic drip-painting technique to life in this urban fantasy.

Ladybirds' Requiem

DIRECTOR

Akino Kondoh

A girl, wracked with guilt after mistakenly killing two ladybirds, spends her days in nightmares sewing orange buttons onto a skirt. However, the buttons transform back into ladybirds, only to be killed again, trapping her in an endless cycle of remorse reminiscent of Sisyphus. Artist Kondoh Akino excels at exploring the beauty of childhood fears. Her manga-inspired style and abundant use of dots evoke associations with Japanese horror manga and the works of a contemporary artist.

I'm OK

DIRECTOR

Elizabeth Hobbs

In 1912, Austrian painter Oskar Kokoschka fell in love with Alma Mahler. She became both his muse on the canvas and his lover in bed. But as their passion faded, he chose to enlist in the First World War. Director Elizabeth Hobbs uses brushstrokes in black-and-white and color that, though seemingly casual, vividly capture Kokoschka's deepest traumas and creative impulses.





自行車選手

Cyclists

維爾科·波波維科

Veljko Popović

克羅埃西亞、法國 Croatia & France

2018 | 彩色 Color | 7 min

自行車賽進入冠軍爭奪戰，領先群雄的兩位參賽者難分軒輊，但他們心裡想的不是獎盃，而是在終點等待的性感女神。導演波波維科從克羅埃西亞畫家瓦科·利波的繪畫風格汲取靈感，運用鮮明色彩與成人視角，詼諧描繪地中海小鎮的慾望風情。

博默館

Museum

李柏誼

Aggie Lee Pak Yee

愛沙尼亞、香港 Estonia & Hong Kong

2017 | 彩色 Color | 4 min

小學生跟老師參觀美術館，呵欠連連。趁老師上洗手間時，學生們溜進米開朗基羅的《創世紀》與賓加的《舞蹈課》裡跳繩和抓癢，沒想到美術館瞬間變成遊樂場！導演李柏誼以粉彩筆與繁複的剪紙圖層，堆疊清新明亮的影像質地與逗趣流暢的角色動作，用童心重逛美術館。

Cyclists

DIRECTOR

Veljko Popović

As the cycling season is nearing its grand finale, the two leading competitors are neck-and-neck, yet their minds are not on the trophy but on the alluring goddess waiting at the finish line. Director Veljko Popović draws inspiration from Croatian painter Vasko Lipovac's distinctive style, using vibrant colors and a playful, adult perspective to humorously capture the sensual atmosphere of a Mediterranean town.

Museum

DIRECTOR

Aggie Lee Pak Yee

A group of kindergarten students visit an art museum with their teacher, yawning constantly. While the teacher steps out to use the restroom, the students sneak into Michelangelo's *The Creation of Adam* and Degas' *The Dance Class*, jumping rope and scratching the dancers—suddenly transforming the museum into a playground! Director Aggie Lee Pak Yee uses pastels and intricate paper cutouts to create vibrant visuals and whimsical, fluid character movements, inviting viewers to revisit the museum through the eyes of a child.





卵

Egg

瑪蒂娜·斯卡佩里 | Martina Scarpelli

法國、丹麥 France&Denmark

2018 | 黑白 B&W | 12 min

女人被囚禁在一隻名為家的立方體，裡頭有張飯桌，還有顆令她作嘔，卻又挑起她慾望的蛋。如此強烈的矛盾感受，她越壓抑越高漲。義大利導演斯卡佩里改編個人經驗，以簡練的2D黑白線條表現記憶裡對於食物的抗拒與誘惑，如手術刀冷峻劃開自我內在。



醉獮

Nighthawk

史貝拉·卡黛茲 | Špela Čadež

斯洛維尼亞、克羅埃西亞 Slovenia&Croatia

2016 | 彩色 Color | 9 min

一隻倒地不起的獮，兩名下車查看的警員，三顆熟透的西洋梨下肚，誰准許今晚可以酒駕開車？媲美布考斯基放蕩不羈的詩作，《醉獮》以動物聽聲辨位的夜盲視角，運用剪紙與多平面攝影機打造另類公路停格動畫，體驗醉後的瘋狂視界。

Egg

DIRECTOR

Martina Scarpelli

A woman is locked in a cube called “home,” Inside the cube is a square table and an egg that disgusts her yet stirs her desire. Such intense contradictory feelings only grow stronger the more she tries to suppress them. Italian director Martina Scarpelli draws from personal experience to depict the tension between aversion and temptation toward food, using minimalist 2D black-and-white lines with surgical precision to lay bare the complexities of her inner world.

Nighthawk

DIRECTOR

Špela Čadež

A collapsed badger, two cops stepping out of a cruiser to investigate, and three ripe pears devoured—who gave the green light for drunk driving tonight? Reminiscent of Charles Bukowski's unbridled poetic style, *Nighthawk* creates an alternative road trip stop-motion animation using paper cutouts and multiplane camera techniques. Through an animal's night-blind perspective, it immerses viewers in the delirious visual experience of intoxication.





