



2017臺灣國際民族誌影展特刊

Taiwan International Ethnographic Film Festival Special Edition

目錄

Content

- 08 放映場次表 Schedule
- 10 序言 Foreword
- 10 文化部部長 鄭麗君 Minister of Culture, Cheng Li Chun
- 12 原住民族委員會主任委員 夷將 · 拔路兒
 Minister of the Council of Indigenous Peoples,
 Icyang Parod
- 16 2017 臺灣國際民誌影展的新氣象 影展主席 胡台麗 A New Horizon for the Taiwan International Ethnography
 - A New Horizon for the Taiwan International Ethnography Film Festival 2017, President of TIEFF, Hu Tai-Li
- 22 2017 臺灣國際民族誌影展策展人 傅可恩 Programmer of the 2017 Taiwan International Ethnography Film Festival, Kerim Friedman

28 超越人類:動物界

Beyond the Human: Animals

30 主題專文

民族誌影片作為一種文類: 全貌觀而主體曖昧的視野實驗

Ethnographic Films as a Literary Genre: A Visual Experiment Employing a Holistic Perspective and Ambiguous Subjectivity

羅永清 Lo Yung-Ching

36 地海之詩 Leviathan

薇瑞娜・帕拉瓦 Véréna Paravel 路西昂・凱斯坦・泰勒 Lucien Castaing-Taylor

38 碧草如茵 Sweetgrass

艾麗莎·巴巴什 Ilisa Barbash 路西昂·凱斯坦·泰勒 Lucien Castaing-Taylor

40 交織在安地斯山與時尚之間 Entretejido 派翠西亞·阿爾瓦雷斯 Patricia Alvarez

42 牧人離歌 Drokpa: Nomads of Tibet 蘇蒸純 Su Yan-Chun 44 超越人類:物質生活 Beyond the Human: The Material World

46 主題專文

超越人類:物質生活

Beyond the Human: The Material World

李子寧 Li Tzu-Ning

52 鈴聲 Ringtone

珍妮弗・德格 Jennifer Deger 保羅・古魯木魯魯烏 Paul Gurrumuruwuy

54 洗衣機人生 Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia

莎拉・品克 Sarah Pink 納迪婭・阿斯塔莉 Nadia Astari

56 造船者 Faber Navalis 毛利奇歐・波列洛 Maurizio Borriello

58 羊毛氈大師的一天 Meels and Felt 萊拉·哈利薩迪 Leila Khalilzadeh

- **60** Kalay Ngasan : 我們的家 Kalay Ngasan : Our Home 黃皓傑 Huang Hao-Chieh
- **62** 阿克拉的服飾風尚 Unity: Dress-scapes of Accra 馬拉·林維斯 Mara Lin Visser

目錄

Content

64 超越人類:靈的世界

Beyond the Human: Spirits

66 主題專文

乩童・薩滿・祭師・風水師: 多重世(視)界的中介者 Spirit Mediums, Shamans, Priests and Feng Shui Gurus: Mediators of Multiple Worlds / Worldviews 林浩立 Lin Hao-li

72 羅盤經 Revive 鬼叔中 Gui Shu-Zhong

74 神明事務所 Miracle 呂柔萱 Lu Rou-Shiuan

76 王子的死亡怪譚 The strange story of Prince Dethmer 阿德里恩·拉·瓦佩爾 Hadrien La Vapeur 柯爾多瓦克拉夫 Corto Vaclav

78 鞏亞節:薩滿浮生錄 Gonya: the shaman's day out 崔學洛 Haklak Choi

80 巴塞隆納的女神 A Goddess in Motion. María Lionza in Barcelonas 羅傑斯・卡納爾斯 Roger Canals

82 不得不上路 Path of Destiny 楊鈞凱 Yang Chun-Kai

84 家家有本難念的經 Family Troubles

86 主題專文

有時父母,有時自己:七部家庭紀錄片的風格與美學 Family Troubles: Styles and Esthetics of Seven Family Documentaries 趙恩潔 Chao En-Chieh

96 整妝上陣 Guru, a Hijra Family

羅利·科爾森 Laurie Colson 阿克塞爾·勒·多芬 Axelle Le Dauphin

98 末代的阿帕拉契音樂傳奇 Linefork

傑夫·席爾瓦 Jeff Silva 維克·羅林斯 Vic Rawlings

100 送行者的日常 After Life

普利斯卡・布歇 Prisca Bouchet 尼克・馬約 Nick Mayow

102 父親的夢想呢喃 Father, Mother, Ali, Reza and Me

哈伊·尤斯菲安 Hanieh Yousefian

104 蜜雪兒的瘋狂人生 An Autobiography of Michelle Maren

米歇爾・內格羅蓬特 Michel Negroponte 蜜雪兒・馬倫 Michelle Maren

106 失控的生命路 The Hospice Care

郭棟梁 Dongliang Guo

108 輪迴的盡頭 Five Lives

雅羅斯拉瓦·帕納科瓦 Jaroslava Panáková

110 部落生活 Indigenous Lives

112 主題專文

相遇、當代與原民再現 Encounters, Contemporanity, and Re-presenting Indigenous Cultures 羅素玫 Lo Su-mei

120 山部落海部落 Mountain Tribe, Sea Tribe

伊誕·巴瓦瓦隆 Etan Pavavalung

123 相遇在那端森林 Encounter in That End of the Forest

伊誕·巴瓦瓦隆 Etan Pavavalung

124 航行於沈默之海 Sailing A Sinking Sea

奧利維亞・懷亞特 Olivia Wyatt

126 部落 | 對話 Dialogue among Tribes

潘志偉 Pan Zhi-Wei

128 作部落的人 Resurgence

撒舒優・渥巴拉特 Sasuyu Ubalat

目錄

Content

- 130 洞觀真相 Righting Wrongs
- 132 主題專文

和解與再生:抽象的集體與具象的自我

Reconciliation and Rebirth: Abstract Collectives and the

Real Self

蔡志偉 Awi Mona

138 Lmuhuw 言的記憶 The Memory of Orality

鄭光博 Watan Kahat

140 懲罰之島 Punishment Island

蘿拉·西尼 Laura Cini

142 緬甸詩人的故事書 Burma Storybook

佩特·洛姆 Petr Lom

柯琳・馮・艾禾拉特 Corinne van Egeraat

- 144 安身之處 Places We Live and Work
- 146 主題專文 世界不是平的 The World is not Flat 紀駿傑 Chi Chun-Chieh
- **152** 家園:何去何從 Rendala the Mikea 亞蘭·拉庫圖阿里索 Alain Rakotoarisoa
- **154** 森林中的伊甸園 The Woods Dreams Are Made Of 克萊兒·西蒙 Claire Simon
- **156** 瀕臨死亡之城 My Deadly Beautiful City 維多利亞・菲奥雷 Victoria Fiore
- 158 被放棄的大地 Abandoned Land 吉爾·洛宏 Gilles Laurent
- **160** 這裡沒有血黃金 Nobody Dies Here 西蒙·潘奈 Simon Panay
- **162** 印度礦工生涯 Coal India 費利克斯・羅本 Felix Röben 阿傑伊・科利 Ajay Koli

- 164 何去何從 The Places We Go
- 166 主題專文 何去何從 The Places Where We Go 劉子愷 Liu Tzu-Kai
- **174 回家靠岸 The Third Shore** 法比安・雷米 Fabian Remy
- **176** 待命者 On call 愛麗絲·迪奧普 Alice Diop
- **178** 在風中飄泊 What the wind took away 黑琳・塞力克 Helin Celik 馬丁・克林根博克 Martin Klingenböck
- **180** 西伯利亞列車浮世繪 Third-class travel 羅迪安・伊斯梅洛夫 Rodion Ismailov
- 182 追房子 Chasing Houses 賈斯汀·特莫 Justin Time

放映場次表

Schedule

Oct. 6 (Fri.)

18:30

開幕片一:相遇在那端森林 Encounter in That End of the Forest 48'★

20:10

開幕片二:碧草如茵 Sweetgrass 101'★

22:30

追房子

Chasing Houses 60'

Oct. 7 [Sat.]

10:00

Lmuhuw 言的記憶 The Memory of Orality / 51' ★

作部落的人 Resurgence / 53' ★

13:00

航行於沈默之海 Sailing A Sinking Sea / 65'

鞏亞節:薩滿浮生錄

Gonya: the shaman's day out / 40

15:00

洗衣機人生

Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia / 40°

鈴聲

Ringtone / 30' *

17:00

牧人離歌

Drokpa: Nomads of Tibet / 79' ★

19:00

山部落海部落

Mountain Tribe, Sea Tribe / 54' ★

20:30

森林中的伊甸園

The Woods Dreams are Made Of 144' ★

Oct. 8 [Sun.]

10:00

父親的夢想呢喃

Father, Mother, Ali, Reza and Me 41'

輪迴的盡頭

Five Lives 65' ★

13:00

部落 對話

Dialogue among Tribes 61' ★

14:40

被放棄的大地

Abandoned Land 73'

瀕臨死亡之城

My Deadly Beautiful City 11'

16:30

末代的阿帕拉契音樂傳奇 Linefork 96'

18:50

符命者

On call 97'

20:50

懲罰之島

Punishment Island 56"

22:10

西伯利亞列車浮世繪

Third-class travel 80'

Oct. 9 (Mon.)

10:00

羅盤經

Revive 102' *

13:00

回家靠岸

The Third Shore 57'

家園:何去何從

Rendala the Mikea 63'

15:20

在風中飄泊

What the wind took away 75'

17:00

Kalay Ngasan 我們的家

Kalay Ngasan : our home 48' ★

18:30

失控的生命

The Hospice Care 40' ★

送行者的日常

After Life 15'

20:00

地海之詩

Leviathan 87' ★

20:10

蜜雪兒的瘋狂人生

An Autobiography of Michelle Maren 81'

Oct. 10 (Tue.)

10:00

巴塞隆納的女神

A Goddess in Motion. María Lionza in Barcelona 64'

王子的死亡怪譚

The strange story of Prince Dethmer 22'

13:00

印度礦工生涯

Coal India 44'

這裡沒有血黃金

Nobody Dies Here 23'

14:40

緬甸詩人的故事書

Burma Storybook 81' ★

16:40

造船者

Faber Navalis 30'

羊毛氈大師的一天

Meels and Felt 20'

神明事務所

Miracle 23' ★

18:40

閉幕片一:不得不上路

Path of Destiny 71' ★

20:20

閉幕片二:整妝上陣

Guru, a Hijra Family 75' ★

22:20

阿克拉的服飾風尚

Unity: Dress-scapes of Accra 37'

交織在安地斯山與時尚之間

Entretejido 33'

鄭麗君

文化部部長

自 2001 年至今,台灣民族誌影像學會已主辦八屆「臺灣國際民族誌影展」,歷屆影展皆放映數十部出色的紀錄片,以超越語言隔閡的影像,從全球文化、人文及民族等議題出發,敘述風土、人情與記憶,並經由參展作品的影像敘述,以及國際影人的滙聚與交流,成功地讓世界看見臺灣,從臺灣放眼世界。

這也是文化部長期鼓勵電影及紀錄片等影像創作,輔助辦理國際電影節及紀錄片影 展等活動之目的,希望以電影為引,促進臺灣與國際的交流與對話。

「臺灣國際民族誌影展」是蓬勃多元的影展,是臺灣文化底蘊的表徵,因此得以展現人文關懷、敏銳觀照及拓開國際視野。

本人在此祝福影展活動圓滿成功!

Cheng Li-Chun

Minister of Culture

The Taiwan Association of Visual Ethnography has organized eight Taiwan International Ethnography Film Festivals (TIEFFs) since 2001. Each festival has featured dozens of outstanding documentaries, relating customs, human emotion and memory in visual form that overcome linguistic barriers. These documentaries concern themselves with global culture, the humanities and ethnicity. Through the films themselves, in the narration accompanying their visuals, as well as the opportunity the festival provides international cinephiles to meet with one another and engage in discussion, the festival has been successful in attracting the world's attention to Taiwan and getting Taiwan to look out at the world.

This is precisely the aim of the Ministry of Culture in encouraging the making of films, documentaries and other visual creations and supporting the organization of international film festivals and documentary festivals. The purpose is to promote exchange and dialogue between Taiwan and the world at large through the medium of film.

TIEFF is a vibrant and diverse film festival. By representing Taiwan's cultural essence, it displays Taiwan's humanistic ideals, and casts a keen eye to the world, while remaining open to international perspectives.

We wish the festival event great success!

夷將·拔路兒

原住民族委員會主任委員

在視覺文化躍居主導地位的時代,經由電影或紀錄影像,有效地拉近不同族群與文 化背景人們的距離,增進彼此的理解與關懷。面對當代社會發展,如何彰顯原住民族的 主體性,經由較容易接受的視覺影像,喚起族人及社會大眾對原住民族發展議題的重視, 使原住民不是只有在特定場合才會被看見,而是要讓觀眾從影片中進行文化意義的詮釋 與交流。

台灣民族誌影像學會長年耕耘原住民族影像紀錄,提供原住民有更多元的發聲管道, 也讓世界看見臺灣的多元文化,特別舉辦「臺灣國際民族誌影展」活動,深具意義。透 過鏡頭之探索,呈現世界各地原住民族生存的處境,使國人透過影像對世界各地的原住 民族文化有更深層的認識,也讓原住民族觀眾從積極的面向思考自我族群與文化的處境, 亦可以從跨國之間的原住民經驗,觀視世界原住民族的跨界能量與持續生存發展之道。

今年影展共選出來自 20 個國家的 42 部影片,內容呈現了多樣的主題與素材,包括 拍攝民族誌影片的個人式、觀察式、實驗性、反思的以及感官的風格。今年度影展也同 時辦理「民族誌影像原住民族研習營」,讓臺灣的原住民有機會和國際的原住民影像創 作者,或關心原住民議題的紀錄片工作者面對面相互觀摩,一同交換工作經驗、分享多 元文化,進而打造出一個足以跨越文化族群的視野和創作觀。

最後, 誠摯地感謝台灣民族誌影像學會籌辦活動, 提供國內外原住民影像創作者間 的對話與瞭解, 進而探討世界各國原住民族所面臨的問題, 讓原住民族議題以更多元方 式被大眾看見。

Icyang Parod

Minister of the Council of Indigenous Peoples

In the age of the domination of visual culture, films and documentaries are an efficient way to reduce the distance between people from different communities and with different cultural backgrounds, improving their understanding of and concern for each other. Given how contemporary society has evolved, it is important to make the subjectivity of indigenous peoples manifest. The accessibility of visual images invite these peoples and the general public to engage with issues surrounding indigenous development. This hopefully will mean that indigenous peoples can be recognized more widely beyond specific occasions and festivals; the films spur the audience on to interpretation and engagement with cultural meanings.

For many years, the Taiwan Association of Visual Ethnography has been working on visual documentation of indigenous peoples. This provides more channels for the voices of indigenous peoples to be heard and communicates Taiwan's diversity of culture to the world. The association also organizes the Taiwan International Ethnographic Film Festival (TIEFF). Through the camera's explorations, the lives of indigenous peoples worldwide are depicted before us. Through these images, the audience in Taiwan is given a deeper understanding of indigenous cultures around the world; indigenous audiences are also then able to reflect on the state of their own communities and culture. The depiction of indigenous experiences across national boundaries also gives us a perspective on the interdisciplinary efforts to continue the existence and evolution of indigenous peoples worldwide.

The festival this year features a selection of 42 films from 20 countries; the content covers

diverse themes and subject matter, including personal, observational, experimental and sensory styles of ethnographic filmmaking. The Indigenous Film Focus of the TIEFF provides an opportunity for indigenous Taiwanese people to come face to face with international documentary makers who focus on indigenous peoples in their films, learning from them as well as engaging with and discussing their experiences and their cultural backgrounds, in order to contribute to a wider perspective and a shared vision across cultures.

Finally, my sincere gratitude goes to the Taiwan Association of Visual Ethnography for holding the event, enabling dialogue and understanding between ethnographic filmmakers worldwide, so they can further explore the problems with which indigenous peoples are confronted, revealing indigenous issues to the public in more diverse ways.

2017 臺灣國際民誌影展的新氣象

胡台麗

臺灣國際民族誌影展主席、民族誌紀錄片導演

作為臺灣國際民族誌影展(TIEFF)主席和最早兩屆的策展人,我欣喜地看著它從2001年誕生後,每兩年都奮力往前衝刺。2017年,第九屆 TIEFF 在許多方面展現了新的氣象。首先,TIEFF的影展組織有所變動。前三屆 TIEFF 的策展人蔡政良轉任影展總監,而由在東華大學任教的傅可恩 Kerim Friedman 擔任策展人,原先的國內專員黃士純則升任行政統籌,讓影展的運作有更多分工,走向更專業的道路。今年 TIEFF 徵片的數量暴增,首次超過千部(感謝 FilmFreeway 提供精良且便利的線上報名和觀影系統)。TIEFF 動員了許多學界和電影界人士審片,策展人更是花了無數時間細心觀看和評量影片。結果入選的影片數量由以往的30餘部增加到42部,並出現較多數量的40分鐘以下精彩短片。

2017 TIEFF 策展人很有創意地提出了「超越人類」(Beyond the Human)的影展主題,挑戰以人類為中心的想法,探索人與動物、物質、神靈等互為主體的關係。在這主題下,2017 TIEFF 設定 Lucien Castaing-Taylor(人類學者、哈佛大學感覺民族誌實驗室主任)為焦點導演,將放映他參與製作的兩部極富實驗性且與動物相關的影片《碧草如茵》(Sweetgrass)和《地海之詩》(Leviathan),並邀請到《碧草如茵》(雙開幕片之一)的另一位導演 Ilisa Barbash(哈佛大學 Peabody 博物館

視覺人類學策展人)來臺座談。一如以往,2017 TIEFF 特別重視臺灣原住民導演,而將另一位焦點導演設定為排 灣族的藝術家伊誕,巴瓦瓦隆,將放映他的兩部影片《山 部落海部落》(雙開幕片之一)和《相遇在那端森林》。

我觀看 2017 TIEFF 片單,發現除主題影片非常吸引 人,不限主題近兩年完成的「新視界」影片更是變化多 端。TIEFF選片時只要是富文化意涵、可促進和激發觀 眾對族群、文化和環境等議題理解和討論的紀錄片,都納 入民族誌影片的範疇。優良的民族誌紀錄片的導演不必 是人類學者。不過,今年入選影片的導演有相當數量具 人類學訓練背景。除《碧草如茵》和《地海之詩》的三位 導演 Lucien Castaing-Taylor、Ilisa Barbash、Véréna Paravel,還有出版許多視覺人類學著作的 Sarah Pink (《洗衣機人生》)、Patricia Alvarez (《交織在安地 斯山與時尚之間》)、Mara Lin Visser(《阿克拉的服 節風尚》)、Roger Canals (《巴塞隆納的女神》)、 Haklak Choi (《薩滿浮生錄》) 、Jaroslava Pan á kov á (《輪洄的盡頭》)、鄭光博(《Lmuhuw 言的記憶》)、 Laura Cini(《懲罰之島》)、Maurizio Borriello(《造 船者》)、Claire Simon (《森林中的伊甸園》)等。我 們可特別注意這些導演在影片中意圖傳達哪些人類學訊 息。

當我得知 Petr Lom 導演 2017 年的新作品《緬甸詩人的故事書》入選時,特別高興。這是 Petr Lom 導演的第三部作品入選 TIEFF。前兩部是我印象非常深刻的作品《綁架新娘》(Bride Kidnapping in Kyrgyzstan,

2005 TIEFF)和《走繩索的人》(On a Tightrope, 2007 TIEFF)。今年 Petr Lom 導演是第一次親自出席 TIEFF,和觀眾討論《緬甸詩人的故事書》這部具宏觀視野、人權關懷且詩意盎然的影片,相信會引起很大的注目 和迴響。

臺灣包含許多屬南島語族的原住民族,目前官方認定 16 族。TIEFF 一向非常重視原住民族的影片。主題導演 伊誕的兩部影片之外,今年入選的 6 部臺灣影片中有 5 部 (《部落丨對話》、《不得不上路》、《作部落的人》、《Lmuhuw 言的記憶》、《Kalay Ngasan 我們的家》)是以臺灣原住民族為題材,涵蓋阿美、噶瑪蘭、泰雅、排灣等族,其中有兩部為原住民導演的作品(潘志偉的《部落丨對話》,撒舒優·渥巴拉特的《作部落的人》)。這些高品質的原住民題材紀錄片大多受到「財團法人原住民族文化事業基金會」紀錄片攝製補助,顯示該獎勵政策獲得良好成果。以阿美族知識份子巴奈·母路為主角,描述她由巫師研究者進而成為巫師的動人影片《不得不上路》(楊鈞凱導演)被選為雙閉幕片之一,是本屆不能不看的好片。

我驚喜地發現還有兩部入選影片的拍攝對象是屬於南島語族。一部是《家園:何去何從》,紀錄居住於馬達加斯加西南森林,原以狩獵採集維生但受到現代社會衝擊的Mikea人。另一部《航行於沈默之海》敘述緬甸和泰國交界處的海上遊牧民族 Moken 人。此外,有關於澳洲原住民的影片《鈴聲》、中國藏族的《牧人雕歌》、俄國愛斯基摩原住民的《輪迴的盡頭》、巴西 Kayapo 族的《回家

靠岸》等。這些影片對臺灣原住民題材影片的攝製應有很 大的參照和啟發作用。

這屆入選影片的拍攝地區很廣,亞洲、北美洲、中美洲、南美洲、歐洲、澳洲、非洲、中東等地都有優秀作品脫穎而出。這屆有較多部法國導演的影片入選。例如Alice Diop 的《待命者》,Claire Simon 的《森林中的伊甸園》、Hadrien La Vapeur 和 Corto Vaclav 的《王子的死亡怪譚》、Siman Panay 的《這裡沒有血黃金》等。我們要特別向從第一屆起便不間斷地支持 TIEFF 的「法國在台協會」致謝。2017 TIEFF 在法國在台協會贊助下,得以邀請著名的 Claire Simon 導演來臺和觀眾交流。

策展人將影展所有入選影片納入幾個主要標題下,請專人在影展特刊中為文介紹。有幾部探討身心疾病、性別議題且拍攝手法和情境特殊的影片必然會引起臺灣觀眾很大興趣。例如《蜜雪兒的瘋狂人生》、《父親的夢想呢喃》、《待命者》、《失控的生命》等。Laurie Colson和 Axelle Le Dauphin 合導的《整妝上陣》(雙閉幕片之一)這部談印度非男非女第三性組成的 hijra 家庭的影片,相信會留給觀影者許多思索的空間,千萬不能錯過。

A New Horizon for the Taiwan International Ethnography Film Festival 2017

Hu Tai-Li

President of TIEFF, director of ethnographic documentaries

As the president of TIEFF and the programmer for the first two festivals, I am delighted to see it continue to forge onward every two years since its establishment in 2001. In 2017, the 9th TIEFF presents a new horizon in several senses. First, the organization has changed. Futuru C.L. Tsai, the programmer of the last three festivals, has become the festival director and is being replaced as programmer by Kerim Friedman who teaches at National Dong Hwa University; Susan Huang who previously served as our domestic coordinator has been promoted to the position of festival coordinator in order to professionalize the operations of the festival to a greater degree and to ensure more effective division of work. This year, there was a boost in the quantity of submissions to TIEFF, with entries surpassing the 1,000 mark for the first time (thanks to Film Freeway for providing advanced and convenient online submission and viewing systems). TIEFF has mobilized many professionals from academia and the film industry for film selection; the programmer also spent lots of time carefully watching and evaluating the films. This resulted in 42 films being selected this year (whereas in previous years it had been just over 30), including more excellent short films less than 40 minutes in duration.

The programmer of TIEFF 2017 has proposed "Beyond the Human" as the main theme, challenging anthropocentricism and exploring inter-subjective relations among humans, animals, materials and divinities, etc. Under this overarching theme, TIEFF 2017 chose Lucien Castaing-Taylor (ethnographer and director of the Sensory Ethnography Lab at Harvard University) as one of the directors in focus and features two rather experimental films he co-directed, both related to animals: Sweetgrass and Leviathan. The festival has invited Ilisa Barbash (curator of Visual Anthropology of the Peabody Museum at

Harvard University) who co-directed Sweetgrass (one of the two opening films) to Taiwan for a panel discussion. As in previous years, TIEFF 2017 has made special efforts to recognize the value of indigenous Taiwanese directors. For this reason, we have also chosen Etan Pavavalung - an artist from the Paiwan community - as another director in focus and will screen two of his films: Mountain Tribe, Sea Tribe (one of the two opening films) and Encounter, in That End of the Forest.

In browsing the lineup of TIEFF 2017, not only are the featured films very attractive, the films which are included in the "New Vision" section of the festival which is unlimited by theme have proven to be even more varied. In terms of the selection, documentaries with cultural meanings capable of sensitizing, facilitating audience understanding and inspiring discussion about issues concerning ethnic groups, culture, and the environment, correspond to TIEFF's definition of ethnographic films and conform

to our selection criteria. A good ethnographic documentary filmmaker does not have to be an anthropologist, however, many of the directors whose films have been selected this year have received anthropological training, including Lucien Castaing-Taylor, Ilisa Barbash, Véréna Paravel (Castaing-Taylor co-directed Sweetgrass with Ilisa Barbash and codirected Leviathan with Véréna Paravel), Sarah Pink (Laundry Lives) who has published many works on visual anthropology, Patricia Alvarez (Entretejido), Mara Lin Visser (Unity: Dress-scapes of Accra), Roger Canals (A Goddess in Motion, Maria Lionza in Barcelona). Haklak Choi (Gonya: the Shaman's Day Out), Jaroslava Panáková (Five Lives), Watan (The Memory of Orality), Laura Cini (Punishment Island), Maurizio Borriello (Faber Navalis) and Claire Simon (The Woods Dreams are Made of). We should pay particular attention to the anthropological messages the directors attempt to convey through their films.

I am especially glad to learn that *Burma Storybook*, Petr Lom's latest film in 2017, was selected. This is the third film by Petr Lom to be selected by TIEFF. The first and the second of his films to be selected, *Bride Kidnapping in Kyrgyzstan* (TIEFF 2005) and *On a Tightrope* (TIEFF 2007), also impressed me a lot. This year, Petr Lom will attend TIEFF for the first time to discuss *Burma Storybook* with the audience; it is a rather poetic film with a wide scope and which shows a keen concern for human rights. I believe the film will generate a lot of interest and incite a diverse range of reactions.

Many indigenous peoples in Taiwan are Austronesian; the government has officially recognized sixteen indigenous groups. TIEFF highly esteems films about indigenous peoples. In addition to the two films by featured director Etan, among the six films made in Taiwan that were selected, five revolve around Taiwanese indigenous peoples (Dialogue among Tribes, Path of Destiny, Resurgence, The Memory of Orality, Kalay Ngasan: Our Home), covering the Amis,

Kavalan, Ataval and Paiwan peoples; two of them are directed by indigenous directors (Dialogue among Tribes by Pan Zhi-Wei, Resurgence by Sasuyu Ubalat). The majority of the support for these quality documentaries on indigenous people came in the form of grants provided by the Indigenous Peoples Cultural Foundation for documentary making, as part of a policy of incentives. Path of Destiny (directed by Yang Chun-Kai), featuring Amis intellectual Panay Mulu as the protagonist, has been selected as one of the two closing films. This touching film describes how Panay Mulu, a researcher on Shamanism, became a shaman herself. This is one of the excellent films this year one should not miss.

I was also quite surprised to see that another two of the selected films also revolved around Austronesian peoples. Rendala the Mikea documents the Mikea people who live in forests in southwest Madagascar. Traditionally hunter gatherers, the introduction of modernity has had

a damaging impact on their way of life. Sailing a Sinking Sea tells the stories of the nomadic Moken people who roam the seas near the border between Burma and Thailand. In addition to this is the film Ringtone, which is about aboriginal people in Australia, the film Drokpa about Tibetans in China, the film Five Lives about Yupik Eskimo people in Russia, and the film The Third Shore about the Kayapo people in Brazil. These films can serve as great references and inspiration for the making of films on indigenous peoples in Taiwan.

The shooting locations of the films selected are spread around the world, including Asia, North America, Central America, South America, Europe, Australia, Africa, and the Middle East. This year the festival includes great films from all these regions, and several were created by French filmmakers, for example, On Call by Alice Diop, The Woods Dreams are Made of by Claire Simon, The Strange Story of Prince Dethmer by Hadrien La Vapeur and Corto Vaclav, and Nobody Dies

Here by Siman Panay. We are much obliged to the French Office in Taipei which has provided constant support from TIEFF's inception. It was their support that enabled TIEFF 2017 to invite the renowned filmmaker, Claire Simon to Taiwan to interact with our audience.

The programmer has categorized all the selected films into several themes and has invited professionals to contribute essays to the catalogue. Some of the films explore issues of psychological and physiological illness and gender employing specialist approaches in specific contexts which I'm sure will prove popular with the local audience, for example, An Autobiography of Michelle Maren, Father, Mother, Ali, Reza and Me, On Call, and The Hospice Care. Guru, a Hijra Family (one of the two closing films) codirected by Laurie Colson and Axelle Le Dauphin - a film dealing with hijra "families" created by people of the third gender in India - is sure to lead to much reflection and shouldn't be missed.

