



Reflecting
the Homeland



Inter-Asian and Southeast Asian
film screenings

觀 | 影 | 手 | 冊

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3.25 愛情保鮮期 | Expiration Date

Fri. 寮國 | ♡ 自由之丘咖啡廳 | 19:00 - 21:30

4.7 被偷走的孩子 | Abdul & Jose

Thu. 東帝汶 | ♡ 政大新聞館展演廳 | 19:00 - 21:00

4.22 神啊，請給我多一點\$\$ | Worship

Fri. 泰國 | ♡ 政大綜院113 | 19:00 - 21:30

4.28 我們沒有不一樣 | We Are No Different

Thu. 馬來西亞 | ♡ CBC景美咖啡圖書館 | 19:00 - 21:30

5.5 父親們 | Fathers

Thu. 柬埔寨 | ♡ CBC景美咖啡圖書館 | 18:30 - 21:30

5.12 夢遊波克蘭 | Anggur In pockland

Thu. 口罩 | Cowfeet

汶萊 | ♡ 木見140 | 19:00 - 21:00

5.30 海的彼端 | After Spring, the Tamaki Family

Mon. 臺灣 | ♡ 政大傳院劇場 | 18:30 - 21:30

黃胤毓短片集

5.31 草地火焰 | Green Grass, Pale Fire

Tue. 五谷王北街到台北 | Wuguwang N. St. to Taipei

袖人 | The Men who Protect the Mountains
臺灣 | ♡ 政大傳院劇場 | 19:00 - 21:30

6.1 綠色牢籠 | Green Jail

Wed. 臺灣 | ♡ 政大傳院劇場 | 19:00 - 21:30



各場次皆為事先報名，
免費入場。



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2022 映照東南亞 系列跨文化影展 PART II Inter-Asian and Southeast Asian film screenings

這麼近，那麼遠。

台灣雖然在亞洲擁有特殊的地理位置，銜接東南亞與東北亞，但相較於對歐美文化的熟悉，島上生活的人們對自身所處的亞洲文化反倒陌生，我們與東南亞的距離看似相近，卻又感覺如此遙遠。然而，仔細回想近幾年東南亞的變化，從 2019 年香港的反送中運動、2020 年在泰國學運中浮現的奶茶聯盟 (Milk Tea Alliance) 到 2021 年緬甸之春，我們似乎總能在他們身上，看見自身的處境與課題。

因應政大加入台聯大系統後，成立亞際文化研究國際碩士學位學程，籌備處為推動亞際文化研究在校園場域內的思考與辯論，隆重推出以東南亞作為出發點的系列影展。我們希望藉由此次看向東南亞的視覺實踐，做為一塊入門磚，開啟我們對於亞洲近鄰的認識，進而得以回望我們自身。帶著對於社會脈動的批判性理解，我們才能夠觸及在地文化，思考文化如何在政治、經濟與社會的共同交織中產生獨特的樣貌。

去年首次舉辦以東南亞文化為主軸的系列影展，陸續帶領觀眾前往越南、緬甸、新加坡、菲律賓、印尼、香港、台灣等各地。在放映紀錄片《理大圍城》與《佔領立法會》的場次中，滿座來自香港與台灣的同學與師長，談著那年的香港，更談著台灣的未來；我們也在新加坡電影《媽哩媽哩烘》的映後，看見來自馬來西亞的同學與導演交流著族群認同等議題。

延續去年策展核心「映照他者，思考自我」，本次繼續帶領觀眾前往亞洲其他未竟之地。這可以是以愛情喜劇方式呈現的寮國新浪潮；又或者是紀錄片中的殖民／後殖民的家國離散與認同；抑或是以實驗影像呈現的現代空無；跨種族與階級問題在這些影片中也漸次浮上檯面。我們所選映的電影，無不使觀眾再思我們是誰？如何定義我的家與國？除此之外，我們還可以望向東南亞國家豐沛的創作能量，在地電影產業如何互助、合作。

本期影展，我們亦規劃導演專題，放映黃胤毓的兩部紀錄長片、兩部紀錄短片以及一部劇情短片。這些作品勾勒出其創作至今的主要關懷在於跨國移動的人群如何在異域生存的過程，以廣電出身的導演，卻帶著受過民族誌式的眼睛長期蹲點台灣與沖繩。這是台灣作為亞洲中繼站的具體明證，也呈現跨國交流所受到的結構變遷。

此次我們跨出校園，放映場地不只限於政治大學，更擴展至具有豐富文化底蘊的文山地區，希望能夠與在地結合，邀請不同背景的觀眾和我們一起更加認識東南亞文化。同時，我們也企盼透過每個場次的深度映後座談，帶來更多的思辨與理解。也許透過一場電影、一次交流，東南亞可以不再只是遙遠的神秘國度，我們也將有機會能夠透過不同角度重新認識自己腳下的這塊土地。

So close, yet so far.

Taiwan is an island located in a special geographical position, connecting Southeast Asia and Southnorth Asia. Yet, rather than the familiarity with Western culture, the people who live on this island are so strange to the culture they live with. When we think about the social changes in recent years, such as the 2019 anti-extradition bill protests in HongKong, Milk tea alliance in 2020 Thailand students movement, and the 2021 Padauk revolution in Myanmar, it seems that we can always relate to our own situations and issues.

In conjunction with NCCU's admission into the University System of Taiwan (UST), International Master's Program in Inter-Asia Cultural Studies (IACS), a new inter-university/inter-college/inter-disciplinary program, is about to be established. To promote thinking and debate on Inter-Asia cultural studies in a university setting, the Preparatory Office is introducing a series of film screenings oriented towards Southeast Asia in the hope of opening the door to cultural studies through film showing. With a critical understanding of the pulse of the society, we can comprehend local culture and further contemplate how culture can uniquely manifest itself in the face of interwoven relationships among politics, economy, and society.