零物體

No Objects

莫雅·喬班巴雷 | Moïa Jobin-Paré

加拿大 Canada

2019 | 彩色 Color | 6 min

平滑膠卷經過刻蝕，刮擦出粗糙質感，賦予原底片的人物、姿態與手勢全新情境，並隨聲響恣意擺動。導演以手作電影，結合類比與數位技術，直接在膠卷上刮畫創作，藉此放大影像的視覺與聽覺感受，並刺激觸覺想像，讓影像能被聽見，也讓聲音成為動態影像。



歲月交椅

Man on the Chair

鄭多喜 | Jeong Dahee

法國、南韓 France & South Korea

2014 | 彩色 Color | 7 min

男子坐在木椅上，想要起身卻動彈不得。他不去細究原因，只是繼續安靜坐定陷入沉思，任世界的意義在思緒裡生住異滅。南韓導演鄭多喜擅長在作品中以深具禪意的美術設計，透過2D手繪與3D電腦繪圖，在有限的時間與空間狀態裡思考無窮的可能性。

No Objects

DIRECTOR

Moïa Jobin-Paré

Through etching and scratching on smooth film stock, rough textures emerge, giving new context to the figures, poses, and gestures in the original footage, which move freely with the sound. The director creates this handmade film by combining analog and digital techniques, directly scratching and drawing on film stock. This approach amplifies both visual and aural sensations while stimulating tactile imagination, allowing images to be heard and sounds to become moving images.

Man on the Chair

DIRECTOR

Jeong Dahee

A man sits on a wooden chair, wanting to stand but finding himself unable to move. Rather than investigating why, he continues to sit quietly in contemplation, allowing the meaning of the world to arise, dwell, change, and cease within his thoughts. South Korean director Jeong Dahee excels at incorporating Zen-inspired artistic design in her work, blending 2D hand-drawn animation with 3D computer graphics to explore infinite possibilities within the confines of limited time and space.





此處遠方

Here and the Great Elsewhere

米謝・勒繆 | Michèle Lemieux

加拿大 Canada | 2012 | 黑白 B&W | 14 min

男子生活於圍牆封閉的此處，某天，一扇通往遠方的門忽然開啟。好奇心驅使下，男子拿起手電筒朝門外的未知世界走去。導演以針幕動畫的最小單位——針，比喻原子與世界的關係，透過富滿哲思，細膩如詩的動畫，思索人於時間與空間多重維度裡的存在。



水中的女孩

Girl in the Water

黃詩柔 | Huang Shi-Rou

臺灣 Taiwan | 2021 | 彩色 Color | 7 min

壁癌脫落的房間，女孩等候補過的牆面風乾，一邊摸著腿上傷疤，回憶那段愛情。故事源於個人經驗，導演以女性纖細的感官經驗與心理時間，重現親密關係中的創傷與自我療癒歷程。一千五百張手繪原稿以粉彩與水彩摩擦渲染，讓影像質地宛如撫平傷痕般輕柔。



格利葉街八號

Via Curiel 8

瑪格達・瑰蒂 | Magda Guidi

瑪拉・齊麗 | Mara Cerri

義大利、法國 Italy&France | 2011 | 彩色 Color | 8 min

女子於樓梯轉角撞見將要離去的男子，兩人形同陌路，可是她腦海中卻不禁湧現那些日子裡的聲音、觸覺及難以接近他內心的感受。本片改編瑪拉・齊麗的同名繪本，逾四千張的膠彩手繪原稿如意識流般將時間懸置，逐格堆疊分手戀人最熟悉的陌生感。

Here and the Great Elsewhere

DIRECTOR

Michèle Lemieux

A man lives in a walled-off "here" until one day, a door to the "elsewhere" suddenly opens. Driven by curiosity, he takes a flashlight and ventures into the unknown world beyond. Using the pinscreen animation's basic unit –the pin– as a metaphor for the relationship between atoms and the world, the director creates a philosophically rich and poetically delicate animation that contemplates human existence across multiple dimensions of time and space.

Girl in the Water

DIRECTOR

Huang Shi-Rou

In a room with damp, peeling walls, a girl waits for the patched wall to dry while touching the scars on her legs, remembering a past love. Based on personal experience, the director uses a woman's delicate sensory experiences and psychological time to re-create the trauma and healing process of an intimate relationship. The 1,500 hand-painted frames, rendered in pastel and watercolor, give the image a texture as gentle as soothing a wound.

Via Curiel 8

DIRECTOR

Magda Guidi / Mara Cerri

A woman encounters a departing man at a stairway landing — they pass like strangers, yet her mind floods with memories of sounds, touches, and the feeling of never quite reaching his heart. Adapted from Mara Cerri's illustrated book of the same name, over 4,000 hand-drawn gouache frames suspend time like a stream of consciousness, building frame by frame that most familiar sense of estrangement between former lovers.



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