

An Open Ending

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、黃聖閔、陳慧穎、馮馨

CHENG-YI CHIEN, HSUAN-CHUN TSENG, WOOD LIN, ALEXANDRE HUANG, HUEI-YIN CHEN, FENG HSIN

Mon		Tue		Wed		Thu		Fri		Sat		Sun	
7		1		2	14:00 北將七 180 min A Silent Gaze	3	14:00 鐵道 83 min The Iron Ministry	4	14:00 東方 110 min From the East	5	14:00 光的考古 71 min Archeology of Light	6	14:00 北國奇遇記 64 min Dozens of Norths
										18:00 ★ 130 min			
		8	14:00 動畫短片輯#2： 84 min 盡頭之後 Animated Shorts #2: The world after	9	14:00 動畫短片輯#1： 56 min 末日來臨之前 Animated Shorts #1: Before the End of Days	10	14:00 實驗短片輯#3： 65 min 無需多言 Experimental Shorts#3： NEEDLESS TO SAY	11	14:00 實驗短片輯#2： 43 min 彼得·契卡斯基 Experimental Shorts#2： Peter Tscherkassky	12	14:00 實驗短片輯#1： 47 min 牧野貴 Experimental Shorts#1： Makino Takashi	13	14:00 ★ 130 min
										18:00 超棒蛋糕！ 44 min This Magnificent Cake!			
14		15	14:00 光的考古 71 min Archeology of Light	16	14:00 北國奇遇記 64 min Dozens of Norths	17	14:00 北將七 180 min A Silent Gaze	18	14:00 動畫短片輯#2： 84 min 盡頭之後 Animated Shorts #2: The world after	19	14:00 東方 110 min From the East	20	14:00 動畫短片輯#1： 56 min 末日來臨之前 Animated Shorts #1: Before the End of Days
21		22	14:00 實驗短片輯#1： 47 min 牧野貴 Experimental Shorts#1： Makino Takashi	23	14:00 超棒蛋糕！ 44 min This Magnificent Cake!	24	14:00 光的考古 71 min Archeology of Light	25	14:00 實驗短片輯#3： 65 min 無需多言 Experimental Shorts#3： NEEDLESS TO SAY	26	14:00 北將七 180 min A Silent Gaze	27	14:00 鐵道 83 min The Iron Ministry
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28		29	14:00 ★ 130 min	30	14:00 實驗短片輯#2： 43 min 彼得·契卡斯基 Experimental Shorts#2： Peter Tscherkassky	動畫短片輯#1末日來臨之前：墜落、第42號交響曲、四季末日、疊、幸福告別、拂曉時分。 動畫短片輯#2盡頭之後：E旅店、行過田野、金魚、消失之中。 實驗短片輯#3無需多言：兒童選美比賽、十字路口、尋找蘑菇、一瞬之光。 Animated Shorts #1 Before the End of Days: 'The Fall,' 'Symphony no. 42,' 'The End of the World in Four Seasons,' 'Pile,' 'Tragic Story with Happy Ending,' 'When the Day Breaks.' Animated Shorts #2 The world after: ' Hotel E,' ' Across the Field,' ' Gold Fish,' ' The Fading Piece.' Experimental Shorts #3 NEEDLESS TO SAY: ' Concorso di bellezza fra bambini a Torino,' ' Crossroads,' ' Looking for Mushrooms,' ' Everywhere at Once.'							

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30															

「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 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.



無需多言

放映日期 SCREENING DATES

2025.4.2—6.22

無論是早期的動態影像，或是最早的電影，它們都是無聲的。換句話說，人們倚靠視覺機器，觀看和形塑這個世界，電影本身無需多說什麼，觀看的行為即是一種感知的實踐。

隨著電影發展，聲音開始成為一種必備條件，「言說」於是變得氾濫。然而，仍有許多創作者以感知為核，呈現自然、環境、空間、事件，以及其中蘊含的詩意與政治；而與此相對的另一種創作方式，則是關於拼貼與挪用「檔案影像（archival footage）」，創作者對原本充滿敘述性的影音素材進行拆解、實驗、轉化、詮釋，透過蒙太奇技法，形成另一種極端。

本單元可視為一場對電影感知的重建。「無需多言」指的是，在不倚賴明確言說的情況下，作品藉抽象而開放的敘事，在各種開放式結局中，製造無窮回響。

NEEDLESS TO SAY

SCREENING DATES

2025.4.2 — 6.22

The earliest moving pictures or films were silent, without recorded sound. In other words, people relied on visual devices to observe and shape their understanding of the world — the film itself needed no words. The act of watching was, in itself, a practice of perception.

Sound became a prerequisite as the film developed, and “speaking” became rampant. However, many creators still focus on perception, presenting nature, environment, space, events, and the poetics and politics within them. In contrast, another creative approach revolves around the collage and appropriation of “archival footage,” where filmmakers deconstruct, experiment with, transform, and reinterpret originally narrative-rich audiovisual materials, creating an entirely different cinematic experience through montage techniques.

