Beyond Borders

2013 臺灣 國際民族誌影展特刊
International Ethnographic Film Festival
Beyond Borders

2013 臺灣國際民族誌影展特刊
2013 Taiwan International Ethnographic Film Festival
序言   Foreword
文化部部長 | 劉應台
Minister of Culture, Ying-tai Lung

行政院原住民族委員會主任委員 | 林江義
Minister of the Council of Indigenous Peoples,
Executive Yuan, Mayaw·Dongi

跨界的驚喜 | 影展主席  胡台麗
Enjoying Surprises beyond Borders
President, Taiwan International Ethnographic Film Festival, Tai·li Hu

無所不在的跨界人生 | 2013 臺灣國際民族誌影展
策展人  蔡政良
Beyond Borders, Director of the 2013 Taiwan International Ethnographic Film Festival, Futuru C.L. Tsai

焦點導演：臺灣
Director in Focus: Taiwan

主題專文：溫柔的堅毅讓夢想尋找記憶中的獵場 | 蔡政良
Gentle Strength Searching through Dreams in Search of the Hunting Ground of Memory, Futuru C.L. Tsai

焦點導演：世界
Director in Focus: The World

主題專文：無法定位的鄭明河 | 藍美華
Trinh T. Minh-ha, Hard to Categorize, Mei-hua LAN

鄭明河 Trinh T. Minh-ha

姓越名南 Surname Viet Given Name Nam

再一次集結 Reassemblage
Beyond Borders: Taiwan

Beyond Borders: The World
I am Human

88

122

Through Time and Space

124

主题專文·透過第三隻眼，在變動中尋求生命坐標 | 李宜澤
Seeking Settlements and Coordinates in Mutations through the Third Eye, Yi-tze Lee

132

南海 téléchargement 回憶  Savage Memory
薩切芮・斯圖亞特・凱利・湯普森 | Zachary Stuart & Kelly Thomson

134

吉普賽的故事 Roma Stories (Japigia Gagi)
喬凡尼・皮林加利 Giovanni Princigalli |

136

霧社・川中島 Wushe Alan Gluban
比令・亞布 Pilin Yapu |

140

排灣人撤古流：十五年後
Sakulii 2: The Conditions of Love
陳若菲 Jofei Chen |

142

二十歲的夏天 Tibetan Dreams
余孟庭 Qiong Yu |

144

讓靈魂回家 Returning Souls
胡台麗 Tai-li Hu |
World of the Senses

Opening Your Senses, Lingyin Chu 148

關於吃這件事 Himself He Cooks 156

法拉芮・貝爾托・菲利浦・維提斯 Valerie Berteau / Philippe Witjes

鋼釘人 On the Hook (На крючке) 158

達里安・歐卡漢 Daria Orkhan

神秘的莎瑪 SAMA-Muslim Mystic Music of India 160

夏奇雅・可漢 Shazia Khan

來自印度洋的歌劇
An Opera from the Indian Ocean
(L’Opéra du Bout du Monde)

瑪莉・克萊蒙斯・西薩・派斯 Marie-Clémence & Cesar Paes

唱吧！斑鳩王 ManDove

吉安・錘・吉姆・德・賽弗 Gian Tjong / Jim de Séve

大提琴的故事 Cello Tales

安妮・史立茲 Anne Schiltz

感謝暨工作人員名單
Special Thanks & Tieff Staff 168
<table>
<thead>
<tr>
<th>日期</th>
<th>上午</th>
<th>下午</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/04 Fri.</td>
<td><strong>Morning</strong>&lt;br&gt;10:00&lt;br&gt;屋頂上的士兵&lt;br&gt;Soldier on the Roof 80’</td>
<td><strong>Afternoon</strong>&lt;br&gt;13:00&lt;br&gt;吉普賽的故事&lt;br&gt;Roma Stories (Japiglia Gagi) 59’&lt;br&gt;鋼鉤人&lt;br&gt;On the Hook (На Крючке) 22’&lt;br&gt;15:00&lt;br&gt;南海魴人的回憶&lt;br&gt;Savage Memory 75’&lt;br&gt;零下四十度的思念&lt;br&gt;Way Home-from Taiwan to the Inner Mongolia 35’</td>
</tr>
<tr>
<td>10/05 Sat.</td>
<td><strong>Morning</strong>&lt;br&gt;10:00&lt;br&gt;彩虹伴我心&lt;br&gt;Mama Rainbow 80’</td>
<td><strong>Afternoon</strong>&lt;br&gt;13:00&lt;br&gt;二十歲的夏天&lt;br&gt;Tibetan Dreams 72’&lt;br&gt;14:40&lt;br&gt;來自印度洋的歌劇&lt;br&gt;An Opera from the Indian Ocean (L’Opéra du Bout du Monde) 100’</td>
</tr>
<tr>
<td>10/06 Sun.</td>
<td><strong>Morning</strong>&lt;br&gt;10:00&lt;br&gt;排灣人撒古流：十五年後&lt;br&gt;Sakuliu 2:&lt;br&gt;The Conditions of Love 88’</td>
<td><strong>Afternoon</strong>&lt;br&gt;13:00&lt;br&gt;邊城啓示錄&lt;br&gt;Boundary Revelation 70’&lt;br&gt;14:40&lt;br&gt;對岸異鄉人&lt;br&gt;The Other Side 69’</td>
</tr>
<tr>
<td>10/07 Mon.</td>
<td><strong>Morning</strong>&lt;br&gt;10:00&lt;br&gt;再一次結結&lt;br&gt;Reassemblage 40’&lt;br&gt;霧社·川中島&lt;br&gt;Wushe Alan Gluban 54’</td>
<td><strong>Afternoon</strong>&lt;br&gt;13:00&lt;br&gt;鄉間何處&lt;br&gt;Out of Place 78’&lt;br&gt;14:50&lt;br&gt;越南女孩&lt;br&gt;Vietnamese Girl 86’</td>
</tr>
<tr>
<td>晚上 Evening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18:30</strong> 開幕片一</td>
<td></td>
<td></td>
</tr>
<tr>
<td>島嶼的記憶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Memory of Islands 56'</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>20:00</strong> 開幕片二</td>
<td></td>
<td></td>
</tr>
<tr>
<td>姓越名南</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surname Viet Given Name Nam 108'</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>22:30</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>關於吃這件事</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Himself He Cooks 65'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>晚上 Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>17:20</strong></td>
</tr>
<tr>
<td>小天堂</td>
</tr>
<tr>
<td>Little Heaven 70'</td>
</tr>
<tr>
<td><strong>19:00</strong></td>
</tr>
<tr>
<td>A2-B-C</td>
</tr>
<tr>
<td>70'</td>
</tr>
<tr>
<td><strong>20:40</strong></td>
</tr>
<tr>
<td>我想瞭解你的明白</td>
</tr>
<tr>
<td>Stori Tumbuna: Ancestors' Tales 89'</td>
</tr>
<tr>
<td><strong>22:40</strong></td>
</tr>
<tr>
<td>兩種敘利亞</td>
</tr>
<tr>
<td>A Tale of Two Syrias 64'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>晚上 Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>16:50</strong></td>
</tr>
<tr>
<td>敖魯古雅 - 敖魯古雅......</td>
</tr>
<tr>
<td>Aoluguya, Aoluguya... 88'</td>
</tr>
<tr>
<td><strong>19:00</strong></td>
</tr>
<tr>
<td>無冕皇后</td>
</tr>
<tr>
<td>The Queen Has No Crown 82'</td>
</tr>
<tr>
<td><strong>20:50</strong></td>
</tr>
<tr>
<td>監禁中的自由</td>
</tr>
<tr>
<td>No Burqas Behind Bars 77'</td>
</tr>
<tr>
<td><strong>22:40</strong></td>
</tr>
<tr>
<td>Alis 的心願</td>
</tr>
<tr>
<td>Alis's Dreams 64'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>晚上 Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>16:20</strong></td>
</tr>
<tr>
<td>最後 12.8 公里</td>
</tr>
<tr>
<td>The Last 12.8 km 56'</td>
</tr>
<tr>
<td>游牧者的土地</td>
</tr>
<tr>
<td>Land for the Nomads 55 '</td>
</tr>
<tr>
<td><strong>19:00</strong></td>
</tr>
<tr>
<td>人類動物園</td>
</tr>
<tr>
<td>Human Zoo:</td>
</tr>
<tr>
<td>The Final Journey of Calafate 92'</td>
</tr>
<tr>
<td><strong>21:00</strong></td>
</tr>
<tr>
<td>大提琴的故事</td>
</tr>
<tr>
<td>Cello Tales 75'</td>
</tr>
<tr>
<td><strong>22:40</strong></td>
</tr>
<tr>
<td>唱吧！斑鳩王</td>
</tr>
<tr>
<td>ManDove 65'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>晚上 Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>16:40</strong></td>
</tr>
<tr>
<td>讓靈魂回家</td>
</tr>
<tr>
<td>Returning Souls 85'</td>
</tr>
<tr>
<td><strong>19:00</strong></td>
</tr>
<tr>
<td>戀戀 Fuzu</td>
</tr>
<tr>
<td>Fuzu, a Story of Love 60'</td>
</tr>
<tr>
<td><strong>20:30</strong></td>
</tr>
<tr>
<td>神秘的莎瑪</td>
</tr>
<tr>
<td>SAMA- Muslim Mystic Music of India 52'</td>
</tr>
<tr>
<td><strong>22:00</strong></td>
</tr>
<tr>
<td>南海紅人的回憶</td>
</tr>
<tr>
<td>Savage Memory 75'</td>
</tr>
</tbody>
</table>
2013 臺灣國際民族誌影展：跨界人生
文化部部長
龍應台

影像是最具真實性、感染力的生命紀錄，透過流動畫面的映照，發現對方，也更認識自己。文化部重視獨立影像的創作與表達，除了長期支持金馬影展、舉辦國際紀錄片影展，也鼓勵民間透過影像交流，讓國際社會認識真實的臺灣，並打開國人的國際視野，認識正在變動中的地球村。

臺灣國際民族誌影展長期以來，以立足臺灣，放眼世界的當代人類學視角，樹立清新的影展口碑，見證、詮釋、反省我們的過去與未來，深刻啓發文化心靈。今年以「跨界人生」為主題，入選影片來自臺灣、中國大陸、紐西蘭、以色列、俄羅斯、智利等地，除了呈現我們自己的島嶼記憶、排灣人撒古流等紀錄觀點，也有許多來自遠方國度，關心印度洋、南海、敘利亞、穆斯林等的文化與族群議題，是真真實實的全球寫照，提醒國人用更謙卑的態度，面對不同的人與土地。

臺灣歷史發展過程中，包括原住民族、渡海移民、新住民及外籍人士，已經構成文化多樣的特色人文島，文化部正透過「國民記憶庫」、「紀錄片扶植計畫」，搜集島嶼上不同個人、家族的生命史，再透過影像方式紀錄呈現，述說我們自己走過大江大海，來自不同村落的生命故事，讓影像書寫逐漸成爲臺灣人的全民運動。

在此向來自各地的導演、電影人致意，謝謝你們的創作，豐富了我們對外在世界與內在心靈的多重認識。祝福今年影展活動順利成功！
2013 Taiwan International Ethnographic Film Festival: Beyond Borders

Ying-tai Lung
Minister of Culture

Images are the most tangible yet resonant record of life. Flowing along with images, life gets explored and rediscovered. Images of Ethnography are especially powerful due to their crucial position on the world civilization development.

This year marks the 7th edition of the Taiwan International Ethnographic Film Festival (TIEFF), which brings, as always, new inspiration by strong global views of contemporary anthropology. Through films presented in TIEFF, our present and past are vividly reflected and our future is blessed. TIEFF is the bridge over humanities and at the same time connect Taiwan with the rest of the world.

With the theme of “Beyond Borders” for the 2013 TIEFF, films selected include extraordinary works from Taiwan, China, New Zealand, Israel, Russia and Chile. Works concerning people of the Indian Ocean, the South China Sea, Syria and Islam are all worth our attention. Films from Taiwan on our precious indigenous land, arts and living are, then, on the top of my personal attraction list.

The Ministry of Culture values very much the extraordinary creativity and influential power of Independent Films. Through funding various independent film festivals, we ensure that communications are being undertaken, new perspectives being encouraged and a deeper understanding being reached.

I feel especially grateful to all directors and filmmakers who participate in this year’s TIEFF. Without their efforts, the world is less interesting and beautiful.
2013 臺灣國際民族誌影展暨原住民影像人才培力營

行政院原住民族委員會主任委員
林江義 Mayaw · Dongi

行政院原住民族委員會 (Council of Indigenous Peoples, Executive Yuan) 為強化原住民族族群認同，推動原住民族文化永續傳承及國際交流一直不遺餘力，並帶動原住民族跨越新世紀的全方位發展，為我國原住民族政策和文化脈動創造出嶄新的里程碑。如今面臨視覺文化躍居主導地位的時代，以直接、逼真的電影或紀錄影像，讓不同族群與文化背景的人們有效地拉近距離，將更能增進彼此的理解與關懷。

從古至今，原住民族持續面對各種內外在時間與空間的變化，產生對於人生的希望、壓抑、苦痛等各種情緒，而關於原住民族與人權相關議題影片最能展現人類社會與文化生活的新性與多元的面貌，因此期盼透過影片的展演，進一步讓原住民族發聲，拓展到國際，增進不同文化群體之間的對話與瞭解。

台灣民族誌影像學會所舉辦之「臺灣國際民族誌影展暨原住民族影像人才培力營：跨界人生」活動，讓學員與國際的影像製作交流敘事技巧及製作經驗，學習藉由鏡頭呈現世界各地原住民族生存處境之能力，方能透過影像對國人宣揚世界各地原住民族文化更深層的意義。

本次舉辦之「臺灣國際民族誌影展暨原住民族影像人才培力營」，讓臺灣原住民族國際原住民族影像創作者及關心原住民族議題的紀錄片工作者有機會能夠面對面，一同交換工作經驗、分享多元文化，進而開創一個跨越文化族群的視野和創作觀，更能豐富原住民族不同面向的文化意涵。
The Special Edition of  
2013 Taiwan International Ethnographic Film Festival 
Mayaw · Dongi  
Minister of the Council of Indigenous Peoples, Executive Yuan

The Council of Indigenous Peoples of the Executive Yuan strives to advocate the recognition of indigenous peoples, to ensure the sustainable endurance of indigenous cultures, and to promote international dialogue, driving indigenous affairs towards a holistic development in the context of a new century; raising a new landmark of indigenous policy and cultural development. In an era in which the Visual Arts occupy such a dominant role, the exhibition of films and documentaries of the realist cinematic tradition is an effective way to bring people from different backgrounds and cultures together as well as increasing understanding and respect between them.

From historical times to the present, Taiwanese indigenous groups have constantly faced temporal and spatial changes coming from both within and without. These experiences invoke stories involving hope, repression and suffering. Moreover, films about indigenous groups and human rights issues are the best medium to present the strength and multitude of human societies and cultural lives. The Council of Indigenous Peoples hopes that by screening various documentary films, indigenous groups in Taiwan can let the world hear their voice and this will provoke dialogue and understanding between different cultures.

The Taiwan International Ethnographic Festival’s “Indigenous Film Focus: Beyond Borders” unit is hosted by The Taiwan Association of Visual Ethnography (TAVE). In the Indigenous Film Focus, TAVE hopes to create a platform for Taiwanese indigenous and international documentary filmmakers to exchange opinions about narrative techniques, filmmaking experiences and to learn from each other the best way to represent indigenous peoples living all over the world. TAVE hopes these efforts can help Taiwanese people to cultivate a deeper understanding of other cultures through visual media.

The Indigenous Film Focus of the TIEFF provides an opportunity for indigenous Taiwanese people to come face to face with international documentary makers who focus on indigenous peoples in their films, learning from them as well as exchanging and discussing their experiences and their cultural backgrounds, in order to contribute to a wider perspective and creative vision across different cultures.
跨界的驚喜
影展主席 胡台麗

當臺灣國際民族誌影展策展人蔡政良提出以「跨界人生」作為2013年主題時，我的腦中立即浮現才情縱橫，越南出身，於美國加州柏克萊大學任教，於電影界、文學界、音樂界、女性主義、後殖民研究、與人類學界都享有盛譽，深具跨界特性者的 Trinh T. Minh-Ha（鄭明河）。她會接受我們「焦點導演」的邀請，攜片來臺分享她的跨界經驗嗎？經由臺灣民族誌影像學會理事長林文玲出面力邀，傳來 Trinh T. Minh-Ha 願意出席的好消息。影展並藉此「跨界」機會，促成 Trinh T. Minh-Ha 與她新作 Elsewhere, Within Here: Immigration, Refugeesm and the Boundary Event 中譯本的出版。Trinh T. Minh-Ha 的影像和文字都反映從家鄉跨越到異域，從己文化跨越到他文化過程中多層次、多視角的深刻體悟。

另一位焦點導演的邀請則是延續臺灣國際民族誌影展2007年以來的作法，選介一位臺灣優秀原住民導演的作品。繼2007年的阿美族導演馬躍·比吼（Mayaw Biho）、2009年的泰雅族導演比令·亞布（Pilin Yabu）和2011年的阿美族導演龍男·以撒勒·凡亞思之後，2013年的原住民焦點導演為布農族的女導演莎娜·伊斯哈罕布德。自從2001年臺灣國際民族誌影展（雙年展）創辦以來，今年第七屆的影展是第一次純粹以女性導演為焦點，這兩位女導演的代表作顯現了特殊的女性觀點和敘事手法，以及對女性處境的省思。

今年入選的三十四部影片中，我很驚喜地發現南海苔人人的回憶（Savage Memory）這部從人類學田野之父馬林諾斯基（Bronislaw Malinowski）曾孫的觀點出發，所作的關於馬林諾斯基田野和個人探索的影片。這部片和2011年臺灣國際民族誌影展入選的重返憂鬱的熱帶（Claude Lévi-Strauss, Return to the Amazon）一樣，是對人類學和田野有趣味的學界和非學界人士必看的影片，想必會引發許多討論和衝擊。

在本屆影展我們除了可以踏上馬林諾斯基當年做田野的西太平洋島嶼 Trobriand Islands，還能跟隨開幕片之一，亦即張世海·夏曼導演的首映片島嶼的記憶（Memory of Islands），見證有歷史與語言聯結的臺灣蘭嶼達悟/雅美族人與菲律賓巴丹島 Ivatan 人近期跨島、跨國接觸。另外，我要特別恭喜 Marie-Clérence 和 Cesar Paes 導演以馬達加斯加島的西方人與本地人首度會遇為主題的新片來自印度洋的歌劇（An Opera From the Indian Ocean）能再度入選臺灣國際民族誌影展。這次影展的閉幕片是印度知名女導演夏奇雅·可漢（Shazia Khan）的新作神秘的莎瑪（SAMA- Muslim Mystic Music of India）。這部影片讓我們看到伊斯蘭音樂傳入印度後，吸收了不同的文化質素而創造出的獨特音樂傳統。

我也驚訝地發現今年入選影片與中東題材有關的影片特別多，共有四部：兩種敘利亞（A Tale of Two Syrias）、屋頂上的士兵（Soldier on the Roof）、遊牧者的土地（Land for the Nomads）、無冕皇后（The Queen Has No Crown）。中國大陸則有三部影片入選：敘魯古雅·敘魯古雅……二十歲的夏天、彩虹伴我心。其中敘魯古雅·敘魯古雅……所描述的內蒙古鄂溫克族人喪失了狩獵文化後的悲傷與茫然，讓我看後特別有感。
觸・臺灣入選影片所涉及的原住民社會數量極多，呈現了布農族、鄒族、排灣族、達悟族洋美族、泰雅族、阿美族、平埔西拉雅族七個族群的不同議題。另外，非常難得的是今年首度有智利導演和紐西蘭導演的影片入選。前者是《人類動物園 (Human Zoo: The Final Journey of Calafate)》，後者是《我想了解你的明白 (Stori Tumbuna: Ancestors’ Tales)》，都有非常讓人震憾的內容。

有些地方離我們很遠，如非透過紀錄片導演的細心紀錄，我們永遠無法接近和瞭解，例如小天堂 (Little Heaven) 所貼近的非洲衣索比亞收容愛滋病孩童的小型孤兒院；僅僅中的自由 (No Burqas Behind Bars) 所刻劃阿富汗女子監獄；吉普賽的故事 (Roma Stories) 所聚焦的義大利吉普賽人社區。有些地方雖然離我們很近，但我們從未真正明白真相。例如《A2-B-C》檢視的日本福島核電廠爐心熔毀，輻射汙染對當地孩童所造成的傷害。

其實，觀賞臺灣國際民族誌影展入選的每部影片都會是一個驚喜，一個無比珍貴的文化體驗和學習歷程。我們的影展工作團隊今年還是會盡其全力，讓每部片子在臺北市真善美電影院作最好的呈現，讓參與者完成終身難忘的跨越之旅。
Enjoying Surprises beyond Borders
Tai-li Hu
President, Taiwan International Ethnographic Film Festival

When Futuru C.L. Tsai, director of the Taiwan International Ethnographic Film Festival (TIEFF), proposed that "Beyond Borders" be the 2013 festival theme, Trinh T. Minh-Ha came straight to mind. An extremely talented Vietnamese-born filmmaker that teaches at the University of California, Berkeley in the U.S., is renowned in the fields of film, literature, music, feminism, postcolonialism and anthropology. I was immediately keen to see if she would be our Director in Focus and be willing to come to Taiwan to share her border-crossing experiences through the medium of film. We asked Lin Wen-lin, director of the Taiwan Association of Visual Ethnography, to send her an invitation on our behalf. A positive reply was soon received: Trinh T. Minh-Ha said that she would love to attend the festival. Seizing upon this instance of border-crossing, we also plan on publishing the Chinese-language version of Trinh T. Minh-Ha's new book, Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event. Her words and images reflect the multiple-layers and diverse viewpoints inherent in the border-crossing that takes one from home to foreign lands and from one's own culture to another.

Continuing efforts that began with the 2007 TIEFF, one remarkable indigenous filmmaker from Taiwan has also been selected to be our Director in Focus. We focused on Amis director Mayaw Biho in 2007, Ayatal director Pilin Yabu in 2009, and Amis director Lungnan Isak Fangas in 2011. In 2013, we are honored to have Salon Ishahavut, who is of Bunun descent, to be the first female Taiwanese Director in Focus at the TIEFF. Now that we are in our seventh year, we finally have two female Directors in Focus since the TIEFF was founded in 2001. Their representative work to be screened at the TIEFF not only manifests the unique viewpoints and narratives that pertain to the female experience, but also reflect the conditions of women around the world.

Of the 34 selected films for this year, I am pleasantly surprised to find Savage Memory, a film that explores the fieldwork and personal adventures in Papua New Guinea of the founding father of anthropological field research, Bronislaw Malinowski, presented through the eyes of his grandson. Just like Claude Lévi-Strauss' Return to the Amazon screened at the 2011 TIEFF, this is a must see for those who with an interest in anthropology and field research, both in and outside of academia. I expect this hard-hitting film to spark many discussions after the screenings. At this year's film festival, we will be given an insight into the Trobriand Islands in the West Pacific Ocean where Bronislaw Malinowski carried out his filed research, but we will also bear witness to the inter-island encounters between the Tao/Yami people from Lanyu, Taiwan and the Ivatan people from the Batanes islands, in the Philippines, who are historically and linguistically linked, in the first of the two closing films, Memory of Islands, directed by Chang Yeh-hai Syaman. I would also like to take this opportunity to congratulate Marie-Clémence and Cesar Paes who have once again been selected by the TIEFF for their new film An Opera from the Indian Ocean which deals with the first encounters between westerners and locals on the island of Madagascar. The second closing film is SAMA-Muslim Mystic Music of India, a new film by renowned female Indian director Shazia Khan. In this film one sees how Islamic music has developed its own peculiar overseas traditions as it incorporates different cultural elements after spreading to India. I am also amazed to see that quite a number of films focusing on the Middle East have been selected for this year's festival. There are four of them, A Tale of Two Syrias, Soldier on the Roof, Land for the Nomads and The Queen Has No Crown. Three mainland Chinese films have also been selected, Aoluguya, Aoluguya..., 
Tibetan Dreams and Mama Rainbow. I can especially relate to the sorrow and loss felt by the Inner Mongolian Ewenkis people who have been deprived of their hunting culture as Aoluguya, Aoluguya... testifies. The films selected from Taiwan deal with a vast number of social issues faced by the indigenous Bunun, Tsou, Paiwan, Tao/Yami, Ayatal, Amis, and Siraya plains tribes. It is also worth noting that this is the first time a director from Argentina or New Zealand has been selected. Their respective works are Human Zoo: The Final Journey of Calafate and Stori Tumbuna: Ancestors’ Tales. Simply put, both films are stunning.

Some of the places are so remote from us that, if it were not for the detailed records kept on film by documentary filmmakers, our gaze would never reach them. These include the small orphanage that takes in children with AIDS in Ethiopia featured in Little Heaven, the women's prison in Afghanistan depicted in No Burqas behind Bars, and the Gypsy community of Italy highlighted in Roma Stories. On the other hand, some places that seem so close at hand, still retain some undiscovered truths. For instance, we still don't know how many children in Fukushima suffer from radioactive contamination caused by the nuclear meltdown.

The experience of watching any of the films selected by the TIEFF, will hold countless surprises. The festival is a rare cultural experience and valuable educational one. As in previous years, we will make every effort to ensure that the it will be an enjoyable viewing experience thanks to the Wonderful Theatre of Taipei City, so that all of the festival goers can enjoy the unforgettable journeys beyond borders that await them.
無所不在的跨界人生
蔡政良
2013 臺灣國際民族誌影展策展人

本屆臺灣國際民族誌影展以「跨界人生」作為主題，廣徵包含臺灣在內的世界各地民族誌影片，以呼應當代人類如何在現代的歷史、現在與未來中面對快速變化的外在環境與內心世界。我們面對的世界瞬息萬變，不論是個人與群體的心靈、認同、國家、專業，乃至於自然以及超自然等內外在環境，人的存在已無法被限制在單一、特定的環境之中。舉凡戰爭、生態浩劫、全球化、跨國主義、超自然信仰、性別認同等當代社會與文化現象，皆與過去人類社會較為單一與封閉的社群界線有著天壤之別。當人類面對的外在世界無法被簡單的歸類時，個人與其內在世界以及人際間的互動，亦面臨新的挑戰：在這些跨界挑戰之中，人類社會便創造或者被迫改變成另一個新形態的樣貌。

本屆影展引介了來自世界各地關於人與人、人與自然和人與超自然之間的種種跨界人生，展現不同的個人與社會文化，從過去、現在、到未來、持續面對各種內外在時間與空間的變化流動，蘊含了對於人生的希望、壓抑和苦痛等各種情緒，展現了人類社會與文化生活的韌性與多元面貌。透過影展影片的展演，亦讓臺灣觀眾能有機會進一步認識世界各地方人們所遭遇的處境，以及他們如何面對這些變遷中的能動性，藉以反思臺灣當前所面對的快速變化環境，並提供各種跨界感動經驗。

經過近四個月的徵片過程，影展辦公室收到來自世界各地與國內加起來超過四百部的影片，經由策展人主持下，邀請相關領域學者專家、導演、以及相關媒體從業人員等所組成的審片委員會，針對每一部影片進行意見交換與討論，最後選出本屆影展的三十四部影片。本屆影展的影片絕對是一時之選，但也很可惜的是，受限於臺灣國際民族誌影展的客觀條件限制，還有許多精彩的民族誌影片在此次影展中未能被介紹給臺灣的社會大眾，希望未來還有機會能持續地透過各種管道引進更多展現豐富人生的民族誌影片，擴大與延伸我們的視野。

本屆影展的三十四部影片內容以及導演國籍涵括世界五大洲，且有多部影片是以跨國合作的方式完成，有的是來自不同國籍的雙導演，有的則是製作與發行的國籍相當多元化，充分顯現本屆影展主題「跨界人生」的特性。這三十四部影片，大多具備內容相當複雜且難以歸類的性質，但是為了可以更簡明地將這些影片介紹給臺灣的社會大眾，我們將這些影片依照其主題內容，區分為「跨界人生：臺灣」、「跨界人生：世界」、「我是人類」、「穿越時空」、「感官世界」、「焦點導演：臺灣」、「焦點導演：世界」等七個單元，方便觀眾朋友們選片與聚焦。

「跨界人生：臺灣」單元包含了關於目前臺灣各個不同族群、階級的社會與文化現象的六部影片，每一部都對臺灣社會有深入了解具有洞見的刻畫。「跨界人生：世界」單元則介紹了六部分別來自中東、新幾內亞、越南與中國的跨界故事，部部精彩地紀錄了不同地區的人群們如何面對與自然之間、人與人之間，乃至於傳統與現代之間的邊界跨越。「我是人類」單元則是介紹一系列六部關於人類的影片，對於當代臺灣社會而言，這些影片絕對會撼動觀眾的心，看見在不同時間、空間下發生的人權議題。「穿越時空」單元則引介了六部紀錄長時間或遠距離的不同地區人類社會的發展過程，透過影展我們才發現，
過去的歷史其實仍然在深深地影響現在，而空間的移動則讓人們產生了不同的視野。「感官世界」單元則介紹六部世界各地令人驚奇的身體展演與表演藝術影片，從這些影片中，可以發現，原來人們的身體極限如此地大，感官差異亦超乎想像。

在焦點導演部分，本屆影展特別介紹了 Trinh T. Minh-ha（鄭明河）導演的兩部影片。Trinh T. Minh-ha 是近期國際視覺人類學相關論文經常被提及的民族誌影片導演之一。除了民族誌影片之外，她也創作了兩部劇情電影。她身兼學者、編曲家、作家與導演於一身，作品多半帶有獨特的散文與詩意風格。她個人的生命歷程跨越各種國界之外，她的創作與民族誌影片的內容，也多透露出一種跨界的質地與氣味。本屆影展將介紹其兩部具有獨特風格且相當重要的民族誌影片，分別是 "Surname Viet Given Name Nam"（《姓越名南》（1989）），以及她的第一部民族誌影片 "Reassemblage"（《再一次集結》（1982））。國內的焦點導演則是布農族年輕女性導演——莎蓮·伊斯哈罕布德。莎蓮的生命經歷與作品本身同樣呈現出跨界的特質。近年來也受到國內各大小影展的注意，並且應邀至各大學演講。莎蓮·伊斯哈罕布德雖是布農族人，但是在宜蘭南澳泰雅族的生活領域中成長，並且隨後赴美進修，畢業於芝加哥藝術學院。其成長階段的異族群生命經歷以及後來的專業進修經驗，影響其作品甚深。從她 2001 年的第一部紀錄片《誰來陪我一段》開始，莎蓮·伊斯哈罕布德完成了十多部以上的紀錄片與一部實驗短片，並參加多項影展且獲獎無數。本屆影展將介紹其近期完成的兩部作品《Alis 心願》（2011）以及《戀癡 Fuzu》（2013），這兩部作品皆呈現出莎蓮的影像敘事特色，一種富有詩意的散文風格，開創了作爲一位布農族女性導演的紀錄片質地。

本屆影展如同往年，以上每個單元的影片，都會請各相關領域的學者進行專文的推薦與評析。觀眾朋友們可以透過特刊的專文推薦，在觀影前初步了解每部影片的特色與重要性所在。此外，我們也邀請入選導演於影展期間來台，觀眾朋友們亦可以與這些傑出的導演們進行更深入的討論與交流。

最後，作爲策展人，要深深地向各位觀眾鞠一個躬。謝謝各位來戲院看影片，讓你的，我的，他的，你們，我們，他們有了生命交流的機會。參與影展，其實，也是個大家一同進行的「跨界」經驗。
Beyond Borders
Futuru C.L. Tsai
Director of the 2013 Taiwan International Ethnographic Film Festival

The Taiwan International Ethnographic Film Festival (TIEFF) introduces a wide range of ethnographic films centered around the theme of the year, “Beyond Borders”. The theme echoes how humanity faces a rapidly changing external environment and inner state throughout contemporary history, present time and into the future. The objective world is constantly changing, in terms of individual interests, community cohesion, political or vocational ideology and the spiritual and physical habitat. Human existence can no longer be given a unitary definition. Be it war, ecological catastrophe, globalization, transnationalism, supernaturalism and gender identity, these cultural phenomena contrast with the historical exclusivity of community boundaries. An individual's inner world and interpersonal ties face new challenges when the universe outside his own being cannot be classified. New social behaviors emerge when human beings are confronted with cross-border challenges.

This year TIEFF bring our audience films which tell varied stories of cross border experiences and thereby demonstrate the transition of personal identity and social mobility over time and document human resilience in a diverse range of landscapes, implying the multidimensional nature of emotion. Through cinematic stories, audiences are given opportunities to further engage in the situations people encountered and understand how they took the initiative to adapt themselves to these constant changes. The notion of providing a variety of invigorating and unique views reflects the fast changing environment we currently face in Taiwan.

Our programming team has been calling for submissions for over four months and has collected more than 400 films from all over the world. A group of academics, film directors and media practitioners have been invited to sit on the selection committee. They have worked closely with the curator to evaluate and bring a final selection of 34 films. Unfortunately, due to the constraints of the festival, there are many wonderful films we were unable to include and are awaiting further opportunities, where we hope to present them to you through different channels. The core aim of the TIEFF is to expand and extend our vision by introducing stimulating ethnographic films to the widest possible audience.

The theme of this year “Beyond Borders” is reflected clearly in the 34 films selected, which all share the characteristics of multi-nationality, co-production and worldwide distribution. Despite the wide range of films available, in order to assist you in making your viewing selection, they are split into seven subcategories. “Beyond Borders: Taiwan”, “Beyond Borders: The World”, “I am Human”, “Through Time and Space”, “World of the Senses”, “Director in Focus: Taiwan”, “Director in Focus: The World”.

Six films with insight into diverse ethnic groups, social mobility and phenomena in Taiwan are collated in the “Beyond Borders: Taiwan” category. “Beyond Borders: The World” features six stories from the Middle East, New Guinea, Vietnam and China depicting people of different regions who are confronted by issues of boundary-crossing, including the boundaries between mankind and nature, modernity and tradition. “I am Human” introduces a series of six heart-touching films focusing on human rights issues that are certain to resonate with contemporary Taiwanese society. “Through Time and Space” showcases six films documenting the development process of communities in different regions by long-distance recording. We discover how far-reaching historical events still exert an influence on present day life and how shifts of space can inspire people’s vision. Six films focused on remarkable physical performance and performing arts are introduced in “World
of the Senses”, highlighting the immense possibility of the human body and that the difference between the senses are beyond belief.

“Director in Focus: The World” presents two films by Trinh T. Minh-ha. Trinh has recently become one of the most talked about ethnographic filmmakers in academic papers relating to visual anthropology. In addition to ethnographic films, Trinh also directed two feature films. Trinh is an independent filmmaker, writer, composer, and professor. Her essayistic and poetic style forms an integral part of her work. As a transnational artist, Trinh’s extensive life experiences enable her to locate her aesthetic vision within the passage of, crossing of and the movement across space and time. Two of her most important films on the subject of ethnography, *Surname Viet Given Name Nam* (1989) and *Reassemblage* (1982) will be shown during this festival. Salone Ishahavut of the Bunun tribe is featured in the “Director in Focus: Taiwan” unit. Salone has been in the spotlight of major film festivals and has been travelling and lecturing extensively. Born as a Bunun and raised partly in an Atayal community in Naniao, Yilan County (both Bunun and Atayal are tribes of Taiwan Indigenous Peoples), Salone began her university education in the US and graduated from The Art Institute of Chicago. Her artworks are deeply influenced by these stages of her life experience. Salone made her directing debut in 2001 with *Until the End of the World*, she then shot more than ten documentaries and one experimental short film, hailed by international critics and selected for several film festivals. This year, two of her recent works are brought to you by the TIEFF, *Alis’s Dreams* (2011) and *Fuzu, a Story of Love* (2013). They both present Salone’s unique narrative style and the lyrical qualities of her images, which creates its own language of a ‘Bunun’ texture.

