

ETHNOGRAPHIC
FILM
FESTIVAL
SCREENING
TOUR

媒介/記憶
MEDIA / MEMORY

2 0 2 4 民 族 誌 影 展 巡 演 暨 研 習 營

C O N T E N T S 目 錄

- 1 目錄 Contents
- 2 巡演地點 On Tour
- 3 各場次節目時間表 Schedule
- 7 卡佩瑪胡：治療石的故事 The Healer Stones of Kapaemahu
- 11 傳統舞蹈新性別：薩摩亞羅傑斯舞團 THE ROGERS
- 13 愛戀排灣笛 Sounds of Love and Sorrow
- 15 遇見尚 · 胡許 Encountering Jean Rouch
- 17 客家說唱一甲子 徐木珍 60 Years of Singing Ballad in Hakka : Mu-Zhen Xiu
- 19 我念的原住民專班
The Challenge of indigenous education: practice and perspectives
- 21 揹獵物的女人 The Woman Carrying the Prey
- 23 備忘錄 The Memo
- 25 夢迴 Swirling in the dreams
- 27 月亮 · 男人 Man Under The Moon
- 29 記憶家園 When we are together
- 31 印尼移工疫情中的數位社群 Rasa dan Asa
- 33 樹葉窸窣呢喃：賽隆之歌 Sailum: Song Of The Rustling Leaves
- 35 點燃新時代：古巴網紅 DINAMITA
- 37 離散藍調：希臘 Rembetika My Rembetika Blues
- 39 北極之聲 The Voices of the Arctic
- 41 新幾內亞田野錄音 EXPEDITION CONTENT
- 45 感謝名單 / 工作人員 / 主辦單位 / 指導、贊助單位 / 補助單位 / 協辦單位
- 46 巡演地區合辦單位

O N T O U R 巡 演 地 點

臺北

臺北大學 4/2-5/2

政治大學 4/12-5/16

國家教育研究院 4/18

臺灣大學 4/23、5/16、5/27

明白實驗室 5/4

鬧空間 5/11、5/12

國立臺北藝術大學 4/26-5/6

桃園

中央大學 4/22、5/6、5/20

新竹

新竹市影像博物館 4/5-6/30

陽明交通大學 4/15、5/20

新竹高中 4/23-5/8

清華大學 4/26

臺中

逢甲大學 4/1-5/31

靜宜大學 / 弘光科技大學 / 台中市文山社區大學 /

清水散步 / 牛罵頭遺址文化園區 / 拍瀑拉文化基地 /

山腳下牛罵社通事屋 4/12-6/28

國立自然科學博物館 5/25、5/26

臺中一中 5/31

南投

暨南國際大學 5/29

臺南

曬書店 4/1~6/30

高雄

義守大學 4/1-6/30

高雄醫學大學 4/2

中山大學 4/11-5/16

高雄科技大學 4/24、5/1、5/9

高雄市電影館 5/4-5/12

屏東

66 號工具人 4/13-5/25

屏東大學 4/22-4/26

宜蘭

佛光大學 4/17、5/1

花蓮

花蓮鐵道電影院 4/19-4/28

大同戲院 6/15、6/16

臺東

臺東大學 4/29-5/2

澎湖

澎湖科技大學 4/15

S C H E D U L E 各場次節目時間表

■臺中：4/1-5/31 逢甲大學
《愛戀排灣笛》《我念的原住民專班》《搗獵物的女人》

■臺南：4/1-6/30 曬書店
《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》《北極之聲》《樹葉窸窣呢喃：賽隆之歌》
《印尼移工疫情中的數位社群》《離散藍調：希臘 Rembetika》《點燃新時代：古巴網紅》《新幾內亞田野錄音》

■高雄：4/1-6/30 義守大學
《我念的原住民專班》《搗獵物的女人》《夢迴》

■高雄：4/2 高雄醫學大學濟世大樓 915
《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》

■臺北：4/2-5/2 臺北大學
《月亮·男人》《客家說唱一甲子 徐木珍》《我念的原住民專班》《卡佩瑪胡：治療石的故事》
《離散藍調：希臘 Rembetika》

■新竹：4/5-6/30 新竹市影像博物館
《愛戀排灣笛》《遇見尚·胡許》《月亮·男人》《客家說唱一甲子 徐木珍》《記憶家園》《我念的原住民專班》
《搗獵物的女人》《夢迴》《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》《北極之聲》
《樹葉窸窣呢喃：賽隆之歌》《印尼移工疫情中的數位社群》《離散藍調：希臘 Rembetika》《點燃新時代：古巴網紅》
《新幾內亞田野錄音》

■高雄：4/11- 5/16 中山大學
《月亮·男人》《夢迴》《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》
《點燃新時代：古巴網紅》

■臺北：4/12-5/16 政治大學
《我念的原住民專班》《搗獵物的女人》《印尼移工疫情中的數位社群》《離散藍調：希臘 Rembetika》

S C H E D U L E 各場次節目時間表

■臺中：4/12-6/28 清水散步 / 牛罵頭遺址文化園區 / 拍瀑拉文化基地 / 山腳下牛罵社通事屋 / 弘光科技大學 /
台中市文山社區大學 / 靜宜大學
《愛戀排灣笛》《遇見尚·胡許》《月亮·男人》《搗獵物的女人》《備忘錄》《記憶家園》《北極之聲》
《新幾內亞田野錄音》

■屏東：4/13-5/25 66 號工具人
《愛戀排灣笛》《我念的原住民專班》《客家說唱一甲子 徐木珍》《離散藍調：希臘 Rembetika》

■澎湖：4/15 澎湖科技大學
《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》

■新竹：4/15、5/20 陽明交通大學
《備忘錄》《離散藍調：希臘 Rembetika》

■宜蘭：4/17、5/1 佛光大學
《印尼移工疫情中的數位社群》《新幾內亞田野錄音》

■臺北：4/18 國家教育研究院
《月亮·男人》《我念的原住民專班》《卡佩瑪胡：治療石的故事》

■花蓮：4/19-4/28 花蓮鐵道電影院
《愛戀排灣笛》《月亮·男人》《我念的原住民專班》《搗獵物的女人》《夢迴》《備忘錄》
《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《點燃新時代：古巴網紅》《北極之聲》《新幾內亞田野錄音》

■桃園：4/22、5/6、5/20 中央大學
《愛戀排灣笛》《遇見尚·胡許》《月亮·男人》《搗獵物的女人》《備忘錄》《印尼移工疫情中的數位社群》

■屏東：4/22-4/26 屏東大學
《月亮·男人》《我念的原住民專班》《夢迴》《卡佩瑪胡：治療石的故事》《傳統舞蹈新性別：薩摩亞羅傑斯舞團》

S C H E D U L E 各場次節目時間表

■新竹：4/23-5/8 新竹高中
《月亮·男人》《客家說唱一甲子 徐木珍》《記憶家園》《備忘錄》《傳統舞蹈新性別：薩摩亞羅傑斯舞團》

■臺北：4/23、5/16、5/27 臺灣大學
《搗獵物的女人》《新幾內亞田野錄音》《備忘錄》

■高雄：4/24、5/1、5/9 高雄科技大學
《客家說唱一甲子 徐木珍》《我念的原住民專班》《卡佩瑪胡：治療石的故事》

■新竹：4/26 清華大學
《愛戀排灣笛》《我念的原住民專班》《搗獵物的女人》《備忘錄》《卡佩瑪胡：治療石的故事》
《點燃新時代：古巴網紅》

■臺北：4/26-5/6 國立臺北藝術大學
《備忘錄》《點燃新時代：古巴網紅》《搗獵物的女人》《記憶家園》《北極之聲》《新幾內亞田野錄音》

■臺東：4/29-5/2 臺東大學人文學院禮納布講堂
《備忘錄》《印尼移工疫情中的數位社群》《樹葉窸窣呢喃：賽隆之歌》《新幾內亞田野錄音》
《傳統舞蹈新性別：薩摩亞羅傑斯舞團》《卡佩瑪胡：治療石的故事》

■臺北：5/4 明白實驗室
《離散藍調：希臘 Rembetika》《點燃新時代：古巴網紅》

■高雄：5/4-5/12 高雄市電影館
《愛戀排灣笛》《遇見尚·胡許》《客家說唱一甲子 徐木珍》《夢迴》《備忘錄》《北極之聲》《新幾內亞田野錄音》
《離散藍調：希臘 Rembetika》