This unit can be viewed as a reconstruction of cinematic perception. “Needless to Say” refers to how these works, without relying on explicit verbal expression, evoke endless reverberations through abstract and open narratives, resulting in various open-ended conclusions.



影片由比利時皇家電影資料館及香妲·艾克曼基金會提供

東方

From the East

香妲·艾克曼 | Chantal Akerman

比利時 Belgium、法國 France

1993

Colour

110 min

在1989年柏林圍牆倒塌後，導演香妲·艾克曼以16mm膠卷攝影機，透過長時間的運鏡與固定鏡頭，開啟從前東德到莫斯科的拍攝旅程，途經波蘭、立陶宛和烏克蘭，凝視並捕捉這些前蘇聯國家的現實與變遷。

她的漫長旅程橫跨夏季到冬季，拍下無名群眾們的身體與神情，他們冷漠、茫然，好似在等待著無盡的未來，她也拍攝建築、風景、氣候與夜色。全片以觀察視角完成，在這一趟視覺與聲音交織的旅程中，呈現個人與集體歷史的出神狀態。

From the East

DIRECTOR

Chantal Akerman

Courtesy of the Royal Film Archive of Belgium and Fondation Chantal Akerman

Following the fall of the Berlin Wall in 1989, director Chantal Akerman embarked on a filming journey from former East Germany to Moscow, passing through Poland, Lithuania, and Ukraine, using a 16mm film camera with long takes and fixed shots to observe and capture the changing realities of these former Soviet states.

Her extended journey spanned from summer to winter, documenting the bodies and expressions of anonymous crowds — indifferent, bewildered, as if waiting for an endless future. She also filmed architecture, landscapes, weather, and night scenes. The entire film is completed from an observational perspective, presenting a trance-like state of personal and collective history in this journey interwoven with visuals and sounds.





鐵道

The Iron Ministry

史杰鵬 | J.P. Sniadecki

美國 United State

2014

Colour

83 min

在三年間，導演搭乘各式列車，捕捉中國鐵路的廣闊內部景象，記錄血肉與金屬的碰撞、撞擊與尖嘯的迴響、光明與黑暗的交錯，以及語言與姿態的流轉。無數次鐵路之旅交織重疊，展現社會與技術變遷帶來的興奮與焦慮。《鐵道》帶領觀眾深入人與機械之間短暫而不安的邂逅，沉浸於全球最大鐵路網絡的脈動之中。

這是一趟名副其實的電影之旅。正如導演所述：「我將數十次旅程壓縮為一次單一的火車旅行體驗，模糊不同車次與車廂的界線。《鐵道》的蒙太奇構築了一列虛擬的火車。」

The Iron Ministry

DIRECTOR

J.P. Sniadecki

Filmed over three years, the director traveled on various trains, capturing the vast interiors of China's railway system. He documents the collision between flesh and metal, the echoes of impact and screams, the interplay of light and darkness, and the flow of language and gesture. Countless railway journeys overlap and interweave, revealing the thrills and anxieties brought about by social and technological transformation. *The Iron Ministry* takes audiences in fleeting relationships and uneasy encounters between humans and machines, immersing them in the pulse of the world's largest railway network.

This is a cinematic journey in the truest sense. "In the editing," as the director explains, "I compressed scores of rides into one train-ride experience, blurring the lines and distinctions. The montage of *The Iron Ministry* constructs a singular train."





約翰·呂爾夫 | Johann Lurf

奧地利 Austria	2017-2025	Colour	130 min
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電影裡的星空，往往在故事裡有著不同意義。遙遠的星際，常被視為絕對且相對靜止的畫面，但實際上，它們極為多變，不僅受到技術條件的影響，還反映出各個時代的視覺趨勢。

★從600部以上的電影裡，挑選出長短不一的星空畫面，再以電影出品的年份為時序，展開敘事。導演約翰·呂爾夫說：「這部影片的時間順序引發了一個問題——影片應該如何結束？因此，這部影片將逐漸擴展，像宇宙本身一樣不斷延伸。這部電影同時保持了歷史性與現代性。」



DIRECTOR

Johann Lurf

Starry skies in films often carry different meanings within the narrative. Distant celestial images are often perceived as absolute and relatively static, but in reality, they are extremely dynamic, influenced not only by technical conditions but also reflecting the visual trends of different eras.

★ selects starry sky scenes of different lengths from more than 660 films and unfolds a narrative based on the chronological order of the films' release dates. Director Johann Lurf states, "The chronological nature of the film raises the question as to how it will end — the film should consequently reach up to the viewers' present time. Therefore the film will gradually expand, like the universe itself. The film simultaneously remains historical and contemporary."