All films presented this year have been summarized and critiqued by film critics and renowned academics in related fields. TIEFF special issue provides audiences with a comprehensive understanding of all the films. In addition to the screenings, we will be holding in-depth panel discussions involving directors and commentators to be joined by our audiences.

I would like to conclude by taking this opportunity to thank you for coming and to express my gratitude to all those who have contributed to the success of the festival in giving us the chance to exchange our stories, which itself is a journey “Beyond Borders” that we can all experience together.
Director in Focus: Taiwan

焦點導演：臺灣
溫柔的堅毅讓夢想尋找記憶中的獵場：
莎朗・伊斯哈罕布德的《戀戀 Fuzu》與《Alis 的心願》
蔡政良
國立臺東大學公共與文化事務學系

莎朗・伊斯哈罕布德是本屆臺灣國際民族誌影展的國內焦點導演之一，作為一位年輕的布農族女性導演，其作品逐漸形塑出一種既溫柔又堅毅的影像敘事風格，彷彿布農人過往多居住於山上時那一陣一陣吹來的涼涼的風。只是，在這樣的時代裡，山風經常是帶著苦澀而來，記憶中的獵場只能夾雜在睡意朦朧的夢裡，新天地則搖擺於望向未來的夢想中。就在這樣當時臺灣原住民族共同經歷與面對的那人的，那自然的挑戰中，以及莎朗那時而細緻，時而尖銳的鏡頭裡，交揉出如同一種詩意般散文的紀錄片風格。

本屆影展介紹兩部莎隆近期的新作：（《Alis 的心願》（2011）以及《戀戀 Fuzu》（2013），這兩部作品除了在敘事上有著類同的風格之外，亦顯現出導演對於當前臺灣原住民族在面對國家的歷史過程、自然的變化以及現代與傳統生活方式交錯之間的內心世界與情感的投射。尤其是女性的部分，導演大量使用許多象徵性相當強的環境鏡頭，搭配影片中女性主角們不偽不火地述說著所見所聞與內心世界，一方面展現出這些原住民女性們溫柔又堅毅的特質，另一方面也映照了導演個人的人格特質。

《Alis 的心願》的主角是一位年長的布農女性 Alis，故事內容圍繞在她的過去，現在所發生以及對於未來所想望的人與土地之間的故事。Alis 從祖先如何從臺東一帶一路遷徙到高雄的山區，生動又細膩地描述在那個年代與那個空間裡發生在遷徙上關於土地的記憶，是由人與人之間的關係說起，祖先們之間的互動關係與生活的土地聯結起來的生活方式，彷彿就如同那一陣一陣山上吹來的風，隨著自然的律動高低起伏著。這樣一種看待土地的方式，並非如同國家或他者經常將空間與人的關係切割開來。在許多人的眼中，山裡有珍貴的林木資源，因此 Alis 的祖先被要求遷離；山裡居住並不方便，因此 Alis 的祖先被要求移居，即便 Alis 的祖先們激烈地抵抗。然後，到了 2009 年的莫拉克風災，對於 Alis 以及其他原住民族災民們來說，是一個新的歷史記憶，自然空間的變化牽動了人與人之間的關係以及更多的內心糾葛。Alis 不願意住進慈濟在靠近平地的杉林為了災民興建的大愛村中，除了對於馬總統大力讚揚的大愛村提倡的不喝酒、不抽煙、不吃慣用的「現代生活方式」感到可能不會不好意思之外（Alis 提及因爲自己的孩子會喝酒，所以對大愛村的生活方式會不好意思），還有一個重要的考量則是因為家人不願意搬進大愛村，因此選擇一家人要在一起的居住在六龜，從「不好意思」到「一家人要在一起」的心緒與信念，Alis 與她的家人選擇了「另一種」的生活方式，而這種生活方式，與其祖先們，彷彿踏上了同一條路，選擇讓涼涼的風吹的路，只是，走在路上又更孤單了一些。

從 Alis 的祖先們到 Alis 的家人們在導演使用立體的地圖標示其遷徙路線與年代的畫面裡，在中央山脈南段的空間中，他們彷彿就像山裡的風，隨著人與人以及人與土地之間的情感流動著，那樣的風，造就了 Alis 那溫柔又堅毅的性格，即便遭遇了暴烈的莫拉克，即便壓力再大，還是淡淡地選擇了「另
一種生活方式。

《戀戀 Fuzu》及其他紀錄了一位年輕的鄒族來吉部落女性不舞，與她的山豬（鄒語中的山豬即為 Fuzu）以及其周遭年長女性的故事，不舞是少數選擇從台北都會搬回山上的年輕原住民，原以爲都會的世界可以讓自己見到更大的世界，但是卻被淹沒在水泥叢林中。不舞回到山上後，才發現「心與世界都更寬了」。不舞與一群女性長者們發願了美的力量，從繪畫、雕塑與裝置藝術，讓來吉部落與山豬的意象聯繫起來。山豬，是自在的；山豬，有著其特定的因應模式；山豬，有著強韌的生命力；山豬，是有情感的；山豬，是有靈性的（鄒人用山豬血與天神對話）。

鄒人，就像山豬一樣。

在過去的大眾刻板形象中，山豬總是野性的象徵，也不斷出現在與獵人搏鬥中展現出醜陋的勇猛形象。健壯的男人總是被形容成像山豬一樣。然而，在這部影片中，山豬有了更多的可能性，那屬於女性的一面；那可以溫柔，也可以堅毅的一面，展現出美感經驗的強大力量，足以透過影片來傳遞那個美，讓心與世界都更寬廣。不舞說：「夢想就是我們的獵場。」即便，如同 Alis 的遭遇一樣，面對了失敗的莫拉克，不舞與這些女性長者們的美，還是能堅毅地尋找夢想中獵場。

在這兩部影片中，導演一方面透過鏡頭展露出兩位不同世代女性主角的溫柔又堅毅的那一面，淡淡的音樂與畫面交疊著她們的生命史，卻顯露出那深沉的韌性與生命力，何嘗不是臺灣原住民族人面對所謂的「現代生活方式」下的歷史縮影？從這裡，即可以見到導演身爲布農族的女性，如何看待自身所處的現代以及過去的記憶，甚至，有著一套對於原住民族人如何面對未來的見解：

溫柔的堅毅，是平靜，也是勇氣，即便夢中的獵場不斷地被限制，但是，夢想卻能造就新的獵場。

那是一種關於美的力量，也是關於臺灣原住民族的力量。
Gentle Strength Searching through Dreams in Search of the Hunting Ground of Memory: 
Fuzu, a Story of Love and Alis’s Dreams by Salone Ishahavut

Futuru C.L. Tsai
National Taitung University Department of Public and Cultural Affairs

Salone Ishahavut is one of the featured Taiwanese directors of this year’s Taiwan International Ethnographic Film Festival. As a young female director of Bunun Tribe descent, her works project a gentle yet strong visual narrative style, and the feelings they impart resemble the soothing cool breezes in the mountainous areas where most Bunun people used to reside. However, at a time like this, winds blowing from the mountains seem to carry an air of bitterness, and the hunting grounds of yesteryear only appear in one’s hazy dreamscapes, as the vision for a new territory sways unsteadily in the directing facing the dreams of the future. With her delicate yet sometimes sharp lens, Salone’s films of documentary style are poetic and prose-like, and are inspired by the challenges from people and nature that the contemporary Taiwanese Indigenous Peoples are experiencing collectively.

This year’s film festival includes two of Salone’s recent works, Alis’s Dreams (2011) and Fuzu, a Story of Love (2013). In addition to the two films’ shared narrative style, they are also projections of the director’s internal thoughts and emotions that have been interlaced with the history, environmental changes and the contemporary and traditional lifestyles faced by today’s Taiwan Indigenous Peoples. In terms of the representation of women, the director employs a lot of strong symbolic shots of the environment and the calm and collected ways the female characters recount the things they have seen and heard and also their internal worlds. On the one hand, the gentle yet strong personalities of these indigenous women are captured, and on the other hand, the director’s distinctive personality traits are also reflected in the films.

The protagonist of Alis’s Dreams is an elderly Bunun woman, Alis. The story revolves around her past, present, and vision for the future, and is based on the connections between people and the land. It recounts the relocation of Alis’ ancestors from Taitung to the mountains in Kaohsiung, with a vivid and delicate narrative on of that period in time and also the memories of one’s land that have been derived from the migration. The story begins with the relationships between people. The life that the ancestors led, their interactions and the links they have with the land are similar to the winds blowing in the mountains, with movements that are in sync with nature’s rhythms. This way of seeing the land is different from the way the state and other groups customarily approach the relationship wherein the surrounding environment and people are considered as separate entities. Many people are aware that the mountain is the home of many valuable resources, and this was the reason that Alis’ ancestors were evicted. It is not easy to live in the mountains, and Alis’ ancestors were asked to move out of their homes, despite rigorous protests. When Typhoon Morakot hit the island in 2009, it resulted in new historical memories for Alis and other indigenousness that fell victim to this natural disaster. With changes in the natural environment, more internal struggles arose between people. Alis was unwilling to move to the Daai Village by the fir forest near the flat plain, which was built for the victims by the philanthropic group, Tzu Chi. The reason she gave was because she felt awkward about the “modern lifestyle” promoted at the Daai Village, specifically no drinking, no smoking, and no betel nut chewing, for which President Ma gave great praise (Alis mentioned that because her children drink, this may pose some awkwardness for their lifestyle at the Daai Village). Another reason was because her family was unwilling to move there; therefore,
the decision was made for the entire family to stay together in the Liouguei District. From feeling “awkward” to feelings and beliefs that “the family wants to stay together”, Alis and her family decided to live their lives in an “alternative manner”. This lifestyle seems in keeping with the path that their ancestors took years ago. It is their chosen path where cool winds blow. However, it is also a path that is a bit more lonesome.

In the film, three-dimensional map indicators are used by the director to show the migration routes and also images from different eras. Amidst the southern segment of Taiwan’s Central Mountain Range, Alis’ ancestors and her family are like the winds in the mountains, as they move in the midst of the sentiments between people and the land. This wind is what has shaped Alis’ gentle yet strong character, and even when faced with the tragic onslaught wrought by Typhoon Morakot and with the tremendous pressure on her shoulders, she remains calm and decides to lead “an alternative way of life”.

The other film Fuzu, a Story of Love is based on Pu-u, a young woman of the Laiji Village of the Tsou Tribe, and concerns the stories of her and the wild boar (which is Fuzu in the Tsou dialect) as well as other elderly women in her tribe. Pu-u is amongst the few young indigenous that have chosen to return to the mountain village from Taipei. She had thought that the cosmopolitan city would open up her eyes to a bigger world, but she found herself suffocated in the concrete jungle. Upon returning to the village, she discovers that “her heart and the world have expanded”. Pu-u and together with a group of female elders have come together to express the power of beauty, as they paint, sculpt and create installation art that connect the Laiji Village with the imagery of the wild boar. The wild boar is at ease in the mountains; the wild boar has a special coping mechanism in nature; the wild boar is full of vitality and emotions; the wild boar is a spiritual creature (from the Tsou Tribe’s dialogue with the gods through the sacrifice of wild boar’s blood).

The Tsou people are just like the wild boar.

Conventional stereotypes sees the wild boar as a symbol of wildness, as it is frequently depicted ferociously battling hunters. Virile men are also described to be wild boar-like. However, in this film, a different perspective is projected of the wild boar. It is feminine, and it can be gentle yet also strong. It exudes a great force expressed through aesthetical endeavors. Beauty is expressed based on dreams, as the heart and the world expand and grow bigger. Pu-u says, “Our dreams are our hunting grounds.” However, just like Alis, she has to face the violent tragedy brought on by Typhoon Morakot, but the beauty that Pu-u and the female elders embody have allowed them to persist in the search for the hunting grounds they envision in their dreams.

With these two films, the director has, at the same time, revealed the gentle yet strong characteristics of these two female protagonists of different generations. The subtle combination of music and images represent their life’s histories, as a sense of profoundly strong vitality is disclosed. Their stories seem to be the epitome of the history of Taiwan Indigenous Peoples as they face the so-called “modern lifestyle”. From these films, we are also able to see how the female Bunun director observes the times in which she finds herself and also her memories of the past, and also her views on how indigenous should face the future:

*Gentle yet strong, calm and brave; even if the hunting ground you dreamt about continues to dissipate, new hunting grounds can always be created through dreams.*

This is about the power of beauty, and it is the power of Taiwan Indigenous Peoples.
Salone Ishahavut is a documentary film maker of Taiwanese Bunun descent. She received her M.F.A. degree in Film, Video, New Media, and Animation Program from School of the Art Institute of Chicago. Her film projects have been favored by Golden Harvest Awards, Taiwan International Ethnographic Film Festival, WomenMakeWaves Film Festival. She has also received Excellent Screenplay award by Taiwan’s Bureau of Information. She has worked as a documentary playwright-director at Tatokem Culture Workshop and DaAi TV, as well as journalist at Taiwan Public Television.

Major filmography:
2011 Alis’s Dreams (Director) - Golden Harvest Awards - Excellence Award
2008 Hunting Heart: Lekal Makor (Screenplay) - Bureau of Information Excellent Screenplay Award
2006 The Bear (16mm short, Director) - WomenMakeWaves Film Festival
2003 Tawtawazay: the Most Popular Family Name (Director) - Indigenous Documentary Competition, First Prize
2003 Wuhaliton: Tears of the Moon (Director) - Taiwan International Ethnographic Film Festival
2001 Until the End of the World (Director) - Indigenous Documentary Competition, First Prize
Alis's Dreams

Cina Alis, 74, who now resides in Hucida Tribe in Kaohsiung in Taiwan, is one of the few Bunun natives who have refused to move into the prefabricated houses offered to them by the insensitive charity organizations for free. As a matter of fact, the tribe that Cina Alis belongs to has been evicted and placed to a new location on a total of six occasions by different authorities. Since 1939 while under the Japanese reign, their unwilling migration took off from their origins in the deep of the Central Mountains Range, and each time they moved they would settle closer to the lower mountain zone. But this time Cina Alis and her son will no longer concede to the deal to be forced to live on “other people’s land.” They are currently living in a town near Hucida, and they hope they’ll be able to come home one day...

In the hands of the super typhoon Moracot which hit in the summer of 2009, tribes in the mountains were relentlessly devastated, washed away by monstrous floods and landslides. After the catastrophe, farms became barren. The damaged roads had rendered the transportation impossible. With the houses washed away, the indigenous people were homeless, and as a result of the weak and incompetent reconstruction work by the government, they were forced to move out of the mountains down the plains.
Fuzu, a Story of Love

Pu-u pays attention to the future of Laiji Community. She consults the elders on how to fabricate useful yet beautiful household equipment, with materials accessible right where they live. She hosts a community workshop as a platform for talents in the community to be involved in making art and crafts. Their results become the presentation at the art fair held in the forest. On a more personal level, Pu-u remembers what her heart has always clung to - the deep friendship with her pet wild hog. She values wisdom of the nature she acquired from the animal, and the good times they spend together. Through art, she continues to visualize wild hogs around the wilderness to watch over the land, and people of Laiji Community.

In 1997, Pu-u Akuyana resigned from an advertising firm in metropolitan Taipei, to seek a new life as she returned to her hometown Laiji Community. Since then, she had tried her hands at opening diners, and growing organic tea and coffee. Her dream, however, is to become a painter. Putting academic training she received in the fine arts to use, Pu-u embarks on a creative journey, which utilizes local natural elements, such as its plantation and stones, as materials, to portray myths of the Tsou People’s legacy, and history as well as natural life of the Laiji Community.
Director in Focus: The World

焦點導演：世界
無法定位的鄭明河

藍美華
政大民族系副教授

《再一次集結》與《姓越名南》是本屆臺灣國際民族誌影展「焦點導演」鄭明河（Trinh T. Minh-ha）拍攝的重要影片。作者鄭明河在1952年出生於河內，成長於南越，在西貢國立音樂戲劇藝術學校學習鋼琴與作曲，1970年移民美國後，就讀伊利諾大學香檳分校，獲得作曲、民族音樂學與法國文學的碩士學位，之後曾在塞內加爾、美國、日本、韓國任教，目前為加州大學柏克萊分校教授，擔任性別與婦女研究以及修辭學的教學研究工作。

在一段介紹文字中，鄭明河被稱為製片人、作家、詩人、文學理論家、教育者、作曲家以及「（非）民族誌學者（un/non ethnographer）」，除了顯現她多才多藝的跨領域成就外，最後一個頭銜適切地指出她的影片之奇特與難以定位。事實上，她的影片和她各種身分是結合在一起的；她不想自己的影片被定位於某一類影片（紀錄片、民族誌影片、女性電影或其他），她也不想自己被定位於某一種身分。鄭明河三十年間拍過七部影片，涉及的社會文化包括塞內加爾、越南、日本、中國等。她曾表示，為什麼白人可以自由地拍攝討論非洲、亞洲或是拉丁美洲各地的文化與議題，似乎天生有此權力，但其他有色人種的製片人卻只能拍攝自身文化，越南人就被期待只能拍攝越南，只能為自己發言？她對這種白人至上的想法完全不買帳，認爲

不必自我設限，她想拍什麼就拍什麼，以此做為一種嘲諷與抗議。不過，鄭明河至今尚未拍攝關於白人的影片，不知是沒想過還是不喜歡。

她的首部影片《再一次集結》是她在西非塞內加爾三年（1977-80）民族誌田野研究的成果之一，因爲它的獨特，推出後受到相當大的關注與討論。這部影片剪輯了塞內加爾的生活及人物片段，沒有旁白，偶爾穿插幾句鄭明河的陳述，但她的話並非用來解釋任何畫面。影片中有音樂、有刻意的靜默，也有配合黑畫面的聲音，所有影片中人物的話語都沒有翻譯。這樣的影片形式與內容和一般人所習慣的紀錄片或民族誌影片完全不同，觀眾並無法從鄭明河這部影片中理解到塞內加爾的社會或文化習俗，反而陷入一種「迷惘的感覺」（a sense of disorientation）。她受訪時解釋說，她的影片「並非敘說，而在貼近」（not to speak about/just speak near by）相關的文化，這句話表現出她對文化再現的看法：經過選擇與詮釋的影片是無法等同於被拍攝的文化本身，所能努力的僅是儘量貼近而已；眼見不一定為真，真實只能間接得到。

評論者認為《再一次集結》是「對人類學之我/眼的批判」（a critique of the anthropological I/eve），讓人們「重新思考民族誌影片製作的前提」，「與國家地理雜誌權威式的姿態形成強烈的對比」，「在形式與內容上，批判了西方科學與紀錄片傳統」，「質疑所有民族誌影片製作的假設」。從這些評語中，可以看出這部影片對於傳統民族誌影片帶來的質疑與衝擊，這也是其貢獻所在。我們太習慣於國家地理雜誌所拍攝的影片，往往將其內容與解釋視為真實，忘了這種影片其實是種商業安全選擇的結果，它們符合多數人的感官期待，不會過度激發人們可以有的獨立思考與批判能力。
《姓越名南》是郑明河另外一部备受讨论的影片。虽然涉及越南，但本片并非在越南拍攝。影片分两个部分，第一部分是四位越南女子的访谈，她们的工作身份包括餐厅服務員、健康技术幹部、醫生等，在访谈中提及她們在越南战争时期痛苦的生活經驗，越南人的思想以及要求妇女从四德的传统文化。搭配这些访谈的是许多近现代越南档案影片与小说、诗歌等文学与历史出版資料，其中讓觀眾認識了数名越南近代歷史上的女性英雄人物，她們突破传统的束縛，選擇决定自己的人生，啓發了越南妇女。當觀眾沉浸在這幾位女性的敘述中，慢慢發現她們並非這些故事的當事人，她們只是參與電影演出的素人；不過，她们口中的故事並非虛構，而是來自郑明河在法國找到的一本書中的真實記錄。影片第二部分則描述了这幾位素人演出和其他越南移民在美国加州的生片段，越南文化在當地的展現以及他們對越南的認同等等。這個刻意的安排提醒觀眾，既然访谈可以作假到觀眾以為是真的，那影片當然也可以作假；影片是拍出来的，不要以为看到的就是真的，而有時為了呈現真實，必須加點虛構。《姓越名南》討論認同、大眾記憶、文化與再現，它在真實與虛構間遊玩，也在不同的身份間遊玩。

或許由於從小訓練的關係，郑明河对影像与声音非常敏感，也不止单於对进行各种充满创造的实验。她说过，她喜欢在故事中加入音乐，因为音乐能够带来情感的共鸣。然而，在处理影片中的故事时，她却发现音乐并无法完全表达她对音乐与文字的热爱。她认为，音乐可以带给人们更深层次的感受，而文字则可以更多地揭示影片的内涵。对郑明河而言，影像、音乐与文字是彼此间不需要有主从之分，互动中反而能揭露各自的极限，拓展其边界。显然，她的不同身份与能力有助於她在思考创作上的触类旁通。

在《再一次集结》中，郑明河放大膽子玩出和國家地理雜誌影片完全不一樣的影像，在《姓越名南》中，也花了很多心力進行這方面的設計；婦女訪談的畫面顛覆了傳統的形式，不再只是面對鏡頭的一顔說話人頭，而是從緊密、個人的角度拍攝，帶有濃厚藝術設計的色彩；字幕方面亦復如此，大小不同，放的位置不一，有時出現內容不同的兩套字幕，觀眾又要看，又要聽，備受挑戰。本片企圖創造電影語言的空間，訪談部分的影片既然有這麼多的虛構與表演，那就不妨大玩特玩，看看影像可以玩到何種地步。影片第二部份不是演的，鄭明河在影像上也就沒玩那麼大了。她曾提及，如何把無限的感覺融入影片中是最令人興奮的；雖然影片有開始、有結束，最後總得把影片停下來，給它一個形式，但往往到達一個終點，確定一個形式時，這個結果卻同時是個開始，因爲不可能把真實的微妙移動嵌在影片的畫面中，她自認可以從這樣一個角度來看她所有的影片。

《姓越名南》透过越南妇女在其故國與美國的生命與反抗歷史聚焦何為真實的越南，並激發觀眾思考訪談與記錄背後的權謀與操作。這部影片中講話的人全部都是女性，鄭明河承認這是刻意的安排，無意要作平衡，兼顧男性的聲音，因爲她要「以歧視來反歧視」。這部影片獲得許多評論者的讚賞，嘉柏仁雅（Gabriel Gabrenya）表示，多數現代影片只在脣與膝蓋間的層面起作用，很少往上探觸到心，更別提進入腦中；但《姓越名南》卻大膽同時挑戰情感與理智，不僅質疑紀錄片的本質，採用詩歌中的語言寫歷史，其論辯更直接訴諸人心。其他評論者認为，这部影片在思想上聰明敏銳，情感上更讓观众體驗到「越南婦女的勇氣與反抗力量，不是在宣傳海報層面，而
是在人的層面」；片中勇敢的女性使其成為「最高貴的越南影片」；而鄭明河也因為這部影片而被視為「八○年代美國最重要的獨立製片人之一」。

鄭明河的影片從來不被邊界所限，跨界對她而言是重要的，也是自然的。她不能也不想被歸類，因為那是危險的。對於這樣一位追求無限的才女，我們就隨著光影畫面的流動，用心用腦欣賞思索，以此表達對其崇高的敬意與感謝。

參考資料:
1. 鄭明河（Trinh T. Minh-ha）
   官方網頁，http://trinhminh-ha.squarespace.com/


5. 游惠貞，《開放電影語言的空間：專訪杜明凡導演》，《呈現真實，必須加點虛構：『姓越名南』的質疑與嘗試》，《電影欣賞》67 (1994 年 1/2 月)：75-81。

6. 簡婷婷，《鄭明河在《姓越名南》與《愛的故事》中的文化認同》（Cultural Identities in Trinh T. Minh-ha's Surname Viet Given Name Nam and A Tale of Love），清華大學外國語文研究所碩士論文，2007年2月。
Trinh T. Minh-ha, Hard to Categorize

Mei-hua LAN
Associate Professor, Department of Ethnology, National Chengchi University

Reassemblage and Surname Viet Given Name Nan are two important films made by Trinh T. Minh-ha, the director in focus at this year's Taiwan International Ethnographic Film Festival. Born in Hanoi in 1952, Trinh T. Minh-Ha grew up in South Vietnam and studied piano and music composition at the National Conservatory of Music and Theater in Saigon. She immigrated to the United States in 1970 and studied music composition, ethnomusicology and French literature at the University of Illinois, Champaign-Urbana, where she received her Master and Ph. D. degrees. Trinh had taught in Senegal, the US, Japan and Korea, and now is a professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

In an introduction to Trinh, she is described as a producer, writer, poet, literary theorist, educator, composer and as a non-ethnographer. Not only does this description show her interdisciplinary talent, the last title adequately points out the uniqueness and hard-to-categorize nature of her films. Indeed, her films and her multiple selves are similar—she doesn't want her films to be labeled as any specific genre (documentary, ethnography, women's film etc.), nor does she want to be limited to one defined identity. The seven films Trinh has made over 30 years cover the cultures of Senegal, Vietnam, Japan and China. Trinh has questioned outright the right of white men to make films about and freely discuss the cultures and issues of Africa, Asia or Latin America. It's as if they were born with this right, but filmmakers of color can only make films about their own culture. Vietnamese are expected to shoot Vietnam and speak only for themselves? Trinh does not appreciate this white supremacist notion. She doesn't want to confine herself, and as a mockery and protest, she makes films on whatever subject she wants. However, Trinh has yet to make a film on white people. I wonder if it is that the idea of making such a film has never entered her mind or it's that she simply doesn't want to.

Her first film Reassemblage was the result of her three years' (1977-80) of ethnographic field research in Senegal, West Africa. The film's uniqueness garnered it a lot of attention and discussion upon its release. The film includes Senegalese lives and people. It does not have a narration, Trinh just makes statements at some points, though her words do not explain any of the images. There is music, silence and sounds for blackened-out images. All the dialogues in the film are without subtitle translation. The form and content is completely different from conventional documentaries or ethnographic films. The viewers are not able to comprehend Senegalese society or culture through this film. On the contrary, they are left with "a sense of disorientation." In an interview, she explains that she intends "not to speak about/just speak near by" the subject. This shows her view on cultural representation: a film with selected and interpreted images is not equal to the subject culture it portrays. What the film can do is attempt to approach the culture. What you see is not necessarily true, the reality can only be obtained indirectly.

Reassemblage has been described as "a critique of the anthropological I/eye", which lets the viewers "reevaluate the premise of ethnographic filmmaking." This film "strikingly counterpoints the authoritative stance typical of the National Geographic approach." "In its form and content, it critiques both western science and documentary traditions" and it questions all ethnographic filmmaking assumptions. From these comments, we can see this film's challenges and impact on conventional ethnographic filmmaking, and hence, its contributions. We are too used to National Geographic films and tend to think their content and interpretation
of events is the real one. We forget these films are the result of commercially secure choices where they meet with most people's expectations and don't inspire independent and critical thinking in their viewers.

Surname Viet Given Name Nam is another film by Trinh T. Minh-ha that has been widely discussed. Though it's about Vietnam, this film was not shot in the country. The film can be divided into two parts. The first part consists of the interviews of four Vietnamese women - a restaurant waitress, a health technician and two doctors. They talk about their painful experiences during the Vietnam War, Vietnamese ideology and the traditional culture of women's "three submissions" and "four virtues". Along with the interviews, there is newsreel and archive footage of Vietnam, and the printed texts of novels and poetry. From these, the viewers are introduced to several Vietnamese heroines that inspired Vietnamese women by breaking through traditional constraints and choosing a path for their own lives. As the viewers are absorbed in the stories of these women, they realize that these women are not who they say they are; they're actually amateur actors. The stories they're telling, however, are not fabricated; they are true records from a book Trinh found in France. The second part of the film depicts these amateur actors and other Vietnamese immigrants' lives in California, local performances of Vietnamese culture, and their identification with Vietnam. This deliberate arrangement is a reminder to the audience that since a fabricated interview can convince the audience, so too can a film be fabricated, in that films are made. To see is not always to believe. But sometimes one needs to resort to fiction to portray reality. Surname Viet Given Name Nam discusses identity, popular memory, culture and representation. It is a play on reality and fiction, and a play between different identities.

Perhaps it's because of her early training, but Trinh is very sensitive to image and sound, and she's not at all hesitant about any form of creative experiment. "Writing for a book and writing for a film - a difference one constantly faces when words are part of the film fabric. Not only does the use of language differ markedly from one medium to another, but working with storytelling, poetry and everyday speech in cinema also makes me aware of music in ways I never thought about before. If a poem is an invisible painting, then a film can be all at once visible poetry, a musical painting and pictorial music," as Trinh said. For her, there is no hierarchy between image, sound and text, "but to expose, in their tight interactions, each other's limit." It is clear that her multi-identities and capabilities are conducive to her inter-disciplinary creativity.

In Reassemblage, Trinh played out entirely different images from those of National Geographic films. In Surname Viet Given Name Nam, she has many ingenious strategies: the images of women's interviews subvert the conventional form; it is no longer a talking head facing the camera but rather she shoots from a close and personal angle with intense artistic compositions, so too with the captions. They are of different sizes and in different places within the frame. At times, there are two captions with different content, thus making it a challenge for the viewers to have to watch and read at the same time. The film tries to create a space for cinematic language. Since there's already so much fabrication and acting in the interviews, why not take it further and see how far images can extend? The second part of the film is not an act, so Trinh does not play so much with images. She herself has said: "How one can incorporate that sense of the infinite in film is the most exciting part, even though we know that we always need a beginning and an ending, and that making a film is already to stop the flow or to offer a form. But rather than reaching a point of completion where form closes down on form, a closure can act simultaneously as an opening when it addresses the impossibility of framing reality in its subtle mobility." And she regards that "this is certainly one way of looking at what happens with all of my films."

Through Vietnamese women's lives and struggles in their home country and in the United States, Surname Viet Given Name Nam
Trinh T. Minh-ha’s films are never limited by boundaries. Crossing boundaries is important as well as natural for her. She cannot and does not want to be classified, because that’s a dangerous thing to do. For such a talented woman who pursues infinity, we, by all means, shall watch her images with all our heart and mind just to show our respect and appreciation.

References:


5. 王惠貞 (Jane Yu) 〈開放電影語言的空間：訪問女導演〉，〈呈現真實，必須加點虛構：「姓越名南」的質疑與嘗試〉，《電影欣賞》(Film Appreciation Academic Journal)67(1994 年 1/2 月): 75-81。


intends to discuss what a real Vietnamese person is like, and to stimulate the viewers to think about the manipulation and tactics behind the interviews and documentary form. In the film, all the speakers are women. Trinh admitted that this is a deliberate arrangement in which she did not intend to pretend to include male voice as a balance because she wants to counter discrimination with discrimination. The film won acclaim from many critics. Gabriel Gabrenya stated that “Most movies function on one level, and that level is generally located below the waist and above the knees. Seldom do modern films venture north toward the heart or, even more rarely, into the head. Surname Viet Given Name Nam is a film made with emotional confidence and intellectual nerve, a documentary that questions the nature of documentaries, a history that uses the testimony of poetry, a polemic that appeals to the heart.” Others praised this film’s intelligence and the fact that it “leaves you with an impression of the courage and persistent strength of Vietnamese women, not in terms of propaganda-poster heroics but on the human level.’’ The film offers up “every woman as Antigone,” making it “the most dignified Vietnam film yet.” And with this film, Trinh T. Minh-ha has been labelled “as one of the leading American independent filmmakers of the 80s.”
鄭明河
Trinh T. Minh-ha


曾獲無數獎項，包括女性藝術協會終生成就獎、法國坎城紀錄片展國際紀錄片創新獎、美國電影學會國家獨立電影人瑪雅黛倫獎、古根漢基金會補助、國家藝術基金會、洛克斐勒基金會、美國電影協會、日本基金會、加州藝術委員會。她的電影在45個國家獲肯定，包括英國、墨西哥、芬蘭、巴西、加拿大、義大利、韓國、西班牙、荷蘭、斯洛維尼亞、法國、德國、瑞士、奧地利、日本、印度、臺灣、香港、耶路撒冷，2002年在國際當代藝術德國卡塞爾文件展上展示。

鄭明河常到美國、歐洲、亞洲、紐澳等地旅行、授課，主題包括電影、藝術、女性主義、文化政治。1977到200年間，曾在塞內加爾達卡國家音樂學院客座，此外還有康乃爾、舊金山州立大學、史密斯、哈佛、日本東京御茶水女子大學、京都立命館大學、南韓首爾東國大學等教課，另外擔任柏克萊加州大學性別與婦女研究教授。
Born in Vietnam, Trinh T. Minh-ha is a filmmaker, writer and music composer. Her works include: seven films, such as Night Passage (98 mins narrative, 2004), The Fourth Dimension (87 mins digital film, 2001), A Tale of Love (108 mins, 35mm, 1995), an experimental narrative, Shoot for the Contents (102 mins, 1991), a film on culture, art and politics in China, Surname Viet Given Name Nam (108 mins, 1989), a film on identity and culture through the struggle of Vietnamese women, Naked Spaces - Living is Round (135 mins, 1985), and Reassemblage (40 mins, 1982); eleven books, including Elsewhere Within Here (Immigration, Refugeeism and The Boundary Event, 2010); The Digital Film Event (2005), Cinema Interval (1999), Framed Framed (on film, 1992), When the Moon Waxes Red, (on representation, gender and cultural politics, 1991), Woman, Native, Other (on post-coloniality and feminism, 1989), En minuscules (poems, 1987), and in coll. with Jean-Paul Boudier, A World in Dwelling (2011), Habiter un monde (Paris, 2006), Drawn from African Dwelling (1996), African Spaces - Designs for Living in Upper Volta (1985); and four large-scale multi-media installations, Nothing But Ways (in coll. with L M Kirby, 1999, Yerba Buena Center for the Arts, San Francisco), The Desert is Watching (in coll. with Jean-Paul Boudier, 2003, Kyoto Art Biennale), L'Autre marche (The Other Walk) June 2006 until 2009 at the new Musée du Quai Branly in Paris (France, also in coll. with J-P Boudier), and Old Land New Waters Okinawa Prefectural and Fine Arts Museum (2007; 2009) and Guangzhou Triennial, Guandong, China (2008).