■臺北：5/11、5/12 鬧空間
《搗獵物的女人》《備忘錄》《樹葉窸窣呢喃：賽隆之歌》《北極之聲》《新幾內亞田野錄音》

S C H E D U L E 各場次節目時間表

■臺中：5/25、5/26 國立自然科學博物館 (紅廳)
《愛戀排灣笛》《遇見尚·胡許》《離散藍調：希臘 Rembetika》《我念的原住民專班》《搗獵物的女人》

■南投：5/29 暨南國際大學
《月亮·男人》

■臺中：5/31 臺中一中
《印尼移工疫情中的數位社群》《點燃新時代：古巴網紅》

■花蓮：6/15、6/16 大同戲院
《客家說唱一甲子 徐木珍》《搗獵物的女人》《夢迴》《備忘錄》《卡佩瑪胡：治療石的故事》《北極之聲》
《樹葉窸窣呢喃：賽隆之歌》《離散藍調：希臘 Rembetika》

卡佩瑪胡：治療石的故事

The Healer Stones of Kapaemahu

Hinaleimoana Wong-Kalu,
Dean Hamer,
Joe Wilson /

2021 / 56' / USA / COLOR

在威基基 (Waikīkī) 有四座巨石矗立著，目的是向幾位醫者致敬，他們在數百年前將醫術從大溪地傳授至夏威夷。當地人以一塊銘牌紀念醫者的貢獻，卻沒有提到醫者是瑪胡 (*mahu*) — 也就是擁有跨性別特質的人。本片講述這幾位醫者的故事，並探索殖民主義席捲太平洋地區後，瑪胡所受到的影響。

Four boulders in Waikīkī pay tribute to healers who brought their arts from Tahiti to Hawai'i hundreds of years ago. A plaque commemorates the healers' contributions, but fails to mention that they were *mahu* – people of dual male and female spirit. *The Healer Stones of Kapaemahu* tells the story of these healers and explores what happened to *mahu* as colonialism swept across the Pacific.

On Honolulu's famed Waikiki Beach stand four giant boulders placed as a tribute to the four legendary *mahu* – individuals of dual male and female spirit - who brought the healing arts from Tahiti to Hawaii long ago. Although the stones have survived for centuries, their story has been hidden and the respected role of *mahu* erased. *The Healer Stones of Kapaemahu* documents the trail of post-colonial suppression through the eyes of a Native Hawaiian director, herself *mahu*, and uses rare archival materials, new historical findings, and vivid animation to bring the unexpurgated story back to life. This is the first feature documentary to be presented in Olelo Kanaka Niihau, the only form of the Hawaiian language unbroken by foreign contact.



導演介紹 Director Introduction

希娜勒姆安納·王卡盧、迪恩·哈默、喬·威爾森
Hinaleimoana Wong-Kalu, Dean Hamer, Joe Wilson



希娜勒姆安納·王卡盧
Hinaleimoana Wong-Kalu

希娜勒姆安納·王卡盧是一名夏威夷原住民教師、文化從業者與電影工作者。她利用數位媒體來保護與延續原住民語言與傳統。初入電影行業時，她擔任獲獎片《Kumu Hina》與《A Place in the Middle》的主角與教育顧問，這些電影的宣傳活動帶來具開創性的影響，使她榮獲國家教育協會人權獎、年度夏威夷原住民教育者與白宮變革領袖獎。希娜接著來到幕後，製作獲獎短片《Lady Eva》與紀錄片《Leitis in Waiting》，後者於美國公共電視網 PBS 播出，聚焦於她住在東加王國的跨性別姐妹。希娜能說出一口流利的夏威夷尼豪島方言 (Olelo Niihau)，並在她的首部片《卡佩瑪胡》中使用該語言。此外，希娜是跨性別健康倡議者、喪葬委員會主席、夏威夷事務辦公室董事會候選人，也為了保護茂納開亞火山而譜寫國際知名歌曲〈Ku Haaheo E Kuu Hawaii〉。

Kumu Hina is a Native Hawaiian teacher, cultural practitioner and filmmaker who uses digital media to protect and perpetuate indigenous languages and traditions. She began her film work as a protagonist and educational advisor for the award winning films *Kumu Hina* and *A Place in the Middle*, and received a National Education Association Human Rights Award, Native Hawaiian Educator of the year and White House Champion of Change for the groundbreaking impact campaigns associated with those films. Continuing her journey to the other side of the lens, Kumu Hina produced the award-winning short *Lady Eva* and PBS feature documentary *Leitis in Waiting* about her transgender sisters in the Kingdom of Tonga. *Kapaemahu* is her first film in Olelo Niihau, in which she is fluent. Hina is also a transgender health advocate, burial council chair, candidate for the Board of Trustees of the Office of Hawaiian Affairs, and composer of “Ku Haaheo E Kuu Hawaii,” the internationally known anthem for the protection of Mauna Kea.



迪恩·哈默
Dean Hamer

迪恩·哈默是紐約時報年度好書作者與美國國家衛生研究院科學家。他的影視作品榮獲艾美獎與 GLAAD 媒體獎，在人們現今對性取向與性別的理解中發揮重要影響。哈默、他的夥伴喬·威爾森，以及在他前作中擔任主角的希娜勒姆安納·王卡盧共同成立 Kanaka Pakipika 製片公司，製作一系列具深刻洞察力的影片，讓全世界學習玻里尼西亞是如何以獨特方式增加多元性與包容性。哈默目前正為卡佩瑪胡巨石撰寫相關著作、籌備相關博物館展覽。哈默曾出版暢銷非小說著作《The Science of Desire》與《The God Gene》，擔任 BBC 與 Discovery 頻道顧問；他的研究曾登上時代雜誌、新聞週刊、科學期刊、Frontline 節目與歐普拉秀。

Dean Hamer is a New York Times Book of the Year author, National Institutes of Health scientist, and Emmy and GLAAD Media award-winning filmmaker whose work has played an important role in current understandings of human sexuality and gender. He formed Kanaka Pakipika with partner Joe Wilson and prior film subject Hinaleimoana Wong-Kalu to produce an insightful series of films that have opened the eyes of the worlds to the lessons to be learned from Polynesia's unique approach to diversity and inclusion. He is currently working on a book and museum exhibition based on *Kapaemahu*. Hamer is also the author of several best-selling nonfiction books including "*The Science of Desire*" and "*The God Gene*," has been a consultant for the BBC and Discovery channels, and his research has been featured in Time, Newsweek, and Science magazines and on Frontline and Oprah.



喬·威爾森
Joe Wilson

喬·威爾森是艾美獎獲獎影人，致力於透過故事為社會的局外人發聲。他的長片與短片作品結合真人實景與動畫，以創新敘事探索迫在眉睫的社會議題。威爾森的作品曾在柏林、多倫多、翠貝卡等國際影展放映與獲獎，在 PBS、Netflix、ARTE 等國際頻道上累積數百萬觀看人次，也獲得日舞影展、福特與美國公共廣播協會支持。《卡佩瑪胡》是威爾森與希娜勒姆安納·王卡盧第五度合作的影視作品。威爾森曾任社福基金會人權主任與 Pacifica 廣播電台《Democracy Now》節目製作人。

Joe Wilson is an Emmy Award-winning filmmaker dedicated to telling stories that emanate from the voices of those on the outside. His feature and short films combine live action with animation to explore pressing social issues through innovative storytelling. Wilson's work has screened and won awards at festivals around the world including Berlin, Toronto and Tribeca, been viewed by millions of viewers on PBS, Netflix, ARTE and other international broadcasts, and has been supported by Sundance, Ford and the Corporation for Public Broadcasting. *Kapaemahu* is his fifth film in collaboration with Hinaleimoana Wong-Kalu. Previously, Wilson served as Director of the Human Rights at the Public Welfare Foundation and a Producer of Pacifica Radio's Democracy Now.





傳統舞蹈新性別：薩摩亞羅傑斯舞團 THE ROGERS

Dean Hamer, Joe Wilson /
2020 / 16' / USA / HD / COLOR

本片在太平洋島嶼上，以親密角度一窺首批廣為人知的跨性別男人群體—薩摩亞的羅傑斯。他們的人生故事包含不被家人接受的寂寞、流落街頭，以及教堂、烹飪與跳舞帶來的同胞情誼，揭露了身處在深植於島嶼社會的文化與傳統中，將會為生活帶來何種挑戰與可能性。

An intimate glimpse of the first visible group of transgender men in the Pacific Islands - the Rogers of Samoa. From the loneliness of family rejection and homelessness to the camaraderie of church, cooking, and dance, their stories reveal the challenges and possibilities of life in an island society rooted in culture and tradition.