北將七

A Silent Gaze

黃信堯 | Huang Hsin-Yao

臺灣 Taiwan

2022

Colour

180 min

北將七是臺南的北門、將軍、七股，三個靠海的鄉名合稱。導演黃信堯自2005年移居至此，2009年開始記錄此地區，大量空景呈現人類活動、大地萬物、自然風景，三者相互依存也相互影響，是獨特的生活樣態。

片中景象在巨變的時代，靜謐而不曾改變，而「時間」既是曾經，又是當下，也讓我們看見未來的影子。黃信堯說：「在影片最後的後製階段，父親突然地離開，我想我能送他的就只有這份充滿海鹽與強風的作品，那像是我們的生活與命運。」

A Silent Gaze

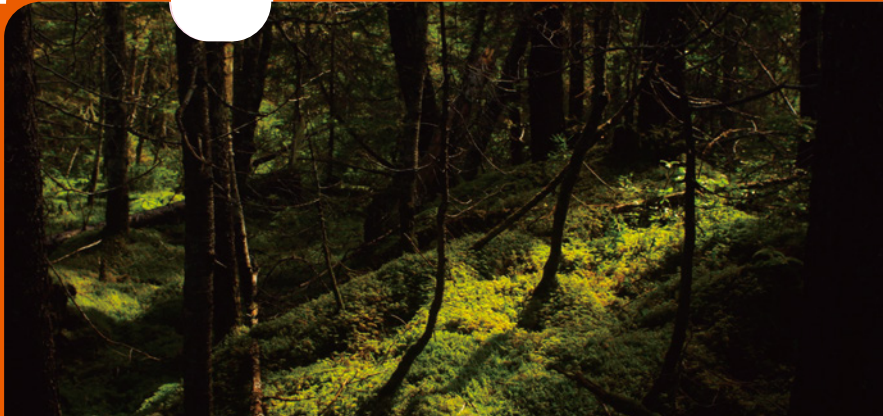
DIRECTOR

Huang Hsin-Yao

“*Bei-Jiang-Qi*” (the original Chinese title) is a collective name for three coastal townships in Tainan: Beimen, Jiangjun, and Qigu. Director Huang Hsin-Yao, who moved to this area in 2005, began documenting it in 2009. Through vast, contemplative shots, the film showcases the interdependence and mutual influence of human activities, the earth, and natural landscapes, revealing a unique way of life.

The scenes in the film remain serene and unchanged amidst a rapidly transforming era, while "time" is both the past and the present, allowing us to see a glimpse of the future. Huang Hsin-Yao says, "During the final post-production stage of the film, my father suddenly passed away. I believe the only gift I could offer him was this work filled with sea salt and strong winds, which mirrors our lives and destiny."





光的考古

Archeology of Light

席勒凡·列斯培昂斯 | Sylvain L'Espérance

加拿大 Canada	2024	Colour	71 min
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魁北克明加尼的自然景觀充滿上千物種，攝影機以身體之姿穿梭其中，捕捉樹木、苔蘚、水流、光線與星空等元素。光線隨風而變化，聲音則包圍空間，大自然以一種秘密的語言對話共振，一切皆為光，一切皆為感知。

「如果這部電影擺脫了任何形式的敘事，那是因為它旨在傳達一種與自然的關係，這種關係超越了人類的尺度與時間性。自然的存在方式是無窮無盡的。它們在每一刻誕生、綻放、隱匿並轉變，處於不斷的變化、抹去與重現的相互作用中。」——席勒凡·列斯培昂斯

Archeology of Light

DIRECTOR

Sylvain L'Espérance

The natural landscape of Minganie, Quebec, is home to thousands of species. The camera traverses this environment as if it were a body, capturing elements such as trees, moss, water flow, light, and starlight. Light shifts with the wind, while sound envelops the space. Nature resonates in a secret language, where everything is light, and everything is perception.

“If this film frees itself from any form of narrative, it's because it aims to convey a relationship with nature that escapes human scale and temporality. Nature's modes of existence are infinite. They are born at every moment, blossoming, eclipsing and transforming in a constant interplay of mutation, erasure, and appearance.” — Sylvain L'Espérance





論產生和毀滅

牧野貴 | Makino Takashi

日本 Japan

On Generation and Corruption

2017 | Colour | 27 min

靈感來自哲學家亞里斯多德的著作《論產生和毀滅》，關於電影的物質性、電影本身的建構，與生命和時間有相似之處。以導演的話來理解，電影其實從未真正存在，它們只是持續進行生成與毀滅。這種情況與文明的建構也有相似之處，影像將不斷重複出現與消失，如同無限的循環。

無題 (2020年3—6月)

牧野貴 | Makino Takashi

日本 Japan

Untitled (March 2020 - June 2020)

2020 | Colour | 20 min

電影中的影像於2020年3月至6月之間拍攝，在當時，新冠病毒的首次襲擊開始在全球蔓延。導演自陳，這是作品中首次使用清晰的「語言」，銀幕上投射的影像、觀眾心中想像的影像，以及由文字喚起的記憶，不斷反射現實，並有機地將我們與當前現實世界的情境連結起來。

On Generation and Corruption

DIRECTOR

Makino Takashi

Inspired by Aristotle's philosophical work *On Generation and Corruption*, this film explores the materiality of cinema, suggesting that the construction of film itself shares similarities with life and time. In the director's words, films have never truly existed; they are in a constant state of generation and corruption. This mirrors the construction of life and civilization, where images repeatedly appear and disappear, like an infinite cycle.