傅可恩

2017臺灣國際民族誌影展策展人

臺灣國際民族誌影展(TIEFF)是亞洲同類型影展中最早創立、舉辦歷史也最久的影展。今年的影展包含來自20個國家的42部影片,由影展評審們從來自111個國家的1,500多部報名影片中選出。參展的導演包括具有國際聲譽的知名導演,也包含初次參加影展的新導演。今年影展呈現了格外多樣的電影手法,包括拍攝民族誌影片的個人式、觀察式、實驗性、反思的以及感官的風格。

本屆影展入選的影片被納入以下兩個路線:與今年的 主題「超越人類」(Beyond the Human)相關的影片沒 有限制拍攝年代,而「新視界」(New Vision)主題影 片則限於在過去兩年中完成的民族誌影片。使一部電影成 為民族誌影片的元素是什麼?就此並沒有單一的定義,存 在的是這個學科的漫長歷史所形塑的各式標準的混合。如 果一部影片是由民族誌學者為研究而拍攝的,則它可能被 視為民族誌影片,但這類影片或許也包含流露某種深刻文 化敏感度的實驗電影,或者是由原住民所拍攝、圍繞著他 們本身社會的影片。面對今年如此繁多的報名影片,本影 展的評審在評選之際所尋求的影片是足以提供給觀眾獨特 的電影經驗的片子。我們所選出的影片足以娛樂和滿足感 官,甚至更進一步朝著人類文化多樣性以及當代社會所面 對的迫切問題敞開一扇門。

今年影展的主題「超越人類」試圖挑戰人類例外論 (human exceptionalism) 一這是指相信我們人類能夠左 右吾人和非人類的關係的條件。「超越人類」並不代表將 人性拋諸腦後,這代表擴展我們的界定,以納入更多使我 們之所以為人類的事物。專為這個主題而設的三個影展單 元分別探索一組不同的相互關聯:「超越人類:動物界」 細查吾人的人性如何被我們和動物的關係以及對牠們的依 賴所形塑,以及此一關係本身如何因全球化以及工業化而 處於改變之中:「超越人類:物質生活」檢視人類文化如 何形塑科技以及物質的世界,也反過來被它們所形塑:「超 越人類:靈的世界」則探索人類如何透過與靈的世界的關 係來了解自己,以及現代性的力量正如何改變這些關係。

「新視界」則包含五個單元,各自針對一個不同的當代議題。「家家有本難念的經」探索家庭如何面對關於老化、死亡以及心理健康的危機,並提出此一疑問:「我們是否能選擇自己的親戚?」。「部落生活」匯集了思索文化流失和重新活化議題的影片。「洞觀真相」則聚焦於歷史正義以及人權。最後兩個單元「安身之處」和「何去何從」分別探索人類和地理以及環境的關係,前者近距離觀照自己選擇或被迫居住在不友善的環境、或是在其中工作的人,以及都市公園等都會環境在形塑日常生活上所扮演的角色;後者則相反地探索四處游移的人們,有些人別無選擇,只能離開家,其他人則以旅行作為一種生活方式。

歷屆的臺灣國際民族誌影展都試圖特別展現對此一電影類型做出獨特而重大貢獻的兩位導演的作品(一位來自國際、一位來自臺灣)。今年的國際焦點導演是 Lucien Castaing-Taylor,他是一位獲獎無數的人類學者和藝術家,其作品持續地為視覺民族誌拓展新領域。他的作品

往往以集體合作的方式製作,其中包含編輯和撰寫視覺人類學領域的重要論著、製作廣受國際讚譽的紀錄片、創作被世界重要博物館展出或收藏的藝術作品和攝影,以及執掌哈佛大學感覺民族誌實驗室(Sensory Ethnography Lab)並在此任教,該實驗室是訓練下一代視覺人類學者的重鎮。

今年影展選映的兩部 Castaing-Taylor 的影片都屬於「超越人類:動物界」單元,它們各自的風格分別由某種特異的人-動物的交遇所形塑。與 Ilisa Barbash 攜手拍攝的《碧草如茵》(Sweetgrass, 2010)紀錄 3,000 多 隻綿羊和幾位牧者在山間艱困而長途的跋涉,而與 Véréna Paravel 一起拍攝的《地海之詩》(Leviathan, 2012)則紀錄北大西洋的商業性捕魚工業。這些影片都絕佳地例示Castaing-Taylor 所支持的「感覺」(sensory)人類學方法。這個方法試圖捕捉長期田野工作的沉浸式經驗,並且降低對口說語言的著重,而側重人類學交遇的視覺和聽覺面向。以此方法拍成的影片遂是深刻的美學經驗,它們在藝術界獲得應有的知名度,一如在學術界亦然。

今年影展中,來自臺灣的焦點導演是伊誕·巴瓦瓦隆。伊誕是一位原住民藝術家,來自位於南臺灣山區的屏東縣大社部落的排灣族群。今年影展選映兩部伊誕的電影《相遇在那端森林》(2016)以及《山部落海部落》(2015)都汲取自伊誕本身的排灣藝術視野。伊誕的作品根植於「vecik」這個排灣字的概念,意指一些象徵性的活動,他將之翻譯成「紋砌刻畫」。這反映出伊誕本身橫跨多種媒材的藝術作品的多樣性,包含圖畫、繪畫、雕刻、

版畫以及裝置藝術,也反映出其作為某種自然刻記的藝術 視野。他的紀錄片也是如此,可將之視為他把 vecik 再延 伸到另一種媒材之中。

人與其環境的關係居於伊誕的藝術作品和影片的核心。《相遇在那端森林》帶領我們了解伊誕的藝術視野,不僅顯現他如何鋪展 vecik 而將自然轉化成某種美學經驗,也展現出他如何將傳統排灣文化轉變為當代藝術。《山部落海部落》透過和另一位臺灣原住民藝術家伊祐·嗄照的對話,而延伸這些關於美學和環境的關係的思索。伊祐是一位阿美族藝術家,來自東海岸的港口部落。伊誕的排灣族祖先在山上建立家園,而伊祐則生長在一個面對太平洋的族群,他們的藝術不但反映出這些不同的環境,也反映出他們各自的文化其相異的美學傳統。

為這場影展選片時,我們試著選出討論類似主題或者 運用互補式方法拍攝的影片,由此透過觀賞影展的經驗, 在影片之間創造某種對話。這番努力也延伸到這本特刊, 一如歷年的做法,我們今年也邀請了幾位本地備受推崇的 專家為這本特刊撰寫單元專文,每位作者都負責影展的八 個單元之一,點出影片之間的共通和歧異之處。我們也邀 請了多位這次影展的導演和作者前來參加今年10月在臺 北舉行的影展,提供觀眾參與討論的機會。我們希望參與 影展的人們能在離開影展的座位席之後,對於何謂身為人 類、以及我們和周遭世界受文化所中介的交遇如何形塑吾 人對人性的界定,抱持更為拓展的觀念。

Kerim Friedman

Programmer of the 2017 Taiwan International Ethnography
Film Festiv

The Taiwan International Ethnographic Film Festival (TIEFF) is the oldest and longest running festival of its kind in Asia. This year's festival consists of forty two films from twenty countries, selected by our judges from over one thousand five hundred submissions — sent to us from one hundred and eleven countries. The directors include both established names with international reputations and first time directors making their film festival debut. There is also a remarkable diversity of cinematic approaches on display at this year's festival, including personal, observational, experimental, reflexive, and sensory styles of ethnographic filmmaking.

Films chosen for the festival were included in one of two tracks: films related to this year's theme, "Beyond the Human," could have been made at any time, while films in the New Vision category were restricted to ethnographic films made in the last two years. What makes a film ethnographic? There is no one singular definition, but rather a grab bag of criteria shaped by the discipline's long history. A film might be considered ethnographic if it was made by an anthropologist as part

of their research, but it also might include experimental films that betray a deep cultural sensitivity, or films made by indigenous peoples about their own societies. With so many films to choose from, our judges looked for films that could offer our audience a unique cinematic experience. The films we picked are capable of entertaining and delighting the senses even as they open a door on to humanity's cultural diversity and the pressing problems faced by contemporary societies.

This year's theme "Beyond the Human" seeks to challenge human exceptionalism: the belief that we humans can dictate the terms of our relationship with the non-human. Moving "Beyond the Human" does not mean leaving humanity behind; it means expanding our definition to include even more of that which makes us human. The three festival sections devoted to this theme each explore a different set of interconnections: "Beyond the Human: Animals" looks at how our humanity is shaped by our relationship with and dependence on animals and how that relationship itself is changing as a result of globalization and industrialization. "Beyond

the Human: The Material World" looks at how human cultures both shape and are in turn shaped by technology and the material world. And, "Beyond the Human: Spirits" explores how humans come to understand themselves through their relationship with the spirit world, as well as how the forces of modernity are changing these relationships.

There are also five sections in our New Vision category, each focusing on a different contemporary issue: "Family Troubles" explores how families face the crises associated with aging, dying, and mental health, but also asks the question "Can we choose our relatives?" "Indigenous Lives" brings together films that meditate upon issues of cultural loss and revitalization, while "Righting Wrongs" focuses on historical justice and human rights. The last two sections "The Places We Live and Work," and "The Places We Go" each explores the relationship of humans to geography and the environment. The first looks at people who have chosen, or been forced, to live or work in hostile environments, such

as city parks, in shaping ordinary lives. The second section, in contrast, explores people on the move. Some had no choice but to leave their homes, while others make travel a way of life.

Each festival TIEFF seeks to highlight the work of two directors (one international and one from Taiwan) who have made a unique and important contribution to the genre. This year's featured international director is Lucien Castaing-Taylor. Castaing-Taylor is an award-winning anthropologist and artist whose work has constantly pushed the boundaries of visual ethnography. His work, often produced collaboratively, has included the editing and writing of key texts in the field of visual anthropology, the production of internationally acclaimed documentary films, the creation a body of artworks and photography which have been exhibited and housed in some of the world's top museums, and teaching and directing at Harvard University's Sensory Ethnography Lab — an important center for the training of the next generation of visual anthropologists.

The two films of Castaing-Taylor included in this year's program are both part of the "Beyond the Human: Animals" section, with each film's style shaped by a very different human-animal encounter. Sweetgrass (2010), made together with Ilisa Barbash, documents the difficult mountain trek of over three thousand sheep and a handful of ranchers, while Leviathan (2012), made with Véréna Paravel, documents the North Atlantic commercial fishing industry. These films are both exemplary of the "sensory" approach to ethnography espoused by Castaing-Taylor. This approach seeks to capture the immersive experience of long-term fieldwork and de-emphasizes spoken language in favor of the visual and auditory aspects of the ethnographic encounter. As a result of this approach, these films are deeply aesthetic experiences that have deservedly been as celebrated in the art world as they have been by academics.

This year's featured director from Taiwan is Etan Pavavalung. Etan is an indigenous artist from the Paiwan community of Paridrayan in Pingtung county, located by Etan included in this year's festival, Encounter, in That End of the Forest (2016) and Mountain Tribe, Sea Tribe (2015), both draw from Etan's own Paiwan artistic vision. Etan's work is grounded in the concept of vecik, a Paiwan word which expresses a number of symbolic activities which he has translated as "trace-layer-carve-paint." This reflects both the diversity of Etan's own artistic output, which spans multiple media, including drawing, painting, engraving, printing, and installation art, as well as his vision of art as an inscription of nature. His documentary films are no different and are best seen as an extension of vecik into yet another medium.

The relationship between people and their environment is central to both Etan's artwork and his films. Encounter, in *That End of the Forest* introduces us to Etan's artistic vision, not only showing how he deploys *vecik* to transform nature into an aesthetic experience, but also how he transforms traditional Paiwan culture into contemporary art. *Mountain Tribe, Sea Tribe* extends these reflections on the relationship

between aesthetics and the environment through a dialog with another indigenous Taiwanese artist: Iyo Kacaw. Iyo is a Pangcah artist from the East Coast village of Makota'ay. Etan's Paiwan ancestors made their home in the mountains, while Iyo grew up in a community that faced the Pacific ocean and their art reflects not only these different environments, but also the different aesthetic traditions of their respective cultures.

In picking the films for this festival we have tried to pick films that talk to similar themes or use complementary approaches to filmmaking, thus creating a dialog between the films through the experience of watching the festival. That effort extends to this catalog as well. As we do each year, we have invited a number of respected local experts to write about the films for this catalog. Each writer has taken on one of the festival's eight sections, drawing out the commonalities between the films as well as the disjunctures. We have also invited many of the directors and writers to attend the festival in Taipei this October, offering an opportunity for the audience to join the discussion. We

hope that festival participants will come away with an expanded notion of what it means to be human and how our definition of humanity is shaped by our culturally mediated encounters with the world around us.

超越人類:動物界

Beyond the Human: Animals

地海之詩 Leviathan

薇瑞娜·帕拉瓦 Véréna Paravel

路西昂·凱斯坦·泰勒 Lucien Castaing-Taylor

碧草如茵 Sweetgrass

艾麗莎·巴巴什 Ilisa Barbash

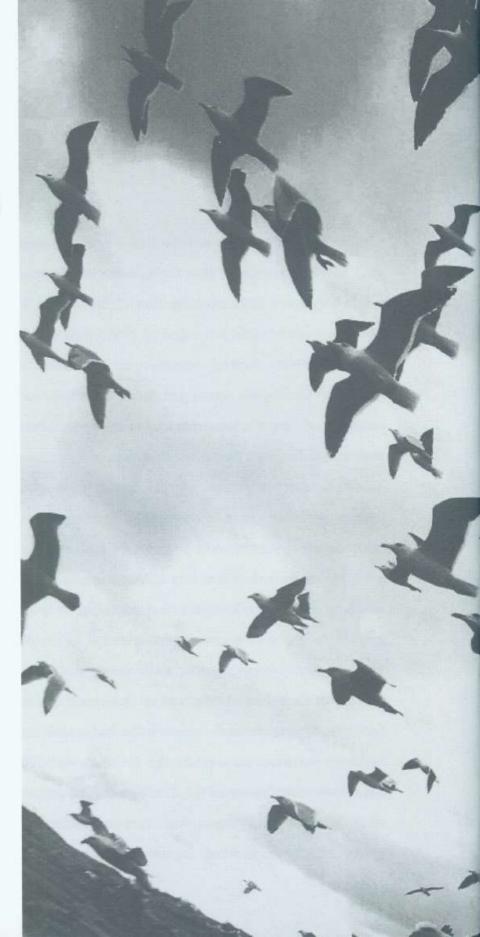
路西昂·凱斯坦·泰勒 Lucien Castaing-Taylor

交纖在安地斯山與時尚之間 Entretejido

派翠西亞·阿爾瓦雷斯 Patricia Alvarez

牧人離歌 Drokpa: Nomads of Tibet

蘇燕純 Su Yan-Chun





民族誌影片作為一種文類: 全貌觀而主體曖昧的視野實驗

羅永清

國立屏東大學原住民族健康休閒與文化產業 學士學位學程助理教授

Lucien Castaing-Taylor 的民族誌影片《地海之詩》(Leviathan)運用了大量裝配在捕漁船工身上的 GoPro極限運動攝影機,帶領觀眾探索了船工與海洋生物之間所構成的世界。影片一開始就是好像是一位身戴 GoPro 卻未對焦所獲得的昏眩,原來觀眾不知不覺地上了一艘風雨中「賊船」,這個橋段之混亂而無運鏡是觀影的一個門檻,過了這個門檻,我們發現這讓我們體驗了船工的視角,但未對焦的狀況似乎又告訴我們這個視角其實是個偶然,因此觀眾必須自己尋找自己的視角,你會將心放在漁工還是漁工捕的魚,猶豫之間,導演其實成功地成就了Castaing-Taylor以「超主觀」(hyper-subjective)的概念為此影片所形容的影片風格,或者其他影評所謂的「表現幻覺式的抽象觀點」。超主觀或幻覺其實呈現出民族誌文本最根本的限度就是呈現一種印象主義:全貌觀而主體曖昧。

全貌觀與主體曖昧在這幾部影片中處處可拾,如「利 維坦」(Leviathan),在希伯來語大概指涉的是鱷魚或 海怪,有基督教背景的人們大概能直接體會電影所謂利維 坦乃是將漁工及漁船指涉成一個吃魚的海怪或鱷魚,這個 視角強烈地傳達了「捕魚工業為海洋以及海上漁工所帶來 的野蠻代價」。我們為了吃魚產海鮮,其實忘了有這一段 抓魚的慘忍,所以我們已身是「利維坦」就是希伯來語中 有著「扭曲」、「漩渦」含義的怪物。這是影片的第一層 意義,還不足以構成其印象主義:全貌觀而主體曖昧的味 道。這就要引出霍布斯所言的「利維坦」才能看出。

霍布斯認為在人類的自然狀態下,有一些人可能比別 人更強壯或更聰明,但沒有一個會強壯到或聰明到不怕在 暴力下死亡。當受到死亡威脅時,在自然狀態下的人必然 會盡一切所能來保護他自己。霍布斯認為保護自己免於暴 力死亡就是人類最高的必要,而權力就是來自於必要。這 讓我們想到一個得以綜攝宇宙生物間的全貌觀點,即:人 與人會彼此對抗,但在海上魚兒其實無法與人對抗,立即 將生物之間的次序拉出,使用與被使用、吃與被吃、殺與 被殺。當海洋生物只是等而下之的時候,我們人類只是吃 魚的海怪時,我們心中會呼求出一個和平與較平等的企 望,這也是霍布斯在在十七世紀亂世時期感嘆地認為社會 要和平就必需要有社會契約的理論來源。他認為社會是一 群人在一個威權之下,而每個人都將所有的自然權力交付 給這威權,讓它來維持內部和平和進行外部防禦,只保留 自己免於一死的權力。這個主權,無論是君主制、貴族制 或民主制(霍布斯較中意君主制),都必須是一個「利維 坦」,一個絕對的威權,因此,我們與海洋生物間的制度 應該是什麼呢?這是本系列影片的最後提問。

Lucien 的另一部片《碧草如茵》(Sweetgrass)處理的是牧羊人與羊以及自然之間的關係,整部片的畫面唯美清新也可以說是一種印象主義。該片紀錄了牧羊人

的生活型態,可以看到幾位牧羊人就可以帶領三千多隻 羊並且跨越一百五十英里絕妙山景的生命的震撼旅程,唯 美的印象「呈現一個自然與文化,動物與人類,親密交織 的世界」,呼應本次影展所帶出的「超越人類:動物界」 (Beyond the Human: Animals) 的主題,以羊與牧者之 間的關係來討論「人與動物的混合交錯」,但唯美之下卻 也鑲嵌入了人與動物的暴力關係,控制與失控、宰殺與被 殺、換毛與剃毛。唯美之中的暴力是什麼?就是為我們呈 現出一種超主觀或幻覺而成就一種印象主義:全貌觀而主 體曖昧,這可以從 Castaing-Taylor 導演所提示的來發現: 人與羊之間有一個史前時代就開始的馴化過程,羊慢慢變 成溫馴的,正如耶穌也類比自己是牧羊人,讓信徒成為神 所愛的子民,這是一幅美麗的天堂景象,是一種印象,但 是導演卻告訴我們,如今剩下的只是把羊作為經濟動物的 關係,影片中牧羊人與羊群的唯美關係所呈現的儘管行禮 如儀地每天安排羊群的生活,但一切的目的在於屠宰與剃 毛。

同樣地秘魯導演 Patricia Alvarez 的作品《交織在安地斯山與時尚之間》(Entretejido)所述說的秘魯羊駝毛儘管是安第斯高地社區及其豐富的紡織品傳統中最具意義的材料。該片將參與製作羊駝羊毛時尚的不同場所和社區組合在一起,探索出這些遭遇的不同表現,從而挑戰和複製了歷史根植的種族主義。 這部電影將羊駝織品業的供應鏈將動物與生產線的紋理沉浸在一起,使得觀眾與我們可以思考我們所穿戴的對象與國家的種族政治和歷史糾纏在一起。這也是一種印象主義式的全貌觀,呈現出人與羊

駝的關係正如同人與漁產或人與羊之間只是宰制與物用的 關係。

Yan Chun Su (美國)所攝製的《牧人離歌》 (Drokpa)讓我們看到青藏高原的鬱鬱蔥蔥的草原上原本人與氂牛本來的家庭關係卻必須轉變成中國政府定居政策下的宰制關係,呈現出人與氂牛之間的彼此物化過程。

這讓我們拉出一條全貌觀點,人與動物的利用關係才是人與動物為善關係的根本,人的生命如何依賴其他動物,似乎成為了複雜的共同體,但羊、羊駝及氂牛等馴化動物有需要依賴人類嗎?在這個提問下,這幾部影片也處理了與「野性羊/牛群」的相處關係;如同耶穌基督會放著九十九隻羊去尋找一隻迷失的野羊,1%的羊呼求著自由對等。為我們與羊等馴化動物的關係提出了一個全貌觀的民族誌觀點:人與動物之間長期以來發展的階序關係,其實,是一個該檢討的時候了!

Ethnographic Films as a Literary Genre: A Visual Experiment Employing a Holistic Perspective and Ambiguous Subjectivity

Lo Yung-Ching

Assistant Professor, "Studies of Health and Leisure & Cultural Industries for Indigenous" B.A. Program, National Pingtung University

In his ethnographic film entitled *Leviathan*, Lucien Castaing-Taylor fitted numerous GoPro extreme sports cameras onto fishing boat workers, so viewers can explore the world of fishermen and ocean creatures. The beginning of the film is marked by dizzying, blurry images, as if someone's GoPro isn't in focus. We find ourselves in the middle of a storm. We weren't expecting any of this. This moment of unchoreographed chaos is the introduction to the film and our baptism into life on a fishing boat from the perspective of fishermen. The unfocused images, however, seem to be telling us that there is also some randomness to this vantage point, so we the viewer need to look for our own. Do our hearts go out to the fishermen or to their catch? We find ourselves wavering, undecided. The director has succeeded in realizing a hyper-subjective film style or what is known by other film critics as an "abstract illusionism". Hyper-subjectivity or illusion actually shows us that ethnographic texts present us with a kind of impressionism: a holistic perspective with ambiguous subjectivity.

The use of a holistic view and vague subject matter is a technique used throughout these films. Leviathan, for example, is a Hebrew word that probably means crocodile or some kind of sea monster. Anybody with knowledge of Christianity would probably immediately understand that the film probably uses the word Leviathan to imply that fishermen and fishing boats are sea monsters or crocodiles that devour fish, suggesting the "inhumane costs that have been wrought on the ocean and fishermen by the fishing industry." In the Hebrew, the word "Leviathan" also encompasses such meanings as "distorted" and "vortex". When we sit down to a seafood meal, we tend to forget the cruelty involved in catching marine life, so we, too, are sea monsters in every sense of the word. This is the film's first level of meaning, not enough to call the work impressionistic: the use of a holistic view and ambiguous subjectivity. That doesn't happen until we find clues from the philosopher Hobbes' ideas in his great job.

Thomas Hobbes believed that some people might be naturally stronger or smarter than others, but no one is so strong or smart that they are not afraid to die a violent death. When faced with the threat of death, humans will naturally do everything in their power to protect themselves. Hobbes believes that self-preservation is the highest necessity of mankind and rights are rooted in necessity. This reminds us of a holistic view of the universe and the creatures therein. That is to say man fights man, but the fish in the sea cannot fight back against man. This underscores a hierarchy among various organisms, i.e., the users and the used, the eaters and the eaten, the killer and the killed. In a situation in which marine life merely exists to be eaten by sea monsters in the form of human beings, our hearts cry out for peace and equality. This is also why, back in the tumultuous 17th century, Hobbes pointed out that social contracts are necessary if society is to enjoy peace.

He believed that societies consist of groups of people under authoritarian rule. Members of a society turn all of their natural rights over to the authority, so said authority maintains internal peace and external defense. The members of society only leave for themselves the right to not die. Whether sovereignty is in the hands of a monarchy, aristocracy, or democracy (Hobbes preferred monarchies), government is a Leviathan, an absolute authority. So what kind of system should be used with us and marine life? This is the ultimate question of this series of films.

Sweetgrass, another film by Lucien, deals with the relationships between shepherds, sheep, and nature. Aesthetically beautiful and fresh, the film can be described as impressionistic. It records the lives of a few shepherds as they herd more than 3,000 sheep as they traverse over 150 miles of gorgeous mountain scenery. It presents the viewer "a delightful world in which the relationships between nature and culture as well as between animals and humans are intertwined". This film fits nicely with "Beyond the Human:

Animals", the section of this year's film festival, as the relationship between sheep and shepherds is used to illustrate "interaction between man and animal". But beneath the serene veneer lurks a violent relationship between man and beast, one characterized by control, slaughter, and fleecing. This brutality, hidden openly in the beautiful scenes, reveals to us an impressionistic picture composed of the hyper-subjective or illusion: the use of a holistic view and vague subject matter. Director Castaing-Taylor shows us the process of domestication that has existed between man and sheep since before history, in which sheep gradually became docile. Jesus compared himself to a shepherd, so that believers would become his beloved children. This is a beautiful picture of heaven, an impression, but the director is telling us that all that is left is an economic relationship between man and animal. The film depicts the beautiful relationship between shepherds and their flock and the carefully planned daily lives of the flock. In the end, however, it is all done with the ultimate objective of fleecing and slaughtering them.

In the same way, Peruvian director Patricia Alvarez' Entretejido (Quechua Spanish) discusses the fact that although alpaca wool is an important material in communities in the Andes Mountains and their rich textile traditions. The film weaves together the different sites and communities involved in the making of alpaca wool fashions, exploring the varying representations of indigeneity that emerge out of these encounters, which both challenge and reproduce racism that is rooted in history. This film brings together the alpaca wool industry supply chain, the animals, and the production line, making viewers aware that the objects we wear are entangled in national racial politics and histories. This is also an impressionistic film that takes a holistic perspective, showing that the relationship between man and alpaca is similar to that of man and marine animals in that it is marked by domination and exploitation.

Produced by Yan Chun Su (USA), *Drokpa:*Nomads of Tibet shows us that the inhabitants of the lush
Tibetan Plateau originally treated their yaks much like
family members, but this relationship changed to one

of dominance under the Chinese government's settling policies. It illustrates the process of the objectification of yaks.

These films give us a holistic perspective—man's exploitive relationship with animals is the basis for virtuous relationships between man and animal. Humans depend on other animals and together they have formed a complex community. But do domesticated animals, like sheep, alpaca, and yaks, need humans? In light of this question, these films explore relationships within flocks of wild sheep and herds of wild buffalo. And just as Jesus left the 99 sheep to find the one lost wild sheep, 1% of sheep cry out to be free and equal. These films offer us a holistic ethnographic perspective from which to view us and domesticated animals: it is time that we take stock of the hierarchal relationships that have existed between man and animal for thousands of years.



焦點導演:路西昂·凱斯坦·泰勒 Director of Focus:
Lucien Castaing-Taylor

薇瑞娜·帕拉瓦同樣任職於哈佛大學的「感覺民族 誌實驗室」(Sensory Ethnography Lab)。作為一位藝 術家和人類學家,薇瑞娜的作品不但被多數知名博物館收 藏,包括紐約現代藝術博物館,與大英博物館,每每出品 電影更是橫掃各種電影節獎項。

路西昂·凱斯坦·泰勒 1966 年出生於英國利物浦, 是一位獲獎無數的人類學家,並且以他的影像藝術作品為 視覺民族誌不斷拓展新領域。他的作品多為集體製作,其 中包括視覺人類學領域裡的重要論著,廣受國際讚譽的紀 錄片,被世界重要博物館所收藏的藝術與攝影作品。

凱斯坦·泰勒任教於哈佛大學並且擔任「感覺民族誌 實驗室」主任職務,該實驗室成為訓練下一代視覺人類學 者的重鎮。 薇瑞娜. 帕拉瓦 Véréna Paravel

路西昂. 凱斯坦. 泰勒 Lucien Castaing-Taylor

Véréna Paravel and Lucien Castaing-Taylor are filmmakers, artists, and anthropologists, who work at the Sensory Ethnography Lab at Harvard University. Their work is in the permanent collection of the Museum of Modern Art (NY), and the British Museum, and has been screened at the AFI, BAFICI, Berlin, CPH:DOX, Locarno, NewYork, Toronto, and Viennale film festivals, and exhibited at London's Institute of Contemporary Arts, the Centre Pompidou, the Berlin Kunsthalle, Marian Goodman Gallery, the X-Initiative, and elsewhere.

Castaing-Taylor received his B.A. at Cambridge University and his Ph.D. at The University of California, Berkeley. Since 2002 Castaing-Taylor has taught at Harvard University, where he is Director of the Sensory Ethnography Lab. He is the founding editor of the American Anthropological Association's journal Visual Anthropology Review (1991–94).

地海之詩 Leviathan

Véréna Paravel, Lucien Castaing-Taylor 2012 / 87' / USA / DCP / COLOR

拍攝於梅爾維爾筆下的佩科特號追逐那條鯨魚莫比迪 克的同一片海域,《地海之詩》捕捉了人、自然和機器的 合作衝突。

使用無數個攝影機攝製 — 拋擲的、懸掛的、由漁 人拍攝再交給導演的 — 這是一個關於人類自古即有的活 動描繪。 In the very waters where melville's pequod gave chase to moby dick, leviathan captures the collaborative clash of man, nature, and machine. Shot on a dozen cameras — tossed and tethered, passed from fisherman to filmmaker — it is a cosmic portrait of one of mankind's oldest endeavors.





焦點導演:路西昂·凱斯坦·泰勒 Director of Focus: Lucien Castaing-Taylor

艾麗莎·巴巴什任職於哈佛大學皮博迪博物館,該博物館奠基於在視覺人類學、考古與民族學相關領域。Ilisa的專業廣泛,目前三棲在電影導演,作家以及策展人等身分上,《碧草如茵》可說是其的電影代表作之一。

路西昂·凱斯坦·泰勒 1966 年出生於英國利物浦, 是一位獲獎無數的人類學家,並且以他的影像藝術作品為 視覺民族誌不斷拓展新領域。他的作品多為集體製作,其 中包括視覺人類學領域裡的重要論著,廣受國際讚譽的紀 錄片,被世界重要博物館所收藏的藝術與攝影作品。

凱斯坦·泰勒任教於哈佛大學並且擔任「感覺民族誌 實驗室」主任職務,該實驗室成為訓練下一代視覺人類學 者的重鎮。 艾麗莎·巴巴什 Ilisa Barbash

路西昂・凱斯坦・泰勒

Lucien Castaing-Taylor

Lisa (Ilisa) Barbash is Curator of Visual Anthropology at Harvard's Peabody Museum of Archaeology and Ethnology where she makes films, and writes books and curates exhibitions about photography. Lisa has taught ethnographic film production and the history and theory of ethnographic film at San Francisco State University, Berkeley and at the University of Colorado at Boulder.

Castaing-Taylor received his B.A. at Cambridge University and his Ph.D. at The University of California, Berkeley. Since 2002 Castaing-Taylor has taught at Harvard University, where he is Director of the Sensory Ethnography Lab. He is the founding editor of the American Anthropological Association's journal Visual Anthropology Review (1991–94).

碧草如茵

Sweetgrass

Ilisa Barbash, Lucien Castaing-Taylor 2009 /101' / USA / 35mm color / COLOR

《碧草如茵》是一首給美國西部的不帶情感的輓歌, 影片紀錄當代牛仔們將羊群趕到蒙大拿亞博撒羅卡山中的 夏日牧區的旅程。

這部唯美卻又冷酷的電影揭露了一個自然和文化、 動物和人類、脆弱和暴力緊密交織在一起的世界。 An unsentimental elegy to the American West, Sweetgrass follows the last modern day cowboys to lead their flocks of sheep up into Montana's Absaroka-Beartooth mountains for summer pasture. This astonishingly beautiful yet unsparing film reveals a world in which nature and culture, animals and humans, vulnerability and violence are all intimately meshed.





交織在安地斯山與時尚之間 Entretejido

Patricia Alvarez 2015 / 33 ' / Peru / HD / COLOR

派翠西亞‧阿爾瓦雷斯是一人類學家和電影工作者, 她的學術研究和創作結合了民族誌、批判理論和紀錄片藝 術。她近期的作品關注在新自由主義、後威權體制秘魯下 的性別與族群再現議題。

Patricia Alvarez is an anthropologist and filmmaker whose scholarly research and creative practices develops in the folds between ethnography, critical theory, and the documentary arts. Her more recent works converge on issues of gender and ethnic representation in neoliberal, post-authoritarian Peru.

派翠西亞·阿爾瓦雷斯 Patricia Alvarez

秘魯的羊駝毛是安地斯社群及其深厚的編織傳統中重要的原物料。《交織在安地斯山與時尚之間》是一交織了這些構成羊駝毛風尚的不同場域與社群的觀察式紀錄片。這部電影讓人感官沉浸於從動物到伸展臺等構成此供應鍊的不同織體。透過音畫並置,《交織在安地斯山與時尚之間》探討了安地斯工匠、羊駝牧民、都會設計師、發展規劃和新興秘魯時尚界之間的複雜交纏關係。

Peruvian alpaca wool is a material of utmost significance among Andean highland communities and their rich textile traditions. Entretejido is an observational documentary that weaves together the different sites and communities involved in the making of alpaca wool fashions. The film is a sensorial immersion into the textures that compose this supply chain, from animal to runway, employing sonic and visual juxtapositions that explore the fluid complexity of entanglements between Andean artisans, alpaca herders, urban designers, development efforts, and the emerging Peruvian high-fashion world.

RALPH



蘇燕純 Yan Chun Su

蘇燕純是一位自學而成的紀錄片工作者,現定居 於科羅拉多。她生於中國,並在當地和美國求學。她在 著名紀錄片導演 Les Blank 指導下完成她的第一部紀錄 片" Treasure of Lisu"。影片是關於一個在喜馬拉雅 山腳下的民族音樂家。這部影片在各大影展放映,並由 Documentary Educational Resources 發行。

Yan Chun Su is a self-taught documentary filmmaker currently based in Colorado. She was born in China and received her education in both China and the US. Drokpa, a documentary about Tibetan nomads facing ecological and cultural survival is five years in the making and her feature-length debut.