導演介紹 Director Introduction



迪恩·哈默
Dean Hamer

迪恩·哈默是紐約時報年度好書作者與美國國家衛生研究院科學家。他的影視作品榮獲艾美獎與 GLAAD 媒體獎，在人們現今對性取向與性別的理解中發揮重要影響。哈默、他的夥伴喬·威爾森，以及在他前作中擔任主角的希娜勒姆安納·王卡盧共同成立 Kanaka Pakipika 製片公司，製作一系列具深刻洞察力的影片，讓全世界學習玻里尼西亞是如何以獨特方式增加多元性與包容性。哈默目前正為卡佩瑪胡巨石撰寫相關著作、籌備相關博物館展覽。哈默曾出版暢銷非小說著作《The Science of Desire》與《The God Gene》，擔任 BBC 與 Discovery 頻道顧問；他的研究曾登上時代雜誌、新聞週刊、科學期刊、Frontline 節目與歐普拉秀。

喬·威爾森是艾美獎獲獎影人，致力於透過故事為社會的局外人發聲。他的長片與短片作品結合真人實景與動畫，以創新敘事探索迫在眉睫的社會議題。威爾森的作品曾在柏林、多倫多、翠貝卡等國際影展放映與獲獎，在 PBS、Netflix、ARTE 等國際頻道上累積數百萬觀看人次，也獲得日舞影展、福特與美國公共廣播協會支持。威爾森曾任社福基金會人權主任與 Pacifica 廣播電台《Democracy Now》節目製作人。



喬·威爾森
Joe Wilson

Dean Hamer is a New York Times Book of the Year author, National Institutes of Health scientist, and Emmy and GLAAD Media award-winning filmmaker whose work has played an important role in current understandings of human sexuality and gender. He formed Kanaka Pakipika with partner Joe Wilson and prior film subject Hinaleimoana Wong-Kalu to produce an insightful series of films that have opened the eyes of the worlds to the lessons to be learned from Polynesia's unique approach to diversity and inclusion. He is currently working on a book and museum exhibition based on *Kapaemahu*. Hamer is also the author of several best-selling nonfiction books including "*The Science of Desire*" and "*The God Gene*," has been a consultant for the BBC and Discovery channels, and his research has been featured in Time, Newsweek, and Science magazines and on Frontline and Oprah.

Joe Wilson is an Emmy Award-winning filmmaker dedicated to telling stories that emanate from the voices of those on the outside. His feature and short films combine live action with animation to explore pressing social issues through innovative storytelling. Wilson's work has screened and won awards at festivals around the world including Berlin, Toronto and Tribeca, been viewed by millions of viewers on PBS, Netflix, ARTE and other international broadcasts, and has been supported by Sundance, Ford and the Corporation for Public Broadcasting. *Kapaemahu* is his fifth film in collaboration with Hinaleimoana Wong-Kalu. Previously, Wilson served as Director of the Human Rights at the Public Welfare Foundation and a Producer of Pacifica Radio's Democracy Now.

愛戀排灣笛

Sounds of Love and Sorrow

Hu Tai-Li / 2000/ 86' / Taiwan / 16mm /COLOR



臺灣南部的排灣族有相當豐富而多樣的鼻笛與口笛吹奏傳統。本片透過四位與排灣笛結下不解之緣的代表性人物，在優美哀淒的笛聲所伴隨的日常生活中呈現出排灣文化中最深沈的情感與美感經驗。年長者津津有味地談論著難忘的青春戀情，有喜悅，也有階級社會造成的悲情。雙管鼻笛聲模仿百步蛇的叫聲，哭訴著個人與族群哀傷的命運；單管與雙管口笛也傾吐著對舊居土地與優美傳統的思戀。排灣族創始傳說中的百步蛇、太陽、陶壺、熊鷹在影片中與笛聲結合，成為排灣族愛戀與哀思之情的象徵。

Sounds of Love and Sorrow lets the eerie sounds of the Paiwan flutes including the nose flute, which legend says imitates the call of the deadly hundred-pace snake, mix in with the recollections of tribal elders and traditional tales to present a rich background of Paiwan life in Taiwan. Tribal elders recall the days of the youth and their romances. They tell of the creation of the Paiwan people, and lament the end of tribal life, crushed by the irresistible and contradictory forces of government policies and alien cultural influences. Talking of love, both the charm and cruelty of a traditional society are revealed. For many of the Paiwan, love may be a high point of a young life – but it is also the gateway to sorrow. But in the end, it is the high spirits, the playful romances and the family spirit of the Paiwan which shine through.

導演簡介 Director Introduction —



胡台麗
Hu Tai-Li

胡台麗女士為臺灣資深紀錄片導演、策展人與人類學家，曾任中央研究院民族學研究所特聘研究員與所長，國立清華大學人類學研究所兼任教授，並擔任臺灣國際民族誌影展主席。編導製作紀錄片：《神祖之靈歸來》、《矮人祭之歌》、《蘭嶼觀點》、《穿過婆家村》、《愛戀排灣笛》、《遇見尚·胡許》、《石頭夢》、《穿過後》、《讓靈魂回家》等九部影片。

Hu Tai-li was a renowned documentary filmmaker, film festival programmer, and anthropologist in Taiwan. She was a research fellow and director at the Institute of Ethnology, Academia Sinica, as well as a concurrent professor at the Institute of Anthropology, National Tsing Hua University. She was also the president of Taiwan International Ethnographic Film Festival. She has directed and produced nine documentary films (*The Return of Gods and Ancestors*, *Songs of Pasta'ay*, *Voices of Orchid Island*, *Passing Through My Mother-in-law's Village*, *Sounds of Love and Sorrow*, *Encountering Jean Rouch*, *Stone Dream*, *After Passing*, and *Returning Souls*).

遇見尚·胡許

Encountering Jean Rouch

Hu Tai-Li / 2003 / 11' / Taiwan / DV / COLOR



這部短片是胡台麗 2002 年到巴黎參加尚·胡許創辦的法國國際民族誌影展期間拍攝的。目的是為了於 2003 年臺灣國際民族誌影展時將主題導演尚·胡許介紹給臺灣觀眾。沒想到尚·胡許竟於 2004 年過世了。在這部影片中尚·胡許談到他的新婚姻、他對人類學博物館中的收藏品被移至另一展館的憤怒、他無政府主義者的傾向、他的夢想與幻想等。

This short film was shot in 2002 during Bilan du Film Ethnographic for the purpose of introducing Jean Rouch to the audience at 2003 Taiwan International Ethnographic film festival. Unexpectedly, Jean Rouch passed away in 2004. In this film Jean Rouch talked about his new marriage, his anger towards the moving of the artifacts of the Mankind Museum, his anarchistic nature, his dreams and fantasies, etc.

導演簡介 Director Introduction —



胡台麗
Hu Tai-Li

胡台麗女士為臺灣資深紀錄片導演、策展人與人類學家，曾任中央研究院民族學研究所特聘研究員與所長，國立清華大學人類學研究所兼任教授，並擔任臺灣國際民族誌影展主席。編導製作紀錄片：《神祖之靈歸來》、《矮人祭之歌》、《蘭嶼觀點》、《穿過婆家村》、《愛戀排灣笛》、《遇見尚·胡許》、《石頭夢》、《穿過後》、《讓靈魂回家》等九部影片。

Hu Tai-li was a renowned documentary filmmaker, film festival programmer, and anthropologist in Taiwan. She was a research fellow and director at the Institute of Ethnology, Academia Sinica, as well as a concurrent professor at the Institute of Anthropology, National Tsing Hua University. She was also the president of Taiwan International Ethnographic Film Festival. She has directed and produced nine documentary films (*The Return of Gods and Ancestors*, *Songs of Pasta'ay*, *Voices of Orchid Island*, *Passing Through My Mother-in-law's Village*, *Sounds of Love and Sorrow*, *Encountering Jean Rouch*, *Stone Dream*, *After Passing*, and *Returning Souls*).