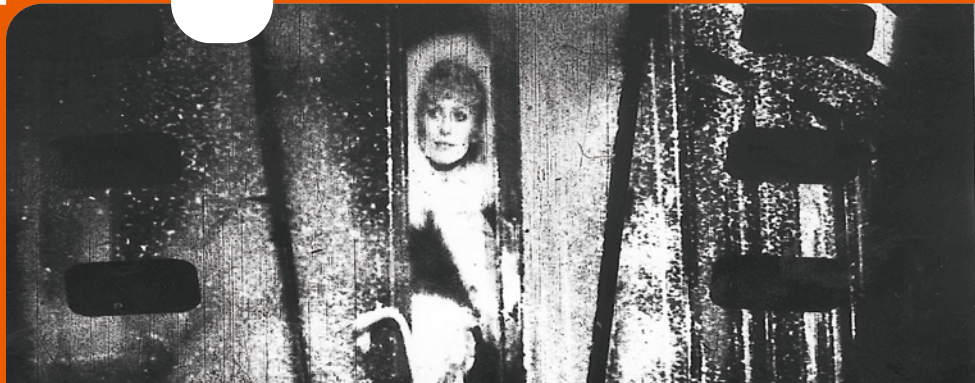
Untitled (March 2020 - June 2020)

DIRECTOR

Makino Takashi

This film's images were shot between March and June 2020 when the first wave of COVID-19 began spreading globally. The director notes that this is the first time he has used a clear "language" in his work. The image projected on the screen, the image imagined by the viewer, and the memory evoked by words repeatedly reflect reality, organically connecting us with the current situation of the real world.





進站

彼得·契卡斯基 | Peter Tscherkassky

L'Arrivée

奧地利 Austria
1998 | B&W | 3 min

向盧米埃兄弟的《火車進站》（1895）致敬，這部實驗電影以膠卷為素材，透過鏡像式的視覺運動，讓火車與火車在電影景框中發生劇烈的碰撞，反應出在我們視覺環境中持久存在的元素：「暴力」與「情感」。



外太空

彼得·契卡斯基 | Peter Tscherkassky

Outer Space

奧地利 Austria
1999 | B&W | 10 min

這部作品再製了1982的加拿大恐怖片《鬼戀》的經典段落，影音碎片與破碎畫面彷彿融合成一座漩渦，將觀眾帶入一個不停變動、即將崩潰的影像世界，完成一部視覺強烈且沉浸感十足的電影空間探索之作。

L'Arrivée

DIRECTOR

Peter Tscherkassky

A tribute to the Lumière brothers' *Arrival of a Train at La Ciotat* (1895), this experimental film uses celluloid as its medium, employing mirrored visual movements to create an intense collision between trains within the film frame. The work reflects two enduring elements in our visual environment: violence and emotion.

Outer Space

DIRECTOR

Peter Tscherkassky

Reworking a classic sequence from the 1982 Canadian horror film *The Entity*, this piece transforms shattered images and fractured audiovisuals into a vortex that pulls viewers into a constantly shifting, near-collapsing cinematic universe. The result is a visually intense and deeply immersive exploration of cinematic space.





夢之建構 彼得·契卡斯基 | Peter Tscherkassky

Dream Work

奧地利 Austria

2001 | B&W | 11 min

導演自陳自己製作電影的方式，與藝術家曼·雷（Man Ray）的技術相似：將物體（通常是膠片，但這裡也包括其他物品）放置在未曝光的膠片上，然後一幀一幀地重新照明。在片中，一位女子走入屋內，在床上躺下後，她的夢境帶她進入一個光影交織的潛意識世界。

精緻的屍體

彼得·契卡斯基 | Peter Tscherkassky

The Exquisite Corpse

奧地利 Austria

2015 | B&W | 19 min

色情片以裸露人體為主要目的，本片則將暴露「電影的身體」置於首位。導演重新拼貼許多色情電影的片段膠卷，開創一個高度曖昧的夢境，在夢裡有著性感、幽默、駭人聽聞、欣喜若狂、廣泛定義的誘惑；也有渴求有形的、可感知的、精緻的肉體，包括了電影的身體。

Dream Work

DIRECTOR

Peter Tscherkassky

Peter Tscherkassky describes his filmmaking technique as similar to that of Man Ray: “objects (usually filmstrips, but here also things) put on the unexposed film and re-lit frame by frame.” The film follows a woman who enters a room, lies down on a bed, and is transported into a subconscious world of interweaving light and shadow.