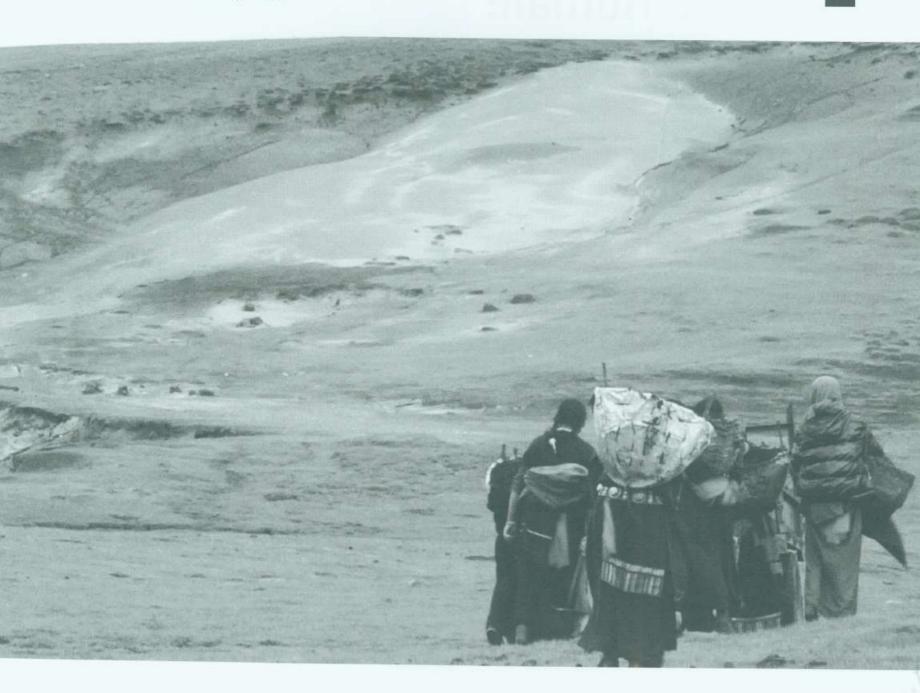
Set in the high plateau of eastern Tibet, Drokpa is an intimate portrait of the lives and struggles of Tibetan nomads whose life is on the cusp of irreversible change. Richly observed daily lives and family relationships, especially those of Tamku, a teenage single mother, Dhongya, a senior nomad and Yithan, a mother of two boys are at once deeply personal and illustrative of the universal issues of gender, freedom, adaptation to a changing climate and the resilience of human spirits.

《牧人離歌》於青藏高原東部拍攝,影片藉著細緻的 觀察日常生活與家庭關係,特別是圍繞在一個青少年單親 媽媽譚庫、老牧民洪亞和兩個男孩的母親伊漢的故事,同 時描繪了個人情感與普世議題,如:性別,自由,適應氣 候變遷與人類精神的不屈不撓。

牧人離歌

Drokpa : Nomads of Tibet

Yan Chun Su 2016 / 79' / China / HD / COLOR



超越人類:物質生活

Beyond the Human: The Material World

鈴聲 Ringtone

珍妮弗・德格 Jennifer Deger 保羅・古魯木魯魯烏 Paul Gurrumuruwuy

洗衣機人生 Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia

莎拉・品克 Sarah Pink 納迪婭・阿斯塔莉 Nadia Astari

造船者 Faber Navalis

毛利奇歐·波列洛 Maurizio Borriello

羊毛氈大師的一天 Meels and Felt

萊拉・哈利薩迪 Leila Khalilzadeh

Kalay Ngasan: 我們的家 Kalay Ngasan: Our Home

黃皓傑 Huang Hao-Chieh

阿克拉的服飾風尚 Unity: Dress-scapes of Accra

馬拉・林維斯 Mara Lin Visser





超越人類:物質生活

李子寧

國立臺灣博物館研究組副研究員

物造就人有如人造就物

2017臺灣國際民族誌影展「超越人類」主題單元的第二部份,聚焦於人類與外在「物質環境」的互動關係,簡單地說也就是「人」與「物」的關係。入選的6部影片雖背景迥異,主題互異,從澳洲原住民的手機鈴聲、印尼都市中產階級家庭的洗衣經、義大利修船師父的技藝、伊朗製毯師父的一天、臺灣南澳泰雅族青年的建屋,到非洲迦納服裝設計與時尚新貌,表面看似完全不相關的題材與關懷,背後卻不約而同地點出了了一項人類與與非人的物質世界互動關係的真諦:「物」造就「人」就有如「人」造就「物」(things make people just as much as people make things)。

手機鈴聲的玄機

究竟「人造物」如何反過來「定義人」?在本單元影片《鈴聲》(Ringtone)中就有很精彩而獨到的詮釋。片如其名,本片主題講的是一個任何現代人都不會不熟悉,但是太平常到很少人真正去注意的聲音形式:手機鈴聲。但對於一群住在澳洲北部偏遠地區的Yolngu原住民而言,如何選擇其手機鈴聲確實是一個充滿玄機的問題。看著本片裡一個個族人對著鏡頭娓娓道來其選擇鈴聲的動機與緣由,或是選一首氏族歌曲以紀念先人,或是挑一隻動物叫

聲因為牠是自己的圖騰動物,或是以一首福音歌而代表教會,我們不難發現,機械式的手機鈴聲絕非只是被動的來電通知,也不僅是手機主人靜態的個性表現,手機鈴聲,透過日常的一再的響起與接聽,和使用者構成一種微妙的默契關係,進而定義也建構了使用者的社會存在。

洗衣經的啟示

不只手機無所不在,我們日常生活裡更環繞著數不清的科技與技術。日常生活本身就是一場微妙複雜的「人」「機」互動,究竟科技與技術如何影響我們的日常生活?本單元影片《洗衣機人生》(Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia)從五位印尼中產階級家庭的日常洗衣經驗切入,探討自動化的洗衣機如何嵌入家庭日常生活的運作以及其使用對環境的衝擊。表面看來,去追究一個家庭平常是如何洗衣服好像有點小題大作,但細看之下不難了解其實一個家庭的「洗衣經」,縱雖平凡瑣碎,卻可以透露出許多有趣的家庭生活細節:如衣服是女人洗還是男人洗?每天洗還是一週洗一次?同時也能見微知著地提供我們關於當代家庭生活、人與科技互動的深刻省思。本片貴在能由小處著眼,對於人與科技的互動提供了一個平實而有趣的觀察視角。

超越技藝

人類與物質世界的互動同時也涉及技術的使用。在一般人的想像裡,「技術」要不是被視為是等同於科學知識 的應用,就是被貶抑為一種不須高深知識的機械動作。從 物質的觀點來說,技術可說是一種人類藉以操控物質的界面,因此經常被視為是一種外在的能力。其實,人類運用技術也是一種內化的過程,特別是當技術以一種近乎完美的形式而展現時。本單元裡的兩部影片:《造船者》(Faber Navalis)與《羊毛氈大師的一天》(Meels and Felt)就是上述觀點的最佳註解。這兩部影片都很短,主題也單純,前者聚焦於一位修船師傅的修船過程,後者則紀錄一位伊朗製發師父工作的一天。兩部影片幾乎都沒有太多的對白,只有動作,也沒有複雜的情節,只有人在工作。我們或許完全看不懂他們在做什麼,卻很難不被他們動作裡的專注、協調、與近乎韻律的節奏美感所吸引,像是在看一場藝術大師的表演。就如人類學家Alfred Gell 所說:「完美技術的展現有如施魔咒般使我們以一種『著迷的方式』(enchanted form)來看待真實的世界」。人透過技術在製造物的同時,物也透過技術而成就人。

蓋家屋作為回家的實踐

不論如何定義人類的「家」,所有人心目中的「家」都免不了涉及一間(或一間以上)有著特定形式與外觀特徵的「家屋」。人類「家」的感覺其實很難脫離一個具體物理性的家屋所帶來的感官回憶與記憶。因此,「蓋家屋」往往具有一種超乎一般蓋房子所擁有的特殊意義。本單元影片《Kalay Ngasan 我們的家》就是這樣一部「蓋家屋」的影片。Wilang 是一名宜蘭南澳鄉武塔國小的老師,他從小跟著老人家學著像泰雅族人男人一樣上山打獵,也從阿公那裡學會如何建造泰雅族半地穴式傳統住屋。婚後,

夫妻倆終於選了塊地,上網招了批志工,從整地、運木材、築牆、立柱,開始一步步蓋起傳統住屋。這個造屋計畫不只堅持以傳統工法來建造,同時也採用傳統「共工」的方式來完成,只是參與共工的人從傳統 gaga 成員,換成來自各地志同道合的志工。當一間如假包換的泰雅家屋終於在眾人合作下竣工,並在夕陽西下的溪畔冒起陣陣炊煙時,相信所有的人都油然興起一股「回家」的感覺。這就是這個計畫與影片最動人之處:蓋家屋作為回家的實踐。

穿得如非洲

就像蓋家房,穿衣服也是人生一大學問。《阿克拉的服飾風尚》(Unity: Dress-scapes of Accra)一片將我們帶到當代非洲迦納首都阿克拉(Accra),跟著一對服裝設計師參與了非洲服飾的新貌。在此,傳統的「肯特布」(kente cloth)一種顏色鮮艷的傳統織布又開始流行,只是不再以傳統的服飾形式,而是創意地融合於當代服飾形式中,蔚為一種時尚潮流,也反映出當代文化的認同。本片同時帶我們穿梭於阿克拉街頭,隨機訪問街頭的人群,也不吝讓他們於鏡頭前展示服飾上的自信與創意。似乎在這個時空下,穿得如非洲從沒有如此自信而愉悅。全片節奏輕快,並沒有為服裝與時尚的趨勢強賦解釋,只是盡情呈現人們對服飾的想法,以及如何去實際穿著服裝,但經由此,本片亦很獨特地呈現出,(穿)衣服在建構人類獨特自我經驗上扮演的決定性與主動性角色。

Beyond the Human: The Material World

Li Tzu-Ning

Associate Curator, Research Department, National Taiwan Museum

Things Make People Just as Much as People Make Things

The second part of the 2017 Taiwan International Ethnographic Film Festival, themed "Beyond the Human", focuses on the interaction between humans and their external material environment, in other words, the relationship between people and things. Despite the varying contexts and themes of the six documentaries selected – the cellphone ringtones of an Australian aboriginal people, the laundry of urban middle-class families in Indonesia, the craftsmanship of an Italian shipwright, a day in the life of an Iranian carpet maker, an Atayal youth building a house in Taiwan's Nanao, and new fashion trends in Ghana – they all point to one truth about the interaction between humans and the non-human material world: things make people just as much as people make things.

The Telltale Ringtones

How does a man-made object end up defining a man? The documentary Ringtone offers some of the most extraordinary views in this regard. As the title suggests, the documentary features sounds that are so familiar to everyone to the extent that few pay attention to them: cellphone ringtones. For the Yolngu people living in the far north of Australia, selecting their cellphone ringtones is a tricky matter. One after another the Yolngu people explain their reasons for choosing their current ringtones in front of the camera. One uses a tribal song to commemorate his ancestors, another opts for the sound of his totem animal, and still another favors a Gospel song to express faith in his church. Ringtones have transformed beyond their surface function notifying the user of an incoming call. They represent the personalities of the users, moreover, a cellphone ringtone, through repeated playing, enters into an intricate relationship with the phone user and further defines and constructs the social being of the user.

Laundry Inspiration

It is not just cellphones which surround us, countless everyday technological products form an integral part of our everyday lives. Life itself is a complex game of interactions between humans and machines, so how do technology and technical processes affect our life? The documentary Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia addresses this question by looking at the ways in which five middle-class Indonesian families do their laundry. The film also examines how automated washing machines fit into the daily routines of families as well as their environmental impact. Studying how families do their laundry may seem trivial, but it does highlight some interesting details of family life. Is it the men or the women who do the laundry? Is the laundry done daily or weekly? From what may seem like an insignificant chore, the film provides some significant insight into the interactions

between humans and technology in modern family life. The documentary is most commendable in its ability to provide a modest yet intriguing panorama of the relationship between humans and technology from something as small as doing laundry.

Transcendental Craftsmanship

The interactions between humans and the material world involve the use of technical processes and techniques. In most cases, techniques are either praised as the application of science and knowledge or belittled as mechanical movements that require no profound knowledge. From a material viewpoint, techniques are the interface that humans use to manipulate and control material. While techniques are often considered an external ability, there is, in fact, an internalization process required for humans to master techniques, especially when the techniques are practiced to a level close to perfection. Documentaries Faber Navalis and Meels and Felt best exemplify this idea. Both films are

short and deal with simple topics. The former focuses on the process of a shipwright repairing a ship while the latter records the workday of an Iranian carpet maker. The films eschew dialogue and complex plot points, preferring simply to portray the movements and actions of the men at work. We may not fully understand what they are doing, but we cannot but be mesmerized by their concentration, coordination and almost-rhythmic aesthetics, as if watching a performance by an artist. This brings to mind what anthropologist Alfred Gell once said, "The enchantment of technology is the power that technical processes have of casting a spell over us so that we see the real world in an enchanted form." In technical processes, men create things and things bring accomplishment to men.

Building a Home as One of the Practical Ways of Returning Home

No matter how a human home is normally defined, it usually involves one (or more than one) house with a specific shape and exterior

features. As a human home is strongly tied to the perceptional memories of a physical house, to build a home carries with it far more meanings than to build a regular house. The documentary Our Home is a film which explores this idea. Wilang is a teacher at Wuta Elementary School in Nanao, Yilan. He grew up learning how to hunt from elders in the mountains like all Atayal men. He also acquired the skills to build the Atayal's traditional semi-underground wooden houses. After he married his wife, they bought a piece of land, recruited like-minded volunteers through the internet, and started the home-building project that involved site preparation, log transport, wall building, pillar erecting, and many more aspects. The project not only incorporated the traditional construction methodology but also embodied the traditional spirit of collaboration, which in this case, was made possible through like-minded volunteers instead of conventional gaga members. When the Atayal house is finally complete thanks

to the joint effort of everyone involved and the smoke of several bonfires next to a river rises up towards the sky as the sun slowly sets, it ignites a strong yearning for home in the heart of the viewer. It is in through this yearning that one can recognize the value of the project and the documentary itself: building a home as a way of returning home.

African Fashion

In a similar way to house building, there is much to be learned about fashion. Documentary Unity: Dress-scapes of Accra takes the viewers to Accra, the capital city of Ghana in Africa, on a journey to witness the new face of African fashion in the company of two designers. Here, the traditional kente cloth - a brightly colorful fabric - is regaining popularity. It is now creatively infused into modern clothing rather than utilized in its conventional forms, a sign of the recognition that it has received from modern culture. The film

takes its viewers through the streets of Accra, interviewing passers-by who confidently display their creativity in fashion. It is as if African fashion has never been more confident and joyful. The film is light-hearted, without imposing any explanation on fashion trends. It simply does what it does best: allowing people to express their thoughts on fashion and clothing while at the same time, highlighting the significant and active role that fashion plays in constructing the unique human experience.



保羅·古魯木魯魯烏是來自阿納姆地東北方達萬古氏 族的資深成員。在過去三十年,他先以表演者的身分,再 以亞拉昆舞者的創意總監的身分訪遍歐亞。他也在一些好 萊塢與澳洲電影中演出。

珍妮弗·德格和悠龍族合作長達二十年,主要致力於 實驗媒體與藝術創作。她獲得過多種研究獎助,並是澳洲 國立大學的 ARC 未來學人,同時珍妮弗發表多種關於實 驗民族誌方法、悠龍美學和原民媒體的著述。 珍妮弗·德格 Jennifer Deger

保羅·古魯木魯魯烏
Paul Gurrumuruwuy

Paul Gurrumuruwuy is a senior member the Dhalwangu clan from Northeast Arnhem Land. Over the past thirty years he has travelled extensively first as a performer, then as creative director of the Yalakun Dancers on tours to Europe and Asia. He has also worked as an actor on a number of Hollywood and Australian films.

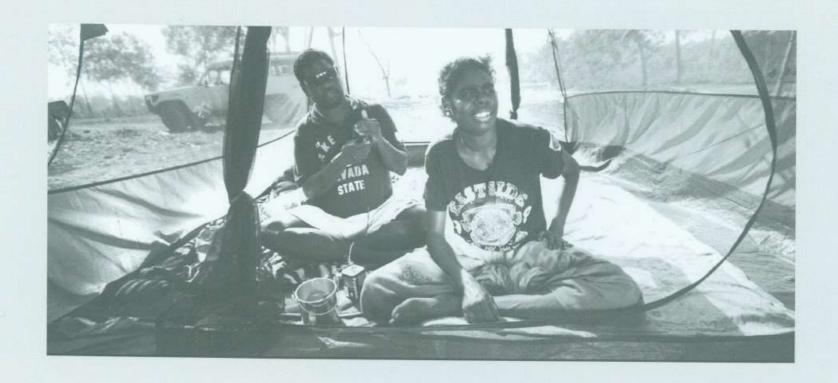
Jennifer Deger has worked with Yolngu on experimental media and art for almost twenty years including the projects Gularri: That Brings Unity (Warrwarrkpuyngu Yolngu Media) and Bol'ngu Dhawu Dhuwalkitjpuy co-directed with Susan Marrawakamirr. The recipient of a number of research fellowships, including her current position as an ARC Future Fellow at the Australian National University, Jennifer has published widely on experimental ethnographic methods, Yolngu aesthetics and indigenous media.

_{鈴聲} Ringtone

Jennifer Deger, Paul Gurrumuruwuy 2014 / 30' / Australia / Digital / COLOR

在一個人人都有手機的世界,個人化鈴聲述說了你的故事。歡迎來到一個位於澳洲北部,並曾與世隔絕的原住 民社群,在這裡手機鈴聲提供了關於人們生活與關係的深刻洞見。

In a world where everyone has a mobile phone, a personalised ringtone says a lot about you. Welcome to a once-remote Aboriginal community in northern Australia, where individual ringtones reveal rich insights into lives and relationships.





洗衣機人生 Laundry Lives: Everyday Life and Environmental Sustainability in Indonesia

Sarah Pink, Nadia Astari 2015 / 40' / Australia / Digital / COLOR が拉・品克

Sarah Pink

納迪婭·阿斯塔莉 Nadia Astari

莎拉·品克為澳洲墨爾本皇家理工大學的傑出教 授,並擔任該大學數位人類學研究中心主任。

納迪婭·阿斯塔莉是一在澳洲和印尼工作的獨立紀錄片導演。她的電影曾在墨爾本的印尼影展和15/15影展中獲得獎項。

Sarah Pink is RMIT Distinguished Professor, and Director of the Digital Ethnography Research Centre at RMIT University, Australia.

Nadia Astari is a freelance documentary filmmaker based in Australia and Indonesia. Her films have won awards in Melbourne's Indonesian Film Festival and 15/15 Film Festival. 《洗衣機人生》帶領我們進入平常不易察覺的五個中產印尼家庭的日常生活 - 他們是 莉亞、迪娜、寧、阿迪和努爾。印尼的經濟成長對於印尼穩定成長的中產家庭和環境永續發展有許多不易看見的影響。《洗衣機人生》捕捉了社會變遷的時刻,呈現了變化中的性別關係、新科技和環境考量等,這些在設計一個永續未來所需考量的因素。

Laundry Lives takes us into the usually invisible everyday worlds of five middle class Indonesians: Lia, Dyna, Ning, Adi and Nur. As Indonesia's economy and market grow, there are hidden implications for the domestic lives of the country's rapidly expanding professional middle classes and for environmental sustainability. Laundry Lives captures this moment of change, showing the shifting gender relations, new technologies, and environmental concerns that need to be accounted for in the design of sustainable futures.





毛利奇歐·波列洛於 1974 年生於義大利拿波里。 他是一位造船師、電影工作者和文化人類學獨立研究 者。在南亞大海嘯後,他擔任志工幫助修復許多被海嘯 摧毀的漁船。自此他的興趣轉向了研究沿海社群、造船 技術和知識傳遞。他的研究興趣集中在從民族誌和考古 學觀點及研究印度洋的海洋文化。

在過去四年,他在挪威的海事博物館擔任木造船隻 修護員。同時,他在設計一個恰當且多功能的可以改善 傳統造船的技術,因為他相信船隻具有能夠消除貧窮、 減低孤立、促進城鄉流動、並改善鄉村水上運輸的潛在 功能。

毛利奇歐·波列洛 Maurizio Borriello

Maurizio Borriello was born 1974 in Naples - Italy. He is a boatbuilder, filmmaker and independent researcher in cultural anthropology.

After the Tsunami he worked as volunteer rebuilding some fishing boats destroyed by the seaquake. Since then his interest shifted to the study of coastal communities, boatbuiding technology and transmission of knowledge. His research interests focus on maritime cultures of the Indian Ocean from ethnographic and archaeol ogical perspectives.

Faber Navalis 是拉丁文中的「造船者」:一個描述一個古老職業的遠古語言的字彙。乍看之下,這部影片只是關於修復一艘木船,但是這一紀錄片的確切主題是船匠入神的心智狀態:一個義大利水下民族誌研究者,為理解構築木造船隻的無形知識,決心要學習傳統造船技藝的過程。這部影片也是一自傳民族誌的實驗,亦即主角造船者就是導演,試著透過結合美學與民族誌來傳達那些難以用語言表達內在狀態。

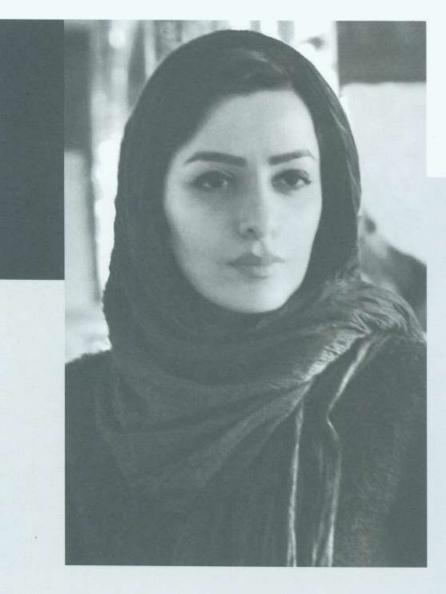
造船者

Faber Navalis

Maurizio Borriello 2016 / 30' / Italy / HD / COLOR

Faber Navalis is Latin for boat builder, words in an ancient language for describing an ancient profession. This might seem to be a film just about the restoration of a wooden ship, but the actual subject of this documentary is the state of mind of its shipwright: an Italian researcher in maritime ethnography who decided to learn boat building skills in order to understand the intangible knowledge hidden behind the construction of a wooden ship. This film is an experiment in autobiographical ethnography, in which the shipwright is also the filmmaker; a combination of aesthetics and ethnography that attempts to bring out an inner dimension that may only with difficulty, if it all, be rendered without propositional prose.





萊拉·哈利薩迪 Leila Khalilzadeh

萊拉·哈利薩迪在德黑蘭藝術大學取得電影碩士學位,她曾執導過劇情、動畫和紀錄片。萊拉·哈利薩迪也為不同雜誌大量撰寫關於動畫與兒童和青少年電影的文章。她是伊朗動畫電影協會的正式成員,並教授電影與動畫課程。

Leila Khalilzadeh (born on March 30, 1977 in Tehran) holds a master's degree in cinema from Tehran University of Art. She has directed fiction, animation and documentary films. Leila Khalilzadeh has written a large number of articles on animation and children & adolescents movies for the magazines. She is an official member of ASIFA IRAN (Iranian Animated Film Association) and has been teaching different courses in the fields of film and animation.

羊毛氈大師的一天

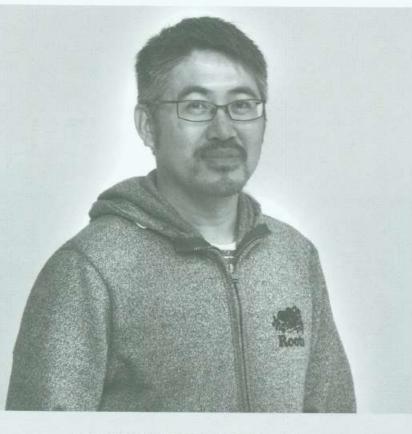
Meels and Felt

Leila Khalilzadeh 2014 / 20' / Iran / Digital / COLOR

歡迎進入到阿克巴·皮拉馬迪,一位在伊朗碩果僅 存的毛氈製作大師的日常工作中。他日出而作,在白天 接待訪客:一個來幫忙的友人、兩個來買毛氈製品的客 人;接著他的小女兒和他一起吃午餐。在傍晚阿克巴前 往魯卡內(Zurkhaneh,意即傳統體育館)練習帕勒瓦 尼(Pahlevani)儀式。

Welcome to the daily routine of Akbar Pir Ahmadi, one of the few masters of felt-making in Shiraz, Iran. He begins early in the morning and welcomes many visitors throughout the day: a friend comes for help, two customers buy felt, and his little girl joins him for lunch. In the evening, Akbar goes to the Zurkhaneh (traditional gymnasium) to practice Pahlevani rituals.





_{黃皓傑} Huang Hao-chieh

中正大學電訊傳播研究所畢業。導演/編劇/製片/策展。作品包括:

- 2014·公共電視紀錄觀點《老靈魂 Old Soul》製作人,榮獲香港華語紀錄片節 Hong Kong Chinese Documentary Festival 短片首獎
 - ·電影《菜鳥 Maverick》副導入選臺北電影節 Taipei Film Festival 開幕片
- 2015·文化部 Ministry of Culture 紀錄片《史明的迷霧叢林 The Blind Forest》製作人 入選高雄電影節 Kaohsiung Film Festival
 - · 故宮博物館紀錄片《銅版記功 Documenting Victory in Etching》編劇
- 2014 Assistant director of the film "Maverick" Finalist in the Taipei Film Festival's opening film competition
- 2015 Producer of the Ministry of Culture documentary film "The Blind Forest"

Finalist at the Kaohsiung Film Festival

2015 Screenwriter, National Palace Museum documentary film "Documenting Victory in Etching"

Kalay Ngasan: 我們的家

Kalay Ngasan:our home

Huang Hao-chieh 2016 / 48' / Taiwan / HD / COLOR

70 年次,來自宜蘭南澳泰雅族的武塔國小老師 Wilang,從小跟著耆老上山打獵學習藤編,有著一顆 愛好泰雅文化的老靈魂,2014 起他策劃武塔國小「尋 根計畫」,帶著小朋友回到舊武塔部落,找回祖先們曾 經居住過的地方,然而舊部落的家僅存一片片破舊的石 板,家屋的樣子到底是什麼,開啟了 Wilang 對泰雅家 屋的想像。



Born in 1981, a Nanao Atayal from Yilan, Wu Ta Elementary School teacher Wilang hunted with elders in the mountains and learned rattan weaving techniques since he was a boy. He has an old soul that is passionate about Atayal culture. In 2014, Wilang embarked on the "Finding our Roots Project" at Wu Ta Elementary School. He took school children to the old Wu Ta Village, trying to find the place where their ancestors used to live. However, the houses in the old village had been reduced to fragments of slate. Wilang's search for the original design of Atayal houses launched his quest to reimagine Atayal houses.



導演自荷蘭萊頓大學取得視覺人類學學位,對於電影以及媒體如何影響人們有著濃厚興趣。導演認為電影是最為完美地呈現物質文化的方式,此外,最有趣的部份是如何能讓被攝者感到自在,並且讓他們緩緩道來自己的故事……

阿克拉的服飾風尚

Unity: Dress-scapes of Accra

Mara Lin Visser 2016 / 37' / Netherlands / Digital / COLOR

馬拉·林維斯 Mara Lin Visser

I graduated as a visual anthropologist at the University Leiden, Netherland. Throughout my study period I was interested in film and how media can affect people. I discovered I really love film making during the shooting of a film on material culture in a Dutch town. The medium of film gives me the freedom to express myself, my thought about certain topics and academic observations in a, for me natural way. I think film is the perfect way to explore the brought subject of material culture. So I decided to go on in this field in Ghana, which resulted in this film. I find the most interesting part of film making to approach people. Make them feel comfortable, so they can tell their (own) story.

At the moment I am doing different academic and cultural projects with audiovisual means and methods.

這是一部關於在迦納首都阿克拉的非洲服飾流行的 民族誌影片。非洲圖樣的捲土重來似乎是阿克拉服飾文 化中新興的趨勢。藉著拍攝亞倫,一位服飾設計師和他 的太太辛西亞,這一多樣的影片呈現了訂做服飾風尚的 多樣面貌和混雜風格。透過穿著非洲圖樣的衣服,服裝 被當作一種表現文化的方式。展現服飾的過程,呈現了 織品與設計、傳統與創意和丈夫與太太的結合。

Unity: Dress-scapes of Accra is an ethnographic film about African fashion in the capital of Ghana. The comeback of African print seems to be emerging in the fashion system of Accra. While following Allan, a fashion designer and his wife Cynthia, this mosaic film shows the great diversity of tailor-made fashion and hybrid styles; the ways the African wear is used and the expression of culture by wearing the African prints. The process of sowing a dress shows the marriage of both fabric & design, tradition & creativity and husband & wife.



