

# 感動

無所不在



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12th NTCDF

New Taipei City Documentary Film Award

## 新北市紀錄片獎系列活動



Documentary  
Friendly City

### 2022

紀錄片  
友善城市





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# 市長的話

## Message from the Mayor

紀錄片述說著真實的故事、呈現文化多元的風貌，富含教育功能以及領人進入深層的省思，是臺灣社會的瑰寶！紀錄片提供我們對原以為熟悉的事物另一種不同的視野，為觀眾培養更宏觀的視角來關懷這塊土地。

新北市升格以來，投入了許多精力在紀錄片的推展，辦理新北市紀錄片獎徵件競賽，提供紀錄片創作的第一桶金，希望更多影像工作者，踏出紀錄片拍攝的第一步，細膩的鏡頭下，創作能量的積累，小人物的生命力，爆發在紀實影像之中，期盼在新北市紀錄片獎的助力之下，能成就一部部感動人心的優選影片，像香醇美酒，令人沉醉。

今年的優選作品題材多樣、視角多元，兼具廣度、深度，13 部優選影片中有描述未受保障的職業—高山協作員的《25 公斤》；令人省思生命意義的《誰先說再見》；政府與社會問題的碰撞《情況有點複雜》；從畫作走入時間長河的《孩子們》；想在工作與家庭中找到平衡的母親們《媽媽參選記》；一樁懸案、制度的缺漏《指認》；探討都市原住民身分認同的《遠離祖靈的孩子》；帶給亡者最後的體面《百夜縫生》；農業與政治的牽扯《農奴百萬富翁》；探詢性別與自我認同《扭轉撞毀》，更有環境議題的作品，環境與家鄉的保衛戰《龍昇不打烊》、受忽視的離島環境《島上的大象》、以及「齊柏林環境紀錄獎」獲獎作品以鯨豚獸醫切入對海洋的關注《鯨之聲》，每部作品都是創作團隊的心血結晶，讓人迫不及待想一探究竟。

感謝每一部片的拍攝團隊，也感謝許多資深的紀錄片工作者一路相挺，讓「新北市紀錄片獎」逐漸受到業界肯定，期待新北市紀錄片獎能吸引更多人投入紀錄片世界，創造「紀錄片的友善城市」，也希望聚集新北市內外所有紀錄片工作者的努力以及心血，能讓臺灣紀錄片茁壯成為巨人。

新北市市長

侯友宜

The documentary tells live stories, presenting the cultural diversity which provides educational purposes and guides audience into deeper reflection. It is truly a treasure of Taiwanese society, providing a different perspective to what we thought we were familiar with, cultivating a broader perspective in the viewers so that they care for this land.

After New Taipei City was elevated to a municipality, it has invested a lot of energy in the promotion of documentary films, holding the New Taipei City Documentary Film Award competition to provide initial funding for the creation of documentary films, hoping that more in the film industry will take their first step in making documentary films. Within the meticulous shots, the accumulation of creative energy and the vitality of the little people bursts onto the moving images of documentaries. It is hoped that through the New Taipei City Documentary Film Award, we will be able to produce touching films that are as intoxicating as fine wine.

The works selected for this year's competition have a variety of themes and perspectives, as well as breadth and depth. The nominated 13 films include 25Kg, which depicts the life of porters in mountains, a profession unprotected by the law; Poetry of life, which makes you think about the meaning of life; Nut Brother, in which the government and social issues collide; Child Portrait, in which one travels through time from a painting; Mothers Gone Political, which depicts mothers trying to find a balance between work and family; The Man in the Picture, a work that explores an unsolved case and the shortcomings of the system; The True Spirit, which delves into the identity of indigenous peoples living in urban environments; Relife, in which the deceased are given a respectful final send-off; Politics, Traders, Farmers, which discusses the entanglement between agriculture and politics; Stranded, an exploration of gender and self-identity; and works on environmental issues: Never give up, in which people battle to protect the environment and their hometown; Elephant on the Island, a work on the neglected environment of the outlying islands; and the Chi Po-lin Documentary Award winner, Hearing from the Dolphin, which focuses on the ocean from the perspective of a cetacean veterinarian. Each work is the culmination of a film crew's efforts, and we can't wait to see what they will show us.

We are grateful to the crews of each film and to the many veteran documentary filmmakers who have supported us along the way, making the New Taipei Documentary Film Award gradually recognized by the industry. It is our hope that the New Taipei Documentary Film Award will attract more people to the world of documentary films and create a documentary-friendly city, and that the effort and dedication of all documentary filmmakers inside and outside New Taipei City will help Taiwanese documentaries grow into a force to be reckoned with.

Mayor of New Taipei City

Yu-It Hou



# 前言

## Introduction

童話故事中，灰姑娘被仙女施了魔法，變身成皇家舞會中的焦點；桃樂絲和伙伴們在互相的幫助及堅定的前行下，修復了自身缺陷也找回溫暖的歸屬；在紀錄片的世界中，新北市也希望能為紀錄片工作者們施一場魔法、成為並肩而行的夥伴，所以有了「新北市紀錄片獎」，作為團隊們的後盾，讓抱持著創作熱情的紀錄片工作者能夠勇敢出擊，提供拍攝協助金、競賽獎金，也操持著後勤事務，各種行銷、宣傳、放映活動，期待讓更多人認識到紀錄片。

白雪公主的美麗善良、美人魚迷人的歌聲、糖果屋中兄妹倆的勇敢睿智，都在故事中被流傳，日常生活周遭也有許多值得記錄的動人故事，「新北市紀錄片獎」不限主題、不限地域，接受來自各地的優秀人才與優秀作品，希望能讓創作者們發掘並記錄下更多鮮為人知的人事物，提供社會多元觀點的碰撞，也保存下這些稍縱即逝的感動瞬間。

或許我們都只是麻瓜，但市井小民也有自己的精彩—今年我們舉辦了一系列紀錄片活動，首次與看見·齊柏林基金會合作，增設「齊柏林環境紀錄獎」、辦理新北天際影展、紀錄片主題展的展出，還有新北市國際紀錄片月放映，國內外精選紀錄片、本屆優選影片輪番上陣，帶來一場紀錄片的饗宴。多虧了各位紀錄片工作者的努力，讓每一幀影像成為養分；讓每一滴汗水化作結晶，才能收穫紀錄片的甜美果實，每一個平凡人都有著與眾不同的故事，讓我們透過紀錄片一同追尋他人的生命足跡。

感謝所有紀錄片工作者們的支持協助，新北市未來也會持續致力於推廣紀錄片，為紀錄片工作者以及喜愛紀錄片的觀眾，打造一個屬於紀錄片的園地，也期待孕育出更多更好的紀錄片作品，讓人與紀錄片來一場感動相遇。

In the world of fairy tales, Cinderella was transformed into the center of attention at the royal ball by the magic spell of her fairy godmother, while Dorothy and her friends overcame their shortcomings and found where they belonged thanks to one another's help and their determination to keep going. In the world of documentary films, New Taipei City also hopes to cast a magic spell for documentary filmmakers and become a steadfast partner who stays by their side on their journey. This is why the New Taipei City Documentary Film Award exists, to serve as behind-the-scenes support for the teams of documentary filmmakers and encourage those who have a passion for creativity to create, providing filming subsidies and competition prize money, as well as handling the logistics, marketing, publicity, and screening events, in the hopes that more people will learn about documentary films.

The beauty and kindness of Snow White, the charming voice of the mermaid, and the bravery and wit of the two siblings in the gingerbread house have all been passed down to us through stories. In our daily lives, there are many moving stories that are worthy of being recorded as well. The New Taipei City Documentary Film Award is open to talented people and works from all over the world, regardless of theme or location. We hope to give creators the opportunity to discover and record more of the lesser-known people, things, and events in the world to provide a collision of multiple perspectives in society, and to preserve those moving, fleeting moments.

Maybe we are all just ordinary Muggles, but even ordinary people have their moments in the spotlight. This year, we have organized a series of documentary events, and partnered with the Chi Po-lin Foundation for the first time. We have added the Chi Po-lin Documentary Award and organized the New Taipei Skyline Film Festival—a documentary film exhibition—as well as the New Taipei City International Documentary Film Month, during which a selection of superb documentaries from all around the world and the nominated 13 documentaries this year. will be presented in turn, bringing together a feast for the eyes. Thanks to the efforts of each filmmaker, every frame has nurtured our minds; every drop of their sweat has fed the harvest from which we reap the sweet fruits of their labor—the documentaries, through which we can follow in the footsteps of every ordinary person with extraordinary stories.

New Taipei City is grateful for the support and assistance of the filmmakers, and will continue to promote documentary films and create an oasis for the makers and lovers of documentary films. We look forward to helping filmmakers produce more and better documentary films, so that they can touch people through their art form.



# 2022 新北市紀錄片獎評審團

Judges of the 2022 New Taipei City Documentary Film Award

## 初審評審團 Judges for the Preliminary Round



**吳秀菁** 紀錄片導演、國立臺灣藝術大學電影學系副教授兼系主任  
**Wu Hsiu-Ching** Documentary filmmaker, Associate Professor and Dean of the Department of Motion Picture of the National Taiwan University of Arts



**周文欽** 也行影像製作有限公司、導演  
**Chou Wen-Chin** Yessing Production Co., Ltd., director



**陳志漢** 紀錄片導演  
**Maso Chen** Documentary filmmaker



**黃亞歷** 電影導演  
**Huang Ya-Li** Filmmaker



**蘇哲賢** 電影導演  
**Su Che-Hsien** Filmmaker

## 公開提案會評審團 Judges for the Public Proposal Committee



**王君琦** 國立東華大學英美語文學系副教授、女性影像學會顧問  
**Wang Chun-Chi** Associate Professor of the Department of English of the National Dong Hwa University; consultant for the Taiwan Women's Film Association



**李念修** 導演、編劇、剪輯  
**Li Nien-Hsiu** Filmmaker, screenwriter, film editor



**吳蕙君** 光在影像股份有限公司創辦人  
**June Wu** Founder of Ablaze Image Ltd.



**洪淳修** 紀錄片導演、國立臺灣藝術大學多媒系兼任講師  
**Hung Chun-Hsiu** Documentary filmmaker, part-time lecturer at the Department of Multimedia and Animation Arts of the National Taiwan University of Arts



**麥覺明** 導演、大麥影像負責人  
**Arthur Mai** Director, head of Da Mai Image



**黃明川** 導演、嘉義國際藝術紀錄影展總監  
**Huang Ming-Chuan** Filmmaker, director of the Chiayi International Art Doc Film Festival



**賀照緹** 導演，曾任臺北市紀錄片工會理事 / 監事、女性影像學會理事、金馬獎評審、金鐘獎評審  
**Ho Chao-Ti** A filmmaker who once served as the director / supervisor of the Taipei Documentary Filmmakers' Union, the director of the Taiwan Women's Film Association, and a judge at the Golden Horse Awards and the Golden Bell Awards.



# 2022 新北市紀錄片獎評審團

Judges of the 2022 New Taipei City Documentary Film Award

## 決審評審團 Judges for the Final Selection



曾文珍 紀錄片導演

**Tseng Wen-Chen** Documentary filmmaker



黃嘉俊 黑糖導演。編劇、導演、作家，任教於臺灣藝術大學，最新紀錄片作品《男人與他的海》

**Huang Chia-Chun** "Black Sugar" is a screenwriter, filmmaker, and writer who teaches at the National Taiwan University of Arts. His latest documentary is Whale Island.