The Exquisite Corpus

DIRECTOR

Peter Tscherkassky

While the primary purpose of pornography is to expose the human body, this film prioritizes exposing "the body of the film." The director re-cuts numerous segments from pornographic films, creating a highly ambiguous dreamscape — sensuous, humorous, gruesome, and ecstatic — a broadly defined seduction lusting for a tangible, perceptible, exquisite physicality — including the body of the film.





兒童選美比賽

*Concorso di bellezza fra bambini
a Torino*

義大利 Italy
1909 | B&W | 5 min

來自荷蘭EYE電影博物館最重要的「Desmet Collection」館藏，是現存最早的早期電影之一，記錄兒童參加選美比賽時拍照與幕後的景象。



影片由康納家族信託及洛杉磯麥克·柯恩藝廊提供

尋找蘑菇

Looking for Mushrooms

布魯斯·康納 | Bruce Conner

美國 United State
1959 -1967/1996 | Colour | 14 min

影片穿梭於舊金山與1960年代初的墨西哥，記錄導演與LSD倡導者提摩西·利里（Timothy Leary）尋找迷幻蘑菇的過程。透過快速剪輯與層疊影像，電影營造出強烈的迷幻感，映照人們追求靈性體驗的窺視心理。

Concorso di bellezza fra bambini a Torino

From the "Desmet Collection," a significant holding of the EYE Filmmuseum in the Netherlands, this is one of the earliest surviving films, documenting the scenes of children participating in a beauty contest, including photo shoots and behind-the-scenes moments.

Looking for Mushrooms

DIRECTOR

Bruce Conner

The film traverses between San Francisco and early 1960s Mexico, documenting the director's quest for psychedelic mushrooms alongside LSD advocate Timothy Leary. Through rapid editing and layered imagery, the film creates a strong psychedelic experience, reflecting the voyeuristic psychology of people seeking spiritual experiences.

Courtesy of the Conner Family Trust and Michael Kohn Gallery, Los Angeles



影片由康納家族信託及洛杉磯麥克·柯恩藝廊提供
由加州大學洛杉磯分校電影電視資料館修復



十字路口

Crossroads

布魯斯·康納 | Bruce Conner

美國 United State
1976 | Colour | 37 min

1946年，美國在比基尼環礁進行核子試爆，該次計畫名為「十字路口行動」，並動用了500台攝影機進行紀錄。本片以這些檔案影像為素材，透過慢動作與重複，配上極簡的迷幻式音樂，呈現出毀滅式的美感。

一瞬之光

Everywhere at Once

艾倫·柏林納 | Alan Berliner

美國 United State
1985 | Colour | 9 min

導演以獨特的蒙太奇音律，拼貼多種影像檔案與聲音素材，將人體、機械、自然、動物、符號、線條，譜奏成一場超越想像力極限的同步交響曲，也建構出一個專屬電影的奇想世界。

Crossroads

DIRECTOR

Bruce Conner

In 1946, the United States conducted nuclear tests at Bikini Atoll under the codename “Operation Crossroads,” capturing the event with 500 cameras. This film utilizes these archival images, presenting them through slow motion and repetition, accompanied by minimalist psychedelic music, to showcase a destructive beauty.

Courtesy of the Conner Family Trust and Michael Kohn Gallery, Los Angeles
Restored by UCLA Film & Television Archive

Everywhere at Once

DIRECTOR

Alan Berliner

With a distinctive sense of montage rhythm, the director assembles a collage of archival images and sound materials — blending human bodies, machines, nature, animals, symbols, and lines into a synchronized symphony that pushes the limits of imagination. The result is a fantastical world exclusive to cinema.





末日之後想像

放映日期 SCREENING DATES

2025.4.2 — 6.22

末日（End of Days）在電影與文學作品裡，往往以異象伴隨天災昭示人類瀕臨滅絕的處境。如今，末日彷彿成為死亡與災難的代稱，但是在宗教經典裡，末日（Apocalypse）其實帶有啟示與揭曉的意思。

關於末日，值得讓人細思之處也許在於人們如何運用客觀存在的語言及非語言符號，在物理時間與空間的尺度限制裡虛構逼真的末日敘事。末日敘事就像一則有開放式結局的寓言故事，試圖透過人物設定、事件安排及情節設計等，在文本中創造與現實世界相互映射的超現實世界。觀者進入敘事語境，觸發個人的回憶與聯想，在大腦銀幕上將零碎的敘事畫面拼湊成連續的想像圖景，察覺比現實還貼近真實的感受，並且在結局開放處，如獲啟示般改變自身對於現實事物的原本認知。

本單元嘗試透過動畫如魔幻寫實般的創作手法，呈現不同型態的末日敘事。從宏觀的神話、政治、歷史與城市，到微觀的個體潛意識、夢境、回憶與感知，動畫的末日敘事在轉譯災難的同時，是否也放入懷抱希望的啟示？或許正如拉丁語的辭源所示，動畫（Animation）原有賦予生命的意思，以其多樣的媒材與表現手法，讓想像力能銜接此與彼、真實與虛構、過去與未來。

Imagining the Post-Apocalypse

SCREENING DATES

2025.4.2 — 6.22

In film and literary works, the "End of Days" is often depicted through apocalyptic visions and natural disasters, foretelling humanity's impending extinction. Today, the term "apocalypse" has become synonymous with death and catastrophe. However, in religious texts, "apocalypse" originally meant revelation and disclosure.