超越人類:靈的世界

Beyond the Human: Spirits

羅盤經 Revive

鬼叔中 Gui Shu-Zhong

神明事務所 Miracle

呂柔萱 Lu Rou-Shiuan

王子的死亡怪譚 The strange story of Prince Dethmer

阿德里恩·拉·瓦佩爾 Hadrien La Vapeur 柯爾多瓦克拉夫 Corto Vaclav

鞏亞節:薩滿浮生錄 Gonya: the shaman's day out

崔學洛 Haklak Choi

巴塞隆納的女神 A Goddess in Motion. María Lionza in Barcelonas

羅傑斯·卡納爾斯 Roger Canals

不得不上路 Path of Destiny

楊鈞凱 Yang Chun-Kai





乩童 · 薩滿 · 祭師 · 風水師: 多重世(視)界的中介者

林浩立

國立清華大學人類學研究所助理教授

一個來自基督教家庭、卻半路加入部落中逐漸凋零的 女祭師團的阿美族學者:一名擁有自己的工作家庭,但本 著一顆幫助他人之心,繼承父業成為乩童的男子;一位滿 腹土地人生哲學的福建客家風水師:一場在剛果搞錯死者 身份的荒謬喪禮:一群在社會中依然扮演重要角色的尼泊 爾塔芒族祭師;一尊高舉骨盆、騎在貘上,從委內瑞拉傳 到西班牙巴塞隆納的女神像,構成了第九屆臺灣國際民族 誌影展中「靈的視界」這個主題。

當初受臺灣民族誌影像學會之邀為此系列撰寫介紹文章時其實有些猶豫。在人類學系所求學時,對神鬼、祖靈、風水之類的題目當然不會陌生,但之後走向的是一條研究生態環境與發展的路,因此沒有自信能夠像那些在地方宗教領域浸淫已久、對相關第一手故事如數家珍的同仁一樣把這個主題寫好。但我還是答應了,而在觀賞完此系列的六部紀錄片後,我發現自己研究生態環境的經驗還是能與片中形形色色的人物與儀式產生共鳴,並且讓我看出此六部片子之間的一點連結。

我在斐濟群島進行的研究使我認識到一件事:一地看似十分「傳統」的環境觀或土地觀,其實還是可以與當代發展計畫如科學調查、生態旅遊產生對話。同樣地,我在「靈的視界」系列的紀錄片中也看到了那些往往被歸類於

「民間信仰」、甚至「迷信」範疇的乩童、薩滿、祭師、 風水師,總是有意識地在思索、回應、化解相對於自身信 仰外的「另一個世界」的問題。這些問題可以是與基督教 教義的衝突、是當代政局的不容、是在一個新的移民社會 中的延續與轉變。也就是說,他們絕非自我封閉在一套 信仰體系中的儀式專家而已,他們所面對的也不是靈的 世界與生者的世界如此簡單的二分。他們是來回於多重世 (視)界之間的中介者。

關於這樣擔任中介者角色複雜細膩的情感,《不得不 上路》展現得最為動人、竊以為是此系列中最優秀的作 品。巴奈 · 母路是一位阿美族的民族音樂學者,目前在 東華大學族群關係與文化學系任教。多年前在花蓮里漏部 落中看到身著黑衣的祭師(sikawasay)在進行儀式,深 受吸引,漸漸地就一頭栽進這充滿禁忌、儀禮與秩序的靈 的世界,並成為其中一員。這已不受到年輕世代重視的 祭師團,其實到現在都還是與部落的運作、從老人家到小 孩的生活息息相關。她們不但掌握大小儀式的知識,更是 與祖靈溝通的重要橋樑。但成為祭師的巴奈處理的不只是 靈的世界的事務而已,她還必須兼顧自己在學院的身份與 責任、化解來自自身基督教家庭的矛盾、以及承受祭師團 前輩的死去、後又無來者的悲傷。這些拉扯只靠儀式知識 是解決不了的,而必須仰賴作為中介者時所培養出來的實 容與彈性。我很喜歡巴奈談到面對基督教家人的質疑時所 說的這句話:「所以我就跟我姊妹講,[信仰]基督教以 後的家族的人的靈魂我交給你們,[信仰]基督教以前那 群祖靈交給我。我媽說,我死掉以後,我們如果死了到那

端,等不到妳呢?不是要再相會嗎?我們教會都這麼說。 我說,媽,你們不用擔心你們找不到我,我一定找得到你們。我覺得如果靈是永恆的、是自在的,我覺得我應該可 以那樣跟我爸媽解釋吧。」這是何等的智慧與視野。

短短二十幾分鐘的《神明事務所》也將乩童作為中介 者來回變動的視角詮釋得恰到好處。白天在工廠上班開卡 車送貨的臺南許先生,晚上便化身成為廟宇的乩童。雖然 其父也是乩童,但並沒有說一定要把事業傳給他。而且他 的媽媽也反對,他自己也清楚外界對乩童的觀感,那為 什麼他還是要繼續做呢?在處理一位被車撞死的小妹妹 的「事務」時,我們可以看到他對那位媽媽所顯露的同理 心。因此即使工作繁忙、即使對一些葬儀社交代的儀式不 認同,他認為如果能撫慰這個家庭喪女之心,那也值得。

同樣地,《羅盤經》中的福建寧化客家風水師老周到處為人看墓地風水、撿骨再葬、能說長篇的地方野史與傳奇故事,但他也還是得自我解嘲那段被公安因「反革命罪」抓起來勞改十年的過去。《鞏亞節:薩滿浮生錄》(Gonya: the Shaman's Day Out)中尼泊爾塔芒族的祭師(bonbo)是被附身托夢這樣來自靈界的力量召喚成為這樣的身份的,但現今肩負的是推動代表整個社群的祭典的重大責任。《巴塞隆納的女神》(A Goddess in Motion. María Lionza in Barcelona)中以女神 María Lionza 之名進行種種療癒祈福儀式的祭師,其實更重要的意義是在凝聚移民至西班牙巴塞隆納的委內瑞拉社群。而即使片中沒有明確中介者角色的《王子的死亡怪譚》(The Strange Story of Prince Dethmer),我們也可以

看到亡者與活人世界的界線是多麼地荒謬模糊。也正是如此,像乩童、薩滿、祭師這樣能穿梭於多重世界的中介者 才會那麼重要。

有一部很可惜地沒有在臺灣國際民族誌影展上映過的 紀錄片叫做《Souls of Zen》,談的是 2011 年日本 311 大 地震災後重建的故事。如同「靈的視界」中的作品,這部 片的焦點是放在日本禪宗寺廟與僧侶身上,以及他們在這 場巨變中所扮演的角色。裡面提到,在災後仙臺地區信眾 們最關心的事情是死去的親人如何能儘快地以儀式安息、 遺失的祖先牌位與被破壞的墳地如何能迅速重建起來。在 被摧毀的家園的廢墟中,他們想找尋的是親人的物品與照 片。在缺乏汽油供車子使用的狀況下,他們想要解決的竟 是如何能找到其他燃料來火化親人遺體。一位受訪的僧人 表示,這就是日本「絆」(きずな)這個概念的展現,意 指人與人、人與逝者之間永恆的聯繫。因此在震災之後, 能夠透過儀式重新接合這些情感牽絆的僧侶們變得格外重 要。同樣地,那些乩童、薩滿、祭師、風水師也是這樣的 中介者,以自身的身體與智慧為斷裂的世界搭起一座座的 橋樑。這讓我想到《不得不上路》中的阿美族祭師們在儀 式中手取神靈的絲線 (calay) 的動作,透過不斷流動的 隊伍,將一條條的道路展開。或許,在現今諸多紛爭的人 世間,我們更需要這樣的中介者將不同的世(視)界串連 起來。

Spirit Mediums, Shamans, Priests and Feng Shui Gurus: Mediators of Multiple Worlds / Worldviews

Lin Hao-Li

Assistant Professor, Institute of Anthropology, National Tsing-Hua University

Growing up in a Christian family, an Amis scholar decided to join a declining group of indigenous female priests half way through her life to support them; despite having a family to look after and a job, a man takes up his father's profession as a spirit medium out of a desire to help others; a Feng Shui guru from a Hakka town in Fujian, China, is zealous about land and life; an absurd funeral is held in Congo, as it turns out that people have gotten the identity of the dead person wrong; in Nepal, Tamang priests still play an important role in the life of local tribes; the statue of a goddess riding on a tapir, holding a female pelvis up in her hands is transported from Venezuela to Barcelona, Spain. All these stories form part of the "Spirits" section of the 9th Taiwan International Ethnographic Film Festival.

I was actually hesitant when invited by the Taiwan Association of Visual Ethnography to write an introduction for this section of films. While I was a student of anthropology and familiar with subjects such as gods, ghosts, ancestral spirits and Feng Shui, I later chose to do research on conservation and development. I was unsure whether I could do the task justice, or if it would be more appropriate for another who may have immersed themselves in local religions for years and know all of the stories first-hand. I came to realize, however, that my experiences in environmental anthropology still resonate with the people and rites featured in the documentaries, and I have found certain elements shared by these six films.

One thing I learned while doing research in Fiji was that while a place may hold quite "traditional" views on land and the environment, it can still respond well to development-related plans such as scientific research or eco-tours. Throughout the documentaries listed in "Spirits," I noticed that while spirit mediums, shamans,

priests and Feng Shui gurus are often considered to be believers in folk religions or related superstitions, they actually consciously ruminate over, respond to, and try to answer questions of "the other world." These questions arise from confrontations with Christianity, opposition from the government, and the change and continuity that occur with a new immigrant society. It can thus be said that these mediators are way more than experts in rites in a closed belief system. They don't just stand between the world of spirits and that of the living. They are mediators moving among multiple worlds / worldviews.

Path of Destiny adopts a moving narrative in an attempt to depict the mediators' complex inner feelings. Personally, I believe it is the best film of the six. Panay Mullu is an Amis scholar of ethnic music, and teaches in the Department of Ethnic Relations and Cultures at National Dong Hwa University. Years back, she saw some sikawasays (Amis priests who generally wear black garb) holding rites in the Rilao tribal village in

Hualien and was deeply drawn to this group of people. Since then, she has been involved in this world of spirits, replete with taboos, rites and rituals, and order, and serves as an indigenous priest herself now. The priests are no longer valued by the young generation, however, they participate in the workings of the tribe by taking care of elders and children. Not only are they well versed in all of the rites; they are the critical "channel" for one to communicate with ancestral spirits. And Panay as a priest doesn't just deal with matters related to the world of spirits. At the same time, she has to heed her obligations in academia, face up to the opposition of her Christian family, and bear the sorrow of the deaths of senior priests whose skills will never be passed on. These cannot be solved just with ritual knowledge, but tolerance and flexibility as a mediator, too. I really enjoyed what Panay says when she mentions her suspicious Christian family, "I told my sisters, you take care of the souls of our family members who were converted to Christianity, I take care of the ancestral spirits who weren't. My mom also used to

ask, 'what if we can't find you after I die, on the other side? Shouldn't we reunite in Heaven? That's what the church says.' I said, 'Mom, don't worry that you won't find me. I will find you.' If a soul is everlasting and free, I think all this is explainable to my parents." What great wisdom and vision.

Although *Miracle* is just over 20 minutes long, it depicts the medium's changing perspectives as mediator perfectly. Mr. Hsu from Tainan works as a factory driver by day, and serves as a temple medium at night. His father is also a medium, but he is not eager to pass down the role to his son. His mother is against him becoming a medium, too. Hsu is aware of how others see mediums. Why then is he willing to be a medium? The audience can feel the empathy he shows to the mother of a daughter who was killed by a car, while he tries to help. Even though he is busy with his job during the day and he disagrees with certain death rites held by funeral parlour, Hsu believes it is worth the hard work if he can provide some comfort to the bereaved family.

Hakka county of Ninghua in Fujian Province, China, examines the Feng Shui of graveyards, holds bonepicking rites and tells long-winded local anecdotes and legends. He jokes about the 10 years he spent in a labor camp for "standing against revolutions." In Gonya: the Shaman's Day Out, summoned by certain beings from the world of spirits, bonbo (Tamang priests in Nepal) used to deliver messages through dreams in a possessed state. Now they take up the important task of passing down community rites. In A Goddess in Motion: Maria Lionza in Barcelona, the priests don't just perform all sorts of healing and blessing rites. More crucially, they create a sense of community among Venezuelans who have immigrated to Barcelona, Spain. Even in The Strange Story of Prince Dethmer in which no specific mediators are presented, we find how ridiculously blurred the boundary is between the living and the dead. That's why mediators, such as spirit mediums, shamans and priests who travel between different worlds, are so important.

Similarly, in Revive, Feng Shui guru Chou from the

It is a shame that Souls of Zen, a documentary on stories of reconstruction after the 2011 Tohoku earthquake and tsunami in Japan, has not been screened at the Taiwan International Ethnographic Film Festival. Similarly to the other films in the Spirits section, the film focuses on the local Zen monks to see how they participate in reconstruction work. The film mentions that, after the earthquake, believers in Sendai were really only focused on getting religious rites said for their deceased family members to enable them to rest in peace, as well as how to rebuild the lost ancestral tablets and the ruined graves. Amid the debris of their homes, they hope to find the belongings and photos of their family. And while they lack gasoline for their cars, the people are really only concerned about how they can cremate their family's bodies with any alternative fuel they can find. A monk describes this as kizuna the everlasting connection between people, including the living and the dead. After the disaster, the monks who can mend the connection through rites became especially important. Spirit mediums, shamans, priests

and Feng Shui gurus are also mediators of this kind. They bridge gaps for disconnected people, using their own flesh and wisdom. I am reminded of the Amis priests in Path to Destiny – in one rite, they hold *calay* – strings of divine spirits in their hands, and cut out paths through movements. In this trouble-filled human world, we simply need these mediators to bring different worlds / worldviews together.



^{鬼叔中} Gui Shuzhong

鬼叔中,本名甯元乖。詩人,獨立導演,《電影作者》編委。

- · 1967年生於福建寧化。
- · 2008年開始獨立紀錄片製作。
- ·有獨立紀錄片:2009年《玉扣紙》,2010年《老族譜》,2011年《聾谷紀》,2012年《羅盤經》,2013《花鼓紀》,2014《五公經》,2015《春社謠》等,被栗憲庭電影基金、中國獨立影像檔案館、香港中文大學、國立臺南藝術大學、中國民族博物館等機構收藏。曾獲第四屆後天雙年度文化藝術獎"後天電影獎"。

With the original name Ning Yuanguai, Gui is a Poet and independent documentary director. He was born in 1967 at Ninghua County, a mountainous Hakka area in the northwest of Fujian Province. Gui has finished four documentaries about local Hakka folk culture, Yukou Paper, Old Genealogy, Chronicles of Hulling Rice, Revive, and some short ones, such as Wugong sutra, The Ballad of Spring Sheri.

羅盤經

Revive

Gui Shuzhong 2012 / 102' / China / HD / COLOR

風水,即藏風得水。地為大母,入土為安,象徵 投胎。故英文片名為 revive,輪迴再生之意。

本片以羅盤風水、普庵教、降神·····為皮肉元素。 講述的還是浮生流年,一個鄉村智者的豁達人生。 Geomancy is to say hinding winds to gain water. The earth is mother, burial brings peace to the deceased, symbolizing reincarnation. So the name of this story in English is "Revive", which means getting into the cycle of reincarnation.





畢業於世新大學廣電系,現在是一位初出社會的小 毛頭。

Rou-shiuan, Lu was born in Miaoli in 1993. She just graduated from Shih Hsin university and now she is a rookie in the society.

神明事務所

Miracle

Lu Rou-Shiuan 2016 / 23' / Taiwan / HD / COLOR

_{呂柔萱} Lu Rou-shiuan

「乩童」之於人的存在是什麼?是代表神的真實性?亦或是斂財工具?這些問題皆圍繞著「真假」在打轉,但這真的如此重要嗎?

希望透過本片的主角,能帶領著觀眾去摸索「乩 童」存在的意義,而他的存在,無關真假,卻著實值得 影響著,生活在這個社會的平凡百姓。

In day, he is a delivery driver of a factory, but when it comes the date that ends with 3, 6, 9 in lunar calendar, he changes his dirty work clothe to a mottled apron with a delicate yellow dragon on it. The apron is like a mission which carries on the last wishes of his late father. Taking over the mantle of his father, he became a psychic. He must encounter all kind of issues which include joy, sadness and even sickness and death. Moreover, we found the dilemma and helpless of people. We want to know how can he find a way of life for those believers and how can he make the balance between being himself and as a psychic.





在擔任法國導演菲利普·卡瑞的助理十年後,阿德 里恩·拉·瓦佩爾轉向以超八攝影機製作實驗電影。同 時,他的攝影作品引領他探索被遺棄的地方以尋找被遺 忘的事物。在2009年,當他在里約熱內盧尋找廢棄建 築時,他不小心走進了一個附身儀式中。這一次和神靈 交逢的經驗,擾亂了他的世界觀,並促使他研究人類能 和不可見事物維持的關係。在2013年,他前往剛果, 一個人們和神靈鬼怪朝夕相處的世界,他試著沉浸於這 樣的世界中,並且以直接電影的方式拍攝此紀錄片。

Hadrien La Vapeur Assistant for ten years of Philippe Garrel, Hadrien La Vapeur turns to the realization of experimental films in super 8. At the same time, his photographic work leads him in the exploration of abandoned places in search of forgotten presences. In 2009, as he pursued his quest for uncultivated buildings in Rio de Janeiro,

阿德里恩·拉·瓦佩爾 Hadrien La Vapeur

柯爾多瓦克拉夫 Corto Vaclav

he landed by mistake in a possession ritual. This encounter with the spirits upsets his vision of the world and urges La Vapeur to investigate the relationships that humans can maintain with the invisible entities. In 2013, he went to Congo, where men lived daily with disembodied beings, in order to immerse themselves in this reality and to shoot documentaries in direct cinema.

Corto Vaclav An anthropologist trained on the benches of Nanterre, Corto Vaclav discovers the work of Jean Rouch and is immediately passionate for Africa and the cinema. He then approached the Ethnographic Film Committee for which he worked two years in a row, allowing him to establish many relationships with this world of explorers-filmmakers whose stories fascinate him. There he meets Hadrien La Vapeur, who seeks a soundman to go to the Congo. Very quickly, the journey is transformed into an initiatory and protean exploration. The two accomplices then decided to found the multimedia collection Expedition Invisible to regroup their different works.

王子的死亡怪譚

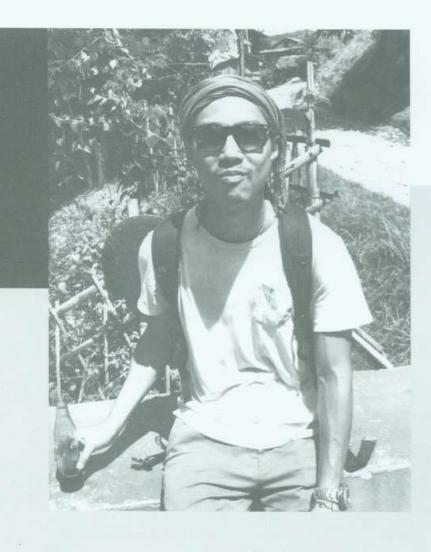
The strange story of Prince Dethmer

Hadrien La Vapeur, Corto Vaclav 2017 / 22' / France / HD / COLOR

在剛果首都布拉薩市的一個熱鬧鄰里,德思莫王子,一位著名的剛果舞者剛過世。他的家人為他舉行葬 禮,並邀請他的藝術家朋友為他致意。

In a popular neighborhood of Brazzaville, Prince Dethmer, a famous congolese dancer, just died. His family organises his burial, inviting all his artist friends to paid him their final tribute.





崔學洛 Haklak Choi

出生、成長於南韓首爾。他自認自己是一個人類學家、音樂家以及一個可能的電影工作者。在英國艾克希特大學主修俄國研究,並在南韓漢陽大學取得人類學碩士,目前崔學洛正在首爾國立大學攻讚人類學博士。他關注於巫師和現代性的互動關係:變遷與延續、滅絕與存活都是他關心的課題。

Born and raised in Seoul, South Korea. Identify myself as an anthropologist, a musician, and potentially a filmmaker. Majored in Russian studies at Exeter University in the UK, have a master's degree in anthropology at Hanyang University in South Korea, and currently doing a Ph.D course in anthropology at Seoul National University. Interested in the ways in which shamanism interacts with modernity; change and continuity, extinction and revival, etc..

鞏亞節:薩滿浮生錄

Gonya: the shaman's day out

Haklak Choi 2017 / 26' / Korea / Digital / COLOR

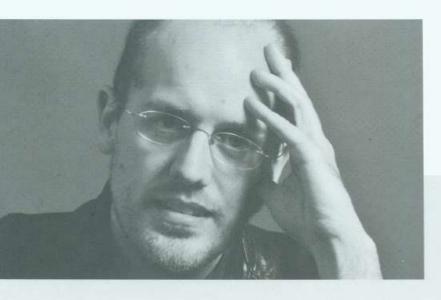
這部影片描繪了在尼泊爾加德滿都峽谷生活的塔芒(Tamang)族的鞏亞(Gonya)節慶。「邦伯」(bonbo,塔芒文化中的薩滿)的表演是此節慶的核心。

這部影片有三個部份。第一部份呈現了鞏亞 (Gonya)如何被整合進入一個更大的印度教宗教節慶 聖線節 (Janai Purnima)中,並描繪了鞏亞節慶在當 地是如何和薩滿傳統結合。第二部份透過關注一個村落 中的年輕巫師和他的家人在鞏亞期間舉行的小型儀式, 來呈現了人們如何經驗並維繫薩滿信仰。第三部份透過 拍攝一群在鞏亞舉行當天由一最高階級薩滿帶領的學徒 們,並且呈現他們如何在宗教節慶中組織並創造出「集 體歡騰」的狀態。

This film depicts the Gonya festival among Tamang ethnic group in the Kathmandu valley of Nepal. The celebration for Gonya revolves around the performance of the 'bonbo', an equivalent of the more universal term 'shaman' in Tamang culture. The film basically consists of three parts. The first part shows how the Gonya is

incorporated with the more overarching tradition of Janai Purnima, a Hindu religious festival, and the way it is celebrated locally in a unique combination involving shamans. The second part shows how shamanistic beliefs are experienced and maintained communally by focusing on a young shaman and his family holding a small ritual in a village during the Gonya. The third part follows a group of shamans led by one master shaman on the Gonya day and demonstrates how they orchestrate to create the 'collective effervescence' in this religious festival.





羅傑斯·卡納爾斯 Roger Canals

羅傑斯·卡納爾斯在巴塞隆納大學人類系擔任講師,他的研究專長集中在非裔美人的宗教活動以及視覺人類學。他擁有巴黎高等社科院與巴塞隆納大學頒發的博士學位。 他在 2013 年被任命為曼徹斯特大學格拉納達視覺人類學中心的榮譽教員。

Roger Canals (Barcelona, 1980) works as Lecturer at the Department of Anthropology of the University of Barcelona. Specialist in Afro-American religions and Visual Anthropology, he holds a PhD in Anthropology from the Ecole des Hautes Etudes en Sciences Sociales in Paris and the University of Barcelona. He has been appointed Honorary Staff member at Granada Centre of Visual Anthropology at the University of Manchester (2013).

巴塞隆納的女神

A Goddess in Motion. María Lionza in Barcelona

Roger Canals 2016 / 64' / USA / HDV / COLOR



委內瑞拉最重要宗教活動:瑪麗亞·利翁莎崇拜 正逐漸在巴塞隆納出現。透過信徒、藝術家和神秘藝術 商人的訪談,這部紀錄片首度描繪了這個宗教在加泰隆 首都的樣貌。

The cult of María Lionza, one of the most important religious practices in Venezuela, is beginning to manifest itself in Barcelona. Through the testimonies of believers, artists and esoteric art sellers, this documentary depicts, for the first time, the appearance of this religion in the Catalan capital.



楊鈞凱 Yang Chun-Kai

國立臺灣藝術大學廣播電視學系、紐約市立大學媒 體藝術製作研究所畢業,曾參與電影賽德克巴萊擔任助 理導演及多部電影、廣告等多種類型影視工作。

現任國立東華大學語傳系講師,致力於培育年輕世 代的原住民影像創作者,自認為獨立電影工作者,同時 也是影像教育推動者。

《不得不上路》是其首部紀錄長片作品。

不得不上路 Path of Destiny

Yang Chun-Kai 2017 / 71' / Taiwan / HD / COLOR Chun-Kai, Yang, an independent filmmaker and also a film educator, graduated from the Department of Radio and Television in National Taiwan University of Arts, and the New York City University Media Art Production M.F.A program; who has worked as director/ director of photography/ editor in films, commercials and all kinds of production. "Path of Destiny" is his first feature-length documentary work.

He is devoted to cultivating a new generation of indigenous filmmakers. Being a lecturer in the Department of Indigenous Languages and Communication at the National Dong-Hua University, he had led a television team in which aboriginal students documents the cultural rise and fall, social changes, and the stories of the youth in villages.

描述花蓮東昌村里漏部落阿美族的 Sikawasay,這樣一群擁有神靈的人,特殊的天職身分,讓祭師們年復一年的維持著傳統祭儀,在終日與群靈互動的生活中,展現彼此相互依存的命運與情誼,也見證這美麗卻逐漸凋零的文化。跟隨田野工作者巴奈·母路二十多年來陪伴祭師團體的軌跡,藉由影像記錄挽救消逝中的儀式,也為這群祭師留下生命中豐富的風景和故事,而巴奈自己也在許多的生命經驗裡感受到,冥冥之中神靈也指引著她走上這一條不得不去面對的道路。



"Path of destiny" is a documentary film about a group of Sikawasay from the Amis tribe of Hualien Taiwan, known as the people who possess Gods.

The irresistible fate caused them to maintain the traditional rituals to serve the tribe, living in a way of interacting with the gods. We followed Panay Mulu, who has been with them for more than 20 years, try to record the traditional rituals that are about to disappear, but also capture stories of their unique life.

At the end, Panay Mulu also felt that the gods had guide her to face her own "Path of destiny".

家家有本難念的經

Family Troubles

整妝上陣 Guru, a Hijra Family

羅利·科爾森 Laurie Colson 阿克塞爾·勒·多芬 Axelle Le Dauphin

末代的阿帕拉契音樂傳奇 Linefork

傑夫·席爾瓦 Jeff Silva 維克·羅林斯 Vic Rawlings

送行者的日常 After Life

普利斯卡·布歇 Prisca Bouchet 尼克·馬約 Nick Mayow

父親的夢想呢喃 Father, Mother, Ali, Reza and Me

哈伊·尤斯菲安 Hanieh Yousefian

蜜雪兒的瘋狂人生 An Autobiography of Michelle Maren

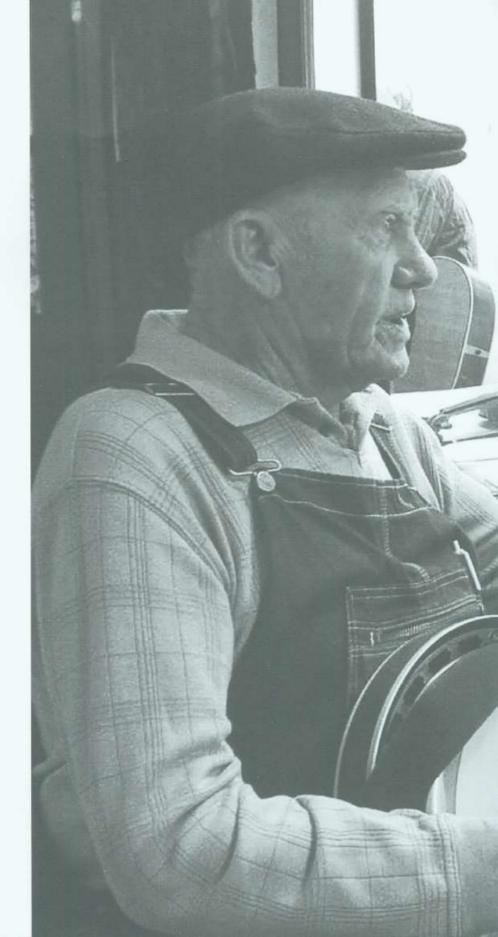
米歇爾・內格羅蓬特 Michel Negroponte 蜜雪兒・馬倫 Michelle Maren

失控的生命路 The Hospice Care

郭棟梁 Dongliang Guo

輪迴的盡頭 Five Lives

雅羅斯拉瓦·帕納科瓦 Jaroslava Panáková





有時父母,有時自己: 七部家庭紀錄片的風格與美學

趙恩潔

國立中山大學社會學系助理教授

父母是我們的陰影,我們記憶中的光亮,我們長成的 再版。父母是我們自己,我們的羈絆,我們的輪迴。深 刻的家庭紀錄片用影音訴說我們與至親之界線的模糊,把 苦楚酸甜,彼此靈魂拉扯的影子,重重地敲在我們心上。

中國紀錄片《失控的生命》用無語的影像與尖銳的對話呈現了兩對在杭州安寧療護醫院掙扎的母女。精神分裂的女兒趙慶園堅信政府高層要謀害她與她的母親,無論如何不可以接受那些貌似醫生護士的人們的針筒;她有鄧小平給她叫來的氣功大師教她的氣功護體,她與母親都沒病沒痛,絕不離開她那獨眼又口語不清的母親。

另一方面,動輒絕食的母親蔡壽坤,三不五時要求女 兒接她回家,女兒卻總是姍姍來遲。五一節放假前夕,她 開心地活蹦亂跳、跟醫師請假、整裝換鞋準備出發,逗病 友笑,望著窗外醫院的柵欄,只想等到女兒。最後女兒來 了,卻告訴她,不是她想請假就可以請假,她要上班沒人 可照顧母親,母親這麼想回家,乾脆她自己走回家!話說 完,女兒氣憤地走了。蔡壽坤落寞地坐在床上,把行李內 的衣物——放回衣櫃,再度憤而絕食。

從片頭一開始,一位病友就邊吞雲吐霧邊認命地說: 這間安寧療護接受的「病人」,都是其他醫院不要的,救 不了的。醫院頂樓的招牌寫著「幫天下使女盡孝,替天下 父母解難、為黨和政府分憂」。結果,精神分裂的趙慶園 被強制關到精神病患七院,母親從此失去自理能力,半夜 只能徒勞地空喊女兒的名字。而另一邊再度絕食的蔡壽 坤,則因為女兒已經厭煩母親的抗議,在完全未經過母親 的同意下,透過院方將母親關進了七院。

美名為「舒緩療護」的安寧療護中,究竟誰獲得了安 寧,誰獲得了療癒與保護?

《父親的夢想呢喃》(Father, Mother, Ali, Reza and Me)

「這是你家,我照顧你,懂嗎?」

「你是我妹妹嗎?」

「你竟然不認識我嗎?」

「告訴我你是誰。」

「你每天都看到我。」

「對,但是我已經不記得過去。」

[.....]

「你是穆罕默德沙德格的女兒嗎?」

「對,我就是。然後你是他的女婿。」

「所以我是你先生?」

「對。」

面對失憶的父親,導演 Hanie Yousefian 紀錄了許多 荒謬的最熟悉的陌生人時刻。

母親替父親細心地洗澡,事後父親告訴母親有多位女子替他洗澡,而且洗得很好。他每天嚷著想要回到他的故鄉,Kazeroon。那是他唯一記得的地方。在現在的家,他

找不到歸屬。他覺得自己是個陌生人,寄人籬下。另外一方面,兒子 Ali 並不真的相信阿茲海默症的存在。他覺得 父親可能是在裝傻欺騙他們。病人不理解現狀,家屬不理 解病狀。Hanie 與母親之間的對話,似乎也顯示出兩人並 不認同彼此的倫理觀念。

最後,導演女兒排除萬難,決定開車帶父親回故鄉, 沒想到父親卻賴在床上,控訴她沒事來吵他睡。為什麼父 親會有這樣的反應?父親究竟想不想回到故鄉?

他有時候失憶,有時候回想起一切。當他回想起一切,他似乎就不需要他的親人來告訴他這一切是怎麼回事。

當他忘記了一切,他所有的親人也似乎被他抛棄了一般。當一個阿茲海默症患者很困難;當他們的親人也很困難。鏡頭時常是固定著的,導演也出現在鏡頭裡,甚至離開鏡頭。那些細膩與難堪的爭執,恐怕只有那樣固定不動、無人操作的鏡頭,可以靜悄悄地捕捉。

《蜜雪兒的瘋狂人生》(An Autobiography of Michelle Maren)

《蜜雪兒的瘋狂人生》是被攝者與攝影者互為主體的一部片,乃至原為被攝者的蜜雪兒也成為了導演之一。片頭,螢幕讓我們知道蜜雪兒自告奮勇地成為導演的主題。如同許多被判斷為精神病患的人常常會邀請導演或專家來研究他們自己,蜜雪兒做了同樣勇敢的選擇。對外訴說以重構自我就是療傷的一大步。

蜜雪兒是她父親的私生女,而她長大成人後才知道自

己是不但是私生女,還是非裔黑人後代。父親與母親沒有結婚;父親家暴母親。擁有自己的家庭的父親時而瀟灑地來,時而消失不見。後來父親甜蜜地迎接多年後的團圓, 又殘酷地要求蜜雪兒離去。所以,蜜雪兒覺得自己永遠不會被愛。在她度過了繁華的人生之後,她還是一無所有,孤家寡人,關在自己的小公寓裡。

她的腦子裡有多重聲音,這些聲音透過蜜雪兒的演繹被視覺化,呈現在我們眼前。蜜雪兒是個演員,她不斷透過演繹他人、演繹多重自我,來逃脫痛苦的自我。但她是否真能逃脫?那些聲音如此殘酷:沒有人會愛她、尊重她、珍視她。

如果她把自己的一生演過一次,把每天的精神折磨演 過一次,然後做一個成熟的觀眾,一個冷靜的讀者,她可 不可以看穿一切、放下一切?她是否能救救她心中的那位 小女孩,徹底超越父親帶給她的傷痛?

《整妝上陣》(Guru: A Hijra Family)

《整妝上陣》紀錄了一群離開原生家庭而共同生活的第三性社群的自我描述。他們的海吉拉(hijra)師長與母親,Lakshmi Ma,在他們維生場所之一的火車上方,娓娓到來著海吉拉輝煌的過去。海吉拉曾經是女神Bahuchara Mata 的丈夫,但因為不願意行房,所以被女神轉化為不男不女的器皿,擁有特別的能力,能與神溝通。以前,王宮貴族敬畏他們。穆斯林統治的年代,蘇丹也邀請他們入宮進駐。孩子出生時,也請海吉拉來祈福。然而在現代,海吉拉被社會厭棄、被趕出家門,帶著污名,

進行各種低薪勞動,包含性工作。

儘管生活清寒,每個人都有一個傷心的過去,但是 Lakshmi Ma 告誡他們,身為海吉拉,我們要追求幸福, 不畏艱難。我們連閹割都不怕了,還有什麼好怕的?

一個反直覺、反常識的難題:充滿治理的工具理性的 現代化往往伴隨的是多元性別的消滅與異性戀霸權的鞏 固,而非多元性別權利的提升。多元性別除了透過前現代 的宗教思維合法化、或由現代過於菁英的酷兒人權學說助 陣,還有什麼其他更符合在地需求的可能?在當前困難的 生活中,海吉拉母親必須作為每個人心靈的依靠。

《末代的阿帕拉契音樂傳奇》(LineFork)

阿帕拉契山音樂的傳奇人物 Lee Sexton 與妻子 Opal 的生活簡單充實,儘管經濟壓力潛蜷。Lee 從小跟隨父親與叔叔演奏 banjo。他的一生都在演奏 banjo。除了演奏、教學,他們夫妻倆大部分時候是與他們自己,他們種植的田地,他們養的動物。他們沒有共同的子女,只有與前妻的子女,但是他們有學生。學生可能像是他們的子女。不過,他們多半時候不是父母,而只是他們自己。整部片因而與其他片相比,少了複雜的家庭糾紛。

是否是音樂的陪伴與傳承讓人們對於年老有了更坦然

的態度?是否是因為有個遠離塵囂的家,在演奏的熱鬧後 總是可以回歸?是否因為有個可以共度餘生的老伴,生活 還算愜意?