客家說唱一甲子 徐木珍

60 Years of Singing Ballad in Hakka : Mu-Zhen Xiu

古少騏 / 2023 / 53' / Taiwan / FHD / COLOR



客家山歌是農業時代客家民族表達情意或講述歷史的傳統媒介，往昔「我口唱我心」的即興唱詞，被稱為「隨口來」。

1944 年生於新竹芎林鄉間的徐木珍，因為眼盲，自幼即擅長以山歌二弦往來唱和，成為名聞全臺的客家山歌即興大師。

在今日客家山歌逐漸表演化以及母語流失的趨勢下，山歌失去即興交流功能，徐木珍的「隨口來」愈形孤獨及珍貴，他在 2020 年底去世，本片記錄其一生行跡。

Hakka Ballad is the traditional medium for the Hakka to express feelings or tell history in the agricultural society. People would sing their thoughts by impromptu lyrics, which was called Sui-Keu-Loi (sing as it comes).

Mu-Zhen Xiu was born in the Hsinchu countryside in 1944. Due to his blindness, he was good at singing Hakka Ballad along with urheen since childhood, and became a famous Hakka Ballad grand master later.

Today, with the gradual loss of the language, Hakka Ballad has become a form of performance. The Hakka do not communicate with ballads anymore. The excellent skill of Sui-Keu-Loi makes Mu-Zhen Xiu seem lonely and precious. The grand master passed away at the end of 2020, and this film records his story.

導演簡介 Director Introduction —



古少騏
Ku Shao-Chi

資深客家文化工作者。出生於高雄旗山的美濃移民家庭，原母語為四縣客語，後長期於新竹工作，嫻熟海陸客語。目前從事影音工作，喜好口述歷史題材，曾任新竹縣文化局國民記憶庫專題製作人、客委會耆老口述專題製作人；紀錄片作品曾獲金穗獎入圍、兩度國際民族誌影展優選；文學作品曾獲鍾肇政文學獎報導文學首獎、吳濁流文藝獎新詩二獎。

Ku Shao-Chi is a senior Hakka culture worker born in Qishan. Her family was originally from Meinong. Sixiian dialect is her native tongue. She has been living and working in Hsinchu for long so she speak fluent Hoiliu dialect as well. Currently, she devotes herself to video content creating and favors oral history. She produced Folk History Library for Department of Cultural Affairs, Hsinchu County Government and Oral History of Senior Civilization for Hakka Affairs Council. She was nominated for Golden Harvest Awards for Outstanding Short Films and awarded merit award twice in Taiwan International Ethnographic Film Festival. She won first prize of Nonfiction in Zhao-Zhen Zhong Literature Prize and second prize of Modern Poetry in Zhuo-Liu Wu Literature Prize.

我念的原住民專班

The Challenge of Indigenous Education : Practice and Perspectives

撒舒優·渥巴拉特 Sasuyu · Ubalat

2022 / 56' / Taiwan / FHD / COLOR



2003 年起教育部鼓勵各大專校院設立「原住民專班」，但定位上不是一般科系，也沒有一般科系至少有七名的專任師資，有些原專班甚至一名專任師資都沒有，資源的缺乏與不友善的制度之下，難以建構以原住民族為主體的高等教育。紀錄片裡可以看見 Tjuku 老師很努力的在爭取各項資源，用心的去發展原專班應有的課程內容，希望培育出熟悉傳統文化並結合專業學科，從原住民觀點來為原住民社會服務的人才。而學生 Taba、Azima、Kaynga 雖然在都市長大，但他們很積極的透過課程與實踐找回與山林之間的關係，最後能獨單一面走入山林，將傳統陷阱的知識於畢業展來分享，那種族群自信的表現可期待原專班未來的各種可能性。

導演簡介 Director Introduction —



撒舒優·渥巴拉特
Sasuyu · Ubalat

The Ministry of Education has urged colleges and universities to establish a Bachelor's Degree Program for Indigenous Peoples since 2003.

But as far as positioning is concerned, this is not a general department, and there is no general department with at least seven full-time professors. Some of the Bachelor's Degree Program for Indigenous Peoples, there is not even a full-time professors. Building higher education with indigenous people as its main focus is difficult due to the lack of resources and unfriendly system, making it difficult to construct.

In the documentary, we see that Professor Tjuku is working tirelessly to obtain different resources. She is responsible for carefully developing the course content that the Bachelor's Degree Program for Indigenous Peoples should have, with the aim of nurturing students who are familiar with traditional culture and integrating professional disciplines. Talent at the service of Indigenous society from an Indigenous perspective.

Although the students Taba, Azima and Kaynga grew up in the city, they are very active in finding the relationship with the mountains through courses and practice, and finally they can walk into the mountains alone. They presented and shared their understanding of the traditional pitfalls at the graduation exhibition. The implementation of ethnic self-confidence can expect various opportunities in the future of the Bachelor's Degree Program for Indigenous Peoples.

原住民族在臺灣各角落存在著許多文化議題、教育問題、產業發展、土地爭議等事件，有感於自己身為原住民的一份子，投入獨立影像工作者的行列，目前大多以原住民族來做為拍攝題材，用影像為原住民族人發聲，用原住民的觀點述說屬於自己的故事。

Indigenous peoples have been affected by cultural, educational, industrial, land disputes, and other incidents in various parts of Taiwan.

Considering the fact that he belongs to the Indigenous people, he has become an independent film maker. Indigenous people are the focus of the director's film, and he uses images to speak for indigenous people, while also narrating his own stories from the perspective of indigenous people.

揹獵物的女人

The Woman Carrying the Prey

余欣蘭 Rnrang · Hungul

2023 / 69' / Taiwan / FHD / COLOR

隨著冬天來臨，Heydi 帶著姪兒重返舊獵場，重新開路與巡視新獵徑，為期四個月的狩獵季節，Heydi 在自己守護了一輩子的土地上，一步一步帶著姪兒進入了她的狩獵世界。本片以親密而沉穩的鏡頭紀錄 Heydi Mijung，以女性獵人入山的日常生活逐步建構出人與生態、動物相互依存的關係，遵循著祖訓 *Gaya*，一步一步的踏在祖先的土地上，用自己的狩獵方式守護了整座森林。

The Woman Carrying the Prey expresses women's perseverance and strength by extension. "Carrying" is not only about the physical weight, but also about the continuation of the hunter's traditional hunting culture. The relationship between human, ecology and animal interdependence is gradually built up through the daily life of a female hunter in the mountains.

This film is about Heydi Mijung, a woman of the Truku and the only female hunter in the tribe, who follows the ancestral tradition of *Gaya*, practices the traditional hunting skills of the Truku, and maintains the balance of the entire forest with her hunting methods. As winter approaches, Heydi returns to the old hunting grounds with her nephew to retrace the path and inspect the new hunting trails. During the four-month hunting season, Heydi leads her nephew step by step into her hunting world on the land she has been guarding for a lifetime.



導演簡介 Director Introduction —



余欣蘭
Rnrang · Hungul

余欣蘭，花蓮銅門部落的太魯閣族人，族語名字為 Rnrang · Hungul，Rnrang 是名字，Hungul 是父親的名字。Rnrang 的創作方式以長期的田野影像為基礎，關注族群在當代所面臨的議題為出發，擅長從女性的視角出發，將部落裡日常、親密的個人經驗轉化為創作元素，藉以反覆錨定與傳統文化連接的方法。陸續在 2020 年至 2023 年完成了多部紀錄片，作品有《Mgaluk Dowmung—正要連結銅門》、《我是女人，我是獵人》、《揹獵物的女人》與《山上的人》。

Yu Hsin-lan, originated from the Truku tribe, whose ethnic name is Rnrang · Hungul, Rnrang being her first name and Hungul in her father's name. Rnrang's works are based on long-term visual fieldwork and focus on contemporary issues of indigenous people. She excels in transforming daily situations and intimate personal experiences of the tribe into creative elements from a woman's perspective, thereby debating the positioning and methods of reconnecting individuals with traditional culture in contemporary society.

Her recent works include "Mgaluk Dowmung, Connecting with Dowmung," "Woman the Hunter", "The Woman Carrying the Prey", "Mountain Keepers".