What makes the apocalypse a compelling subject is perhaps the way people use objectively existing symbols – verbal and nonverbal – to construct vivid apocalyptic narratives within physical time and space constraints. Apocalyptic narratives are like parables with open endings, attempting to create surreal worlds that mirror our reality through character development, event arrangement, and plot design. As viewers immerse themselves in the narrative context, their personal memories and associations are triggered, piecing together fragmented narrative images into a continuous imaginative vision. They experience a sense of truth that is closer to reality than reality itself. And at the moment of the open-ended conclusion, they reshape their perception of the world as if receiving a revelation.

This unit aims to explore various forms of apocalyptic storytelling through animation's magical realism. From grand narratives of mythology, politics, history, and urban landscapes to the intimate realms of subconscious thought, dreams, memories, and sensory perception, do these animated apocalyptic narratives, while interpreting disasters, also convey revelations that offer hope? Perhaps, as its Latin etymology suggests, animation, meaning "to give life," allows imagination to connect the here and there, reality and fiction, past and future through its diverse media and expressive techniques.





北國奇遇記 *Dozens of Norths*

山村浩二 | Yamamura Koji

日本、法國 Japan, France

2021 | Colour | 64 min

「我等會要講的，是我在北方遇見的人物紀事。」敘事者說完便走入夢境般零碎、潮濕與寂寥的世界。山村浩二將動畫、音樂與文字融為影像詩，從意識沉進潛意識打撈浮光片影，以自動書寫似的超現實語言拓展想像，點亮陰鬱的北方之境。



超棒蛋糕！ *This Magnificent Cake!*

馬克·詹姆斯羅斯、艾瑪·德絲瓦夫

Marc James Roels, Emma De Swaef

比利時、法國、盧森堡、荷蘭

Belgium, France, Luxembourg, Netherlands

2018 | Colour | 44min

這部羊毛氈偶動畫講述五段發生於剛果的故事，暗諷19世紀荒謬的殖民風潮。夢幻的美術佈景突顯詭異的聲音設計，敘事情節盤根錯節，角色身處無厘頭的怪誕情境，就像毫無道理的殖民主義。暴力如船過水無痕般輕巧，卻在人們心底揮之不去。

Dozens of Norths

DIRECTOR

Yamamura Koji

“What I am about to tell is a record of the people I met in these North.” Thus begins the narrator, before stepping into a dreamlike world – fragmented, damp, and desolate. This animated feature, years in the making by Japanese independent animation director Yamamura Koji, merges the three languages of animation, music, and text into a cinematic poem. With a surreal language akin to automatic writing, the film delves from consciousness into the subconscious, dredging up flickering images to illuminate the somber northern landscape.

This Magnificent Cake!

DIRECTOR

Marc James Roels, Emma De Swaef

The Belgian directing duo uses exquisite felt stop-motion animation to tell five stories set in the Congo Basin. The stories satirize the absurdity of the late 19th-century colonial craze. The dreamlike art sets heighten the eerie sound design. The narrative threads are intricately interwoven like undercurrents, with characters finding themselves in nonsensical and bizarre situations, much like the irrationality of colonialism. Violence, as fleeting as ripples in water, leaves an indelible mark on the human soul.





墜落

The Fall

波赫士·勒培 | Boris Labbé

法國 France
2018 | Colour | 14 min

蒼穹綻裂縫隙，渦旋如根莖無限蔓延，天使墜落凡間點燃人類宗罪。自然循環失衡，無有始終的罪慾輪迴取而代之，天堂、人間、地獄已無分界。法國實驗動畫導演波赫士·勒培試圖以動畫的循環概念突破傳統電影線性時空，透過災難的重複叩問永劫輪迴。



第42號交響曲

Symphony no. 42

芮卡·布奇 | Réka Bucsi

匈牙利 Hungary
2013 | Colour | 10 min

於地球同居的人類與非人物種，在匈牙利導演芮卡·布奇充滿黑色幽默的詮釋下，化為47幅奇幻荒誕的異想圖景，情節各自獨樹一幟，卻彼此交織影射。饒富繪本風格的2D動畫，將人類應對自然的荒腔走板，譜成一首人類世的瘋狂交響曲。

The Fall

DIRECTOR

Boris Labbé

Cracks spread across the sky, vortexes extend infinitely like rhizome, and celestial beings descend to Earth, igniting humanity's cardinal sins. The world's order unbalances; an endless cycle of transgression and desire takes over, blurring the boundaries between heaven, earth, and hell. French experimental animation director Boris Labbé attempts to break through traditional cinema's linear time and space with the concept of animation loops, exploring the notion of eternal recurrence through the repetition of catastrophe.