The recipient of numerous awards and grants (including the Women's Caucus for Art Lifetime Achievement Award; the “Trailblazers” Award at MIPDOC, Cannes; AFI National Independent Filmmaker Maya Deren Award; fellowships from the Guggenheim Foundation, the National Endowment of the Arts, the Rockefeller Foundation, the American Film Institute, The Japan Foundation, and the California Arts Council), her films have been honored in over forty five retrospectives in the US, the UK, Mexico, Finland, Brazil, Canada, Italy, Korea, Spain, the Netherlands, Slovenia, France, Germany, Switzerland, Austria, Japan, India, Taiwan, Hong Kong, Jerusalem, and were exhibited at the international contemporary art exhibition Documenta 11 (2002) in Germany. Trinh Minh-ha has traveled and lectured extensively—in the States, as well as in Europe, Asia, Australia and New Zealand—on film, art, feminism, and cultural politics. She taught at the National Conservatory of Music in Dakar, Senegal (1977-80); at universities such as Cornell, San Francisco State, Smith, Harvard, Ochanomizu (Tokyo), Ritsumeikan (Kyoto), Dongguk (Seoul); and is Professor of Gender & Women’s Studies and of Rhetoric at the University of California, Berkeley.
姓越名南
Surname Viet Given Name Nam

Trinh T. Minh-ha / 1989 / 108' / USA & Vietnam / COLOR & B/W

影片穿插對於認同、大眾記憶與文化等所產生的疑問。
藉由女性生命在美國與越南的抵抗歷史，切入探討越南的現
實性，同時訪談跟紀錄過程中所具有的政治性，開始令人產
生質疑。

The film evolves around questions of identity, popular memory
and culture. While focusing on aspects of Vietnamese reality as
seen through the lives and history of women resistance in Vietnam
and in the U.S, it raises questions on the politics of interviewing
and documenting.

參展紀錄：
新銳導演、新片；多倫多電影節・Filmex 洛杉磯電影
節、法國克雷泰伊、加拿大溫哥華、太平洋亞洲區域、
台北女性影展、倫敦、耶路撒冷、孟買、聖保羅、雪
梨、墨爾本、夏威夷。

獲獎紀錄：
美國電影節藍絲帶首獎、舊金山當代美術館 SECA 電影
藝術首獎，孟買電影節優異獎。

Festivals: New Directors/New Films; Toronto Festival of Festivals;
Los Angeles (Filmex); Creteil, France; Vancouver; Asian Pacific;
Taipei Women’s Film; London; Jerusalem; Bombay; Sao Paulo;
Sydney; Melbourne; Hawaii

Awards: First-Prize Blue Ribbon, American Film Festival; First-
Prize Film As Art, SECA, San Francisco; Merit Award, Bombay
Film Festival.
再一次集結
Reassemblage

Trinh T. Minh-ha / 1982 / 40' / Senegal / COLOR

在塞內加爾間反思電影製作，並且提出對人類學自我/凝視的批判。這部電影「標示了不只是一種超凡的觀察精神；讓我們這麼說吧，這絕對是一種愛戀般的迷惑。」

-- Alberto Moravia, L’Expresso

《再一次集結》以怪誕的修辭，吸取了塞內加爾村民和其生存環境的精華，並以之來反思民族誌電影製作的預設。透過跳接和調查式的敘事。這一「紀錄片」驚人地相對於國家地理雜誌取向的權威姿態。

-- Laura Thielen

這部電影在其形式和內容上都展現了卓越的電影技藝和精緻的視覺效果。它同時批判了西方科學與紀錄片傳統。

-- Pat Aufderheide, The Village Voice

這部電影以甜美怪誕的方式質疑了民族誌影片拍攝的所有預設。

-- Jim Hoberman, The Village Voice

捕捉了刹那間的美麗死亡，卻又不至於沈迷國家地理雜誌式的異國情調。

-- Kathleen Hulser, The Independent

一個能夠批判自身判斷並且挑戰任何浮誇製作的作品。

-- Barbara Kruger, Art Forum

“A reflection on filming in rural Senegal and a critique of the anthropological I/eye. The film “denotes something more than an exceptional spirit of observation; let’s say by all means a kind of amorous enthralment”

-- Alberto Moravia, L’Expresso

“With uncanny eloquence, Reassemblage distills sounds and images of Senegalese villagers and their surroundings to reconsider the premises of ethnographic filmmaking. By disjunctive editing and a probing narration, this ‘documentary’ strikingly counterpoints the authoritative stance of the National Geographic approach.”

-- Laura Thielen

“Superbly crafted and visually exquisite... In its form and content, it critiques both western science and documentary traditions”

-- Pat Aufderheide, The Village Voice

“sweetly weird... in questioning all the presumption of ethnographic filmmaking”

-- Jim Hoberman, The Village Voice

“captures a glimpse of beauty and death without wallowing in the scenic exoticism so fatal to the National Geographic format”

-- Kathleen Hulser, The Independent

“a work (that) carries a critique of its own pronouncements and challenges any investment in pompous profundities”

-- Barbara Kruger, Art Forum
Beyond Borders: Taiwan

跨界人生：台灣

零下四十度的思念 Way Home — from Taiwan to the Inner Mongolia

島嶼的記憶 Memory of Islands
| 張也海・夏曼 Chang Yeh-hai Syaman |

邊城啟示錄 Boundary Revelation
| 李立勋 Li-shao Lee |

最後 12.8 公里 The last 12.8 km
| 蕭舒優・渥巴拉特 Sasuyu Ubalat |

鄉關何處 Out of Place
| 許慧如 Hui-ju Hsu |

對岸異鄉人 The Other Side
| 蔡崇隆 Tsung-lung Tsai |
界限 (boundaries) 之跨過與跨不過
洪馨蘭

在一片毫无界限和标志的山岗不毛之地上，如何才能知道已经越过界限？如何才能体验越界的感受？又如何防止越界的发生？如何制造越界的罪刑？无形的界限比实际地理形势更有力量而毫不留情地把同质的空问强行做出内外的分界。
[...] 界限不但不是空虚世界的物质，它本身就是空虚世界的虚构性塑造方式。在界限的制定和实行中，世界在抄袭地图。......在地图上订立界限的先决条件，是掌控虚构的权力。

-- 董啓章《地图集》

在界限两端流动
界限，在《岛屿的记事》看似是那一片海洋。在海洋的两端，岛屿岛民与巴丹岛民被一条记忆的线条连接起来。是沟通语彙与对海洋的热爱，使得 2009 年达悟族人颜福寿在他妻子的家乡，再次与他结识的兄弟 Diominador 在伊巴亚岛重逢。「兄弟，明天我们一起去钓鱼好了。」颜福寿这样邀请著 Diomin。似乎，今世的重逢与熟悉是走著祖先们的脚步，两个岛曾是那样地接近——即使，在当地现存舞蹈中的历史故事，已经没有了曾经与岛屿岛民关系密切的这段记忆。

因为，《岛屿的记事》断裂在地图上。世界抄袭著地图上不同色版所反映的認知，巴丹被归菲律宾领域，而兰嶼则属台湾中華民国领地。西班牙人以外力催动著巴丹部落传统的西化變遷，譲以担任導遊為業的 Ivatan 族留鄉青年 Rorger Duplito，深深「愛慕」著「来自北方的人」（“people from the north”），欣羡蘭嶼島民对祖先文化坚持保存的意志。Rorger 正在盖著自己的房子，但處於菲律宾邊緣地帶的巴丹島，包括食物補給、醫療後送、子弟教育等弱勢處境，都讓 Rorger 覺得年輕人一定還是會想要離開島嶼，出外探索。相似的處境，蘭嶼島上的達悟子也多曾被寄予希望，若能習得一門標準漢語，就有機會探索著在蘭嶼島外尋求更多不同的未來。

Rorger 心目中的美好蘭嶼，在漢人政權「中心——邊陲」的意識形態下，被迫变成一個失去未来的岛屿。在與核廢料为伴的阴影下。「如果土地被破坏了，你還會有第二個蘭嶼嗎？」「蘭嶼青年行動聯盟」成員林詩嵐要的未來不是這樣。

「下飛機的刹那，啊，什麼東西都對，就是這個味道，就是這個感覺。」林詩嵐要的是熟悉與情感。他想在岛上，於是他與青年伙伴參加反核運動，他們更发起淨灘——保留自己对岦屿的記憶，也創造未來自己對島嶼的記憶。一如巴丹的 Rorger 說著：「我想，我會在島上過一輩子的，我離不開海，也離不開家園。」

海洋容納了两个岛屿之间的国度界限，也继续联结著海的子民，创造著關於岛屿們的記憶。

想要在園林待一輩子的，或許不只是巴丹的 Rorger 和蘭嶼的林詩嵐。我想，還有《最後 12.8 公里》那幾位出身於部落的阿塱壹解說員。阿塱壹步道面對新台幣三十八億預算的土 26 線工程案，沿海的两端在部落裡也拔出了界限。這条界限将「發展」的迷思送上檯面，一方祭出《原住民基本法》，認為即使想是劃入保留區的生態政策，也应符合《基本法》，法條須經
過部落居民討論來決定：而堅決主張「開路」不是解決當前部落發展議題萬靈丹的一方，呼籲生態文化才是當地唯一吸引外人的觀光資源，並決定跨越縣境參與解說員徵選。

保留阿塱壹古道的社會運動，在許多社會團體不斷前往進行如朝聖般的步行考驗後，《最後 12.8 公里》的片名亦即參與了讓這條步道形成「聖地」的過程。這場運動重新圍繞出一個虛線界線，體驗讓人們用腳下足跡與路旁野生植物滲會現代社會的貪與快，步行則帶來為此政策贖罪洗滌的隱藏目的。

然而，即使擔任解說員，那仍是漢人框架下的認證制度。「我們的解說方式如何能在那樣的框架下發揮呢？」即便跨越村中發展派的人牆，也要跳進生態與部落文化保育之路，在漢人社會中，部落民的思維仍舊是寂寞的。這條界線怎麼可能跨越得過？

有意思的是，《最後 12.8 公里》讓我們看到腳踏界線兩邊的趣味。運用著部落幽默語彙的解說員們，反嘲導覽這件事不是一種服務業，更不應該是一種帶有分階意識的教育者。導覽是一個部落在地產業的開始，遊客參與其中，遊客與部落導覽員是平行的，共構著一個不依賴環島公路網的新興在地產業。

於是，要把界線那一邊的漢人拉到界線這一邊，讓界線上開始高度流動，並透過這種穿越界線的流動，發酵出新的認同。「最後 12.8 公里」或許終將成為生態與部落運動的聖地，創造著一個最後的淨土。

誰的思念與誰是異鄉人

要穿透界線，往往需要介質（medium）。或說，因獲透過性介質的存在，才讓界線成爲可穿透的場域。女人作的話外婚群體之間的交換介質，她總是跨越著界線，將自身的血液與文化，注入另一群體之中。面對著國族主義時代，女性在父系社會中的穿透性，亦抵覆了另一種時代特徵。

在臺灣，中國籍新移民女性（過去媒體多稱「大陸新娘」）帶著我們跨越了兩岸隔離半世紀之後的認知與生活差異。《零下四十度的思念》透過一位國小女童李小侗的描述，看到一對花蓮籍男童與內蒙古根河市女性的婚姻。小侗的母親來自內蒙古，二、三年前曾跟過一次家族，這次因爲小侗曾外祖母病重，她與弟弟跟著母親第一次在冬天，返鄉探親。於是，零上廿一度——臺灣花蓮，零下廿七度——內蒙古伊圖，零下卅五度——內蒙古根河市，零下廿八度——小侗曾外祖母的家。思念在冰天雪地融化了距離，而距離的思念仍舊在冰凍著思念。

「為什麼嫁這麼遠？」小侗的外祖母這樣問著小侗的母親，「因為這麼遠，以後妳也嫁到美國去。」外祖母的話語藏不住想報復女兒的無解牵挂。「還是別嫁這麼遠，因為妳現在這一代，三個女性，三個世代，這個思念除了冰凍起來，沒有更不傷人的狀態，只要一融化，任哪種形式的思念都超越不了界線。

遠的，或許不只是那數千公里的實質距離，還有那影片中並未交代的處境，中國籍新娘在臺灣的處境。

這個處境，在《對岸異鄉人》這部帶有批判力道的影片中，被定格在幾個「異鄉人」的身上。老柯，臺灣臺北人，2003年到大陸臺資公司擔任臺籍幹部，在東莞歷經生意起落，一夜之間成為「不再被需要」的臺工。老柯在異鄉與當地女子同居生子，其實也有家的感覺，但他仍愧疚於臺灣的家室，為求衣錦還鄉，多年不與家中聯絡，更擔心有朝一日傳來家中兩老或不在世的消息。這種掙扎，讓老柯在對岸不斷為自己的存在與生存，在夾縫中過著日子。
海峽，這條界線雖然可以在實質上被跨越——只要搭著小型通駕機就可相互穿越，但有很多苦卻多只能在那個界限以外的異鄉，和著淚水忍耐吞下，不管合理或不合理，也不管是否能說服自己、說服他人。老柯說，當著手機，充當友人商談隨同，以求得一頓便當飽腹。他在岸的那一邊，回不來。而這一岸、原安徽籍的麗麗與在網路上認識的阿文目前住在嘉義，經營著溫室菜圃以及自助餐生意。她看著家人熱衷於臺灣的選舉文化，對臺灣的政治卻有著異鄉人的冷靜。何嘗不想家的麗麗，卻也對著臺灣婆家對自己作爲生產工具的態度，即便在返鄉到安徽老家探親時，也難忍壓抑地與夫婿意見不合大聲爭吵。她想必很寂寞。這條界線延伸出的是整體社會的偏見與歧視，麗麗不想被歧視給吞沒，但我們不知道她要如何改變這個認知界限。影片沒有告訴我們。

老柯說，繼續留在大陸是爲了延續夢想。他暫時告別了在大陸的同居女友與小孩，到福建找尋出路，仍舊不願回臺灣。臺灣反而變成了他的異鄉。所以，真正的「對岸異鄉人」，或許不是那個被生存逼迫決定的老柯、他很積極、投入感情、有夢想，反而在嘉義每天忙於農作掙錢的這位「大陸新娘」麗麗，在情感依歸上，更像是個漂泊無所依靠的異鄉人。

**漂泊與離散的 DNA**

漂泊，總帶有世代的意義，不同世代面臨不同的離散，於是我們飄忽於界域之外。我們在某個界限的外面，離散著。

如果我們不知不覺遺失了關於自己是誰的關鍵鑰匙，你，想不想去找回來？有人不想，無所謂；有人想，卻更爲迷惑。《鄉關何處》中那個出生在都市裡的小女嬰，姓姬；父親爲高雄市內門區木柵村落的姬姓族人後代，導演則是這位小女嬰的母親。由於驚訝於夫婿之父與印第安人舊照片中的人物高度相像，追尋血緣之謎的探索於是開始。

《郷關何處》內求一種自言自語式的探索，就在文獻浮出，姬姓乃至平埔族人後裔的歷史召喚時，臺灣南部平埔族重要聚居地：甲仙小林村，在2009年8月8日民間普遍過著父親節的這天，因莫拉克風災帶來的連日狂風暴，遭到瞬間急速土石流沖刷滅村的浩劫。倖存族人帶著殘餘不全的族群記憶，被帶到安置於平地的組合屋或永久屋。文化開始被重新組裝：然而，被組裝的僅是可見的物質、社群文化、但不可見的文化——族群思維邏輯，與精神文化的土壤——昔日的生命哲學及宇宙觀，卻已組裝不起來。

平埔族血液的文化追溯已經啓動多時，《郷關何處》承領著，我們參加了在臺南街頭的平埔族群正名運動。臺灣原住民族的正名運動有著雄厚的歷史，平埔族卻因爲過去「熟番」身份，意味也促使著他們加速被吸納進漢社會。這個過程的不對等關係，讓「熟番」很快地便開始建構著自己虛擬出來的「漢籍血統」，從記憶裡徹底要子孫忘記自己原來是誰。

姬小妹的祖父或許已經忘記自己血液裡的平埔DNA，至少在《郷關何處》的導演心中，她是疑惑的。從黃河流域中原來的祖先，怎有如此相像於印第安族人的家族臉龐？這種對自己是漢族人的確信，也是姬小妹姑姑內心的想法——雖然有過編纂自己家族是外省身份的童年經驗。

從戶籍登記中無法證實平埔血親的身份，讓《郷關何處》停留在無解或無奈的氛圍底下。DNA於是在成解散族群，沒有人認養的血液系譜。

離散的命運嵌入在四百年間的臺灣平埔史史，無人認養的還有那半世紀的國共戰爭史冊之中，我們不得不佩服《邊城啓
示錄》對於歷史爬梳的記錄功力。成立於韓戰爆發後1951年的「雲南反共救國軍」，兵力超過三萬人，卻在1961年受密令由第三、第五軍撤身於泰緬邊境，繼續執行中華民國政府「反共復國」的軍令。軍人或改名或屯兵，在別人的國度裡打遊擊自食其力，歷經被當地軍隊驅趕、之後又同國對抗共軍而虧損成為泰軍傭兵；從政府不能出面相認的孤軍，到斷絕軍援的遺棄軍，直至獲得軍功後終於終結難民身份得取泰國國籍，《邊城啟示錄》要我們重新記得他們。

「我們都認為臺灣、中華民國是我們的母親，我們永遠都想回祖國。」已故將軍的守墓人傳達著這群長期不曾被生母垂憐卻又渴望母愛的集體認同－－雖然數萬人中或許並沒有機會真正踏上臺灣這塊土地。

《邊城啟示錄》啓示了什麼？啓示著臺灣歷史是如何地畫出那條界限，遺忘著他們，遺忘著界限之外那些離散寄人籬下的袍澤，以及孤軍後裔處於無國籍與貧窮狀態的艱難處境。

這條界限原本在1953－1961年兩次大撤臺，在形式上已經結束，但雲南反共救國軍三軍、五軍受國民政府軍最高統帥要求「苦撐待變」，在泰緬邊境躲藏打游擊，卻必須在形式上遷回大量軍民至臺，以回應並緩解1953年緬甸向聯合國控告中華民國侵佔國土的國際紛爭。第三、第五軍開始了他們在異鄉離散的命運。「當時說藏三個月，藏到今天，我們藏了48年。」

孤軍後裔在臺求學後留待他們心目中的「祖國」，想盡認同上而非血緣DNA的奔流，找到停歇的港口。1997年來臺的孤軍後裔李培福，民國100年（2011）這個中華民國政權在臺灣延續至今的重要年度，他仍努力在辦理歸化手續，希望取得中國民國國籍，結婚時仍沒有身份證。靠了岸，卻上不了岸。

界限，是一種「看與知的方式」

安東尼·孔恩（Anthony Cohen）說過，面對族群議題，不該僅把重點放在思考界限如何界定，而應是分析界限的形式與結構性。孔恩認為界限的結構原則是有共同性的，不管是民族國家、族群、還是個人的身體界限／邊界，都可以看到類似的結構形式。事實上：界限不單是一根「分隔」的地方，也是一種可能帶有「結合」之功能的地方。孔恩的觀點突出了觀察界限的視角位置，可能誘發出不同的「界限」感受：例如「中心」的人看邊界，往往是相當自我中心的，也對認為較為無憾；但位處邊緣的人，則會意識到中心與邊緣，較容易產生比較性，若我們無感於界限之存在，很可能多是因為我們眼中只有中心或只看作中心。

某種程度來說，人類學者喜好在界限／邊界進行觀察，並且相信界限／邊界的觀察，對於瞭解中心是有限度價值的，而除了從界限／邊界看中心，界限的兩邊往往是文化會遇的發生場域；文化會遇的場景是一個「區域」。於是，孔恩要我們將「界限」視為「看與知的方式」（ways of seeing and knowing）。《島嶼的記憶》讓兩個島嶼相互跨界握手，界限成爲融合的文化會遇場域；《邊城啟示錄》的界限是那樣的歷史淵源，層層疊疊生成了厚繭，等待被剪開。《最後12.8公里》加入建構聖地之行伍，刻意拉起的界限讓看見與知道更為幽靜與神祕——有些界限是人類面對自我之必需；把思念結凍解凍又結凍在《零下四十度的思念》，化解界限的是思念，而思念也是界限所致。我們在《鄉關何處》裡找不到界限，人們越來越相似，想在世界裡找到自我的獨特性，便得刻意找到界限。

《對岸異鄉人》已跨越界限之人們，或迷失或迷茫或衝突於界限的對岸，呈現當代兩岸底層社會流動中許多的荒謬與無解。
Boundaries, Crossed and Uncrossed
Hsin-lan Hung

"If neither border lines nor signs are set along the way, how shall one know whether one has crossed boundaries amidst a barren, mountainous landscape? How shall this person relate to border-crossing? How shall the authorities stop them from crossing boundaries? And how shall they punish people for illegal border-crossing? Invisible boundaries always divide an area more powerfully and relentlessly than geographic barriers.

[...] Boundaries do not merely represent the tracing of reality, they are the constructed framework of it. When it comes to setting boundaries, it is the real world that imitates the worlds on the maps...The right to set boundaries is really the power to control reality."

--Tung Chi-chang, Atlas

Moving between Boundaries

The boundary in *Memory of Islands* is a vast ocean. It is the shared memory of an ancient past, which brings the people on both sides of it together. They are the indigenous Tao people from Orchid Island in Taiwan and the Ivatan people of the Batan Archipelago.

In this documentary, Yen Fu-shou, a Tao man, visits Diominador, an Ivatan friend he made during a previous trip in 2009 on Ibayat where his wife comes from. It is the indigenous vocabulary that he shares with Ivatan and his love for the ocean that drives him to meet Diominador again. "Brother, let’s go shooting fish tomorrow, shall we?" Yen asks. The re-encounter feels almost like an instance of déjà vu because their ancestors used to be so close with one another, although the Ivatan folk dance no longer narrates this part of their history.

This is because the memory of the islands has been intruded upon by maps—the world is often perceived through maps. In this case, Batan is considered part of the Philippines, while Orchid Island belongs to the Republic of China. Most Batan tribes were westernized during Spanish Rule; Rorger Duplito, a young local tour guide, therefore states that he is envious of “people from the north”—that is, the residents of Orchid Island—for their perseverance in preserving traditional culture. Roger was busy building his own house during the shoot, but he feels that the youngsters of Batan, whenever possible, should leave the island to explore the wider world. Difficulties in the food supply, medical care and education has put them at a large disadvantage. Likewise, the Tao youths represent the hopes of Orchid Island. It is believed that, as long as they learn to speak standard Mandarin, they will be able to seek a better future in the outside world.

The wonderful Orchid Island in Rorger’s eyes has become an island without a future due to the Han Chinese government’s centrist policies which marginalize those on the peripheries. Speaking of the threatening nuclear waste shipped there from mainland Taiwan, Lin Shi-lan, member of the Orchid Island Youth Action Alliance noted, “There is not going to be another Orchid Island once this one is destroyed.” This is not a future he envisages for the island.

“The moment I got off the plane, I felt, ‘Ah! That’s it! That’s the smell; that’s the feeling,’” says Lin, recalling his trip back home. He wants to keep that sense of familiarity and his love for this place going. Having decided to stay on the island for a longer time period, he and his friends joined the anti-nuclear movement. They also held beach-cleaning activities, not only for the upkeep of the
island's beauty as they remembered it, but also to contribute to their own life experience. Lin's feelings reflect what Rorger from Batan says, "I think I will live on this island for the rest of my life. I can't live without the ocean or my homeland."

The ocean is more than a boundary. It really brings the oceanic people together as they create island memories.

It is not only Rorger from Batan and Lin Shi-Lan from Orchid Island who want to stay in their homeland for the rest of their lives, so too do the Alanyi guides from the local tribe in The Last 12.8 km. As people argue whether the Provincial Highway No. 26 construction project, budgeted at NT$3.8 billion, should pass, boundaries form within the tribe and the issue of development is placed on a round table. Those who are for the project appeal to the Indigenous People's Basic Law, to which any ecological conservation policy must conform, even when it will be carried out on a reserve. They also say that the law may be enforced only when everyone's opinion has been taken into account. People who insist that highway construction is not a panacea for tribal development problems advocate the importance of ecology and culture as the only sustainable resources for touristic development. In order to lend weight to their ideas, they even attended the tour guide qualifying test in a neighboring county.

The Last 12.8 km is in itself part of the story of how the Alanyi Historic Trail became almost a sacred place for pilgrimage as different social groups visit Alanyi one after another. In fact, the Alanyi Historic Trail conservation movement re-invents a virtual boundary along which people may reflect on the greed of modern society. The tough hike through the trail also symbolizes the purging of the sinister construction project.

But even though the protagonists protest against the project using guided tours, they do so within the Han Chinese system. They ask themselves, "How can we exert our power within such a frame-

work?" They have managed to leap over the walls constructed by people who wholeheartedly embrace development, and embark upon the road to ecological and cultural conservation. But they are few in number, especially in the context of a Han-dominant society. How is it possible for them to cross the boundaries imposed by the Han?

The Last 12.8 km shows the interesting aspects of keeping a foot in both camps. The tour guides, with a sense of humor commonly found amongst the indigenous people in Taiwan, say that ecological and cultural tour-guiding is not a service or a lesson to be administered by someone superior. It should be a local community business in which visitors are welcome to participate. The tour guides and the visitors stand on equal ground. Together they are capable of develop a prosperous new industry independent of the island's highways.

It is the tour guides' goal to bring the Han Chinese to their side of the boundary. They want the boundary to be dynamic and to become the breeding ground for mutual identification. Perhaps The Last 12.8 km, the Alanyi, can be a sanctuary for ecological
and tribal activists who are dedicated to preserving the remaining paradises on earth.

**Whose Longing? Who is the Outsider?**

A medium is needed to penetrate a boundary. Perhaps it can also be said that, it is only due to a penetrating medium that boundaries become penetrable. Women as a medium in exogamy introduce their lineage and culture into a different group as they cross boundaries. Their ability to penetrate boundaries in patriarchal societies is specifically in the era of nationalism, especially in Taiwan and China.

In Taiwan, it is Chinese immigrant women, who were formerly labeled by the press as “mainland brides,” that allowed people to see the difference between Taiwanese and Chinese people in terms of identity and their way of life after 50 years of limited contact. *Way Home—from Taiwan to Inner Mongolia* tells of the marriage between a man from Hualien, in eastern Taiwan, and a woman from Genhe City, in Inner Mongolia through an account by their daughter Li Xiao-tung, who is an elementary school student. Xiao-tung’s mother only visits her family in Inner Mongolia every two or three years. Because Xiao-tung’s maternal great grandmother becomes seriously ill, she and her mother and her young brother take a winter journey back to Inner Mongolia for the first time. From Hualien where the temperature is 24 Celsius degrees, to Yitulihe, where it is minus 35 degrees, and then to Genhe, where it is minus 38 degrees, where Xiao-tung’s great grandmother lives, longing for their family spurs them to brave the frosty route home, it is also this distance, however, that keeps their longing unfulfilled most of the time.

“Why did you marry so far away from home?” Xiao-tung’s maternal grandmother asks her mother. Tears drip down her face as they finally reunite. “Xiao-tung, you should get married to someone from the United States when you grow up,” the grandmother adds bitterly because her desire to see her daughter is often unfulfilled.

After a while, she says, “Well, better not, because your mom will need you.” Three women, three generations. It seems the longing to see one’s family is better of frozen in the cold, otherwise, it only brings pain. The moment it starts to thaw, it reminds people of certain impenetrable boundaries.

In fact, what creates distance between people is not only physical distance, which amounts to several thousand kilometers, but the unspoken, bitter circumstances in which they find themselves. Such are the circumstances of mainland brides in Taiwan.

The role of “outsider” is also the theme of *The Other Side*, a persuasively critical film. Ke, from Taipei, was assigned by his Taiwanese employer in China to be a manager in 2003. Yet as business wanes in Dongguan, he becomes expendable overnight. Ke feels Dongguan is his second home because he has a second extramarital family there, although he feels sorry for his other family in Taiwan. Wanting to make his fortune before returning to his hometown, however, he has long decided to cut off all connections with his Taiwanese family until he achieves these goals. Now, he worries that the only news he’ll get from Taiwan will be the death of his parents. Ke falls into a predicament in which he struggles to earn enough to get by and to make an identity for himself.

Although the boundaries of the Taiwan Strait may be crossed physically by taking a direct flight between the offshore islands of Taiwan and certain southeastern cities in China, one can only endure and swallow one’s tears when one finds oneself in the “other” land, no matter how one is treated, or however hard to endure the conditions might be. Ke pawns his cell phone and takes occasional assignments from friends as a pimp just to earn daily meals. Trapped on the other side of the strait, any kind of homecoming has already become impossible for him. On the Taiwanese side of the strait, Lili from Anhui Province in China lives in Chiayi with A-Wen with whom she fell in love online. The couple runs a vegetable greenhouse and a cafeteria. She observes that A-Wen's
family are enthusiastic about elections in Taiwan, but she remains neutral and indifferent in her role as an outsider. Lili misses home and is dismayed that her husband and his family see her as a baby machine. During a trip back to her hometown in Anhui, she finally bursts into a temper tantrum, shouting at her husband during a fight. The audiences see how alone she must feel. The boundary that Lili faces reflects the prejudices against mainland spouses in Taiwan. Lili struggles against the discrimination she faces in Taiwan, but it’s not clear how she can ever change people’s perceptions within the limits of the film. This is one question that remains unanswered by the film.

According to Ke, staying in mainland China for him is a way to continue pursuing his dream. He said goodbye to his mainland lover and his illegitimate child and moved onward to Fujian looking for new opportunities. He remains unwilling to return to Taiwan. Taiwan for him feels like a foreign land now. It can be said that the real “outsider on the other side of the strait” is not Ke who is simply making choices to ensure his survival, he is active, devoted and ambitious. Lili the “mainland bride,” busy with farm work in Chiayi, however, feels more like a displaced outsider living in Taiwan.

**Diasporic DNA**

A diaspora is defined differently in different eras. As each generation is faced with its own diaspora, we roam beyond borders isolated by a dividing line.

If you lost the key to discovering your identity, would you want to take it back? Some people don’t because they don’t care, some do but they become more confused as they continue to search for it. In *Out of Place*, a baby girl is born in a city, with the family name of Ji. Her father is a descendant of the Ji family of Muzha Village, Neimen District in Kaohsiung City. Her mother is the director of this documentary film. Amazed at how much her father-in-law looks like Indian men in old photos, the director embarks on a quest to discover the origin of her husband’s family.

*Out of Place* is a reflection on one’s own ancestry. Just as research showed that the Ji people are descendent of the plains indigenous tribes, a major plains aboriginal settlement in southern Taiwan—the Xiaolin Village in Jiaxian Township—was wiped out by sudden landslides on August 8th, 2009, which is Father’s Day in Taiwan, resulting from the torrential rain brought by typhoon Morakot. The few surviving Xiaolin residents were relocated to prefabricated homes on safer plains along with their fragmented memories of the tribe. During the reconstruction process, goods and materials were donated, and the community was re-established. But the tribal spirit, their way of life and their world view that nurtured their indigenous culture was impossible to recover.

The plains indigenous rights movement was launched long ago. With this film, the director takes us to see one of the protests over the recognition of plains indigenousness in Taipei. The indigenous recognition movement has a long history in Taiwan. As tribes who lived in the plains were already designated “tamed aborigines” during the Japanese Rule, they were quick to adapt to the Han way of life on the arrival of the Nationalists. With time, they even started to believe they were of Han ancestry due to the prejudices against aborigines inherent in the system. This deception was carried over to the succeeding generations, who were, as a result, completely ignorant of whom they really were. This made them latecomers in the recognition movement.

Indeed, the little girl’s grandfather seems unaware of his plains indigenous ancestry, or at least as far as the director is aware. Why would a family, if their ancestors were really from the Yellow River basin, have such distinguished facial features like the Indians do? Just like her grandfather, her auntie also firmly believes she is Han Chinese. She once even fabricated the story of how their family came to Taiwan with the nationalists when she was a child.

Because no records were found at the household registration office,
the film is underwritten with a sense of helplessness and mystery. The DNA of diaspora remains an unclaimed ancestry.

Diaspora is not only part of the 400-year-long plains indigenous history in Taiwan. It can also be found in the face-off between the Communists and the Nationalists that lasted for almost half a century. In the long term, one cannot help but be awed by Boundary Revelation for the sheer breadth of detail it manages to comb through.

The Yunnan Anti-Communist Armies, established in 1951 after the outbreak of the Korean War, had more than 30,000 members. Its Third and Fifth Divisions received a secret command in 1961 to hide themselves in the area around the border between Thailand and Myanmar. They were asked to await further orders to “annihilate the communists while restoring Nationalist China.” But the orders never came. The soldiers changed their names and continued military training, fighting a way out as a guerilla group in a foreign land. They had been chased by the local armies, and later became mercenaries of the Thai government because the communists were their common enemy. Boundary Revelation ask its viewers to remember these people, who were, at first, armed forces on a secret mission, then soldiers left abandoned by the Nationalist government, and finally as refugees granted Thai citizenship after winning military victories for the Thai government.

“We all think of Taiwan/the Republic of China as our motherland. We have always wanted to go back to our mother country,” the keeper of a general’s tomb said expressing his longing for Taiwan, although he has never been officially recognized by the government there, just like an abandoned child. This longing is a collective one, even though the tens of thousands of his people may never be able to set foot on Taiwan.

What does Boundary Revelation reveal? It reveals how Taiwan constructed a boundary to keep people out and eventually forgot about them. It has forgotten its own soldiers stationed beyond the border under foreign roves. It has even forgotten their descendants, left stateless and in poverty.

In principle, the boundary had long been shifted after two major Nationalist retreats to Taiwan in 1953 and 1961. But the Third and the Fifth Yunnan Anti-Communist Armies were asked to “continue to wait for further orders” by the top command and to stage guerilla warfare along the Thai and Myanmar borders, even when the Nationalist government had formally issued an order for them to retreat to Taiwan given the complaint that Myanmar lodged with the UN in 1953, which stated that the Republic of China had occupied their territory. From that time onward, the Third and the Fifth Armies embarked on the life of a drifter. “They said we would only have to hide ourselves in the jungles for three months. It has now been 48 years.”

A descendant of one of these soldiers came to Taiwan to study. He stays on illegally after graduation, hoping to settle down in this land he identifies with... Li Pei-fu, who came to Taiwan back in 1997, was still going through naturalization procedures in 2011, the hundredth anniversary of the founding of the Republic of China. He was still unable to attain an identity card when he married a Taiwanese woman. Even so close to Taiwanese shores, he finds no way to land on the island.

Boundaries as Ways of Seeing and Knowing

As British anthropologist Anthony Cohen points out, when it comes to community, the point is not only to define boundaries, but also to analyze the form and structure of them. Cohen believes that all boundaries share something in common. No matter whether they are the boundaries between peoples, or those of a state, a community, or in terms of an individual’s body, they have similar form and structure. What’s more, boundaries segregate and unify at the same time. Cohen suggests that perspective can affect how one feels about boundaries. For instance, a person at
the center tends to take have a self-important viewpoint and cares less about identity. His or her counterpart from the peripheries, however, is more conscious of the distinction between the two and is inspired to study it. If one cares nothing about boundaries, it is very likely that the person in question only knows or cares about the center.

To a certain extent, anthropologists like to make observations along boundaries/borders. They believe that such observations are highly valuable for understanding the center. This is not only because they can access a different view of the center, but more than often, boundaries/borders are also where different cultures meet. This results in an "area" that can be studied. That's why Cohen asks people to take boundaries as "ways of seeing and knowing."

Memory of Islands brings two islands together as boundaries become fields of cultural encounters. Boundary Revelation reveals the complicated past of a border that awaits exploration, like a ripe cocoon, ready to be opened. The Last 12.8 km documents the construction of a sanctuary, the team purposefully constructs a boundary to emphasize the sacredness of seeing and knowing—sometimes this has to be done so that people can better understand their true selves. Boundaries thaw the frozen longings that they are also the cause of in Way Home—from Taiwan to Inner Mongolia. No boundaries are clearly distinct in Out of Place as the boundaries between different people get blurry. It seems that, to develop one's own identity, boundaries must be sought out intentionally. Those who have crossed over boundaries in The Other Side find themselves disoriented, sometimes they find themselves in conflict with the side of the strait to which they have crossed. The film shows the many absurd, unresolved situations faced by the migrant underclass in/between China and Taiwan.
Chang Yeh-hai Syaman

Director Chang Yeh-hai Syaman, native of Tao on Orchid Island, Taiwan (also known as Lanyu), was born on August 20th, 1971. Besides being a documentary director, he is also an independent producer, diving and lifeguard training coach. He currently resides in Lanyu County (Orchid Island), Taiwan.

