

拍台北
導演×製片×監製

Taipei Filmmakers

Distinguished 66 Directors X 36 Producers + Executive Producers with Films from 2007

電影人

拍台北 電影人
Taipei Filmmakers 2007-

CINEMA



DIRECTORS+
PRODUCERS /
EXECUTIVE
PRODUCERS



66+36
TAIPEI
FILMMAKERS

導演 × 製片 + 監製

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Distinguished 66 Directors X 36 Producers + Executive Producers with Films from 2007

電影人

導演 /
DIRECTORS

66

製片 / 監製
PRODUCERS /
EXECUTIVE
PRODUCERS

36

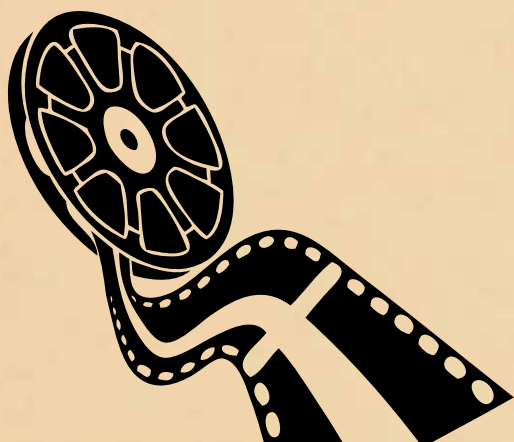
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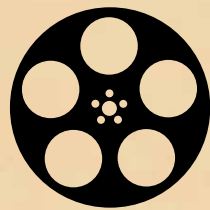
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// 市長的話 //

飛躍國際舞臺的 臺北影視能量

郝龍斌

臺北市市長
臺北市電影委員會主任委員

2006年接任臺北市長以來，體認到臺北市影視能量的重要性，2007年年底特別成立臺北市電影委員會，期許該會能成為國內外影視人才在臺北創作時的最佳幫手，並藉此活絡與提振臺灣的影視產業，自此，影視產業政策的推動，一直為臺北市政府的重要施政措施。

2014年，第二任臺北市長的任期將屆滿，臺北市電影委員會邁入第六年，會內協拍、國際等各項業務飛快進展，不但國內協拍數量年年激增，亦吸引包括國際知名導演盧貝松、馬丁史柯西斯、吳宇森與李安等紛紛來臺北取景拍攝，這是國內影視產業與國際影壇成功接軌的展現，亦是國內影視產業躍上國際舞臺的正向能量，身為臺北市長與臺北市電影委員會的主任委員的我，深感欣慰！

臺北是臺灣的政經文化中心，亦是全球大中華區域的重要城市之一，臺北充滿自由創作的空氣，有利藝術的追求，因此當處於兩岸三地華人密切交流、亞洲影視版圖急劇變化的關鍵時刻，臺北在影視產業的推動上，責無旁貸。

而人才的匯聚與培育之於影視產業的推動，兩者關係密不可分，很高興在此時刻，臺北市電影委員會再度發行中英雙語編撰的《拍臺北：電影人Taipei Filmmakers》，內文中收錄國內2007年至2014年6月底活躍影壇的六十六位導演、三十六位監製與製片人的資料，方便國內外影視產業界相關人士參考與交流。這是該會第二次針對臺灣影視人才的資料，做有計畫與全面性的總整理。在此，預祝這本影視圈重要的參考工具書，能為臺灣的影視產業發揮最大的功效！



// Mayor's Foreword //

Taipei on the World Stage

Sung-bi Han

Mayor of Taipei City
Chairman of Taipei Film Commission

Since taking office as the Mayor of Taipei City in 2006, I have come to realize the importance of promoting movie and TV activities within the nation's most prominent city. Taipei Film Commission was founded towards the end of 2007 specifically for this purpose. Its mission is to support the growth of Taiwan's movie and TV industry by assisting all creative productions here in Taipei City. From that point onwards, promoting the movie and TV industry has become one of the city government's key policies.

As my second term as Taipei City Mayor draws to a close in 2014, I am proud to see the commission's operations have expanded strongly over the last six years; not only has the number of productions increased, we have also attracted world-renowned directors such as Luc Besson, Martin Scorsese, John Woo, and Ang Lee to capture Taipei City's scenes on their cameras. Connecting the local movie and TV industry with the rest of the world was what we were aiming for and I am very pleased to have seen this happen during my term as Taipei City Mayor and Chairman of Taipei Film Commission!