備忘錄

The Memo

窮山惡水電影小組 Badlands Film Group / 2023 / 30' / China / Digital/ COLOR

這是一對困於上海廉租房的電影製作人情侶的影像日記。面對無盡的瘋狂，有人瘋了，有人攝影機破「窗」而出，見證了這個國家史無前例的社會隔離運動。

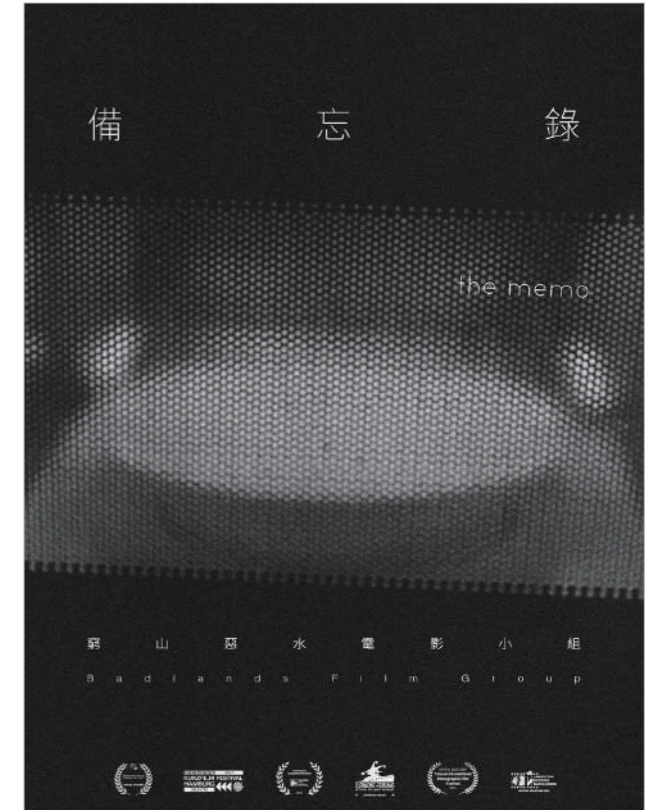
This is a video diary of the surreal lockdown made by the filmmaker couple who were trapped in a small, rented apartment in Shanghai. In the face of endless madness, the camera gradually breaks free from the window and observes a vast social isolation unprecedented in the country's history.

導演簡介 Director Introduction —

窮山惡水電影小組 Badlands Film Group

窮山惡水電影小組是一支創立於二零二零年的實驗紀錄片小組，其作品常以地理媒介的視角聚焦當代中國的底層社群，試圖重新想像屬於弱者的武器。

Badlands Film Group is an experimental doc group founded in 2020, whose works often focus on marginalized communities in contemporary China from the perspective of geomeia poetics, attempting to re-imagine the weapons of the weak.



夢洄

Swirling in the dreams

蘇弘恩 Su Hung-En / 2022 / 78' / Taiwan / 4K UHD / COLOR

儘管處在基督宗教昌盛與醫學發達的年代，對原住民族來說，傳統信仰始終是被需要的。想要知道往生者的心願，只能透過巫醫的占卜與儀式來得到解答。在當代，這些傳達祖靈意志的人，數量日漸稀少，但他們仍舊堅守崗位，希望能夠建立橋樑；但不論是尋求儀式的患者，還是巫醫本身，在儀式後仍有各自的問題要面對。

In spite of the spread of Christianity and introduction of modern medicine, Taiwan's indigenous peoples have always had a need for their traditional beliefs. For the people in these tribes, when they seek to know the wishes of the deceased, they can only find answers through the divination and rituals performed by shamans. Nowadays, shamans are becoming fewer in number, yet still hope to build bridges between reality and the spirit world. However, both the suffering patient who wishes to have a ritual performed and the shaman performing the ritual have their own troubles. Can these wounded spirits find healing in beliefs?



導演簡介 Director Introduction —



蘇弘恩

Su Hung-En

蘇弘恩，出生於臺灣，原住民跟閩南人的混血兒，穿梭在兩種身分之間，讓他可以從不同角度來觀察這個世界。時常跟著太魯閣族的外祖父上山工作，喜歡描寫人與土地的關係。目前專注於社會議題與環境議題的創作。

Su Hung-en has indigenous and Taiwanese heritage. Growing up switching between identities, helps him to see the world from different perspectives. His works focus on a mix of indigenous and social issues.



經濟騰飛年代，月亮男人身影，總出現在最高大樓（101大樓），最深礦坑（海山煤礦等礦區），最遠海上（遠洋漁業），最邊緣國度（80年代以前為國際移工），在國人腳踏重大建設的每一塊土地上，從未缺席，更是臺灣經濟成就不可或缺的角色，只是心事無人知，那些年是賠掉健康，家庭甚至還有回不去的年歲青春與文化、母語的日子。

Always appeared in the tallest building (Building 101).
Under the deepest pits (mining areas such as Haishan Coal Mine),
In the furthest sea (pelagic fishery)
In the most marginal countries (before the 1980s, they were international migrant workers) On every piece of land where our people stepped on major constructions, they have never been absent.
They played indispensable roles in Taiwan's economic success.
Behind their minds, during those years they have lost their health,
Even the family has the days of un-retrieved youth, culture and mother tongue.

月亮·男人 Man Under The Moon

莊麗華 Julia Juang

2022 / 50' / Taiwan / 4K / COLOR

導演簡介 Director Introduction —



莊麗華
Julia Juang

莊麗華（製作人／導演）
美國芝加哥藝術學院視覺傳達研究所畢業

經歷：

茱莉亞廣告傳播有限公司創意總監
2014~2019 中國文化大學數位媒體設計系助理教授
2000~2013 國文化大學創新媒體中心主任
2014~2017 台灣錄影傳播事業協會理事長
2011~2012 國際扶輪社 3520 第七分區高峰扶輪社社長
1996~2013 曾任兼任講師於國立臺灣藝術大學、彰化師範大學美術系、輔仁大學應用美術系、國立政治大學廣電系、中國文化大學廣告

Julia Juang (Film Producer/Director)
Education : The School of The Art Institute of Chicago Visual Communication Department, Master of Fine Arts

Experience :

Julia Advertising & broadcasting, Creative Director
2014~2019 Assistant Professor, Chinese Culture University
2000~2013 Director of Creative Media Center, Chinese Culture University 2014~2017 Chairman of Taiwan Video Media Association
2011~2012 President of International Rotary Club, Rotary of Taipei Summit Club
1996~2013 Adjunct Assistant Professor at National Taiwan University of Arts, Department of Fine Arts, Changhua Normal University, Department of Applied Arts, Fu Jen Catholic University, Department of Radio and Television, National Chengchi University, and Department of Advertising, Chinese Culture University



桃園航空城是臺灣有史以來最大的都市計畫，上萬居民不得以搬離他們賴以為生的土地，空間及歷史產生鉅變。

為了留下最後的的家園記憶，我們以空間為橫座標，歷史為縱座標，在即將夷為平地之際，記錄下五味雜陳的複雜的情緒，展開未來的歷史行動。

The Taoyuan Aerotropolis marks Taiwan's largest-ever urban project, in that tens of thousands of people were to be vacated for relocation from the land lot that supported their livelihood, ensuing in the sea change of space and history.

To leave behind some last memories of the place people called home, time and history were employed as the X- and Y-axis respectively to document a complicated mixture of sentiment that embodies an act of history to slice into an unfolding future, whereas bulldozers and wrecking balls were on the mark to level the ground.

記憶家園

When we are together

李立劭 Lee Li-Shao

2023 / 84' / Taiwan / 4K / COLOR

導演簡介 Director Introduction —



李立劭
Lee Li-Shao

1999 年開始拍攝紀錄片及短片至今，共約 20 多部品長短紀錄作品。作品曾 4 度獲台灣金穗獎，4 度獲台灣地方志影展獎項，5 度入選臺灣國際紀錄片雙年，4 度入圍台北電影節，2 度入圍金馬獎，並獲金鐘獎非戲劇類最佳導演及其他國外影展獎項。劇情片方面曾入圍金鐘獎及台灣國際兒童影展。

李立劭的作品，擅長挖掘邊陲的歷史與人物議題，從臺灣擴及東南亞的歷史，探討二戰後，臺灣在地緣政治下所面對的戰爭遺緒及歷史詮釋及國族認同議題。例如泰緬邊境的游擊隊歷史，以及緬甸戰場的遠征軍與日軍故事。近年則致力於臺灣藝術史及地方史的紀錄，記憶家園為最新作品。

LEE Li-Shao entered the space of short films and documentaries in 1999 and has won four Golden Harvest Awards for Outstanding Short-Films to-date and the Taiwan international Documentary Festival. Lee is also a familiar nominee to the Golden Horse Awards, the Golden Bell Awards, and the Taipei Film Festival. Lee excels at documenting borderline characters of history, and his signature work is the “*Trilogy of the Golden Triangle Guerrilla*”. “*Myanmar Remembered*” is Lee’s most recent work that tells the story of the Burmese battlefield during World War II.