There were historical facts that passed down orally indicating Orchid Island and Batan Island had interactions in marriage and leather armor trading in the past couple hundred years. In
recent years, five official “ethnic cultural interaction events” were conducted between the two islands, which can be considered as quite frequent for two countries. However, it is still ambiguous whether these “root finding” interactions are reflections of “different ethnic groups” cultural exchanges or “same ethnic groups” cultural exchanges. In another word, “root finding” has led to new topics and interests in these two places’ historical connections, and one ought to further clarify what exactly these relations are.

Therefore, from the tradition to reconstruction, one can examine Tao and Ivatan’s transformations in relation to the country that each belongs to. How two similar ethnic cultures can be affected and changed by the ruling of different government. Through this documentary, the director also wishes to show case the current state of Orchid Island and Batan Island, how two cross-border ethnic groups can be affected by historical and geographical means.
李立劭
Li-shao Lee

Graduated from the Department of Broadcasting and TV, Shih-shin University, and studying at Beijing Film School.

Has shot, written and directed numerous documentary films and drama which were awarded or selected for screening at various film festivals in Taiwan.

邊城啓示錄
The Other Side

李立劭 Li-shao Lee / 2012 / 70'/
臺灣 Taiwan / HD / COLOR

為了一紙身分證，他們成了泰國的僱傭兵。

回到魂牽夢蕩的臺灣，他們卻成了祖國的邊緣人。

1949 年中國共產黨，全面佔領中國，戰敗的國民黨一路撤退到臺灣，但最後一批撤出的國民黨部隊，仍埋藏在泰緬山區的叢林之中待命。1961 年，在聯合國的壓力下，被要求撤軍回台，而此時卻接獲蔣介石的密令，要他們明撤暗留，躲藏起來，等待時機反攻大陸；然而這一等就是五十年，他們在泰北成了名符其實的孤軍。

沒有任何補給，為了生存下去，他們最後甚至淪為泰國的僱傭兵，幫忙清剿泰共：這群流浪在異域的部隊，成了沒有國籍的人，不得不用鮮血交換泰國的身分證。在這齣歷史的悲劇下，身份的錯置，卻改變不了他們對臺灣的認同；而他們的子弟，生在異域卻認同遙遠的臺灣，抱著滿腔熱血回到臺灣「祖國」，卻只是「非法居留」的一份子。這是一場打了五十年的戰爭，敵人是誰，祖國在哪？也許誰也說不清楚。
Based in northern Thailand near the Burma border, they had to fight for the right to remain.

When their descendants made it to the fabled homeland of Taiwan, they were just as marginal.

In 1949, the Chinese Party of China occupied the whole of mainland China, and the Nationalist Party of China, commonly known as the Kuomintang, retreated to Taiwan. But not all nationalist forces crossed the Taiwan Strait. Some went into hiding, waiting in the jungles of northern Burma and Thailand for orders from Taiwan. In 1961, the United Nations put pressure on the Republic of China on Taiwan to withdraw its troops from Burma; President Chiang Kai-shek sent a secret order, telling a contingent to keep hiding out in the jungle and wait until the time was ripe to “retake mainland China” from the communists. They ended up waiting for fifty years. Once a secret army, they became a lost army.

Without support from Taiwan, the soldiers in the lost army were strangers in a strange land, stateless persons in northern Thailand. They had to put their lives on the line – even to bleed – in order to get Thai citizenship. Their story is a historical tragedy. A sense of displacement shaped their national identity, and their children, though born in Thailand, yearned for a faraway home: Taiwan. They dreamed of ‘returning’ to the ‘ancestral land’ of Taiwan, but when they got there they were treated as ‘illegal aliens’. They’ve been fighting for fifty years. Maybe at the end of the day it’s hard to say who the real enemy is, and where their true country lies.
Sasuyu Ubalat

In Taiwan, Indigenous Peoples have encountered many issues such as cultural subject, education, industrial development and ground issue etc. Being a part of native Taiwanese, I resolutely determine to rid of the constraints on the company then get into the independent filmmaker. At present, most of films are featuring Indigenous Peoples that speaking for natives by filming and narrating their own stories with their perspective.

2006年公路局以三十八亿元的預算推動「台26線安朔到旭海」公路興建案，讓部落族人持不同的意見與立場。支持開路的族人認爲，公路興建將會改善部落就醫方便、就學便利及帶動地方觀光與發展等；反對開路的族人則認為，公路興建並不能解決部落所有的問題，反而會破壞保有千年歷史的「阿塱壹古道」而造成生態浩劫，且也擔心這是一條核廢料公路。

這是一部以部落為主體的紀錄片，充滿理性與感性的對話，深刻描寫土地與人的關係。讓社會大眾對於開發與保存之間，有更深入的思考與反省。公路的興建案讓部落族人有兩種不同聲浪存在，在這當中並沒有對錯，真正的錯誤在於有問題的政策。

2012年1月18日屏東縣政府劃設旭海至觀音鼻為自然保留區，三十八億的公路興建案因此停工，而阿塱壹古道得以保存。但在這同時，政府更應該對當地部落居民的產業、經濟、生活、教育、醫療等方面，提出更完善的措施及發展，透過更具體的作爲，讓生態保育與經濟發展走向雙贏的局面。
The Directorate General of Highways lends an impetus to build the road no. 26 from An-Shuo to Shu-Hai by 3.8 billion in 2006. The villagers in the tribe have many different kinds of opinions. People who agree with building the road think that the road will improve the convenience of seeing a doctor, going to school and promoting the sightseeing and development. The other people who oppose it consider that it can’t resolve all of the problems of the tribe, instead, it will destroy A-Lang-Yi old path which has the history of thousands years then cause the disaster of ecology and they also worry about it will be a road of nuclear waste.

“Tribe” is the main point of this documentary. It’s filled with rational and perceptual and it describes the relationship between the land and people deeply. It makes people have thoughts and heart-searching between building and preserving. People have two kinds of opinions of this case, but no one is wrong. The real problem is this policy.

Pintung County Government delimited the reservation from Shu-Hai to Kuan-Yin-Pi on January 18, 2012. Therefore, the building case had to stop and A-Lang-Yi old path would be preserved. But at the same time, the government should have perfect measures and developments of industry, economy, life, education and medical treatment. It will have a win-win situation of ecology preserved and economy developed by something more specific.
Kuan-yu Chen worked in video post-production for close to ten years, editing a wide range of television programmes, dramas, and commercials. In the last three years, he has turned to writing and directing documentary programmes for television. He is currently a freelance filmmaker.
零下四十度的思念
Way Home-from Taiwan to the Inner Mongolia

陳冠宇 Kuan-yu Chen / 2012 / 35' / 臺灣 Taiwan / HD / COLOR

一個八歲的孩子，如何透過一趟旅行，理解家人之間的情感？

臺灣出生的小桐，從沒有看過雪，但她的媽媽卻來自零下四十度的中國內蒙古。這個冬天，為了探望生病的外曾祖母，媽媽決定帶她一起返鄉。在這遙遠的雪國裡，她見到了結凍的食物，見到滿山看不盡的白雪，也見到疼愛她的外公外婆。但對她來說，最難忘的，卻是在這短短的一個星期裡，看到了一個不一樣的媽媽，這個媽媽的臉上多了笑容，也多了眼淚。

近二十年來，有三十多萬的亞洲國家女子嫁到臺灣，她們生下的「新臺灣之子」，占了兒童人口的十分之一。本片希望透過兒童的觀點，讓觀眾明白她們的心情和處境。

How can an eight-year-old child come to understand the feelings of her family in one short visit?

Born in Taiwan, Tongtong has never seen snow. Her mother comes from Inner Mongolia, China, where it is minus 40 degrees. This winter, the mother decides to take Tongtong back to her hometown to visit her ailing grandmother. In this distant frozen land, Tongtong sees fish that freeze almost the moment they are caught and mountains covered with endless snow. She also enjoys the company of her loving grandparents. But the most unforgettable part of this short week is that she sees a different mother, a mother who smiles more but also cries more.
Hui-ju Hsu was born in Kaohsiung, Taiwan. Her documentary films won her a number of awards including the New Asian Currents Award of Excellent at 2003 Yamagata International Documentary Festival. And has been selected to be screened in the section Regards Neufs (International Competition) of 2009 Visions du Reel festival in Switzerland.

This is a film about searching for lost films.

By two narrative lines, one is a man who has lost his life in the epidemic of Taiwan, he is the descendant of the Puyi. However, he has not forgotten his origin, as he was born in a photo album. After many trips, he finally found the truth of his origin.

Another line is the people who experienced the eight eight water disaster. The culture and spirit of the Puyi were destroyed. They tried to重建 the culture and spirit. But this is a difficult task. In the end, they realized that it is impossible to achieve.
This is a movie about searching and losing.

Two threads intertwine and form the whole of the story. One of which is about my husband, a man from a Ji family in Muzha Village, Neimen Township. He could be a descendent of Pingpu tribe, but neither he nor his family remembers their origin. A look at a few of old pictures of Pingpu people sent him off to the search of his origin. However distant our origin is, we spend our lifetime pursuing the disorientated nostalgia, because the homesickness is the ultimate representation of one's own self-esteem, no matter how vague the image of homeland is in our mind.

The other is about the tragedy in which Xiaoling Village, one of the few places in Taiwan comprehensively preserving Pingpu culture, was destroyed overnight during the Typhoon Morakot disaster. In an attempt to restore Pingpu culture through audio and visual media, I set off on a journey of searching. Not willing to let this part of history wiped out in the catastrophe, I tried to record the trauma and sorrow of the locals to produce a documentary. While many still stuck in the post-disaster trauma, we try to extend the time and observe the rising and falling of life and the cycle of the nature, so that we can walk out of sadness and realize the ever-changing nature and wisdom of life.
Tsung-lung Tsai

After receiving a BA in Law from the National Chengchi University and an MA in Mass Communication from Fu Jen Catholic University in Taiwan, TSAI Tsung-lung went on studying another MA in Film Studies at the University of East Anglia in the UK. TSAI currently works as an independent documentary filmmaker and a teacher in the Department of Communication of the National Chung Cheng University.

His major works include Killing in Formosa which won Best Documentary at the 2001 Golden Harvest Awards, Taipei Licensed Prostitutes which was recommended by the Judges at the Asian Television Awards in 2002, Behind the Miracle which won Excellent Journalism Award and My Imported Wife was invited to the International Public Television Screening Conferences and was archived in the Museum of Television and Radio in New York.

The issues of human rights, culture diversities, and environment have long been his concerns. TSAI’s films are composed of rational analysis with a humane approach to the subjects. His latest film, Surviving Evil, a documentary about the victims of the toxic rice bran oil in 1979, won the top prize at the 2008 South Taiwan Film Festival and it prompted the public to find the first local support association for victims in 2009.
對岸異鄉人
The Other Side

跨越臺海兩岸，兩個家庭，闡述隻身於異鄉面臨的掙扎與困境……

臺灣與中國經過三十年的冷戰對峙，從 1980 年代開始展開民間交流，但國共兩黨的政治宣傳與制式教育對岸建構了一個邪惡的“他者”，三十年來日益密切的經貿觀光往來，雖然大致改變了雙方的外在形貌，但內在的疏離與不信任感其實從未消減。

老柯，一個在臺灣经商失敗的生意人，放下身段到大陸擔任合幹，想要東山再起。麗麗，一個從內地到深圳的打工女孩，透過網路認識了臺灣老公，想要追求更好的人生，他們滿懷希望登陸對岸，不料詭譎多變的外在形勢與不時出現的內在衝突，使得築夢之路格外艱辛。到頭來，他們發現雖然生活在同文同種的華人國度，卻彷彿只能淪為繁華世界的局外人……

KE is a failed businessman in Taiwan who seeks to rebound and then works as a “Taiwanese Expat” in Shenzhen, China. Lili, a laborer from China, meets her Taiwanese husband online and moves to Taiwan in hope of a better life. Both KE and Lili cross the straits in hopes of achieving what they cannot find in their homeland. But how much do they really know about that country across the straits?

Political and social turbulence soon replace individual prosperity and self-fulfillment, creating conflicts and contradictions in the lives of these new immigrants. And despite the similar ancestry, KE and Lili must reconcile vast differences in their adoptive homes and come to terms with the fact that they will forever be “outsiders.”
Beyond Borders: The World

越南女孩 Vietnamese Girl
| 泰拉·米露提斯 Tara Milulis

屋顶上的士兵 Soldier on the Roof
| 伊斯特·荷陶 Esther Hertog

游牧者的土地 Land for the Nomads
| 利皮卡·佩拉汉 Lipika Pelham

我想了解你的明白 Stori Tumbuna: Ancestors’ Tales
| 保羅·沃夫蘭 Paul Wolfram

跨界人生：世界

兩種敘利亞 A Tale of Two Syrias
| 雅斯敏·菲達 Yasmin Fedda

敖魯古雅·敖魯古雅...... Aoluguya, Aoluguya......
| 顧桃 Tao Gao
真實與想像的邊界
傅可恩

他只說「好籬笆會帶來好鄰居」。
春天在我心裡作祟，
如果可以提問，我要說：
為什麼好籬笆會帶來好鄰居？
不是有牛的人家才需要籬笆？但這裡又沒有牛隻。
在我建造一面牆之前，先要弄清楚
圈進來的是什麼，圈出去的是什麼，
而且我可能會得罪誰。

——美國詩人羅伯特·佛洛斯特（Robert Frost）〈補牆〉

當不同文化的人們展開互動時，我們總期待彼此差異能被降低。人們互動的同時需要生產出一致的價值觀跟符碼，也就是相同的文化社群或文華一致性。因此一個族群在接觸、互動後延續下來，意味著不只是認同作爲標準跟動機，還有允許文化差異存在的互動結構。

——弗雷德里克·巴斯（Fredrik Barth）
引自《族群與邊界》一文導論

今年影展主題「跨界人生·世界」涉及各種不同的「邊界」（walls）。邊界有時是由礦石砌築而成的圍籬牆面，間或帶有鐵絲網以及巡邏軍隊。有時，邊界是由貧窮、歧視與恐懼構築而成的隱性範圍。人們更多時候冀望逃脫於非自我構陷的牢房，但絕大多數人則渴望建造真實或想像的圍牆，來滿足處在不確定世界裡的安全感。儘管有些不同，這些影片分享了一個複雜的意旨，即這些有形無形的「邊界」本身，於同一時空下，同時具備著可有或可無的存在。

本文開頭的兩個引言，其一作者為詩人羅伯特·佛洛斯特，另一位是人類學者弗雷德里克·巴斯，他們都以自己的方式，闡述了這個矛盾性。佛洛斯特的詩呈現了對於「圍籬」打從心裡根深蒂固的厭惡，即使是敘述者跟他的鄰居，都是需要一面橫互在他們中間的牆面，來保有他們殊異的態度。但是，巴斯也提出為何不同族群之間的互動，往往是強化隔離卻非消弭彼此的政治邊緣的質問。佛洛斯特跟巴斯都主張，社會關係由邊界組刻，社會互動使我們需要不斷拆除、重建，那道分隔彼此的牆面，這個論點或許有些道理，但一談及邊界卻沒考慮到由現代國家所豎起的那道國界，這個邊界已非屬於鄰里或部族（tribes）間那種彼此皆擁有平等的狀態，而是介於當權的強者與無權弱勢者之間的分野。就此而言，邊界已然不是社會意義的根源，反而成為摧毀社會意義的共謀。

兩座城市卡夫卡般的視野佔滿了China Miéville 小說中所呈現之相同的地理空間。《城市與城市》也許是對於圍欄由掌權者所構建，並被我們的共謀所維持的世界而言，最貼切的一個寓言。小說中，不同國家中存在於相同地理條件上的兩座城市，人民從小被訓練只能見到我城裡的人們、建築及商店，得學著忽視來自鄰國的種種。出入必須穿越城市中間的國界邊境哨站，才能抵達另一個地方。只有透過這個儀式，他們才有辦法看見鄰國的人事物。但這個擬真的想像世界，存在著第三種能夠看到一切、隨意志穿越國界的人。如同狄嘉·維多
夫(Dziga Vertov)所言「電影眼(kino-eye) 將不受時間與空間的限制」。同様地，紀錄片讓觀眾能夠暫時穿越邊界，覺察出平常隱藏在我們眼前的東西。因此，「跨界人生」不僅指涉於此主題下的六部紀錄片的意義，同様地也點明影像亦有能力帶領觀眾去發現自己平日視而不見，或被要求不要去看的地方。

**中東地區的邊界**

毫不意外地，「跨界人生·世界」中有三部影片都在中東地區拍攝。有趣的是，影片各自呈現出不同的邊界與拍攝者的視角的差異。利皮卡·佩拉漢《牧羊者的土地》中，主角敘羅莫·雷克是爭取貝都因人土地權利的以色列律師。敘羅莫當律師前，他在紐約念電影製作，片中有一幕是他站在貝都因人的帳篷前，轉身面對攝影機說：「這裡的狀況很有趣。攝影機所拍到的與真實不同！身為拍攝者，我們看到大片沙漠，它有很美麗的部分。春天有花草綠野，大群的羊在這裡放牧，從鏡頭裡你會感覺到人們居住在一個開闊的沙漠上。但是實際上，這裡是個有顯明邊界監獄。」美麗廣闊的沙漠中，隱藏著看不見的牢房。雷克目的不在拆毀圍牆，他要協助貝都因人建立屬於他們的圍牆。此備受爭議的策略，招致左右爭的批評與聲浪。在以影展放映的同時，以色列政府實施佩拉沃爾計劃(The Prawer Plan)，計畫將強制三萬到四萬名貝都因人離開祖居地，重新安置集居，佩拉漢作品中所討論的議題，於此當下顯得更為迫切。

貝都因人沙漠中的隱藏圍牆，與伊斯特·荷陶《屋頂上的士兵》中真實存在的、由鐵絲網與以色列軍隊所盤覆的厚實牆面，形成強烈對比。《屋頂上的士兵》紀錄猶太人初期定居在約旦河西岸希伯倫的生活，他們構築圍牆的目的在於隔絕阿拉伯人。猶太人在希伯倫安居好幾個世紀，最近一波屯墾者是新來移民，原本居住在這裡的猶太裔族群早在1930年代已被英國人迫遷離開。至1967年六日戰爭(The Six-Day War)後，新的一批屯墾者移入，他們留在此地是基於某種特殊的意識型態，並且仰賴以色列軍隊保護。本片以誠實、嶄新的視角切入了解這個小型社區，以及為了這群人而存在的以色列士兵們日常生活。即使屯墾者被真實圍牆所包圍，看不見的牆卻是將他們拘禁在這塊怪異「領土」上的政治、宗教與意識形態框架。

第三部以中東地區為拍攝主題的影片是雅斯敏·菲達的《兩種敘利亞》，片中兩位主角與牆的關係不盡相同。伊拉克裔裝飾設計師薩利住在大馬士革，不斷擔心法律上自己是難民的身分，他非法居住在此，透露出被名為「家」的四面牆包圍的願望。屬於這個殘酷現實的處境，在他忘記帶房門鑰匙的瞬間，清晰了起來。他無法求援，因為屋主並不知道他居住這裡。基督教徒波楚則跟他的情況完全不同。波楚，選擇隱居於深山裡的修道院。然而幾個世紀下來，古老修道院裡厚實的牆壁，亦阻擋不了敘利亞持續激化的局勢以及無法包容異己的社會現象。

上述影片均展現人們希望能保有在自家生活的安全感，被驅逐出家園沙漠的貝都因人，與所有詭譎爭論對立的猶太屯墾者，將希伯侖確定為自己家；伊拉克難民不能合法住在敘利亞，基督教修士待在古老修道院尋求庇護。僅因分裂他們的，正是能夠提供安全需求的國家力量。

**跨越邊界**

以下三部電影的主角，以追求駝騷於不同世界之間的自由
而非躲在墙後。剛開始，我們以爲這些主角能夠跨越都市與鄉村、傳統與現代的藩籬，很快的我們發現，這種流動性是一種錯覺。在顧桃的《敖魯古雅：敖魯古雅……》中，我們碰到居住在內蒙古與黑龍江省邊界的鄂溫克族人。當地政府要求他們放棄遊牧生活，但部分鄂溫克族人不願意生活在政府興建的住宅裡，過著乏味的都市生活，一年中有大部分的時間，這群鄂溫克族人選擇回到山林裡傳統打獵的營地住居。然而，即便販售鹿角能夠賺錢，他們也已經不再被允許打獵了。隨著傳統生活方式被破壞後，森林提供了給他們些許的慰藉。他們回歸，但開始用酒麻醉自我。

苗族女孩在泰拉・米露提斯的《越南女孩》裡首度亮相，她們的形象顯然與我們想像中截然不同。這群女孩過著都會生活，跟西方男友在街頭遊蕩。她們能夠輕易地轉換文化，就像將當季的衣櫥換成舊換新一般。當米露提斯深入女孩們的生命現場，影片開始揭示了族群歧視、傳統性別角色、藥物成癮、性剝削等樣態，使得這些女孩們困於貧窮的農村裡。受攝者無法像米露提斯一樣，有辦法遊走於不同社會體系。影片裡所記
Boundaries: Real and Imagined

P. Kerim Friedman

He only says, "Good fences make good neighbors".
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
-- Robert Frost, "Mending Wall"

Yet where persons of different culture interact, one would expect these differences to be reduced, since interaction both requires and generates a congruence of codes and values - in other words, a similarity or community of culture. Thus the persistence of ethnic groups in contact implies not only criteria and signals for identification, but also a structuring of interaction which allows the persistence of cultural differences.
-- Fredrik Barth, From the Introduction of Ethnic Groups and Boundaries

This year’s festival section, “Beyond Boundaries: The World,” features many different kinds of boundaries. In some cases the boundaries are walls built out of brick and stone, lined with barbed wire, and patrolled by army officers. In other cases the boundaries are invisible, formed out of poverty, prejudice, or fear.

The protagonists of the six documentary films featured in this section are similarly diverse. In some cases the subjects are seeking to escape a prison not of their own design, while others seem eager for walls (real or imaginary) to give them a sense of security in an uncertain world. However, despite their differences, the films share a complex understanding of the ways in which walls are both necessary and impossible at the same time.

The two epigraphs above, one from the poet Robert Frost, the other from the anthropologist Fredrik Barth, each capture this contradiction in their own way. Frost’s poem expresses a fundamental abhorrence of walls, even as the very different attitudes held by the narrator and his neighbor seem to require some kind of wall between them. Similarly, Barth asks why increased interaction between ethnic groups seems to solidify rather than erase political boundaries. Both Barth and Frost seem to argue that boundaries are constitutive of social relations, and yet social intercourse requires us to continually dismantle and rebuild the walls that divide us. While there is some truth to this argument, it fails to account for the reality of boundaries erected by the modern nation state, boundaries that are not between neighbors or “tribes” with equal power status, but between the powerful and the powerless. In these cases, walls are less a source for social meaning and more a force for destroying meaning altogether.

The Kafkaesque vision of two cities occupying the same geographic space offered up in China Miéville’s novel, The City & the City, is perhaps a more suitable parable for a world in which walls are built by the powerful and maintained by our own complicity. In the novel, two cities, in two different countries, exist in the same location. Citizens have been trained from birth to see only the people, buildings, and stores located in their own city, ignoring those from the neighboring country with practiced diligence. To go from one city to another they must cross an international border checkpoint in the middle of both cities. Only after undergoing
this ritual are they able see the people and the buildings of their neighboring country. Within this all-too-real fantasy world, however, there exists, a third group of people who have the power to see everything and everyone, the power to cross the border at will. This is reminiscent too, of Dziga Vertov's "kino-eye... free of the limits of space and time," a documentary film which similarly allows the audience to momentarily transcend boundaries, to see what is normally hidden from us. In this sense, "Beyond Boundaries" does not just refer to the protagonists of the six documentary films featured in this section, but it also refers to the ability of film to take the audience where they cannot see, as well as where they have been taught not to look.

**Middle Eastern Walls**

It should not come as any surprise that three of the films in a section on boundaries should take place in the Middle East. What is surprising is the diversity of boundaries and personal attitudes towards boundaries presented in these three films. The star of Lipika Pelham's film, *Land for the Nomads* (游牧者的土地), Shlomo Lecker, is an Israeli lawyer fighting on behalf of land rights for the Bedouin. Before he became a lawyer, however, Shlomo studied film in New York and, in one scene, shot in front of a Bedouin camp, he turns to the camera and says:

*We have a very interesting situation here. There's a difference between what the camera sees and what the reality is. We are filming and we see a big area of desert, part of it is beautiful. In spring there are flowers and green grass; we see flocks of sheep that graze around. There's a feeling that people here are living in the desert, in an open area. But people don't understand that they actually live in jail. There are very clear borders.*

The beautiful wide-open desert hides invisible prison walls, but Lecker is not seeking to tear down those walls, so much as he is fighting to help the Bedouin build walls of their own—a controversial strategy which has earned him the ire of critics on both the left and the right. As the festival program goes to press, Israel is moving ahead with the Prawer Plan which will result in the forced relocation of 30,000 to 40,000 Bedouin from their ancestral homes, making the issues discussed in Pelham's film even more pressing.

The invisible desert walls of the Bedouin stand in stark contrast to the thick stone walls of Esther Hertog's film *Soldier on the Roof* ( 屋頂上的士兵). These walls are covered in barbed wire and patrolled by the Israeli military. Soldier on the Roof documents the lives of Jewish settlers in the West Bank city of Hebron. The walls which surround them are meant to keep the Arabs out. Jews have lived in Hebron for centuries, but the current inhabitants are recent settlers, the majority of the original Jews were moved out by the British in the 1930s. The current settlers moved in after the Six-Day War in 1967. They stay for ideological reasons, and their presence there depends on the continued protection offered by Israeli military forces. The film gives us an unprecedented and candid window into the daily lives of this small community and the soldiers who serve them. Even though the walls which surround the settlers are very real, it is the invisible walls of politics, religion, and ideology which keep them imprisoned in this strange enclave.

The third film set in the Middle East is Yasmin Fedda's *A Tale of Two Syrias* ( 兩種敘利亞 ). In this film we meet two protagonists, each of whom has a very different relationship to walls. Salem, an Iraqi fashion designer living as a refugee in Damascus is constantly worried about his legal status. He lives there illegally and would like nothing more than to have four walls around him to call home. The grim reality of his situation is made clear when he forgets the keys to his house. The owner doesn't know he is living there and so he can't call him for help. His situation is very different to that of Botrus, a Christian who has chosen to live as a monk in a hillside monastery. The thick walls of the ancient monastery have seemingly withstood centuries, and yet they offer little protection.
from Syria’s increasingly polarized and intolerant society.

Each of these films show people who would like to feel safe in their own homes. The Bedouin who are being evicted from the desert, the Jewish settlers who have, against all odds, called Hebron their home, the Iraqi refugee who cannot live legally in Syria, and the Christian monk who seeks refuge in an ancient monastery. What separates them is the extent to which they are able to call upon the power of the state to provide the security they desire.

**Crossing Boundaries**

The protagonists of the next three films are not looking to hide behind walls but seek freedom to move between worlds. At first glance, the protagonists of these films seem able to move seamlessly between city and country, between tradition and modernity, but we soon see that this mobility is an illusion. In Gu Tao’s *Aoluguya, Aoluguya* ( 救鲁古雅 救鲁古雅 ......), we meet Ewenki reindeer herders living on the border between Inner Mongolia and Heilongjiang provinces. The government wants them to give up their nomadic ways, but some Ewenki are unwilling to accept life in the sterile urban housing development built by the government. These Ewenki have chosen instead to return, for much of the year, to their traditional hunting camp in the forest. However, while there is still some money to be made from selling reindeer antlers, they are no longer allowed to hunt. With their old way of life destroyed, the forest offers them little solace. They turn, instead, to drink.

When we first meet the Hmong girls who star in Tara Milutis’ *Vietnamese Girl* ( 越 南 女 孩 ) they seem to be doing quite well for themselves. They are strikingly cosmopolitan with their Western boyfriends and shopping trips to Hanoi, and seem able to switch between cultures as easily as they switch between wardrobes. But as Milutis brings us deeper into these girls’ lives, the film reveals how ethnic prejudice, traditional gender roles, drugs, and sexual exploitation keep many of them imprisoned in rural poverty. Milutis is able to move between worlds in a way that her film’s subjects cannot. The journey documented in the film is ultimately a very personal one, but her journey also movingly reveals a society in transition.

Paul Wolffram’s *Stori Tumbuna: Ancestors’ Tales* ( 我 想 了 解 你 的 明 白 ), about his time among the Lak people of Papua New Guinea, is also a personal journey. Stori Tumbuna reflexively explores the experience of doing ethnographic fieldwork, conveying the mixture of joy and fear which it often entails. Having made a home for himself among the Lak, he then embarks on another journey, one between the coastal plains where the Lak live and the deep inland forests that surround them. The film uses a mixture of humor and horror to convey the ways in which the Lak use traditional folktales to keep villagers from wandering too far inland and reveals what happens when someone violates these taboos.

Clifford Geertz famously observed that the effectiveness of ethnographic writing depends upon the anthropologist’s capacity “to convince us that what they say is a result of their having actually penetrated... another form of life, of having, one way or another, truly ‘been there.’” The same could be said for ethnographic film. The successful ethnographic film is one that takes us on a journey with the ethnographer, crossing boundaries from “here” to “there.” For a brief time, each of the directors featured in this section have managed to tear down the walls between here and there, between audiences and the subjects of their documentary films.
Tara Milutis

Tara Milutis is an American filmmaker and journalist based in Bangkok. She attended Art School in London before entering the Tisch School of the Arts at NYU, where she received a BFA in Drama in conjunction with the Stella Adler Conservatory of Acting. In her early video work she found her narratives and cultural studies in the diverse Lower East Side of Manhattan, while at present her filmmaking has evolved to a more global scope. She has lived, worked and traveled extensively all over Asia, committed to telling the stories of the people who make up this continent at a crossroads. She has also started a charity called Burma Border Aid that helps refugees at the Thai-Burmese border as well as multinational asylum seekers in Bangkok. She is currently working on a project to document the voices and traditions of the older generation of Karen ethnic minorities in the north of Thailand.
越南女孩
Vietnamese Girl

During a six-month period of living and traveling throughout Vietnam, an American filmmaker meets a diverse group of Vietnamese women and documents their attempted integration into the new global culture. From a group of Hmong hill tribe girls struggling to create new identities now that tourism and media have forever changed their lives, to a divorcée from Hanoi and her transformation into globe-trotting backpacker. 'Vietnamese Girl' documents the growing pains at the dawn of a new feminism in Asia. And on a journey spanning thousands of miles, through ancient landscapes and cities of the future, the filmmaker investigates the complex culture and history of the country, as she experiences a transformation only made possible by the women she meets in Vietnam.
Born in Amsterdam 1978, at the age of 12 Esther Hertog immigrated with her artist family to Israel. There she went to a high school of arts and studied photography. Esther traveled twice with her photo camera for long periods to Asia, and shown the photos in exhibition in Israel. She for a BA study in Anthropology in the Netherlands, combining this with her love for the Visual arts via Visual Anthropology. Esther completed her BA with the documentary Ossama’s Dance. Esther completed an MA in Visual anthropology at Manchester University. She graduated with a film and thesis based on a research about a circus summer camp for children in a refugee camp in the Westbank titled Hope Despair Laughter.

Since her graduation in 2007 Esther has worked as camerawoman, researcher and editor on several film projects in the Netherlands, the Middle East and Rwanda.

In 2009 Esther found herself being interviewed on a Palestinian rooftop in Hebron. This interview resulted in her being assaulted by a gang of young Israeli settler boys. That moment she decided to return to Hebron and film from within the settler community to document their daily lives and belief system.

伊斯特·荷陶 1978年生於阿姆斯特丹，十二歲時隨著她的藝術家家庭移民到以色列。她在那裡就讀於藝術中學，並主修攝影。伊斯特兩度帶著她的相機前往亞洲旅遊，並在以色列展出她的照片。她大學時在荷蘭就讀人類學，並且透過視覺人類學結合她熱愛的視覺藝術。伊斯特透過拍攝紀錄片《奧斯馬之舞》(Ossma’s Dance) 拿到學士學位，並在英格蘭曼徹斯特大學獲得視覺人類學碩士學位。她的畢業影片和論文是有關於一個位於約旦河西岸難民營中的兒童馬戲團夏令營：「希望、絕望、笑聲」中所進行的研究。

2007年畢業後，她在荷蘭、中東和盧安達等地的電影拍攝計畫裡，擔任攝影師、研究者和剪接師等職位。2009年，伊斯特在希伯倫巴勒斯坦區的屋頂上接受訪問。訪問結束後，許多年輕的以色列屯墾區男孩們開始騷擾她。從那一刻起，她決定要回到希伯倫拍攝屯墾區的日常生活和信仰體系。
 Soldier on the Roof

Esther Hertog / 2012 / 80' / Netherlands / DV / COLOR

Hebron, only a dot on the world map, but a place that is known and recognized worldwide as the center of many conflicts between Israelis and Palestinians. It is also the place where patriarch Abraham has his tomb. In the West Bank city of Hebron, a major holy place to both Jews and Muslims, some 800 extremist Jewish settlers live in the midst of a Palestinian population of over 120,000. For three years, Esther Hertog has been filming from within the settler community, capturing unique scenes of their real, sometimes even surreal daily life. An entire army battalion watches over the Jewish community from the city rooftops.

Esther Hertog, a young Israeli - Dutch filmmaker spent three years in Hebron. She observed the daily life of the settlers, which resulted in a fascinating document, the absurd mix of soldiers, ideological settlers and their children playing. As a character driven documentary the essential narrative of 'Soldier on the Roof' depicts the filmmakers personal quest to understand the daily lives and motivations of Hebron's settlers.
Lipika Pelham is a British-Bengali journalist and writer who worked for the BBC in London for 12 years, before moving to Jerusalem in 2005. She has MA in History, Philosophy and Sociology of Indian religions, King's College London, London University, UK, 1994. She has compiled and presented numerous programmes for the BBC World Service and BBC Radio 4 from Jerusalem. It was during making a radio documentary for the BBC on honour killing in the central Israeli city of Ramle that she decided to make the film DEADLY HONOUR, as the story was visually too powerful to tell over just a few radio broadcasts. Apart from being a journalist and film maker, Ms Pelham has also written a book. In 2012 Ms Pelham completed her second documentary film LAND FOR THE NOMADS.
遊牧者的土地

Land for the Nomads

以色列政府計畫將遷移並重新安置耶路撒冷東部，約兩千三百名居住於約旦河谷的貝都因人。

這個計畫最終將疏散居於被以色列於 1967 年佔領的約旦河西岸，約兩萬七千五百名的貝都因人。當以色列獨立建國後，這些貝都因人於 1950 年代起，陸續從內蓋夫沙漠被以色列人驅離。1970 年代後，由以色列政府支持的猶太人盾牌，如雨後春筍地遍佈於沙漠中，這看似緩慢的過程，實則限制了貝都因人原有的遊牧生活方式。過去四十年來，當猶太人盾牌和前哨站遍布約旦山頂時，貝都因人被迫遷移至河谷下緣，接近危險的高速公路旁居住。於此同時，貝都因人的小屋不斷被以色列民政局拆毀，理由是他們沒有建築許可（事實上也不可能獲得）。

敘羅莫，雷克是一無法被任何刻板印象描述的以色列律師；他是為阿拉伯貝都因人奮鬥的猶太人；他是挑戰以色列司法的以色列人。這部電影探索了雷克族和其客戶的個人關係：這一孤獨的以色列律師宣稱他有一個貝都因人的靈魂。當導演雷克那原先被巴勒斯坦難民於 1948 年棄置的家中和他對質時，逐漸浮現故事的轉折與雷克人格有趣的兩極性。

Israel says that it is planning to remove and relocate 2,300 Bedouins from the Judean desert, east of Jerusalem.