Taipei not only is the political, economic and cultural center of Taiwan, but has also been recognized as one of the major cities in the Greater China Region. It is one of the few, if not the only place, where creative ideas and artistic styles may roam freely without limitation. This is why the city government has the duty to support the growth of the movie and TV industry, especially during this critical juncture when the Chinese-speaking population is interconnected more closely than ever.

Given the importance of gathering and nurturing talent for the movie and TV industry, Taipei Film Commission is pleased to announce the publication of *Taipei Filmmakers*, a collection of background information on 66 film directors and 36 film producers/executive producers active from 2007 to June 2014 that will be a valuable reference for the movie and TV industries in Taiwan and overseas and will promote exchange and cooperation.



// 局長的話 //

電影人是述說城市故事的 最佳幕後推手

劉維公

臺北市政府文化局局長
臺北市文化基金會執行長
臺北市電影委員會執行秘書

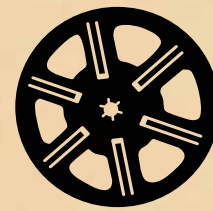
有人的地方才有「溫度」，有述說豐富人之故事的城市，才夠動人！城市樣貌就是靠著綿綿不絕的人的故事，透過影像紀錄與創作的方式，一路保存下來，而這些珍貴的城市樣貌的形塑，都得歸功優秀的幕後影像創作人——導演、製片等人的努力。他們付出之心血，值得被關注；他們的創作歷程，值得被記錄。

從2007年以來，臺灣的電影市場由谷底反彈，國片票房於總體票房的市占率由原來不到的百分之一，躍升約十倍，其中有關臺北人事物的描繪，亦或是單純的取景臺北拍攝的電影，不但多且風格多元，兼蓄藝術與商業，包括《一頁臺北》、《艋舺》、《第36個故事》、《臺北星期天》、《愛》、《志氣》、《大稻埕》、《明天記得愛上我》、《女朋友。男朋友》、《南方小羊牧場》、《總舖師》、《行動代號：孫中山》等等，甚至遠道來自英、美、法、日等各國的跨國電影，因青睞臺北的城市景觀，而在國內製片人的協助下，順利完成跨國作品。

為了產業的良性發展，2010年臺北市電影委員會曾收錄與整理活躍臺灣影壇的四十三位導演與二十位製片的資料，編撰為《臺北電影人》中英法三語合版書，分別於國內外影展與相關影視活動上分送，以為臺灣影人與國際影人交流的基礎，三年來廣受好評。

基於此，今年以更寬廣的收錄原則，共收錄了2007年至2014年6月之間曾拍攝過兩部以上的劇情長片或紀錄片，或有一部作品票房破億者，或曾拍攝一部劇情長片加短片合輯的導演，及2007年以來活躍於電影業界的監製與製片於書內。這次中英版本的《拍臺北：電影人 Taipei Filmmakers》，總共整理了六十六位導演、三十六位製片與監製，收錄的人數較之前增加近一倍，他們的作品不但代表臺灣影壇的縮影，亦是近十年來臺灣電影的最佳詮釋。

期待《拍臺北：電影人 Taipei Filmmakers》能較2010年的第一版，成為推升國內影視產業的絕佳助力！



// Commissioner's Foreword //

Filmmakers — the Best Storytellers

Wei Jyng Liong

Commissioner of the Department of Cultural Affairs, Taipei City Government
CEO of Taipei Culture Foundation
Secretary of Taipei Film Commission

What make a city attractive are the interesting stories it has to tell. This has been how the world's great cities have developed their own characters: by telling stories, whether documentary or creative. Creative talents, such as film directors and producers, deserve a lot of credit for shaping the image of the city we see today; they deserve attention for the efforts they put in, and they deserve to be recognized.

Taiwan's film industry has seen its audience return since 2007, while revenues contributed by local films have also surged from less than 1%, increasing approximately tenfold. Many local films have given detailed portrayals of the Taipei lifestyle or glimpses of Taipei City, and amongst the most famous are *Au Revoir Taipei*, *Monga*, *Taipei Exchanges*, *Pinoy Sunday*, *LOVE*, *Step Back to Glory*, *Twa-Tiu-Tiann*, *Will You Still Love Me Tomorrow?*, *GF*BF*, *When A Wolf Falls In Love With A Sheep*, *Zone Pro Site*, *Meeting Dr. Sun* etc. Not only that, foreign film producers from the UK, USA, France and Japan have been drawn to Taipei City by their admiration of its images, and with the help of local talent, were able to complete their works.

Reflecting the growth of the film industry, Taipei Film Commission compiled the background information of 43 active directors and 20 active producers into a filmmakers' directory, published in Chinese, English and French, in 2010. The publication was distributed at international film festivals and movie and TV events to facilitate exchange of talent with the rest of the world, and has been well-regarded over the last three years.