楊力州 紀錄片導演

**Yang Li-Chou** Documentary filmmaker



劉嵩 紀錄片導演、臺北藝術大學電影系助理教授、實踐大學建築系客座教授

**Liu Soung** Documentary filmmaker, Assistant Professor of the Department of Filmmaking of the Taipei National University of the Arts, Visiting Professor of the Department of Architecture of Shih Chien University



蔣顯斌 CNEX 視納華仁 共同創辦人暨董事長

**Ben Tsiang** Chairman and co-founder of CNEX

## 監製工作坊講師 Lecturers for the Executive Producer Workshop



史祖德 資深國際紀錄片製作人 / 德宇製作總經理

**Gary Shih** Veteran producer of international documentaries / General Manager of Dynamic Communication



沈可尚 電影，紀錄片導演。前臺北電影節總監，七日印象電影有限公司總監

**Shen Ko-Shang** Filmmaker of movies and documentaries, former director of the Taipei Film Festival, director of 7th Day Film Ltd..



賀照緹 導演，曾任臺北市紀錄片工會理事 / 監事、女性影像學會理事、金馬獎評審、金鐘獎評審

**Ho Chao-Ti** A filmmaker who once served as the director / supervisor of the Taipei Documentary Filmmakers' Union, the director of the Taiwan Women's Film Association, and a judge at the Golden Horse Awards and the Golden Bell Awards.



蘇哲賢 電影導演

**Su Che Hsien** Filmmaker



# 2022 新北市紀錄片獎優選作品

Winners of the 2022 New Taipei City Documentary Film Award

## 01 25 公斤 25Kg

導演 Director 邱繼亮 Chiu Chi-Liang  
製片 Producer 黎靜如 Li Jing-Ru



## 02 誰先說再見 Poetry of Life

導演 Director 徐靖倫 Hsu Ching-Lun  
製片 Producer 黃嘉煌 Huang Chia-Huang

## 03 情況有點複雜 Nut Brother

導演 Director 車怡岑 Stephen Che 夏鵬程 Dapeng Xia  
製片 Producer 杜海 Vincent Du 吳柏泓 Bon Wu



## 04 孩子們 Child Portrait

導演 Director 陸孝文 Lu Hsiao-Wen  
製片 Producer 李佩禪 Emma Lee



## 05 媽媽參選記 Mothers Gone Political

導演 Director 陳婉真 Kite Chen  
製片 Producer 林冠婷 Lin Kuan-Ting



## 06 島上的大象 Elephant on the Island

導演 Director 陳蔚慈 Chen Wei-Cih

## 07 龍昇不打烊 Never Give Up

導演 Director 黃淑梅 Huang Shu-Mei



## 08 指認 The Man in the Picture

導演 Director 黃惠偵 Huang Hui-Chen  
製片 Producer 匿名 Anonymous



## 09 遠離祖靈的孩子 The True Spirit

導演 Director 黃開環 Andrie Huang



## 10 百夜縫生 Relife

導演 Director 黃聖鈞 Huang Sheng-Chun  
薛若儀 Hsueh Lo-Yi



## 11 農奴百萬富翁 Politics, Traders, Farmers

導演 Director 黃繼賢 Dicky Huang  
製片 Producer 吳佩妮 Penny Wu



## 12 扭轉撞毀 Stranded

導演 Director 潘思涵 Elfie Pan  
製片 Producer 林承翰 Jonny Lin



## 13 鯨之聲 Hearing from the Dolphin

導演 Director 張弘樑 Zhang Hong-Jie  
製片 Producer 丁忠瑩 Ting Chung-Ying





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## 25 公斤 25Kg

導演 Director 邱繼亮 Chiu Chi-Liang

製片 Producer 黎靜如 Li Jing-Ru



### 導演簡介 Director's Biography

邱繼亮 長期關注教育、環境、藝術與臺灣原住民族等議題，希望透過影片喚起土地認同，以及世界對臺灣的認識。

經過多年來在不同團隊裡所累積的歷練，2021 年起決定擔任起編導角色，用自己訴說的故事來詮釋這個世界。

**Chiu Chi-Liang** has long been concerned with issues such as education, the environment, art, and Taiwan's indigenous peoples, and hopes to use the film to have people identify with the land and allow the world to understand Taiwan.

After years of experience in different teams, he decided to take on the role of writer-director in 2021 and interpret the world through his own stories.



▲ 主角邱彥中行走於瓦拉米步道  
The main character, Chiu Yen-Chung, walks on the Walami Trail.

### 故事簡介 Storyline

彥紘和彥中自都市返鄉後，從擔任基層的揹工做起，開創自己的高山協作公司後，帶領同鄉的族人一起經營，二兄弟無畏揹工制度不健全的挑戰，仍帶著大哥生前最疼愛的兒子到嘉明湖，期待這趟旅程能夠開啟傳承事業的未來。

After returning to their hometown from the city, the two brothers Yan-Hung and Yen-Chung start out as entry-level porters. They establish their own alpine porter company, and lead their tribespeople to run it together. Despite the challenges presented by a system that doesn't protect porters, the two brothers take their deceased older brother's beloved son to Lake Jiaming, hoping that this journey will open up the future of their business.



## 導演的話 A Message from the Director

2020 年，我因為工作的關係來到臺東長駐，從小在都市成長與生活的我，感覺像是進入了另一個世界，這裡的人與自然，無條件地接納了我，更觸發我心中那股封存太久了的創作悸動。

第一次能靜靜地聞著稻香、雙腳踏著柔軟的土壤、我得以好整以暇地攝取我心中的感動，甚至第一次登上大山，在高山裡的漫漫長路，引我看見更寬闊、更豐沛的各種生命形式。

尤其是在山裡走踏的揹工協作們，有人說：我們揹的不是重量，而是責任！但他們總是默默無聲，我好奇是否因為他們背上的重擔使他們無力再多發一語？

在探討揹工們的工作條件與制度之後，更期待自己有一天能理解為何這群高山上最美麗的風景卻始終未能被清楚看見。

他們的沉靜之於我，並無法掩飾他們對於追求更好的生活的渴望，而他們望向遠山的眼神，即是我拿起攝影機不斷記錄的方向。

In 2020, I went to Taitung and stayed there for a long time because of work. Having grown up and lived in the city, I felt like I had entered another world where the people and the natural environment accepted me unconditionally, triggering a stirring of creativity in my heart that had been sealed away for too long.

For the first time, I was able to smell the fragrance of rice in silence, set foot on the soft soil, and take in the feelings I felt in my heart with ease. I was even able to climb the mountains for the first time, and the long mountain trails led me to see a wider and richer variety of ways of life.

Porters tread through these mountains. Some of them said, "What we carry is not weight, but responsibility!" But they are always silent, and I wonder if the heavy weight on their backs makes them unable to say anymore.



▲ 揹工休息時一邊討論行走路線  
Porters take a break while discussing the route.

After exploring the working conditions and systems of the carriers, I look forward to the day when I can understand why this group of wonderful people in the mountains has not been seen clearly before.

Their silence does not hide from me their desire to pursue a better life, and the way they look at the distant mountains is the reason I keep recording with my camera.



▲ 邱彥中、邱彥紘二兄弟與大嫂、姪子在前往嘉明湖的途中休息  
The brothers Chiu Yen-Chung and Chiu Yen-Hung resting with their sister-in-law and nephew on their way to Lake Jiaming.



▲ 協作黃宏宇在山屋廚房裡準備備菜  
Huang Hung-Yu, a porter, prepares food in the kitchen of the cabin.



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## 誰先說再見

Poetry of Life

導演 Director 徐靖倫 Hsu Ching-Lun

製片 Producer 黃嘉煌 Huang Chia-Huang



### 導演簡介 Director's Biography

徐靖倫 畢業於國立臺灣藝術大學電影系碩士班，因為一部紀錄片，開啟了生命視野，一躍進入影像創作的世界。拍過數部紀錄片，題材涉足身障愛情、同志議題與運動相關紀錄片，曾以紀錄長片《紅毯的那一端》入圍 2016 金穗獎。

Hsu Ching-Lun graduated from the National Taiwan University of Arts with a master's degree in film. Because of a documentary, his eyes were opened to the world of filmmaking. He has made several documentaries, including those about love, LGBT issues, and sports. His documentary The Other Side of the Red Carpet was nominated for the 2016 Golden Harvest Awards.



▲ 溫暖的早晨，巫爸和以諾在走廊跟小狗玩樂

On a warm morning, Papa Wu and Yi-Nuo play with their dog in the hallway.



### 故事簡介 Storyline

在疫情的影響下，許多人被迫躲在家中無法外出，過著既簡單又封閉的生活，然而這樣的生活對巫家人來說，是再平凡不過的日常。一對患有罕見疾病的姐弟以欣和以諾，面臨隨時到來的人生終點，夫妻倆因為照顧小孩，有著既緊密卻又疏離的情感。日日夜夜他們是彼此不可或缺的一部分，日日夜夜他們也和死亡共處。當死亡不再那麼巨大，日常就已是美好瞬間。

Due to the pandemic, many people are forced to stay in their homes, unable to go out, living a simple and confined life. However, for the Wu family, such a life is nothing out of the ordinary. Yi-Hsin and Yi-Nuo, a sister and brother with a rare disease, could face the end of their lives at any moment; they are cared for by their parents, who have a close yet distant relationship because of their responsibilities as caretakers. Day and night, they are an integral part of one another's lives. Day and night, they live with death itself. When death is no longer the elephant in the room, every ordinary moment is a beautiful one.



## 導演的話 A Message from the Director

每個人都害怕死亡，想遠離死亡，每一天卻靠死亡越來越近，設法不去想、假裝不害怕，反而提醒死亡無所不在。

生命是多重組合而成，有理想也有現實、有真實也有表象、有黑暗也有光明，與大自然循環一樣，有花開就有花落、有晴天就有雨天。正因為不同的季節、不同的風景才讓活著如詩如畫。

Everyone is afraid of death and wants to stay far away from it, but it comes closer every day. Trying not to think of it and pretending not to be afraid of it only serves as a reminder that death is everywhere.

Life is a combination of different qualities, the ideal and the real, the innate and the apparent, the dark and the light. It has a cycle just like nature; just as flowers blossom, so will they wither; and just as there are sunny days, so will there be cloudy ones. It is because of the different seasons and different scenery that life is like poetry.



▲ 巫爸帶以諾到公園散步，感受美麗的大自然  
Papa Wu takes Yi-Nuo for a walk in the park to experience the beauty of nature.

◀ 這天以欣生日拍下的全家照，狗狗雪花也是他們家的一份子  
A family photo taken on Yi-Hsin's birthday. Snowflake, the dog, is also part of their family.



▲ 享受時光：在陽台閱讀是周麗玲（巫媽）最開心的沈澱時刻  
Enjoying some time off: Reading on the balcony is the happiest time of the day for Chou Li-Ling (Mama Wu) because she can relax and reflect.



▲ 仰望也俯視：巫爸在走廊透氣，仰天空，也俯視他最愛的中庭花園  
Looking up and looking down: Papa Wu looks up at the sky as he takes a breather in the hallway, where he can also look down at his favorite place, the atrium garden.



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## 情況有點複雜

### Nut Brother

導演 Director 車怡岑 Stephen Che 夏鵬程 Dapeng Xia

製片 Producer 杜海 Vincent Du 吳柏泓 Bon Wu

#### 導演簡介 Director's Biography



**車怡岑** 紀錄片導演、紀實攝影師。2014 年至 2018 年從事新聞攝影工作，曾獲得過 2016 年中國年度公益記者，2016 年獲美國國家地理攝影大賽（中國區）二等獎，作品《失獨者的後半生》入圍 2018 年華時代全球短片節紀錄片單元，紀錄片長片專案《和尚爸爸》入圍 Hot Docs 加拿大國際紀錄片電影節提案單元，目前在後期階段。



**夏鵬程** 紀錄片導演、紀實攝影師。曾任職於中國多家媒體。2018 索尼中國青年攝影師計畫入選者，2019 年 SOPA 亞洲卓越攝影獎，長期關注中國的社會和環境問題。

**Stephen Che** is a documentary film director and documentary photographer. From 2014 to 2018, he worked as a photojournalist. In 2016, he won the China Annual Journalist in Philanthropy and the second-place prize in the National Geographic Photo Contest (China). In 2018, his work *The Lives of Parents Who Lost Their Only Child* was shortlisted in the documentary section of the 2018 Hua International Short Film Festival, and his documentary feature film project *The Monk, the Pregnant, and the Children* was shortlisted in the Hot Docs Canadian International Documentary Festival. It is currently in the post-production stage.