2000 *Flower Island*. (60min)

2000 *Coaling 921* (24min)

2000 *Grandmother from Hainan Island* (24min)

2001 *1935 Earthquake* (93min)

2003 *Dancing in the rainbow* (60min)

2004 *Waiting* (30min)

2005 *Molia* (25min)

2010 *RONDO* (25min)

2012 *Boundary Revelation* (73min)

2015 *Southland Soldiers* (63min)

2016 *Stranger in the Mountains* (140min)

2017 *Landscapes* (60min)

2017 *Boys in Pixelation* (103min)

2021 *Solo Dancer* (83min)

2022 *Myanmar Remembered* (123min)



導演簡介 Director Introduction —



奧井·拉拉
Okui Lala

奧井·拉拉是藝術家與文化工作者，從事影片製作、表演與社群參與。她的作品透過職業勞工的表演，探索身份、流散與歸屬等主題。奧井也與馬來西亞和日本的非營利組織、工會與不同社區合作舉辦攝影與影片工作坊。

Okui Lala is an artist and cultural worker; her practice spans from video and performance to community engagement. Her work explores themes of identities, diaspora and belonging through the performances of vocational labor. Okui also facilitates photos and video workshops with nonprofit organizations, unions and different communities in Malaysia and Japan.



納斯里卡
Nasrikah

納斯里卡是印尼移工，自 1997 年以來便居住在馬來西亞。她在 PERTIMIG（馬來西亞印尼家事移工協會）擔任顧問，也在 IDWF（國際家事勞動者聯合會）擔任實地協調員。她的倡導重點在於為家事移工爭取同等尊重、地位與訴諸司法的權利。此外，納斯里卡還是一名詩人，也是藝術文化活動的協調員。

Nasrikah is an Indonesian migrant worker who has been living in Malaysia since 1997. She is an advisor for PERTIMIG (Indonesian Migrant Domestic Workers Association in Malaysia) and a field facilitator for IDWF (International Domestic Workers Federation). Her advocacy focused on campaigning for migrant domestic workers to be treated with the same respect, status and access to justice as workers. Nasrikah is also a poet and coordinator for arts and cultural events.

印尼移工疫情中的數位社群

Rasa dan Asa

Okui Lala, Nasrikah

2021 / 26' / Malaysia / Digital / COLOR

本片是一部短紀錄片，由一群居住在馬來西亞的印尼家事移工所拍攝；他們在 2021 年疫情高峰時得到影片製作團隊的幫助。*Rasa dan Asa* 在印尼語中代表「滋味、感受與希望」。在片中，賓蒂與尼格拉姆訴說著鮮少公開的私密故事，講述外籍移工的毅力。

Rasa dan Asa is a short documentary film shot by a group of Indonesian domestic workers living in Malaysia, assisted by a team of video makers, at the height of the 2021 Covid-19 pandemic. In the Indonesian language, "*Rasa dan Asa*" means "taste, feeling and hope". Through the film, Binti and Ningrum told intimate stories of endurance as migrant domestic workers, that are rarely told in the public.

樹葉窸窣呢喃：賽隆之歌

Sailum: Song of The Rustling Leaves

Felix K. Nesi, Moses Parlindungan Ompusunggu / 2023 / 29' / Indonesia / Digital / COLOR



本紀錄片以親密與私人的角度致敬印尼的本土農業文化。此文化以傳統棕櫚酒為核心，融合數百年來對宗教的奉獻，並存在於全球最大的穆斯林人口國家中唯一以天主教為主的地區。

This intimate and personal documentary pays homage to an indigenous agrarian culture in Indonesia that centers on a traditional palm wine and blends with a centuries-long religious devotion in the only predominantly Catholic region within the world's largest Muslim-majority country.

導演簡介 Director Introduction —



菲利克斯·K·內西
Felix K. Nesi

菲利克斯·K·內西是一名作家，來自西帝汶的小鎮—印薩納鎮 (Insana)，該鎮距離東帝汶與印尼的交界處不遠。他曾推出受到歷史與殖民主義影響的作品，廣受好評。

他的著作《Orang-Orang Oetimu》於 2018 年獲得雅加達藝術發展局 (Jakarta Arts Council) 的最佳書稿 (Best Manuscript) 獎項，並於 2021 年獲得印尼文化教育部 (Indonesian Ministry of Education and Culture) 的文學獎。在 2019 年，他到荷蘭參加由印尼國家書籍委員會 (Indonesian National Book Committee) 所籌備的作家駐村計劃。在 2022 年，他獲得參加國際寫作計劃 (IWP) 的機會，該計劃由美國愛荷華大學所主辦。此外，他在祖國的國際文學活動舉辦關於文學與衝突解決的演講，活動如印尼讀者與作家節 (Ubud Writers and Readers Festival)、莎利哈拉文學雙年展 (Literature and Ideas Festival Salihara) 與望加錫國際作家展 (Makassar International Writers Festival)。

摩西·帕林頓甘·奧普桑古是印尼籍紀錄片導演與多媒體記者，喜歡探索非虛構電影的實驗性製作方法。於 2020 年獲得倫敦大學學院民族誌與紀錄片電影碩士學位，他的首部紀錄長片《Tano Na Uli, Hagodanganki》(Motherland Memories) 於 2022 年被日惹紀錄片影展 (Yogyakarta Documentary Film Festival) 評選為最佳印尼紀錄長片。他在 2022 年初成立紀錄片製作公司 Atmakanta Studio。自 2018 年以來，他參與數位調查工作，深入探究印尼的網路宣傳世界。



摩西·帕林頓甘·奧普桑古
Moses Parlindungan Ompusunggu

Felix K. Nesi is an author from the small town of Insana, West Timor, not far from the Indonesian border with Timor Leste. He has made critically-acclaimed work inspired by history and colonialism.

His novel "Orang-Orang Oetimu" was awarded the Best Manuscript prize from the Jakarta Arts Council in 2018. It then won the Indonesian Ministry of Education and Culture's literary award in 2021. In 2019, he attended a writer's residency in the Netherlands organized by the Indonesian National Book Committee. And in 2022, he got the chance to join the International Writing Program (IWP) hosted by the University of Iowa, US. He has also given talks about literature and conflict resolution at international literary events in his native country, such as Ubud Writers and Readers Festival, Literature and Ideas Festival Salihara and Makassar International Writers Festival.

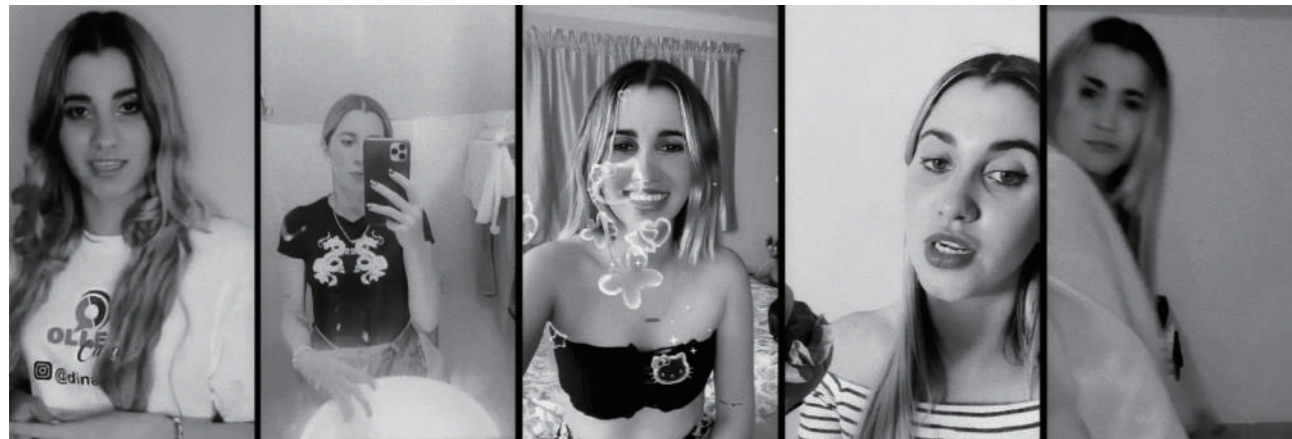
Moses Parlindungan Ompusunggu is an Indonesian documentarian and multimedia journalist who likes to explore experimental approaches in nonfiction filmmaking. As a Chevening Scholar, he graduated with an MA in Ethnographic and Documentary Film from University College London in 2020. His long documentary debut, "Tano Na Uli, Hagodanganki" (Motherland Memories), was awarded the Best Indonesian Feature-Length Documentary by Yogyakarta Documentary Film Festival (Festival Film Dokumenter) in 2022. He founded Atmakanta Studio, a documentary production house, in early 2022. Since 2018, he has also been involved in digital investigation works, delving into the world of online propaganda in Indonesia.