In light of this success, Taipei Film Commission has redoubled its efforts for this year's publication by including all active directors who have, between 2007 and June 2014: 1. made two or more narrative features/documentaries, 2. made one production grossing above 100 million NTD, or 3. made one narrative feature plus a short film collection, along with all producers/executive producers who have been active since 2007. This edition of *Taipei Filmmakers*, available in Chinese and English, contains the background information of 66 directors and 36 producers/executive producers, a number almost double the previous edition. Their works are the most realistic portrayal of how Taiwan's film industry has progressed over the last ten years.

I firmly believe that *Taipei Filmmakers* will provide even greater support to the local and international movie and TV industries than the first edition published in 2010.

// 前言 //

編織捕夢網

饒紫娟

台北市電影委員會總監



南方小羊牧場 When a Wolf Falls in Love with a Sheep



1949 穿過黑暗的火花 Sparkles

侯孝賢導演曾經談過他當年拍攝《戀戀風塵》時的環境。當攝影機啟動後，嘶嘶聲一直干擾到收音，最後侯導乾脆就用棉被一層層蓋住攝影機去消音，但攝影師也就被迫必須覆蓋在棉被裡攝影，一個鏡頭拍攝下來，攝影師早已大汗如水流，這樣的情形一天要重複上百次。但是這樣艱苦的工作環境並沒有影響到影片的品質，如今《戀戀風塵》已成侯導經典作品之一，令全球影迷們一看再看、回味再三。

是的，台灣在1990年代初期大師頻出，楊德昌、侯孝賢、李安、蔡明亮等人，全都崛起於那個年代。但是那個年代的電影環境與今日相比，卻又異常艱困，一如上述侯導常常碰到的「全自動」（其實是：全部自己用手動）拍片環境。但是創作上，他們在電影中爆發出的能量之強、風格之鮮明，同樣讓舉世影人驚訝讚嘆不已。

回溯過往，那樣困蹇的年代、那樣吃苦當吃補的電影人，至今仍讓人崇敬。這樣的人文素養與文化實力的形成，絕不是一蹴而就的。這群創作者如果不是在台灣這片自由民主的環境中成長，也許就沒有如此令人驚豔的電影，而是另一種故事、另一種人生了。

// Director's Foreword //

Dream Catchers' Catch!

Jennifer Jao

Director, Taipei Film Commission



翻滾吧！阿信 Jump Ashin!



艋舺 Manga

Director HOU Hsiao-hsien once shared about the challenges when filming *Dust in the Wind*. When the camera rolled, it produced a squeaky sound that kept interfering with sound recording. In an attempt to block out the noise, the director covered the camera with thick blankets. Thus, the cameraman was forced to shoot under the blankets. After one shot, the cameraman was already dripping with sweat, and this happened more than a hundred times a day. Fortunately, the crew did not allow the hardship to affect the quality of the film, and *Dust in the Wind* has become one of HOU's true classics savored by fans worldwide time and time again.

Indeed, Taiwan in the early 1990s was characterized by the rise of several talents who would later be recognized as masters, including Edward YANG, HOU Hsiao-hsien, Ang LEE and TSAI Ming-liang. Yet the conditions of filmmaking in that period were especially tough in comparison to today. The aforementioned challenge HOU encountered was commonplace. Nevertheless, the strong energy and distinctive styles they presented through the camera astonished the world.

These pioneers deserve every bit of our respect, considering the hardship they have endured during the challenging times. Such humanistic qualities and cultural strength cannot be acquired easily and the context plays an important role. If these creators were to grow up somewhere else that was not as liberal and democratic as Taiwan, they may not have such interesting stories to tell, neither would they have realized such impressive films.

After the premiere of *Crouching Tiger, Hidden Dragon* in Taiwan in 2000, Ang LEE spoke of the



• 女朋友。男朋友 GF*BF



南方小羊牧場 When a Wolf Falls in Love with a Sheep



近在咫尺 Close to You

2000年《臥虎藏龍》台灣首映會後，李安與我們談到台灣的電影前途，他說，我們的電影環境有兩樣優於對岸，一是人才，一是自由。2007年，《色·戒》在台首映，我們再聚，話題仍是台灣電影，我焦慮地問，台灣應該還有一些優勢吧？！李安幽幽的回說：「我們只剩自由了。」