**Dapeng Xia** is a documentary film director and documentary photographer. He once worked for many Chinese media outlets, and was selected for the 2018 Sony China Young Photographer Program and the 2019 SOPA Asia Excellence in Photography Award. He has long been concerned with social and environmental issues in China.



▲ 2020 年，堅果兄弟重返小壕兔，舉白旗抗議當地污染企業。  
In 2020, Nut Brother returned to Xiaohaotu to raise a white flag in protest against local corporations that are polluting the environment.

#### 故事簡介 Storyline

影片講述的是行為藝術家堅果兄弟以驚人的創造力，一次又一次，創作出引發中國社會輿論關注的作品，激發大眾的討論與思考，推動政府對這些社會問題的解決。與此同時，他自身也面臨著來自家庭和社會的巨大壓力，在理想與現實之間選擇、掙扎與平衡。

The film is about the amazing creativity of Nut Brother, a performance artist who time and time again creates works that generate public attention in China, stimulate public discussion and reflection, and push the government to solve these social issues. At the same time, he himself faces tremendous pressure from his family and society, choosing, struggling, and balancing between his ideals and reality.



## 導演的話 A Message from the Director

2018 年我們開始拍攝堅果的時候仍在媒體任職，環境調查其實是最難的報導了。我們一開始也不知道行為藝術是怎麼跟社會問題牽扯上的，堅果的藝術專案當時只是作為我們調查報導裡的一個章節。隨著瞭解的深入，我們知道了中國還有這樣一群關心社會議題的藝術家，他們用各種天馬行空的行為藝術專案引起輿論的關注和觀眾的反思，然後再去推動當地解決這些問題。我們選擇繼續記錄下去，一方面是通過藝術家的視角來講述當代中國的各種社會問題，另外是想記錄下包括這些藝術家在內的底層人民的一種活法。

In 2018 when we started filming Nut Brother, we were still working in media. An investigation into environmental issues was actually the most difficult thing to report on. At first, we didn't know how performance art was related to social issues, and the report on Nut Brother's art was only a chapter in our investigative report. As we learned more, we realized that there was a group of artists in China who cared about social issues, and that they used various imaginative performance art projects to draw the attention of the public and trigger reflection on those issues, in turn pushing local authorities to solve these problems. We chose to continue to document them because we want to talk about various social issues in contemporary China from the perspective of the artists on the one hand, and to document the way of life of the people at the bottom, including these artists, on the other.



▲ 2019 年，深圳，堅果兄弟在行為藝術「深圳娃娃」現場。  
In 2019, Nut Brother at the site of the performance art project Shenzhen Doll in Shenzhen.



▲ 2015 年，北京，堅果兄弟在行為藝術項目「塵埃計劃」現場。他用吸塵器在北京街頭吸霧霾一百天，最終製作成一塊「霧霾磚」。  
In 2015, Nut Brother at the site of the performance art project Dust Project in Beijing. He used a vacuum cleaner to absorb the haze in the streets of Beijing for 100 days and made a "haze brick" in the end.



▲ 2018 年，北京 798 藝術展覽區，堅果兄弟「換水計劃」現場。  
In 2018, Nut Brother at the site of the Water Exchange Project in the 798 Art Zone in Beijing.



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## 孩子們 Child Portrait

導演 Director 陸孝文 Lu Hsiao-Wen  
製片 Producer 李佩禪 Emma Lee



### 導演簡介 Director's Biography

陸孝文 新竹美學館、影像博物館、紀錄桃園擔任紀錄片製作講師。1998 年參加全景映像工作室培訓，完成作品《六年一班的轉學生》，開始從事紀錄片攝影、剪接、導演工作。『光之旅程：新竹市百年影像藝術節』新竹影人代表之一。公開放映作品有《甘吱拉》、《農地重金屬樂章》、《澎湖的法國麵包》等…。

Lu Hsiao-Wen is a lecturer in documentary film production at the National Hsinchu Living Arts Center, Image Museum of Hsinchu City, and Action Taoyuan. In 1998, he participated in the training program of Panorama Image Studio and completed his work The Transfer Student in Grade Six Class 1, and started to work in documentary photography, editing, and directing. He is one of the representatives of Hsinchu filmmakers in the Hsinchu Centennial Imaging Art Festival. Works of his that have been publicly screened include Gumjlla, Farmland Heavy Metal, French Bread in Penghu, etc.



▲ 許映嘉與小時候  
Xu Ying-Jia and picture of when he/she was little.

### 故事簡介 Storyline

《孩子們》的”們”是眾多面的鏡子，從多角度的方式進入生命，反映出自我與他者的各種關係，不同情緒之間的課題。繪畫不單是薄薄一層的技法呈現，而是一種深度理解與被接納的藝術。畫作拋出的問題，我帶著攝影機走進畫中的世界，與創作者跨越時空去尋覓答案。

Child Portrait is a mirror that presents life from multiple perspectives, reflecting the various relationships between the self and others, and the issues that come with different emotions. Painting is not simply a thin layer of medium presenting one's skills, but an art of deep understanding and acceptance. The painting throws out questions, and I walk into the world of the painting with my camera to find answers with the painter across time and space.



## ● 導演的話 A Message from the Director

在所有人都睡著的夜裡醒來，尋著一些氣味或滋味，反覆咀嚼同一想法，在溫暖的雨中散步，在昏暗的光影裡長聊。藝術，有很大一部分是情感的連結，當年這些孩子透過國正的畫作，看見自己到那些徬徨、茫然的內心。藝術的力量給孩子一種，被支持、被肯定與安定的感覺，於是開始慢慢學習重新接納自己，成為任何一種大人。

Waking up in the night when everyone is asleep, searching for some smell or taste, chewing over the same idea again and again, taking a walk in the warm rain, having a long chat in the dim light and shadows. Art, in large part, is an emotional connection. Through Kuo-Cheng's paintings, children see the uncertainty and confusion in themselves. The power of art gives children a sense of support, affirmation, and stability, and they slowly begin to learn to accept themselves as adults again.



▲ 郭駿盛  
Guo Jun-Sheng.

◀ 看見父親的海  
Seeing Father's Sea.



▲ 游奕軒與兒子  
You Yi-Xuan and son.



▲ 畫室  
The atelier.



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## 媽媽參選記 Mothers Gone Political

導演 Director 陳婉真 Kite Chen  
製片 Producer 林冠婷 Lin Kuan-Ting



### 導演簡介 Director's Biography

陳婉真 畢業於法國里昂盧米埃大學表演藝術所電影組。現為獨立影像 / 文字工作者，從事紀錄影像製作、紀錄片研究、教學與評論。專長領域為第一人稱敘事紀錄片、紀錄片中的虛構與真實、紀錄片行銷與映演。

Kite Chen graduated from the Department of Performing Arts of the Université Lumière Lyon-II, she is now an independent filmmaker/writer, working in documentary film production, documentary research, teaching, and criticism. She specializes in first-person narrative documentaries, fiction and reality in documentary films, and documentary marketing and screening.



▲ 與孩子一起騎腳踏車沿路宣傳  
Riding on bicycle with her child along the streets.

### 故事簡介 Storyline

一群自稱「歐巴桑」的媽媽，以非典型的方式投入選戰，嘗試實踐「生活即政治」的價值。但是，以帶小孩為主業的媽媽，如何帶著親職來參選呢？成為候選人的媽媽，在政治覺醒後的親職之路，又會如何堅持信念走下去？

A group of mothers, who call themselves obasans, try to live by the saying "life is politics" by joining the election using an atypical approach. But how can these full-time mothers care for their children and run for an election at the same time? How will the mothers, who have become election candidates, continue to parent while persisting in their beliefs after their political awakening?



## 導演的話 A Message from the Director

「媽媽」這個身份，曾經讓我有巨大的被剝奪感。帶著孩子，那些我熱愛、喜愛從事的事務、工作，朋友的活動聚會、社會生活的場合，因為怕無法承接孩子的需求、配合孩子的作息，或者怕打擾到其他人，我開始習慣自我設限不參加。

2018 年，我開始近距離拍攝「歐巴桑」這群媽媽，她們向我展示了親職樣貌，不同於主流社會的其他可能，也令我反思自身的經驗與思維：為什麼一旦作為媽媽，就必須開始自我設限？

我好奇的是，親職實踐如何成為「插政治」的動能？這些歐巴桑媽媽們，她們的力量從何而來？她們是怎麼從成為一個媽媽開始，成長、覺醒、長出力量，轉變為一個積極投入公共事務的公民呢？帶著孩子，她們在親職和自我實踐之間，怎麼平衡？

Being a mother used to make me feel very deprived. As I was bringing up my children, I began to get in the habit of limiting myself on taking part in the things and the work that I love to do, in activities and gatherings of friends and social occasions, because I was afraid of not being able to take care of my children's needs or to match their schedule, and afraid of being a hassle to others.

In 2018, I started to film the obasans at a close range. They showed me what parenting could look like in ways that are different from those passed down through mainstream society, and they made me reflect on my own experience and thinking: Why must I start to set limits for myself once I become a mother?

I was curious about how parenting became their motivation to get involved in politics. Where do these obasans get their power from? How did they begin as mothers, and then grow, become aware, and develop the power to become active citizens in public affairs? How do they balance parenting and self-actualization while caring for their children?



▲ 候選人在菜市場  
An election candidate at the market.



▲ 與孩子一起參與社會倡議行動  
Participating in social advocacy events with her child.



▲ 與孩子一起騎腳踏車沿路宣傳  
Riding on bicycle with her child along the streets.



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# 島上的大象

## Elephant on the Island

導演 Director 陳蔚慈 Chen Wei-Cih



### 導演簡介 Director's Biography

陳蔚慈 畢業於臺灣藝術大學應用媒體藝術研究所，現為獨立紀錄片工作者，選擇入籍澎湖久居當地，透過日常中的記錄，發掘更多關於離島的海洋記事。以文字與影像的彙整，持續關注更多海島文化。

Chen Wei-Cih is a graduate of the Graduate Institute of Applied Media Arts of the National Taiwan University of Arts. She is now an independent documentary filmmaker who chose to become a long-term resident of Penghu. Through daily recordings, she has discovered many stories about the outlying islands, and she continues to focus on the culture of the islands through her compilation of words and images.



▲ 安靜的海岸上，堆積著風浪拍打後的廢棄物，而海上則是依海而生的居民垂釣著  
The quiet coast is covered with piles of waste carried there by the wind and the waves, while the sea is dotted with local residents and their fishing rods, making a living from the sea.

### 故事簡介 Storyline

在澎湖最古老的三級偏遠小島上，有個座落花嶼的巨大露天垃圾場，自民國 84 年完工後，開始了生態與之共存的日常，所有人與動物間接或直接以此為生。日常之中，卻也悄悄改變著生活。

On the oldest remote island in Penghu, Huayu, there is a huge open-air garbage dump. Since its completion in 1995, it began a life of co-existence with nature, and all people and animals live off of it, either directly or indirectly. In the midst of daily life, it has also quietly changed life.