點燃新時代：古巴網紅

DINAMITA

Paola Calvo, Steffen Köhn

2022 / 25' / Germany, Cuba / Digital / COLOR



本片跟隨一群由千禧世代青年所組成的初代古巴 YouTube 創作者。這些年輕人對社會與政治議題擁有明確的想法，也想要將這些想法傳達給全世界。然而，自從其中一位 YouTube 創作者迪娜親身遭遇性侵犯後，她重新評估網路平台的功用；她現已將自己的頻道奉獻於女權議題。他們不僅透過數位媒體表達自我，也經歷與參與了古巴近期的轉變。

Dina Stars and Adriano ComePizza represent the pioneer generation of YouTubers in Cuba, a country where until recently, internet access was heavily controlled by the government out of fear of freedom of information and expression. After surviving an attempted sexual assault, Dina devotes her channel to women's rights issues. However, her political activism invites consequences when in 2021, Cuba witnesses the largest anti-government protests in decades.

導演簡介 Director Introduction —



保拉·卡爾沃
Paola Calvo,



史蒂芬·科恩
Steffen Köhn

保拉·卡爾沃於 1981 年出生於委內瑞拉。在馬德里康普頓斯大學完成視聽傳播碩士學位後，她在柏林德國電影電視學院 (dffb) 學習，專攻紀錄片導演和攝影，以紀錄片《The Visitor》(2014) 的攝影作品獲得 2014 年柏林電影節最佳攝影獎。2016 年她完成最具代表性的導演作品《Violently Happy》。2019 年，她與 Patrick Jasim 和 Phillip Kaminiak 在柏林共同創立了製作公司 Tumult。她和 Jasim 製作紀錄片《Luchadoras》(DE/MX)，講述關於華雷斯城的三名女摔跤手尋求重新定義墨西哥女性形象的故事。在 2021 年 SXWS 電影節首映後佳評如潮，在霍夫國際電影節和諾丁漢國際電影節榮獲紀錄片獎，在後者亦獲得最佳導演獎；在塞薩洛尼基國際影展獲得了費比西獎、評審團特別獎和觀眾獎；並於 2022 年 3 月在德國院線上映。

史蒂芬·科恩是電影工作者、人類學家與錄像藝術家，利用民族誌來理解當代社會技術景觀。他與當地合作，拍攝以研究為基礎的錄像作品，探索現今科技分配與權力配置的可用替代方案。

Paola Calvo is a Venezuelan-born film director and cinematographer. She is the one half of the Directors & Cinematographers Duo TUMULT. In Madrid she graduated in Media Studies at the Universidad Complutense. A year later, she began studying cinematography at the German Film and Television Academy Berlin (dffb). Documentary filmmaking is the context in which Paola has found the most interesting visual and narrative forms for herself. She has received several awards for her work. In her career she has worked with Pepa San Martín, Katarína Schröter, Julius von Bismarck and Moritz Frei, among others. Aiming to image intimacy for the big screen, she shot *Violently Happy*, a 90-minute documentary that was released in German cinemas from January to March 2017. In 2019, she co-founded the production company TUMULT with Patrick Jasim. The film "*Luchadoras*" is her debut together with Patrick Jasim. The Film was shortlisted for the Academy Film Awards in Germany in 2023.

Steffen Köhn is a filmmaker, anthropologist and video artist. He uses ethnography to understand contemporary sociotechnical landscapes. For his research-based video and installation works he collaborates with gig workers, designers, fellow artists, software developers fellow artists, software developers or science fiction writers, His work has been shown at the Akademie der Künste Berlin, Kunsthaus Graz, Vienna Art Week, Hong Gah Museum Taipei, Lulea Biennale and the ethnographic museums of Copenhagen and Dresden, among others. His films have been shown at the Berlinale, Slamdance and the International Film Festival Rotterdam, among others.

離散藍調：希臘 Rembetika

My Rembetika Blues

Mary Zournazi / 2021 / 83' / Australia, USA / COLOR

「Rembetika」是一種在流亡和街頭誕生的音樂，起源於 20 世紀初的大量人口遷移。導演瑪麗·祖爾納齊追溯了她的祖先從土耳其遷徙到澳洲雪梨的過程，然而在這過程當中，她不僅發掘家族軼事，更因此得知音樂是如何在過去的艱困環境中作為寄託，成為人們的精神支柱。《離散藍調：希臘 Rembetika》講述了一段關於音樂和移民所不為人知的精彩歷史故事。

Rembetika music or the Greek blues is a music born of exile and the streets. Developing its roots from the mass migration of people in the early twentieth century, filmmaker M. Zournazi traces the journey of her forebears from Smyrna in Turkey to Sydney Australia but discovers more than family history, she finds out how music connects people during times of struggle and crises. By weaving together different stories of music and migration, she documents experiences that are often left out of the chronicles of history.



導演簡介 Director Introduction —



瑪麗·祖爾納齊
Mary Zournazi

瑪麗·祖爾納齊是澳洲電影工作者、作家與文化哲學家。她的多次獲獎紀錄片作品《Dogs of Democracy》(2017年)在世界各地被放映。祖爾納齊的最新紀錄片作品《離散藍調：希臘 Rembetika》是一部關於人生、愛情與希臘音樂的電影。她的多本著作包含《Hope — New Philosophies for Change》、與德國電影工作者 Wim Wenders 合著的《Inventing Peace》，以及近期與 Rowan Williams 合撰的《Justice and Love》。

M. Zournazi is an Australian film maker, author and cultural philosopher. Her multi-awarding winning documentary *Dogs of Democracy* (2017) was screened worldwide. Her most recent documentary film, *My Rembetika Blues* is a film about life, love and Greek music. She is the author of several books including *Hope - New Philosophies for Change*, *Inventing Peace* with the German filmmaker Wim Wenders and most recently *Justice and Love* with Rowan Williams.



北極之聲

The Voices of the Arctic

Ivan Vdovin / 2022 / 86' / Russia / Digital / COLOR



本片講述的三段故事，皆是關於居住在極北方的人們與他們的人生抉擇。每段故事皆為角色人生中的傳統、生活與音樂做出論述。本片講述兩個文明社會—現代世界與此地族群的鬥爭。

Three stories about the people of the Far North and their life choices. Each short story is an essay about traditions, life and music in the life of the characters. The film is about the struggle of two civilizations: the modern world and the ethnic group.

導演簡介 Director Introduction —



艾凡·弗多溫
Ivan Vdovin

艾凡·弗多溫是導演與製作人，作品包含紀錄片、影集、品牌內容與廣告。他曾在 2018 年坎城國際創意節 (Cannes Lion) 獲獎，也在 2023 年金鷹獎 (Golden Eagle) 獲得提名。

從 2011 年到 2018 年，他擔任紀錄片影集《Rufery》的創意製作人 (由 A. Uchitel 指導的 Rock Film 電影製片廠、Cosmos Studio 電影製片廠)。在 2018 年，他以副總製作人身份為 Health TV Production 製作節目，同時也與杜拜的 TFPS agency 合作拍攝自創作品《Zakura》。

Director and producer of documentary films, series, brand content and advertising. Winner of the Cannes Lion (2018), nominee of the Golden Eagle (2023).

From 2011 to 2018 he was a creative producer of the documentary series "Rufery" (film studio "Rock Film" under the direction of A. Uchitel, "Cosmos Studio"). In 2018 he was Deputy General Producer for the production of Health TV Production. At the same time, he filmed the author's project *Zakura*. He collaborates with TFPS agency (Dubai).