做為一個以電影為終身職志的電影人，我當時的震撼與難過是不言而喻的，因為我認識的許多電影朋友們，總是用那些少少的製片成本，沒日沒夜的拍戲，但是他們沒有一個人喊苦，他們如此努力追求夢想，見面時談來談去還是談電影，只要談到電影，他們的眼睛發亮，彷彿看到希望。

他們就像是捕夢人。沒錯，印地安人的捕夢網，代表著壞夢遠去，好夢進來。台灣的電影人也是，捕捉夢想、相信好的夢想，而且永不放棄。這樣的努力與堅持，我們怎麼可能沒有人才？我真的不信！但是我也看到那即將席捲而來的經濟狂瀾，我看到大量人才外移，無論是到中國或是去其他國家，都造成本土電影在傳承上的斷層，也勢必讓我們未來在電影產業上奮鬥得更艱辛。



天台 The Rooftop

future of Taiwan cinema, and pointed out two advantages Taiwan possessed over China: talent and liberty. After the premiere of his *Lust, Caution* in Taiwan in 2007, I met him again and talked about Taiwan cinema. I asked anxiously whether Taiwan still held any advantage over China. To this, Ang LEE replied in a somewhat disappointed manner, "All that we have is liberty."

Having chosen cinema as my lifetime profession, I felt shocked and sad upon hearing his reply. Many of the film professionals I knew worked day and night with whatever little budgets they had, but none of them complained. They tried so hard pursuing their dreams, talking about nothing else but filmmaking, their eyes filled with hope every time we met.

They were like dream catchers. Exactly like Native Americans whose dream-catching webs signify getting away from nightmares and bringing in good dreams. Similarly, film professionals in Taiwan catch and believe in good dreams and never give up. How could we lack talent as our film professionals work with such endeavor and persistence? However, I also saw the economic crisis that soon arose and the immense offshore migration of talents. Whether they moved to China or other countries, this would lead to a rupture in terms of inheritance of local cinema and a more difficult local filmmaking environment.

This dire situation was perhaps what inspired me to think whether I should go back to the



Photo：林家榆 Feifei LIN



Photo：郭政彰 KUO Cheng-chang



Photo：陳彥傑 Jason CHEN



Photo：郭政彰 KUO Cheng-chang



Photo：郭政彰 KUO Cheng-chang



Photo：李毓琪 LI Yu-chi



也許是這樣的刺激，我開始想到是否需要去做「打基礎」的工作，「不信『人才』喚不回，不容青史盡成灰」，在出身教育界的母親以「做有意義的事」鼓勵下，2008年年初，我放棄正在籌備中的電影製片工作，進入了台北市電影委員會。

影委會成立的頭一年，連我共四名員工，協拍五十四部影片；第二年六名員工，協拍一百二十六部；第三年十名員工，協拍二百八十一部；第四年十六名員工，協拍四百一十八部；第五年二十名員工，協拍四百七十七部……。我們的業務量直線上升，但是我們其實不僅僅是協拍，我們還協助行銷宣傳台灣電影到國際、推動人才培育，從找劇本到找資金，從協拍到宣傳廣告，我們都予以協助。

在「電影一條龍」的政策下，我們每年提供製作補助金，免費提供價值新台幣三百五十萬到四百六十萬元左右的宣傳，舉辦「拍台北」電影劇本徵選活動、「金片子」短片徵選活動、製片人才工作坊、國際動畫論壇、與各大影展合作製作以台灣新導演為主的國際合拍片《台北工廠》I與II，一切的一

fundamentals. Thus in the beginning of 2008, along with the encouragement of my mother who was in education, I joined Taipei Film Commission with the belief and conviction that there must be a way to keep our talent and to preserve and build upon that what is Taiwan Cinema.

In the Commission's first year, three employees and I assisted in the production of 54 films; in the second year, we had 6 employees supporting 126 productions; in the third year, there were 10 employees supporting 281 productions; in the fourth year, there were 16 employees supporting 418 productions; and in the fifth year, we had 20 employees supporting 477 productions. We have seen a linear business growth, yet our work covers not only production assistance, but also international marketing for films from Taiwan and talent training. Our work ranges from incubating screenwriters to fundraising and from assistance in shooting to advertising.

In accordance with the policy of "vertically integrated production, distribution, international sales and theatrical showcase", we provide annual subsidies, offer promotional exposures of NTD3.5 million to 4.6 million, organize events such as the "Filming Taipei" screenplay competition, "Taipei Short Film Golden Award", producer workshops, international animation forums, and co-produced *Taipei Factory I & II* in an attempt to promote Taiwan's emerging directors. All this aims to incubate talents. It is true that "We become great by our dreams," yet great dreams require devotion of more talents.