Last year, we held the first phase of the event. We led audiences to Vietnam, Myanmar, Singapore, the Philippines, Indonesia, Hong Kong and Taiwan. In the panel of Hong Kong, students and teachers from Hong Kong and Taiwan talked about the unrest that year in Hong Kong and the future of Taiwan; After the screening of "Not My Mother's Baking", many students from Malaysia discussed ethnic identity issues with the director and producer.

Following last year's curatorial core concept which is "reflecting others and thinking about oneself," in the second phase we continue to lead the audience to other unfinished places in Asia. This can be the Lao New Wave in the form of a romantic comedy; the colonial/post-colonial diaspora and identity in the documentaries; or the modern nonentity in an experimental film; besides, interracial and interclass issues in these films have also gradually emerged. The films selected by our team encourage the audience to think again about who we are? How do I define my nation and country? In addition, we can learn from the way the local film industry helps and cooperates with each other by observing the abundant creativity of Southeast Asian countries.

In this film festival, we also plan special screenings on two feature-length documentaries, two short documentaries, and one short feature film by Yin-Yu Huang. How immigrants live in foreign countries is the principal theme of his works. The director, who graduated from the department of radio and television, has spent a long time in Taiwan and Okinawa with his ethnographic eyes. It highlights not only the pivotal location in AsiaThis but also the structural transformation influenced by transcultural communication.

In addition to screenings on campus, we plan several off-campus screenings in Wenshan district this time. We hope to connect the local community and to invite audiences from different backgrounds to learn more about Southeast Asian culture with us. At the same time, to spark more discussions and understandings, we hold Q&A sessions with directors or producers. Perhaps through a movie and communication, Southeast Asia can no longer be just a mysterious region and we may reacquaint ourselves with the land where we live from a fresh perspective.



愛情保鮮期 Expiration Date

2019 | 寮國 Laos | Dir. Ansay Keola | 93mins

* 台灣首映

如果能夠看見愛情什麼時候結束，你會為這份戀情做什麼努力？

Kai 擁有能看見戀情結束時刻的奇異能力，每拔掉鼻毛就能看見一串數字，預見自己戀情結束的日子。某天他偶然遇見自稱是小學同學的 Kuan，並且得知她有腦瘤日子所剩不多，所以堅持要跟Kai 前往萬榮。在這場奇妙而歡樂的旅程，Kuan似乎隱藏某種對Kai復仇的計劃。Kai最終發現愛情是沒有保存期限的，但那時一切已惘然.....。

Kai accidentally found a special power of seeing the 'relationship end date' of a person who pulls his nose hair. Knowing his own love's expiration date, he couldn't escape it as well. Kai, in the disappointment of his love life, sets his journey out of town alone, looking for peace of mind. On his way out, in a bus station, Kuan, a beautiful woman, runs into him, introduces herself as an old classmate from primary school, and insists on traveling along with Kai. She told him that it would be her last wish to take a trip because she's dying soon from a brain tumor. Along with their fun and wild journey together, Kuan has her secret agenda in seeking revenge at Kai. And Kai finally found the love that has no expiration date, but sadly it is the impossible love between the two.

03/25(五) March 25 (Fri.) 19:00-21:30

自由之丘 CCIP & CAFE

台北市文山區木柵路三段103巷8號一樓

No. 8, Ln. 103, Sec. 3, Muzha Rd., Wenshan Dist., Taipei



導演 Director
阿尼賽·給歐拉 Anysay Keola

出生於寮國永珍，畢業於澳洲蒙納士大學多媒體設計系，並取得泰國朱拉隆功電影藝術碩士。在人口數約 720 萬的寮國，平均一年僅產出六部電影，且大多數由泰國幫忙製作。畢業後，阿尼賽返回家鄉，致力於發展寮國的電影產業，於 2012 年與幾位同樣住在寮國的電影同好創辦寮國新浪潮電影工作室 (LNWC)，宣示一場寮國電影產業的革命。

Born in Vientiane, Keola studied at Monash University in Melbourne, Australia, and was a student at Chulalongkorn University in Bangkok. Anysay Keola is trying to develop commercial film industry in his country of 7.2 million people, which only makes around six films a year, mostly with help from Thailand, and only has a handful of cinemas. In 2012, he co-founded Lao New Wave Cinema Productions (LNWC) with several young filmmakers residing in Laos in order to claim that they are here to change Lao cinema.



映後座談主持·與談人 Moderator, Discussant
鍾適芳 She-Fong Chung

製作人、策展人。創立草根音樂廠牌「大大樹音樂圖像」，與理念相近的藝術家合作，製作的專輯常獲國內外音樂獎項及樂評肯定。策展「流浪之歌音樂節」，開創文化議題與聲響實驗的平台。擔任多屆「當代敘事影展」策展人，並在大學校園開啟東南亞獨立電影論壇「一部電影，一個旅程」。現任政治大學傳播學院副教授、泰國朱拉隆功大學藝術學院客座教授。

Chung She-Fong is a producer and curator who regularly organizes a number of music and film festivals in Taiwan. Her current efforts include international projects that connect Southeast Asian musicians, artists, filmmakers, and academics. As a filmmaker, Chung gained acclaim for her first documentary, "From Border to Border," which traces the history of Chinese immigrants in India. The film was nominated and selected for screening at several international film festivals and won first prize at the 2014 Taiwan International Women Make Waves Film Festival. Chung currently teaches at the College of Communication at the National Chengchi University.