新幾內亞田野錄音

EXPEDITION CONTENT

Ernst Karel, Veronika Kusumaryati

2020 / 78' / USA / 16mm / COLOR

1961年，羅伯·嘉納組織哈佛皮保德探險隊前往西巴布亞（荷屬新幾內亞）與胡布拉人生活五個月，而來自富豪家族的麥可·洛克斐勒負責拍攝錄音。此探險產出了電影《死鳥》、攝影集、彼得·馬修森的著作《山牆下》，以及兩篇民族誌專著。

本片擴增音效，使用37小時錄音素材，記錄此段過程，並反思人類學發展歷史、洛克斐勒的生活，與西巴布亞持續的殖民歷史。

An immersive marvel of sonic ethnography, *Expedition Content* draws on audio recordings made by recent college graduate and Standard Oil heir Michael Rockefeller as part of the 1961 Harvard-Peabody Expedition to Netherlands New Guinea that set up tents among the indigenous Hubula (also known as Dani) people.

In their nearly imageless film, Karel and Kusumaryati document the strange encounter between the expedition and the Hubula people. The work explores and upends the power dynamics between anthropologist and subject, between image and sound, and turns the whole ethnographic project on its head.

導演簡介 Director Introduction —



恩斯特·卡雷爾
Ernst Karel

恩斯特·卡雷爾從事聲音工作，包含為多聲道裝置與表演執行實驗性寫實音效、電聲音樂，以及為寫實電影進行聲音後製。他的作品注重現場錄音，並使用未經處理的現場錄音作曲；在表演中，他有時會將現場錄音作品與類比電子音樂結合，創造出能在抽象概念與紀錄片之間來回流動的音效。他的作品曾在阿姆斯特丹 Sonic Acts 藝術節、柏林兵工廠 (Arsenal)，以及2014年惠特尼雙年展 (Whitney Biennial) 等地點展出。他與Helen Mirra合作的聲音裝置曾在波士頓嘉納藝術博物館 (Gardner Museum)、麻省理工學院視覺藝術中心 (MIT List Visual Arts Center)，與2012年聖保羅雙年展 (Sao Paulo Bienal) 展出。他的多聲道聲音影片作品包含2015年與Lucien Castaing-Taylor和Véréna Paravel合作的《Ah humanity!》，以及2014年與Toby Lee和Pawel Wojtasik和合作的《Single Stream》。他與哈佛大學的感官人類學實驗室 (Sensory Ethnography Lab) 合作，為多部電影製作音效，如《The Iron Ministry》、《Manakamana》與《Leviathan》，也開設一門「聲音民族誌」實踐課程，並在該課程中擔任教師。他目前是南加州大學民族誌媒體藝術中心 (Center for Ethnographic Media Arts) 的客座教授。



維羅妮卡·庫蘇馬里亞蒂
Veronika Kusumaryati

維羅妮卡·庫蘇馬里亞蒂是政治與媒體人類學家，工作地區為美拉尼西亞與東南亞。她的學術研究涉及殖民主義、去殖民化，與後殖民性的理論與歷史學。她目前正在撰寫名為《Ethnography of a Colonial Present: History, Experience, and Political Consciousness in West Papua》的民族誌書稿，該書探討西巴布亞地區的殖民主義日常經驗與政治意識的形成；“西巴布亞”一詞具有自我認同意味，指涵蓋印尼巴布亞省與西巴布亞省的地區。她在雅加達藝術學院獲得學士學位，主修電影與媒體研究。她是感官人類學實驗室 (Sensory Ethnography Lab) 的成員，目前在威斯康辛大學麥迪遜分校擔任人類學助理教授。

Ernst Karel works with sound, including experimental nonfiction sound works for multichannel installation and performance, electroacoustic music, and postproduction sound for nonfiction film. His work focuses on the practice of location recording and composing with unprocessed location recordings; in performance he sometimes combines these with analog electronics to create pieces which move between the abstract and the documentary. His work has been presented at Sonic Acts, Amsterdam; Arsenal, Berlin; and the 2014 Whitney Biennial, among others. Sound installations with Helen Mirra have been exhibited at the Gardner Museum in Boston, MIT List Visual Arts Center, and in the 2012 Sao Paulo Bienal. Video with multichannel sound collaborations include *Ah humanity!* (2015, with Lucien Castaing-Taylor and Véréna Paravel) and *Single Stream* (2014, with Toby Lee and Pawel Wojtasik). At the Sensory Ethnography Lab at Harvard University, he collaborated on sound for films including *The Iron Ministry*, *Manakamana*, and *Leviathan*, and developed and taught a practice-based course in 'sonic ethnography.' He is currently a Visiting Scholar in the Center for Ethnographic Media Arts at USC.

Veronika Kusumaryati is a political and media anthropologist working in Melanesia and Southeast Asia. Her scholarship engages with the theories and historiography of colonialism, decolonization, and postcoloniality. She is currently working on a book manuscript entitled "*Ethnography of a Colonial Present: History, Experience, and Political Consciousness in West Papua*," an ethnography of everyday experiences of colonialism and the making of political consciousness in West Papua, a self-identifying term that refers to Papua and West Papua provinces of Indonesia. She received my bachelor degree from the Jakarta Institute of Arts majoring in Film and Media Studies. She is an affiliate of the Sensory Ethnography Lab and currently Assistant Professor of Anthropology at UW Madison.

感謝名單

(照筆畫順序)

牛正怡 / 王君琦 / 王雅萍 / 王寶晶 / 李佳軒 / 李岱融 / 李淑君 / 林子晴 / 林世凌 / 林宇涵 / 林欣葳 / 林浩立 / 林惠鑫 / 吳長鋹 / 邱韻芳 / 施永德 / 胡郁盈 / 洪櫻芬 / 施柏如 / 徐典裕 / 馬昀甄 / 張永明 / 張英彥 / 張彩儀 / 張簡琳玲 / 陳玉莘 / 陳尚懋 / 陳叔倬 / 郭揚義 / 尉楷 / 黃大展 / 黃旭 / 黃國超 / 湯舒惠 / 傅可恩 / 楊翎 / 楊芬茹 / 蔡佩如 / 蔡政良 / 趙恩潔 / 廖瑋琳 / 劉子愷 / 劉紀蕙 / 劉憶諄 / 劉蕙瑄 / 駱雅婷 / 羅素玫 / 羅智妃 / Bai / Skaya Siku 思嘎亞 · 曦谷

工作人員

司黛蕊 影展巡演計畫主持人

黃士純 影展巡演行政統籌

吳佳娟 影展巡演國際專員 / 平面設計

主辦單位

社團法人台灣民族誌影像學會

指導、贊助單位



協辦單位



補助單位



巡演地區合辦單位

■臺北：國家教育研究、國立臺北大學通識教育中心 / 社會工作學系 / 社會學系 / USR 辦公室、國立政治大學民族學系 / 師資培育中心 / 學務處藝文中心、國立臺灣大學人類學系 / 太平洋研究中心 / 音樂學研究所、國立臺北藝術大學電影創作學系、鬧工作室、明白實驗室

■桃園：國立中央大學人文藝術中心

■新竹：新竹市文化局、新竹市影像博物館、國立陽明交通大學文化研究國際中心 / 亞際文化研究國際碩士學位學程 / 台聯大系統文化研究國際中心、國立新竹高級中學、國立清華大學人類學研究所 / 世界南島暨原住民族中心 / 原住民族學生資源中心

■臺中：國立自然科學博物館、弘光科技大學通識中心、台中市文山社區大學、臺中市牛罵頭文化協進會、山腳下牛罵社通事屋、清水散步、靜宜大學南島民族研究中心 / 台灣研究中心 / 原住民族文化碩士學位學程、逢甲大學人文社會學院 / 南島暨文化永續研究中心 / 原住民族學生資源中心、臺中市立臺中第一高級中等學校

■南投：國立暨南國際大學文社原專班

■臺南：曬書店

■高雄：高雄市電影館、高雄醫學大學性別研究所、國立高雄科技大學藝術文化中心 / 博雅教育中心、國立中山大學社會學系 / 南島民族社會文化發展中心、義守大學原住民族學院

■屏東：國立屏東大學南區區域原住民族學生資源中心、66 號工具人

■宜蘭：佛光大學

■花蓮：國立東華大學族群關係與文化學系、花蓮鐵道電影院、社團法人花蓮縣牛犁社區交流協會

■臺東：國立臺東大學人文學院

■離島：國立澎湖科技大學通識教育中心