## 導演的話 A Message from the Director

從 2017 年起，懷著對淨灘效益的疑問，開啟一連串海岸線垃圾追蹤的旅程，從臺灣到金門、澎湖、小琉球等地，從現場到上下游處理鏈，每個場域都讓我有新的思考，卻又捲進更大的謎團中。本是一場淨灘活動的澎湖小島嶼，成為了我近幾年來追尋的解答，拍攝過程有點茫然卻又如此堅定，想以此片記錄下這些年的心境與感觸，同時獻給在島嶼上奮力生活的人們。

「房間裡的大象」是形容在房間裡擠著龐然大象，而生活在其中的人們卻視若無睹。這句英國諺語，成為我在小島上，看見龐然的垃圾場時，縈繞不去的念頭。微觀來看，是小島與居民的故事；從環境來看，卻成為了未來人類與垃圾共存的縮影。第一年我看見島上的垃圾問題，而後一再被吸引的，卻是島上生物與環境共存的生活樣態。

花嶼是澎湖最古老的一座小小島，有著許多美麗與哀愁，在這些交通不易的船隻往返拍攝中，卻也是我心之嚮往的桃花源記。

Since 2017, I began a journey tracking garbage along the coastline since I questioned the benefits of beach cleanups. From Taiwan to Kinmen, Penghu, and Liukiu Island, from the cleanup sites to the upstream and downstream processing chains, each place has given me new insights, yet got me caught up in a bigger mystery. A small island in the Penghu Archipelago, where a beach cleanup took place, has become the answer I have been seeking for the past few years. The shooting process was a bit overwhelming, yet I was determined to record my thoughts and feelings for the past few years, and dedicate the film to the hard-working people on the island.

The elephant in the room is a British idiom describing a room stuffed with a huge elephant to which the people in the room choose to ignore. It became a lingering thought when I saw the huge garbage dump on the island. From a microscopic perspective, it is the story of the island and its inhabitants; from an environmental perspective, it becomes a microcosm of the future coexistence of human beings and garbage. During the first year, what I saw was the garbage problem on the island, but what I was attracted to again and again was the way the island's creatures and the environment coexisted.

Huayu is the oldest island in the Penghu Archipelago. It has a lot of beauty and sadness, but it is also a garden of Eden that I longed for during the long boat trips I took back and forth for filming.



▲ 當地居民多從事漁業相關的工作，殺魚以及處理漁獲是家家戶戶門前的日常光景  
Most of the local residents work in the fishing industry. Handling the day's catch and killing fish is a sight that happens daily in front of every household.



▲ 蜿蜒的小徑上，大多數的時間沒有過客  
Most of the time, there are no visitors on the winding path.



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# 龍昇不打烊

Never Give Up

導演 Director 黃淑梅 Huang Shu-Mei



## 導演簡介 Director's Biography

黃淑梅 出生於臺南縣白河鎮，1991 年開始創作紀錄片，長期以影像關注、介入環境生態議題，主要作品有《在中寮相遇》(2006)、《寶島曼波》(2008)、《給親愛的孩子》(2015)、《家鄉保衛戰》(2016)、《回家》(2020)，2021 年新作為《馬頭山之戰》。

Huang Shu-Mei was born in Baihe Township, Tainan County. She began to shoot documentary films in 1991. She has long been concerned with environmental issues, and has intervened through her films. Her major works include An Encounter with Chungliao (2006), Formosa Dream, Disrupted (2008), To Dear Children (2015), A Fight for My Hometown (2016), Coming Home (2020), and Battle of Matou Mountain (2021), which is her newest work.



▲ 龍昇村民靠這只貨櫃屋遮風避雨，駐守在坤興門口，埋鍋造飯一年多

The villagers of Longsheng take shelter from the weather in this container house and cook their rice in pots that they bury in the ground; they have stationed themselves at the entrance of the Pacific Ecology Co., Ltd. for more than a year.

## 故事簡介 Storyline

苗栗造橋鄉龍昇村村民歷經黑道暴力威脅，堅持不懈，守護家鄉不受事業廢棄物汙染。抗爭了 20 年頭，如今，勝利在望。雖然如此，事業廢棄物濫倒的汙染事例仍在臺灣各個農村不斷上演，而這累世共業將帶著臺灣往何處走？

The villagers of Longsheng Village, Zaoqiao Township, Miaoli, have persevered through the threat of mob violence to protect their hometown from being polluted by business waste. After 20 years of struggle, victory is now in sight. However, cases of illegal dumping of business waste are still occurring near villages everywhere in Taiwan, and we are all implicit. How will the future of Taiwan look?



## 導演的話 A Message from the Director

希望透過《龍昇不打烊》這部紀錄片探討臺灣事業廢棄物法令不全與未竟之處，並記錄法令的修法，不論是好是壞，至少留下我們這一代面對事業廢棄物這個命題的記錄。

It is my hope that through Never Give Up we can explore the incompleteness of and aspects not covered by Taiwan's business waste laws, and record the amendments to the laws so that, whether they are good or bad, at least a record is left behind of our generation's efforts in dealing with the problem of business waste.



▲ 坤興事業廢棄物掩埋場設立，廢水會流入龍昇村民賴以灌溉的水源一大潭，影響擴及700多甲農地

Once the Pacific Ecology is established, the wastewater will flow into the Datan—which the villagers of Longsheng rely on for irrigation—and impact more than 700 hectares of farmland.



▲ 龍昇村民祈請玄天上帝到坤興公司門口坐鎮

The villagers of Longsheng prayed for Xuanwu to stand guard at the entrance of the Pacific Ecology.



▲ 龍昇村民 24 小時輪班 駐守在坤興公司門口

The villagers of Longsheng take shifts as they station themselves at the entrance of the Pacific Ecology 24 hours a day.



12<sup>th</sup> NTCDF

## 指認

### The Man in the Picture

導演 Director 黃惠偵 Huang Hui-Chen

製片 Producer 匿名 Anonymous



#### 導演簡介 Director's Biography

黃惠偵 一邊育兒、一邊學習農事的獨立影像工作者。

Huang Hui-Chen is an independent filmmaker who is raising children while learning about farm work.



▲ 正富在法庭重現他的法院經驗  
Cheng-Fu reenacted his experience in the courtroom.

#### 故事簡介 Storyline

一張照片、一場充滿瑕疵的指認，讓正富的人生從此徹底被改變。多年之後，正富第一次回到記憶中引發這一切開端的那個場所，試著指認出這一路走來的種種心事，以及他對司法所懷抱的希望與失望。

A photo and a flawed eyewitness identification changed Cheng-Fu's life forever. Years later, Cheng-Fu returns for the first time to the place in his memory that started it all, and tries to identify all the things that happened along the way, as well as his hopes for and disappointments in the justice system.



## 導演的話 A Message from the Director

司法冤案，對於一般人來說，感覺是件距離遙遠，不太可能會發生在自己身上的事。但如果我們有機會去了解那些無辜者的故事，會驚覺原來冤案的發生居然可以是那樣輕易，從調查到審判，每個環節只要有些微疏失，司法的天秤就會傾斜，冤，便從中而生。而更令人驚恐的是，要讓傾斜的天秤回正，卻是那樣地困難。

在拍攝正富的期間，有個讓我印象深刻的經驗是時常會被問到一個相似的問題：你的影片要如何證明主角清白無辜？對我來說那是一個令人難過的提問，因為那正好反映了正富以及許多像他一樣受冤之人的處境：他們從一開始就被認為是有罪的，而司法與社會大眾都期待且要求他們必須自證無罪，而不是反過來去問，我們是否真能證明眼前這個人有罪？

也許司法離我們並不遙遠，我們每一個人的思維與所相信的價值，決定了司法會是什麼樣子。

To the general public, a miscarriage of justice seems distant and an unlikely thing to happen. But if we have the opportunity to learn about the stories of the innocent people who have been wrongly convicted, we will be surprised to find out how easy it can be for such injustice to happen. From the investigation to the sentencing, if there is even a slight error in any one of the procedures, the scales of justice will be tilted, and injustice will be born. What is even more frightening is that it is so difficult to right the tilted scales again.

One of the things that struck me while I was filming Cheng-Fu's story was that I was often asked a similar question: How will your film prove the innocence of the protagonist? To me, it was a saddening question because it reflected the situation of Cheng-Fu and many others like him: they were considered guilty from the beginning, and the justice system and society expected and demanded that they prove their innocence, instead of the other way around and asking whether we could prove the man before us was guilty.

Perhaps justice is not so far away from us after all. The way each one of us thinks and the values we believe in determines what justice will look like.



▲ 正富說這個位置擁有的權力很大，責任也很重，希望法官不要縱放罪行，也不要讓清白之人含冤

Cheng-Fu said that this position holds must power and responsibility, and he hopes that judges will not be lax in punishing criminals nor let innocent people be wronged.



▲ 從被冤到平反的路上，太太美紅都陪在正富身邊

From being wrongfully imprisoned to having his sentence overturned, Cheng-Fu's wife Mei-Hung was always by his side.



12<sup>th</sup> NTCDF

# 遠離祖靈的孩子

The True Spirit

導演 Director 黃開璟 Andrie Huang



## 導演簡介 Director's Biography

黃開璟 導演、剪接師、美術設計。喜歡創作、喜歡故事，期待自己的鏡頭能去發現各種人文議題與故事。著迷於紀錄片的真實力量，以及因為紀錄片而擴展的生命觀。於舊視界文化藝術有限公司擔任導演、剪接師。

**Andrie Huang** Director, editor, art designer. Andrie Huang likes to create and tell stories, and looks forward to discovering various issues and stories through the camera lens. Fascinated by the tangible power of documentary films and the worldviews that such films have expanded. Worked as director and editor at The Classic Vision Co., Ltd.



▲ 力臣充滿期待地上場比賽  
Li-Chen looks forward to the match.

## 故事簡介 Storyline

劉力臣是一位拳擊天份極高的泰雅族青年，國中時期他多次獲得全國拳擊冠軍，得來容易的冠軍讓他疏於練習。高中之後拳擊冠軍對力臣來說變得不再那麼容易，比賽成績不斷下滑，也讓他對於拳擊漸漸失去了熱情……。同樣是泰雅族的拳擊教練陳哲宇，希望力臣可以再次藉著拳擊，找回屬於原住民的驕傲，哲宇希望力臣不要放棄高中三年級的最後一次比賽，但力臣已經不覺得拳擊是他的未來。高中即將畢業，他還是不知何去何從？

哲宇不想放棄力臣，但也無法說服力臣繼續打拳擊，他該如何挽回這位遠離祖靈的孩子呢？不依靠拳擊的話，力臣可以找回過去屬於自己的榮耀嗎？

Liu Li-Chen is a young Atayal man that is extremely gifted at boxing. During his junior high school years, he won several national boxing championships, and the easy wins made him lax and unwilling to practice. After high school, boxing championships became less easy to win, and his results continued to decline, causing him to lose his passion for boxing. Chen Che-Yu, a boxing coach who is also an Atayal, hopes that Li-Chen can once again use boxing to regain his pride as an indigenous person. Che-Yu wants Li-Chen to not give up on the last competition of his last year of senior high school, but Li-Chen doesn't feel that boxing is his future anymore. He is about to graduate from senior high school, but he still doesn't know what he wants to do in the future.

Che-Yu doesn't want to give up on Li-Chen, but he can't convince him to continue boxing, either. How can Che-Yu help Li-Chen find his way back to the ancestral spirits? Can Li-Chen regain his past glory without relying on boxing?