被偷走的孩子 Abdul & José

2017 | 東帝汶 Timor-Leste | Dir. Luigi Acquisto、Lurdes Pires | 51mins

2002 年才獨立的東帝汶，是東南亞最年輕的國家，同時也是歷經滄桑的國家。本片曾入圍大洋洲國際紀錄片影展、印尼日惹影展，講述 1970 年代印尼入侵東帝汶，展開長達二十年的武力統治，帶走當地大量的兒童作為搬運童工，甚至為了躲避戰火轟炸而與家人失散，造就東帝汶失落的一代。當這些失散的兒童在異鄉長大成人後，再度回到家鄉東帝汶，除了心靈上的重生之外，等待他們的還有新舊身份認同的矛盾與衝突。

During Timor's brutal occupation by Indonesia, thousands of children were stolen, as were many of the country's resources. This is 'Jose' Abdul Rahman's story. In 1978, Jose, eight at the time, was hiding on Mount Matebian when a plane dropped a bomb, killing 22 of his family. He survived, fled, and was brought to Indonesia by the military in 1979. Thirty-five years later, an NGO reconnects Jose with his surviving family in Timor. He returns to Timor, wondering if a new life is possible there.



導演 Director
魯伊齊·阿古易多 Luigi Acquisto

意大利裔澳洲籍導演、製作人，1980年代開始投入以反映社會正義為主的影像工作，第一部作品《稻草人》(Spaventapasseri) 以犀利觀點探討歐洲移民、迫遷與身份認同問題。1999年東帝汶獨立，開始拍攝製作東帝汶局勢相關影片。其中作品《東帝汶：一個國家的誕生》(East Timor: Birth of a Nation, 2002) 及《被販賣》(Trafficked, 2005) 皆獲多部獎項。

Italian-born Australian director Luigi Acquisto started making films in the 1980s. His first production, "Spaventapasseri," was part of a new wave of movies exploring the experience of migration, displacement, and identity in Australia. His work has earned wide critical acclaim and includes the award-winning "East Timor - Birth of a Nation" (2002) and "Trafficked" (2005). Acquisto regularly reported on the radio during the political crisis in East Timor in 2006 and following the attempted assassination of President José Ramos-Horta in 2008.



導演 Director
露德雷斯·皮列斯 Lurdes Pires

出生於東帝汶，1975年印尼入侵東帝汶，與家人逃難到澳洲。現為導演與製作人，作品多呈現東帝汶國家現況，2002年與影像工作者魯伊齊·阿古易多 (Luigi Acquisto) 及史黛拉·詹瑪塔羅 (Stella Zamantaro) 合作拍攝《東帝汶：一個國家的誕生》。2017年作品《被偷走的孩子》梳理印尼入侵東帝汶期間失落的一代。

Lurdes Pires has worked as a producer for 15 years on a number of significant and award-winning films that have brought East Timorese stories to the world. She co-directed and co-produced "Abdul & Jose," which was broadcast in nine countries.



映後座談主持·與談人 Moderator, Discussant
趙金勇 Chin-Yung Chao

中央研究院歷史語言研究所副研究員，長期鑽研於東南亞考古、臺灣考古，從歷史生態與演化考古的理路，思考廣義之島嶼東南亞環境變遷與文化適應的複雜關係，曾於中國、阿拉斯加與東帝汶等地進行田野工作。

Chao served as Associate Research Fellow in the Institute of History and Philology, Academia Sinica. He received his Ph.D. Department of Anthropology, University of Washington. His research areas include Southeast Asian Archaeology, Taiwan Archaeology, Environmental Archaeology, Archaeological Theories. He has fieldwork experience in China, Alaska, and East Timor.



神啊，請給我多一點\$\$ Worship

2021 | 泰國 Thailand | Dir. Uruphong Raksasad | 100mins

* 台灣首映

在泰國，為了提升自家經濟狀況，除了努力工作、省吃儉用之外，窮人們更看重籤彩券這條致富的捷徑。人人都想成為那萬中選一的幸運兒，「膜拜」也就成為窮人之間盛行的活動，他們滿心冀望神明能夠賦予好運，作為祭拜、犧牲奉獻的回報，讓手中握有的彩券中獎，獲得天上掉下來的大筆財富，以脫離貧困的生活狀況。本片曾入圍新加坡國際電影節。

Worship is premised on a hard reality of the poor in Thailand: the only way for them to climb the economic ladder is not with hard work and financial prudence, but by winning the game of chance—the lottery. Many of them thus stay devoted to their faith out of fervent hopes that the deities would reciprocate their devotion by endowing them with luck and prosperity.

Their religious rituals serve as a much-needed anesthetic against personal hardships and the turbulent waters of the country's social and political turns. A hymn to the rich spiritual practice of Thai people, the documentary captures with a discerning sensibility the audiovisual feast of elaborate Buddhist rituals.