▲ ▶ Photo : 王大中 D.Z WANG



▲ ▶ Photo : 宋裕書 SUNG Yu-shu



▲ ▼ Photo : 王大中 D.Z WANG



切，都以培育人才為本。是的，「人類因夢想而偉大」，但是偉大夢想需要更多優秀的人才投入才能實現。

如今拍電影，早已進步到數位時代，無論在電影拍攝環境上、拍攝技術上，新一代的電影人都擁有優於往昔的條件，還有影委會幫忙找景、協拍、免費提供宣傳平台。拍攝時，一個鏡頭沒拍好，重拍個數十次都不用擔心製片成本增加。科技一日千里，作為廿一世紀的導演與製片們，似乎比昔日的電影人幸福許多。但是，廿一世紀的台灣電影人當然也有新世紀必須面對的煩惱。

動畫特效出現在電影中的情形愈趨頻繁，這也綠幕那也綠幕，演員與綠幕相伴對戲的情況越來越多；由於用數位拍攝，選擇的機會也多了，有些導演反而花了更多時間在選擇畫面及剪輯上；製片成本不可避免地提高了，製片們比以往有了更大的權力，投資金主們要求影片回收的壓力增加了……，究竟要藝術成就？還是要市場票房？成了創作者的to be or not to be, 是揪心的角力！這些都是廿一世紀電影人——無論老中青——必須面對的功課。

As we progress into the digital era, the new generation of filmmakers now work in absolutely better conditions and with better technology than before. Moreover, Taipei Film Commission provides them with assistance in location-scouting, shooting as well as platforms for promotion. Nowadays, filmmakers can go through a dozen retakes without worrying much about additional costs. Thanks to the rapid technological development, filmmakers and producers in the 21st century seem to be in a much better position compared to previous generations. But still, film professionals in Taiwan today have to worry about other challenges.

As special effects increasingly pervade film productions, green screen has become a common technique and, more and more actors find themselves acting in front of a green screen. Digital technology allows more options in filmmaking yet at times requires more time in editing and selecting images. Inevitable increased production costs allow producers greater power, which consequently brings more pressure regarding profitability. Artistic achievement or box office? The question becomes the "to be or not to be" for filmmakers. What a tormenting struggle! These are all challenges that filmmakers of all ages need to confront in the 21st century.

I especially like the following verses by DU Fu, the Chinese poem sage, "How to acquire countless dwellings that protect one from wind and rain? So that all poor literati can happily reside therein." The poet's generosity revealed through these words still invokes our admiration.



李行 LEE Hsing



李祐寧 LI You-ning



王童 WANG Tung



邱瓏寬 CHIU Li-kuan



蔡岳勳 (中) TSAI Yueh-hsun (center)

詩聖杜甫的詩中，我非常喜歡這兩句：「安得廣廈千萬間，大庇天下寒士盡歡顏。」詩人的胸懷，千年後讀來仍為之悸動欽佩不已。六年來，影委會在政府規定與創作者期待間，盡力協調，期盼能塑造一個優質的電影拍攝環境，更盼望優秀的電影人能在一個優質的環境中安心拍片，因為我深信好的環境中能夠創作出更好的作品。這一點我很認同導演大衛林區的話，他認為：「藝術工作者受的苦難越多，就會越沒有創造力，就越不太可能享受他的創作，也不可能做出真正好的作品。」電影可以呈現各式各樣的磨難、衝突、壓力，但你不必親身走一遭，讓角色受苦吧！李安也說過，「電影畢竟是藝術創作」。

《拍台北：電影人》（*Taipei Filmmakers*）本書中網羅了自2007年以來至今拍攝過兩部劇情片以上的電影導演與製片們，以及雖然只拍攝了一部長片但票房破億者，如《看見台灣》的齊柏林，或是拍了一部劇情長片加短片合輯者。書中每位創作者提供的照片都彌足珍貴，所寫的电影小語更是發人深省。可惜的是，有些忙於拍片或宣傳的導演及製片們，在截稿前不及提供資料，包括：王育麟、李芸嬋、邱瓏寬、黃朝亮、鄺盛、蔡岳勳、馮凱等，成

Over the last six years, Taipei Film Commission has endeavored to negotiate between government regulations and creators' expectations, in order to create a propitious and stable environment for filmmakers. It is my belief that a good environment gives birth to quality works. I concur with what director David LYNCH said, that the greater the suffering an artist endures, the less creative he/she becomes and the less likely he/she is able to make good works and enjoy creation. Although movies are all about suffering, conflict and tension, but filmmakers do not need to actually go through them; so leave the suffering to the characters! Ang LEE also said, "After all, filmmaking is artistic."