## 導演的話 A Message from the Director

我自 2019 年起記錄哲宇與這些孩子們的故事，從這些孩子身上看見了一部份的都市原住民的生活樣貌，單親、隔代教養、父母忙於工作長期不在家……，可以看見這些都市原住民在都市中掙扎著、生活著，而哲宇試著用拳擊拉住這些孩子，幫助他們找回身為原住民的驕傲。他用力的用拳擊拉住力臣和其餘的孩子，希望在都市中，為他們找出一條路。但這條路是否是孩子的？我可以感受到他內心的掙扎和對孩子的愛。看著他們為了爭取榮耀，在拳擊這條路上努力，卻也因為為了拚拳擊成績，來不及讓孩子們認識屬於自己的文化。無論是哲宇或是力臣，路上他們遇到許多許多的困難，在都市中重新找回原住民的榮耀，彷彿十分遙遠。藉著拍攝的機會，我想陪著這些孩子以及哲宇，希望我的鏡頭有一天記錄到他們尋找到未來答案的那個時刻，以及他們找到自身價值的那個時刻。

I have been recording the story of Che-Yu and these children since 2019. From these children, I get a glimpse into the life of indigenous peoples living in the cities: single-parent households, intergenerational parenting, long-absent parents busy with work... I can see how these urban indigenous children are struggling and living in the city. Che-Yu tries to pull these children up through boxing in the hopes of helping them regain pride in their indigenous identity and find their way in the city. But is that way actually a way for these children? I could feel his inner struggle and his love for the children. The children work hard at boxing to win glory, but they also lose out on the chance to learn about their own culture as they strive for results. Whether it was Che-Yu or Li-Chen, many difficulties were encountered along the way, and it seemed like there was a long way to go in order to regain the glory of the indigenous peoples in the city. I wanted to be with these children and Che-Yu through the filming process, hoping that my camera will one day record the moment when they find the answer to their future as well as their own value.



▲ 力臣輸了比賽之後相當的沮喪  
Li-Chen feeling frustrated after losing the match.



▲ 力臣賽前熱身及訓練  
Li-Chen warming up and training before the match.



▲ 哲宇試著與力臣對話，輔導他的拳擊之路  
Che-Yu tries to talk to Li-Chen and guide him on his boxing journey.



12<sup>th</sup> NTCDF

# 百夜縫生

## Relife

導演 Director 黃聖鈞 Huang Sheng-Chun 薛若儀 Hsueh Lo-Yi



### 導演簡介 Director's Biography

**黃聖鈞** 臺北人，影像工作者。遊走在導演、編劇、攝影等位置。目前正就讀國立臺南藝術大學音像紀錄所，希望未來能結合劇情、紀錄、實驗等形式，創造出與眾不同，與臺灣息息相關的創作。



**薛若儀** 桃園人，紀錄片工作者。就讀國立臺南藝術大學音像紀錄所，有生之年持續用聲音、影像、文字紀錄這片風景和人事物。

**Huang Sheng-Chun**, a native of Taipei and a filmmaker. He takes turns being a director, scriptwriter, and cameraman, and is currently studying at the Graduate Institute of Documentary & Film Archiving of the Tainan National University of the Arts. In the future, he hopes to combine storylines, documentaries, and experimental forms to create works that are different and relevant for Taiwan.

**Hsueh Lo-Yi**, a native of Taoyuan and a documentary filmmaker. She is studying at the Graduate Institute of Documentary & Film Archiving of the Tainan National University of the Arts, and will continue to record the landscapes and people of Taiwan with sounds, images, and words during her lifetime.



▲ 在修復的工作中，女性佔了大多數，她們來自各地。平日也都有各自的工作，只有接到案子時才會齊聚一堂

Among those who work to restore bodies, women make up the majority. They came from various places, and they all have their own day jobs. Only when they receive a case do they come together.

### 故事簡介 Storyline

密閉的房間、空氣中瀰漫著藥劑味，鄭文萍全神貫注地將破碎的大體縫合成形。二十年來，她與大體相處的時間比任何人都長。

這一年，她成立團隊，身上背負著學員培訓和公司營運的壓力，她明顯感受到狀態已不如從前，在身體和心靈都瀕臨緊繃的邊緣，她仍想著堅持下去。

In a closed room with the smell of chemicals drifting through the air, Cheng Wen-Ping concentrates on sewing a broken body back together. For twenty years, she has spent more time with bodies than other people.

This year, she set up a team, and with the pressure of training students and running the company weighing on her, it is clear to her that her current condition can't compare to her old days, but she wants to keep going despite her body and mind verging on the edge of burnout.



## 導演的話 A Message from the Director

認識萍姐是去年的事了。那是炎熱的夏天，我們站在殯儀館外等待萍姐出現的十分鐘內汗滴滿整地。如此躁動的天氣，我們和萍姐一起待在陰冷的房內，修復了幾十個小時。眼前的大體來來去去，每一場修復都要耗費八小時以上才能收工，萍姐彎著腰眯眼對照往生者的遺像，一面小心地縫合皮膚、重新上妝，即便旁邊的學員們喊著腰痠背痛，她仍不動聲色地繼續工作。持續到清晨的修復工作結束後，萍姐癱在椅子上，用最後一點精力等待早上家屬來確認成果。

我們開始跟拍後才發現她的生活非常忙碌，每日睡眠時數幾乎不到四小時，這樣高壓且密集的工作狀態，她是怎麼過了二十年的？

她的工作與死亡密切相關，而這部片子，或許是關於一個人如何讓自己真正活著。

We met Wen-Ping last year. It was a hot summer day, and in the ten minutes that we were standing outside the funeral home waiting for Wen-Ping, we were dripping with sweat. The weather made us restless. Then, we stayed in a dark, cold room with Wen-Ping, who restored bodies for dozens of hours. Bodies came and went. Each restoration session took more than eight hours to finish. Wen-Ping would bend over and squinted at the portraits of the deceased while carefully sewing up the skin and reapplying makeup. Even though the students next to her cried out about their back pain, she continued to work without a word of complaint. After the restoration work was finished in the early morning, Wen-Ping collapsed onto a chair and waited with her last bit of energy for the family to confirm the results in the morning.

After we began to follow her with our cameras, we realized that she had a very busy life, sleeping less than four hours a day every day. How did she last twenty years while she worked under such high pressure and tight schedules?

Her work is closely related to death, but this film is perhaps about how one can make oneself truly alive.



◀ 工作時，萍姐需要花上很多時間反覆比對往生者生前的面容，和修復後的樣貌  
While Wen-Ping works, she spends a lot of time comparing the faces of the deceased while they were still living to their restored appearances.



▲ 有些大體若有較多處傷口，萍姐會陪同家屬共同檢視大體  
If there are more wounds on the body, she will accompany the family as they examine the body.



▲ 因為家就住在海邊，萍姐偶爾會開車去看海  
Because Wen-Ping lives near the sea, she occasionally goes on a drive to see the sea.



12<sup>th</sup> NTCDF

# 農奴百萬富翁

## Politics, Traders, Farmers

導演 Director 黃繼賢 Dicky Huang  
製片 Producer 吳佩妮 Penny Wu



### 導演簡介 Director's Biography

黃繼賢 目前就讀國立臺南藝術大學音像紀錄研究所研習紀錄片製作。

2015 年設立伏地影像工作室，目前正在製作影像返鄉西螺三部曲的拍攝工作，導演也長期關注原住民部落的故事，紀錄片《獵王龍尺武》曾獲得 MATA 獎首獎殊榮。

Dicky Huang is currently studying documentary film production at the Graduate Institute of Documentary & Film Archiving of the Tainan National University of the Arts.

In 2015, he set up The Land Films, and is currently working on a trilogy of films about returning to his hometown of Xiluo. He has long been concerned about the stories of the indigenous peoples, and his documentary Puragas, King of Hunters won the first-place prize at the MATA Awards.



▲ 西螺果菜市場裡，中盤商小柔與她的先生  
Xiao-Rou, a wholesaler, and her husband in the Shiluo Fruit and Vegetable Market.

### 故事簡介 Storyline

本紀錄片透過調查紀錄農民及中盤商之間的收購狀況與「西螺果菜市場」內外的農業議題作為拍攝主軸，在拍攝過程中，發現這樣的農業困境導向了一個不健全的狀況就是「產銷結構」，在產銷結構中涉及範圍是全臺農業的病態，這支紀錄片就是在找尋產銷制度現狀下，在「政治」、「市場」、「農民」裡誰是既得利益者和受害者，也希望這是一部可以提供反思的農業紀錄片。

Through this documentary film, the transactions between farmers and wholesalers as well as the agricultural issues inside and outside of the Shiluo Fruit and Vegetable Market were investigated and recorded. In the process of filming, it was found that issues faced by Taiwan's agricultural industry is due to a dysfunctional production and sales structure that can be found throughout Taiwan. The aim of the documentary was to find out who had vested interests and who were the victims in the current production and sales system amidst the politics, the market, and the farmers. It is hoped that this documentary can provide reflection upon the state of agriculture.



## 導演的話 A Message from the Director

我的家鄉雲林是一個以農業生產為主的一個縣市，當我小時候，是沒有到處玩的機會的，放學後，我們就必須就到田裡，跟著大人一起採收田裡的作物，到我現在36歲，臺灣農民從以前到現在一直面對的困境從來沒有發生過改變，所以這部紀錄片嘗試著解構權力結構，讓農民、盤商和政府，在影片中開啟對話，並想從中讓大家看見他們之間的關係和想說的話。

在臺灣這樣的農業權力階層，已經馴化許多現在正在面對農業困境的農民，臺灣農業目前看起來一切都看起來風平浪靜，不是一個正在抗爭中的農民運動，但身在農業家庭的我，知道臺灣農業必須終止許多不合理的交易規則。

在這部紀錄片中，你會看到，這不僅僅牽扯到許多人的龐大利益，和政治利益，這部紀錄片講的是長久以來很多人不知道或是不敢講的故事。

I come from Yunlin, a place where agriculture is the backbone of the economy. When I was a child, I didn't get to run off and play after school; instead, we had to go into the fields and harvest the crops together with the adults. Now, I am 36 years old, yet the plight of Taiwan's farmers has not changed. Therefore, in this documentary, I've attempted to deconstruct the power structure and open up a dialogue between farmers, wholesalers, and the government in the film in order to allow people see the relationship between them and what they want to say.

In Taiwan, such a hierarchy in the agricultural industry has already tamed many farmers, who are now facing difficulties. At the moment, Taiwan's agriculture looks fine, like there isn't a farmers' movement that is currently fighting for rights, but being from a farming family, I know that Taiwan's agricultural industry must end many of its unreasonable trading rules.

In this documentary, you will see that not only is there a lot of money and political interests involved for many people, but there are stories that many people have not known or dared not tell for a long time.



▲ 推滿大卡車的菜，將被載往北部  
A big truck full of vegetables that will be transported to the north.



▲ 西螺果菜市場空拍照  
An aerial photo of the Shiluo Fruit and Vegetable Market.



▲ 農民廖益楷正在播種  
Liao Yi-Kai, a farmer, is sowing seeds.



12<sup>th</sup> NTCDF

## 扭轉撞毀 Stranded

導演 Director 潘思涵 Elfie Pan  
製片 Producer 林承翰 Jonny Lin



### 導演簡介 Director's Biography

潘思涵 臺北人，世新大學廣電系電影組畢業，畢業製作短片《請與你自己歌唱》曾入圍第二十一屆女性影展。

目前為獨立紀錄片工作者，近年多接觸身心靈探索，投入肢體與創傷知情的領域、鑽研與推廣療遇。

Elfie Pan is a native of Taipei who graduated from the Department of Radio, Television, and Film of Shih Hsin University. The short film she made for her graduation project Being was a finalist in the 21st Women Make Waves Film Festival.

She is currently an independent documentary filmmaker. In recent years, she has been exploring the mind, body, and spirit, and has been involved in research in the field of physical and trauma-informed care and the promotion of healing.



▲ 大學同學運奇與茂銓向明杰敘述面對他瘋狂狀態時的心境  
University students Yun-Chi and Mao-Quan tell Ming-Chieh how they felt when they faced him in his crazed state.

### 故事簡介 Storyline

身為男同志的明杰因藥愛煙嗨而成癮於甲安，並曾因施用過量導致嚴重的妄想症狀，情急之下所幸得到大學同學的相助而免於危險。然而，明杰的施用情形並未因此減少，第二次的瘋狂很快又再發生……。

Jay, a gay man, became addicted to meth because of drug-fueled sex parties, and once suffered a severe episode of paranoia due to an overdose. Fortunately, he was saved by the help of his college classmates. However, Jay's drug use did not lessen after the incident, and his second bout of madness soon occurred...