04/22(五) April 22 (Fri.) 19:00-21:30

政治大學綜合院館 270113教室

Room 270113, General Building of Colleges, NCCU



導演 Director
巫魯朋·拉薩撒德 Uruphong Raksasad

出生於 1977 年，從小生活在泰國北部清萊的一個小鎮Terng，畢業於法政大學電影製作學系，目前居住於曼谷，於母校法政大學電影系任教。巫魯朋大多數的作品關注泰國的農業生活，探討承擔國家農業的農人們，在社會、政治、經濟環境的變遷之下如何生活。他的作品時常探索紀錄與虛構的界線，且以電影攝影聞名。許多人是從他的第二部作品《農業烏托邦》(2009) 開始認識他，該片於全球 100 多個電影節放映，並榮獲 11 個國際獎項。近期的作品，《稻米之歌》(2014)則是「稻米三部曲」的最終章。

Born in 1977, Uruphong Raksasad grew up in a small rice-farming village of Terng, in the far suburb of Chiang Rai, north of Thailand. He studied filmmaking in Bangkok at Thammasat University. The majority of his films revolve around the lives and hardships of Thai farmers and villagers, who form the backbone of the country's agricultural industry and amidst the country's recent vast economic, social, and political transformations. His works often explore the boundary between fiction and documentaries and are especially known for their striking cinematography. He currently lives in Bangkok and teaches at Thammasat's Film Department. His best-known work is his second feature film, AGRARIAN UTOPIA (2009), which screened at over 100 film festivals worldwide and received 11 international awards. His most recent feature film is THE SONGS OF RICE (2014), the final part of his "Rice Trilogy".



映後座談主持·與談人 Moderator, Discussant
樊夏 Chwawarote Valyamedhi

政治大學東南亞語言與文化學士學位學程助理教授，專精印度梵語與巴利語、泰國古典樂舞之研究，推廣泰國音樂與文化。他以英語撰述之論文，以亞洲觀點與跨文化連結方式與台灣傳統藝術對話，亦有助於我國開創南向政策於藝術創作與教育實踐之新格局。

Chwawarote is the assistant professor in BA Program in Southeast Asian Languages and Cultures. He got his Ph.D. degree in Thai Dance at Chulalongkorn University, Thailand. His research expertise focuses on Thai Studies, Performance Studies.



我們沒有不一樣 We Are No Different

2021 | 馬來西亞 Malaysia | Dir. 麥志康、劉欣瑜 | 90mins

* 台灣首映

由大馬「千萬導演」周青元監製的紀錄片，拍攝耗時兩年，是馬來西亞第一部關於跨種族收養的紀錄片。四個被收養的兒童Hiro、Sarah、Lavaniya 和Kamala，雖然在收養家庭裡因為膚色與外表顯得格格不入，但他們之間的情感卻比血緣至親更加無法割捨。本片展現超越自身種族，以愛接納的連結關係可以克服眾多的挑戰。「希望觀眾在看這部紀錄片的時候能夠被感動，並且理解是情感與同理使人類連結在一起，而不是種族或文化。」監製如是說。

From the beloved director who brought us films such as *Ola Bola* and *The Journey*, Chiu Keng Guan helped conceptualize *We Are No Different*, a documentary about Malaysian families who adopt children from other races. It is the first-ever documentary about interracial adoption in Malaysia. The film sheds light on acceptance and the bonds of love that go beyond blood ties through four individuals, Hiro, Sarah, Lavaniya, and Kamala. “I hope viewers feel touched when they watch the documentary and realize that all human beings are related through our emotions, sympathy, regardless of race and culture,” Chiu said.

04/28(四) April 28 (Thur.) 19:00-21:30
CBC 景美咖啡圖書館 CBC SPACE CAFE
台北市文山區景興路193號
No. 193, Jingxing Rd., Wenshan Dist., Taipei



導演 Director
麥志康 Chee-Hong Bak

麥志康曾執導多部電視節目、電視電影和紀錄片等。並曾擔任馬來西亞中文電影《大大噠》的影像特效導演。首部執導紀錄片《拼一個夢》曾受邀參加第一屆桃園電影節的特別放映單元。

Chee-Hong Bak has directed several TV shows, films and documentaries. He served as the visual effects supervisor in "Think Big Big" and his first directed documentary "End Credits" was invited to be a part of the special screening in the first Taoyuan Film Festival.



導演 Director
劉欣瑜 Ahyu Xin-Yu Low

劉欣瑜現任導演與製作人，曾執導與製作多部電視節目、電視劇、情境劇及電視電影等。同時曾擔任馬來西亞中文電影《天天好天》、《一路有你》、《OlaBola》副導演及《大大噠》執行導演。

Currently working as a director and producer, Ahyu Xin-Yu Low has produced several TV shows, TV series, sitcoms and films, etc. She also served as the assistant director in "Great Day," "The Journey," "OlaBola" and the director in "Think Big Big."



映後座談主持、與談人 Moderator, Discussant
王亞維 Yae-Wei Wang

政治大學傳播學院副教授，研究興趣為紀錄片、電影以及戲劇，多年來投身紀錄片教學，著有《紀錄與真實——世界非劇情片批評史》、《製作紀錄片》等著作，曾擔任金馬獎評審、公共電視新聞部紀錄片小組召集人、台灣國際紀錄片影展諮詢委員，監製過多部連續劇與紀錄片系列。

Wang is an associate professor at National Chengchi University's College of Communication. He has worked as a senior documentary producer for a long time. He also served in different roles in the official departments and international film festivals.



父親們 Fathers

2020 | 柬埔寨 Cambodia | Dir. Yaleng Huy | 110mins

* 台灣首映

從小到大，總是默默支持你人生中每個決定的是誰呢？父親，時常扮演家中最沈默寡言的角色，疏於與兒女交流，但仍以他的方式，默默關心兒女。

本片曾代表柬埔寨競逐奧斯卡金像獎最佳國際故事片，講述失去一條腿的父親，為了給孩子最好的生活，仍每天出門擔任三輪車伕，載送無數市民與遊客，在喧囂、骯髒的大街小巷賺取微薄收入。某天小兒子生了重病，他卻無力支付龐大的醫療費用，只好放棄原先的工作，到街頭捐血、撿拾垃圾賣錢，在貧窮苦海中掙扎。大聲疾呼「貧窮錯了嗎？」的同時，透露出的是對政府基層剝削與貪腐的無力。

Fathers based on a true story, losing one leg, a man lives on his cyclo-trishaw drives to provide for two children his wife abandons at a pagoda's corner. Despite his handicap, he works from dawn till dusk delivering stuff to a nearby market, driving his cyclo-trishaw, scavenging, hint car drivers while carrying his youngest child with him and sending his elder daughter to school. In the end, he falls so incurably sick that he has to sell off his cyclo-trishaw and blood, to earn money in return for drugs for his child. How does this man struggle to keep his children alive?