如果失去了老伴,如果失去了音樂,這樣的生活會變 成什麼模樣?這種家庭的韌性多麼強大?

《輪迴的盡頭》(Five Lives)

《輪迴的盡頭》造訪了一個喪親輪迴的國度。位於俄羅斯境內,邊緣的 Yupik Eskimo 人,每天面臨著高意外死亡率、高謀殺率、高嬰兒死亡率,與高自殺率。如何與死亡相處?一個鰥夫說,他不覺得自己死了老婆,因為鄰居的那個可愛的小女孩,就是他前妻的化身。他曾經笑著問她:你忘了我了嗎?我是你親愛的。

這是相當詩意的一部片。片中不斷穿插不同動物死亡的畫面,彷彿在問著:人們如何直視死亡?如果直視動物的死亡可以習慣成自然,殺雞宰牛都還可以邊講電話,那麼,直視親人的死亡,應該也可以有一套更輕鬆簡單辦法。那套辦法,據說,就是等待他們回來。

他們可能看起來走了,不過,不要擔心,他們還可以 回來五次。你看,我女兒,她其實是我曾祖母。而我,我 是我母親的父親。

《送行者的日常》(After Life)

難以面對的死亡終究需要妝點與呈現。需要燈光的彩排。需要一場儀式,來與至親的死亡和解,尤其是最難以接受的死亡方式:自殺。在有生命禮儀社——也就是死亡儀式可以外包——的許多文化中,家庭的喜劇、悲劇、鬧劇都在此刻交托到他人手中。我們頓時不是自己,也不是父母。我們是儀式的動物。一切都在細心的彩排與胭脂抹粉下,獲得一種新的寧靜與擱置。

Family Troubles: Styles and Esthetics of Seven Family Documentaries

Chao En-Chieh

Assistant Professor, Department of Sociology, National Sun Yat-sen University

Parents, be it those who cast a shadow over our lives or those who are the light in our memories, are our future selves. They are us, our very own flesh and blood, and our reincarnated selves. Through images and sounds, documentaries on family issues reveal in a perceptive way the blurred line that seemingly separates ourselves from those that gave us life. These documentaries bring to light the bittersweet parent-child relationships and the entanglement of the souls of those we call family in a powerful way.

Through a combination of silent images and sharp conversations, Chinese documentary *The Hospice Care* highlights the struggles of two mother-daughter families under hospice care at a hospital in Hangzhou, China. In one family, schizophrenic daughter Qing-yuan Zhao believes that government higher-ups are trying to murder her and her mother and that she should refuse any

professionals. She is convinced that both her mother and herself are perfectly healthy and that she is invulnerable to harm as a result of her *Chi* training with a *Chigong* master ordered to her aid by Deng Xiaoping. She vows not to leave her one-eyed mother who no longer speaks with clarity.

In the other family, homesick mother Shoukun Cai often begs her reluctant daughter to take her home but her requests are not always answered. When that happens, frustrated Cai resorts to her usual form of protest: refusing to eat. On the eve of Labor Day, overwhelmed with excitement, Cai applies for leave to her doctor and gets dressed for her long anticipated trip home. As she waits, she jokes with other inmates and from time to time looks out at the hospital gate, in anticipation of the sight of her daughter. She does show up eventually, but soon leaves in anger after telling her mother that she can't just demand to go home any time, that she has work to attend to, and that her mother can walk home if she is really homesick. Cai sits all alone on her hospital bed. She puts her clothes back in her closet and goes on another hunger protest.

At the start of the documentary, a cigarette-holding inmate speaks grimly of those under hospice care at the hospital. The so-called "patients" here, he says, are rejects beyond saving, who have been discarded from other hospitals. The words on the sign atop the hospital building read, "We do the duties of the young, ease the pain of the old, and share the burden for the Party and Government." The schizophrenic daughter Zhao ends up being confined to a mental hospital, and her mother, unable to look after herself, helplessly shouts her daughter's name at night. The other mother who stops eating to make a statement about her wish to visit home, is also locked away in the mental hospital without her consent, under the authorization of her daughter who has grown tired of her mother's protests.

The hospice promises soothing care, but in the end, to whom does it deliver this care?

Father, Mother, Ali, Reza and Me

"This is your home, and I look after you. Understand?"

"Are you my younger sister?"

"You don't know me?"

"Tell me who you are."

"You see me everyday."

"Yes, but I have no recollection of the past."

a..... n

"Are you the daughter of

Mohammad Sedigheh?"

"Yes, I am, and you are his son-in-law."

"So, I am your husband?"

"Yes."

Director Hanie Yousefian records numerous almost absurd moments between her family members and their father who is suffering from dementia, the most familiar stranger in their house.

Hanie's mother bathes her father with care. Afterwards, her father tells her mother that many women bathe him, and they do it quite well. Everyday, he speaks of his desire to return to his childhood home, Kazeroon, the only place that he remembers. He feels like a guest in his current house where he finds no sense of belonging. His son, Ali, however, is dubious of his father's Alzheimer's disease, suspecting that he is just making a fool of everyone else. It is a conundrum where the patient doesn't understand reality and the patient's family doesn't understand the patient's reality. The conversations between Hanie and her mother also shed some light on their disagreement in values.

Finally, against all opposition, Hanie decides to drive her father back to his childhood home; however, as it happens, her father refuses to get out of bed and shouts at her for disturbing his sleep. Why does he act this way? Does he really wish to visit his childhood home?

Sometimes he remembers and other times he forgets.

When he remembers, he doesn't need his family to explain reality to him.

When he forgets, it feels like he doesn't need his

family, at all. They are an abandoned family.

It's hard being a patient with Alzheimer's disease as it is being the family of such a patient.

The camera is often still, with the director appearing and disappearing in front of it. It seems the detailed and ugly arguments are only for the fixed and unmanned camera to capture.

An Autobiography of Michelle Maren

An Autobiography of Michelle Maren is a documentary in which the filmed subject, Michelle, is also one of the directors. As the documentary begins, the viewer is told that Michelle volunteered to be the subject of the film. Many people diagnosed with mental illness like to be studied by directors and experts, and brave Michelle is one of them. Exposing to the world what has happened as a way to reconstruct herself, she says, is a big step forward in the healing process.

Michelle is an illegitimate child, who, when grown, learns that she has African-American lineage.

Not only did her father never wed her mother, but he

also physically abused her. With his own family, her father came and went as he liked. After many years, her father finally agrees to a reunion with apparent joy, only to cruelly order her to leave later. She feels she will never be loved. After a turbulent life, she is left with nothing and no family. She locks herself up in her small apartment.

The many voices in her head are visualized and presented to us through her artistic interpretation of them. Michelle is an actress. She seeks to free herself from her pain by playing the roles of others and her multiple identities. But can she really outrun her haunted past? The voices inside her speak merciless words: noone will ever love her, respect her, or treasure her.

If she could view her entire life and the daily mental torture she endures as a script, play it in her head, and be a mature, dispassionate onlooker to the show, would she be able to watch impassively as it unfolds? Would she be able to come to the rescue of the little girl in her heart and transcend the pain caused by her father?

Guru, a Hijra Family

This documentary features a group of third-gender individuals, known as hijras, who leave their birth families to live as a community. The hijra community leader and mother, Lakshmi Ma, tells the splendid history of Hijra on a train close to one of their working areas. Hijra was husband to the goddess Bahuchara Mata and was transformed into a third gender with special powers to communicate with the gods after he declined to consummate his marriage to the goddess. In the past, hijras were revered by royalty. During the Muslim occupation, the Sultan would invite hijras to live in his palace. People would also have their newborns blessed by hijras. However, now hijras are detested by society, thrown out of their homes, and forced to take lowly jobs, including as sex workers.

Their lives are difficult and each one buries in their heart a sorrowful past. However, hijras are brave pursuers of happiness, Lakshmi Ma tells his daughters. We cut a part of our body, why should we fear anything?

This is a counter-intuitive issue that appears to go

against common sense: instead of empowering gender diversity, modernization with its advocacy for rational governing tools tends to annihilate gender diversity and reinforce the hegemony of heteronormativity. A legal precedent in pre-modern religions and the focus on equal human rights for all demanded by a removed elite queer lobby in modern times may be conducive to gender diversity. However, in addition to these, what regional specific measures are there to restore gender diversity in local communities? Faced with the unfavorable conditions currently in place, the hijira mother must stand as an unwavering spiritual force for her daughters.

LineFork

Appalachian music legend Lee Sexton and his wife Opal live a simple life despite financial pressure. Ever since Lee learned to play the banjo as a child with his father and uncle, he has dedicated most of his life to the instrument. In addition to performing and teaching, the couple spend most of their time by themselves on the land that they farm with the animals that they feed. They don't have children together but Lee has children with his ex-wife. Their students are more like their sons and daughters. However, most of the time, they are not parents. They are simply themselves. Perhaps this is why there are less complicated family issues in this documentary in comparison with the others.

Is it music and the responsibility of passing it down that endows people with an open attitude towards aging? Is it because they have a quiet country home to return to after the festive music draws to an end? Is their life pleasurable to some extent because they have someone to grow old with?

What would life become without music or someone to grow old with? How resilient would a family like that be?

Five Lives

Five Lives brings its audience to a world where the dead return. Yupik Eskimo people, residing just within the borders of Russia, have extremely high rates of accidental death, murder, infant mortality and suicide.

How do they live with death? A widowed man says that his late wife reincarnated as the adorable little girl next door. He once smiled at her asking, "Have you forgotten about me? I am your darling."

This documentary is rather poetic. The images of the deaths of various animals woven into the film seem to be asking the viewers how these people stare death down? If we can be trained to look directly at the death of animals and talk on the phone while butchering chickens and cows, then there must be an easier way to look directly at the death of our family members. That way, they say, is to wait for their return.

They might seem like they are gone, but worry not, they will come back five times. Look, my daughter was my great grandmother, and I was my mother's father.

After Life

Deaths, however grim they are to face, need to be tidied up for dignified presentation and decorated with holy lights for rituals that help the grieving family reconcile themselves with the death, especially with one of its worst forms in suicide. In cultures where funeral services are available (outsourced funeral rituals), all family dramas, be they comedic, tragic or farcical, are handed over into the hands of others at this time. Suddenly, we are not ourselves nor are we parents. We are animals of rituals. Yet out of this carefully rehearsed and delicately bedecked rituals, a new sense of serenity and acceptance emerges.



羅利·科爾森曾為比利時製片公司捕鳥蛛 (Tarantula)執導多部短片並獲獎項肯定。此外她有 十五年電影場景設計師的工作經驗。

阿克塞爾·勒·多芬是一個跨領域、跨媒材,探索 不同經驗的藝術家,曾嘗試書寫、攝影和時尚設計等領 域。她對於田野工作的興趣與她的藝術感性引領她和羅 利·科爾森合作這部影片。 羅利·科爾森 Laurie Colson

阿克塞爾·勒·多芬 Axelle Le Dauphin

Laurie Colson manages her career of film director author – she has already produced 5 short films for Tarantula Belgium, some of which having been awarded a prize – together with that of set designer on full-length films shooted in Belgium and abroad for the last 15 years.

Axelle Le Dauphin has always worked in various areas, exploring experiences and different medias. Press, photography, fashion, her interest for working on the field, and her artistic sensitivity have pushed her today towards movie activities by collaborating with Laurie Colson on this specific project.

整妝上陣

Guru, a Hijra Family

Laurie Colson, Axelle Le Dauphin 2016 / 75' / Belgium / HD / COLOR

我們海吉拉(hijras)生來就既非男亦非女。我們 處在中間地帶。在千年前的梵文文獻中早已提及我們。 海吉拉意味著美、勇敢與帥直。我試著在我女兒面前扮 演一個好導師,我想要教導他們如何恰如其分的活著。 僅追求快樂是不夠的,人必須要學著被人尊重。

We, the hijras, are born neither man neither woman. We are born somewhere in the middle. Our name was already mentioned in Sanskrit texts, more than a thousand years ago. It evoked beauty, bravery, and straightforwardness. I try to act as a good guru towards my daughters, I want to teach them how to live properly. It's not essential to only seek happiness, one must learn to be respected.





傑夫·席爾瓦是一個美國電影工作者、教師和電影 策展人,活躍於波士頓和法國。他擅長探索人們在漫 長歲月下的日常生活片斷。他最近的個人作品包括: Ivan&Ivana(2011), 和 Balkan Rhapsodies:78 Measures of War(2008)。這些影片曾在 MoMa 的 Documentary Fortnight、The Viennale、Visions du Reel、Valdivia 和 Flahertiana 等各國影展與博物館 映演。

維克·羅林斯在 2012 年購買了他第一臺攝影機,並和傑夫·席爾瓦共同導演、拍攝和剪輯《末代的阿帕拉契音樂傳奇》。計畫開始沒多久,他便受到人類學者/錄音師 Ernst Karel 教導如何收音。他認為自己是個幸運兒。這一拍攝計畫開啟了他的電影製作生涯。他是一個音樂家和自由教師,旅居世界各地。精通多種樂器(斑鳩/吉他/曼陀鈴/等)他曾為電影、劇場和電視節目配樂。羅林斯同時是一位電子-原聲音樂家和聲音裝置藝術家。

傑夫·席爾瓦 Jeff Silva

維克·羅林斯 Vic Rawlings

Jeff Silva is an american filmmaker, teacher and film programmer based between Boston & France. Jeff's work explores the quotidian aspects of his subjects lives, often over long spans of time. His most recently completed personal projects include Linefork (2016), Ivan & Ivana (2011), and Balkan Rhapsodies: 78 Measures of War (2008) have been exhibited at festivals, and museums internationally.

Vic Rawlings bought his first motion picture camera in 2012 to begin work on Linefork as Co-Director/Cinematographer/Editor with Jeff Silva; he was soon taught by Ernst Karel to record sound. He considers himself a lucky man. This project marks his entree to filmmaking. He is a musician and freelance teacher who tours internationally. As a multi-instrumentalist (banjo/guitar/mandolin/etc.), he has contributed music to film, theater, and television soundtracks.

末代的阿帕拉契音樂傳奇

Linefork

Jeff Silva, Axelle Le Dauphin 2017 / 96' / USA / Digital / COLOR

透過拍攝一對生活在肯德基州阿帕拉契山脈的年 長夫婦日常生活,《末代的阿帕拉契音樂傳奇》深刻地 反思了時空的本質。年過八旬,李 · 塞克斯頓是帶領 我們進入傳統美國地方音樂碩果僅存的橋樑。李是退休 礦工且染有肺疾,他和他太太歐普持續在李出生的土地 上耕作著。他們得面對著日趨惡化的健康狀況與嚴峻的 經濟現實。歷時三年拍攝,《末代的阿帕拉契音樂傳 奇》是一觀察式電影,紀錄了他們的婚姻、社群、他們 的不屈不饒、和一個無名斑鳩琴英雄老而彌堅、生猛而 精巧的音樂。



An immersive meditation on the passage of time and the persistent resonance of place, Linefork follows the daily rituals of an elderly couple living in Kentucky's Appalachian Mountains. Now well into his eighties, Lee Sexton is the last living link to the distant past of a regional American music. A retired coal miner with black lung, Lee and his wife, Opal, continue to farm the land where he was born. Together they face encroaching health concerns and stark economic realities. Recorded over three years, Linefork is an observational film documenting their marriage, their community, their resilience, and the raw yet delicate music of an unheralded banjo legend, linked to the past yet immediately present.





普利斯卡·布歇 Prisca Bouchet

尼克·馬約 Nick Mayow

導演普利斯卡·布歇和尼克·馬約以紐西蘭為根據地,他們的第一部紀錄短片 Le Taxidermiste 在 2014年的紐奧良電影節獲得評審團特別獎,以及 2014年 Doc NYC 的評審團特別獎。

他們最近的一部作品 Today 受紐西蘭電影委員會 Lodaing Docs 項目獎助,並已在線上發行。《送行者 的日常》是他們的第三部作品。

New Zealand based directors Prisca Bouchet and Nick Mayow's first short documentary Le Taxidermiste was awarded Special Jury Mention at the 2014 New Orleans Film Festival and Special Jury Mention at Doc NYC 2014. Their recent work Today – made as part of the NZ Film Commission scheme Loading Docs is currently released online. AFTER LIFE is their third film.

這是一部引人入勝的影片,透過呈現一個紐西蘭 葬儀社鮮為人知的一面,《送行者的日常》紀錄了禮儀 師和準備大體的繁瑣儀式,探索了一個獨一無二且神秘 的機構。《送行者的日常》彰顯了一個充滿意義與人性 的地方,引領我們看到一個平常難以看到之處:其日常 作業直接面對著我們最深的恐懼。

An enthralling look inside the hidden world of a New Zealand funeral home, After Life explores a unique, enigmatic institution, following the men and women who work with the dead and the delicate ritual of the body's preparation for its final journey. A compelling glimpse into a rarely seen world, After Life reveals a place rich in meaning and humanity – a place where the daily work deals with our deepest fear.

送行者的日常

After Life

Prisca Bouchet, Nick Mayow 2016 / 15' / New Zealand / HD / COLOR





哈伊·尤斯菲安是活躍於伊朗的青年導演。大學主修生物,並在新電影協會學習電影製作,於 2014 年在 德黑蘭取得戲劇碩士。

曾執導多部短片,題材與形式多元。2015年的紀錄片《父親的夢想呢喃》獲邀於各大影展,並獲得多大 獎肯定。她目前正進行兩個紀錄片計畫。

哈伊·尤斯菲安 Hanieh Yousefian

2014

Graduated in M.A. in Dramatic Literature from Sooreh University, Tehran, Iran.

Thesis: "The Sense of Place in the Legend of the One-Thousand-and-One Nights"

Practical theory: "Dead Man"

Supervisor: Dr. Farhad Mohandes Pour

Obtaining the rank 7 amongst 1500 persons in

master exam

2014

Admitted to M.A. program in Cinema, in Art University of Tehran, Tehran, Iran.

2015

Participated in 9th Iran International Documentary Film Festival – Cinema Vérité, with: Father, Mother, Ali, Reza and Me, 13 – 19 Dec. 2015, Tehran, Iran.

父親的夢想呢喃

Father, Mother, Ali, Reza and Me

Hanieh Yousefian 2016 / 41' / Iran / Digital / COLOR

阿茲海默症吞噬了我父親所擁有過的生活,唯一 不變的是他所成長的小鎮,依然印象清晰地駐足在他的 心中。

My father suffers from Alzheimer's disease and forgets all thing except one thing and that s his last dream which is to go to his childish town; Kazeroon.





米歇爾·內格羅蓬特 Michel Negroponte

蜜雪兒·馬倫 Michelle Maren

米歇爾·內格羅蓬特有35年拍攝紀錄片的經驗,並曾獲得艾美獎。他出生並成長於紐約市。在70年代時在麻省理工學院和Richard Leacock和Ed Pincus學習電影製作。他的作品包括Space Coast (1979)、Resident Exile (1981)、Silver Valley (1984)、Jupiter's Wife (1994), No Accident (1996)、W.I.S.O.R. (2000), Methadonia (2005)、I'm Dangerous with Love (2009)、和An Autobiography of Michelle Maren (2015)。他的作品首映於各大影展,並於全球播送。他任教於多所大學的研究所與大學部的電影系,包括紐約大學蒂施藝術學院、天普大學和視覺藝術學院。

本片是蜜雪兒·馬倫首部導演作品。她畢業於聖彼 得大學傳播系,除了拍片之外,她還是位歌手、勵志演 說者、心理衛生治療倡議者、作家和演員。 Michel Negroponte is an Emmy award winning filmmaker who has been making feature length documentaries for more than 35 years. He was born and raised in New York City, and studied filmmaking with Richard Leacock and Ed Pincus at the Massachusetts Institute of Technology in the 1970s.

Michelle Maren is making her directorial debut with An Autobiography of Michelle Maren (2015). She received a BA in Communications from St. Peter's University and in addition to being a filmmaker is a singer, motivational speaker, mental health recovery advocate, writer and actress.



蜜雪兒的瘋狂人生

An Autobiography of Michelle Maren

Michel Negroponte, Michelle Maren 2015 / 81' / USA / Digital / COLOR

透過獨特的第一人稱視角,導演兼被拍攝對象蜜 雪兒·馬倫呈現了少為人知的邊緣性人格者的內心世 界。受到米歇爾·內格羅蓬特的電影《朱比特之妻》 (Jupiter's Wife) 啟發,馬倫聯絡內格羅蓬特,相信 如果由他來述說自己的故事,她的生命一定會有所轉 變。內格羅蓬特同意了這個請求。馬倫和內格羅蓬特在 接下來的六年各自以自己的攝影機開啟了這個合作計 畫。其結果是提供了對一個難以與之共存與理解的精神 失調狀態的身歷其境的經驗。 Presenting a unique first person perspective, filmmaker/subject Michelle Maren gives access to the rarely seen inner world of Borderline Personality Disorder. Inspired by Michel Negroponte's film Jupiter's Wife, Maren contacted Negroponte, convinced that having him tell her story would change her life. He agreed. Each with their own cameras, Maren and Negroponte embarked on a truly collaborative project over the course of 6 years. The result is a visceral experience of a psychological disorder that is both difficult to live with and to understand.



郭棟梁 Dongliang Guo

浙江師範大學廣播電視專業研究生,師從景秀明教 授,主攻紀錄片創作和研究方向。

Dongliang Guo, male, a graduate student majors in Radio and television at Zhejiang Normal University, whose teacher is Professor Xiuming Jing, also he is good at producing and researching in documentary.

失控的生命

The Hospice Care

Dongliang Guo 2016 / 40' / China / HD / COLOR 臨終關懷,中國因文化禁忌多稱之為舒緩療護。

在綠康醫院的舒緩療護病區內,一共有六十多名 病人,每年要死亡二十多個。他們大多失去了治愈疾病 的希望,家屬為了減輕他們的痛苦,讓他們舒適而有尊 嚴的離世,所以選擇讓他們接受舒緩療護。

The first documentary about hospice care in China. Hospice care are usually called palliative care because of the cultural taboo in China. In the hospice care of Lvkang, Hangzhou, there are more than 60 patients, over 20 patients are gone in a year's time. Most of them can be hardly cured. Their family members sent them here to ease their pains and let them go with comfort and dignity.





雅羅斯拉瓦·帕納科瓦

Jaroslava Panáková

雅羅斯拉瓦·帕納科瓦在俄國聖彼得保州大獲得社會人類學博士學位,並在捷克電影電視學院獲得紀錄片碩士。自2001年起,她展開對俄羅斯極地原住民的研究。她的研究結合田野工作與電影製作。

Jaroslava Panáková received her PhD in Social Anthropology at St. Petersburg State University in Russia and MA in documentary cinema at FAMU Prague, Czech Republic. Since 2001 she has been studying indigenous peoples of Polar Russia. She combines her fieldwork with the filmic approach. Author's short film "The seagull flying against the wind" (2005) was screened at the IFF in Jihlava and at the festival Oneworld. Her medium-length film "Being tourist at home" (2009) participated in 2009 at the East Silver market in Jihlava and in 2010, won the first Prize at the TOCOCU festival in Lisboa. Her long-feature film, Five Lives (2016), was claimed "the best doc on survival of indigenous peoples" at the XXX PÄRNU Film Festival.

輪迴的盡頭

Five Lives

Jaroslava Panáková 2016 / 65' / Slovakia / Digital, 16mm / COLOR

俄國楚克奇人村落中,流傳著一個傳說:一個死去的人能夠至多五次回到生者的領域。這一關於生、死和可能的復活的電影散文提出了一個普世性的問題:人如何面對自己的死亡?

Yupik Eskimo from the hamlet New Chaplino (Chukotka, Russia) - According to the local people, the dead can return to the realm of the living up to five times. This film essay on life, death and possible return poses the universal question: How do you confront your own end?



部落生活

Indigenous Lives

山部落海部落 Mountain Tribe, Sea Tribe 伊誕·巴瓦瓦隆 Etan Pavavalung

相遇在那端森林 Encounter in That End of the Forest 伊誕·巴瓦瓦隆 Etan Pavavalung

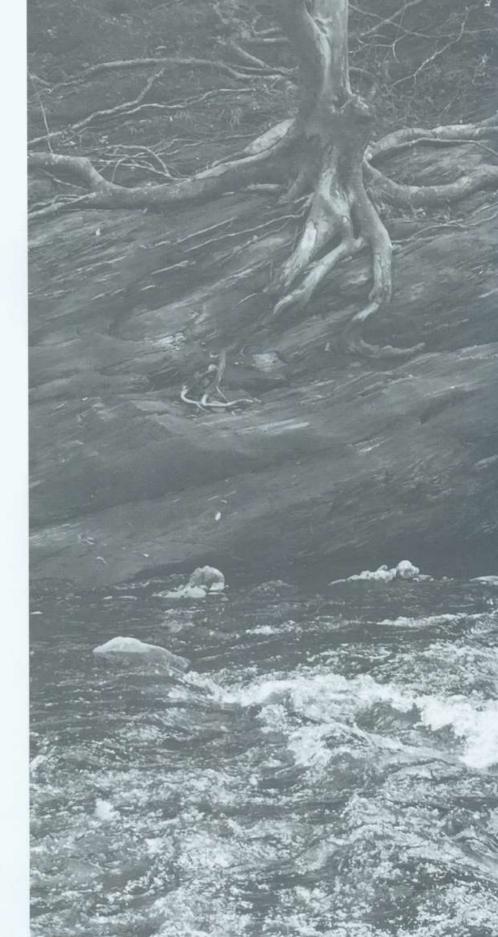
航行於沈默之海 Sailing A Sinking Sea

奥利維亞・懷亞特 Olivia Wyatt

部落|對話 Dialogue among Tribes 潘志偉 Pan Zhi-Wei

作部落的人 Resurgence

撒舒優·渥巴拉特 Sasuyu Ubalat





相遇、當代與原民再現

羅素玫

國立臺灣大學人類學系助理教授

「部落生活」這個單元將五部以原住民為主題的影片 集結在一起,似乎一語道破在當代身為原住民在面對現代 情境下許多類似與命定的挑戰和困境,先從伊誕·巴瓦 瓦隆的作品的開始談起,《相遇在那端森林》和《山部落 海部落》,都是由藝術家自己來記錄和述說自己的作品與 創作的軌跡,而他們的創作思考的問題,也都是在環境 與人和文化互動之下的再現,例如伊誕,巴瓦瓦隆踏著 莫拉克風災後破壞又重整的河床地景回到在山上的大社 部落、邊敘述自己的作品創作的背景,而風災後一年陸續 離開人世的母親與族人,也是他刻畫部落過去生活記憶很 重要的重現與動力。在片中導演也提到,一切造物的紋路 都叫 vecik, 群山石頭森林河流都有紋路, 他在創作紋砌 刻畫的過程中,會把這些從眼中看到的自然之中美麗的紋 路,畫進去,電影中那隻紋了圖案的手,也彷彿帶著他去 到山林海洋,也去到世界上不同的地方,探索他方的同時 更刻畫出許多豐富的生命故事。在這裡導演創作裡的核心 元素運用了影像、生命的敘事、傳統的圖紋意象以及具象 化的自然元素,而我們也看到從他的作品呈現出來的文化 和自然的相連,在其中其實具備了一種存有具象關係的文 化隱喻,而這同時也是他將作品作為一種個人生命情感流 瀉的紋路刻劃。

《山部落海部落》敘述伊誕·巴瓦瓦隆與阿美族港

口部落藝術家伊祐噶浩兩人的創作故事,兩位藝術家的作 品與自身文化和環境的依存關係都很接近,這部影片中有 許多自述和訪談,環繞著原住民文化與藝術創作之間的關 係、傳統與藝術的當代性、文化與環境之間的關係,很顯 然排灣族的觀點與阿美族的觀點是不同的(假如我們並不 想簡化兩個族群對於傳統再現的美學觀點,但如果兩位資 深的藝術家是如此認為),伊誕,巴瓦瓦隆的哥哥也是 藝術家的撒古流說:「甚麼叫做當代?我覺得一定要有相 當程度的跟祖先的連結才能夠叫做當代」。抑或是,「活 著就是當代」,因此也不用多說,但這也透漏一個原住民 當代藝術家經常被時代賦予的難題,別的族群的藝術家不 用回答但原住民的藝術家卻一定要回應的,自己的文化與 作品之間的關係為何?而傳統與自己的作品之間的關係是 當代的創作還是一種文化的複製?但提問的人是否有自 覺,這個問題到底是誰的?創作者其實可以更自在地展現 他希望的樣貌。而伊祐噶造的師傅、同為港口的藝術家拉 黑子也提供了他對伊祐噶造作品在環境哲學上面的回應: 「伊祐噶造的創作形式打破了漂流木的用與無用之間的矛 盾,重新建立起形狀與環境對話而開創出漂流木的新美學 形式」,然而不論是這或是如同前面撒古流提出的排灣族 概念而來的 samiling 一古老的東西(文化)的當代化,

都是在經由藝術家身體的勞動再重新給予一種力量,而這 兩位創作主角,也都已經在原住民當代藝術裡,提出了各 自關於當代、關於傳統和創作的文化相對性再現。

電影裡的兩位創作者都已經能夠跳脫自我刻板印象(self-stereotyping)來觀看自己的文化,外在社會往往給予許多框架來框限原住民就是如何如何,包括一定就是親近自然、親近傳統,但事實上文化在這裡做為轉化的媒介相當重要,如同伊祐噶造所說的,他是透過參加部落的豐年祭,在這個當代阿美族重要的文化傳承的場域,才重新回到雕刻與文化之間的連結上。文化都是後天學習的,即使是身在其中沒有這樣一個習得的機會,並不會自然而然的就甚麼都會了,就像另一部作品「作部落的人」,要主動「作為」,才會「成為」部落的人,雖然困難常常是來自於國家的法令與層層疊疊的官僚體制的不承擔,以及已經被制約太久的國家化教育桎梏。

看過《最後 12.8 公里》的撒舒優的作品的人,應該 都不會忘記在那部片中,如此美麗但隱藏哀愁的南迴公 路,環境保育與部落的需求之間的衝突,與部落發展的主 體性如何在折衝之間延續,《作部落的人》則完全是另外 一種風格,他把用生命堅持作對的事情的人,如何在實踐 中衝撞體制的過程放在影片的中心,讓觀眾一起聆聽他們 的聲音,讓影片成為他們的發聲媒介,也讓幼兒園的孩子們學習的過程被看到,孩子的歌聲裡唱著,「每天我快樂去撒種,每天它就發芽生長,它若生長在好土裡,就可以結實到 30 倍,每天我快樂去撒種,每天它就發芽生長,它若生長在好土裡,就可以結實到 60 倍」。部落的文化是好土,美園社區互助幼保服務教育中心的馬秀辛主任和她的團隊,部落互助托育行動聯盟和旭海互助幼保教育中心,真真實實地用身體示範文化要怎麼教,讓孩子能夠學會生活在部落裡,讓部落社會的支持體系可以再被活化,實踐部落即教室的目標,但就如同影片裡上級前來視察的一幕,馬主任問起一旁的部落媽媽,他們的師資不虞匱乏,但沒有各式各樣國家要求的認證,所以……,我們的國家到底都在做些甚麼呢?