Taipei Filmmakers features Taiwanese directors and producers who have, since 2007, made at least two feature films or one film that grossed more than NTD100 million, such as *Beyond Beauty: Taiwan from Above* directed by CHI Po-lin, or those who have made a feature film plus a short film which is part of an anthology film. The images provided by each creator in the book are more than precious, and their quotes about cinema are inspiring and meaningful. Unfortunately, some directors and producers were occupied with production or promotion and could not provide information for the book timely. We regret not being able to include people like WANG Yu-lin, Robin LEE, CHIU Li-kuan, HUANG Chao-liang, KUANG Sheng, TSAI Yueh-hsun and FENG Kai into this book. Besides, regarding seniors like LEE Hsing, WANG Tung and LI You-ning who inspire younger generations greatly, their filmographies are rather lengthy, we hope to cover their works in the form of individual brochures if possible. Besides, the unexpected death of



女朋友。男朋友 GF*BF

了本書的遺珠之憾。另外啟迪後輩甚多、作品甚豐的導演先進如：李行、王童、李祐寧等，礙於篇幅，也只能期待另以專刊介紹。最令我難過惋惜的是黃黎明老師的驟逝，支持我們推展人才培育計畫的前輩又少了一位，但這也更促使同仁們與我更堅定加速推動我們的人才培育計畫，因為台灣電影就是靠優秀的人才受到全球影壇的肯定，也必將以此點開啟下一個電影盛世。

其次，我特別要謝謝優秀的網版組同仁：盧姐、俊穆、駱總、范范、心如，國際組硃華，還有既有文采又細心的文字編輯：佩芬，謝謝你們讓影委會的出版品總是如此專業、好讀、好看、又大器，還屢屢入圍優良政府出版品；更謝謝一路支持我們的各級長官們，謝謝你們的大力支持與協助，台灣電影的發展才能比以往更穩健。

翻閱2010年出版的前冊《台北電影人》樣書勾起我許多舊日回憶，這些回憶都與今日書中的導演與製片們相關，我們共同經歷了台灣電影產業中的挫折與成長，也共同見證了台灣電影史上的另一波「新浪潮」。一個台灣電影的新文藝復興時代正在開啟，而我們何其有幸，身在其中。真心期盼台灣的電影人都能順利地實現（catch）夢想！我如此虔誠的祈禱著。



南方小羊牧場 When a Wolf Falls in Love with a Sheep



明天記得愛上我 Will You Still Love Me Tomorrow ?



賽德克·巴萊 Seediq Bale

HUANG Liming was perhaps the saddest news to me. It meant that we lost another veteran of cinema and teacher for future generations. Concurrently, our team is more assured and determined to implement related initiatives since it requires excellent talents for Taiwan cinema to be recognized internationally, thus inaugurating the next golden era of cinema.

Next, I would like to express my gratitude to our media and publications team: Anne LU, Chun-mu HO, Darwinnis LO, Chen-hsu FAN, Sylvie LIN, the international coordinator David LIU as well as brilliant and meticulous editor WU Pei-fen, who keep making the Commission's publications professional, reader-friendly, delicious and generous, some of which were nominated for National Publication Award. Furthermore, I would like to thank our government officials for their kind support and assistance, allowing Taiwan cinema to grow steadily.

Leafing through the 2010 edition of *Taipei Filmmakers*, I recalled many old memories I shared with the directors and producers featured in this book. Together, we experienced setbacks and growth in Taiwan's film industry, and also witnessed another "new wave" in the history of local cinema. Taiwan cinema is undergoing its own renaissance, and we are all lucky to be part of it. I sincerely hope that all Taiwanese film professionals catch their dreams smoothly! Such is my pious prayer.