05/05(四) May 5 (Thur.) 18:30-21:30
CBC 景美咖啡圖書館 CBC SPACE CAFE
台北市文山區景興路193號
No. 193, Jingxing Rd., Wenshan Dist., Taipei



導演 Director
輝亞龍 Yaleng Huy

1979 年出生於難民營，柬埔寨全方位製片人，曾擔任導演、製片人以及演員。從吳哥窟電影製作公司助理導演開始踏入電影生涯，於 CamPro Films 電影公司工作期間，曾執導《香蕉樹幽靈》(Banana Ghost)。傳統電影院紛紛倒閉下，2008 年至 2013 年期間，輝亞龍轉換職涯跑道，擔任電視節目製作人。隨著柬埔寨電影復興，他重新返回電影產業執導新的劇情片。憑藉著獨特的觀眾品味和在地發行公司 PuPrum Entertainment 的支持，他獲得了在地和國際的注目。

Born in 1979 in a refugee camp, he is a Cambodian multi-hyphenated filmmaker, holding such varied roles as a director, producer, and actor. His film career debuted with the position of an assistant director at Angkor Wat Production. In 2002, he worked for CamPro Films and directed, among others, the then horror hit, "Banana Ghost." After the collapse of traditional movie theaters, he switched to work in a TV station as a show producer from 2008 to 2013. With the renaissance of Cambodian movies, he returned to the movie industry, directing, among other feature titles. With a unique audience approach and support of local distribution company PuPrum Entertainment, he has gained both local and international traction.



映後座談主持・與談人 Moderator, Discussant
吳考甯 Courtney Work

政治大學民族系助理教授，她在康乃爾大學取得人類學博士，並且出版多篇論文討論宗教、傳統實踐、土地政治、全球發展以及政治變遷。她長期蹲點於柬埔寨，並出版英文專著 *Tides of Empire: Religion, Development, and Environment in Cambodia* 探討當地宗教信仰、發展與環境之間密切複雜的關係。

Courtney Work is an Assistant Professor in the Department of Ethnology, National Chengchi University (Taiwan). She studied at Cornell University and has published multiple papers on the intersections of religion, traditional practices, and the politics of land, global development, and climate change. She is the author of the forthcoming title *Tides of Empire: Religion, Development, and Environment in Cambodia*.

汶萊短片集 Short films collection from Brunei: 夢遊波克蘭 Anggur In Pockland、口罩 Cowfeet



夢遊波克蘭 Anggur In Pockland

2017 | 汶萊 Brunei | Dir. Abdul Zainidi | 64mins
* 台灣首映

夢遊波克蘭曾於亞洲國際電影節放映，講述一群年輕的失業者突然闖入由一種神奇葡萄所建構的世界。導演刻意省去所有的對話，僅以視覺呈現這趟奇幻之旅，刻意營造單調、空無的氛圍。這是汶萊少見的藝術、實驗電影作品，導演並且以此片獲得諸多國際影展的注目。

Anggur in pockland is a film with no dialogue. The director wants to take communication away from these individuals and focus a lot on monotony and the feeling of being 'in a state of nothing.' He wanted to create a film or story from Brunei that you would not expect from Brunei.



口罩 Cowfeet

2021 | 汶萊 Brunei | Dir. Abdul Zainidi | 3mins
* 台灣首映

口罩是導演在疫情蔓延期間，完成的一部科幻短片。發想自其觀察疫情期間的人類舉措，藉由幻想式的方式表現疫情對人類生活的影響與荒謬。導演在其中以低成本自導自演、分飾多角，頗有出人意表的實驗性。

Cowfeet was shot during the COVID period. This sci-fi short film comes from the director's observation while human beings comply with the precautions, showing how people are influenced and the absurdness. This film was completed at a low cost; the director also acted in many roles by himself.

05/12(四) May 12 (Thur.) 19:00-21:00
木見140
台北市文山區景美街140號
No. 140, Jingmei St., Wenshan Dist., Taipei



導演 Director
阿卜杜勒·扎伊尼迪 Abdul Zainidi

獨立電影製作人，曾赴巴黎學習，同時也是首位入選南韓釜山亞洲電影學院汶萊人，《消失的孩子》(Vanishing Children)、《心中的火焰》(Boy on Fire) 等作品以奇幻風格讓觀眾認識汶萊，並與汶萊巴黎聯盟合作，將汶萊電影帶到法國舞台。

Abdul Zainidi is an independent filmmaker who studied in Paris and was the first Bruneian selected under Asian Film Academy in Busan. His films Vanishing Children and Boy on Fire have been considered a strange window into Brunei! He has worked with the Alliance Française Brunei and traveled the world with his films.