## 導演的話 A Message from the Director

成癮是一種語言，述說著自然活著的困難。

成癮之人在逃在躲或在努力抗鬥一股炙熱的疼痛，那是於生命早期種下去的創傷，而當事人有時未能覺察。早就遺忘的創口流膿浮腫，衍生的各種強迫式行為或心理防禦一再地重複，在那迴圈之中他們得以短暫地忘卻「自我」——當「我」不見，痛苦也就不見了——成癮之人在追求的，是從「我」解脫出來，是對自身生命的反動。

明杰與我相識於大學，我們的特質接近，敏感而時常受到情緒掩蓋。第一次面對明杰妄想的當下，內心那種即將失去、混雜恐懼與悲傷的不知所措，不只讓我看見了他的呼救，也讓我看見自己不願放手。我感念與明杰的緣份，其實這一切都發生地離奇，超過任何原本我所能想像的，於今透過參與他的生命以及經驗他身邊的人相遇或離去，慢慢集所有滋味與感觸成就紮實的心智，在各自迷失時得以平衡校準。

Addiction is a language that speaks of the difficulties of living naturally.

Someone who is an addict is running, hiding, or fighting against a searing pain that comes from trauma planted early in life and that the person sometimes fails to recognize. The long-forgotten wounds are abscessed and swollen, and the resulting compulsive behaviors or psychological defense mechanisms are repeated over and over again, allowing them to forget the self for a short time in that spiral—when the "I" is gone, so is the pain. What the addicted person is seeking is freedom from the "I"; it is a reaction to their own life.

Jay and I met in college, and we were similar in personality—sensitive and often flooded by our emotions. The first time I saw Jay with his delusions, I was overwhelmed by fear, sadness, and a sense of impending loss. Not only did I see his cry for help, I also saw how I was not willing to let him go. I am thankful for the connection I share with Jay; everything happened so strangely that it surpassed anything I could have imagined. Now, by participating in his life and experiencing the people around him coming into or leaving his life, I have slowly gathered all the flavors and sensations into a solid state of mind through which I can find balance and align myself when we are lost.



▲ 明杰於酒吧上班，時常因為酒醉斷片，遊走在迷糊與遺忘之間  
Jay works in a bar, and often has memory blackouts from getting drunk, wandering between confusion and forgetfulness.



▲ 每逢週末，明杰工作的同志酒吧總是人滿為患  
On weekends, the gay bar where Jay works is always packed.



▲ 在妄想狀態中，明杰用著敏銳的感官注視著蛛絲馬跡，並感覺到「所有事情都很奇怪」許多的巧合都被他看做是陰謀與訊息  
In his delusional state, Jay uses his acute senses to watch for clues, and feels that "everything is strange". Many coincidences are seen by him as conspiracies and messages.



12<sup>th</sup> NTCDF

## 鯨之聲

### Hearing from the Dolphin

導演 Director 張弘樑 Zhang Hong-Jie

製片 Producer 丁忠瑩 Ting Chung-Ying



#### 導演簡介 Director's Biography

張弘樑 獨立紀錄片編導、攝影，畢業於臺藝大應媒所，紀錄片皆以人為題材，看到他們身上的平凡與不凡，近年來以海洋議題為關注題目。

**Zhang Hong-Jie** Independent documentary film director and photographer.

A graduate of the Graduate Institute of Applied Media of the National Taiwan University of Arts. His documentaries are all about people, seeing the ordinary and extraordinary in them. In recent years, he has focused on marine issues.



▲ 野放前夕楊瑋誠替海豚保濕

Yang Wei-Cheng moisturizes the dolphin before it is released into the wild.



#### 故事簡介 Storyline

數百支離岸風機正在臺灣西海岸大肆興建，緊鄰不到 50 隻的中華白海豚將長期受到噪音干擾，長年投入鯨豚的病理與聲音的研究的楊瑋誠，試圖揭開這些看不見真相，尋找開發與海洋生態的平衡。

Hundreds of offshore wind turbines are being built along the west coast of Taiwan, in close vicinity to the habitat of less than fifty Indo-Pacific humpbacked dolphins, which have long been disturbed by the noise. Yang Wei-Cheng, who has been involved in the research of cetacean pathology and sound for years, tries to uncover these invisible truths and find the balance between development and marine ecology.



## 導演的話 A Message from the Director

我在就讀大學時，曾經拍攝鯨豚救援的故事，當時臺灣的中華白海豚預估還有 80 隻。

8 年的時光過去了，中華白海豚的數量則預估不到 50 隻，離岸風機將在十年內佈滿西海岸，位置緊鄰中華白海豚重要的棲息環境，根據過去幾年來的統計，鯨豚擱淺事件數量明顯的上升，這些出沒在臺灣周遭的鯨豚，面臨著更多我們看不到的威脅與考驗。

人類的開發對環境的影響是難以避免的結果，發展綠色能的同時，是希望對環境更佳友善，然而在開發施工的過程中，動物的生存權益，很容易被我們忽視，讓他們生存上遭受恐怖的威脅。

但願開發總是能晚一點，而更細緻的保護規範與配套措施能走在更前面。綠能開發與海洋保育的故事，正在這片海上同步進行著……。

When I was in college, I filmed a story about rescuing whales and dolphins. At the time, there were still about eighty Indo-Pacific humpbacked dolphins in the waters of Taiwan.

Eight years have passed, and their numbers are now estimated to be less than fifty. Within ten years, offshore wind turbines will dot the west coast, and they are located close to the habitat of these dolphins. According to statistics from the past few years, the number of cetacean strandings has increased significantly. The cetaceans found around Taiwan are facing more threats and tests than we can see.

The Impact of human development on the environment is inevitable. When we develop green energy sources, it is done in the hopes of being more friendly to the environment. However, in the process of their development and construction, the rights of animals are easily ignored, threatening their survival.

I hope that development will come a little later, and that more refined protection regulations and supporting measures can be taken in advance.

The story of green energy development and marine conservation is happening simultaneously in our waters.



▲ 白海豚死亡記者會  
The press conference on the death of Indo-Pacific humpbacked dolphins.



▲ 台灣西海岸近年來架設離岸風機  
Offshore wind turbines have been built along the west coast of Taiwan in recent years.



▲ 楊瑋誠發現海豚腹中有胎兒  
Yang Wei-Cheng finds a fetus in the dolphin's belly.



▲ 楊瑋誠攙扶救援失敗海豚  
Yang Wei-Cheng supports the dolphin, whose rescue attempt failed.



# 新北天際影展暨紀錄片主題展

The New Taipei Theater and Documentary Film Exhibition

## ■ 新北天際影展暨紀錄片主題展介紹 The New Taipei Theater and Documentary Film Exhibition

為了讓更多民眾感受紀錄片的魅力，分享「新北市紀錄片獎」12年來累積的創作能量及豐碩成果，新聞局辦理「紀錄片主題展」，以機場概念、擬真的航空元素打造展場氛圍，讓民眾來到展場提前體會搭機飛向天際時，與新北紀錄片相遇的怦然心動，期盼讓更多人能認識與關注新北市的優選紀錄片，在每個人心中都留下一部屬於自己的新北紀錄片。

To allow more people experience the charm of documentary films and share in the creative energy and fruitful achievements accumulated by the New Taipei City Documentary Film Award over the past 12 years, the Department of Information of the New Taipei City Government organized an exhibition on documentary films. The exhibition's theme is the airport and features aviation elements to create a realistic atmosphere at the exhibition venue, allowing people to experience in advance the thrill of seeing documentary films selected by the New Taipei Documentary Film Awards when flying into the sky. We hope that more people will learn about and give their attention to the excellent documentaries of New Taipei City, and leave with touching memories of New Taipei City that are worthy of a documentary.

## ■ 天際影展介紹 The New Taipei Theater

新北市紀錄片獎優選影片登上長榮航空班機！新北市政府新聞局攜手長榮航空公司獨家合作，於機上娛樂系統推出「新北天際影展」，讓紀實影像創作有機會在旅程中陪伴全球旅客翱翔天際，除了讓全球旅客在飛機上欣賞臺灣傑出導演的作品，也可體驗臺灣『感動無所不在』的文化風情。

The New Taipei City Documentary Film Award winners will be shown on EVA Air flights! The Department of Information of the New Taipei City Government, in partnership with EVA Air, will be presenting the New Taipei Theater on the airline's in-flight entertainment system, giving documentary films the opportunity to soar through the skies with passengers and accompany them on their journeys around the world. In addition to being able to enjoy the works of Taiwan's outstanding directors on board, passengers can also experience Taiwan's culture, in which touching moments can be found anywhere, anytime.





## ■ 影片介紹 Film Introduction



《老鷹之手》  
賴麗君 導演  
Eagle Hand  
Lai Li-Jun



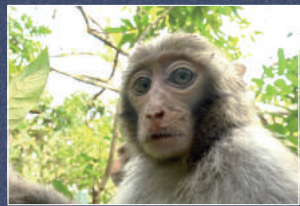
《垃圾山水》  
林佑學 導演  
Landscape of Rubbish  
Lin You-Xue



《臨演人生》  
伍心瑜 導演  
The Extra's Journey  
Wu Hsin-Yu



《屠龍之際》  
陳蔚慈 導演  
Adventure of Styrofoam  
Chen Wei-Cih



《來去獼猴家作客》  
張緯誌 導演  
Visiting Taiwan Macaque  
Chang Wei-Chih



《再會啦 白宮》  
李建成 導演  
See You White House  
Li Chien-Chen



《魚路》  
蘇美玉 導演  
My Way  
Su Mei-Yu



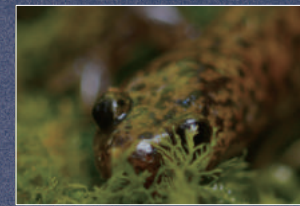
《一首搖滾上月球》  
黃嘉俊 導演  
Rock Me To The Moon  
Huang Chia-Chun



《老鷹想飛》  
梁皆得 導演  
Fly, Kite Fly  
Liang Chieh-Te



《對摔》  
張子祥 導演、戴薇 導演  
Versus  
Chang Tzu-Hsiang, Dai Wei



《我心有著山椒魚》  
林音 導演  
You Are In My Heart, Salamander  
Lin Yin



《傻子的夢想》  
葉蔭龍 導演  
A Fool's Dream  
Yeh Yin-Lung



## 講座活動 Seminars

新北市紀錄片主題展規劃 4 場放映座談活動，一同感受紀實影像的魅力。

New Taipei City has planned four screenings and seminars for the Documentary Film Exhibition to allow everyone to experience the charm of documentary films together.

### 《街舞狂潮》蘇哲賢 導演 Hip-Hop Storm Su Che-Hsien



蘇哲賢導演《街舞狂潮》雖然是紀錄片，但剪輯的過程思考方式是以劇情片的分鏡在執行，突破紀錄片平鋪直敘的創作思維。

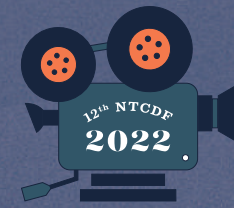
Although Su Che-Hsien's Hip-Hop Storm is a documentary, its editing process was executed in the way that a drama film would be edited, stepping out of the traditional narrative methods of a documentary film.

### 《愛別離苦》楊力州 導演 Love Without Clutching, Leave Without Guilt Yang Li-Chou



《愛別離苦》，是楊力州導演多年來首次嘗試以女性為拍攝對象所完成的作品，故事所在地桃園龍潭菱潭街，原是一條無名街，影片上映後，如今也可以在 google 地圖上搜尋到了，紀錄片的力量為這個街區注入了活水。

Yang Li-Chou's Love Without Clutching, Leave Without Guilt is the filmmaker's first attempt at making a film about women in many years. The story is set at Lingtan Street in Longtan, Taoyuan. The street was virtually unknown, but now can be found on Google Maps after the film's release, and the power of the documentary has injected new life into the neighborhood.