Directors

66

Doze NIU Chen-ze

Umin BOYA

WEI Ta-sheng

HOU Hsiao-hsien

TSAI Ming-liang

Giddens KO

CHANG Jung-
th

Zero CHOU

Alice WANG

KUO Chen-ti

Lam DAI

CHIANG Hsiu-
chung

Jim WANG

WU Mi-sen

LIEN Yi-chi

Sylvia CHANG

KAO Pin-chuan

Charlie CHU

SHEN Ku-shang

CHANG Tser-
chi

CHEN Wei-ling

YAO Hung-i

WANG Pei-hua

CHENG Wen-t
ang

HO Wi-ding

PENG Chia-chia

Ang LEE

Arvin CHEN

LIN Jing-jie

En CHEN

CHEN Hung-i

CHI Po-lin

LIN Cheng-sheng

CHEN Yu-hsun

YANG Ya-
che

CHEN Kun-ho

HOU Chi-jen

LOU Yi-an

Peter TANG

CHENG Yu-chi
gh

Jasmine LEE
Ching-hui

Kevin CHU

Midi Z

YANG Li-chau

CHENG Fen-fen

Tom Shu-yu LIN

CHEN Yi-wen

Joseph WANG

Gavin LIN

SHIAO Li-shiau

HSIAO Ya-chuan

CHEN Kuo-fu

Singing CHEN

WANG Shau-
di

Kevin KO

CHOU

Leading LEE

Jay CHOU

LEE Chi-yuan

Nelson YEH T
en-lun

LIN Yu-hsien

HSU Ming-chun

CHENG Hsiao-tse

CHUNG Mong
hong

LIN Chih-ju

Vincent FANG
Mao-shan

馬志翔



馬志翔，原住民名字為Umin Boya，同時擁有演員、編劇、導演等多重身分。他以王小棣導演所執導的公視劇集《大醫院小醫師》嶄露頭角，接續演出《孽子》、《赴宴》，優異的表現獲得金鐘獎兩屆最佳男配角提名，同時也參與多部電影演出，包括張艾嘉的《20 30 40》、楊雅喆的《囧男孩》、魏德聖的《賽德克·巴萊》以及許肇任的《甜·祕密》。



演而優則導的他，編導才華光芒四射，兩部編導的電視電影作品《十歲笛娜的願望》和《生命關懷系列－說好不准哭》，分別在2007、2008年榮獲金鐘獎最佳迷你劇集編劇和導演獎。2012年執導微電影《你好嗎。我很好》亦入圍上海電影節最佳微電影獎。



2014年發表首部劇情長片《KANO》，以1931年第一支打進日本甲子園決賽的嘉農棒球隊真實勵志故事改編，上映以來，全台票房三億一千萬台幣，觀眾與媒體一致好評，並於大阪亞洲電影節榮獲觀眾票選大獎。



用盡全力拍好一個好故事！



Umin Boya (also known by his Chinese name MA Chih-hsiang) is an indigenous actor, screenwriter and director. He first emerged with his performance in WANG Shaudi's series *Big Hospital, Little Doctor* for Public Television and went on to

star in the TV series *Crystal Boys* and *Banquet*, picking up two Golden Bell Awards nominations along the way with his excellent acting. Besides, he has been featured in various feature films such as Sylvia CHANG's *20 30 40*, YANG Ya-che's *Orz Boyz*, WEI Te-sheng's *Warriors of the Rainbow: Seediq Bale* as well as XU Zhao-ren's *Together*.

Based on his successful career as an actor, he entered the field

of directing, manifesting talents in screenwriting and directing. Two TV films he directed and wrote, *The Wish of Ten-Year-Old Dina* and *You Promised Not to Cry*, won Best Screenplay and Best Director for a Mini-series at the Golden Bell Awards in 2007 and 2008 respectively. In 2012, he directed a mini-film, *How Are You. I'm Fine*, which was nominated for Best Micro Film at Shanghai International Film Festival.

In 2014, he launched his first feature film, *KANO*, an adaptation of the true story of Kano Baseball Team, the first Taiwanese baseball team to enter Summer Koshien in Japan (in 1931). The film has grossed three hundred and ten million NTD around the country and earned acclaim from both the audience and the media. It also won Audience Choice Award at Osaka Asian Film Festival.



Try my best to tell a good story through film!



電影作品年表

2014 KANO

大阪亞洲電影節－觀眾票選大獎
義大利烏汀內遠東電影節
紐約亞洲影展
台北電影節－最佳男配角、觀眾票選獎



2014 KANO

Osaka Asian Film Festival – Audience Choice Award
Udine Far East Film Festival
New York Asian Film Festival
Taipei Film Festival – Best Supporting Actor, Audience Choice Award

FILMOGRAPHY

026

張榮吉

導演



1980年生於台北，台灣藝術大學應用媒體藝術研究所畢業。大學期間開始接觸影像創作，創作取材多半來自生活切片。2006年執導《奇蹟的夏天》獲得金馬獎最佳紀錄片，2008年執導劇情短片《天黑》獲得台北電影節最佳短片。首部劇情長片《逆光飛翔》獲得第四十九屆金馬獎最佳新導演獎、國際影評人費比西獎，台北電影節最佳女主角、最佳觀眾票選獎，釜山國際影展最佳觀眾票選獎，並代表台灣角逐美國奧斯卡最佳外語片獎項。2014作品《共犯》獲選為台北電影節開幕片。



電影是我探索世界的方式。



Movie is the way I explore the world.