映後座談主持·與談人 Moderator, Discussant
柯顧 Douglas Kass

Elon大學電影與電視藝術學系副教授，現於政大國際傳播碩士學程擔任傅爾布萊特訪問教授。其專長包含導演、編劇、紀錄片及電影史。他在Wesleyan大學取得學士學位並獲得兩次法蘭克卡普拉獎，並於南加大電影電視學系取得碩士。他同時也是作家、導演及製片人，作品出現在 SHOWTIME, BBC, CBC, AL JAZEERA EUROPE, VH1, NICKELODEON, E! ENTERTAINMENT, BBC AMERICA, 及PBS等多種平台。

Kass is an associate professor of cinema and television art at Elon University. His professional expertise includes directing, screenwriting, documentary, and film history. He got B.A., Wesleyan University, Olin Fellow, two-time Frank Capra award recipient; M.A., University of Southern California Cinema-Television, Teaching Fellow. He's also a writer-director-producer whose work has appeared on SHOWTIME, BBC, CBC, AL JAZEERA EUROPE, VH1, NICKELODEON, E! ENTERTAINMENT, BBC AMERICA, and PBS. This year, he served as visiting "Fulbright" professor in IMICS, NCCU.

導演專題： 黃胤毓 Yin-Yu Huang

1988年出生於台東市，旅居日本多年。畢業於政治大學廣播電視學系、東京造形大學研究所電影專攻碩士。大學期間開始於《文化研究月報》、《電影欣賞》等刊物發表影評與研究文章，並擔任《幼獅文藝》雜誌影評人、也曾參與台北電影節特刊文字工作。2010年首部紀錄短片《五谷王北街到台北》以民族誌手法紀錄台灣工廠的泰國勞工，入選杭州亞洲青年電影節、北京獨立電影展等多項影展。2013年發表私紀錄片《夜晚的溫度》，該片入圍瑞士真實影展國際競賽單元、布宜諾斯艾利斯國際紀錄片影展、台北電影節台北電影獎等影展。2013年入選由河瀨直美監製、奈良國際電影節與瑞士日內瓦藝術大學共同籌畫之「Grand Voyage：壯大的航海」創作計畫，於奈良縣田原村駐村一個月，完成紀錄短片《杣人》，並於2014年奈良國際電影節首映。

2015年於台灣成立木林電影有限公司，隔年於沖繩成立據點，進行一系列關於沖繩台灣移民、台日殖民後裔等題材的創作，開啟以戰前移民到八重山群島的「八重山台灣人」為題材的「狂山之海」系列紀錄片計畫，並入選2015年柏林影展新銳營「紀錄片工作站」(Doc Station)。第一曲《海的彼端》於2016年完成，並於台、日院線上映。該片以一大家族之返鄉之旅為主軸，爬梳八十年移民史，榮獲2017年新藤兼人賞「製片賞」、入圍台北電影節台北電影獎、韓國DMZ國際紀錄片影展亞洲競賽、大阪亞洲電影節、夏威夷電影節等影展。

2019年，黃胤毓於日本設立「木林製作」，並積極參與國際製作及紀錄片製片，並代表台灣入選捷克伊赫拉瓦國際紀錄片影展「新銳製片人2020」(Emerging Producers 2020)活動、2021年擔任印尼日惹紀錄片影展工作坊「ASIADOC」導師。

2021年以戰前「西表礦坑」為題材的「狂山之海」第二部曲《綠色牢籠》於大阪亞洲電影節首映、並入圍台北電影節「國際新導演競賽」及台北電影獎三項獎項。同時於台日出版專書《綠色牢籠：埋藏於沖繩西表島礦坑的台灣記憶》，榮獲「2021 Openbook 好書獎」年度中文創作書。



Yin-yu Huang was born in Taitung, Taiwan, and lives in Okinawa. He received his BA in Radio & Television from National Chengchi University and MA in Film Major of Tokyo Zokei University.

He began documentary filmmaking in 2010 and since then has completed several short-form documentaries, including “Temperature at Nights” (2013), which is selected in the international competition of Visions du Réel; and “YAMAMORI” (2014), a part of an omnibus project produced by Naomi Kawase for Nara International Film Festival.

He founded Moolin Films, Ltd. (Taiwan) in 2015, later Moolin Production, Co., Ltd. (Japan) in 2019. Based in both Okinawa and Taipei, he produces documentaries and participates in international film projects. His first feature film, “After Spring, the Tamaki Family...” (2016), was theatrically released in Taiwan and Japan; and was selected in Taipei Film Festival, DMZ Docs, Hawaii International Film Festival, and other festivals. The latest film, “Green Jail” (2021), was selected in the “Doc Station” of Berlinale Talents 2015 and received the grand prize of “Pitching du Réel” in 2015 of Visions du Réel. The film will be theatrically released in Japan and Taiwan in 2021.

Huang works as a director, producer, coordinator, and festival director. He is a representative of the Jihlava International Documentary Film Festival as a Taiwanese representative. Since 2020, he has started distributing foreign documentaries in Japan. He’s also the director of programming of “Cinema at Sea- Ishigaki Island International Film Festival” in Okinawa.



海的彼端 After Spring, the Tamaki Family...