### 《文林銀行》陳志漢 導演 Bank in School Maso Chen



陳志漢導演作品《文林銀行》紀錄發生在新北市樹林區文林國小的理財教育，期盼孩子們從小具備正確「金錢觀」與「價值觀」，擁有富足能量來面對未來的人生。

Maso Chen's Bank in School documents the financial education of Wenlin Elementary School in Shulin District, New Taipei City in the hopes that children will have the right idea when it comes to money and values from an early age and have plenty of knowledge to help them face their future.

### 《再會啦白宮》李建成 導演 See You White House Li Chien-Cheng



最後一場放映 2017 年新北市紀錄片獎優選影片《再會啦白宮》，導演李建成一圓院線導演夢的作品，一段橫跨半世紀的歷史，承載人與人之間永難忘懷的情誼，也是送給導演父親最溫馨的禮物。

The final film to be screened will be See You White House, which was shown at the 2017 New Taipei City Documentary Film Award. This was the work that helped director Li Chien-Cheng fulfill his dream of making a feature film that made it to the movie theaters. The film shows a piece of history that spans half a century and holds unforgettable sentiments between people. It is also a heartwarming gift from the director to his father.



# 徵件大小事

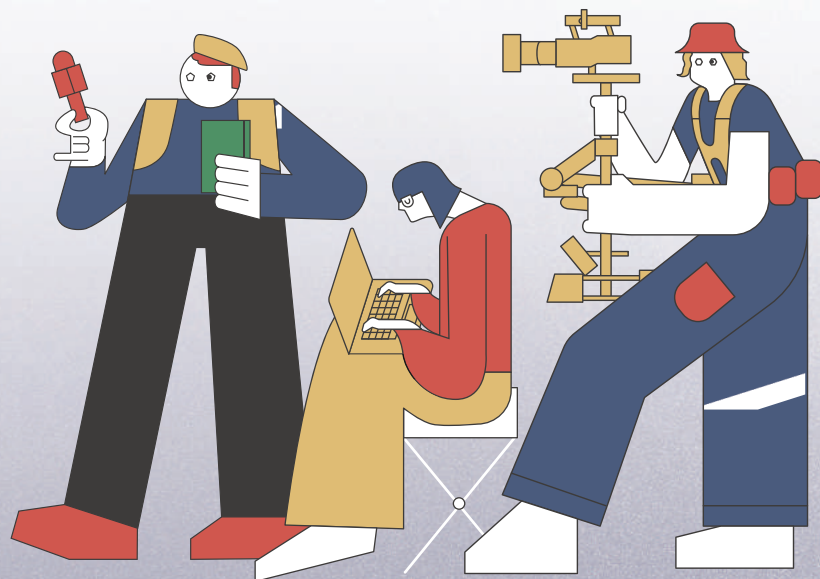
## The Call for Submissions

新北市紀錄片獎今年首度與財團法人看見·齊柏林基金會合作，增設「齊柏林環境紀錄獎」，讓關心臺灣生態環境的紀實影像議題，有更多獲取拍攝資金的机会。

新北市紀錄片獎邁入了第 12 年，市府始終以建構新北市成為紀錄片友善城市為目標，以專業為思考，與臺灣紀錄片工作者緊密結合，競賽比照國際紀錄片提案模式辦理，不限題材，加上拍攝基金和技術輔導雙管齊下，讓創作者能在新北市獲得最好的資源，期盼紀實影像發揮社會影響力。

This year, the New Taipei City Documentary Film Award partnered with the Chi Po-Lin Foundation for the first time and created the Chi Po-Lin Documentary Award to provide more funding opportunities for documentary filmmakers whose focus is on environmental issues in Taiwan.

The New Taipei City Documentary Award is entering its twelfth year, and the city government has always aimed to make New Taipei City a documentary-friendly city that works closely with documentary filmmakers in Taiwan in a professional manner. The competition is modeled after how proposals are made for international documentary film festivals, and there is no limit to the subject matter. The competition also provides funding and technical advisors, so filmmakers can get the best resources in New Taipei City. It is our hope that documentaries can make a social impact.



## 初審



## 公開提案會





## 監製工作坊



## 決選





# 海外放映

## Overseas Screenings

### ■ 新加坡影展 Singapore Chinese Film Festival

新北市紀錄片獎為拓展海外能見度，近年來積極與國際影展交流，今年與「新加坡華語電影節」合作，授權 2020 年競賽首獎短片《盜》於「華流短片展」單元中進行放映，新加坡華語電影節是新加坡極少數以華語為重點，跨越國界的影展，至今舉辦邁入第十屆，去年礙於新加坡疫情影響，與新北市的合作延宕，今年終於成行，讓國內優秀的紀錄片作品在新加坡也能大放異彩。

To expand the overseas visibility of the New Taipei City Documentary Film Award, we have been actively communicating with those responsible for international film festivals in recent years. This year, we are in collaboration with the Singapore Chinese Film Festival, which has authorized the screening of Ning, the 2020 New Taipei City Documentary Film Award first-place winner in the shorts category, in the Chinese Shorts Showcase. The Singapore Chinese Film Festival is one of the very few film festivals in Singapore that focuses on films in the Chinese language from different countries. At present, it is entering its tenth year. Last year, the collaboration with New Taipei City was delayed due to the outbreak of COVID-19; however, it is able to commence this year, allowing outstanding Taiwanese documentaries to shine in Singapore as well.



《盜》陳韋杰 導演  
Ning Chen Wei-Chieh



## ■ 波士頓台灣影展 Taiwan Film Festival of Boston

新北市紀錄片獎自 2019 年起，連續與波士頓台灣影展合作多年，今年也不例外，本屆波士頓台灣影展主題「裂縫與光」，藉由影片來暢談生命中的影和光。並從新北市紀錄片獎優選影片中遴選出兩部作品，柯智元導演《通道》紀錄一群以龔建嘉獸醫師為首的人們如何在困境中為酪農業注入新的生命力，期盼能為這產業帶來新的曙光，尚若白導演《苦伶的臉譜》，透過鏡頭帶領大家一同感受台灣傳統戲曲之美，探詢傳統文化發展與保留並進的契機。

The New Taipei City Documentary Film Award has been collaborating with the Taiwan Film Festival of Boston for many years since 2019, and this year is no exception. The theme of the Boston film festival this year is "Crack & Light". Through the films, the darkness and light in our lives will be discussed. Two New Taipei City Documentary Film Award winners have been selected for screening; Ko Chih-Yuan's *The Passage* documents how a group of people led by Dr. Kung Chien-Chia, a veterinarian, breathe new life into the dairy farming industry in the face of adversity, hoping to bring a new dawn to the industry. Jean-Robert Thomann's *Faces of a Taiwanese Actress* leads us on an experience of the beauty of traditional Taiwanese opera through the camera, and explores the opportunities for the development and preservation of traditional culture.



《通道》柯智元 導演  
The Passage Ko Chih-Yuan



《苦伶的臉譜》尚若白 導演  
Faces of a Taiwanese Actress  
Jean-Robert Thomann



# 紀錄片行銷協助

## Marketing Assistance for Documentary Films

新北市紀錄片獎，為鼓勵曾獲本市紀錄片獎之優選影片持續發揮紀實影像的感人力量，讓更多觀眾欣賞優質紀錄片，特辦理行銷協助專案，只要是新北市紀錄片獎優選作品發展成長片上院線，就有機會獲得行銷協助金，今年已提供兩部作品，包括 2017 年新北市紀錄片獎優選影片《再會啦白宮》以及 2018 年新北市紀錄片獎優選影片《神人之家》（短片片名《阿志》），取得新臺幣 10 萬元的行銷協助，期待更多新北市紀錄片獎的優選作品能在院線與民眾相見。

A marketing assistance program has been specially created in conjunction with the New Taipei City Documentary Film Award to encourage documentary filmmakers that have won the award to continue to grow the touching power of documentaries and to allow more audiences to enjoy quality documentary films. If works selected for the New Taipei City Documentary Film Award are developed into full-length films and released in theaters, they will have the opportunity to receive a marketing assistance grant. This year, we have already given a grant of NTD100,000 for the marketing of two films: See You White House, which was selected for 2017, and A Holy Family (short film title A-Chi), which was selected for 2018. We look forward to seeing more winners of the New Taipei City Documentary Award in theaters.



《再會啦 白宮》李建成 導演  
See You White House Li Chien-Chen



《神人之家》盧盈良 導演  
A Holy Family Elvis, A-Liang Lu





12<sup>th</sup> NTCDF  
2022

新北市紀錄片獎  
New Taipei City Documentary Film Award

## 2022 新北市國際紀錄片月

### 2022 New Taipei City International Documentary Film Month

2022 新北市國際紀錄片月策展概念「深根新北、立足台灣、放眼國際」，放映新北市紀錄片獎優選作品、紀錄台灣故事的創作以及國際紀錄片影展獲獎影片。紀錄片記錄真實，透過導演的鏡頭讓我們看到不同的視野，引發更深入的思考。

The curatorial concept of the 2022 New Taipei City International Documentary Film Month is "Rooted in New Taipei, based in Taiwan, and eyes on the world". During this event, the works selected for the New Taipei City Documentary Film Award will be screened along with creative works documenting Taiwanese stories as well as award-winning films from international documentary film festivals. The documentary films record reality, and through the lens of the director, we can see a different perspective, which can trigger more in-depth reflection.

#### 三大主題：

- 「國內院線精選—台灣的故事」
- 「國際紀錄片大賞—藝術家的故事」
- 「2022 新北市紀錄片獎優選影片」

#### Three Major Themes:

- The Best From Taiwanese Movie Theaters—Stories From Taiwan
- International Documentary Film Awards—Artists' Stories
- 2022 New Taipei City Documentary Film Award Winners

感動  
無所不在



## 場次表 Schedule



📅 日期 — 10.16(日) 19:00  
🎬 片名 — 鯨之聲 Hearing from the Dolphin  
🗣️ 與談人 — 導演 張弘樑★  
🕒 片長 — 27min  
📌 放映主題 — 特別場



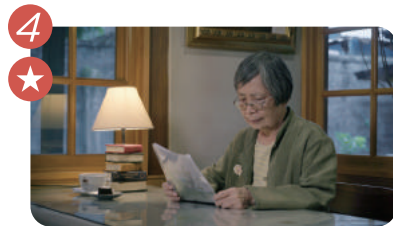
📅 日期 — 10.30(日) 14:00  
🎬 片名 — 愛別離苦 Love Without Clutching  
🕒 片長 — 77min  
📌 放映主題 — 台灣院線



📅 日期 — 10.30(日) 16:00  
🎬 片名 — 今敏：造夢魔術師 Satoshi Kon: The Illusionist  
🕒 片長 — 82min  
📌 放映主題 — 國際紀錄片



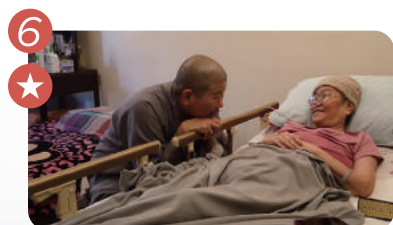
📅 日期 — 11.2(三) 18:40  
🎬 片名 — 我記得 Remember  
🕒 片長 — 124min  
📌 放映主題 — 台灣院線



📅 日期 — 11.4(五) 19:00  
🎬 片名 — 波濤最深處 Deepest Uprising  
🗣️ 與談人 — 導演 黃明川★  
🕒 片長 — 78min  
📌 放映主題 — 台灣院線



📅 日期 — 11.9(三) 18:50  
🎬 片名 — 台灣男子葉石濤 Yeh Shih-Tao, A Taiwan Man  
🕒 片長 — 122min  
📌 放映主題 — 台灣院線