潘志偉導演的作品《部落|對話》與《山部落海部落》同樣都運用相互參照比較的紀錄片敘事文體,但《部落|對話》映照出來的卻是原住民在生活中不斷地面對流離遷徙與國家和經濟洪流對抗的無奈,導演的父親,噶瑪蘭族、阿美族潘明富移動在港口與季節之間經營漁船,泰雅族的田阿成是象鼻部落首位引進甜柿栽種,年輕時期都曾在都會資本主義建築工地裡求生存,他們各自用自己的方式面臨生命的流離與挑戰養大子女,而導演父親兒時的

好友杜瓦克·都耀,噶瑪蘭藝術家,最早也曾在北部當建築工人,後搬回部落以竹編魚簍創作,他提到噶瑪蘭的魚簍間隙特別大,是一種只抓大魚放過小魚的魚簍,而竹簍工藝傳統的斷層,已經很難跟生活能夠有關連,除非是走入工藝,影片中當他在談到要如何才有機會將自己族群的歷史重建起來,卻情緒激動到無法言語。這一個由三個部落對話與映照所傳述出來的雖是一則看似平淡生活奮鬥流離的臺灣原住民生命史,但導演不論是在影片一開始或是結束前,透過空拍俯瞰的視角之下呈現,都市中的人或山林裡的樹木好像被看清楚了,卻也很強烈地透露出一種巨大結構下作人的無奈與困境,影像中也藉此提出一個原住民與巨型結構如國家或資本主義經濟之間一種永遠無以言喻的難題。

《航行於沈默之海》(Sailing a Sinking Sea)是這次原住民主題片中唯一的外國影片,導演 Olivia Wyatt 相當年輕,影像掌握的能力與視覺傳達的節奏非常精準,影片中的 Moken 人生活在泰國緬甸的海洋環境之中,一年之中有八個月生活在海上,不會造船的男人就不能結婚,我在 Google 上找這部影片的報導訊息,發覺竟是被分類在愛情冒險片裡,的確,Moken 人的愛情開始於海洋,生命亦然,船開始了男女之間的愛情與生活,也開啟 Moken

人生命的憑藉。電影裡提到男孩出生後臍帶要掛在樹上, 因為這樣會勇敢,能夠在海洋島嶼之間冒險,而女孩出生 後,臍帶要在大地之母懷中燒掉,但臍帶絕對不能隨便丟 棄,這是一種性別化的文化與自然的隱喻,Moken 人的文 化與自然相互交合,《航行於沈默之海》一片提出生活在 海洋之中的原住民視角,假如作為資源的魚和海中生物被 消滅了,生命將無以為繼,而片中最後提到祖先的傳說中 關於海嘯的教導,讓 Moken 人在南亞大海嘯中能夠完全 免於受難,如同隱喻現在其實藏身在過去裡,未來亦然。

Encounters, Contemporanity, and Re-presenting Indigenous Cultures

Lo Su-Mei

Assistant Professor, Department of Anthropology, National Taiwan University

"Indigenous Lives" brings several indigenous films together to show the challenges faced by indigenous people in modern times. The section starts with Etan Pavavalung's films, Encounter, in That End of the Forest and Mountain Tribe, Sea Tribe. The artists narrate the content and the context of their work and raise questions concerning the relationship between the environment, people and culture. In one scene, Etan Pavavalung travels along a towpath, rebuilt after being damaged by Typhoon Morakot, on his way back to the Paridrayan tribal village in the mountains. He speaks of how he was inspired to create art under the circumstances. Pavavalung's mother and a few of the tribal village's residents died within a year of the typhoon, and this made him want to represent the tribe's old life. The director also mentioned in the documentary that the patterns of all beings on Earth are called vecik in his mother tongue. Mountains, rocks, forests

and rivers all have vecik. And when he makes vene-cik art, the director blends the beautiful vecik of nature into it. Moreover, in the film, a symbolic tattooed hand takes the director to the wilderness of Taiwan and the world's many other places. Many of life's stories are told through the art he makes, as he embarks on his adventures. Finally, the director's works are composed of cinematic images, life narratives, traditional indigenous graphics, and figurative elements inspired by nature. Pavavalung's works suggest a strong tie between culture and nature, a figurative, cultural metaphor. The film may be considered a variation of ve-ne-cik art which exemplifies his personal life and his feelings.

Mountain Tribe, Sea Tribe tells the stories of Etan Pavavalung, a Paiwan artist from a mountain tribal village, and Iyo Kacaw, an Amis artist from a seaside tribal village. Both artists' works show how deeply influenced they are by their cultures. The film contains quite a few artists' accounts and

interviews on the dynamics between indigenous culture and art-making, between tradition and the contemporanity of art, and between culture and environment. Paiwan and Amis perspectives are fairly different (at least that's what the two artists believe - of course, we do not want to oversimplify the two indigenous peoples' views on re-presenting tradition through art). Etan Pavavalung's elder brother Sakuliu Pavavalung, also an artist, noted: "What is 'contemporary? I think anything truly contemporary has to show some connection with the artist's ancestral past." He then added, "To live is to be contemporary." Sakuliu's statements remind us of a major challenge of our times, which indigenous artists often have to face - although non-indigenous artists can easily escape it: How does an indigenous artist's cultural background influence his or her works? When it comes to tradition and art, should the artist's works be considered as new creations, or forms of cultural reproduction? Does the person who proposes these questions really know where the questions come from? Of course, the artist is free to express anything he or she likes. Rahic Talif, the artisan that Iyo Kacaw works with, who is also an artist from a seaside tribal village, offered a view on Kacaw's works in terms of environmental philosophy: "Iyo Kacaw's art eases the debate over whether driftwood is useful or not in art, and proposes a new aesthetic for driftwood through form and environs." Sakuliu further suggested that in the Paiwan community there is a term "samiling," meaning "contemporanity in old culture." Regardless of this, an artist's physical labor yields certain nonphysical power to art. Through contemporary indigenous art, the two artists demonstrate to us their thoughts on the relativity between contemporary culture and art, as well as between tradition and art.

The two artists observe their own cultures beyond self-stereotyping. Society demands that indigenous people act in a certain way, that they maintain a close link to nature and tradition, but culture as a catalyst of transformation is what truly counts. As Iyo Kacaw says, he was only able to grasp that link between himself, sculptural art and culture while attending a harvest festival held in his tribal village, a crucial occasion for today's Amis people to pass down culture. Culture is acquired gradually. Without opportunity, there is no easy and quick way to acquire it. The same perspective can be found in Resurgence – one has to "do" something to truly "become" a member of a tribe. The challenge here has to do with the state's laws and bureaucracy; officials evade responsibility all the time. Also, the country's educational system for a long time stops indigenous people from seeking their cultural roots.

I believe that most of the people who have seen *The Last 12.8 km*, directed by Sasuyu Ubalat, are forever impressed by the sorrowful beauty of South-Link Highway. The highway reminds us of how difficult it is to strike a balance between environmental conservation, tribal development,

and upholding tribal subjectivity. Resurgence takes a different approach, interviewing people who devote themselves to doing the things they think are right. The film sheds light on how these people try to break through bureaucracy, and invite the audience to listen to what they have to say. It also shows the learning process of the students of a special kindergarten. The children sing, "Every day, I happily sow some seeds. Every day, the seeds sprout and grow. Once the seeds are sown in good soil, they will grow to be 30 times stronger. Every day, I happily sow some seeds. Every day, the seeds sprout and grow. Once the seeds are sown in good soil, they will grow to be 60 times stronger." Tribal culture is good soil. Director Ma Hsiu-hisn and her team at the Meiyuan Community's childcare service and education center, as well as the people at the Tribal Community Childcare Alliance and Xuhai Community Childcare and Education Center, share with us how to teach children tribal culture

through this film. Their goal is to help the children thrive in tribal villages, and to revitalize the support system of traditional tribal society. The tribe is the classroom. In one scene, however, Ma tells tribal moms that although they do not have the qualifications required by the government for teaching, they are good teachers. This leads him to ask what is wrong with the government?

Just like Mountain Tribe, Sea Tribe, Dialogue among Tribes by Pan Zhi-wei also uses comparisons. This documentary however focuses on the helplessness of indigenous people as they constantly move homes and struggle against the rushing tides of the national economy. The director's father, Pan Ming-fu of Kebalan and Amis descent, runs a fishery business in between several ports and by the seasons. Tian A-cheng, an Ayatal man, is the first to grow persimmons in Mepuwal Tribe. Tian used to be a construction worker in a big capitalist city. Then he moved back to his tribe and started to make bamboo

fishing baskets as a type of art. Tian mentions in the film that Kebalan fishing baskets are loose enough for small fish to escape, leaving only big fish in the baskets. These days, the baskets are not an essential part of people's lives anymore. The baskets must be turned into a type of craft art in order to be passed down. Tian gets so emotional that he becomes speechless when asked how to present the tribe's history. On the surface, the three stories seem to tell the everyday history of indigenous people in Taiwan quite plainly. But it also suggests the sense of helplessness the people feel struggling under a greater social structure, through the birds-eye-views presented at the beginning and the end of the film. Both the people in cities and the trees in the mountains are observed in this way. The film proposes the almost indescribably tough question of how indigenous people can ever survive in capitalist economy.

Sailing Like a Sinking Sea is this section's only foreign film. Director Olivia Wyatt is young,

but she can deliver messages through images quite incisively. The film shows Moken people living by the oceans between Thailand and Burma. They are on the sea eight months a year, and a man cannot marry if he doesn't know how to build a boat. I looked for reviews of this film on Google and found out that it is classified as "romance & adventure." Moken people's romance occurs on the sea, as do their lives. A boat is the starting point of a man and a woman's love and their lives. It is Moken people's lifelong foundation. The film mentions that after a baby boy is born, people hang his umbilical cord on a tree, so that he can acquire the courage for taking oceanic adventures when he grows up. After a baby girl is born, her umbilical cord is burnt in the ground - that is, in the arms of Mother Earth. Then, people will save the ashes for her. What a metaphor for gender in culture, a reflection of the relationship between mankind and nature! In fact, Moken people's culture is deeply bound with nature. The film

proposes a core perspective held by this oceanic people: if fish and other sea creatures as everyday resources are gone, life cannot be sustained. In the end, the film also goes into an old legend about tsunamis. The lesson revealed through the legend actually helped the Moken people to survive in the wake of the 2004 Indian Ocean Earthquake. The present is hidden in the past and so is the future.



焦點導演:伊誕·巴瓦瓦隆 Director of Focus: Etan Pavavalung

在拍攝紀錄片的這些年,伊誕認為,原住民必須創造影像的部落文學與藝術性, 《那位手背上有刺繡的人》、《達瓦蘭的彎彎路》、《在那山說故事的人》、《傳唱愛戀的兄弟》以及《山上的風很香》等紀錄片,都是伊誕嘗試以文學詩意的觀點, 創造原住民族的另一種影像美學。而他在視覺藝術的創作風格, 善於表現精緻細膩、構圖唯美、用色大膽的表達作品的文學視野及當代性。

伊誕·巴瓦瓦隆 Etan Pavavalung

After years of making documentaries, Etan reckons that aborigines should create film works that incorporate aboriginal literature and art. In his documentaries "She With the Patterned Hands", "The Winding Road to Home", "Hands that Tell Tales of the Mountains", "Brothers Who Sing of Love and Longing", and "The Fragrant Mountain Winds", Etan tries to create an aboriginal visual aesthetic through a literary and poetic point of view. His visual art style is known for employing refined and delicate details, beautiful composition and bold color to express the literariness and contemporariness of his art creation.

山部落海部落

Mountain Tribe, Sea Tribe

Etan Pavavalung 2015 / 54' / Taiwan / HD / COLOR

2014年6月,部落快要豐年祭的季節,另一邊的土地森林有召喚,兩位臺灣山海子民 pulima,相遇在法國,在香檳亞登區,開啟藝術創作的心靈交流旅程。山部落 vecik 沈穩,海部落 tapelik 奔放,在風中抓住當代藝術文字,書寫大地公義,閱讀生態環境有智慧。

② 山部落 pulima /伊誕·巴瓦瓦隆

伊誕·巴瓦瓦隆(Etan Pavavalung),臺灣原住民排灣族。伊誕生長在山林環繞、人文藝術豐富的屏東縣三地門鄉達瓦蘭(大社)部落。伊誕的藝術創作多元,舉凡詩、散文、圖案設計、影像、裝置藝術及自88 風災後在視覺藝術上的表現風格《紋砌刻畫》。伊誕希望透過「紋」路疊「砌」雕「刻」「畫」色的創作理念與過程,延伸族人對 vecik(大地紋路、線條、文字)的美學概念,也藉新的創作風格注入一個心靈重建的力量和夢想。

◎海部落 pulima /伊祐·嗄照

伊祐·嗄照(Iyo Kacaw),臺灣原住民海岸阿美人。 伊祐住在花蓮港口部落(Makuta'ay),海洋是部落獵場,也是大家的「冰箱」。常聽老人說海洋的故事,深知以前部落佈滿海洋生物棲息的礁岩,外海溫暖的黑潮,更帶來豐沛的漁獲,海底遍是多彩眩目的珊瑚,魚群穿梭優游,生命力十足。現在卻變的一片黑白,整個海底都褪色了,覆蓋好幾層網,令人痛心,於是開始透過創作傳達當代海岸部落處境,同時表達對環境議題的深刻體認。



山部落海部落

Mountain Tribe, Sea Tribe

Etan Pavavalung 2015 / 54' / Taiwan / HD / COLOR

June 2014, the harvest festival of tribe was around the corner. Two local people pulima in Taiwan felt called to the artistry for the lands and forest on the other side, and they met each other in Champagne-Ardenne, France, to go on a trip to spirituality.

Etan Pavavalung is an indigenous Paiwanese from Taiwan. He was born in Davalan Village in Sandimen, Pingtung County, which is surrounded by mountain forest and abundant art resources.

• Etan's artworks are multi-dimensional and include poetry, prose, graphic design, films and installation art. After Typhoon Morakot in 2009, he developed a unique visual art form, "Trace Layer Carve Paint". Through tracing, layering, carving, and painting, Etan is employing and extending the Paiwanese cultural aesthetics of "vecik" (i.e. the Earth's patterns, lines and words) as well as creating a new style of interpreting and depicting post-disaster dreams and strengths.

• Iyo Kacaw is an indigenous Amis from the coast of Taiwan. Iyo lives in the Makuta'ay tribe in Hualien. The sea is the hunting field for his tribe. It also acts as their fridge. He used to hear tribe elders tell a lot of stories about the sea. He knew that the tribe's hunting field was covered with reefs that were home to a lot of marine life. The warm Kuroshio Current offshore would bring abundant hauls of fish. The bottom of the ocean used to be colorful with bright coral and schools of fish swimming through them. It was full of life. But now it has become all black and white. The bottom of the sea has faded, covered with layers of nets. It has been so devastating that he decided to employ art creation to express the current situation of seashore tribes while at the same time displaying his deep understanding of the environmental issues.

相遇在那端森林

Encounter in That End of the Forest

Etan Pavavalung 2016 / 48' / Taiwan / HD / COLOR

我喜歡森林,喜歡森林的沈靜與神秘,森林像教堂,靜寂的讓人學習敬畏和祈禱;森林是教堂,走進時 會經驗與自然大地相遇的心靈態度。

內心歡悅擁有生命中的藝術創作旅程,使我有機會與人們的藝術思潮「相遇,在那端森林」。「那端森林」意涵著人類生活美學那浩瀚無邊的畫框,更隱含著人與生態大地之間相互依存的永續關係和彩繪的心靈故事,感念藝術閱歷讓自己富足,我覺得人生擁有的至高財富,莫過於得到充實而珍貴的生命經歷,我們需要追尋將遺忘的純真,需要抓住那些深刻的、明亮的、幽默而友善的記憶,化為藝術創作那可觀看的香氣。如果說藝術創作是不斷創造人類新的生存價值的話,藝術家的生命經歷應該就是藝術品的重要結構和視覺張力,透過藝術的創作展演,激發新的優雅和美麗的另一個永不遺忘的生命痕跡。

我將持續奮力創作,試圖把內心的原真符碼和文 化語彙的精髓,轉譯為可「相遇」的景緻,堆疊要「在 那端森林」分享的內在和諧與盼望重生的當代美藝思 維。 I like the forest. I like the serenity and the mystery of the forest. The forest is like a serene church where humans can learn how to respect and pray. The forest is a church. When you enter it, you experience a spiritual encounter with Nature and the earth.





奥利維亞・懷亞特 Olivia Wyatt

奥利維亞·懷亞特是活躍於洛杉磯的電影工作者 與攝影師,並獲多項獎項肯定。 她是壯美頻率電影 音樂合作社的成員。她曾執導、製作、攝影和剪輯 三部記錄長片: Staring into the Sun (2011)、The Pierced Heart and The Machete (2013),和 Sailing A Sinking Sea (2015)。她還有一系列短片,和由 Bitchin Bajas 創作的唱片 Vibraquatic (2012) 一起發 行。同時她也是電影 Below the Brain (2001) 的其中 之一的創作者。

Olivia Wyatt is an award-winning filmmaker and photographer based in Los Angeles. She is a member of the Sublime Frequencies film and music collective. She has directed, produced, shot and edited three feature-length documentaries, Staring into the Sun (2011), The Pierced Heart & The Machete (2013), and Sailing A Sinking Sea (2015).

航行於沈默之海

Sailing A Sinking Sea

Olivia Wyatt 2015 / 65' / USA / Digital / COLOR

《航行在沈默之海》探索了在緬甸與泰國的莫肯 文化。莫肯人是魚獵社群,同時也是亞洲規模最小的族 群。他們一年中會有八個月待在以茅草為遮蔽的木造漁 船上,他們的生活和信仰體系全圍繞著大海。在船上、 水下和十三個不同的島嶼拍攝,這部電影將莫肯神話與 生活實踐構成一個視聽饗宴。

Sailing A Sinking Sea explores the culture of the Moken people of Myanmar and Thailand. The Moken are a nomadic seafaring community and one of the smallest ethnic groups in Asia. Spending eight months out of the year in thatchroofed wooden boats, they are wholly reliant upon the sea, and their entire belief system revolves around water. Filmed on boats, underwater, and on 13 different islands, this film weaves a visual and aural tapestry of Moken mythologies and present-day practices.





潘志偉,1988年生於花蓮豐濱,阿美族人,現在 是自由工作者,偶爾做音樂跟攝影,喜歡坐火車。

Zhi-Wei Pan, born in 1988, Fongbin, Hualien. He is an aboriginal film director and screenplay writer from Amis People.

部落|對話

Dialogue among Tribes

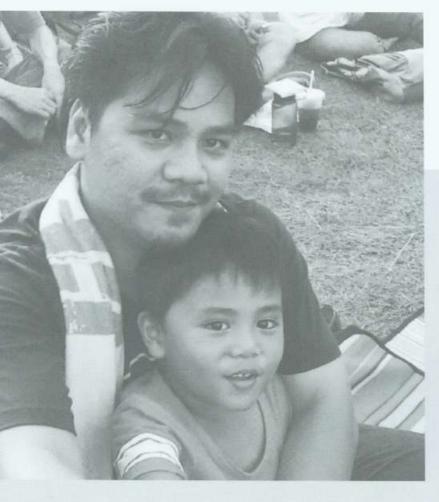
Zhi-Wei Pan 2017 / 61' / Taiwan / HD / COLOR

潘志偉 Zhi-Wei Pan

漫長的光陰裡,臺灣原住民生活在這座島嶼也有數個世紀了;但數個世紀以來,臺灣原住民長期被迫接受統治者的壓迫,造成族群的遷移,文化、語言和認同的消失。兩年前因為祖母生病住院,我暫時離開混亂的臺北;卻無意間開啟了這趟,關於部落遷移及族群歸鄉的-部落對話。

In the 1980s, Taiwan was transitioning from an authoritarian to a democratic regime. There was widespread urbanization and economic growth throughout the country, and it was also a period of upheaval for the aboriginal people of Taiwan. This documentary explores these changes by following the separate lives of three interviewees. What they have in common is the challenge of leaving their hometown to work in the city to survive.





撒舒優·渥巴拉特 Sasuyu Ubalat

From closely following tribal education onsite for many years, I became deeply touched by the teaching model I witnessed. In spite of the many difficulties, in order that indigenous children can grow into valuable members of the tribal community, these educare professionals still stand firmly by the principle of ensuring that children must first understand their own tribal culture before entering the national education system.

撒舒優·渥巴拉特,1981年生,三地門鄉賽嘉村 族人,長期關注原住民族的權益與發展,用影像為原住 民族人發聲,用原住民的觀點說自己的故事。

作品有:「原來我們不核」、「最後12.8公里」 2013年第七屆臺灣國際民族誌影展、「排灣 nasi」等。 作部落的人

Resurgence

Sasuyu Ubalat 2016 / 53' / Taiwan / HD / COLOR 過去以來,我們所受的教育是教導孩子,要做個 堂堂正正作個中國人,但從未教育過我們,如何真正作 個部落的人?當有志之士,用部落的傳統價值,來教育 我們的下一代,但政策的不友善,卻讓這群擁有專業又 有部落智慧的部落老師,面臨著許多內憂外患的危機…

Over the years, we have been educated to teach our children to be upstanding Chinese people, but have received no education on how to live a tribal community. When a group of professionals and wise members of the tribal community aspire to use traditional tribal values to educate our next generation, they are met with unfriendly government policies that force the group to face numerous internal and external crises...



洞觀真相 Righting Wrongs

Lmuhuw 言的記憶 The Memory of Orality 鄭光博 Watan Kahat

懲罰之島 Punishment Island

蘿拉・西尼 Laura Cini

緬甸詩人的故事書 Burma Storybook

佩特・洛姆 Petr Lom

柯琳・馮・艾禾拉特 Corinne van Egeraat





和解與再生: 抽象的集體與具象的自我

蔡志偉

國立東華大學財經法律研究所副教授

從《Lmuhuw言的記憶》到《緬甸詩人的故事書》 (Burma Storybook),再以《懲罰之島》(Punishment Island)結尾,完成了自己首次的民族誌影展觀影。在 《Lmuhuw 言的記憶》的影像紀錄中, Lmuhuw 作為傳 承民族歷史、文化與認同的傳統,除了讓閱聽者感受語言 的文化底蘊,更是讓原住民族與土地間存在神聖、緊密連 結關係完整體現。尤其是,臺灣原住民族是口傳的民族, 傳承於部落的神話傳說、寓於樂舞的族群命脈、吟誦於古 調的訓誨、流傳於各族語言的多元文化及其他重要社會實 踐的規範,均以部落之耆老為其承載之媒介,若未及時推 動原住民族文化資產之保存工作,珍貴的原住民族文化資 產,將伴隨著時間流逝及耆老記憶的消磨而凋零,無法傳 承。《緬甸詩人的故事書》則從文字作為沈默的力量出發, 真實的紀錄著詩人與專制國家對抗的故事。特別是以緬甸 政體進入民主轉型的年代,每一個故事都為我們提供了獨 特的視野,也開啟了我們對於人權的省思:人的驅體縱然 被釋放,已遭桎梏的靈魂,要如何才能獲得療癒。《懲罰 之島》則透過生還者之口,敘述鳥干達過去放逐未婚懷孕 女性到荒島的歷史,突顯部落社會於神話、傳說、禁忌的 複雜糾結情緒。看完之後,一個想法環繞在心上,持續揮 之不去: Righting wrongs,修正過去之惡。這也讓我選擇 從原住民族在臺灣的經驗來分享。

2016年8月1日,我國總統蔡英文代表政府向原住民族道歉,包括「為整體的苦痛和不公平待遇道歉」、「為 忽視原住民族的歷史觀點道歉」、「為政府的征伐與掠奪道歉」、「為權利的剝奪道歉」、「為語言與文化的流失道歉」、「為核廢料存置在蘭嶼的傷害向雅美(達悟)族人道歉」、「為歷來統治者消除平埔族群個人及民族身分向平埔族群道歉」、「為原住民族法規沒有落實道歉」、「為原住民族所遭致歧視與刻板印象道歉」。惟此原住民族歷史正義與轉型正義的回復,即如蔡總統於道歉文中所指,「我相信,一直到今天,在我們生活周遭裡,還是有一些人認為不需要道歉。而這個,就是今天我需要代表政府道歉的最重要原因。把過去的種種不公平視為理所當然,或者,把過去其他族群的苦痛,視為是人類發展的必然結果,這是我們今天站在這裡,企圖要改變和扭轉的第一個觀念」。

放在世界的脈絡來看,2008年2月,澳洲總理陸克文(Kevin Rudd)向原住民族「失竊的世代」(stolen generations)道歉;其後於同(2008)年6月,加拿大總理哈柏(Stephen Harper)也就寄宿學校(residential school)制度對原住民的傷害,在國會正式道歉。值得關注的在2015年7月,教宗方濟各(Pope Francis)在訪問南美洲之時,為天主教教會在殖民歷史中對原住民族犯下的罪刑,做出道歉。

換言之,說到底這攸關「修正過去之惡」的首要與終 極關鍵,存乎一心的改變而已。亦即,首在肯認原住民族 之人性尊嚴,進而破除進化論的文化階層論述,終能彰顯 原住民族多樣性中的法主體文化與多元文化價值。

從歷史的進程來看,原住民族在面對現代國家的興起、擴散與墾殖,所經歷者概能從各國向原住民族道歉文中得知一、二,包括國家與強勢社群認為原住民族文化與精神信仰的低度落後,無法視其為平等的內容存在。此外,尚有因同化政策所造成的結果,被證實有深刻的負面影響,且該項政策對於原住民族文化、遺產和語言,肇致久遠和持續的殖民遺毒。綜整而言,從我所賞析的影片中,讓我想到的是國家實體對於原住民族「文化暴力」(cultural violence against indigenous peoples)。

環顧原住民族與國家的互動歷程,以強勢社群為主要組成員之國家實體,對於原住民族的文化暴力形式概可含括有「傳統領域的強取」、「文化物件的豪奪與商業耗用」、「以歪曲、割裂、竄改或其他方法錯誤詮釋原住民族歷史、神話與文化內容」、「壓制原住民族語言與信仰」,以及「強制隔離家庭成員」且「否定原住民族認同」等。此間所存在之複數形式的文化暴力,進而深化社會組成員間的強勢與弱勢分立處境。我們如從原住民族在社會上生存發展的不利益位置來看,對原住民族的歧視是長久以來歷史過程上征服、侵略與邊緣化的結果,伴隨著強勢社群主體的優越感與認為原住民族是「原始(primitive)」與「次等(inferior)」的偏見。歧視本身有其雙重性的本質:一方面是漸次的破壞原住民族維持生活方式的物質與精神條件(需求):另一方面,當原住民族嘗試要參與主體社會時,對其施以排擠與負面歧視性的態度和行為。

今(2017)年2月18日,原住民族委員會發布「原住民族土地或部落範圍土地劃設辦法」,原本立意係在呼應蔡英文總統向原住民族道歉之政策具體落實,惟其結果卻未如預期,反造成原住民族社群間之分異,進而築起原住民族與強勢社群間之不可跨越的道德高牆。惟查,政府強調前開辦法若將私有地劃設為原住民族傳統領域土地,導致「個人」使用土地仍須經原住民族部落集體諮商同意,將與憲法第十五條保障的財產權產生衝突,恐引發爭議,並產生執行上的困難。個人以為,前揭的說法即係文化暴力殖民遺緒的現代轉化。究其本質,仍係在維持以強勢社群為主體所建構之憲法優越感,進而「依法」認為原住民族傳統領域土地(文化)是「原始」與「次等」的偏見。

最後我想表達的是,作為一位原住民族人,深刻的體 認是,原住民族文化是從我們所處的自然環境中所創造。 任一原住民族文化作為世界現存獨特文化之要素,都是要 溯源至其先人作為大地守護者之連結關係,包括土地、水 源、植物、動物。在這樣的相互依存關係上,土地與水源 空間的內在平衡,以及植物與動物的系譜源流,並不在僅 用以釋明人類社會與自然環境的關係。最重要者,原住民 族社群與自然環境間所建立之相互依存關係,是構築其世 界觀與民族認同之本體。個人以為,這也是《Lmuhuw言 的記憶》傳達給我們最重要的訊息。

Reconciliation and Rebirth: Abstract Collectives and the Real Self

Awi Mona

Associate Professor, Graduate Institute of Financial and Economic Law, National Dong Hwa University

From The Memory of Orality to Burma Storybook and Punishment Island, I have completed my first viewing experience of the Taiwan International Ethnographic Film Festival. In The Memory of Orality, the word Lmuhuw, as featured in the original title of the film, is a tradition for passing down a people's history, culture and identity. This film allows the viewer an insight into the cultural essence of the language and also how it embodies the sacred and intimate bond between indigenous people and the land. This is particularly relevant given Taiwanese indigenous peoples' cultural heritage is passed down through an oral tradition; the elders of a tribe are receptacles of wisdom and pass down myths, legends, and their lifeblood of music and dance. There are lessons embedded in their old melodies, diverse cultures spread through the languages of various peoples, as well as other important norms concerning their social practices. If nothing is done to preserve their cultural heritage in time, this act of "passing down" will get more and more difficult as the memories of the elders fade. Burma Storybook, on the other hand starts out with the idea of the written word as a silent form of power and documents poets' resistance against their autocratic government. It focuses on the period of transition to democracy. Each episode provides a unique perspective and spurs the viewer to reflect on human rights: when people's bodies are liberated, the next issue is how to liberate their souls. In Punishment Island, the survivors relate histories of single and pregnant women being exiled to deserted islands in Uganda, suggesting the intricate and entangled complexes that spring from myths, legends and the taboos of tribal societies. After watching these films the idea of righting wrongs and correcting the evils of the past continued to stay with me. This led me to the idea of sharing the perspective of indigenous peoples in Taiwan.

On August 1, 2016, President Tsai Ing-Wen apologized to indigenous peoples on behalf of the government for "all the pain and unfair treatment" they had suffered, for "ignoring indigenous peoples' historical perspective", for "the government's conquests and pillage", for their "deprivation of rights", for "the loss of languages and cultures", for "the harm to the Yami (Tao) people caused by nuclear waste stored on Orchid Island", for the acts of "past rulers, who obliterated the identity of the plains or Pingpu peoples and individuals", for "not implementing laws protecting indigenous peoples", and for "discrimination and stereotypes imposed on indigenous peoples". The point of addressing the issue of historical or transitional justice for indigenous peoples is in line with what President Tsai indicated in her apology speech, "I believe that even today, in the contemporary world, there are still some who think we do not need to apologize. And this is precisely the most important

reason why I have to apologize today on behalf of the government. Taking for granted all kinds of unfairness of the past or considering other peoples' pain in the past as the inevitable result of human development: these are the first concepts that we, standing here, seek to change and alter."

There was a global context to this, in that in February 2008, Kevin Rudd, the then Prime Minister of Australia, apologized to the "stolen generations" of indigenous peoples. Then, in June of the same year (2008), Stephen Harper, the then Prime Minister of Canada, also officially apologized in parliament for the harm the residential school system caused the people of the First Nations. It is noteworthy that, in July 2015, during his visit in South America, Pope Francis also apologized for the crimes the Catholic Church had committed against indigenous peoples in the colonial era.

In other words, the primary and ultimate meaning of "correcting the evils of the past" lies only in undergoing a change of heart. The imperative is acknowledgement of the human dignity of indigenous peoples and breaking with evolutionist discourses of cultural hierarchy, in order to realize cultural subjectivity and highlight the value of multicultural indigenous diversity.

It is possible to glean from the apology statements in several countries, what indigenous peoples have undergone historically in confronting the emergence, expansion and development of modern nations. This extends to the idea that nation states and dominant cultures have always regarded indigenous peoples' cultures and spiritual beliefs as backward and have been unable to recognize them as equal to their own. Assimilation policies have also had dire consequences. These policies extended the evil legacy of colonialism with respect to indigenous peoples' cultures, heritage and languages. In sum, the films I watched and analyzed raised issues related to the cultural violence inflicted on indigenous peoples by the nation as entity.

The nation as entity, inflicted this violence on indigenous peoples in how dominant communities took over traditional fields by force, counterfeited cultural objects and commercially

exploited them, distorted, suppressed or falsified indigenous peoples' histories, myths and cultural heritage, repressed the languages and faiths of indigenous peoples, separated family members by force and denied indigenous peoples' identity. The continuing cultural violence in its various forms further reinforces the segregation between dominant and underprivileged members of society. Discrimination against indigenous peoples stems from their status as victims of conquest, invasion and marginalization throughout the course of history, in tandem with the subjective sense of superiority held by dominant communities and their prejudice towards what they view as "primitive" and "inferior" indigenous peoples. The discrimination is double-layered: it gradually undermines the material and spiritual needs of indigenous people, whilst at the same time excluding them from mainstream society with discrimination and prejudice.