The plan will eventually evacuate an estimated 27,500 Bedouins living in the West Bank, which Israel occupied in 1967. They were displaced from the southern Negev desert around 1950 shortly after the creation of Israel. In what’s seen as a gradual process since the 1970s, state-sponsored Jewish settlements mushroomed up all along the desert, limiting the Bedouins’ nomadic way of life. Over the past four decades they were pushed down the valley close to a hazardous highway while Jewish settlements and outposts dotted the Judean hilltops. The Bedouin shacks are routinely demolished by the Israeli Civil Administration on the grounds that they are built without (impossible to get) ‘building permits’.

Shlomo Lecker is an Israeli lawyer who defies all stereotypes. He is a Jew who fights for the Arab Bedouins. He is an Israeli who challenges the Israeli judiciary. The film explores Lecker’s personal relationship with his clients – the lone Israeli who claims that he has a Bedouin soul. The twist in the story and the interesting polarities of his character are revealed when the director confronts him in his house – formerly abandoned by Palestinian refugees in 1948.

‘Land for the Nomads’ narratively observes issues that are between the personal and the national, the modern and the traditional, the exotic and the familiar, with irony and humor that make the film accessible to a wider audience.
Paul lives in Wellington with his wife and two children. Over the past ten years working with Melanesian people in Papua New Guinea Paul has contracted malaria six times, been bitten by a snake, chased by several wild pigs, and collected a number of skin funguses.

Paul has worked with a number of Pacific communities creating documentaries on subjects and stories that are important to the people he works with. He has worked with the Banaban people, a displaced Micronesian culture now relocated to the Fijian Islands, the Tokelauan community, on a film about traditional women’s arts, and with the Deaf community in New Zealand. Paul’s films have been screened internationally and his ethnographic film work in the Pacific is currently playing in several international film festivals.

Paul received his PhD in music from Victoria University of Wellington where he now teaches in the Film Programme. His production company focuses on producing disability resources. Paul has directed a number of films and resources on New Zealand Sign Language including “Sign with your Baby”, “Sign of the Times: The Story of New Zealand’s Visual Language” and the “United Nations Convention on the Right of Disabled People translated into New Zealand Sign Language”. Paul’s wife Victoria Manning is profoundly Deaf and a leader in the New Zealand Deaf community.
“Stori Tumbuna: Ancestors’ Tales” is the second film in a trilogy of ethnographic documentaries about the island region of Papua New Guinea. All three films are being released in 2011. Paul travelled back to the Lak region in southern New Ireland last year to show his host communities a preview of the films and to gain approval for the films from his friends and adopted family.
"This is a story of the Lak people. It's also a story of how I came to know the people of the Lak region, how I learnt their traditions, became a community member, and how my story became forever woven into their own... I was also to become enmeshed in events that resulted in bloodshed, death and threatened the existence of the entire community. What's more, I was held responsible..."

In 2001 Paul Wolffram, a cultural researcher, travelled to one of the most isolated and unique corners of the earth. He eventually spent over two years living and working among the Lak people in the rainforest of Papua New Guinea. As his relationships with the people grew he began to glimpse a hidden reality, a dark and menacing history that loomed over his host community. Over time the sense that something is amiss grows. As his curiosity deepens Paul brings to light dark secrets that set in motion a compelling and deadly set of events.
Yasmin Fedda is an independent award winning filmmaker. She is also a translator and editor working in the UK, Middle East and beyond – Co-founder of Reel Festivals and film programmer for Reel Festivals since 2009.

雅斯敏・菲達是受獨立獎項所肯定的電影工作者。她同時在英國、中東與其他地方身兼編輯與翻譯，是「Reel Festivals」共同創辦人之一。從 2009 年起，她亦開始擔任 Reel Festivals 選片人。
兩種敘利亞
A Tale of Two Syrias

Salem is an Iraqi fashion designer in Damascus. Botrus lives a remote existence in a hillside monastery. This consistently insightful and unexpected documentary offers a unique perspective on what the dream of freedom means to two very different people in the face of a brutal regime. The result is a vital snapshot of life in the year before Syria’s uprising.
1970 Born in Inner Mongolia, China.

1991-1995 Attended Inner Mongolia Art Academy (Oil Painting)

2000 Attended Chinese National Academy of Arts (Photography)

2000 “Mongolian Expression” concept photography project

2001-2003 “Disappearing Boats” subject photography project

2005 Began filming “Aoluguya, Aoluguya…” documentary

2007 Began filming “The Naked Life of Qin Yongjian” documentary

In the Greater Xing’ an Mountain of northern China, there is a group of people who share their life with the reindeers. These Ewenkis people came from Siberia over three hundred years ago. The Chinese Northern Xing’an Mountain, which is an area rich in resources, has been inhabited by the Ewenkis for generations. whipped their horses, they would chase away the wolves and protect the reindeer. Now, with the introduction of the Chinese government, the Ewenkis people have begun to transition to a new way of life.
They have been living in the dense primeval forest and surviving on hunting and raising reindeers in their own traditional way.

In 2003, the Reindeer Ewenkis came out of the forest and moved down to the new settlement built by the government. Now with hunting also banned, the Reindeer Ewenkis find themselves in a dilemma.

The reindeers could not survive the “city life” either. So a small number of the tribe people moved back into the mountains again, back into their forest.

Liushia, a woman whose husband has passed away, makes herself numb with alcohol. Besides the reindeers and her son, who is far away, there is nothing left for her in this world. Her younger brother, Vija, is an alcoholic artist who is increasingly disorientated with life. He Xie expresses the sadness in his heart through his harmonica.

Time is passing... the sounds of deer bells are fading away... Maria Suo, the last chief of the tribe, watches the changing of time helplessly.

But does the forest the Ewenkis used to know still belong to them?
I am Human

我是人類

人類動物園 Human Zoo: The Final Journey of Calafate
○ 漢斯・莫奇・布雷默 Hans Müli Chi Bremer

無冕皇后 The Queen Has No Crown
○ 托馬・海曼 Tomer Heymann

彩虹伴我心 Mama Rainbow
○ 范坡坡 Popo Fan

小天堂 Little Heaven
○ 里凡・寇特浩斯 Lieven Corthouts

伊恩・湯瑪斯・亞許 Ian Thomas Ash

監禁中的自由 No Burgas Behind Bars
○ 尼瑪・薩爾維斯坦尼 Nima Sarvestani
紀錄片作為對「次人」的民族誌干預
趙思潔

紀錄片是一種建基於對現實有指涉力量 (referential) 的美學與倫理的視覺實踐，民族誌影片的觀賞往往更是再現與激發「差異意識」的經驗。以下幾部紀錄片有一個共通的警訊：所謂「人類的權利」，甚至是時常不假思索地被使用的抽象與道德的概念——「人類」—— 在實踐上可能被消弭無形。面對「次人」歷史之沉重，紀錄片工作者與觀影者仍堅持摸索、質問、對抗、掙扎與揭露，紀錄片於是可能作爲對「次人」的民族誌干預。

《Human Zoo: The Final Journey of Calafate 人類動物園》

十九世紀末，來自智利四個族群 Kawésqar, selk’nam, Mapuche, Tehuelche 的「原始人」陸續被綁架抵達歐洲，在歐洲各地巡迴展覽，而這不過是文明帝國的冰山一角。自 1870 年代起，巴黎、漢堡、安特衛普、巴塞隆那、倫敦、米蘭、紐約一路到華沙，人類動物園是歐美家家戶戶津津樂道的「休閒活動」。世界博覽會是帝國主義的娛樂性實踐。「看」的權利與「看」的權利，每個世代的限度都不一樣。即使帝國消失了，延續這些知與看的活動的意識型態不僅不被動搖，甚至根深蒂固地成爲霸權的一部份。世上諸多著名博物館至今仍以各種形式的「人類展覽」自豪——最經典的是死屍的展覽木乃伊。許多博物館往往被記得是值得歌頌的帝國大賊窟，而非以佔有他人物品、挖人祖墳來自居文明的知識殿堂。我們是如何自然化探索與展覽的權利的？

Kawésqar 「印地安人」在 1881 年從 Patagonia 像獵物般運送到巴黎，而經由「當地政府」同意而「捕抓」他們的歐洲人根本不知道也不在乎他們的本名。他們當中有的人被任意命名為 Henry, Lise, Grethe, Piskouna and Capitán，還有 Calafate。很快就來自「新大陸」的人們死於「舊大陸」的病毒攻擊，其他還活著的，則有其他種疾病與苦難等待著他們。當時的觀賞者態度如何？當時的加害人與被害人的後代，又該怎麼彼此對待？

因爲這部片的探險，才有了 2008 年在蘇黎世大學人類學系裡頭發現一批死在當地的族人遺骸的插曲，也才有了歸還遺骸的行動促成。我跟著攝影機看著人口已經凋零的 Kawésqar 族人領袖 Celina Llanllán 與其親友如何觀看導演 Hans Mulchi 在德國與蘇黎世大學教授們的對話；看著她們從原鄉到瑞士又回歸「智利」的旅程。當歸還行動也不得不由國家機制介入，千辛萬苦請來智利總統 Michelle Bachelet 接收時，Kawésqar 族人的位置又是什麼？若智利總統道道歉，為何瑞士與法國的元首不需要為國家的過去道歉？到底誰該道歉、誰免於道歉？

過去仍然紛紛著現在，某種現代性的進化論幽靈，不斷地加強此刻總是道德、科學、理智上最進步完美的迷思，因而無意間妨礙了對過去殘忍更多的揭露，並無形中合理化當下的不公不義。其中，最大的預設則是假定人類的殘忍是一種「非常態」，而非許多人類制度本身既有的暴力性質。
今日，「人類動物園」是以什麼樣的方式存在？

《The Queen Has No Crown 無冕皇后》
「美國比以色列還棒嗎？」
「不！」
「妳記得以色列的什麼？」
「以色列！」「以色列的什麼？」
「以色列！」
「她不知道以色列是什麼。」

——The Queen Has No Crown

一個抱著猶太復國主義居住在以色列的母親，晚年才正式破解的婚姻，加上兒子一個個移居到美國，剩下來陪她的，是她的「同性戀」兒子。

這部片已在世界各地影展亮相，也包括 2011 年的台北金馬影展，並成為 2013 年 Official Best of Fest「最佳人權電影獎」得主。不過我卻認爲，跟導演 2005 年關注在以色列工作的菲律賓「人妖」的作品 Paper Dolls，甚至跟許多其他參展影片相較之下，這是一部離人權最遠的電影。這不只是因爲在階級、社經文化資源與國籍各方面條件下，它訴說的是一位階級相對優渥之同志經歷的故事，而更是因爲故事的主角們，除了導演自己極短暫的被歧視經歷，不單有「人權」的困擾，甚至有非常多的選擇機會，家人的陪伴與風花雪月。真要說的話，這部片更符合自傳式私小說的回憶錄，把私人的愛恨、戰亂（以色列對巴勒斯坦的長期侵占）、世代傳承與理想幻滅交織在影音操作中。

這樣的結合——自傳式電影，母親，戰亂，情傷——不斷地讓我想起塔可夫斯基的半自傳電影 Zerkalo 《鏡子》（1975）。永恆感的塑造在後者，是建立在母親與妻子形象重疊、巴哈的耶穌受難音樂的宏偉、二次「世界」大戰、西班牙內戰、中俄邊界衝突的報導影片，以及個人生命歷程之間。在本片，時光的雕刻則是建立在利用類似景象的聯想（四十年前後的庭院），將紀念刻時戶外活動的毛片，以色列內部對於佔領巴勒斯坦的抗爭與同志遊行活動，母親與孩子們相隔幾十年時光身影的交錯，來構成以母親與同志為中心的框架。

這是一部自省能力強大的影片。導演與參與者的對話，從手足之間、母子之間，到一路到阿拉伯人同志與猶太人同志在紐約的相遇，都不斷地在提醒著我們這部影片是導演自身對個人倫理的實踐。帶領導演進入攝影世界的其中一個兄弟在影片中不斷抱怨導演的拍攝，一語道出傳統紀錄片觀念與反思紀錄片觀點的差異：「與其讓影像說話，你不停地干預。」讓影像說話：彷彿影像在未經人為操作、設計下的天然產物，紀錄片只是為了被動地「紀錄」，而影像的篩選本身無須檢討是為了何種目的而成就了自身。攝影的干預：所有的影像再現都是層層干預過後的表演，但這並不妨礙它們對參與者與觀眾潛在的影響，甚至，它是讓平日難以產生的對話的一個製造機。攝影在社會干預上有其特殊邏輯。

一位頑固堅強的母親，跟一個充滿創意卻不被祖國的主流社會接受的同性戀兒子，兩人都是猶太復國主義中的無冕皇后。

《彩虹伴我心 Mama Rainbow》
中學的時候讀過《鱷魚手記》（1994）、《荒人手記》

陳俊志 1998 年的作品《美麗少年》打破了這個魔障。三位大男孩毫不遮掩地在鏡頭前談論他們的愛戀經驗，開始讓人猜想影片動機：其實當同志好像也不必當得這麼悲慘？不過，這樣的瀟灑大無畏恐怕還停留在只有少數人才可以享有的一切權階。大社會環境與家庭觀念的變遷往往是使他們瀟灑不起來的結構因素。畢竟是社會的排斥使得同志無法公開追求他人；早期非得要透過跑去新公園、偷偷摸摸去同志三溫暖，或是比較較近的人路交友開門中，才有辦法在不讓人歧視的狀況下「交友」。因爲對家人無法坦白而孤立、受傷受挫卻無法啓齒後更加孤立。《美麗少年》的成功，表現出臺灣的親屬觀念的轉變的可能與希望，指出若有家人的支持，同志也可以有自在坦然與快樂的人生。

在類似的邏輯之下，中國紀錄片《彩虹伴我心》是一部關於提倡尊重同志人權的行動主義紀錄片。有趣的是，這部片紀錄最主要的社會行動者並不是同志們，而是他們的母親。來自中國大江南北的六位媽媽，她們講述從得知孩子的性傾向．疑惑掙扎、接受．最後為他們挺身而出的經歷。這些母親挑戰並超越了中國漢人以「傳宗接代」為首如此強制性異性戀的親屬觀念，取而代之的，是逐漸浮現的中國公民社會的力量：由全國各地集結的親友懸念會、互助會與關懷熱線。

片中一位母親與母親自從兒子出櫃後，有整整十個月不知這樣如何反應。一直要到兒子帶她參加同志戀愛友會在上海舉行的第四屆親友懸念會，她見到了「滿臉陽光」的「同志」媽媽梅姐，她才發現擁有同志的家庭並不需要是悲慘的，是可以充滿正面能量的。她決定把心胸打開，迎接美好的人生。在這些親友的互相鼓勵下，她學得了許多新知，甚至開始去幫助其他人。

每星期軒媽媽接聽親友熱線時，求助者往往心裡彷徨，甚至一聊到到半夜，從她身上獲得母愛般的寬容。有時候熱線是人命關天，有一次她接一個電話，回憶過去時，一家人正因為無法接受事實而拿著刀子打算彼此「同歸於盡」。幸而在她的勸導後，化險為夷。甚至電話那端的同志母親，後來也加入了親友會。

彩虹旗作爲同志認同的象徵從 1978 年前起，由舊金山藝術家 Gilbert Baker 設計。他是著名的同志人權鬥士與政治家 Harvey Milk 的盟友。今日，彩虹旗已經儼然成為同志人權的標記。

《A2-B-C》

「政府把不利人類生存的劑量從 2 微西弗上修到 9 微西弗，然後他們稱這些行動為『消除輻射汙染』。」

—— A2-B-C

2011 年 3 月 11 日，日本宮城縣東方外海發生的規模矩震級 9.0 級地震，其後跟上來的大海嘯入侵福島，無堅不摧。第一核電廠首當其衝，設備損壞後，最終爐心熔毀，造成輻射釋放。東京電力公司於四月初將日本福島第一核電廠內含低濃度輻射、共計 1.15 萬噸廢水往海中排放。這些廢水的放射性物質濃度約是法規標準的 100 倍。根據日本官方認定，福島核能外洩事故屬於第四級，和第七級最嚴重的車諾比事件相較，仍有
如一位災難學者所言，所有的「災害」都是因為帶有人本主義的考量而被界定。換言之，在這世界上，已經沒有一種「災害」是「自然」災害。

《Little Heaven 小天堂》

衣索比亞是個與亞伯拉罕宗教有極大淵源的古文明交會地帶。今日的衣索比亞人口可依宗教信仰粗略分為四成東正教徒、三成穆斯林、兩成基督新教，以及其他非洲傳統宗教。在其首都 Addis Ababa 裡，有一個孤兒院，到了一定年齡，兒童將被送到另外一個少年孤兒院。從第一個孤兒院到第二個孤兒院必須要經過一道殘酷的通過儀式：被告知自己是愛滋病病患。

利迪亞 (Lydia) 在十三歲那年被院方告知自己體內有愛滋病毒。影片帶領我們進入到她的新生活環境中，原本的惶恐不安，很快逐漸被新環境的友善取代。那裡有的是友誼、自治與歡樂，而不是孤立、無助與絕望。所有的小朋友們都是東正教徒，房間上有很多耶穌與瑪利亞的圖片。他們按時吃藥，也按
時禱告，每個星期天都去教堂。

影片充分地呈現這些少年能歌善舞、好動活潑的一面，敏
熟地使用著名的衣索比亞爵士樂（Ethiopian Jazz）凸顯當地熱
情的特色。在舞蹈、遊戲與運動中，透過彼此在孤兒院的扶持，
導演將人性完全歸還給這些往被愛滋病污染的孩童，展現出
他們過著與其他孩童幾乎無異、甚至更快樂、也更獨立的生活。
他們當中也會排擠不同的人，比如有一天來了兩個新朋友，她
們信奉基督新教，而非東正教。但是他們也很快地學習如何彼
此相愛，正是因為他們領悟到自己也曾經被社會排擠過。

儘管未來有更多的身體病痛等待著他們，這卻是一部充滿
希望的電影，這或許是許多對於愛滋病患的刻板印象——落
後貧窮地區的黑死病、吸毒與毒品交易——一個最好的解毒
劑。孩子們是無辜的，他們沒有做錯任何事情，就被迫得到了
愛滋病。但「被迫得病」的經歷可以拉得更長。

當我們用一種長遠的社會文化觀點來看待愛滋病，我們
將會發現，在許多充滿善意試圖發展愛滋病治療的科學醫學
中，我們往往看不見人類的政治經濟結構如何強迫被邊緣化
的人群生病。人類學者深入探討 HIV-1 誕生轉化成為人類疾
病的歷史背景，指出 HIV-1 是起源於歐洲人在十九世紀
到二十世紀將強行奴役非裔居民。強迫徵收成為大農場工人，
造成男工集中營區，引進妓女制度撐起男工等等整個將原有生
計農業摧毀並改變原有性別關係這些複雜的支配過程中。因
為大量人口的調度與集中，以及原有經濟的崩潰，造成失去自
力更生能力、缺乏糧食的無產階級往森林尋找糧食，並開始依
賴黑猩猩等靈長類動物作爲糧食來源，進而使得病毒在人類
與靈長類之間病毒互染傳播，最後形成愛滋病（Chitnis et al.
2000）。換言之，就其殖民歷史而言，非洲人是在被強迫進入
以西方主體的政治經濟支配過程中，走上愛滋病的道路。

來自既得利益者的慈善永遠是一種矛盾。歐美強迫非洲國
家種植經濟作物，摧毀了生態，使其繼續貧窮，接著用世界銀行
與 IMF 借貸放款，條件是使非洲國家更加依賴世界市場，
於是許多地區的人窮到連乾淨的水都沒有，最後只能買早被當
國貿易的水資源，裝在可口可樂公司出產的水Dasani寶特瓶
裡，或是接受富國有愛心的人們的捐款來蓋井。西方埋下的惡
果與造成的災難，為何最後變成以西方開拓的「慈善行為」來
收場？而排外情結盛行的地方，毅然決然陷入某種認同政治
而拒絕西方外援，甚至抵制愛滋病的治療，於是在某些西方人
眼裡，非洲再度成爲自甘墮落的，無可救藥的萬惡淪喪，就連
文明慷慨的西方人也救不了。這樣惡性循環，彼此誤解的過程
中，到底有多少歷史的扭曲，還有多少政治、經濟、文化、道德
的次人化？我們需要多少再人性化的視野與觀點？

導演在孤兒院裡住了兩年，才讓孩童們習慣他，無視他的
存在，而拍出這部深入人心內心的電影。導演在認識利迪亞
後，就被她活潑、聰穎又心思細膩的個性深深吸引，而跟隨她
把電影的場景從舊的孤兒院搬到新的孤兒院。利迪亞甚至懂
得建議導演拍片時注意一些使拍片效果更好的小細節。導演
在 2011 年 11 月接受 DocGeeks 訪問時，提到他正在製作另
外一部紀錄片，地點在奧馬利亞、衣索比亞與肯亞邊界的難民
營。他說，「我想展現青少年如何做他們自己：去上學，去沙龍
做頭髮，然後搭計程車。」換言之，他們跟我們一樣有著共通的
經驗，與共通的困擾。即使他們的限制是更大的，他們並未停
止行動。

利迪亞在學校中獲得非常優秀的成績。當時，為了準備進
入更好的學校的大考，她忍住不看影片編輯完後的成品，利迪
亞在 2012 年 6 月過世。

面對非洲人各種辛苦的處境，坐在舒適的、文明的、沒有戰亂威脅的一角的我們不應該「憐憫」他們，我們應該敬佩他們。

《No Burqas Behind Bars 監禁中的自由》
「那你打電話看這隻電話？」女受刑人對著監獄看守人頗指氣使地說：「要這個號碼，五二七……」
「沒人接，真的啦，不然你自己看個吧」在數次用自己的手機撥號後，監獄看守郵局無奈地說著，將手機扶到女人的耳朵上讓她檢查。
——No Burqas Behind Bars

敢愛敢恨的阿富汗女人，管你是美俄侵略或塔利班政權

如果你出門不經過丈夫的允許，可能就會被送入監獄，那麼你還會照樣出門嗎？如果你有個小情人，但是雙方家長都不允許，你們私奔被抓到，也會被送入監獄，那麼，你還要私奔嗎？Yes，and Yes！這就是敢愛敢恨的阿富汗女人。

本片真是一部充滿人性精華的「次人」電影。儘管跟其他人類學者呈現出阿富汗不同部族如 Pashtun 人自豪與獨立一類的民族誌作品相較，這部片並未試圖挑戰「去歷史化兼塔利班化」的阿富汗形象，但是在一個完整的故事中，它生動有趣地捕捉了跟鄰舍沒兩樣的監獄大家庭中女性的情誼，勇氣與堅強。它的觀點截然不同於在西方世界大放異彩的關於悲慘的阿富汗女性的回憶錄或小說（由完全接受西方中心主體但因出身背景有資格宣稱自己擁有「當地人觀點」的作家生產，因美國再度侵略中東而造就出完美的西方閱讀市場），比如大紅大紫的小說《A Thousand Splendid Suns》，其呈現出一個無歷史的阿富汗與它扁平化角色所受的苦難，其男尊女卑的惡劣本質，成爲西方讀者的最愛，專門讓讀者感受到優越感、憐憫心而忘記自己是深深陷在阿富汗今日狀況的元兇政治經濟系中；又如 2008 法國鞏固爾文學獎（Prix Goncourt）得主《Syngué Sabour. Pierre de patience》，其中的角色也深深地去人性化，這些作品中，不論是暴力的壓迫者或是無力的被壓迫者，沒有人是完全的人，所有重要的角色都是次人。戰爭需要合理化，如果國家征服的與毀滅的都是「次級」的社會與人類，士兵去炸清真寺與民宅的時候，就會比較容易下得了手。

正是在這樣強烈的東方主義與西方的政治支配背景下，這部電影讓人耳目一新的原因，也讓人不寒而慄：它把阿富汗女人真正地當「人」看，它不讓人感覺到女性是無力無奈待宰的羔羊，而是跟我們一樣充滿個性、有喜怒哀樂、有希望有失望，會吵架、會彼此安慰、會思考，會面臨不公平的社會結構的限制而必須採取抉擇的人物。這些美妙的片段是你我都能視之為平起平坐的人類可行而見的情緒與策略，而不是我們由高往低地「憐憫」與「同情」跟我們完全不同「次人」的悲慘世界。

我建議觀影者自身去體會種種在影片中呈現的人群互動，惺惺相惜，與肝腸寸斷。以下，我將快速地歷史化阿富汗的處
境，並將之放在西方媒體幾世紀以來不斷本質化伊斯蘭世界的脈絡中，作爲一個觀影的背景參考，是的要避免使本片成為再度淪為將阿富汗去歷史化與本質化的工具。

視覺的東方主義持續了過往文本的東方主義。其中，女子被視為充滿異國魅惑的挑逗者或需要西方英雄來拯救的受害者，一直持續地被用來合理化西方從殖民時代以來對東方不同形式的霸權控制。比如膾炙人口的阿拉伯之夜（或一干零一夜），本身就是一種東方主義的產物。其「原文」就是自敘利亞手稿的法文，後來才翻譯成為阿拉伯文。其無數的故事裡頭充滿法力高強的公主或女僕拯救沒用的王子與主人的故事，後來都被西方獨愛的英雄美語系列如阿拉丁神燈給忽略。西方喜歡的是記得有個極無人性的國王要每天殺死一個皇后，而不是記得這個國王被第一任皇后背叛後發狂，而整個故事是一個充滿智慧的女性自告奮勇去教導一個殘暴的國王成爲明君的故事。

所有的東方形象總是要經過西方的處境與自我定義才得到生產，而它們往往沒有經過被再現者的同意。對許多生活在喀布爾的中產階級而言，他們的城市在 1970 年代相當自由開放。喀布爾大學裡女學生不少，而街頭上人們穿著跟西方無異。這些從阿富汗到伊拉克曾有的中東「現代化」時期，都還有許多照片存留，但只有具備有中東史觀的學者才會去挖出來。80年代阿富汗被捲入美蘇之間的戰爭後，使原本就極為鬆散的部落社會更加軍事化，導致塔利班於 90 年代崛起。一般人民痛恨塔利班入骨，但 9/11 以後的美國媒體卻將阿富汗形容地好像是美國來解救阿富汗一般，而非害他們的元兇，好像阿富汗一直都是這個永不翻身。而美國是來救濟他們的慈悲天使。

而這又是一場荒謬的快速健忘症，也是國家意識型態的專長。國家地理雜誌 1985 年的報導，將 mujahidin 等同於「自由戰士」（跟隨雷根總統 1982 年大力稱讚塔利班領袖，並說其精神可與美國建國之父相比），而非現在通用的「恐怖份子」。9/11 之後，2002 年的報導，則把美國預設爲解救阿富汗的英雄。著名的「阿富汗女孩」，十七年後被找到，雜誌內有許多她露臉的照片，為什麼封面不得不用蓋頭的照片？塔利班是一個沒有冷戰、沒有美國中情局介入、則不可能產生的怪獸。人民對之深惡痛絕，但是長期的戰亂讓極端分子有機可趁，進而在戰亂中需要更嚴格的社會管制手段。這些國家地理雜誌的報導，甚至太多太多的新聞報導，都繼續將伊斯蘭世界呈現為道德上有病態式欠缺的社會。並將這樣的形象與語言自然化、本質化作爲客觀中立的知識，並作爲「解放文明的西方世界」的終極對立。

無怪乎小布希總統夫人「拯救阿富汗女性」的言論以及將戰爭英雄化為「普世人權」的抗議（跟十字軍東征一樣是披著羊皮的狼）會引來這麼多人類學者的反彈。 Adventures in Utopia 是一種現代的發明，它背後充滿著強迫性遺忘，對歷史的扭曲。

誰迫使誰進入罕人的生存狀態，再用人權的論述加以拯救？

錄製「次人」與其「證詞」的政治

在這些影片中，我們曾經存在過掙扎過的證據既不是底片，也不只是文字，或是遺物。我們的證據是載滿報導人口述的數位檔案：人們在大螢幕上說話，流淚，反問導演，並與觀眾進行想像的對話。既然這是個比真實更超真實的世代，我們是否該更加小心影像、語言與編輯的奸巧？

在觀影、支持紀錄片與影評的行動中，我有一個清楚的立
場：既然任何證詞都是一種社會與自我共構的表演，而任何知識都是境況式的（situated），我將「特別相信被屈從者那更廣闊的觀點位置」（“trusting especially the vantage points of the subjugated”）（Haraway 1998 : 103）。如果攝影必然牽涉到暴力，我們合理化它的方式就是利用它來抵抗更大的不正義。我同意 Susan Sontag 所說的，符號的氾濫不能讓我們以為對真實的追尋就毫無意義，因為這等於是無視於世界上還是存在真實的苦痛。

證詞當然是一種表演，但它也是在符號必然無法完美、必然要「失敗」的挫折中，仍然對著攝影機堅持「這就是發生過的」的一種對「事實的爭取」的態度。對於鮮為人知的證詞的錄製有著獨特的政治效能，它知道自己的隱藏性，只是先被人知道（to be known），某些人群已經過著多樣的「次人」生活——其背後的政治經濟體制牽涉之廣大你我可能都深深嵌在其中——就如此困難。

這些電影紛發出了狼煙四起的警訊，本文則希望將這些警訊拉長，伸展出一個歷史的深度。畢竟，觀賞人權電影，甚至是看社會新聞，都可能成爲一種無力感的訓練——看得愈多，愈習於麻木。我們必得要時時刻刻謹慎。馬丁路德金恩博士說：「擁護著認定原初美國人、印地安人，是一劣等種族之教條，我們的國族因而誕生於種族屠殺之中。」（"Our nation was born in genocide when it embraced the doctrine that the original American, the Indian, was an inferior race"）而華特班雅明則說：「沒有一個文明的紀錄不同時也是野蠻行徑的紀錄。」（"There is no document of civilization which is not at the same time a document of barbarism."）

人權不是在令人感動落淚的法國大革命中揭幕，而是在歐洲人殺戮與統治非歐洲人的幾世紀血泊中淌出的。人權電影不該是既得利益者給受害者的恩惠，也不是讓觀影者用來自喜與自幸文明的災難觀光。人類的權利，是在許多人的失去，以及在見證苦難報導的「我們」的「觀眾化」（to become "spectators"）過程中的「才誕生的」（Sliwinski 2006）。它是對被抹滅的歷史，被掩蓋的聲音，被禁絕的影像給予最低限度的倫理尊重與視覺補償。透過影音將人性重新賦予他們的同時，人權電影在對我們做倫理的召喚。

參考資料：
Documentaries are an aesthetic and moral visual expression built on their referential power. The experience of viewing ethnographic films can especially reveal and arouse a consciousness of difference. The following documentaries share a common warning: in the abstract, “human rights” as a moral concept are often glibly tossed about, but often in practice the “human” factor is invisible. Facing this dark “sub-human” history, documentary makers and the audience still insist on exploring, questioning, confronting, struggling, and exposing. Documentaries, therefore, can serve as ethnographic interventions into sub-humanity.

**Human Zoo: The Final Journey of Calafate**

At the end of the 19th century, “primitives” from four Chilean indigenous groups, Kawésqar, selk’nam, Mapuche, and Tehuelche, were kidnapped and taken to Europe where they were put on display at a variety of public exhibitions. While shocking, such behavior was merely the tip of the iceberg in the “civilized world”. Beginning in the 1870’s, from Paris, Hamburg, Antwerp, Barcelona, London, Milan, and New York all the way to Warsaw, visiting human zoos became a favorite family pastime. The World’s Fair was the embodiment of imperialist entertainment. Restrictions on what one could rightfully know or see varied in each generation. Even though empires disappeared, the ideology of such knowledge and viewing activities that extended from imperialism lived on and became an ingrained part of Western hegemony. To this day, many world-famous museums are proud of their varied anthropological exhibits, the most famous of which are the displays of mummified human corpses. Many museums tend to be remembered as praiseworthy imperial treasure chests, not temples of knowledge that have stolen artifacts and dug up the bodies of a variety of civilizations. How did we naturalize the right to explore and exhibit?

As if they were prey, Kawésqar “Indians” were hunted in their native Patagonia in 1881 and sent to Paris. The Europeans, who had been authorized by their “local government” to “capture” this quarry, did not even care to learn their real names. Some were arbitrarily named Henry, Lise, Grethe, Piskouna, and Capitán, along with Calafate. Many from the “new world” quickly succumbed to “old world” diseases, while those who survived had other illnesses and miseries awaiting them. What were the attitudes of audiences at the time? How should the descendants of the perpetrators and those of the victims treat each other?

Only through this film’s investigations were the remains of a group of indigenous people who died locally discovered at the Anthropological Institute at the University of Zurich in 2008, thus sparking the movement to have them returned home. Along with the camera, I saw how the leader of the now dwindling Kawésqar people, Celina Llanllán, along with other friends and family observed director Hans Mulchi’s conversations in Germany with University of Zurich professors; I saw them leave their native land to visit Switzerland and then return to “Chile”. When the movement to return the bodies had no choice but to involve national authorities, it took a lot of effort to get the Chilean president, Michelle Bachelet, to accept the returned bodies. But where do the Kawésqar people fit in? If Chile’s president should apologize, then why didn’t the leaders of Switzerland and France apologize for their countries’ past? Exactly who has to apologize and who does not?

The past still haunts us today. A kind of modern specter of the theory of evolution continues to strengthen the myth that the pres-
ent represents the most advanced in moral, scientific, and rational thinking. This inadvertently hinders the exposure of additional past cruelties and invisibly rationalizes past injustices. Of these, the biggest assumption is presuming that human cruelty is an aberration and that few human institutions are inherently violent.

In what ways do “human zoos” still exist today?

**The Queen Has No Crown**

“Is America better than Israel?”
“No!”
“What do you remember about Israel?”
“Israel!”
“What about Israel?”
“Israel!”
“She doesn’t know what Israel is.”

--**The Queen Has No Crown**

A mother living in Israel with strong Zionist values sees her marriage fall apart late in life, while her sons immigrate to America one after another until only her gay son remains at her side.

**The Queen Has No Crown** has been shown at film festivals all around the world, including at the 2011 Taipei Golden Horse Film Festival, and was named one of the Official Best Of Fest’s Award-Winning Human Rights Films in 2013. However, when compared to the director’s 2005 film *Paper Dolls*, which explored the lives of transgender Filipino migrant workers in Israel, and many other films in the festival that year, I felt that this was not a particularly human rights-focused work. From the perspectives of class, socioeconomic and cultural resources, and nationality, the film tells the story of a relatively well-off gay man. The main characters have few human rights concerns, aside from the director’s very short-lived experience of discrimination, and actually have many choices, their families at their side, and romantic love. This film would be better classified as a personal memoir that combines an individual’s desires, warfare (the long-term Israeli occupation of Palestine), interactions between generations, and disillusionment together in one film.