2016 | 台灣 Taiwan | Dir. 黃胤毓 | 131mins

海的哪邊，才是你的家？距台灣三百公里外的小島，日本沖繩八重山諸島，在這裡，戰前移民而來的殖民地台灣人經歷了農業開墾徵召、戰爭期強制遣返、二二八事件，而後成為美軍統治沖繩時代下的無國籍政治難民三十年。玉木家的兒女計畫帶著身體日漸衰弱的母親，重回戰前的家鄉：台灣。玉木家正是這群在台日夾縫間奮力求生的縮影，流離身世背後，除了隱藏在歷史洪流中載浮載沉的無奈，也將醞釀飄洋過海的思念，讓思念持續脈動。

2017 新藤兼人賞製作人獎
2017 年大阪亞洲電影節特別招待作品
2016 年台北電影節最佳紀錄片獎 入圍
2016 DMZ紀錄片影展亞洲競賽
2016 夏威夷國際電影節等電影節與獎項
2016 年美國聖地牙哥亞洲電影節

05/30(一) May 30 (Mon.) 18:30-21:30
政治大學傳播學院2樓傳院劇場
Theater of communication college, NCCU

On a warm spring day in 2015, Grandma Tamayo and the Tamaki family, the largest immigrant family on Yaeyama Islands of Okinawa, goes a journey back home where they'd long left before World War II: Taiwan, on which they little by little steer out of the disorientation of their memory and complex identity. Time seems to moor still between coastlines of the deep ocean, and Grandma, as if a person from the past, is long lost in translation between different languages, lost in old memories diluted by time in her homeland. Yet the grandchildren, visiting Taiwan for the first time, are trying to steer out of the disorientation of their complex identity.

On the long journey, the late spring of the Tamaki family's own is finally reviving. This is not only a home movie spanning eighty years of vicissitudes in East Asian history but a story portraying how a family matures in the flow of time. These immigrants were once known as "stateless people" in the history of Okinawa. They have been swinging in different countries and regimes for sixty years and are now cloaking themselves in Japanese society. This is a tale of the forgotten people in the history of East Asia and a family portrait in the contemporary culture of Okinawa.

2017 SHINDO KANETO Awards-Producer Award.

2017 Osaka Asian Film Festival, Special Screening.

2016 Taipei Film Festival, nomination for best documentary of Taipei Film Awards.

2016 DMZ International Documentary Film Festival, Asian Competition.

2016 Hawaii International Film Festival.

2016 San Diego Asian Film Festival.



映後座談主持、與談人 Moderator, Discussant

李政亮 Cheng-Liang Lee

文化評論者、政治大學廣播電視學系兼任助理教授，研究興趣為日治時期電影史、華語電影、中國影視文化與日本漫畫史，著有《從北齋到吉卜力：走進博物館看見日本動漫歷史！》、《拆哪，中國的大片時代：大銀幕裡外的中國野心與崛起》等著作。

Lee is now a contracted assistant professor at National Chengchi University's College of Communication. He got his Ph.D. at Peking University, China, with his dissertation focused on Chinese-language films. Recently he is also a cultural critic, working on Japan colonized period film history, Mandarin films, visual culture in China, history of Japanese comic books.

本場次映後以中文為主。

This discussion will be conducted mainly in Mandarin.



2021 西班牙畢爾包國際紀錄片暨短片影展
「國際短片競賽」單元
2021 大阪亞洲電影節
「臺灣電影經典與現在」單元

2021 Bilbao International Festival of Documentary
and Short Films, Official Selection, ZINEBI
2021 Osaka Asian Film Festival, "Taiwan: Movies on
the Move, Classic and Contemporary"

草地火焰 Green Grass, Pale Fire

2021 | 台灣、日本 Taiwan, Japan | 21mins
* 台灣首映

1930 年代，在日本帝國邊陲的島嶼上，從被稱作「綠色牢籠」的西表礦坑中逃跑出來的「PINGINUMU」——逃跑者，迷失在孤島的熱帶叢林之中。他們或者餓死、或被礦坑派出的人馬抓回礦坑後虐打、又或者成功游泳至最近的小島，離開噩夢。他們成為這座島嶼中飢餓的、遊晃的、尋找出路的生靈。在戰後，島上的居民，或多或少都看見了各種殘留著的礦工鬼魂仍在遊蕩，就像是這些迷途者曾經的身影。

Taking place in the 1930s on one of the outskirts islands of the Japanese Empire, a few "PINGINUMU," or the escapees, attempt to flee from the infamous "Green Jail" coal mine but lose their ways in the tropical jungle. Reenacted based on true historical events, these escapees suffer from starvation, risk a brutal beat-up if caught, or, if lucky, swim to the nearby shore and regain freedom from the nightmare. They become the hungry wandering living-ghosts that are seeking a way out. After the war, locals of the island have more or less witnessed the miners' ghosts that remain wandering about, as if they were still the poor souls that lost direction.



2010 北京獨立電影展 廣角單元
2011 杭州亞洲青年電影節
「亞洲之光」青年短片競賽單元
2010 南方影展 特別放映單元
2011 廣州國際紀錄片影展 特別展映單元

2010 Beijing Independent Film Festival, Wide Angle.
2011 Guangzhou International Documentary Film
Festival, Special Screening.
2011 Hangzhou Asian Film Festival,
SHINE- ASIA shorts competition.
2010 South Taiwan Film Festival, Special Screening.

五谷王北街到台北 Wuguwang N. St. to Taipei

2010 | 台灣 Taiwan | 41mins

本片為一部關於在台秦勞的民族誌影片，故不從社會議題角度來拍攝「移工」，而直接採取個人／集體生命成長史的人類學方法，從個人童年史、鬼神信仰、民俗神話等一路跨越時間到此時此刻的台灣移居經驗。五谷王北街在哪裡並不重要，它距離台北市僅一橋之隔，卻離台北市的人們非常遙遠、非常陌生……

This is an anthropological film about Thai laborers in Taiwan. Therefore, the film does not use the traditional way to treat "migrant workers" as one of the social issues; instead, it directly uses anthropological approaches to attach individual/collective memories of self-growth history, from childhood trivia, supernatural beliefs, and folk mythology to diaspora experiences in Taiwan at this moment. The exact location of Wuguwang N. St. is not important. The street is located only a bridge away from Taipei city, but this is a long-distance for citizens of Taipei city.