📅 日期 — 11.11(五) 18:50  
🎬 片名 — 回眸 Review  
🗣️ 與談人 — 導演 陳志漢★  
🕒 片長 — 88min  
📌 放映主題 — 台灣院線



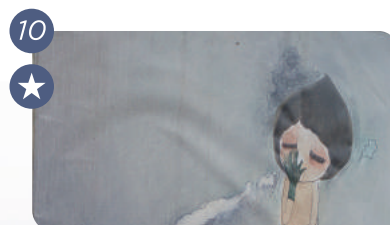
📅 日期 — 11.16(三) 18:40  
🎬 片名 — 給阿媽的一封信 A Letter to A'ma  
🗣️ 與談人 — 影片主角 何思瑩★  
🕒 片長 — 97min  
📌 放映主題 — 台灣院線



📅 日期 — 11.18(五) 19:00  
🎬 片名 — 扭轉撞毀 Stranded  
🗣️ 與談人 — 導演 潘思涵★  
🕒 片長 — 25min  
📌 放映主題 — 新北市紀錄片獎優選



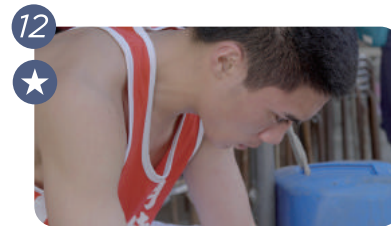
📅 日期 — 11.18(五) 19:00  
🎬 片名 — 媽媽參選記 Mothers Gone Political  
🗣️ 與談人 — 導演 陳婉真★  
🕒 片長 — 30min  
📌 放映主題 — 新北市紀錄片獎優選



📅 日期 — 11.19(六) 16:30  
🎬 片名 — 龍昇不打烊 Never give up  
🗣️ 與談人 — 導演 黃淑梅★  
🕒 片長 — 28min  
📌 放映主題 — 新北市紀錄片獎優選



📅 日期 — 11.19(六) 16:30  
🎬 片名 — 25公斤 25Kg  
🗣️ 與談人 — 導演 邱繼亮★  
🕒 片長 — 29min  
📌 放映主題 — 新北市紀錄片獎優選



📅 日期 — 11.19(六) 18:30  
🎬 片名 — 遠離祖靈的孩子 The True Spirit  
🗣️ 與談人 — 導演 黃開環★  
🕒 片長 — 27min  
📌 放映主題 — 新北市紀錄片獎優選



📅 日期 — 11.19(六) 18:30  
🎬 片名 — 情況有點複雜 Nut Brother  
🗣️ 與談人 — 導演 夏鵬程·車怡岑★  
🕒 片長 — 27min  
📌 放映主題 — 新北市紀錄片獎優選

●「國內院線精選—台灣的故事」  
The Best From Taiwanese Movie Theaters—  
Stories From Taiwan

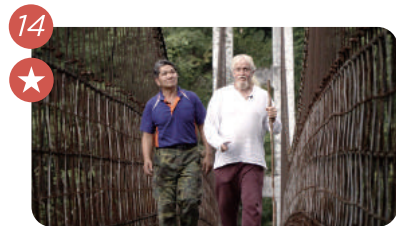
●「國際紀錄片大賞—藝術家的故事」  
International Documentary Film Awards—  
Artists' Stories

●「2022 新北市紀錄片獎優選影片」  
2022 New Taipei City Documentary Film  
Award Winners

★ 映後座談場次  
Post-screening Seminar Session



## 場次表 Schedule



日期 — 11.20(日) 14:00  
片名 — 費爾的旅程 PHIL'S JOURNEY  
與談人 — 導演 陳勇瑞★  
片長 — 90min  
放映主題 — 台灣院線



日期 — 11.20(日) 16:40  
片名 — 草間彌生 Kusama: Infinity  
片長 — 77min  
放映主題 — 國際紀錄片



日期 — 11.23(三) 19:00  
片名 — 尋找神話之鳥 Enigma: The Chinese Crested Tern  
片長 — 91min  
放映主題 — 台灣院線



日期 — 11.25(五) 19:00  
片名 — 誰先說再見 Poetry of life  
與談人 — 導演 徐靖倫★  
片長 — 30min  
放映主題 — 新北市紀錄片獎優選



日期 — 11.25(五) 19:00  
片名 — 島上的大象 Elephant on the island  
與談人 — 導演 陳蔚慈★  
片長 — 27min  
放映主題 — 新北市紀錄片獎優選



日期 — 11.26(六) 16:30  
片名 — 指認 The Man in the Picture  
與談人 — 導演 黃惠偵★  
片長 — 28min  
放映主題 — 新北市紀錄片獎優選



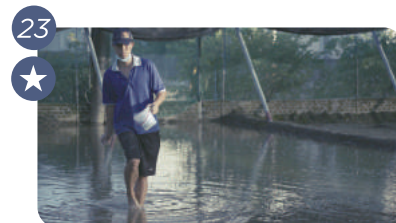
日期 — 11.26(六) 16:30  
片名 — 孩子們 Child Portrait  
與談人 — 導演 陸孝文★  
片長 — 30min  
放映主題 — 新北市紀錄片獎優選



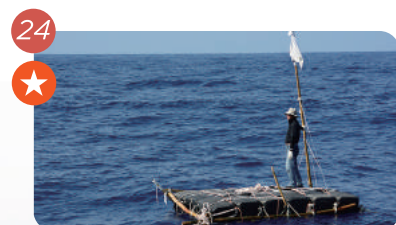
日期 — 11.26(六) 18:30  
片名 — 鯨之聲 Hearing from the Dolphin  
與談人 — 導演 張弘樑★  
片長 — 27min  
放映主題 — 新北市紀錄片獎優選



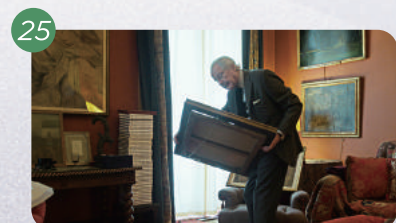
日期 — 11.26(六) 18:30  
片名 — 百夜縫生 Relife  
與談人 — 導演 薛若儀★  
片長 — 29min  
放映主題 — 新北市紀錄片獎優選



日期 — 11.26(六) 18:30  
片名 — 農奴百萬富翁 Politics, Traders, Farmers  
與談人 — 導演 黃繼賢★  
片長 — 30min  
放映主題 — 新北市紀錄片獎優選



日期 — 11.27(日) 14:00  
片名 — 男人與他的海 Whale Island  
與談人 — 導演 黃嘉俊(黑糖導演)★  
片長 — 108min  
放映主題 — 台灣院線



日期 — 11.27(日) 17:00  
片名 — 是誰得手林布蘭? My Rembrandt  
片長 — 97min  
放映主題 — 國際紀錄片



日期 — 11.30(三) 18:50  
片名 — 再會啦白宮 See You White House  
與談人 — 導演 李建成★  
片長 — 93min  
放映主題 — 台灣院線



日期 — 12.09(五) 19:00  
片名 — 遠離祖靈的孩子 The True Spirit  
與談人 — 導演 黃開璟★  
片長 — 27min  
放映主題 — 特別場

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# 獲獎大事紀

## Chronology of Awards

序 No.	導演 Director	優選影片名稱 Title	獲新北市紀錄片獎年份 Year	獎項 Awards
1	游喬婷 Yu Chiao-Ting	永順永和 Yong Shun Yong Ho	2021 年優選影片 Selected for 2021	<ul style="list-style-type: none"> <li>榮獲第 44 屆金穗獎最佳紀錄片、影評人推薦獎 Winner of the 44<sup>th</sup> Golden Harvest Awards for Best Documentary Film and Critics' Choice Award.</li> </ul>
2	趙若彤 Chao Ruo-Tong	海與岸 The Hostess	2021 年優選影片， 原名《酒與妹子》 Selected for 2021, originally titled Glad Rags	<ul style="list-style-type: none"> <li>入圍第 24 屆台北電影節最佳紀錄片 Nominated for Best Documentary Film in the 24<sup>th</sup> Taipei Film Festival</li> <li>榮獲第 44 屆金穗獎學生組最佳紀錄片、社群名人推薦獎 Winner of the 44<sup>th</sup> Golden Harvest Awards for Best Documentary Film in the Students Category, and the Influencers' Recommendation Award.</li> </ul>
3	張素蓉 Zhang Su-Rung	還能有獵人嗎？ The Journey of Becoming Truku	2021 年優選影片 Selected for 2021	<ul style="list-style-type: none"> <li>入圍第 44 屆金穗獎最佳紀錄片學生組 Nominated for the 44<sup>th</sup> Golden Harvest Awards for Best Documentary Film in the Students Category.</li> </ul>
4	陳梓桓 Chan Tze-Woon	憂鬱之島 Blue Island	2019 年優選影片，《夢之殘 留》Dream Residue 續作 Selected for 2019, sequel to Dream Residue	<ul style="list-style-type: none"> <li>入選「釜山國際影展」超廣角紀錄片非競賽單元 Selected for the Wide-Angle Section of the Busan International Film Festival.</li> <li>入選第 59 屆金馬獎最佳紀錄片 Nominated for Best Documentary at the 59<sup>th</sup> Golden Horse Awards.</li> <li>榮獲台灣國際紀錄片影展 (TIDF) 「再見真實獎」首獎、「亞洲視野競賽」評審團特別獎以及「觀眾票選獎」 First-place winner of the TIDF Visionary Award at the Taiwan International Documentary Festival (TIDF), the Special Jury Prize of the Asian Vision Competition, and the Audience Award.</li> </ul>
5	盧盈良 Elvis A-Liang Lu	神人之家 A Holy Family	2018 年優選影片，原名 《阿志》My Psychic Brother Selected for 2018, originally titled My Psychic Brother	<ul style="list-style-type: none"> <li>榮獲 2022 台北電影獎百萬首獎、最佳紀錄片、最佳剪輯及觀眾票選獎 Winner of the Grand Prize of the 2022 Taipei Film Award, Best Documentary, Best Editing, and Audience Award.</li> <li>入選第 59 屆金馬獎最佳紀錄片、最佳剪輯 Nominated for Best Documentary and Best Film Editing at the 59<sup>th</sup> Golden Horse Awards.</li> <li>入選瑞士「真實影展」主競賽單元 Selected for the competition section of the Visions du Réel in Switzerland.</li> <li>入選 2022 台北電影獎最佳配樂 Nominated for Best Soundtrack at the 2022 Taipei Film Award.</li> </ul>
6	賴麗君 Lai Li-Chun	老鷹之手 Eagle Hand	2018 年優選影片 Selected for 2018	<ul style="list-style-type: none"> <li>榮獲 2022 印度「膠卷國際電影節」(Reels International film festival)「紀錄片卓越成就獎」 Winner of the Award of Excellence for a Documentary Film at India's Reels International Film Festival in 2022.</li> <li>入選 2022 柏林國際藝術電影節正式競賽片 Selected as an official entry at the Berlin International Film Festival in 2022.</li> <li>入選 2022 西班牙巴塞隆納國際影展 Selected for the 2022 Barcelona International Film Festival.</li> </ul>
7	顏邵璇 Sophia Yen	同愛一家 Taiwan Equals Love	2018 年優選影片 Selected for 2018	<ul style="list-style-type: none"> <li>榮獲 2022 首屆 Q POWER Festival「Q Video 影像創作獎」 Winner of the Q Video Award at the first Q POWER Festival in 2022.</li> </ul>



# 新北市紀錄片獎

New Taipei City Documentary Film Award

# 感動

無所不在

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## 新北市紀錄片

官網

FB 粉絲專頁





12<sup>th</sup> NTCDF

**2022**

New Taipei City  
Documentary Film Award