This combination—an autobiographical film that touches on the relationship between mother and son, war, and heartbreak—continually reminded me, in both its structure and themes, of Tarkovsky’s semi-autobiographical film, *Zerkalo* [The Mirror] (1975). The sense of timelessness in *Zerkalo* is built upon layered images of mother and wife, the grandiosity of Bach’s Passions, and video of “World” War II, Spain’s Civil War, and the Sino-Russian border conflict all intertwined with an individual’s personal history. In *The Queen Has No Crown*, the expression of time is established by using a similar interplay of images (the family’s yard over the span of 40 years). The raw childhood footage of outdoor play, protests over Israel’s occupation of Palestine and gay rights demonstrations, and the interaction of images of mother and children spanning decades comprise a framework with a mother and homosexuality at its center.

This is a film capable of powerful introspection. Conversations between the director and participants, between brothers, parent and child, and lovers, all the way to encounters between gay Arabs and Jews in New York all continually remind us that the film is a representation of the director’s own personal ethics in practice. The brother who introduced the director to the world of filmmaking constantly complains about his filming, “Instead of letting the images speak for themselves, you constantly intervene.” This one sentence encapsulates the difference between the viewpoints of traditional documentaries and reflexive documentaries. By letting the images speak for themselves the image is a natural entity created without human manipulation or design. Documentaries then exist simply to passively “document” the world and there is no need to analyze the rationale behind selecting certain images. When a director intervenes, the combined images are a performance
resulting from layers of intervention, but this does not impede their potential impact on participants and viewers. Intervention can even serve to manufacture dialogue that would not normally occur. In the context of social intervention, capturing images has its own specific logic.

A strong, stubborn mother and her gay son, who while a creative soul is not accepted by mainstream society in his motherland, are both crown-less queens of Zionism.

*Mama Rainbow*

As a high school student, I read *Crocodile Note* (1994) and *Notes of a Desolate Man* (1994) and watched Ang Lee’s *The Wedding Banquet* (1993), and Tsai Ming-Liang’s *Vive L'Amour* (1994) and *The River* (1997). Regardless if homosexuals serve as a metaphor for repressed lust or anxiety over national identity (specifically the identity of Taiwan's second generation mainland Chinese whose parents immigrated to Taiwan following the Nationalist defeat, or Hong Kong as it found itself torn between China and England with the collapse of the traditional patriarchy, etc.) or if the conclusions of the various pieces left you feeling like you had reached the calm after the storm, these examples of literature and film all share a similar emotional tone: tragic isolation.

Mickey Chen’s 1998 work *Boys for Beauty* broke through this gloom. Three teenagers openly discuss their romantic experiences in front of the camera, as the audience begins to guess the motivation behind the film: Maybe being gay does not have to be so tragic? However, such fearlessness is perhaps a privilege limited to a small minority. Changes in the overall social environment and family values are the structural factors that prevent most from enjoying such openness. After all, it is society’s discrimination that prevents homosexuals from openly pursuing a potential partner. In the early days, gay people were forced to go to Taipei New Park, surreptitiously visit gay saunas, or in more recent years Internet chat rooms to meet new people outside the glare of society’s disapproving eye. The feeling of isolation caused by a lack of honesty with family members was even more pronounced because even the slights and injuries of society had to remain unspoken. The success of *Boys for Beauty* showed the hopeful possibility for changes in Taiwan’s kinship ideology. With the support of family members, homosexuals too could enjoy a free and happy life.

Employing similar logic, *Mama Rainbow* is a Chinese documentary that advocates respect for gay people’s human rights. Interestingly, the activists primarily documented in the film are not themselves gay, but the mothers of gay children. Six mothers hailing from all over China give accounts of how they learned about their children’s sexual orientation, the struggle they faced with that knowledge, their eventual acceptance, and finally how they came to stand up for their children. As perpetuating the family line is paramount to Han Chinese, these mothers first struggled with, then moved beyond the idea of forcing their children into heterosexual relationships. Tradition was instead replaced by an emerging force in Chinese civil society: PFLAG and similar groups and gay help lines.
When her son came out of the closet, Ms. Xuan did not know how to react for 10 full months. Her son then took her to the 4th PFLAG Conference held in Shanghai where she met another mother of a homosexual child, the cheerful Sister Mei. Only then did she realize that a gay person in the family did not have to be a tragedy; it could also be a positive experience. Ms. Xuan decided to open her heart and embrace life. With the encouragement of other parents and friends, she gained new knowledge and even began to help others.

Each week, Ms. Xuan answers the PFLAG hotline. Callers are always anxious and hesitant; sometimes they even talk into the night as if by speaking with her they are receiving the tolerance and mother's love they lack. At other times, a call can be a matter of life and death. Once, Ms. Xuan missed such a call. When she called back, she found that a member of the family, unable to accept the truth, had picked up a knife with the plan of killing the entire family then committing suicide. Thankfully, she was able to head off the tragedy and eventually the mother on the other end of that call joined PFLAG.

The rainbow flag was adopted as a symbol of homosexual identity in 1978 and was designed by San Francisco artist Gilbert Baker, a friend of the well-known politician and champion of gay rights Harvey Milk. Today, the rainbow flag has become the international symbol of gay rights.

**A2-B-C**

"The government raised the unsafe radioactive dose from 2 microsieverts to 9 microsieverts and then called that 'decontamination'."

--A2-B-C

On March 11, 2011, an earthquake with a magnitude of 9.0 hit just off the coast of Japan's Miyagi Prefecture. The resulting tsunami that hit Fukushima destroyed everything in its path. The Fukushima Daiichi Nuclear Power Plant bore the brunt of the giant wave, which caused damage to essential equipment and ultimately led to a reactor core meltdown and the release of radiation. In early April, the Tokyo Electric Power Company released a total of 11,500 tons of wastewater containing low levels of radiation into the ocean. The concentration of radioactive material in the wastewater was approximately 100 times greater than normal. The Japanese government has officially recognized Fukushima as a level 4 nuclear disaster, worlds apart from the level 7 disaster at Chernobyl. According to experts, the levels of Cesium-137 and Iodine-131 released reached 900PBq, which is only 17% of what was released from Chernobyl.

This is a film about deception and setbacks, a documentary advocating awareness of the hazards of nuclear radiation. The film presents a variety of viewpoints, but the clearest is those of mother after mother who have been forced into becoming radiation experts. When the Japanese government gave the all clear and reopened schools, concerned mothers armed with radiation detectors discovered readings far above legal limits in a field just outside their children's school. Administrators said, because the field was not school grounds, the contamination was not their responsibility.
Some public hospitals even concealed or underplayed the true medical conditions of certain children, categorizing A2 thyroidal nodules with a diameter of greater than 5mm as a much smaller A1 nodule. Private clinics that confirmed the children’s conditions were soon ordered to cease testing of thyroidal nodules. The government employed regular construction workers to perform radioactive fallout collection. The materials collected were then simply piled up at trash dumps near local residences. These activities were categorized as “radioactive decontamination”. Residents who had the financial ability to leave and make a living elsewhere fled, while the rest had no choice but to stay behind. Many of those who remained do not dare have children or even marry for fear of burdening their future families. Abortions have also steadily increased. The government continues to deceive, conceal the truth, and otherwise disregard human life. That the government can so easily neglect the basic needs of its people makes the mothers feel that they have already become sub-human in the government’s eyes.

No one fully knows what the future holds, but who will bear the consequences? The film’s main focus is on the basic issues of human safety. These most critical concerns are always sacrificed for the economic ideology of growth and progress, which requires energy and development. A key merit of this film is the question of legitimizing nuclear power, which is brought back to one of the most fundamental considerations, personal safety.

As for Taiwan, isn’t the outlying Lanyu already a “subhuman” island? Didn’t Taiwan, the so-called “Ghost Island”, itself become a “subhuman” island? Exactly where are we supposed to store our nuclear waste?

As a scholar who researches disasters once said, all “disasters” are defined by how they affect people. In other words, in this world, no “disaster” is a “natural” disaster.

---

**Little Heaven**

Ethiopia is a place that lies at the intersection of the ancient civilizations that formed the roots of the Abrahamic religions. Today’s Ethiopians are roughly 40% Orthodox Christian, 30% Muslim, and 20% Protestant, while the rest practice traditional African religions. In its capital Addis Ababa, there is an orphanage where when the children reach a certain age, they are sent to an orphanage for adolescents. When moving from the first to the second orphanage, the children must experience a brutal rite of passage, being informed that they are HIV positive.

When Lydia was 13, she was told by the orphanage that she carried the virus that causes AIDS. The film takes us into her new living environment where her initial anxiety is quickly quieted by the friendly atmosphere of this new place, which is filled with friendship, autonomy, and joy, not isolation, helplessness, or despair. All of the children are Orthodox Christians and the rooms are filled with the likenesses of Jesus Christ and the Virgin Mary. The children follow a daily medicine routine and prayer schedule and go to church each Sunday.

The film showcases the young people’s lively, active side and their
skills at singing and dancing, while deftly incorporating Ethiopian jazz to highlight the enthusiastic character of the local people. By showing them dancing and playing games and sports together, the director completely recovers the humanity of these children who face the stigma of an HIV positive label. The film shows that these children are no different from any other child, except maybe being happier and more independent than most. Even these children will exclude those who are different, as we see when two new children come to the orphanage who are Protestants, not Eastern Orthodox Christians, however, they all soon learn how to love one another, because they understand the pain of being rejected by society.

Even though the future will hold more physical pain and illness for these children, this is a film filled with hope, which may be the best antidote to stereotypes about AIDS sufferers—drug abusers, and sodomites living in backwards, impoverished areas ravaged by this plague. Children are innocent. They did nothing wrong, but this virus was forced upon them. However, the history of “forced infection” can be traced back even further.

When we look at AIDS from a long-term social and cultural perspective, we discover that while there are many well-intentioned scientific and medical attempts to develop AIDS treatments, we do not see how human political and economic structures force marginalized populations to become ill. Anthropological explorations of the colonial context in which HIV-1 transformed into a human disease show that HIV-1’s origins can be traced back to the complicated process of domination in the 19th to 20th century. Europeans enslaved Africans, forced them to work on plantations, built male worker camps, and brought in prostitutes to maintain worker morale. This destroyed the earlier subsistence model of agriculture in Africa and changed existing gender relations. The large shifts and concentration of the population and collapse of the existing economy caused a loss of self-reliance. The landless classes lacked food and went into the forests looking for sustenance and began to rely on primates such as chimpanzees as a food source, resulting in cross-infections between humans and their prey, which ultimately led to the development of HIV (Chitnis et al. 2000). In other words, in terms of its colonial history, Africans already started down the path to AIDS when they were subjugated under Western-centric political and economic domination.

Charity from those with vested interests is always a contradiction. The West forced African countries to grow cash crops, which ruined the local ecosystem, keeping residents poor and forcing them to borrow from banks and the IMF. The terms of such loans cause African countries to depend more on the global market. Consequently, people in many areas are so poor that they lack even clean water and are forced to purchase water resources that were long-ago bought out by rich nations and bottled in Coca Cola’s Dasani branded bottles or accept the donations from the residents of rich nations to build wells. Why should the West’s random “acts of charity” be what resolves the consequences and disasters that the West wrought? Some bastions of xenophobia resolutely fall into a kind of identity politics and reject Western aid, even to the point of not treating AIDS sufferers. In the eyes of some Westerners, this makes Africa a depraved, incurable hotbed of evil that even the generosity of the civilized West cannot save. Just how much of history has this vicious cycle of mutual misunderstandings distorted and how many people have been relegated to subhuman political, economic, cultural and moral status? How many more humanized perspectives and viewpoints do we need?

The director lived in the orphanage for two years before the children were really accustomed to him and forgot about his presence. It was only then that he could create this film, which probes deeply into the human heart. After the director met Lydia, he was deeply drawn to her vibrancy, intelligence, and attentiveness and decided that the film should follow her journey from the first orphanage to the second. As he was filming, Lydia even gave him pointers as to how to get the best shots. During a DocGeeks interview in November 2011, the director mentioned that he was in the middle
of making another documentary filmed in a refugee camp located on the borders of Somalia, Ethiopia, and Kenya. He said, “I want to show how teenagers are doing their thing; going to school, having their hair done at the hairdresser and taking taxis.” In other words, he attempts to show that they have the same experiences and same worries that we do. Although they face greater restrictions, they have not stopped living their lives.

Lydia achieved outstanding marks in school. As she was preparing to take an exam to enter a better school, she wasn’t able to watch the finished film, she subsequently died in June 2012.

Sitting in a comfortable, civilized corner of the world free from the threat of war, we should not pity Africans because of their many difficulties, we should admire them.

**No Burqas Behind Bars**

“No one answered. Really. Here, you listen for yourself,” the guard grudgingly says after many tries using his own cell phone, as he puts the phone up to the woman’s ear.

—*No Burqas Behind Bars*

The daring women of Afghanistan will do what they please, Russo-US invasion and the Taliban regime be damned

If going out without your husband’s permission might land you in jail, would you still go out? If you are caught trying to elope with your sweetheart and your families disapprove, and you risk being sent to jail, would you still run off with him? Yes, and yes! These are the daring women of Afghanistan.

This film about sub-humanity resounds with the very essence of human nature. Compared to other ethnological works that often discuss the pride and independence of Afghanistan’s different tribes, such as the Pashtun, this film does not attempt to challenge Afghanistan’s image of dehistoricization and Talibanization.

Instead, it is a complete story that vividly and captivatingly captures the lives of women in prison, their friendship, courage, and strength. The film’s perspective is totally different from those tragic memoirs and novels about Afghani women that have been so successful in the West (written by authors who have been fully
integrated into the Western-centric worldview, but because of their backgrounds can claim a local perspective. Because the US once again invaded the Middle East, a perfect market was created in the West for such books. Take the ubiquitous novel *A Thousand Splendid Suns* for example. It portrays a history-less Afghanistan and smoothes over the suffering of its characters. The nation’s insidious patriarchal nature is a favorite focus of Western readers because they feel superior, yet compassionate and forget that they are living in the political and economic system that is currently playing a role in Afghanistan’s troubles. Another example is the 2008 winner of France’s Prix Goncourt *Syngué Salou: La pierre de patience*, in which the characters have been deeply dehumanized. Neither the violent oppressors nor the powerless oppressed are complete people in these works. All of the important characters are sub-human. Wars must be rationalized: if those a country subjugates and destroys are all inferior people from an inferior culture, it makes it much easier for soldiers to bomb their mosques and homes.

In the context of intense Orientalism and Western political domination, the reason why this film is refreshing, yet chilling, is that it truly shows the women of Afghanistan as human. The film does not portray women as powerless lambs to the slaughter, but instead as people like us with strong personalities, emotions, hopes and disappointments. They are people who argue, comfort each other, reflect on their lives, and make choices in the face of the restrictions of an unjust social structure. These extraordinary scenes show emotions and strategies that you or I can comprehend as equal human beings, not portrayals of a subhuman misery for us to pity.

I recommend that audiences experience for themselves the interactions, empathy, and sadness of the film’s characters. Below, I will give a brief history to explain Afghanistan’s current situation and place this in the context of the Western media’s essentialization of the Muslim world over the past several centuries. This can serve as a background reference for viewers, so that this film won’t be reduced to yet another tool of Afghan de-historicalization and essentialization.

Visual Orientalism is a continuation of the textual Orientalism of the past. In these representations, women are seen as either exotic temptresses or victims who need to be saved by Western heroes. Since the Western colonial period, such images have continually been used to rationalize various forms of hegemonic control over the Middle East. For example, the popular *Arabian Nights* (or *One Thousand and One Nights*) itself is a product of Orientalism. It was originally written in French adapted from Syrian manuscripts, which was then translated back into Arabic. The stories are full of powerfully magical princesses and female servants saving hapless princes or masters. Later, these tales were ignored in favor of stories like ‘Aladdin’s Wonderful Lamp’ that better fit the West’s favored damsel in distress mold. The West likes to remember that there is a brutal kingdom that kills a queen a day, but forgets that the kingdom had been betrayed by its first queen and that this is an extreme situation. At its center is the story of an intelligent woman who volunteers to teach a cruel king to become an enlightened ruler.

Middle Eastern images are first filtered through the lens of Western circumstances and self-definition and those being portrayed do not give their consent to such distortion. To many middle-class people living in Kabul, their city was an open and semi-liberal place in the 1970’s. Many female students attended Kabul University and people on the streets wore the same clothing as people in the West. There are many photos that still remain from this period of Middle Eastern “modernization” in areas such as Afghanistan and Iraq, but only those scholars with a grasp of local history would ever think to dig them up. After Afghanistan was dragged into the hostilities between the US and the USSR in the 80’s, the loose tribal society became more militarized causing the rise of the Taliban in the following decade. Most of the local people hated the
Taliban, but after 9/11 the American media portrayed America as having come to Afghanistan’s rescue, not as simply punishing the perpetrators. It was as if Afghanistan, a society forever incapable of helping itself, needed America, the Angel of Mercy, to save them.

This is another absurd case of rapid-onset amnesia, which is the specialty of nationalist ideology. A 1985 National Geographic Magazine report equated the mujahidin with “freedom fighters” (following President Reagan’s strong praise for Taliban leaders in 1982 when he said their spirit could be compared to those of America’s founding fathers), not “terrorists” as they are commonly called today. Following 9/11, a 2002 report portrayed America as the hero who rescued Afghanistan. The famous “ Afghan Girl” photographed for the 1985 cover photo was located 17 years later. The later article featured many photographs of her uncovered, so why did they choose to show her covered on the front of the magazine? The Taliban is a monster that would not exist were it not for the cold war and CIA intervention. While the group is abhorrent to most, years of war gave extremists an opportunity; wars require tighter means of social control. These National Geographic articles and far too many other news reports continue to show the Islamic world as a society with a pathological lack of morality. The media naturalizes and essentializes such images and language so they become objective and neutral facts placed in diametric opposition to the West’s liberation narrative.

No wonder First Lady Laura Bush’s remarks about rescuing Afghan women and framing the war as a battle for “universal human rights” (just like the Crusades, this is a wolf in sheep’s clothing) drew a plethora of criticism from many anthropologists. “Universal human rights” is a modern invention which carries the baggage of forced amnesia and historical distortion.

What kind of people force others to survive in inhuman living conditions then use human rights to justify this as “rescue”?

The politics of recording “sub-humans” and their “testimonies”

In these films, the evidence of people’s struggles is neither found in the film reel, nor is it in text form or in any specific artifact. Our evidence comes directly from the mouths of those being filmed, the people speaking on the big screen, crying, questioning the director, and having an imaginary dialogue with the audience. In this era of hyperreality, more real than reality, shouldn’t we be more careful about deceitful images, language, and editing?

As a viewer, supporter, and reviewer of documentaries, I have a very clear position: since any testimony is a kind of exhibition of personal and social construction and all knowledge is situated knowledge, I “trust especially the vantage points of the subjugated” (Haraway 1998 : 193). If filming inherently involves violence, the way we rationalize it is to utilize it to counter greater injustice. I agree with Susan Sontag when she says that the proliferation of symbols must not make us believe that the search for truth is meaningless or we would then be blind to the suffering that truly exists in the world.

Testimony is of course a kind of performance. However, because symbols cannot be perfect and are bound to fail, testimony is a search for facts, facing the camera and insisting that “this did happen.” The recording of lesser known testimony has a unique political efficacy, they understand their own invisibility. Some groups have already lived as subhumans for so long—the political and economic systems behind their oppression are so vast that you or I could be deeply embedded in them ourselves—so even being visible for these people is difficult.

These films give off warning smoke signals. In this text, I hope to expound upon these warnings and delve into the history behind them. After all, viewing human rights films or even watching the news can be an exercise in powerlessness—the more we watch, the more numb we become—so we must remain vigilant. Dr. Martin
Luther King Jr. said, “Our nation was born in genocide when it embraced the doctrine that the original American, the Indian, was an inferior race,” while Walter Benjamin remarked, “There is no document of civilization which is not at the same time a document of barbarism.”

Human rights were not born from the heart-rending tales of the French Revolution, but slowly oozed out like so much of the blood shed over several centuries as Europeans killed and suppressed non-Europeans. Human rights films should not be seen as an act of kindness granted to the victims by those with vested interests nor should they be a form of disaster tourism that make viewers count their blessings. The rights of humanity are only conceived when “we” become “spectators” of the loss of such rights and the testimony of those who suffered (Sliwinski 2006). The films give obliterated histories, stifled voices, and banned images the minimum ethical respect and visual compensation deserved. At the same time as these images return a semblance of humanity to their subjects, human rights films call on us to act morally.

References:
Hans Mülchi is a Chilean journalist, historian and documentary maker. He studied in Chile, Cuba and Spain. Its first short creative documentary, The forty petals of the Rose (1991), won the National Art Meeting in Chile. Since then, he had development a trajectory as director, scripter and producer of documentaries for the television and cinema in Chile. He was co-scripter of the feature film Antofagasta, el Hollywood de Sudamérica (2002, directed by Adriana Zuanic) that obtained many prizes, among them The Best Documentary in the New York International Independent Film and Video Festival.

In the nineties Mülchi directed several length documentaries for the National Television of Chile. Later, he produced and directed the Television Serie Correspsnals, for Channel 13 of Chile, recorded in Spain, Holland, Sweden and Russia.

In 2003 he realized the medium length movie “Los Armarios de la dictadura”, that obtained the First Prize of Sitges Festival in New Authors Category, among others prizes. In 2010 he directed the medium length “La dueña del Fin del Mundo”, based in the life of the last Yagán woman of these indigenous group that lived in The Final of the World.

Hans Mülchi has too a long academic trajectory. He had teached in several Universities in Chile and Brazil. Currently, he is academic of the Instituto de la Comunicación e Imagen, in the Universidad de Chile. Now, he develops its news feature films: Ocean Wings and Santana.
Human Zoo: The Final Journey of Calafate

At the end of the XIX century, four groups of indigenous people (a total of 25 people, from infants to the elderly) were taken from Chile by a German businessman and were shown as animals in different fairs and public exhibitions in several Europeans cities, including Berlin, Leipzig, and symbolic places such as the area surrounding the Eiffel Tower. Hans Mülchi, the director and Christian Báez, a historian, retrace the disturbing and moving journey of the abducted natives and surprises with every new discovery - including the remains of five members of the kawéskar culture found by the team at the Anthropological Department of the University of Zürich. The repatriation of the remains reveals how racism and the lack of respect for the indigenous population continues to present day. But it shows too a great relationship between the anthropologists and kawéskar descendants...
托馬·海曼

Tomer Heymann

托馬·海曼於1970年生於以色列Kfar Yedidia（Yedidia村）。他在過去十多年來執導了多部紀錄片電影和影集，其中大部份影片是長時間的追蹤以及個人的紀錄。這些作品讓他贏得各大影展的重要獎項，並使他成為紀錄片界中的主要導演之一。包括他的處女作“It Kinda Scares Me”贏得以色列影藝學院的獎項，“Paper Dolls”分別在柏林影展和影評影展各贏得三項和二項大獎，並且在洛杉磯影展贏得“最佳國際長片”與馬尼拉影展贏得“最佳紀錄片”。

他和美國ITVS共同製作的電影和電視影集“Bridge over the Wadi”入選以色列紀錄片競賽，在全世界亦都贏得了不少獎項。2009年，托馬的紀錄片八部曲“The Way Home”贏得了耶路撒冷影展與以色列紀錄片競賽的“最佳紀錄片系列”獎。Tomer也執導了關於在地文化英雄，如：音樂家Aviv Geffen（電影“Aviv – Fucked Up Generation”）、Idan Raichel（電影“Black Over White”）和編舞家Ohad Nefarim（“Out Of Focus”）的影片。2010年，托馬的電影“I Shot My Love”首映於柏林影展，並參展於世界各大影展。這部電影分別在the HotDocs Film Festival, The Side By Side GLBT Film Festival, The Madrid GLBT Film Festival, The Queer Lisboa GLBT Film Festival and The Warsaw Jewish Film Festival，以及臺灣紀錄片雙年展贏得獎項。托馬其他電影作品像是：“Aviv – Fucked Up Generation”、“It Kinda Scares Me”、“Paper Dolls”和“I Shot My Love”有於以色列與世界各地院線放映之紀錄。

Tomer Heymann was born in Kfar Yedidia in Israel in 1970 and has directed many documentary films and series in the past ten years, most of them long-term follow-ups and personal documentations. His films won major awards at different prestigious film festivals including his first film “It Kinda Scares Me”, that won the Israeli Academy Award. “Paper Dolls” won three awards at the Berlin Film Festival, two awards at the Identities Film Festival, the “Best International Feature” award at the Los Angeles Festival, “Best Documentary” at the Cinemanila International Film Festival in the Philippines and many more. His film and TV series “Bridge over the Wadi”, co-produced with the American ITVS, won the Israeli Documentary Film competition, participated in IDFA Festival’s prestigious competition and won many awards around the world. Tomer’s 8-part series “The Way Home” won the “Best Documentary Series” award at the 2009 Jerusalem International Film Festival and “Best Documentary Series” at the Israeli Documentary Competition. Tomer also directed documentaries about local culture heroes such as The musicians Aviv Geffen (“Aviv – Fucked Up Generation”), Idan Raichel (“Black Over White”) and the choreographer Ohad Nefarim (“Out Of Focus”). Tomer’s latest film “I Shot My Love” premiered at the Berlin Film Festival 2010 and has been screened at various festivals around the world. The film has won awards at the HotDocs Film Festival, Taiwan Documentary Int’l Film Festival, The Side By Side GLBT
Film Festival, The Madrid GLBT Film Festival, The Queer Lisboa GLBT Film Festival and The Warsaw Jewish Film Festival. Tomer’s films “Aviv – Fucked Up Generation”, “It Kinda Scares Me”, “Paper Dolls” and “I Shot My Love” were theatrically released in cinemas in Israel and around the world, making Tomer one of the Documentary Film industry’s leading directors.
無冕皇后
The Queen Has No Crown

Tomer Heymann / 2011 / 82' / Israel / 8mm 16 mm & Mini DV / COLOR

「無冕皇后」是托馬·海曼關於家庭、失落和無家可歸感的刻骨銘心之沈思。這部電影探索了五個兄弟和其母親，經歷了流離的痛苦和家庭圍聚喜悅的親密生活。海曼家的三個兒子一個接一個離開以色列，為了到美國追尋「更好的生活」。他們成全了自己的美國夢，卻摧毀他們母親的夢想。他們的母親，一個離婚婦女，被留在以色列和她兩個單身兒子一起生活，一個是異性戀，另一個托馬，是同志。

這部電影藉由探索歸屬、排除和性特質的政治，檢視了一個家庭必須要做出的艱難決定，以及在這些人生抉擇中團結他們的隱形連結關係。在這部電影中，托馬從更大的政治和社會事件，如：以巴衝突、以色列內部猶太人和阿拉伯人、世俗和極端保守公民之間的緊張關係和同志／人權鬥爭，來理解自身家庭的追尋。

托馬藉由結合八與十六釐米影片和他十年來的拍攝記錄，呈現了他們家之所以展現了強韌的生命力，實為仰賴於家庭之外更大的力量所致。他的成果「無冕皇后」是一部關於一個男人、他的家庭與周遭世界中有力而親密地描繪呈現。
"The queen has no crown" is tomer heymann's poignant meditation on family, loss, and the mental maps of homelessness. The film navigates the intimate lives of 5 brothers and their mother, as they experience the pains of exile and the joys of family bonding. three of the heymann sons take their families and leave israel, one after the other, for "better" lives in america. they fulfill their dreams, but shatter those of their mother. a divorcée, she is left alone in israel with her two bachelor sons—one straight, and the other, tomer, gay.

Exploring the politics of belonging, displacement, and sexuality, the film examines the hard decisions one family has to make, and the intractable bonds that unite them in the face of difficult life choices. throughout, tomer frames this quest in terms of its greater social and political significance: the israeli-palestinian conflict, tensions between israel's arabs and jews, its secular and ultra-orthodox citizens, and the struggle for gay/human rights.

Tomer, combining 8 and 16mm footage with his own work of a decade, shows how the strength of the heymann family depends on forces greater than the nuclear family itself. The result, "The queen has no crown" is a powerful and intimate portrait of one man, his family, and the world surrounding them.
Popo Fan: Independent filmmaker, Writer, Activist.

Born in 1985, graduated from Beijing Film Academy. Published Happy Together: Complete Record of a Hundred Queer Films (Beifang Wenyi Press, 2007). Third Prize in the LGBT Research Paper Prize, Chi-Heng Foundation; Second Prize in the sina.com’s prize for online video. Participation in directing China Queer Film Festival Tour in over twenty major cities in China since 2008. Documentary works include: Taipei: city of rainbow, New Beijing, New Marriage, Chinese Closet, Paper House, Be a Woman etc. In 2011, he was awarded the Prism Award of the Hong Kong Lesbian and Gay Film Festival for his work.
彩虹伴我心
Mama Rainbow

同性恋孩子，对于中国的父母来说是否一定是无法接受的事实？这部影片拍摄了来自中国大江南北的六位妈妈，她们用亲身的感受，讲述同性恋孩子们的故事，用爱化作一道彩虹，重新注解了中国式亲情。

For Chinese parents, finding out that their kid is gay usually presents a major tragedy, with the big majority utterly unable to accept the homosexuality of their son or daughter.

However, during recent years a fresh rainbow wind has been blowing over the Chinese mainland: a pioneer generation of Chinese parents has been stepping up and speaking out on their love for their gay kids.

This documentary features 6 mothers from all over China, who talk openly and freely about their experiences with their homosexual children. With their love, they are giving a whole new definition to Chinese-style family bonds.
Lieven Corthouts is a Belgian documentary maker who divides his time between Ethiopia and Belgium. Lieven has lost his heart to the Ethiopian people, culture and nature. He has made several documentaries against the backdrop of this fascinating African country, such as the multi-award winning film My Future.
在衣索比亞首都阿迪斯阿貝巴的中心，有一座叫做「小天堂」的小型孤兒院。其中一位十三歲的孤兒利迪亞，她可以搬到其他更年長孩子居住的地方。這原本是件喜事，但不幸的是，在喬遷這天卻得知一項令人震驚的消息，護士長告訴她：她感染了愛滋病。

Right In the heart of the Ethiopian capital Addis Ababa is a small orphanage called “Little Heaven”. One of the orphans, Lydia, is 13 today. A truly joyful event, because she can now move to the ‘other house’ where all of the ‘big kids’ live. Unfortunately this special day is overshadowed by the shocking news delivered to her by the head nurse: Lydia is HIV positive.
Ian Thomas Ash

Biography:
Born in America, Ian Thomas Ash earned an MA in Film and Television Production at the University of Bristol, UK, in 2004. His first feature documentary, "the ballad of vicki and jake", received the Prix du Canton Vaud prize at the 2006 Visions du Reel International Documentary Film Festival in Nyon, Switzerland. At the 2012 Rhode Island International Film Festival, Ian's film "In the Grey Zone" won the Audience Choice Award First Prize for Best Documentary, and at the same festival Ian was presented with the "Filmmaker of the Future Award". Ian has lived in Japan for 10 years and currently lives in Tokyo.

Filmography:
"In the Grey Zone"
  director. documentary/ 89 min/ Japan/ 2012.
"Jake, not finished yet"
  director. documentary/ 81 min/ Japan & UK/ 2010.
"The ballad of vicki and jake"
  director/ producer. documentary/ 84 min/ UK/ 2006.
Eighteen months after the nuclear meltdown, children in Fukushima are suffering from severe nose bleeds and are developing skin rashes and thyroid cysts. Citing a lack of transparency in the official medical testing of their children and the ineffectiveness of the decontamination of their homes and schools, the children's mothers take radiation monitoring into their own hands.
Nima Sarvestani, born 1958 in Shiraz Iran, started his career as a journalist in Iran. Since moving to Sweden in 1984, he has been concentrating on documentary filmmaking. He funded NimaFilm Productions, a Swedish independent film production company in 1987.

Focusing on social and political issues, he is inspired by those who fight passionately for their cause.

“No Burqas behind Bars” is Nima Sarvestani's fourth film, which has been shot in Afghanistan. He has directed more than ten award-winning films made in Central Asia. “No Burqas behind Bars” is Nima Sarvestani's latest film (it has so far been awarded at The Paris International Film Festival On Human Rights).
監禁中的自由
No Burqas Behind Bars

塔哈爾監獄，四十位女人，三十四位孩童、四間牢房，沒有罩袍。

這部紀錄長片帶領觀眾進入一個世界上管制最為嚴格的環境：一個阿富汗女子監獄。這部電影透過囚犯自己的故事，探索了在後塔利班時代的阿富汗，「道德罪」這項罪名如何被用來控制女性。

在阿富汗女性通常是無臉的。在自家外，她們必須全身被罩袍緊緊包覆。蓋住全身的罩袍徹底掩蓋了女性的身分，使阿富汗女性隱形並噤聲，只有在監獄中除外，在此她們無所可失。

希瑪十歲結婚，當她三十時時已經有五個小孩。她被判刑十五年，和她的孩子被監禁在一起。她的「罪行」是只為了逃離一個已經殺害他其他妻子和小孩的暴虐丈夫。莎拉因為愛而被監禁。娜吉巴、拉提弗和許多人的故事，在在見證了當人面臨可憎的生存環境時，所能展現出來的內在力量與尊嚴。

Takhar Prison. 40 women. 34 children. Four cells. No burqas.

A feature-length cinematographic documentary that takes viewers inside one of the world’s most restricted environments: an Afghan women's prison. Through the prisoners' own stories we explore how "moral crimes" are used to control women in post-Taliban Afghanistan.

Women are normally faceless in Afghanistan. Outside the home burqas cover them from head to toe. The all-encompassing burqa completely mask their identity, rendering Afghan women invisible. And voiceless. Except when they are in prison, here they have nothing left to lose.