Symphony no. 42

DIRECTOR

Réka Bucsi

Humans and non-human species cohabiting on Earth are transformed into 47 fantastically absurd dreamscapes in the Hungarian director Réka Bucsi's darkly humorous interpretation. Each vignette is distinct, yet they interweave and allude to each other. The picture book-styled 2D animation captures humanity's clumsy responses to nature, composing a mad symphony of the Anthropocene.





四季末日

保羅·德里森 | Paul Driessen

加拿大 Canada

The End of the World in Four Seasons

1995 | Colour

12 min

誰說只有地球災難才會引發世界末日？荷蘭動畫頑童保羅·德里森大膽玩轉影像景框，在銀幕割出八道畫框，以簡練活潑的線條筆觸，幽默上演季節循環裡的日常末日風景。哪怕是惱人春夢的鈴聲或蚊聲，或是捕食的追趕跑跳蹦，都令人捧腹大笑。



疊

Pile

陶比·奧柏格 | Toby Auberg

英國 United Kingdom

2019 | Colour

3 min

想像世界是垂直的，由不同階級從下至上支撐著。各式勞動、生產、消費及需求型態層層堆疊，隨之而來的更是資訊爆炸與結構性暴力。旅英美國導演陶比·奧柏格將現實社會的新舊、虛實與真偽等二元矛盾，以CG動畫轉譯為當代瀕臨崩毀的世界觀。

The End of the World in Four Seasons

DIRECTOR

Paul Driessen

Who says only global catastrophes can bring about the end of the world? The mischievous Dutch animator Paul Driessen boldly toys with visual framing, dividing eight windows on the screen. With his signature minimalist yet lively linework, he humorously depicts everyday apocalyptic moments within the cycle of seasons — whether it's the annoying ring of an alarm clock, the buzzing of a mosquito, or the chaotic chase of predator and prey — all guaranteed to be laugh-out-loud funny.

Pile

DIRECTOR

Toby Auberg

Imagine a vertical world supported from the bottom up by different classes. Various forms of labor, production, consumption, and demand stack upon one another, leading to information overload and structural violence. Through CG animation, British-based American director Toby Auberg translates the binary contradictions of old and new, concrete and abstract, real and unreal, into a contemporary worldview on the brink of collapse.





幸福告別

雷吉娜·佩索亞 | Regina Pessoa

Tragic Story with Happy Ending

法國、加拿大、葡萄牙
France, Canada, Portugal
2005 | B&W | 8 min

女孩的心跳響徹雲霄，吵得所有人夜不成眠。日子一久，人們竟習慣有心跳聲陪伴的日子。某天，熟悉的聲音忽然消失，人們的生活彷彿也失去節奏。葡萄牙動畫導演雷吉娜·佩索亞以版畫紋理般的動畫，溫暖刻畫擁抱差異及學習告別的寓言故事。

拂曉時分

亞曼達·佛比絲、溫蒂·提爾碧

When the Day Breaks

Amanda Forbis, Wendy Tilby

加拿大 Canada
1999 | Colour | 9 min

清晨，豬小姐出門採買生活必需品，路上卻親睹一場死亡意外。雖然與對方只有擦身而過的緣分，但是他們彷彿早已交織在都市巨大的孤寂網絡裡。加拿大女雙導演完美融合手繪動畫與轉描手法，將生活的無常與脆弱化為感動人心的希望。

Tragic Story with Happy Ending

DIRECTOR

Regina Pessoa

A girl's heart beats loudly, disturbing everyone's sleep. Over time, the townspeople become accustomed to the sound of her heartbeat. One day, however, the familiar sound suddenly disappears, and life seems to lose its rhythm. Portuguese animator Regina Pessoa uses woodblock print-textured animation to warmly depict a fable about embracing differences and learning to say goodbye.

When the Day Breaks

DIRECTOR

Amanda Forbis, Wendy Tilby

One early morning, Miss Pig sets out to buy daily necessities, only to witness a fatal accident. Although they only share a brief chance encounter, they seem already intertwined in the city's vast network of loneliness. Canadian directing duo Amanda Forbis and Wendy Tilby masterfully blend hand-drawn animation and rotoscoping techniques, transforming the fragility and unpredictability of life into a poignant tale of hope.