On February 18 (2017), the Council of Indigenous Peoples enacted the "Act for Demarcating Indigenous Peoples' Traditional Territory". Its original objective was to serve as the concrete implementation of the policies suggested by President Tsai's apology, but the

results have not met expectation and have instead caused rifts between indigenous communities, and further isolated indigenous peoples from dominant communities. The government has stressed, however, that if the aforementioned act requires that individual use of private land designated as traditional indigenous lands be approved by indigenous tribes, this would be in conflict with the property rights laid out in Article 15 of the Constitution, posing an obstacle to its implementation. Personally, this kind of statement is a modern embodiment of the older cultural violence that is colonialism's evil legacy. Looking at it more closely, this is a prioritizing of the Constitution, held by dominant communities to be superior, over the "primitive" and "inferior" indigenous lands.

The last point I would like to make is that, as an indigenous people, I feel that indigenous cultures are formed from the natural surroundings we live in. Indigenous cultures, as a unique cultural inheritance, should be traced back to the ancestors, as protectors of the land, including the land itself, water resources, plants and animals. The mutual dependence and balance between the land and the water resources held in it, and how

these interact with both plants and animals do not only illustrate the relationship between the human society and the natural world, it is this relationship indigenous peoples have built up with their natural surroundings that constructs their worldview and ethnic identity. Personally, I think this is also the most important message conveyed to us through *The Memory of Orality*.



鄭光博 Watan Kahat

漢族,政治大學民族學系博士候選人。

與阿棟牧師以及芭翁·都宓組成一個泰雅文史調查 工作小組,期望以泰雅語紀錄不同部落的口述傳統,如 拼圖般建構泰雅史。將熱情投注於泰雅族文史、工藝以 及音樂,曾經參與2015年臺灣國樂團主辦《簧的世界》 音樂會,演奏泰雅口簧琴。

Han, PhD candidate, Department of Ethnology, National ChengChi University.

Teamed up with Rev. Atung and Pagung Tomi, he established a work group on Atayal culture and history to construct Atayal history piece by piece as they keep records of the oral traditions of various Atayal tribes in the Tayal language. Devoted to Atayal culture, history, handicrafts and music work, he once played "lubuw" (mouth harp) in the concert "The World of Reeds," held by the National Chinese Orchestra Taiwan in 2015.

Lmuhuw 言的記憶

The Memory of Orality

Watan Kahat 2017 / 51' / Taiwan / HD / COLOR

《Lmuhuw言的記憶》紀錄片計畫是藉由一群泰雅族的文化工作者,以族群歷史與文化的紀錄保存工作為己任,走訪不同部落、拜訪耆老,循著泰雅族最重要的 Lmuhuw 的探索,包含吟唱內容的交織與對唱,整理泰雅遷徙的路徑與地名,以及古訓中語彙的豐富與其藝術性,透過影像拍攝呈現泰雅祖先一路走來所交代後代子孫的話語。



This film looks at the work of a research team that has spent long years keeping records of Atayal culture and history. They study Lmuhuw ancient Atayal singing - in traditional territories, learning about Atayals' past through the mouths of elders. Lmuhuw is the Atayalic equivalent of Roman epic poetry. It passes down old migration routes, ancestors' teachings, place names, daily life rules, and knowledge of nature to descendants, in a combined form of storytelling, singing, and conversing. Utilizing the elders' Lmuhuw, the team aims to write an old Atayal migration map, and construct a history that is based on true Atayal views. The team members are faced with a few difficulties, however, as some of the elders pass away.



蘿拉·西尼 Laura Cini

蘿拉·西尼在英國以優異成績取得電影與錄像學士 學位。她執導過數部短片與動畫,受邀於世界各國影展 放映,並獲獎項肯定。她也曾在倫敦和羅馬的院線電影 製作中擔任助理剪輯。

2008 年她以關於馬拉威的論文取得人類學與地理 學學位,並在非洲從事研究工作,為一個烏干達非政府 組織拍攝紀錄短片。

Laura Cini graduated in the UK with a BA Hons in Film and Video. She directed several short fiction and animation films, screened and awarded at festivals worldwide and worked as assistant editor for theatrical features in London and in Rome.

生還者珍內拉斯、毛鳥達和格拉斯為在成為鳥干 達傳奇的故事後,更為歷史做了見證:打破婚前性行為 禁忌的女性被棄置在荒島上等死。

For the first time in history, survivors Jenerasi, Mauda and Grace provide evidence of a story that has become a legend in Ugandan culture: women who broke the taboo of premarital sex were abandoned on a deserted island to die.

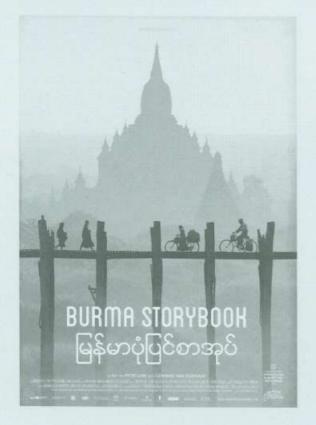
懲罰之島

Punishment Island

Laura Cini 2017 / 56' / Italy / Full HD / COLOR







佩特·洛姆 Petr Lom

柯琳·馮·艾禾拉特 Corinne van Egeraat

佩特·洛姆於 1968 年生於布拉格。他在加拿大成長。現在和他的荷蘭太太柯琳·馮·艾禾拉特定居荷蘭。他在哈佛取得政治哲學博士學位,曾在喬治·索羅斯的中歐大學擔任副教授並教授人權和哲學。在 2003 年他成為一個獨立紀錄片導演和製片,專精於人權議題。他的得獎影片曾在三十個國家播放,並且受邀於超過兩百五十個影展中放映,其中包括日舞與柏林影展。

柯琳·馮·艾禾拉特是一位荷蘭獨立電影製作人和具有劇場背景的創意製作人,擅長製作以創造性的言論自由為核心的電影。在2011-2012年她製作了一部自傳式的影片,在長達一年的工作坊期間內,她與年輕的埃及藝術家講述自己的故事,最終合作完成了"ANA ANA"(阿拉伯語:我就是我)的紀錄長片。這部電影在2014年的IDFA影展獲得了最佳影片的提名,並在荷蘭全國放映。柯琳目前正在製作"Framing the Transition",這是一部與十二位青年緬甸攝影師共同創作的人權影像故事集。

緬甸詩人的故事書

Burma Storybook

Petr Lom, Corinne van Egeraat 2017 / 81' / Netherlands / HD / COLOR

Petr Lom was born in Prague in 1968, grew up in Canada, and is now based in The Netherlands with his Dutch wife Corinne van Egeraat. In 2003, he became an independent documentary director and producer specializing in human rights film.

Corinne van Egeraat is a Dutch independent filmmaker and creative producer with a background in theatre. She specializes in projects around creative freedom of expression. In 2011-2012 she produced the Self-Portrait Video Project, a year-long workshop on autobiographical storytelling with young Egyptian artists, which culminated in the collaborative feature documentary ANA ANA ("I am me" in Arabic). The film was nominated for best film at IDFA 2014 and released in the cinemas across the Netherlands. Corinne is currently producing Framing the Transition, a human rights photography essay project with twelve young Burmese photographers.

詩歌在緬甸,一個漸從獨裁統治與孤立中甦醒的 國家中極為風行。在過去詩是一種承受與抵抗暴政的方 式。今天,線上詩人與部落客如雨後春筍般出現。《緬 甸詩人的故事書》中的故事與詩圍繞在緬甸現今最著名 的異議詩人昂,實特上。影片紀錄了他等待兒子從流亡 中返家的過程。他與他的家庭象徵了反抗與慈悲,也是 對詩人自己的提問:「我們的心要如何能被治癒?」的 回答。

Myanmar, a country emerging from years of dictatorship and isolation. In the past, poetry was a way to endure and resist tyranny. Today, there are more online poets than bloggers. The stories and poems in Burma Storybook circle around Maung Aung Pwint, the country's most famous dissident poet alive today, as he waits for his longlost son to return home from exile. His family symbolizes resistance and grace, an answer to the poet's question: "how can our hearts possibly be healed?"

安身之處

Places We Live And Work

家園:何去何從 Rendala the Mikea

亞蘭·拉庫圖阿里索 Alain Rakotoarisoa

森林中的伊甸園 The Woods Dreams Are Made Of

克萊兒·西蒙 Claire Simon

瀕臨死亡之城 My Deadly Beautiful City

維多利亞·菲奧雷 Victoria Fiore

被放棄的大地 Abandoned Land

吉爾・洛宏 Gilles Laurent

這裡沒有血黃金 Nobody Dies Here

西蒙・潘奈 Simon Panay

印度礦工生涯 Coal India

費利克斯・羅本 Felix Röben 阿傑伊・科利 Ajay Koli





世界不是平的

紀駿傑

國立東華大學族群關係與文化學系教授

我們生活在一個「全球化」、無遠弗屆的網際網路時代,這個「地球村」好像真的愈來愈「天涯若比鄰」了:但是,我們真的認識我們的鄰居,知道鄰居們的生活樣貌嗎?「安身之處」(The Places We Live and Work)的一組六部影片介紹了非洲、歐洲和亞洲六個不同地方人們的生活情形,除了離我們最近的日本福島地區之外,大部分人對於其他五個地方大概都不太熟悉。

《家園:何去何從》(Rendala the Mikea)是關於 馬達加斯加的一群過著傳統採集生活的人們,位於這個東 非海岸大島西南端的一座森林旁。不同於在臺灣的我們比 較熟悉的「馬達加斯加」是充滿歡樂的動物王國,在這個 充滿神靈的國度裡,居民維持著對於森林中神祉的信仰: 森林是庇護所,也是傳統生活所需來源。但是居民們不斷 面臨來自資本主義世界的挑戰與威脅,先是中國商人鼓勵 他們種棉花販售,近來更有澳洲礦業公司欲收購他們土地 採礦。在維護森林的傳統集體道德約東力之下,他們能否 堅守自己的傳統領域?

同樣是關於森林與人,《森林中的伊甸園》(The Woods Dreams are Made of)與上一部影片的悲情調性非常不同;事實上,這是六部影片中唯一比較陽光的一部。位於巴黎市區旁的森林是各種不同人們前往運動、放鬆身心、長期搭帳棚居住、尋找性伴侶、乃至進行性工作的地

方。非常長的影片,讓各路人馬都可以在鏡頭前充分地展現他(們)與森林的關係:森林是個可以暫時逃離巴黎大都會區繁忙生活的庇護所,因此也是可以作夢之處。影片特別呈現了法國前殖民地居民遷居巴黎在森林旁綠地的集體活動與慶典,森林都一視同仁地以綠蔭迎接他們。

在遙遠、全年多處於冰凍北極圈之北三百多公里的 俄國西伯利亞地區,工業城 Norilsk 的十七萬多居民每天 必須與工廠排放的廢氣共同生活。即便官方否認,許多居 民們也知道這些廢氣對他們身體健康的負面影響,但看 到「進步」象徵的工廠與煙囪仍不免站在工業美學的角度 (或許加上無法遷居的限制),欣賞這個《瀕臨死亡之城》 (*My Deadly Beautiful City*)。

位處西非幾內亞灣,幾乎從未出現在臺灣主流媒體的國家貝林(Benin),是個面積有臺灣三倍多大,人口約940萬的國家。它的基礎建設非常貧乏,官員貪腐的問題嚴重,多數居民都過著貧困的生活。這也難怪有許多居民願意冒著生命危險,在工作環境極為險惡的露天鑽井地面開採金礦。《這裡沒有血黃金》(Nobody Dies Here)的影片主題其實是對這種工作環境以及主事官員說詞的反調之詞。在這裡,居民的生命態度是「看上帝的旨意」,因為他們每天必須冒著生命危險進入可能崩塌或遇雨便被活活淹沒的豎井中徒手挖掘可能藏有,但更多時候是不見蹤影的微量金礦。然而這裡是他們唯一知曉能夠賺取微薄生活費的地方,他們別無選擇。

如果我們的家園有一天被突如其來的海嘯與輻射摧 殘,官方並認定家園已經不適合人居了,我們要如何面對 這樣的災難變局呢?在日本福島這個《被放棄的大地》(Abandoned Land),絕大多數人都毫無選擇地離開了,但影片中的主敘事者和他太太選擇留下來生活,並照顧年邁的父親。他們冒著輻射污染的危險自食其力地務農維生,同時必須照顧被匆忙逃離家園而留下來的數十隻貓狗一被遺棄的不只是這塊土地,還有那一大群的貓狗。雖然政府承諾三年內完成清污去輻射,表土的移除也持續進行中;但對於政府的承諾居民是高度質疑的,因為過去他們也被保證過核電廠是非常安全的。據聞遷出家園的人當中已有超過三百人過世了,因為身心的創傷以及新生活環境的難以適應。留下來還有許多事情可以做,以及對於未來家園重建的期待;「沒有什麼比得上自己家園」一即使他們很可能無法活著看到家園如廣島般在核爆後浴火重生的一天。

在歷史上,煤礦是大英殖民帝國將原本各自分立、農業社會小王國用鐵路連結在一起的動力;在近代它更是扮演了推動印度成為「金磚四國」的主要化石能源之一。《印度礦工生涯》(Coal India)帶領觀眾直接進到印度東部Kusunda 地區的一處人工露天開採煤礦現場。觀看影片時,我幾度不自覺地想要找來防塵口罩戴上;這是影片給遠距觀看者的感受一想想那些整天在現場工作的工人們!比較「有趣」的畫面是當地發展出來的「游擊經濟」(影片中用「盜賊」一詞)。當載運煤礦的一車車卡車經過一處村莊時,村裡的一群群大人小孩便當起攔路匪,要駕駛停車讓他們爬上車頂丟下一些煤礦;駕駛會得到居民給予的些許現金報酬。這種由居民與駕駛互惠結構發展出的地

下經濟,似乎就是一種「窮人的武器」,讓煤礦公司的利潤可以往下流動。相較於片頭寶萊塢式光鮮亮麗、載歌載舞歌頌印度煤礦帶來的各種經濟進步與現代性的煤礦公司宣傳短片,影片呈現的內容與帶給觀眾的感受著實是極大的對比諷刺。

世界真的還不是平的,我們的「地球村」也不是一個居民大同小異、和樂相處的幸福之地。「安身之處」仍是充滿極大變異,不同的居民必須面對不同的災難風險、惡劣危險工作環境、受污染的自然環境、甚至被持續擴張的資本主義市場經濟驅離家園的可能性。然而大多數這些居民們並無法選擇他們居住的地方,他們的生命機會也往往受限於他們「被選擇」的居住之地(除了那些「幸運地」逃離柬埔寨戰亂來到巴黎的人們)。這才是 21 世紀今天「安身之處」真實的樣貌。

The World is not Flat

Chi Chun-Chieh

Professor, Department of Ethnic Relations and Cultures, National Dong Hwa University

We live in an internet era of globalization in which the faraway is within reach, in a global village, in which nothing seems remote. We might, however, ask ourselves to what extent we really know our neighbors and their ways of life? The six films in the "The Places We Live And Work" section introduce the situations of people in six different places across Africa, Europe and Asia. Although the audience in Taiwan may be familiar with the Fukushima region in Japan given its proximity, they will likely be less familiar with the other five places.

Renada the Mikeas revolves around a community living by scavenging in line with the traditional way of life in Madagascar. The community is located on one side of a forest on the southwest end of the huge island on the East African coast. In contrast to the impression that many people in Taiwan have about the island gleaned from the cartoon film Madagascar: an extremely joyful kingdom of animals in a nation

faith with the deities of the forest; the forest is not only a refuge but also the source of the basic requirements of traditional life. The residents are under constant threat from the capitalist world, however. First there were Chinese merchants encouraging them to plant and sell cotton, and more recently an Australian mining company asked to purchase their land for mining. The film follows the struggle they face in upholding their own tradition, attempting to exercise moral restraint in protecting the forest?

The Woods Dreams Are Made of similarly revolves around a forest and man, yet its ambiance differs greatly from the sad tone of the previous film. It is actually the more positive film among the six. Forests surrounding Paris are places for all kinds of people who go there to exercise, relax the body and the mind, live in tents for extended periods, seek out sex partners and even engage in sex work. The rather lengthy film allows people

of all sorts to soundly express their relationship with the forest before the camera. The forest can be a refuge for people to escape the busy life in the metropolis of Paris temporarily. The film highlights collective activities and celebrations held in green spaces nearby a forest by residents from ex-colonies of France who migrated to Paris; the forest uniformly welcomes them in its verdant depths.

In the remote Russian region of Siberia, more than 300 kilometers to the north of the Arctic and which stays frozen all year around, Norilsk, an industrial city with more than 170 thousand residents have to live amidst waste gas emitted by factories every day. Despite the denials of the government, many residents are well aware of the negative effects of the waste gas on their health. Yet, seeing the factories and chimneys which symbolize "progress", one cannot but appreciate My Deadly Beautiful City from the perspective of industrial aesthetics (when considered with the

constraints to their mobility).

Benin, a country located in the Gulf of Guinea in West Africa which has almost never been covered by the mainstream media in Taiwan, is a country with an area three times that of Taiwan, and with a population of about 9.4 million. It is seriously lacking in infrastructure and political corruption prevails there; most of its residents live in poverty. It is no wonder that many residents are willing to risk their lives to work in the gold mine despite extremely dangerous open-air surface drilling. The name Nobody Dies Here is actually meant ironically and riffs on the rhetoric of the officials in charge when faced with accusations as to the dangerous working conditions. Those who work there depend on "God's will" when risking their lives entering mineshafts which could crumble on their heads or in which they could be buried alive in the rains. Although the gold they dig for by hand may exist there in small quantities, more often it remains hidden. Yet this

is the only way they can earn a paltry sum towards a living; they have no other choice.

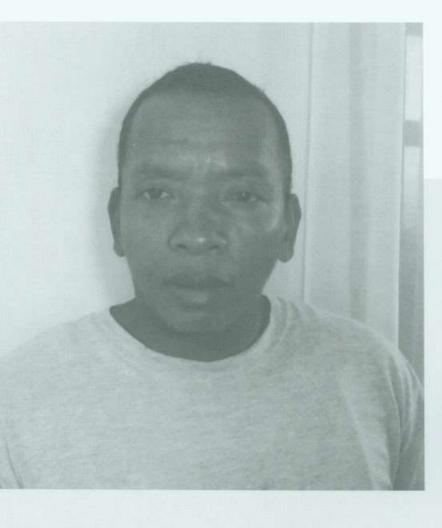
If our homeland were destroyed by a sudden tsunami and a subsequent radiation leak one day, to the extent that it were judged unlivable by the government, how would we cope in the face of such a catastrophic change? Most people left the "Abandoned Land" of Fukushima, Japan, because they had no choice. Yet the main narrator and his wife in the film chose to stay and live there to look after his elderly father. Staring down the risk of radioactive pollution, they support themselves by farming. They also have to take care of dozens of cats and dogs left behind by those who left their homeland in a hurry leaving behind their land along with their cats and dogs. Although the government promised to eliminate the pollution and radioactive waste within 3 years and the removal of surface soil is in progress, the residents are very doubtful about this promise, because the government had previously assured Among those who left their homeland, more than 300 are already dead due to physical and mental trauma, and the difficulty of adapting to a new living environment. People who stayed have lots of things to do and hold hopes of rebuilding. "Nothing can be compared to one's homeland", even though they probably will not live to the day when their homes will rise from the ashes, like the rebirth of Hiroshima after the nuclear explosion.

Historically, coal mines have been the fuel driving the railroads on which the British built their empire, linking up small isolated agricultural kingdoms. In modern times, it also served as the main fossil fuel that launched India into one of the BRIC countries. *Coal India* transports the viewer to an artificial open-air mine in the Kusunda area in East India. While watching the film, I felt myself compelled with the impulse to put on a mask to protect me from the dust. If this is the effect it has on the audience watching at a safe distance, we can only imagine how the workers feel on-site all day

long! The more "interesting" images are those depicting the "Guerrilla economy" (those involved are termed as "bandits" in the film) which develops in the locality. As trucks loaded with coal pass by a village one after another, groups of adults and children play as bandits, blocking the way and demanding the drivers to stop and let them climb on to the top of the vehicles to throw down some coal; the drivers get some cash from local residents in exchange. This underground economy, developed between the residents and drivers is almost a "weapon of the poor" allowing the profits of the mining companies to trickle down. The stories represented in the film strike a stark and ironic contrast with the advertisements of the mining companies shown at the outset of the film, which depict people in glamorous garb singing and dancing in the Bollywood style, celebrating the economic progress and modernity that the coal mine has brought for India.

The world is really far from being flat, nor do the residents of the "global village" see eye to eye on much. The "The Places We Live And Work" is divided by

differences, with various individuals facing catastrophes, running dire risks, working in unlivable conditions and polluted natural environments or even facing the possibility of being exiled from their homes by ripples of the capitalist market economy, ever expanding. Most of the residents have no choice in the place they inhabit and these places often serve as a bind, blocking them from opportunities (except those who "luckily" escaped the turmoil of war in Cambodia and went to Paris). This is the reality of the "places we live" in the 21st century.



亞蘭·拉庫圖阿里索 Alain Rakotoarisoa

亞蘭是一位社會學家,同時是一位獲獎無數的紀錄 片導演。於 2008 年他進入瓦蘭紀錄片工作室,並自學 影音導演。他的作品透過人性的奪嚴來呈現馬達加斯加 社會的不同斷面。

Multi-award winning documentary filmmaker, Alain is a sociologist. In 2008 he integrates the Ateliers Varan (Paris) and complete his self-learning audio-visual directing. He constantly shows in his films some fractures of Malagasy society with one point of view: that of the dignity of human beings.

家園:何去何從

Rendala the Mikea

Alain Rakotoarisoa 2016 / 62' / Madagascar / HD / COLOR

倫達拉和他的氏族受到一個環境保護計畫鼓舞, 離開他們在馬達加斯加西南的森林老家以及米凱社群中的其他人,移住到數公里以外之處。受到現代世界, 嚼菸和一個更好的未來的吸引,他們放棄了狩獵採集生活。但五年之後,情況不如他們所願。

Strongly encouraged by an environmental protection program, Rendala and his clan left their native forest in southwest of Madagascar and the rest of the Mikea community to settle a few kilometers away. Attracted by the modern world, spit tobacco and the promise of a better future, they gave up their lives made of hunting and gathering. But five years later, the record is bitter.





克萊兒·西蒙 Claire Simon

生於倫敦,成長於法國瓦爾省,克萊兒,西蒙學習 民族學和古典阿拉伯文和柏柏爾語。她是剪接師,並執 導數部短片,包括 1992 年由影星 MiouMiou 主演的法 國電視影集 "Scènes de ménage"。

Born in London and raised in the Var, France, Claire Simon studied ethnology as well as classical Arab and Berber.

文森森林,一個凡人可及的伊甸園,人們到這裡 遠離都市塵囂。各行各業的人都有權在這停留:不論是 有錢人、窮人、法國人、外國人、同性戀、異性戀、單 身或是有伴、老派人士或是潮男潮女。這森林是一由城 鎮環繞的孤島:一個疲憊都市人夢想的幻影。在城市生 活的困難在此被拋諸腦後,在這裡人們調養、玩耍、享 樂和做夢。橫跨四季,這一電影紀錄了人們對於自我和 這鳥托邦的想像。 As a reachable form of a lost Eden within everyone's grasp, everybody comes to the Bois de Vincennes to seek refuge in nature. People from all walks of life have the right to be here: rich, poor, French, foreign, gay, straight, alone or accompanied, old-school or hip. The woods are an island surrounded by the towns that encircle it: a mirage dreamed up by a fatigued city-dweller. The difficulty of living in the city is left behind. Here we heal, we play, we have fun, and we dream. Throughout the seasons, this series of exchanges speaks of this utopia that everyone imagines for him or herself.

森林中的伊甸園

The Woods Dreams Are Made Of

Claire Simon 2015 / 144' / France / DCP / COLOR





維多利亞·菲奧雷 Victoria Fiore

維多利亞·菲奧雷是立基於倫敦與那不勒斯的紀錄 片導演與剪輯師。她的電影融合虛構、表演與真實,並 關注世界各地關於家與歸屬感的議題,從義大利的少年 群體、俄羅斯極地的封閉礦業社群,到撒哈拉的奴隸社 群。

她曾兩度獲選為英國電影中心的常駐紀錄片導演,並且是 2016 IDFA 學院以及 2017 柏林影展潛力新秀的一員。她正在籌拍她的第一部劇情片。

Victoria Fiore is a documentary director and editor based between London and Naples.

Her films focus on issues of home and belonging around the world, from youth gangs in Italy to closed Russian Arctic mining cities and slave communities in the Sahara, blending reality with elements of fiction and performance. She has been awarded two documentary residencies at the British Film Institute and is part of IDFA Academy 2016 and Berlinale Talents 2017. She is currently in production with her first feature film.

瀕臨死亡之城

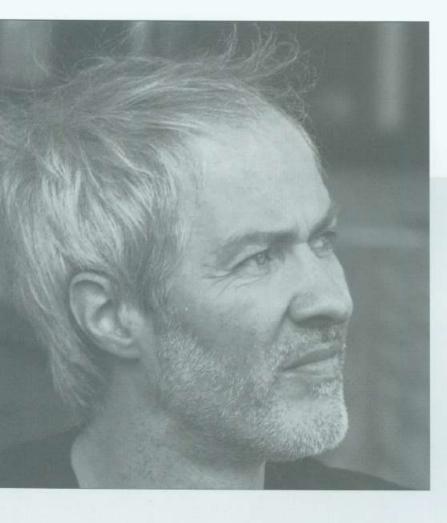
My Deadly Beautiful City

Victoria Fiore 2016 / 11' / UK / Digital / COLOR

一個極地工業城的居民們思考污染如何影響他們 的生活和地景。

Residents of an industrial town in the Arctic ponder how pollution affects their lives and the landscape.





吉爾·洛宏 Gilles Laurent

吉爾·洛宏是一個聲音工程師,也是孜孜不倦的旅 人。他總是依著他政治、哲學和生態理想而活著。他從 未放棄尋找。在47歲這一年,他執導了他的第一部紀 錄片《被放棄的大地》。

他在布魯塞爾的電影學校 INSAS 學習關於聲音的 技術面相。他從事這行超過二十餘年。

吉爾生於 1969 年, 歿於 2016 年 3 月 22 日的布魯 塞爾恐怖攻擊中。那時,他正在完成這部影片的剪接。

Gilles Laurent was a tireless traveller in his job as sound engineer, always living in sync with his political, philosophical and ecological ideals. He never stopped searching... At the age of 47, he directed his first documentary: "Abandoned Land"



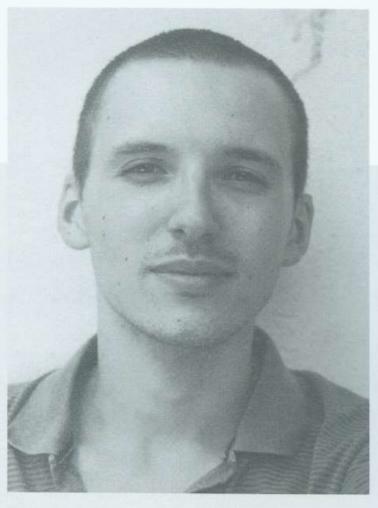
在福島核災五年後,核電廠周遭的撤離區還有些 人住在這個深受輻射污染的地點。這些看似不理性,但 其實平和自持的人們提醒我們,一塊土地是我們與世界 最深刻的連結。

In the evacuated zone around the nuclear plant of Fukushima, five years after the "catastrophe", a few rare individuals still live on this land burning with radiation. The seemingly irrational yet peaceful existence of these diehards reminds us that, as a last resort, a patch of land is our strongest bond to the world.

被放棄的大地

Abandoned Land

Gilles Laurent 2016 / 73' / Belgium / HD / COLOR



西蒙·潘奈在十九歲的時候拍攝了他的第一部劇情短片 "Drôle de Guerre"。這部影片獲選進入五十個影展,獲得十五個獎項,並在電視頻道上播送兩次。2012 年他在非洲製作了他的第一部紀錄片 "une affaire de femmes"。2014 年他拍攝了他的第二部紀錄片 "Waiting for the (t)rain"。這部電影在全球入選了85 個影展,並獲得17 個獎項。

西蒙·潘奈 Simon Panay

SIMON PANAY (Mâcon, FRANCIA 04/29/1993) He made his first fiction short film « Drôle de Guerre » at 19 and get more than 50 official selections, 15 awards and two TV screenings (Eurochannel, Shorts TV). 2012, he shot his first documentary film in Africa: Tontines, une affaire de femmes (52min) and 2014 his second documentary « Waiting for the (t)rain » (26min). This film get more than 85 Official Selections all over the world, 17 Awards.

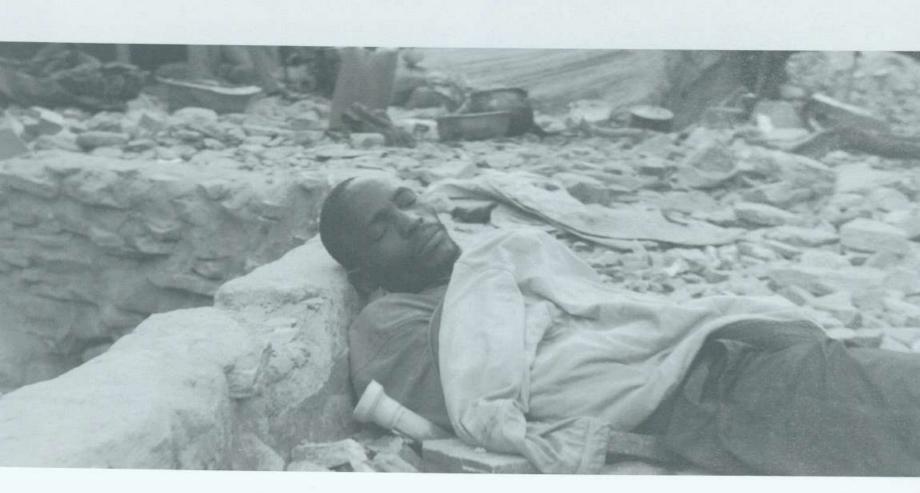
這裡沒有血黃金

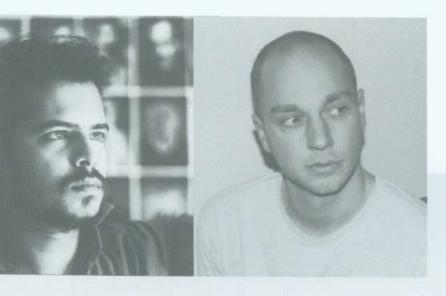
Nobody Dies Here

Simon Panay 2016 / 23' / France / HD / COLOR

柏瑪金礦,西非貝南。有人夢想找到寶,有人發 現早已沒有東西可尋。有人賣命挖掘想要致富,有人在 這途中往生。另有一小群人說,在這裡,無人死去。

Perma gold mine, Benin. Some dream to find something, others realized there was nothing to be found. Some dig relentlessly hoping to become rich, others died in the process. And a few of them say that here, nobody dies.