Sima, married at ten, with five children by the time she was 20 years old, is locked away together with her children for 15 years. Her "crime"? Fleeing from an abusive husband, who had already murdered one of his other wife's and their child. Sara, locked away because she fell in love. Najibeh, Latife, and many more names – they all carry stories that testament the inner strength and dignity of the human being when she faces obscene living conditions.
Through Time and Space

穿越時空

南海紅人的回憶 Savage Memory
| 薩切芮・斯圖亞特・凱莉・湯普森 Zachary Stuart & Kelly Thomson |

吉普賽的故事 Roma Stories (Japigia Gagi)
| 喬凡尼・皮林加利 Giovanni Princigalli |

霧社・川中島 Wushe Alan Gluban
| 比令・亞布 Pilin Yapu |

排灣人撒古流：十五年後 Sakuliu 2: The Conditions of Love
| 陳若菲 Jofei Chen |

二十歲的夏天 Tibetan Dreams
| 余孟庭 Qiong Yu |

讓靈魂回家 Returning Souls
| 胡台麗 Tai-li Hu |
透過第三隻眼，在變動中尋求生命坐標
李宜澤

六部影片，標誌著不同年代和地點，以「穿越時空」之名，觀者看到凝結在影片中的人間與記憶。而當我們觀賞這些紀錄片的時候，是更接近地進入到紀錄片所要表達的時光空間裡，還是離它們又遠了一點，才使得我們凝視著畫面而難以難去？這是紀錄片（也同時是人類學研究）最迷人也是最感傷的本質：紀錄片的同時，那個時刻也就永遠地消失而去。然而這六部影片的敘事觀點，為紀錄片命定般見證的失落，找到救贖的過程。觀眾們各自不同，但貫穿主題的共同之處，是以影像回顧觀看自身的歷史，尋找穿越於不同時空裡的生命動力，並重新認知過去的自我。作爲觀眾，除了投射體會片中主角生命故事過去與現在的歷史兩端，更出現第三個視角，進一步看到觀者自己隨著紀錄片敘事的轉變，發現原來未曾連結的不同事件，甚至改變對應的觀點。以結構主義的角度來看，穿越時空中有「過去與現在」的時間組對比，加上「影片主角以及觀者」的第二組對比，自然形成了第三個視角的閱讀可能。更進一步，從影像學者Fatimah Tobin Rony所寫的民族誌影像論著「第三隻眼」（The Third Eye）來看，穿越了的敘事，是「從他人眼中看到的自己；因而映照出內在雙重意識（double consciousness）的崛起」。如果我們仔細而沈靜地觀看，會在影片主角的談論和生活中，看到即使對自己生命變動過程努力解釋的積極之中，仍然不時出現的疑懼。處境的轉變帶來需要解釋的動力，而生命動力卻使人飄移；於是主角和觀者在自我歷史中回返，試圖尋找可以敘說的定位方式。

這六部影片，雖不直接把生命歸因於歷史與空間移動，卻努力呈現移動之後的差距，試圖讓觀者能夠在影片的共時性視角上，看到片中主角內在雙重意識的貫時性。這裡面有兩部外語片，四部由中文環境或在臺灣本土拍攝的紀錄片，以平衡在時空穿梭中地區與題材的對比。

第一部外語影片《吉普賽的故事》（Roma Stories），描述自前南斯拉夫以及羅馬尼亞，跨越邊界來到義大利巴利地區生活的一群Roma人（吉普賽人的一支）的生活。如果你看過馬索·比阮的「天堂的小孩」，這部「吉普賽的故事」可以看成是Roma人版本的姊妹片。影片中我們看到Roma人生活在社會提供貧民窟上，穿梭在巴利市區的街道行乞；但是這樣的生存在常民想起他們在羅馬尼亞的親人，少年男女在教會學校裡上課，甚至年輕人試圖成爲模特兒的多樣生活。即便如此，巴利市政府並沒有讓這些移居者好過；縱使教會神父不斷協商，最後居住了許久的家園仍然被拆除，而這塊土地上前天才接受了從羅馬尼亞遠道而來迎娶隊伍，那瓶祝福的紅玫瑰酒呢……穿梭在這裡的，不只是人的生活，還有都市機構的排外和歧視。

第二部片《航海勳人的回憶》（Savage Memory），讓對人類學有興趣的觀眾看到非常精采又深刻的內幕故事。紀錄片的製片者本身竟然是人類學開山祖師馬林諾斯基的外曾孫。他以這位舉世聞名的強者家族後代的角色和觀點，重新踏上馬林諾斯基當年去過的初步蘭島，拜訪曾祖當年所訪問過的當地報導人的子孫。不僅如此，他更以家族成員的身份，重新檢視家
人對這位聲名在外卻幾乎在家族歷史中消失的男性祖先，所留存的記憶和評價。他不斷詰問，外祖母這邊對於這位晚輩因爲妻子過世，而疏於照顧他們的男性祖先，到底有什麼記憶？而對照於馬林諾斯基對於「野蠻人」（savage）生活的極端興趣，卻又在日記裡面透露對他們的種種慾望和不滿，所折射出來的形象，是否又是另一種「野蠻」呢？製片人非常誠懇又深刻地討論，這段與他自己切身相關的心靈秘密。影片裡穿梭的是記憶和認同的交錯。

中文語境的第一部片《二十歲的夏天》，因爲說的是三位草原藏人青年的故事，從另一種分類法來看，這也可以算是一部外語片。導演在 1999 年就已經與這三位當時是兒童的主角相遇，記錄在草原上的兒時生活。因此影片一開始以時間的差距出發，三位主角嘗試回憶在草原牧區上的過往，並且對於現在三個人不同的生活：多吉是康卡圖書館書籍，覺安是藏醫學生，而嘎瑪是佛學院學生，三個人面對現代化以及城市化對他們生命的安排和改變，而三人的家庭也隨著政府和外來生活規劃，產生不同的未來想像，即使是在藏族生活的環境，也可以看到他們對外面世界強烈的追尋。穿梭藏人生命中的，是過去和未來的距離。

第二部中文紀錄片《霧社・川中岡》製作題材的緣由，是魏德聖導演的劇情電影《賽德克・巴萊》在臺灣上映後的許多爭議，電影裡面對於這個 1930 年發生的反殖民抗爭活動，採取了延伸賽德克族中 Toda 與 Takdaya 兩族之間世仇關係的視角，但是這樣的呈現方式（即便是劇情片而非史實片），卻讓原來兩族的後代對整個史實真相的追尋，以及家族本身在這些事件之後所受到的情緒衝擊一一浮上檯面。透過尋找參與霧社事件真實人物的後代耆老與訪談，「川中岡」嘗試重新敘說一個受到政府以政治立場塗抹，劇情片工作者以故事張力效果偏移後，隱藏在族人心中而無法以簡化的方式反抗和改變關係說明的歷史情結。當年輕的莫那魯道也出現在日本人集結賽德克人攻打台中和平鄉一帶泰雅族群的勝利隊伍照片裡，其中的諷刺和無奈令人難以忘懷。前人在殖民者的操作下犧牲了，而穿梭在影片中的，是歷史真相與殖民扭曲下的衝突與沉默。

《讓霧魂回家》這部片的歷史背景雖沒有霧社事件那麼慘烈，卻同樣令人感到歷史轉折的悲傷。國民政府統治臺灣之後，因爲風災的關係，將光復鄉太巴塱部落阿美族的祖靈屋木製樑柱，運送到中央研究院民族學研究所保存。部落巫師與傳承者受到祖靈託付與召喚，與民族所交涉後將祖靈屋的部分原有材料迎回部落，重新建設祖靈屋。但因為年代久遠，部落裡也已經有許多改信基督宗教的族人，對於祭祀祖靈屋的家族要重建之事持保留態度。祖靈屋祭祀家族因此藉由巫師與祖先的通靈以及祭典重現，取得與部落反對力量之間的抗衡。紀錄片除了顯示當代部落族人對於重建原有祭祀場所的矛盾心情，同時
也呈现包含國家典藏機構，地方政治勢力，宗教派別，以及文史工作者多方對於恢復已經放棄許久的祖靈祭祀與建物的觀點。政治與信仰的角力，穿梭在回鄉的祖先遺物與文化復振的期待之間。

第四部片《排灣人撒古流：十五年後》，是一部令人感動流淚又期待希望的影片。影片以大社排灣族人撒古流十五年前決定返回部落追尋傳統為基點，對照八八風災後撒古流積極參與投入部落遷村決策與重建的行動與反思，除了撒古流的心情之外，影片中令觀者為之動容的是那些不得不撤離家園的老人家。因爲風災來到瑪家農場軍營暫住的老人，帶著淡淡的哀傷說：「這裡的風有汽油味。」她隨即講起山上的風和農作，眉飛色舞：「山上的風有清香，我把採來的芋頭混著螃蟹的肉吃，那種味道我一直記在心裡。」「我們農作回家會跟親友唱歌跳舞，心情就像種子樹的樹葉翻過去白白的，那麼愉快！」撒古流知道老人家的痛，他積極希望能與政府協調，在取得中繼屋或是永久屋的政策選擇之外，還能保留山上的使用權。片中流離失所的族人心情，與重建工作鉅難又緩慢的種種爭議，穿梭在撒古流試圖以回鄉建立部落學校卻又被迫離開的歷史經驗裡。

本片呈現的不只是撒古流個人和大社單一社區的災後議題，更傳達了當代原住民社區基層工作者的困境。

看完這六部片子，回首思量，在不同時空裡面穿梭的不只是單一事件和特殊族群的生存模式，更是從紀錄片主角的他人到作爲觀影者的我們，透過從貫時到共時的敘述移轉，在第三只眼中所凝視的生命歷程。因爲這樣的凝視，生命的變動在觀影當下坐落成形，並且在我們個人的歷史記憶中找到標記，發芽開花。

註）“The experience of the third eye suggests that ... insight can be taken one step further—the racially charged glance also induce one to see the very process which creates the internal splitting, to witness the condition which give rise to the double consciousness...” (Tobing Rony, 1996: 4)
Seeking Settlements and Coordinates in Mutations through the Third Eye

Yi-tze Lee

There are six films in this unit representing different epochs and places. The viewer sees the condensation of feelings and memories within the films under the grand title “Through Space and Time”. When we watch the documentaries what is it that keeps our eyes glued to the screen, is it that we are drawn into the space-time that these documentaries intend to express, or is that we feel distanced from them? This is the most charming and, at the same time, sorrowful aspect of the documentary genre (as well as of anthropological studies), the moment of recording and witnessing itself also disappears forever. However, the narrative perspectives of the six films find redemption for the loss seemingly destined to be the fate of documentaries. Although the subjects of the films differ, there is a common thread that runs through them. It is about looking back at one’s own history through images, finding the motivating power of life which crosses through different spaces and times, and re-identifying one’s past self. The viewer not only projects and experiences two historical poles (i.e. the past and the present) of the protagonists’ life stories but also comes to occupy a third perspective that, along with the narrative shifts, sees the viewers discovering different events that seemed unconnected and even changing their corresponding points of view. From a structuralist perspective, crossing space and time involves the opposition of temporality (i.e. ‘the past and the present’): further, there is a second opposition regarding ‘the protagonist and the viewer’. Naturally, it then becomes possible to interpret from the third perspective. Furthermore, by referring to the The Third Eye written by Fatimah Tobing Rony, a scholar specializing in ethnographic images, crossing space and time means: “The experience of the third eye suggests that … insight can be taken one step further—the racially charged glance also induces one to see the very process which creates the internal splitting, to witness the condition which gives rise to the double consciousness…”

If we watch carefully and calmly, we can see in the protagonists’ discussions and lives that even though one actively strives to explain the processes of change in one’s own life, doubts loom occasionally. Faced with changes of situations, one is motivated to reach for explanations. Yet the motivating power of life can lead to a nomadic existence, therefore, the protagonist and the viewer return to their own history and seek possible ways of identification and settlement that allow these narratives.

Although the six films do not directly attribute life to history and displacements in space, they represent an effort to show the differences after the displacements, enabling the viewer to see the diachronicity of the protagonists’ double consciousness in the synchronic perspectives of the films. Among the films, two are in languages other than Chinese and four are documentaries shot in Chinese language contexts or in certain localities in Taiwan. The proportion allows for a balance in the contrasts regarding regions and subjects in the crossings of space and time.
The first of the non-Chinese language films is *Roma Stories*. It describes the life of a group of Roma people (a subgroup of the Gypsies) who crossed the boundaries of the former Yugoslavia and Romania to live in the region of Bari in Italy. If you have seen *Children in Heaven* by Mayaw Biho, you can consider *Roma Stories* a gypsy version of it. In the film, we see Roma people living in the ghettos offered by the church or crossing through the town of Bari to beg on the streets. Meanwhile, such scenes of life are accompanied by other vivid aspects of life: people in midlife think about their families and relatives in Romania, young men and women go to the school in the church and even try to become fashion models. Nevertheless, the city of Bari was not merciful to the immigrants. Regardless of the incessant negotiations by the priest, the home that had been inhabited for so long was torn down in the end. Just on the day before the demolition, a young couple who came a long way from Romania had been married there, a bottle of rose wine could be seen, a blessing for the newlyweds...... Here, the things that cross boundaries not only include the people's lives, but also extend to the exclusion and discrimination of the urban institutions.

The second film is *Savage Memory*. Viewers who are interested in anthropology would find the outstanding and profound behind-the-scene stories in the film fascinating. The producer of the documentary himself actually happens to be the great-grandson of Malinowski, a founding figure of the anthropology field. Based on his role as a descendant of the family of the renowned researcher and from his own perspective, the producer revisits Trobriand Island which his great-grandfather had visited in the past and also revisits the descendants of those who had been interviewed by his great-grandfather. Furthermore, in his role as a family member, he combed through the souvenirs and evaluations that his family held towards this male ancestor who was so well-known to the world yet was almost absent from their family history. The producer incessantly interrogates his grand-mother about her memories of her father, who because of the death of his wife in later life, ignored his children. And in comparison to Malinowski's deep interest in the life of the savage, he expressed his desires and dissatisfactions towards them in his diaries. Does the image inferred through his writings represent another kind of 'savage'? The producer discusses the secret deep within him in a very sincere and profound way. What crosses in the film is the intersection of souvenirs and identification.

The first film in a Chinese context is *Tibetan Dream*. It is about young Tibetans living on the grasslands. If we approach the categorization of this film in a different manner, it can also be seen as a non-Chinese language film. As early as 1999, the director had already encountered the three protagonists who were still children and documented their childhood life on the grasslands. Therefore, the film begins with a temporal gap: the three protagonists try to remember their past on the pasture lands and compare their past to their current living situations which differ greatly. Duo-Ji is an apprentice to a thangka painter, Jue-An is a student of Tibetan medicine and Ga-Ma is a student at a Buddhist theological institute. The three of them confront the arrangements and changes that modernization and urbanization bring to their lives. Also, faced with government policies and plans for the future in the larger world, their families also come to have different imaginations for the future. Even within the living context of Tibetan life, one sees their earnest attempts to seek the world outside. What intersects the life of the Tibetans is the distance between the past and the future.

The second documentary in Chinese is *Wushe Alan Gluban*. The motivation behind the production of this film is related to the many controversies surrounding the screening of the feature film *Seedig Bale* (by Wei Te-Sheng) in Taiwan. Depicting the anti-colonial revolts that took place in 1930, the film takes the perspective of extending the feud between Toda and Takdaya in the Seedig. However, even though the film is a fiction film, not a historical reenactment, its method of expression gradually reveals
the search for historical facts by the descendants of the two tribes, as well as the emotional impact on the families themselves after the events. By seeking out and interviewing elderly people who are descendants of those who were involved in the Wushe Incident and through shifts produced through narrative tension by a feature film director, Wushe Alan Gluban attempts to re-narrate a historical complex hidden within the tribespeople, a complex that cannot be explained through a simplified oppositional view of ‘for or against’ that results from the government’s effacement of them on the basis of a certain political stance. The films show the young Mona Rudao in the photo of the triumphant Seediq group assembled by the Japanese to assault the Atayal in the region of Hoping township in Taichung county; there is an unforgettable feeling of irony and of having no other choice. With the predecessors sacrificed under the colonizers’ manipulation, what underline the film are the clashes and the silences between historical facts and colonial distortions.

Although the historical context of the film Returning Souls is not as drastic and tragic as that of the Wushe Incident, it similarly triggers sadness in the face of historical shifts. In the period when the KMT Government was in power, because of typhoons, the wooden pillars of the ancestral house of the Ami from the Tafalang Tribe in the Guangji Village were transported to and conserved in the Institute of Ethnology of the Academia Sinica. Spurred on by their ancestors who communicated with the shamans, the descendants of the tribe negotiated with the Institute of Ethnology; they then welcomed some of the original materials of the ancestral house back to their tribe and rebuilt the house. However, with long years gone by, many tribespeople had already converted to Christianity and expressed reservations towards the proposal of reconstructing the ancestral house suggested by the family that worships the ancestors. Therefore, by means of the shamans’ communication with the ancestors as well as the restaging of the worship ceremonies, the family in charge of worshipping the ancestral house managed to resist the oppositional force from the tribe. In addition to showing contemporary tribespeople’s contradictory sentiments towards the reconstruction of the original site of worship, the documentary also shows points of view from several parties including national institutions of conservation, local politicians, religious sectors groups and people involved in local culture and history over the issue of recovering worship of ancestors and of related constructions that have long been abandoned. The fight of politics and religion is interlaced with the return of the ancestors’ relics and the expectation of cultural revival.

The forth film is Sakuli 2: The Conditions of Love. It is a very touching film that moves one to tears; yet it also gives us great expectations. Based on the history of Sakuli of the Paiwan in Dashe, the film tells the story of the protagonist who decided, fifteen years ago, to return to his tribe and to search for its traditions. The story is told through comparisons with Sakuli’s devotion and active involvement in actions and reflections around policies of tribal removals and of reconstructions after the Typhoon Morakot. Apart from Sakuli’s sentiments, a moving aspect of the film is the elders who had no choice but to evacuate their homes. An elder that settled temporarily in the military camp near the Majia farm after the typhoon says in a somewhat sad manner, ‘The wind here smells of gasoline.’ Then, overjoyed, she begins to talk about the wind and crops on the mountain, ‘The wind on the mountains has a delicate fragrance. I eat freshly plucked sweet potatoes along with crab meat. The flavor remains in my mind.’ After working in the farms, we go home to sing and dance with family and friends, feeling like the leaves of the Mallotus plant that when turned over, are all white, we were that happy!” Sakuli understands the pain of the elders and really hopes to negotiate with the government so that, in addition to the option of obtaining relay houses or permanent houses, it would also be possible to reserve the right to use the mountains. In the film, the sentiment of the homeless tribesmen as well as controversies around the difficult and slow reconstruction work intermingle with Sakuli’s experience of striving to establish a school in the tribe which he was forced to
abandon in the end. The film not only portrays the issues after the catastrophe that pertain to Sakuliu as an individual and Dashe as a singular community but also conveys the difficult situations of workers from contemporary indigenous communities.

After watching the six films, in retrospect and on reflection, we see that what crosses through different times and spaces is not only the single events and the modes of living of specific peoples but also the life experiences gazed from the third eye of others (the protagonists of the documentaries) and then of ourselves (the viewers) through the narrative shifts that go from the diachronic to the synchronous. Because of such a gaze, mutations of life come to be settled and incarnated while they find coordinates in our personal memories of the history, then germinate and blossom.

1 "The experience of the third eye suggests that ... insight can be taken one step further—the racially charged glance also induce one to see the very process which creates the internal splitting, to witness the condition which give rise to the double consciousness..." (Tobing Rony, 1996: 4)
Zachary Stuart, Director, was trained as a documentary filmmaker at Harvard’s program in Visual and Environmental Studies. His first film *This is Just This* uses experimental sound and 16mm film to explore a first-person experience of North India. He produced and directed a documentary short on an ex-prisoner storytelling project *Public Voices*. He has worked on a number of interdisciplinary video and film projects including dancer Hana Van der Kolk’s memorial dance piece *For Them*, cinematography for the film *Occupation* and Faith Soloway’s Rock Operas *Jesus Has Two Mommies* and *Miss Folk America*. He has traveled to Israel to document an ecumenical Palestinian Pilgrimage which included interviews with Yasser Arafat.

Kelly Thomson, Director, is currently co-producing two PBS documentaries - Denial: *An American Dilemma*, which uses Gunnar Myrdal’s landmark 1940s study of Jim Crow America to investigate contemporary race relations in America and *The Raising of America on Child Development*. She was Co-Producer/Editor for Gaining Ground: *Building Community on Dudley Street*; Associate Producer for the *four-part series*, Unnatural Causes (winner of the DuPont/Columbia Award); and Associate Producer for the one-hour documentary, *Herskovits at the Heart of Blackness* (winner Best Documentary, Hollywood Black Film Festival). Kelly has worked on a number of independent films over the past ten years including *Wild Art*, *All Falls Down*, and *Funeral of the Last Gypsy King*. 
In 1915, Bronislaw Malinowski set out to document the 'exotic' practices of a small group of islanders off the coast of Papua New Guinea. With extensive data on sex, magic and spirits of the dead, his work would set the stage for anthropologists for decades to come and bring him fame as one of the founding fathers of anthropology. Four generations and almost one hundred years later, his great grandson sets out to Papua New Guinea to piece together the story of this legendary figure and to unravel the controversial legacy he left behind - within the field of anthropology, within his own family and among the descendants of the people he studied in New Guinea. An exploration of history, memory and legacy, 'Savage Memory' asks viewers to question how we remember our dead.
Giovanni Princigalli studied Political Science at the University of Bari, following anthropology romani (gipsy) course of Leonardo Piasere and sociology with Franco Cassano (his advisory professor for his in the thesis on “nomadismo e sedentarietà”). After his degree he’s studied cinematographic screenplaying at the professional school of Cagli with Giuseppe Piccioni and Umberto Contarello, anthropological documentary at the “Haute école des études” and “école doctorale de cinema anthropologique” of Paris (course directed by Jean Rouch, Annie Cornolli and Claudine de France), and documentary cinema with Carl Alberto Pinelli at the international school of documentary cinema “Robert Flaherty” (National Park of the Cilento). Japigia Gagi is his first work.
吉普賽的故事
Roma Stories (Japigia Gagi)

在義大利巴里郊區Japigia，是一個小型的羅姆（吉普賽）社群，這群人居住在非法搭建的帳篷住所裡求生存。地方教會本提供他們一塊建有組合屋的土地，但當地市政府因爲預計在該地上興建鐵路，而阻擋該提案。以乞討維生的吉普賽人，正面臨住所驅逐拆遷的危機。即便如此，他們仍保有著熱情的生活氛圍與強大的社群意識。

In Japigia, a neighborhood in the periphery of Bari, Italy, a small community of Roma (Gypsies) carve out an existence in an illegal, ramshackle encampment. The local church has offered them a piece of land with prefabricated houses, but the town hall is preventing this offer due to their own plans for a future a railway station. Continually in danger of evacuation and making a living primarily by begging for money, the Roma still manage to foster a strong community and lively social atmosphere.
Pilin Yapu


Indigenous Tribe:
Attayal
Domicile/Tribe:
Mbwaman Tribe, Tai’an Township, Miaoli County
Current Job:
Principal of the Daguan Elementary School, Heping District, Taichung
Education:
The Department of Art of Hsinchu Teacher’s College; the Department of Fine Arts of Taichung University of Education; the Graduate School of Ethnology of the National Chengchi University.
Past Experience:
1998 Received documentary sponsorship from the National Culture and Arts Foundation
2000 Directed “Rebuild After 921 – Heping Township, Taichung County” - a documentary for the Council of Cultural Affairs (CCA) of the Executive Yuan
2001 Directed “Rebuild after 921” - a documentary for the CCA received documentary sponsorship from the National Culture and Arts Foundation
2002 Listed as a writer/director in the “Taiwan Contemporary Art Talents Repository” of the National Repository of Culture Heritage
2003 Granted fellowship by the Institute of Ethnology of Academia Sinica as the 2003 (the 6th) Taiwan Indigenous Visiting Research Fellow Pst-limu na Maho Tayal (Revival of the Attayal Ancestral Spirits Ritual) and documentary
2007 Received documentary sponsorship from the Sinyi Realty
Foundation "Ancestral Footsteps" — a documentary sponsored by the Taiwan Indigenous TV
2008 Received documentary sponsorship from the National Culture and Arts Foundation served as TiTV's Advisory Committee Member (2008-2010)

Documentaries:
1996 Where Have All Our Property Gone?
1998 The Stories of Rainbow
1999 The Highway in the Tribe
2000 Building up Bridges and Dreams
2001 Building Ways for a New Tribe
2002 Come Closer to the Ancestral Spirits
2003 Our Graduation
2008 Risheng Tribe
2009 Thousand Years-Ancient, Ancestral Footsteps
2012 Wushe Alan-Gluban, The taxi to Heaven
霧社・川中島
Wushe Alan Gluban

魏德聖拍攝《賽德克・巴萊》，引起各界熱烈討論「霧社事件」，屆滿八十一週年的「霧社事件」，縱觀國內外有關霧社事件的研究、論文、文章、書籍、影片 ...... 絕大多數為漢人及日本之資料。

在一次與清流部落（霧社事件後裔居住地）的談話中，Takun：Walis（邱建堂）告訴筆者「那是他們的霧社事件，跟部落沒有關係，前些年公視拍的風中風中緋櫻，也是他們的霧社事件 ......」，話中透露那不是部落的觀點。

在談話中，二位部落的知識份子 Takun：Walis、Dakis Pawan（郭明正），期望有一個真正族人觀點的紀錄來呈現霧社事件。

Takun：Walis 霧社事件後裔，1952 年事件後二十二年生、長於清流部落迄今。他是接回莫那：魯道遺骸回部落的族人之一，曾發表數篇有關事件的文章，他回憶說，祖父母輩們，經歷悲壯的霧社事件，是事件的倖存者，平日沉默寡言，卻常獨自吟唱著哀傷慈悲的傳統古調。

Dakis Pawan 在接受雜誌訪問時說：「......光復以後，我們的上一輩都拒談霧社事件，大部分都是別人的觀點，我尊重，不過有些觀點，我一定要講出來」。

本紀錄片期望賽德克族人及後裔們，了解霧社事件真正發生的原因，讓族人說出心理真正的想法。

Wei Tesheng’s “Seediq Bale” triggered hot discussions on the Wushe Incident. Eighty-one years after the occurrence, most of the relevant studies, research papers, books and films that are available in Taiwan and other countries were made by the Han Chinese or the Japanese.
During an interview with the Chingliu Tribe (where descendants of survivors from the Wushe Incident now reside), Takun Walis (Chiu, Chiang-Tang) stated, “That was their Wushe Incident. It had nothing to do with the tribe.” Few years ago, PTS’s Dana Sakura also described it as “their Wushe Incident.” This indicates that the tribe holds a different view on the subject.

In the course of relevant discussions, two intellectuals from the tribe: Takun Walis and Dakis Pawan (Kuo, Ming-Cheng), expressed their hope to show the Wushe Incident from the perspective of the tribe.

Takun Walis is a descendant from the Wushe Incident. He was born in 1952, 22 years after the Incident, and has always lived in the Chingliu Tribe. He was one of the tribal people to welcome Mona Rudao’s remains home and has published several articles on relevant events. He recalled, “our grandparents’ generation lived through that tragic Wushe Incident. Those who survived were quiet and reserved most of the time. But people often heard them singing sad and heart-wrenching ancient folk songs when they were alone.”

Dakis Pawan said during an interview with a magazine, “After the retrocession, the older generation refused to talk about the Wushe Incident. Most of the accounts are based on other people’s perspectives. I respect those, but I also need to voice our own views.”

This documentary aims at helping the Seediq tribe and their descendants understand the true causes of the Wushe Incident and the real thoughts of the tribes.
陳若菲  
Jofei Chen

------

劇情片、紀錄片影像工作者
1989 年畢業於私立文化大學影劇系電影組。
1995 年美國加州藝術學院電影製作碩士。
1995 年執導劇情片《強迫曝光》獲得金穗獎最佳劇情片，入圍金馬獎創作短片，並邀請在加拿大溫哥華、蒙特婁、韓國釜山、洛杉磯美國導演協會等各地影展放映。
2001 年執導劇情片《海角天涯》獲得美國紐約 New Festival 影展「最佳導演」、「最佳攝影」，巴黎 Ciffable 影展「最佳劇情片」，入圍德國 Mannheim-Heidelberg 影展競賽片，入圍金馬獎「創作短片」，並獲得金穗獎「優等劇情片」。
2003 年執導公視紀錄片《世紀女性臺灣風華》系列影片之《環山奇女子》，此系列獲得金鐘獎最佳紀錄片。
2004 年編導公視人生劇展《罕見疾病系列——在黑暗中漫步》，本片入圍金鐘獎最佳女主角、女配角。
2008 年編導公視人生劇展《木棉的印記》，獲得金鐘獎迷你劇集獎提名，金鐘獎迷你劇集男主角獎。

2013 年完成以 2009 年八八風災排灣族大社部落遷村為主軸，帶出藝術家撒古流及部落十五年前後變遷的紀錄片《排灣人撒古流：十五年後》。

Fiction and Documentary film director
1989 B.A. in filmmaking from Chinese Culture University in Taipei.
1995 M.F.A. in Live Action from California Institute of the Arts in the U.S.
1995 Where is My Love? Best Fiction (Golden Harvest Awards), and nominated for Best Short Film (Golden Horse Awards)
2001 Incidental Journey/Haijiao Tanya Best Director/Best Cinematography (New Festival, New York), Best Fiction Film (Ciffable Film Festival, Paris), and nominated for Best Short Film (Golden Horse Awards)
2003 Extraordinary Woman of Huanshan Best Documentary (Golden Bell Awards)
2004 Dancing in the Dark nominated for Best Actress and Best Supporting Actress (Golden Bell Awards)
2008 Imprint of Kapok nominated for Best Mini-series Drama and Best Actor in Mini-series Drama (Golden Bell Awards)
2013 Sakuliu 2: The Conditions of Love nominated for Best Documentary (Taipei Film Award)
排灣人撒古流：十五年後
Sakuliu 2: The Conditions of Love

鍾愛部落傳統文化的藝術家撒古流在離開部落多年之後，不忍見家鄉部落在八八風災中所受重創與族人失去家園之苦，終於在族人的請求之下，毅然回鄉扛起災後重建的領導重任……

然而，在個人理想與傳統觀念之間，舊有與新存之際，隨著各種事務人事的進行，逐漸的顯露出溝痕與衝突……

「二十年後的我，看的多，也明白自己民族哪些問題，要怎麼去處理，如何去改善，比以前更清楚了，但是就是因為更清楚，也會讓我覺得更失落……」撒古流如是說。

從1994年的《排灣人撒古流》到2013年的《排灣人撒古流：十五年後》……撒古流從青年劃行到中年……十五年後的他又回到部落門前，民族更瀕存亡……但自我的藝術修煉也面臨跨境……知命之年該如何抉擇……

Sakuliu is a Paiwan artist who treasures his tribal traditional culture. After leaving his tribal village due to unpleasant circumstances for many years, he decides to return to help rebuild his hometown, Da-She Village, which was devastated in the August 8th typhoon in 2009.

However, gulf and conflicts between personal vision and traditional thinking, between old and new, which traumatized him in the past, gradually surface once again as rehabilitation process moves on.

Eventually, Sakuliu has to make a choice between personal careers of being an artist and tribal mission to restore Paiwan traditional culture. Based on what value does he make the choice? Does he really have a right to choose?

In a way, the story of Sakuliu is the story of all of us – how we choose in our life.
Qiong Yu, also known as Mengting, is an independent filmmaker. Born in Shanghai, she graduated from the Beijing Film Academy and has long focused her lens on Tibetan culture. One of her films was shown in Krakow, London and Leipzig, and a documentary shot for the Discovery Channel won the Asian Television Awards honor for best illuminating social issues.
二十歲的夏天
Tibetan Dreams

這是一部關於青春與夢想的紀錄片。覺安是藏醫班的學生，實習期間回到家鄉做藏文代課老師，即將畢業的她是留在草原上教書，還是通過考試取得藏醫工作？覺安在猶豫。同齡的嘎瑪和多吉是草原上一起長大的小夥伴，藏曆新年他們來到覺安的家中，談論著自己對未來的理想。離開還是留下？他們的夢想能否在二十歲的夏天裡實現呢？

A coming of age story about three young Tibetans trying to realize their dreams. The struggle to enter the modern world while holding onto tradition is palpable as a young woman waiver between teaching and a career in Tibetan medicine. Her childhood friends, a monk and a painter, also grapple with which direction their lives will take in this rare and intimate portrait of the daily lives of a new generation of Tibetans.
Tai-li Hu is currently a research fellow and documentary filmmaker at the Institute of Ethnology, Academia Sinica in Taiwan; a concurrent professor at National Chin-Hua University, and the president of Taiwan International Ethnographic Film Festival. After graduating from the History Department of the National Taiwan University, she entered the Graduate School and University Center of the City University of New York, and obtained her Ph.D. degree in anthropology. She has directed and produced eight documentary films (The Return of Gods and Ancestors, Songs of Pasta’ay, Voices of Orchid Island, Passing Through My Mother-in-law’s Village, Sounds of Love and Sorrow, Encountering Jean Rouch, Stone Dream, After Passing, and Returning Souls), and published seven books (Daughter-in-law Entering the Door, My Mother-in-law’s Village: Rural Industrialization and Change in Taiwan, Sex and Death, Burning Melancholy, Paiwan Nose and Mouth Flutes, Cultural Performances and Taiwan Indigenous Peoples, The Interpretation of Paiwan Culture). Her films won Taipei Golden Horse Film Festival “The Best Documentary Film Award”, Chicago International Film Festival “Silver Plaque Award”, Houston International Film Festival “Gold Special Jury Award”, Taiwan International Documentary Festival “Jury’s Special Mention Award”, and Jean Rouch International Ethnographic Film Festival (Paris) “Mention du Patrimoine Culturel Immateriel” Award; selected for Joris Ivens Competition at International Documentary Film Festival Amsterdam, International Competition at Marseille International Documentary Film Festival, and International Competition at Sole Luna International Documentary Festival (Italy); Margaret Mead Film and Video Festival, Gottingen International Ethnographic Film Festival, Bilan du Film Ethnographique (Paris), etc.
讓靈魂回家
Returning Souls

臺灣母系阿美族文獻中最有名的太巴塱 Kakita'an 祖屋柱子上有許多圖紋，講述著這個太陽母神後裔包括大洪水、會發光女孩、兄妹婚、巫師降世，以及弒父與獵首起源等神奇傳說。1958年大颱風將祖屋吹倒後，這些柱子被搬移到中研院民族所博物館收藏。近年在太巴塱年輕人的積極推動下，透過女巫師的媒介，讓 Kakita'an 家族和村落代表與柱子中的祖靈接觸、對話，最終將祖靈請回部落並展開祖屋重建。在外來宗教影響、土地所有權爭議與複雜的部落文化生態中，年輕人想找回太巴塱祖靈及部落靈魂的文化復振夢想遭遇許多困難。這部紀錄片將神話傳說與現實、看得見的與看不見的交織，記述這個特殊而動人的歸還與重建事件。

In the historically most famous ancestral house of the matrilineal Amis tribe in Taiwan, the carved pillars tell legends, such as the great flood, the glowing girl, the descending shaman sent by the Mother Sun, and the father-killing headhunting event. After a strong typhoon toppled the house 40 years ago, the pillars were moved to the Institute of Ethnology Museum. Recently young villagers, with assistance from female shamans, pushed the descendants and village representatives to communicate with ancestors in the pillars. They eventually brought the ancestral souls (rather than the pillars) back and began reconstructing the house. In an environment highly influenced by western religions, national land policy, and local politics, the dream of the young people for cultural revitalization and to bring back not only the ancestral souls but also the soul of the village encountered many frustrations. This documentary interweaves reality and legends as well as the seen and the unseen as it records this unique case of repatriation.
World of the Senses

關於這件事 Himself He Cocks
法拉芮・爾爾托・菲利浦・維提斯 Valerie Berteaau / Philippe Wijts

鋼鉤人 On the Hook (На крючке)
達里安・歐卡漢 Daria Orkhan

神秘的莎瑪 SAMA-Muslim Mystic Music of India
夏奇雅・可漢 Shazia Khan

來自印度洋的歌劇

An Opera from the Indian Ocean (L'Opéra du Bout du Monde)
瑪莉・克萊蒙斯・西薩・派斯 Marie-Céline & Cesar Paes

唱吧！斑鳩王 ManDove
吉安・錘・吉姆・德・賽弗 Kian Tjong / Jim de Seve

大提琴的故事 Cello Tales
安妮・史立茲 Anne Schiltz
放逐五感，撞見更多
朱苓尹

總是指期每兩年一屆的臺灣國際民族誌影展。
放眼現今臺灣的大城小鎮，今不五時就有大大小小的主題影展，其營景豔有如繁花盛開，於是一，總是期待」的這種情愫相對來說容易變得愈來愈稀薄。然而，民族誌影展就是令人期待，因爲民族誌影展和其他影展的最大不同在於她能帶著觀者踏入一趟旅程，這趟旅程同時性地進行著「跨界」（cross border）與「深層描繪」（deep-thick description）雙項工程，以致於觀者而言，看民族誌電影，身心便彷彿經歷遠距的民族誌洗禮，你的感官必須經受緣於異質，差異所帶來的文化震撼。