柚人 The Men who Protect the Mountains

2014 | 日本、瑞士 Japan, Switzerland | 30mins
* 台灣首映

2014 奈良國際電影節 特別展映單元
2014 Nara International Film Festival, Special Showcase.

二〇〇六年，日本最古老等級之大型祭祀用繪馬在奈良縣田原村出土。七年過去，挖掘現場如今已變回普通不過的水田。影片從現今毫無人煙的黃色稻田回溯至一千三百年奈良時代先祖們的記憶、二十世紀初昭和初期的「模範村」政令記憶、乃至於村人們已逐漸淡忘、關於七年前考古學挖掘調查之記憶。於是，農民們開始緩慢訴說起這些水田下所埋藏的記憶。本片為由河瀨直美監製、奈良國際電影節與瑞士日內瓦藝術大學聯合出品之「壯大的航海」企劃短片之一。

In 2006, one of the oldest EMA, traditional Japanese votive plaque, was discovered in the village of Tawara, Nara Prefecture. 7 years after the discovery, the film revisits the site, which has returned to a regular rice paddy. The film traces several different memories at different times in the village. Beginning from the memories of the EMA 1,300 years ago, it travels to the memories of the early 1900s when the village was once regarded as the “Ideal Village” under the Imperial Japanese Government, and to the memories of those who were involved in the excavation of the EMA 7 years ago. Eventually, the villagers talked about the memories buried under their rice paddies. This short documentary produced by Naomi Kawase is a part of the project called Grand Voyage co-organized by Nara International Film Festival and Geneva University of Art and Design.



映後座談主持、與談人 Moderator, Discussant
藍美華 Mei-Hua Lan

政治大學民族學系副教授，哈佛大學中亞及阿爾泰研究博士。長期研究蒙古歷史與文化並在大學教授蒙文、民族問題、影視民族學、北亞民族史等課程。

Mei-hua Lan received her Ph.D. in Inner Asian and Altaic Studies from Harvard University in 1996. She is an associate professor in the Department of Ethnology, National Chengchi University. She has researched Mongolia history and culture for a long time; she also teaches Mongolian, ethnic problems, visual ethnology, etc to the undergraduate.

本場次映後以中文為主。
This discussion will be conducted
mainly in Mandarin.

05/31(二) May 31 (Tue.) 19:00-21:30
政大傳播學院2樓傳院劇場
Theater of communication college, NCCU



綠色牢籠 Green Jail

2021 | 台灣 Taiwan | Dir. 黃胤毓 | 101mins

如今雜草叢生的沖繩西表島，曾是大東亞帝國主義下惡名昭彰的礦坑之島。在這裡，聚集了九州、沖繩與殖民地台灣、朝鮮等地的礦工，在日本帝國的高壓統治下艱困生活。出生於台灣，自小便被招募人的養父帶到這座島上的橋間良子，如今已年逾 90 歲的她，默默守著礦坑的秘密、養父母的墓。軍國主義的陰影從未真正散去，仍縈繞每個如橋間阿嬤的小人物心頭，藉由她晚年的內心獨白與獨居生活，一段被塵封已久的記憶即將被喚醒。

本片為「狂山之海系列紀錄片」第二部曲，於 2021 大阪亞洲電影節放映，且榮獲日本電影旬報獎 2021 年度十大文化電影第十名、被 Cinema Escapist 評選為「2021 年台灣 10 大最佳電影」等佳績。

There remains only silence in the “Green Jail” in Iriomote Island, Okinawa, Japan. Before World War II, “Green Jail” was a large-scale mining village under Greater East Asia Imperialism that imprisoned thousands of miners from Kyushu, Japanese colonies Taiwan and Korea, and other places of Japan. Most of them died from malaria or were forced to work there. As for “Taiwanese miners,” the morphine injection was prevalent so that they could work nonstop day and night.

Grandma Hashima is the daughter of the head of Taiwanese colonial miners Yang Tien-fu, who experienced the coal mine days in Okinawa. She’s already 92 years old, living alone in an old shaggy wooden house where her family lived, near the “jail on the sea” with the tomb of her parents. Nearly no one visits her. What has happened in the coal mine? Grandma’s adoptive father recruited hundreds of Taiwanese miners to “Green Jail,” making them unable to return to Taiwan and leave the jail... Is he an assaulter or a victim of Japanese Imperialism? This film portrays the last years of Grandma Hashima’s life, with her memory of the crime, pain, anger, and the tragic history throughout 80 years.



映後座談主持·與談人 Moderator, Discussant
朱惠足 Huei-Chu Chu

中興大學台灣文學研究所教授。研究領域為台灣文學、沖繩文學、東亞殖民與後殖民文學，從東亞與後殖民的觀點來反思台灣，近幾年透過東亞「非國家」島嶼的觀點，進行戰後台灣與沖繩的文學與影相比較，著有《帝國下的權力與親密：殖民地台灣小說中的種族關係》、《「現代」的移植與翻譯：日治時期台灣小說的後殖民思考》等書。

Huei-Chu Chu is affiliated with Literature, National Chung Hsing University Taiwan. Dr. Huei-Chu Chu is currently providing services as a professor. Dr. Huei-Chu Chu has authored and co-authored multiple peer-reviewed scientific papers and presented works at many national and international conferences. Dr. Huei-Chu Chu's contributions have acclaimed recognition from honorable subject experts worldwide. Dr. Huei-Chu Chu is actively associated with different societies and academies. Dr. Huei-Chu Chu's academic career is decorated with several reputed awards and funding. Dr. Huei-Chu Chu's research interests include Taiwan Literature in Japanese Occupied Period Okinawa Literature East Asian Colonial and Postcolonial Literature.

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