費利克斯·羅本 Felix Röben

阿傑伊·科利 Ajay Koli

費利克斯·羅本曾在印度古吉拉特邦艾哈邁德巴德 的國家設計中心學過一學期的電影與錄像傳播。在那裡 他遇到了阿傑伊·科利,之後他們開始合作創作一個關 於身體勞動與循環運動的電影散文。

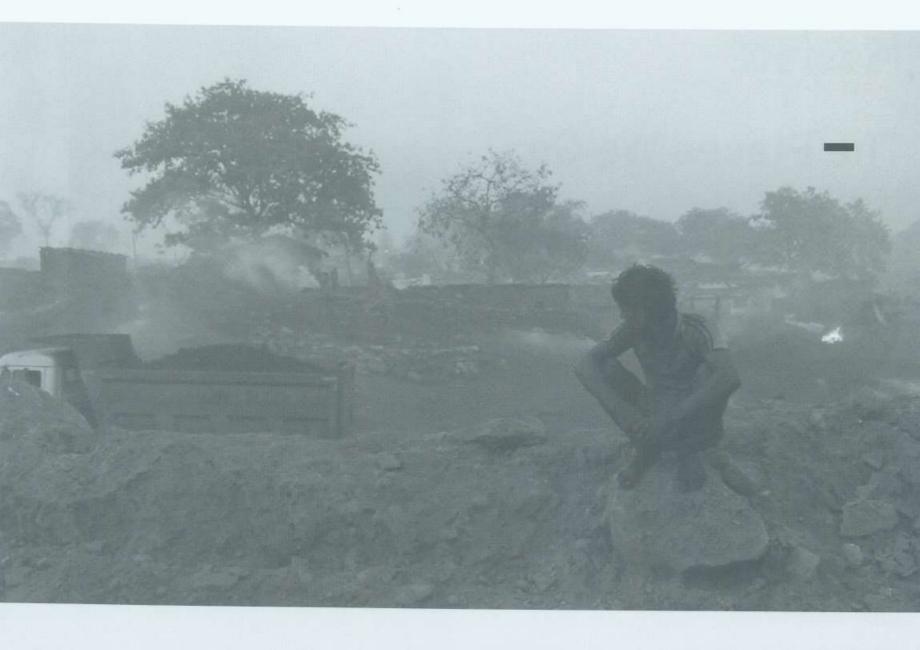
Felix Röben studied Film & Video Communication for one semester at the National Institute of Design in Ahmedabad, Gujarat where he met Ajay Koli.

Later that year, both of them were found working together on a cinematic essay on physical work and its cyclical movements.

COAL INDIA portrays people who work under pre-industrial conditions in the coalfelds near Dhanbad, India.

《印度礦工生涯》是一關於勞動與其循環的電影 散文。它描繪了在印度, 丹巴德附近那些在前工業時代 條件下於煤礦場工作的人。這部影片呈現了我們高度科 技化的 21 世紀下, 益發不可見的勞動粗活。

COAL INDIA is a cinematic essay on physical labour and its cyclical movements. It portrays people who work under pre-industrial conditions in the coalfields near Dhanbad, India. The film shows heaviest physical labour that is increasingly invisible in our technologized 21st century.



印度礦工生涯

Coal India

Felix Röben, Ajay Koli 2015 / 44' / Germany / Digital APS-C / COLOR

何去何從

The Places We Go

回家靠岸 The Third Shore

法比安・雷米 Fabian Remy

待命者 On call

愛麗絲·迪奧普 Alice Diop

在風中飄泊 What the wind took away

黑琳·塞力克 Helin Celik

馬丁·克林根博克 Martin Klingenböck

西伯利亞列車浮世繪 Third-class travel

羅迪安·伊斯梅洛夫 Rodion Ismailov

追房子 Chasing Houses

賈斯汀·特莫 Justin Time





何去何從

劉子愷

中央研究院民族學研究所博士後研究員

「到某處」是個移動的過程,包含了離開、抵達 和/或返回等行為,常處於矛盾狀態,並帶有介中性 (in-betweenness)。這過程是流動性的展現,包括 人、物品和貨物的流動,也包括文化、思想、資金的 流通,更包含土地、族群、文化、語言等疆界的跨越, 小至地區、大至國際。由於移民、旅居人士和返鄉者是 在特定的歷史背景、社會政治脈絡、經濟因素和個人考 量下選擇或被迫移民、返鄉、這種流動通常對他們都有 潛在的、或好或壞的影響。移動行為的定義很廣,從短 期參訪到長期居住都算在內:在城鄉之間或兩城之間旅 行,從家鄉到移居地的旅行,從本國遷至他國,或遷至 夢想地也都屬於移動行為。離開、抵達或返回,無論暫 時或永久,並不都是出於自願,適應過程也不總是順 利。在出發地與落腳地之間,在被迫離開與再次安頓處 之間,在搬離地與嚮往的居所之間,這些移動行為都會 經歷轉折:對峙、拉鋸、衝突,最後協商。流動或許讓 某些人終能美夢成真,但對其他人來說,卻和憂慮、悲 痛、無常、創傷恆久地交織在一起,因為他們是不具合 法身份的移民、無根的僑民,或失去希望的難民。另有 一些人則因和伴侶、家人相隔兩地、親密的關係有所動 搖,導致原有的歸屬感、親密感與友誼受挫、破裂。

移居者或許會認同他們落腳的土地,但仍得不到該 地的公民權或其他長久的合法身份,因為接納和排他總 是相伴相生。如日常所見,既然人、物品、金錢、資本 和網絡都在全球都市化的時代、在戰爭和經濟困頓的動 盪中不斷跨越疆界,流亡產生的矛盾情感和兩難勢必長 存於移民者、寄居者和難民的漂泊生活中。例如「返回」 的出發點可能是反思與自覺,是為了尋找失落之根,但 返鄉者也仍會遭遇困境;因為年代久遠、世代相隔,社 會和語言的改變,他們無法與故土或族人的語言文化完 全連結。就某些人而言,對於家園的身體記憶、空間記 憶和地理記憶具有深刻的個人和文化意義,但對另一些 人而言,那些記憶並不那麼重要,也因此,返回並非完 全值得嚮往或理所當然,畢竟要這麼做,必須追溯許多 世代的遷移軌跡,不斷跨越邊境,並且面對同時擁有兩 種生活的衝突。

無論遷移是出於被迫或美夢成真,在不同的地點、文化和國家之間來去,會增加移民建構混雜認同 (hybrid identity)的機會;身為流動的主體、旅居者 和返鄉人,他們保有對多國的忠誠。有些寄居者因此感 到苦惱、受傷或備受歧視,但對某些人來說,持續移動 本身就是一種生活方式,或是應付經濟困境的策略。如

此看來,移動似乎不失為一種維繫希望之舉,一種尋找 難得的歡樂與生命韌性的行為。

「何去何從」單元裡有五部紀錄片,每一部都呈現 出不同形式的離開、抵達和/或返回。《回家靠岸》 (The Third Shore, 2016) 是由生於法國、長於巴西 的 Fabian Remy 執導,內容追溯巴西白人的農家子弟 João Kamuru 的個人歷史。在一場巴西農人和卡雅布 人(Kayapó)的族群戰爭中, João 被綁架, 在巴西的 欣古河流域由一個卡雅布家庭撫養長大。十八歲時,男 孩回到了親戚所在的盧西亞拉市(Luciara),回到了 巴西的白人社會。接下來每年他都會回到卡雅布部落參 加慶典活動。十年後,他決定再次搬回兒時生長的地 方,遵循卡雅布的生活方式。隨著 João 的故事開展, 導演把 Thini-á 這條故事線拉了進來。 Thini-á 在離開 了富爾尼奧部落 (Fulniô) 30 年後也決定返鄉。歸途 中, Thini-á 隨導演一同去了卡雅布部落, 拜訪部落領 袖的家庭,也拜訪了其他還記得João 及其經歷的族人。 João 在卡雅布和巴西白人的兩個世界中穿梭,飄零之 感貫穿全片: Thini-á 離開族人又返鄉的故事也同樣瀰 漫著失落之情。

由奥地利導演 Helin Celik 拍攝的《在風中漂泊》

(What the Wind Took Away, 2017) 和法國導演 Alice Diop 的《待命者》 (On Call, 2016) 訴說的 都是難民的故事。Helin 跟隨兩位雅茲迪女性 Hedil 和 Naam,拍攝她們和家人的生活:由於伊斯蘭國持續攻 擊伊拉克北部,她們不得不離開庫德自治區的家園,在 土耳其難民營中落腳。片中的兩位女性悲切地描述洮難 時的情景,以及不知何處才能安身的恐懼。難民營中的 生活充斥著不確定、絕望和空洞的等待。她們「心如死 灰」,問著「何時才能離開這裡?」。然而在如此抑鬱 的處境中,她們和家人仍努力維持自己的力量和尊嚴, 保留原來的生活方式,照常唱歌、做飯。後來其中一家 逃到德國,另一家則躲進了伊拉克境內的臨時庇護所。 Alice Diop 的影片拍攝的是來自亞洲和非洲的移民生 活。這些移民對話和互動的對象是位於巴黎東北郊博 比尼的阿維森納醫院(Avicenne Hospital)中的法國 醫師、社工和其他移民,他們的困難處境就從這些對話 和互動中浮現出來。他們遇到的問題通常是沒有醫療保 險、失業,或者缺乏暫時棲身之所。有人是遇到語言障 礙,沒辦法用法語或英語和醫生溝通。醫生和社工設法 幫助他們找到解決辦法,完成必要的手續,得到基本的 醫療照顧,或評估他們必須經常面對的憂鬱症和創傷症

候。移民所面對的掙扎,醫院與其商議問題的立場都在 他們的對話和互動中流露出來,時隱時顯。在抵達落腳 之地的過程中,流亡的艱難與困窘彷彿永無止盡。

俄國導演 Rodion Ismailov 拍攝的《西伯利亞 列車浮世繪》(Third-Class Travel, 2017)及德國 導演 Justin Time 的《追房子》 (Chasing Houses, 2016)訴說著人們在移動中生活的故事。《西伯利亞 列車浮世繪》描述人們乘坐火車,在俄羅斯首府莫斯科 和東部的海港城海參崴間來去,光是單趟的旅程就要六 天以上。如同列車將兩座城市相連,車廂內部也成為接 觸地帶 (contact zone),讓不同文化、族群和不同語 言背景的人在此相遇。這些旅客的火車遊歷,他們對愛 情和親情的看法,向我們揭示了人為何相聚,為何分 開,錯失了什麼,又渴求什麼。影片生動地開啟了旅人 憂傷悵然的故事,但這些故事卻也充滿了希冀與渴求, 浸染了與家人、伴侶、朋友相互扶持的情感。透過這些 故事,影片呈現出變動中的俄羅斯社會政治環境,隨著 火車緩緩前行展現不同的風景。《追房子》是關於一群 住在「移動屋」(mobile houses)中的美國人的生活, 也訴說著人們為了要有「家」,面對掙扎苦難的故事。 影片以一對富裕的 RV 車主夫婦作為對照:休閒車賦予 兩人完全不受限的行動能力,讓他們在到處旅游之際能

享有舒適的起居空間。然而對許多移動屋的屋主而言, 移動反倒成為不可能,暗喻屋主喪失行動力。受移動屋 約束的人,不只是最初從城裡來的買家和仲介,還有住 在原住民保留區的人。雖然他們對移動屋的看法多有分 歧,但對土地和家屋的眷戀以及分離之痛卻有不少共通 處。

The Places Where We Go

Liu Tzu-kai

Postdoctoral Fellow, Institute of Ethnology, Academia Sinica

Going to a place is a movement involving actions of leaving, arriving and/or returning and states of ambivalence and in-betweenness. This mobility is associated with flows of people, objects, and goods as well as the circulation of cultures, ideologies and capital. It also involves crossings, whether territorial, ethnic, cultural or linguistic boundaries, translocally or transnationally. Mobility often has an impact, positively or negatively, on the lives of emigrants, immigrants, sojourners and returnees who choose to or are forced to leave or return to their homes or homelands in particular historical, sociopolitical, economic and personal contexts. Acts of moving can range intermittently from a short visit to a long-term stay. They can also be depicted as traveling translocally between the urban and the rural or between cities, as making a trip from one's homeland to migratory lands, or as moving transnationally from one's home country to new countries or to desirable or imagined

destinations. The acts of leaving, arriving and/or returning, whether temporarily or permanently, are not always voluntary processes and do not always go smoothly. This mobility in its different forms is often met with tensions, conflicts and negotiations between where one comes from and where one is headed, between where one is forced to leave and where one is resettled, or between where one emigrates and where one aspires to live. Some people's mobility may result in the realization of their dream and, yet, for some, their mobility is constantly intertwined with angst, lament, uncertainty and trauma derived from their status as undocumented immigrants, rootless migrants or desperate refugees. For some, they are forced to live apart from their partners and family members, and intimate relationships are strained by distance. Their inherent sense of belonging, friendship and intimacy may also take a blow as a result.

Subjects who have moved may identity with the places they have traveled to, while, at the same time, they are excluded from attaining citizenship or other permanent status, existing at once in a state of inclusion and exclusion. Ambivalence and the dilemma of exile are integral to the transient lives of migrants, sojourners and refugees as evidenced in everyday contexts in which people, objects, money, capital and networks flow across borders in the globalized era of urbanization and in turbulent times of war and economic hardship. For instance, return may be a reflexive move for consciously finding one's lost roots. Returnees may also encounter difficulties in fully reconnecting to their homelands and ethnic roots, both culturally and linguistically, because of social change and language shifts over time and across generations. For some, physical, spatial and geographic memories of homeland may have had profound personal and cultural meanings. Yet, for others, these memories have little relevance. Thus, return is not always desirable or natural since it involves migratory movements across different generations and is intertwined with boundary crossing as well as the conflict of living with different worlds at the same time.

Whether the movement is coerced or desired, moving across different localities, cultures or countries increases the chances of migrants constructing hybrid identities and maintaining multiple allegiances as mobile subjects, temporary dwellers, and returnees. The state of being a sojourner may feel like a distraction, like trauma or may cause the subject to suffer prejudice. Yet, for some, continual movement is a way of life or a strategy for coping with economic hardship. It is in this sense that movement can be a tool of hope and allow for joy through triumphing after perseverance and resilience.

The "The Places Where We Go" section includes five documentary films. Each presents different forms of leaving, arriving and/or returning. The film *The Third Shore* (2016), directed by French-born Brazilian-raised Fabian Remy concerns an exploration of the story of

João Kamuru, a boy from a white Brazilian farming family. In the course of an ethnic conflict between Brazilian farmers and Kayapó men, the boy was kidnapped and raised by a Kayapó family in the Xingu River basin in Brazil. At the age of 18, João returned to the white Brazilian community in the city of Luciara where his relatives lived. After his return, João visited the Kayapó community annually when they held their rituals. After having left the Kayapó community for ten years, he decided to move back to live close to the place where he was raised following the Kayapó ways. As the story of João unfolds, the director also follows the story of Thini-á. Thini-á was on his way back to the Fulniô community that he left thirty years ago. On his way home, Thini-á goes along with the director to visit the Kayapó community to meet the tribal chief's family and other people who still remembered João and his legacy. A sense of loss prevails in the story of João as he moves across the worlds of Kayapó and white Brazilians. A sense of loss marks Thini-á's story of first leaving and then returning to his a community with whom he shares

his ethnicity.

The films What the Wind Took Away (2017), directed by Austrian director Helin Celik, and On Call (2016), directed by French director Alice Diop, tell the stories of refugees. Helin Celik's film follows the lives of two Yazidi women-Hedil and Naam-and their families as they are forced to leave their Kurdish homelands under the enduring threat of ISIS attacks in northern Iraq and eventually settle in a refugee camp in Turkey. In the film, the narratives of these two women recall their fear, and the sorrow and pain that accompanied it, when they fled, as well as their uncertainty about where they should go. Life in the refugee camp is also imbued with uncertainty, despair and hopeless waiting. One of the women responds saying, "My heart is dead" and the other asks "When will we leave here?" Amidst such depressing conditions in the refugee camp, these women and their families try hard to hold on to their strength and dignity, and to preserve their ways of life, singing and cooking as normal. In the end, one family flees to Germany and another family relocates to a temporary

shelter in Iraq. Alice Diop's film concerns itself with the lives of immigrants from Asia and Africa. The dilemmas and difficulties facing them surface in the conversations and interactions between French doctors, social workers and immigrants at the Avicenne Hospital in Bobigny, in the northeastern suburb of Paris. These immigrants face many problems including lacking medical insurance, jobs and temporary living spaces.

Some of them face language barriers and cannot communicate with the doctor in French or in English. The doctors and social worker help these immigrants to solve these problems by getting the necessary paper work, providing them with basic medication and diagnosing the symptoms of depression linked to the trauma these migrants constantly face. The struggles immigrants face and the stance the medical center holds in consulting with immigrants are, explicitly and implicitly, embedded in their conversations and interactions. In the process of arriving, the dilemmas raised by exile are enduring.

The films Third-Class Travel (2017), directed by

Russian director Rodion Ismailov, and Chasing Houses (2016), directed by German director Justin Time, tell the stories of people's lives on the move. Third-Class Travel is a film about people's travels on a train between the capital city Moscow and the eastern coastal, harbor city of Vladivostok in Russia. Just taking the train one way takes over six days. Although the train connects the two cities, the space of the train becomes a zone where people from different cultural, ethnic and linguistic backgrounds come into contact. The stories depicting the travels of the passengers and their views of romantic friendships and familial relationships show the bonds that tie people together, what set people apart, what people miss, and that to which people aspire. The film explores these people's narratives of loss and lament, imbued with longing, hope and a sense of mutual duty among family members, couples or friends. Through the depiction of these people's narratives, the film also points to the changing socio-political milieu of Russian society that moves along with train. Chasing Houses depicts the lives of American people living in mobile houses as well their struggles and hardships in maintaining their dream of owning their home. The film tells the story of an affluent RV owner and his wife. The RV serves as a moveable asset, offering them unlimited mobility to travel around in comfort. Yet, for many owners of mobile homes, their constant travails on the road conversely equate to a certain immobility. Mobile houses do not just limit the tenants, buyers and dealers in the inner cities, they're also common in Native American reservation areas. While the narratives surrounding mobile houses are divergent, the conflicting senses of belonging and disconnection with land, home and family seem common to all of them.



法比安·雷米 Fabian Remy

French-born, Brazilian-raised, Fabian Remy has edited several TV series, short and feature films.

法國出身、巴黎成長,法比安·雷米負責多部電視 影集、電影短片與長片的剪輯。

在參與了EAVE和IDFA工作坊後,於2015年, 他執導了他第一部的紀錄片 "A Terceira Margem" 於 2016年萊比錫紀錄片影展首映,並參與「明日大師」 單元競賽。



回家靠岸

The Third Shore

Fabian Remy 2016 / 57' / Brazil / DCP 2K / COLOR

被迫在年輕時離開他的部落,帝尼阿的流亡生涯 即將結束:他能夠在他的族人中找到一席之地嗎?為了 找尋答案,他追隨另一個跟他一樣生存在兩個文化間的 旅人朱奧·德·露茲的足跡,跨越巴西中心的阿拉瓜亞 河和欣古河流域。朱奥是一個探險家之子,被印地安人 綁架並撫養長大,最後回到他的原生家庭。透過那些見 過他的人的幫助,帝尼阿重述了朱奧的故事。不斷追尋 著的帝尼阿,最終回到他自身經驗,喚起回憶,引發反 思,並將這些分享給我們。

Forced to leave his tribe still young, Thini-á lives an exile that will end soon. Will he find his place among his people? In search of answers, he crosses the basin of the Araguaia and Xingu rivers in the heart of Brazil, in the footsteps of another passer-by who, like him, has lived between two cultures: João da Luz, son of pioneers, kidnapped and raised by the Kayapó Indians, then returned to his native family.







愛麗絲·迪奧普生於 1979年,是塞內加爾裔法國導演,歷史碩士和視覺社會學博士,她曾參加在 La Fé mis 的紀錄片工作坊。自 2005年起執導多部紀錄片,包括中長片:La tour du monde (2006)、Clichy pour l·exemple (2006)、Les senegalaises et la senegauloise (2007)、和 Vers la tendresse (2015)。她的首部長片 La mort de Danton (2011) 在巴黎的真實電影影展獲得圖書館獎:在埃夫勒的教育影展獲得評審團大獎:以及 2012年的 Scam Star 獎。On Call 是她的第二部紀錄長片。

愛麗絲·迪奧普 Alice Diop

Alice Diop (b. 1979, Aulnay-sous-Bois, France), French director of Senegalese origin with a masters in history and a doctorate in visual sociology, attended a documentary workshop at La Femis film school. Since 2005 she has written and directed several documentaries, including the medium-length titles La tour du monde (2006), Clichy pour l'exemple (2006), Les senegalaises et la senegauloise (2007), and Vers la tendresse (2015). Her feature debut La mort de Danton (2011) took the Library Award at Paris's Cinema du Reel festival, the Grand Prix at the Education Film Festival in Evreux, and a 2012 Scam Star. On Call is her second feature-length documentary.

待命者

On call

Alice Diop 2016 / 97' / France / Digital / COLOR

一個位在法國博比尼阿維森納醫院中一條長廊終 點的諮商服務處,在這個大而破敗的房間裡,那些受 著流亡之苦,身上帶著傷疤的病人到此求診。他們不斷 回診,因為他們仍帶著希望,希望這裡能給他們一線生 機,好讓他們在離開醫院後能面對已跌到谷底的生活。

A consulting service is located in the Avicenne Hospital in Bobigny. It's an outpost at the end of a corridor. A large, run-down room where sick men show up bearing physical scars, and whose pain seems closely linked to the suffering of exile. They keep coming back here because they still harbor hopes that this place will give them the means to stay afloat, to survive the turmoil of their lives hitting rock bottom.







黑琳·塞力克於 1991 年生於土耳其,是一庫德族 的劇場工作者。身為一個出生並成長於中東的女性,女 性議題在中東不同於西方的特殊性,讓她發覺她的興趣 在於東方國家中的制度性壓迫與性別問題。

馬丁·克林根博克,1986年出生於奧地利,是一位經驗豐富的紀錄片攝影師。馬丁的電影和錄像經歷包括了許多德國與奧地利電視臺的作品,如ORF和ARTE以及獨立電影頻道。他的風格表現出凌駕於美學的視覺概念,乘載,追隨並強化了攝影機所捕捉的故事,並經由影像流露出思覺與知覺的感官層次。

黑琳·塞力克 Helin Celik

馬丁·克林根博克 Martin Klingenböck

Helin Celik is a theater artist with Kurdish roots who was born in Turkey in 1991. She's passionate about different aspects of humans and their interaction within past and present societies. As a woman being born and brought up in a country in Middle East where issues involving womens' status are pretty different from anywhere in the West helped her discovering that her interests are particularly focused on institutional oppression and gender problematic in eastern countries.

Martin Klingenboeck, born in 1986 in Austria is an experienced cinematographer specializing in documentary films. Martin's resume of film and videography includes productions for various German and Austrian channels e.g. ORF and ARTE as well as independent film networks. His style represents a concept of visuals that stand beyond the aesthetic aspects, that carries, follows and strengthens the story where the camera can capture and reveal the transparency and the perception of images drawn by the thoughts and emotions.



在風中飄泊 What the wind took away

Helin Celik, Martin Klingenböck 2017 / 75' / Austria / Digital / COLOR

儘管一無所有,兩個雅茲迪女性荷迪爾和納摩想 方設法讓她們的家人過上像樣的生活。在恐怖組織「伊 斯蘭國」針對他們族人的大屠殺威脅下,他們被追離家 到難民營中尋求庇護。夾在伊斯蘭國的暴政與她們的希 望之地歐洲之間,她們的處境顯得黯淡無光。《在風中 飄泊》以詩意的眼光看到這些女人們的生命故事,並且 是一個關於她們在難民營日常生活的抒情之旅。 Despite having lost everything, Yazidi women Hedil and Naam are struggling for a humane life for their families. In the Yazidi massacre by the terrorist organisation "Islamic State" they were forced to leave their homeland, and have finally found protection in a refugee camp. Their situation seems hopeless, caught between the dictatorship of ISIS and their dream destination: Europe. What the Wind Took Away is a deeply poetic approach to the very personal stories of these Yazidi women and a lyrical journey through their everyday lives in the refugee camp.



羅迪安·伊斯梅洛夫生於亞塞拜然,於1998年畢 業於聖彼得堡州大電影與電視學系,主修電影導演。

Was born in Azerbaijan.

In 1998 graduated from Saint Petersburg State University of Cinematography and Television, specialized in film-directing.

西伯利亞列車浮世繪

Third-class travel

Rodion Ismailov 2017 / 80' / Russian Federation / Full HD / COLOR

羅迪安·伊斯梅洛夫 Rodion Ismailov

這是一部關於那些在世界最長鐵路上旅行的旅客們的故事。導演述說那些他因機緣巧合在莫斯科 - 海參 處火車上碰到的尋常俄羅斯民眾的故事與命運。這場無 盡的旅程隱喻了這個運行不輟的國度,而旅人的故事描 繪了當代俄國社會。

A documentary film that recounts the lives of passengers traveling on the longest railway route in the world. The director tells the stories and fortunes of ordinary Russians met by chance on the Moscow-Vladivostok train. The endless journey is a metaphor of the country in perpetual motion, while the passengers' stories form a social portrait of contemporary Russian society.





賈斯汀·特莫 Justin Time

賈斯汀·特莫首先是一名石匠,變成視覺藝術家, 再轉職成電影導演。在完成實習工作後,他踏上了為期 三年的環繞歐洲的傳統旅程:這成了他變成紀錄片導演 的基石。之後他在柏林白湖學習藝術,在舊金山藝術學 院學習都市研究。

Justin Time is a stone mason turned visual artist turned filmmaker. After the apprenticeship he went on a traditional journey around Europe for three years: A foundation for becoming a documentary filmmaker. Later he went to study Fine Arts in Berlin Weißensee and Urban Studies at the San Francisco Art Institute.

追房子

Chasing Houses

Justin Time 2017 / 60' / Germany / HD / COLOR

跟著不同的活動房屋在高速公路上馳騁,這一公 路電影般的紀錄片,扣連了美國廣袤的西部地景、活動 房屋轉瞬即逝的特性,和住戶的日常故事。在片刻的停 留中,這部電影探問了關於家、歸屬和逐漸脆弱的美國 夢等問題。

The road movie documentary follows mobile homes accross the highway, connecting the grandiose vastness of the American West to the transitory nature of the homes and the tenuous life stories of their inhabitants. In fragmented stopovers, the film revolves around questions of home, belonging, and an American Dream that has become brittle.



感謝名單

Special Thanks

文化部影視及流行音樂產業局/教育部/客家委員會/行政院大陸委員會/原住民族委員會/蒙藏委員會 臺北市政府文化局/法國在台協會/中央研究院民族學研究所博物館/國立臺灣博物館/臺北真善美劇院 阿嬤家-和平與女性人權館/斯洛伐克經濟文化辦事處

Xander S.

Eliana Ritts

余盈君 Yu Ying-Chun

胡子哥 Gabriele de Seta

陳映君 Yvette Chen

蔡維庭 Weiting Tsai

鄭素娥 Judy Cheng

遠東翻譯 / 恩碁映像製作 Far East Translation Service

2017臺灣國際民族誌影展

Taiwan International Ethnographic Film Festival

影展工作人員 TIEFF Staff

影展主席 Festival President

胡台麗 Hu Tai-Li

影展策展人 Festival Programmer 傅可恩 P. Kerim Friedman

影展總監 Festival Director

行政統籌 Festival Coordinator

蔡政良 Futuru C.L. Tsai

黄土純 Susan Huang

國際專員 International Coordinator 吳佳娟 Julia Wu

接待統籌 Hospitality Coordinator 吳佳娟 Julia Wu

影展宣傳 Press Coordinator

蘇靜純 Irene Su

拷貝統籌 Screening Coordinator

黃郁芳 Huang Yu-Fang

籌備委員會 Executive Committee

丹耐夫 · 正若 Dianav · Zengror 李中旺 Li Chung-Wang

王亞維 Wang Ya-Wei

司黨蕊 Teri J. Silvio

李顯立 Lee Hsien-Li

朱苓尹 Zhu Ling-Yin

李子寧 Li Tzu-Ning

何撒娜 Sana Ho

李宜澤 Lee Yi-Tze

林文玲 Lin Wen-Ling

林建享 Lin Chien-Hsiang

胡台麗 Hu Tai-Li

梅慧玉 Mei Huei-Yu

郭佩育 Guo Pei-Yi

傅可恩 P. Kerim Friedman

童元昭 Tung Yuan-Chao

楊翎 Yang Lin

蔡政良 Futuru C.L. Tsai

龍男・ 以撒克・ 凡亞思

Lungnan Isak Fangas

薛常慧 Hsueh Chang-Hui

謝世忠 Hsieh Shih-Chung

藍美華 Lan Mei-Hua

選片小組 Selection Committee

召集人 Chairperson 傅可恩 P. Kerim Friedman

DJ W. Hatfield

李顯立 Lee Hsien-Li

王良卿 Wang Liang-Cing

林文玲 Lin Wen-Ling

司黛蕊 Teri J. Silvio

邱韻芳 Chiu Yun-Fen

何撒娜 Sana Ho

洪馨蘭 Hung Hsin-Lan

呂心純 Lu Hsin-Chun

胡子哥 Gabriele de Seta

李子寧 Li Tzu-Ning

胡台麗 Hu Tai-Li

李盲澤 Lee Yi-Tze

夏雪莉 Shashwati Talukdar 楊仁佐 Yang Ren-Zuo

李紫彤 Lee Tzu-Tung

李嘉雯 Lee Chia-Wen

高雅寧 Kao Ya-Ning

張雯勤 Chang Wen-Chin

張瀠之 Chang Ying-Tzu

梅慧玉 Mei Huei-Yu

郭佩官 Guo Pei-Yi

傅可恩 P. Kerim Friedman

彭仁郁 Peng Jen-Yu

黃智慧 Huang Chih-Huei

滿田彌牛 Mitsuda Yavoi

趙竹成 Zhao Zhu-Cheng

趙恩潔 Chao En-Chieh

劉子愷 Liu Tzu-Kai

劉以霖 Liu I-Lin

蔡友月 Tsai Yu-Yueh

蔡政良 Futuru C. L. Tsai

蔡晏霖 Tsai Yen-Lin

蔡靜茹 Tsai Ching-Ju

薛常慧 Hsueh Chang-Hui

藍美華 Lan Mei-Hua

視覺設計 Art Design

廖若涵 Grace Liao

平面設計 Graphic Design

職日設計 Day and Days Design

動畫製作 Animation Design Editor

吳佳娟 Julia Wu

預告片剪輯 Trailer Editing

吳心皓 Shawn Wu

網頁設計 Website Design

TIEFF Web Design Team

影展特刊編輯 Festival Catalogue Editor

總編輯 Chief Editor 蔡政良 Futuru C.L. Tsai 文字編輯 Editor 楊曉珞 Young Shau-Lou 英文編輯 English Editor 蕭辰宇 Conor Stuart

影片翻譯 Film Subtitles Translator

遠東翻譯社 Far East Translation Service

影片運輸協力 Custom Courier

聯邦快遞 Federal Express

文章翻譯或字幕校稿 Translators

林心如 Sylvie Lin 范大龍 Chris Findler 許恬瑛 Hsu Tien-Yin 游鈞雅 Lily You 羅嵐 Lan Lo 遠東翻譯社 Far East Translation Service

影帶字幕協力 Video Subtitles

恩碁映像製作有限公司 Far East Video Production Co. Ltd.

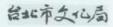
指導/贊助單位 Supervision / Support Organization













協辦單位 Sponsor

中央研究院民族學研究所博物館













開放時間

AMA Museum 週二至週日 10:00-17:00 AMA Café 週二至週日 10:00-18:00 阿嬤家-和平與女性人權館

Tel +886-2-2553-7133 台北市大同區迪化街一段256號

TAIWAN
INTERNATIONAL
DOCUMENTARY
FESTIVAL

11 台灣國際紀錄片影展 2018.05.04.-13

再見真實 Re-encounter Reality

徴件中 Call for Entries

All forms and lengths are welcome

截止日 Deadline 2018.**12.08**

www.tidf.org.tw





TIEFF 2017臺灣國際民族誌影展 Taiwan International Ethnographic Film Festival

TIEFF 2017臺灣國際民族誌影展 Talwan International Ethnographic Film Festival

社團法人台灣民族誌影像學會 Taiwan Association of Visual Ethnography

臺北市南港區 115 中央研究院民族學研究所 2610 室

Room2610, Institute of Ethnology, Academia Sinica, Nankang, Taipei 115, Taiwan

Tel: + 886-2-26523453

Fax: + 886-2-26523443 (To: Room 2610)

Website : www.tieff.org