今年臺灣國際民族誌影展在主題「跨界人生」（Beyond Borders）的大纛下，以「感官世界」為子題來涵括以下六部影片：《關於吃這件事》（Himself He Cooks）、《大提琴的故事》（Cello Tales）、《來自印度洋的歌劇》（An Opera From the Indian Ocean）、《唱吧！斑鳩王》（ManDove）、《神秘的莎瑪》（SAMA-Muslim Mystic Music of India）、《彎勾人》（On the Hook），一聽到「感官世界」這四個字，上了癮的電影人難免聯想到日本導演大島渚1976年的同名之作。走在日本新浪潮電影的鋒尖兒上，大島渚赤裸裸地將性／性愛等裸裎畫面搬上大螢幕，對人們道貌岸然的日常表象進行叫囂和挑釁，}

他要人們不要不敢承認感官之為人性最根本的一環，對當時七○年代的日本社會而言，他的這部《感官世界》像一顆震撼彈。然而，民族誌電影並不迴避，也不需要迴避性／性愛這檔子事，因爲性／性愛既存於人們的日常生活中，即不容偏廢，然也正因性／性愛既存於人們的日常生活中，七情六欲的各式表達倒也無需以過度的喧囂作爲裝飾音。因此，且讓我們將「感官世界」這樣的命題拉回到原初的五感起點，走進民族誌電影打開的感官世界。

簡單卻華麗的饗宴

隨著人類學打破以單一文化場域或族群爲研究對象來進行文化描述，民族誌的版圖呈現既多樣又豐富的光譜。同樣的理由，若針對日常生活的單一向面如飲食、家屋、服飾等進行深描，即如涓滴剖現象世界的縱深內裡。循此，我首先要推薦的便是《關於吃這件事》。

這部影片出自三位比利時導演 Berteau Valerie 和 Witjes Philippe，Valerie 愛旅行也愛攝影，Valerie 則擅長廚藝，並且喜歡到不同地方旅行兼下廚，此外，經常從事非政府組織（NGO）的相關工作則是兩人的共通點。這部影片片長 64 分鐘，全片無一句對白甚或旁白，但影像本身的力量大及飽到能把故事說得清楚而且動人。

本片的主要場景是位於北印度旁遮普省阿姆利則（Amritsar）的一座清真寺——黃金寺（Golden Temple）。阿姆利則建城已超過五百年，由於地理位置的關係，讓它成爲印度通往巴基斯坦的重要樞紐之一；而宏偉壯觀，金碧輝煌的黃金寺，不但是錫克教的重鎮，也是阿姆利則最著名的觀光景點。相傳，黃金寺是錫克教領袖 Maharaja Ranjit Singh 在位
時，在祭壇的第二層到頂部鍍了百公斤的黃金，加之以整座寺
宇環繞以水塘，不論白天或夜晚、清晨或黃昏，鏡頭下的黃金
寺各不相同慶的華麗美，因之，黃金寺不只是錫克教徒眼中的
聖寺，也吸引大量的觀光客到訪。

黃金寺除了建築美景引人入勝之外，每天免費供應兩餐
的 langar，也是一大特色。原來錫克教相信萬物皆平等，因此，
黃金寺偌大的寺堂向所有人開放，估計每天約供十萬人進用餐
食，不分種族、性別、階級、年齡、信仰，人人都可以進到寺堂
來享用相同的食物，是為體現眾生平等的大家餐（langar）；相
對的，每天也有為數可觀的志工，主動進到廚房裡外，參與
準備、清洗、烹煮、清潔等等工作。因之，這部聚焦於 langar 來
作呈述的民族誌電影，說的不光是觀光、飲食或宗教，而是透
過準備食材、著手料理，到一起共食，以及善後清潔等由「吃
飯」這件事所包納進來的一連串行為和參與其中的所有人。民
以食為天，「吃飯」本就是全世界既跨界又共通的一件事，因
此，影片捨棄了對白和字幕，單單通過記錄影像的飽和與流暢，
讓我們看到日常性，也聽到音樂感。

英文名： Himself He Cooks，是導演慧顥地引自通往飯
堂門楣上的「教義」如是說。就「吃飯」這件事，理當眾生平等，
人人都可以吃，應該為自己的「吃」而勞動，並且簡簡單單就可
以吃飽一餐；然，為什麼地球上的某些角落仍不乏發生「民有
飢色，野有餓莩」？不均衡、不對等的過度開發與消耗，正是產
出「不義」的階級。看過這部影片，等吃飽了，別忘了想想全球
化下的糧食戰爭問題。

流動的音符穿越文化藩篱

就感官世界而言，「聽覺」是個很有趣的收聽器，它既有
主觀的圖著，但同時能對客體物件有較大的包容性，是故形容
音楽是會流動的，不光指涉旋律的變化與創新，還包括音楽本
身背後的文化養成，藉著創作、演奏、演唱，音符能自自然然越
過高牆，穿過文化的邊界，打破不同文化之間的藩籬。

這次影展中的《神秘的莎瑪》、《來自印度洋的歌劇》，
及《大提琴的故事》等三部影片，音楽乃其影片構成的大調
（major），其中，《神秘的莎瑪》和《來自印度洋的歌劇》主要
以音樂為載體來看文化跨界的生產與演繹；而《大提琴的故
事》則稱得上是一部以大提琴為主角的民族誌電影。

由 Shazia Khan 所拍攝的《神秘的莎瑪》一片，主要探討位在北印度的伊斯蘭音樂傳統如何保留、傳承與創新，以及在這過程中，這些穆斯林音樂人是如何從印度教與伊斯蘭教兩種不同宗教的音樂養分裡，採借彼此的形式與內容，加以兼容涵化，成爲自身的宗教音樂表現。這部影片讓我們很清楚地看到，聽見——即便在宗教音樂的領域，仍得以包容多元、差異的音樂元素來相互激盪、對話與融合。不論我們是否熟悉伊斯蘭文化，透過這部《神秘的莎瑪》，讓人瞭解到：誠心敬意的唱誦，就是獻給神的最美禮讚。

由 Marie-Clemence & Cesar Paes 夫妻檔導演的《來自印度洋的歌劇》，整部片子明顯帶有尋根之旅（roots and routes）的意味。介紹這部片子之前，不妨先瞭解一下演員的背景。Marie-Clemence Paes 從小在馬達加斯加出生、長大，母親是馬達加斯加人，父親是法國人，身為混血兒的她，身分認同一直是她在小到大揮之不去的困擾，直到她遇見巴西籍的 Cesar Paes，他們結了婚，一起住在巴西，讓她有機會從第三地回頭來看自己身上的馬達加斯加和法國文化因子，於是，Paes 夫婦決定用電影的方式來為自己尋根溯源，也為文化本就跨界流動找答案。

影片從一群人即將籌備、演出歌劇《瑪萊娜》（Maraina）開始，這齣歌劇堪稱是印度洋地區的首部「歌劇」，是一位留尼旺（Réunion）出身的作曲家所創作，內容主要講述十個馬達加斯加人和兩個法國人在十七世紀中葉來到馬達加斯加這個原始島嶼的故事。為了順利演出，劇組人員作足了功課，不但挖掘文獻，並且對這座印度洋島嶼的第一代移民進行口述訪談，甚至全劇組還浩浩蕩蕩搭著灰狗巴士特地到島嶼南端的海港城市 Fort Dauphin，演給當地人看，讓當地人第一次欣賞歌劇，而歌劇內容就和他們祖先早期的發跡歷史有關。影片記錄了這齣歌劇從幕後到幕前全程走一遭的歷程，並也帶出歐洲人發現印度洋的一段過往歷史。

觀賞本片，可不時在歌劇的樂聲中看見山的挺拔、海的遼闊，以及人與文化的移動，集合這些元素共同譜寫了這部耐人尋味的民族誌電影。

接下來，如果可以，我會給《大提琴的故事》這片子連續按好幾個讚，喜歡大提琴音樂的朋友，可千萬不要錯過這部影片！

影片一開始有這麼一段畫外音：Four strings, nothing but a piece of wood, extremely light, that lasts for centuries… it’s a miracle！這段話語簡潔地為本片的主角拉開序幕，全片透過四個不同的角色來深描一個他們共同的愛——大提琴，讓觀眾隨著他們對大提琴的述說，手做、演奏、鑑賞、尋獲等一起走進大提琴樂音豐富的內裡。試舉其中一脈：盧森堡大提琴家 Pierre Gerbaud 的女兒回憶從小看父親如何演奏大提琴，全家帶著大提琴出門，大提琴和父親不可分割的親密關係，到大提琴竟然眼睜睜在家裡被竊，至父親從此失魂落魄，抑鬱以終；之後，女兒發心鍥而不捨地尋尋覓覓，前後花了將近十年的時間，終讓父親心愛的名琴重回懷抱。此外，影片的另一橋段，則以製琴師（luthier）Roland Schueler 爲主軸，近距離地呈現一把大提琴從無到有如何從一雙手底下被做出來，鏡頭下有不少畫面彷如 still photo，物之肌理與人的情感躍然紙上，仲夏時光，遊人散去，安靜地一刀一縫裡，雕鑿出的可不止是一把樂器。

不論你愛不愛大提琴，只要你有所愛，都值得來聽一聽這大提琴的故事。日文「ものがたり」，意思是故事、傳說、傳奇，
漢字寫作「物語」，想來頗貼切，因各種各樣的「物」可會是有故事的，一旦你和它建立某種關係，在你心裡佔據某種份量，它所傳遞的就不光是它的物質面，能與你締繫心語啊。

感官之外

最後，在「感官世界」裡，我們還可以欣賞到《唱吧！斑鳩王》和《鋼鉤人》這二部風格鮮明而迥異的作品。

《唱吧！斑鳩王》記述的是印尼賽鴿人的故事。這裡的賽鴿和我們一般認知的賽鴿「方式」不同，指的是鴿鴿鳴唱比賽。鴿鴿（dove）是一種性情溫和的鳥類，通常被人視為和平的象徵，其叫聲為單調的「咕咕」聲，是慢慢響味裡不紊而緩慢的一闋催眠曲。而在印尼，男人們卻從「單調的咕咕聲」開出有趣的聽覺樂趣：牠們唱的歌有三段，初段稍長但不能有捲舌音，中段要有天女散花般擴散開來的美感，末段就來個華麗的結尾。這是爪哇人的斑鳩哲學，但事實上，滿足的不僅及於聽覺而已。

鳥類一向在原始文化中不乏具有某種象徵意義或地位，爪哇人自承，一個男人要擁有五樣東西，人生便得上完美，哪五樣呢？妻子、房子、匕首、馬和鳥，這論述具有相當的入世性，在一個以陽性為主的社會裡，將權力和慾望轉化為可見、可持有的「物」。然，若欲探究可及之物的文化象徵意義，必須下更多工夫深入探掘那薰養出該族群文化的宗教、神話、傳說等。

這部影片試圖從養鴿人傾盡心力照料鴿鴿，然後送去參加鳴唱比賽以奪取桂冠為影像記事的主軸，讓我不得不聯想到Clifford Geertz 筆下峇里島人的鬥雞文化。在好看、好聽的感官滿足之外，個人處於社群的身分、地位之爭，雖隱而未顯，卻從未止歇：連從鴿鴿的鳴叫，都能辨高下。

《鋼鉤人》則堪稱這系列影片最讓人心驚肉顫的一部，片中的主人翁們極力透過自身肉體的穿、刺、懸、鈎來叩問自我的存在與意義，就觀者而言，也許有人會問：探尋自我，一定得要這樣嗎？我且故學惠子：我們不是他們，怎知能不這樣呢？鋼鉤人對感官的極限挑戰，無疑洞開了我們對感官的習以爲常。而我們不用懸掛鈎上，只消坐下來看看這部《鋼鉤人》，足夠讓自己小小震憾一下。

來看民族誌電影吧，放逐你的五感，反而接收更多。戲院見。
Opening Your Senses
Lingyin Chu

The biennial Taiwan International Ethnographic Film Festival never fails to catch my eye.

In recent years, the island has witnessed a growing number of themed film festivals - some larger than others in scale - taking place under ever increasing scrutiny. Impressive as the development may seem to many, it has, on the other hand, inevitably reduced the level of expectation that most people once held towards such events. However, the Taiwan International Ethnographic Film Festival sets itself apart from the herd and continues to keep its viewers interested in has to offer year on year. The festival stands out as it serves as a cross-border journey that promises a deeply rich description of a once remote ethnographic world which often leads to a culture shock for the viewers as they open up their senses to experience the often dramatic differences between their own culture and those of others.

This year’s incarnation of the biennial festival has been themed "Beyond Borders" with several subthemes, one of which is "World of the Senses," which includes six films: Himself He Cooks, Cello Tales, An Opera from the Indian Ocean, ManDove, SAMA-Muslim Mystic Music of India, and On the Hook. The title of the subtheme is likely to bring to mind a 1976 movie of the same name by Japanese director Nagisa Oshima, who, pioneering the Japanese New Wave, attempted to get people to admit that the senses are a fundamental part of human nature by blatantly showing sexual scenes on the silver screen, challenging and provoking the sanctimonious Japanese society of the 70s. Back then, the movie was like a bomb to the conservative Japanese society. However, fast forwarding to the present day, the issue of sex is no longer taboo. Serving as part of people’s normal life, sex is addressed in ethnographic films as is. There is no excessive embellishment or avoidance – it is essentially represented as is. With that in mind, we can then view the subtheme In the Realm of the Senses without prejudice, understanding them to be our most primitive senses. So now, let’s explore our realm of the senses with this year’s ethnographic films, shall we?

A simple yet plentiful feast for all

Following the break out from the old cage of singularity by the anthropological field, the field of ethnography has been a scene of diversity and richness that documents various cultures and groups. Thanks to developments in the field, we are now able to produce insightful descriptions and reveal the depth of a phenomenon from something as simple and single-dimensional as daily household items such as food, houses and clothing. Just such a film is my first recommendation entitled Himself He Cooks.

The film was produced by two Belgian directors, Berteau Valerie and Wittjes Philippe. Valerie is a fan of travel and photography while Philippe is a travelling cook. They are both involved in various NGOs. The film is 64 minutes in length, without any dialogue or voiceover. The visual elements of the film alone are powerful and rich enough to tell the story with complete clarity, whilst also being able to touch the hearts of every audience.

It was filmed in the Golden Temple, a prominent Sikh Gurdwara located in the city of Amritsar in Punjab, India. Amritsar enjoys a history of over five centuries and a geographical advantage that has made it a vital gateway from India to Pakistan.

Besides being an important center for Sikhism, the majestic and awe-inspiring Golden Temple is also one of the most famous
tourist destinations in Amritsar. It is said that Maharaja Ranjit Singh, founder of the Sikh Empire, covered the upper floors of the Gurdwara with gold weighing up to 100 kilograms. The Gurdwara is surrounded by water, giving the temple various faces during different times of the day, be it morning, night, dusk or dawn. This has led to the Golden Temple becoming a major tourist attraction, drawing tens of thousands of visitors daily, in addition to being considered holy by Sikhs.

The Golden Temple is also known for its Langar Canteen, a common kitchen area where food is served for free twice a day. In the Sikh religion, the free kitchen is designed to uphold the principle of equality between all people regardless of color, gender, caste, age, or religion. The Golden Temple Langar, where all people can eat as equals, hosts approximately 100,000 diners a day. In the same way, the number of volunteers working in the kitchen preparing, cleaning, and cooking food and washing up is also impressively large. This ethnographic film doesn't limit itself to one single theme, be it tourism, food or religion, rather, it is a story that captures a range of behavior and all the people involved by documenting the whole process of food preparation, cooking as well as the communal dining experience. As dining is a universal act that transcends borders, the film directors decided to do away with any dialogue or voiceover, letting the rich and fluent images speak for themselves, allowing viewers a window on the extraordinariness of communal life with a pleasing rhythm.

The title of the film *Himself He Cooks* is a witty quote from the "doctrines" carved above the door leading to the dining hall. Dining should be an experience where everyone is treated as equals and works equally for his/her own food. It doesn't take the whole world's delicacies to fill one stomach, dining can be as simple as sustaining life. However, there are still people going hungry and famines across the globe due to imbalanced and unequal overdevelopment and consumption. After you have finished watching the film and getting your stomach filled, don't forget to think for a second about the issue of overconsumption and starvation in this highly globalized yet divided setting.

**Music that goes beyond borders**

World of the senses, hearing is particularly interesting as it is not only at times capable of subjective selectivity; it also blesses us with the additional objectivity to hear our own surroundings. Music, one of the greatest treats to one's ears, is often imagined to "flow". The term refers to the alternations and innovations found in melodies as well as the cultural nourishment that crosses borders by means of simply creating, playing or singing notes.

Music is what connects the following three films, *SAMA-Muslim Mystic Music of India, An Opera from the Indian Ocean*, and *Cello Tales*. The former two use music as a medium to discuss the formation and interpretation of cross-cultural issues, while the last of the three is an ethnographic film centered around the cello.

*SAMA-Muslim Mystic Music of India*, directed by Shazia Khan, attempts to address the issues of preservation, heritage, and innovation in the traditional Islamic music of northern India and how Islamic musicians came to be immersed in and thrive upon the forms and contents of music as wide-ranging as Indian and Islamic, making "the other" a part of oneself. The film allows viewers to see - and hear - with clarity that even in the field of music, it is the inclusion of diversity that sparks dialogue and encourages fusion. Whether you are familiar with Islamic culture or not, *SAMA-Muslim Mystic Music of India* has one message to send: singing from your heart is the most beautiful praise that one can offer to one's God, regardless of your personal faith.

*An Opera from the Indian Ocean*, directed by husband-and-wife team Marie-Clémence and Cesar Paes, is a film themed around roots and routes. It helps to understand the background of the directors before getting into the film itself. Growing up in Madagascar to a French father and Madagasi mother, Marie-Clémence
Paes has been troubled with identity issues since childhood. It wasn’t until she met her Brazilian husband, Cesar Paes, that she had a chance to look back at her French and Madagascan origins from a third place, Brazil. With this in mind, the Paes couple set out to find their own roots by exploring cultures that transcend borders using filmography as a medium.

The film depicts a performance crew preparing for the opera Maraina, said to be the first opera in the Indian Ocean area by a Réunion composer. The opera tells a story of how ten Madagaskas and two French people came to the primitive island of Madagascar in the mid 17th century. The film crew conducted comprehensive research there and interviewed the first generation of immigrants to the island in the Indian Ocean, before travelling on a Greyhound bus to Fort Dauphin, the southernmost harbor in Madagascar, to perform. The performance allows the local people to see, for the first time in their lives, an opera describing their very own past and stories about their ancestors. The film, while documenting the whole process of the performance from behind-the-scenes to on-the-stage, retells a piece of long forgotten history that is the European discovery of the Indian Ocean.

In this thought-provoking ethnographic film, viewers can expect a musical feast for the ears while enjoying scenes of towering mountains and ever-reaching seas that witnessed the flow of people and cultures on the land on which they stand.

The next film is Cello Tales, to which, if it were possible, I would give multiple “Likes”. It is a film that cello aficionados will hate to miss.

The film opens with a narration that goes as follows, Four strings, nothing but a piece of wood, extremely light, that lasts for centuries…I, it’s a miracle. This brief yet concise foreword unveils the four stories to be told in the film connected by the protagonists’ common love for the bowed string instrument. Their individual descriptions of making, playing, appreciating and even hunting for cellos brings the viewers on a journey deep into the musical world. In one story, daughter of Luxembourgian cellist Pierre Gerbaud recalls how she grew up listening to her father playing the cello, going on trips with it and seeing her father develop a strong connection with it. However, her father’s cello is stolen from his home one day, leaving Pierre Gerbaud grief-stricken. She goes on a 10-year quest in search of her father’s cello and finally recovers it. In another story, luthier Roland Schueler is seen making a cello from scratch by hand. The close-up images and almost still photographic shots bring to life the texture of the instrument as well as the emotions of the people making and playing it. In a hot summer’s day, when visitors are scarce, the luthier continues his work with the cello, chiseling, refining, and tuning it. The finished product is more than just any object.

Whether you are a fan of the cello or not, this film is definitely worth watching if you have ever had the experience of holding something dear to your heart. The plot of the film reminded me of the Japanese translation of the word “story,” which is “object story” (物語, Wuyen), meaning stories, legends, and tales. It is quite an adequate description because all objects have a story behind them, once they enter your heart, the object becomes a story that no other can replace.

**Beyond the Realm of the Senses**

Finally, there are two more films in the “Realm of the Senses” subtheme that deserve our attention.

*ManDove* is about dove competitors in Indonesia. These doves, or Perkutut, are not trained to compete in races as many of us might imagine, but rather compete in a singing contest. Doves are known to be gentle in nature and are a symbol of peace and their monotonous cooing sounds are a sleep-inducing lullaby on a hot summer’s day. However, Indonesian men have developed a strong
interest in their cooing sounds. A typical dove tune is composed of three parts. The beginning should be slightly lengthy and the cooing should not be curled into a “croo”. The middle part should bring the tune to blossom. Finally, the song should end with a beautiful closing. This is the Javanese philosophy on dove cooing. In fact, what this tradition has come to satisfy is not just their ears.

It is not uncommon that birds are given a symbolic significance or endowed with a specific status and Javanese society is no exception. The local culture prescribes five things that a Javanese man should own before he can claim to have had a complete life: a wife, a house, a dagger, a horse, and a bird. This statement, characterized by its secularity, is supported by the male-dominant society where the desire for power is often projected onto practical and controllable objects that one can possess. To understand the symbolic meaning of the objects within the culture requires one to further explore the religions, tales and legends that gave birth and nourished this specific culture.

The film is an attempt to document how dove competitors care for their doves before sending them out to singing competitions in pursuit of the highest honor and pride. This reminds me of the Balinese cockfights described by Clifford Geertz. These animal-related activities, whether it’s fighting or singing, though satisfying to some in the visual and acoustic aspects, highlight the hidden yet undisguisable phenomenon of the struggle for identity and status of an individual in a society, which has never ceased since the beginning of history. Even something as simple and mundane as the cooing sounds of a dove can be used by mankind as a tool to compete for power.

*On the Hook* is a film with some of the most horrifying images. The protagonists of the film make a great effort to confirm the existence of the self and seek the meaning of life by challenging their corporal bodies in ways such as penetration, stabbing, hanging and hooking. Some may wonder if such extreme measures are necessary in the quest to find oneself. Here please allow me to quote from Huizi, a Chinese philosopher during the Warring States period, who once said “You’re not a fish - how do you know what fish enjoy?” In this case, we are not them - how do we know what is necessary for them? Their bravery in testing the limit of the human body is mind-opening, releasing our senses from the usual confinement of what is considered normal. Come to view this film and you are in for a treat that provokes both the eyes and the mind.

Do not hesitate to make your way to the ethnographic film festival, where your senses will be stimulated. See you at the theater.
Valerie Berteau was born in 1975, and now lives and works in Brussels. In the nineties, she started travelling and becoming involved in photography. After completing studies in visual communication, photography and video she began to work as a photojournalist and in film production. She was involved as coordinator of many cross-over projects with associations and NGO's.

Philippe Witjes lives and works as an independant cook & video director in Brussels. Involved in various actions related with democratic food. Cook & Logistics manager for cultural centers, NGO, concert halls in Belgium. He started to travel and to cook abroad (Small Canteen in Antsirabe- Madagascar, volunteer cooking 1,200 free meals daily in Cité Soleil-Haïti, Porthmouth- Dominica, Toubabdialaw-Senegal.)
In the Golden Temple in Amritsar hundreds of volunteers prepare 100,000 free meals every day. The spontaneous choreography of many philanthropists hands reveals the essence and atmosphere of this fascinating place.
Born in St. Petersburg, Russia. In 2005 attended the school of journalism at the City Art Centre. In 2006 entered the minor faculty of journalism of the St. Petersburg State University. In 2012 graduated as TV Director from the St. Petersburg State University of Film & TV (the Screen Arts Faculty). Had practical training on TV-channels: “100TV”, “5th channel”, “St. Petersburg” cable channel. Shot her first documentary (“Life of the Unknown actor”) in 2010.

Filmography:
- 2010 Life of an unknown actor
- 2011 With a scarlet sails to hell. Assol.
- 2012 On the Hook
鋼鉤人
On the Hook (На крючке)

現在街上看到別人身上有刺青、打洞或穿孔，你不會過於驚訝。有人把生日刺青在身上，強調真實年齡。那些所謂自重的女孩們，會穿肚臍環。身上的穿孔逐漸展開來，耳洞也日益增加。

我們不解釋什麼是「變形身體」，這點多數人已經了解。我們展開調查，為什麼這是一種時尚風潮？為什麼標榜另類的青少年，有越來越多的追隨者？我們短片中的英雄好漢，將提出解答。

You can’t surprise anybody with tattoo, piercing or flesh tunnel nowadays. Somebody tattoos himself on his birthday to emphasize his full age, and every girl “respecting herself” has a piercing in the navel. As the years go by, flesh tunnels stretch and the number of earrings grows.

We do not explain what body modification is – nine tens of people know it already. We carry out the investigation – why is it at the height of fashion? Why such a current as “the alternative youth” gains more and more followers?

Our short’s heroes will answer all these questions.
Shazia Khan was born in the state of Kashmir in India.

From Kashmir her education brought her to Delhi, where she completed her Masters in Mass Communication from AJK MCRC, Jamia Millia Islamia in 1999. She has directed more than 10 documentaries, and her journey on these has been one of discovery and creative satisfaction. She has done a huge body of work for international channels like Dutch National Broadcast Television, NMO, OHM, France-24 and France-2. Her work has been instrumental in bringing out the nuances of Indian people, places, regions and religions on the international platform.

Her work profile also boasts of over 50 projects which she produced, co-directed or was the cinematographer of, all done under the name of her company 'Saffron films'. For a year and a half she was also one of the leading videographers for TARA channel, and has also shot for the BBC World Trust and The Ford Foundation.

Caravan her documentary about the journey of Islam in India and Salaam India a documentary about the present day situation of Muslims in India won awards and were screened at various International film festivals. Her latest film is on the Muslim mystical music of India for the ministry of external affairs in collaboration with the Public Service Broadcasting Trust. Presently she is working on two films, the first one a documentary that looks at the affects of the twenty-year-old conflict, on the minds of the people, in the Kashmir valley and the other a fiction film based on a child’s point of view, of terrorism as it came to Kashmir. She is also directing and producing an international travel show, based on Islamic culture for DD national public television of India.
The film shows the kaleidoscope of Islamic culture in India, and the contacts and conflicts of Islamic India with indigenous elements particularly those of Hinduism. Amongst the various endeavours that the film attempts to make, the one, which is central, is to refute arguments that Islamic culture has largely ceased to evolve beyond its formative years in the Middle East. Most importantly, we will see that religious systems are neither self-contained nor static.
She is both French and Malagasy, he is Brazilian and French.

They make feature length documentaries where music is a way to explore serious topics and fight against clichés.

Their previous films such as "Angano...angano...tales from Madagascar" or "Songs and Tears of Nature", "Awara soup" have won top awards and been screened by festivals all over the world (Cinema du Réel, Festival dei Popoli, Leipzig, Taïwan). Their feature length documentary "Mahaleo" has won a SCAM Star in 2007, and was co-produced by ARTE France cinema with the support of Canal+. "Saudade do futuro" won the Audience award at the Rencontres internationales de Cinéma (Forum des Images). Both films have been theatrically released in France and in the USA (Film Forum, Facets).

她（瑪莉）是法國人也是馬達加斯加人，他（西薩）是巴西人也是法國人。他們合作紀錄長片，其中藉由音樂來發掘嚴肅議題、擺脫陳腐老調。之前的電影如《阿甘諾……阿甘諾……馬達加斯加的傳說》或《大自然之歌與淚》，《流浪者之湯》則贏得多座獎項，並獲選至世界各國影展放映，例如法國真實紀錄片影展、義大利紀錄片波波里影展、萊比錫、臺灣等。其紀錄長片《馬哈里歐》（與 ARTE 頻道共同合作，並由法國 Canal+ 付費電視頻道提供資助）贏得 2007 年 SCAM 星獎。《我的未來不是夢》贏得 RICA 影展觀眾票選獎，兩部影片都曾在法國、美國戲院上映。
來自印度洋的歌劇
An Opera from the Indian Ocean
(L' Opéra du Bout du Monde)

Marie-Clémence & Cesar Paes / 2012 /
100' / Madagascar – France / HDV / B & W

In the wings of the opera “Maraina”, the film combines history and oral memory, to recount in music the Europeans’ first contacts with the natives of the Indian Ocean islands, made of violence and love stories.

Between the XVIIth century and today, this historical road movie follows the cast’s fantastic journey to the place where it all began - Fort-Dauphin, in southern Madagascar.
Jim de Sève and Kian Tjong produced and directed the documentary *Tying the Knot*, about the fight to open marriage for same-sex couples. The film premiered at Tribeca Film Festival and was theatrically released in 2004 (by Roadside Attractions) at the height of the debate and won eleven festival awards, including Best Documentary at the 2004 Frameline Film Festival. To date, *Tying the Knot* has screened in 70 U.S. cities, 110 festivals and 21 countries.

**Filmography:**

- 1998 Sigrid and Rudi did New York
- 2001 Burying the Saint
- 2004 Tying the Knot
- 2010 Hurray for Babylon
- 2012 ManDove
ManDove

In a peculiar travelogue, two filmmakers dive into an ancient rite of manhood in Islamic Java – the tender and raucous sport of the singing doves, the Indonesian NASCAR.

ManDove follows the magical percutut birds casting spells on men, taking them away from their wives, and pitting them against each other to prove their masculinity.

When General Zainuri announces the National Perkutut Championship, thousands of Muslim men arrive at the grounds. Seven hundred poles stand in the center. Men hoist their doves – percutut – seven meters up and dangle them in a sea of colorful cages. A team of judges passes through the forest of tall posts straining to discern the birds’ magical coos. If the judges are impressed they score a bird’s song by tacking a small flag to the pole. After three hours a winner is declared. Winning percutut sell for tens of millions rupiahs – tens of thousands of dollars.
Anne Schiltz studied at the Granada Centre for Visual Anthropology in Manchester. She now works as a film director, mainly on nonfiction films. Her documentaries include “Sweet Life and all that goes with it” (2002), a portrait of a Saxon family in Transylvania, and “Gordian Troeller Revisited – Eritrea” (2007).

Her interest in music is reflected in her close collaboration with various artists and musical ensembles.

“Cello Tales” is her first feature documentary.
大提琴的故事
Cello Tales

Four strings, a wooden box that has lived for 300 years.

The cello is the most human-like of all musical instruments in shape, size and sound.

A daughter searches for her father's stolen instrument for a decade. An artisan looks for the best way to craft the perfect piece of wood. A soloist travels the world playing. A copyist recreates the sound of the great masters.

The cello. More than just a musical instrument.
感謝名單

Special Thanks


余君 Ying-chun Yu
朱莉麗 Ling-yin Chu
呂欣潔 Hsin-chieh Lu
李宜澤 Yi-tze Lee
林秉君 Mimijohn Lin
林意真 Alexandra Lin
洪啓任 Jen-hong Hou
洪馨蘭 Hsin-lan Hung
胡忠銘 Chung-ming Hu
夏雯雯 Wen-chun Hsia
張隆志 Lung-chih Chang
陳儀芳 Rupa Chen
傅可恩 P. Kerim Friedman
湯成之 Chen-chih Tan
陳雅琳 Penny Tung
黃智慧 Chih-huei Huang
楊婉怡 Wanda Yang
葉侃真 Kanyu Yeh
詹登凱 Kai-jan Deng
熊怡珐 Yi-hsuan Hsiung
趙恩潔 En-chieh Chao
劉家瑩 JazLynn Liu
劉璧樺 Pi-chien Liu
蔡宜臻 Yi-chen Tsai
鄭素娥 Su-E Cheng
謝博剛 Po-kang Hsieh
藍美華 Mei-hua LAN
蘇盈如 Ying-Ju Su
遠東翻譯 / 恩智映像製作
Far East Translation Service
2013 臺灣國際民族誌影展
Taiwan International Ethnographic Film Festival

影展工作人員
TIEFF Staff

影展主席 Festival President / 胡台麗 Tai-li Hu
影展策展人 Festival Director / 蔡政良 Futuru C.L. Tsai
國內專員 Domestic Coordinator / 黃士純 Susan Haung
國際專員 International Coordinator / 熊怡婷 Shane Hsiung
接待統籌 Hospitality Coordinator / 熊怡婷 Shane Hsiung
影展宣傳 Press Coordinator / 王姿惠 Jo Wang
拷貝統籌 Screening Coordinator / 劉以霖 I-lin Liu

籌備委員會
Executive Committee

丹耐夫・正若 Djanav Zengror
何傳坤 Chuan-kun Ho
李子寧 Tzu-ning Li
李中旺 Chung-wang Li
林文玲 Wen-ling Lin

胡台麗 Tai-li Hu
郭佩宜 Pei-yi Guo
傅可恩 P. Kerim Friedman
蔡政良 Futuru C.L. Tsai
謝世忠 Shih-chung Hsieh
藍美華 Mei-hua LAN

選片小組
Selection Committee

召集人 Chairperson
蔡政良 Futuru C.L. Tsai

林建享 Chien-hsiang Lin
郭佩宜 Pei-yi Guo
傅可恩 P. Kerim Friedman
蔡政良 Futuru C.L. Tsai
蔡晏霖 Yen-lin Tsai
網頁設計 / 視覺設計  
*Website & Art Design*

蕭嘉修 Hubert Hsiao
三角創意溝通有限公司 3W Creative

預告片剪輯 / 動畫製作  
*Visual Design Editor*

李珮毓 PU Lee

影展特刊編輯  
*Festival Catalogue Editor*

總編輯 Chief Editor / 蔡政良 Futuru C.I. Tsai
文字編輯 Editor / 馬昀甄 Yun-chen Ma / 王姿惠 Jo Wang

英文編輯 English Editor / 蕭辰宇 Conor Stuart
美術編輯 Art Editor / 蕭嘉修 Hubert Hsiao / 邱玫禎 Reira Chiu

文章翻譯或字幕校稿  
*Translators*

王晶盈 Eleni Wang  
李兆芬 Chao-fen Lee
林心如 Sylvie Lin

范大龍 Chris Findler  
許恬瑛 Tien-yin Hsu
陳婷 Ting Chen

游鈞雅 You Lily  
廖惠芬 Anna Liao
劉以霖 I-lin Liu

蘇盈如 YingJu Su
遠東翻譯社
Far East Translation Service

影片翻譯  
*Film Subtitles Translator*

遠東翻譯社 Far East Translation Service

影帶字幕協力  
*Video Subtitles*

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

影片運輸協力  
*Custom Courier*

聯邦快遞 Federal Express

印刷協力  
*Printing*

和彩印刷事業有限公司 He Tsai Color Design & Printing
台灣民族誌影像學會
台北市南港區 115 中央研究院民族學研究所 2610 室
電話：+ 886 2 26523453
傳真：+ 886 2 27855836
E-mail：tieff@gate.sinica.edu.tw
學會網址：http://www.tave.sinica.edu.tw/tave_ch/new/joomla/
影展網址：http://www.tieff.sinica.edu.tw/ch/2013/