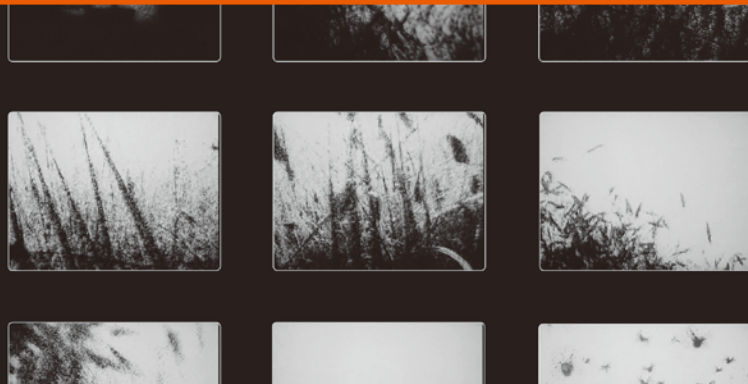
E旅店

Hotel E

皮特·帕恩 | Priit Pärn

愛沙尼亞 Estonia
1992 | Colour | 30 min

1991年，蘇聯解體。隔年，動畫導演皮特·帕恩完成創作生涯中最富政治色彩的《E旅店》。他以粗獷的黑白剪紙動畫影射鐵幕內的東歐，與之對比的，是普普藝術般繽紛的轉描動畫，指涉懷抱美國夢的西歐，而E旅店則成為叛逃者與救世主彼此揣度之地。



行過田野

Across the Field

葉茲·庫夏 | Jerzy Kucia

波蘭 Poland
1992 | B&W | 17 min

半夢半醒間，靈魂走進熟悉卻陌生的幽冥之野。動畫大師葉茲·庫夏將動畫、靜照與實拍影像交疊，以第一人稱視角的主觀鏡頭，讓觀者遊走於現實與回憶、夢境與情感之間，並將回憶的片段化為流動的光影與音符，在消逝的時間裡喚起觀者的共感。

Hotel E

DIRECTOR

Priit Pärn

In 1991, the Soviet Union dissolved. The following year, animation director Priit Pärn completed *Hotel E*, the most politically charged work of his career. Using stark black-and-white cutout animation, he alludes to Eastern Europe behind the Iron Curtain. This is contrasted with pop art-like, vibrant rotoscoping animation, referencing Western Europe's embrace of the American Dream. Hotel E becomes a place where traitors and saviors cautiously assess one another.

Across the Field

DIRECTOR

Jerzy Kucia

In a state between waking and dreaming, the soul ventures into a familiar yet strange, stygian landscape. Animation master Jerzy Kucia interweaves animation, still photographs, and live-action footage, using a first-person perspective to guide the viewer through a journey between reality and memory, dreams and emotions. By fragmenting memories into flowing light, shadow, and sound, the film evokes empathy in the viewer within the fleeting passage of time.





金魚

Gold Fish

王登鈺 | Fish Wang

臺灣 Taiwan

2018 | Colour | 17 min

男孩發現了一個祕密，世界的統治者正貪婪吞食人們的青春與夢，讓孩童不會長大，所有人失去夢想，統治者權力得以延續。夢想長大的他，決定起身反抗，改變這個世界。動畫導演王登鈺透過孩童視角，以獨特的奇詭美學，展開奇幻的政治寓言。



消失之中

The Fading Piece

劉清華 | Jess Lau

香港 Hong Kong

2014 | B&W | 20 min

黑色粉彩猶如骨牌，縱筆橫畫，奔走於銀幕白紙上。物理空間冉冉於心理時間堆疊顯影，快門重複一萬四千次，每次記錄的只能任其隱沒於消失之中。香港跨域藝術家劉清華以雙頻道停格動畫作品，貼近觀者的感知經驗與記憶，細膩勾勒香港觀塘消逝的風景。

Gold Fish

DIRECTOR

Fish Wang

A boy discovers a secret: those in power are greedily devouring people's youth and dreams, preventing children from growing up and causing everyone to lose their aspirations, thus perpetuating their power. Determining to grow up, he rises up to change this world. Through the child's perspective, animation director Fish Wang unfolds a fantastical political allegory with a unique and bizarre aesthetic.

The Fading Piece

DIRECTOR

Jess Lau

Black pastel strokes move like dominoes, sweeping across the blank screen. Physical spaces gradually emerge and layer within psychological time — 14,000 shutter clicks, each recording destined to fade into disappearance. In this duo stop-motion animation, Hong Kong cross-disciplinary artist Jess Lau evokes sensory perception and memory, delicately depicting the vanishing landscapes of Kwun Tong.



展覽團隊

策展人 | 簡正怡、曾炫淳、林木材、黃聖閔、
陳慧穎、馮馨

展覽執行 | 蕭禹琦、莊慈

展覽協力 | 黃鈺雯

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視覺設計 | 劉銘維

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教育服務 | 熊思婷、何宣萱

行銷推廣 | 高子衿、李亦晟、王怡心、周晏如

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Exhibition Team

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Exhibition Coordinators | **Yu-chi Hsiao, Tzu Chuang**

Exhibition Affairs | **Yu-wen Huang**

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TFAM Screening Project

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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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