027

directors

CHANG
Jung-chi

Born in Taipei in 1980, CHANG Jung-chi received his master's degree from Graduate School of Applied Media Arts at National Taiwan University of Arts. He began to practice image-making in his college years, primarily drawing from episodes of life. His *My Football Summer* (2006) won Best Documentary at Golden Horse Film Festival, followed by his graduation film, *The End of the Tunnel* (2008) which won Best Short Film at Taipei Film Festival. His first feature film, *Touch of the Light*, represented Taiwan to compete for the Academy Award of Best Foreign Language Film. It also won Best New Director and FIPRESCI Prize at the 49th Golden Horse Film Festival, Audience's Choice Award and Best Actress at Taipei Film Festival, and Audience Choice Award at Busan International Film Festival. In 2014, his *Partners in Crime* was the Opening Film at Taipei Film Festival.



電影作品年表

2006 *奇蹟的夏天* (紀錄片)
金馬獎－最佳紀錄片

2008 *天黑* (短片)
台北電影節－最佳劇情短片

2009 *哈奇向前衝* (紀錄片)
2010 *五月天追夢 3DNA* (演唱會導演)

2011 *逆光飛翔*
釜山影展－觀眾票選獎、新浪潮單元競賽片
2012▷
金馬獎－最佳新導演、國際影評人費比西獎、年度台灣傑出電影工作者 (黃裕翔)
台北電影節－最佳女主角、觀眾票選獎 (台北電影獎及國際青年導演競賽單元)
2013▷

柏林影展－世代單元
華府電影節－觀眾票選獎
米蘭影展－最佳男主角
華語電影傳媒大獎－最佳女主角、評審團獎
瑞典愛與和平影展－最佳導演

2013 *台北工廠：老張的新地址* (短片)

2014 *共犯*
台北電影節－開幕片
多倫多影展
香港夏日國際電影節
夏威夷影展
釜山影展

2006 *My Football Summer* (documentary)
Golden Horse Film Festival – Best Documentary

2008 *The End of the Tunnel* (short)
Taipei Film Festival – Best Short Film

2009 *Hockey Go!* (documentary)

2010 *Mayday 3DNA* (director for concert scenes)

2011 *Touch of the Light*
Busan International Film Festival – Audience Choice Award (New Current Competition)
2012▷
Golden Horse Film Festival – Best New Director, FIPRESCI Prize, Outstanding Taiwanese Filmmaker of the Year (HUANG Yu-siang)
Taipei Film Festival – Best Actress, Audience's Choice Award (Taipei Awards and International New Talent Competition)

2013▷
Berlin International Film Festival – "Generation"
Washington DC International Film Festival – Audience Award
Milan International Film Festival – Best Actor
Chinese Film Media Awards – Best Supporting Actress, Jury's Prize
Peace and Love Film Festival (Sweden) – Best Director

2013 *Mr. Chang's New Address* (short for Taipei Factory)

2014 *Partners in Crime*
Taipei Film Festival – Opening Film
Toronto International Film Festival
Hong Kong Summer International Film Festival
Hawaii International Film Festival
Busan International Film Festival

FILMOGRAPHY

生於台灣嘉義，1970年代於台灣及香港兩地開展演藝事業，從影四十年，執導、編劇及監製電影超過二十部，主演的電影超過一百部，在不同的電影節獲得多次不同獎項，如最佳編劇、最佳女主角及女配角獎。

她在電影圈的成績除了贏得亞洲區觀眾之讚賞，在國際上亦有相當聲譽。1992年曾應邀擔任柏林影展評審。2004年，她自編、自導、自演的《20 30 40》入選柏林影展競賽單元。

2010年，她加入香港國際電影節成為副主席，翌年接任台北電影節主席，2014年又接任台灣金馬影展主席。

為表揚她在表演藝術方面的成就，以及對推動香港表演藝術及學院發展的貢獻，香港演藝學院於2011年頒授她榮譽院士榮銜。

張艾嘉非常熱心公益，她是宣明會（即台灣世界展望會）的終身義工，本身亦於1988年成立「果實文教基金會」，鼓勵年輕人從事創意藝術。



電影不是用語言表達的，
所以沒有話可說。

Films are not expressed
through words, so there's
nothing to say.



Born in Chiayi, Taiwan, Sylvia CHANG began her entertainment career in the 1970s in Taiwan and Hong Kong. In the forty years of her career, she directed, wrote and supervised more than twenty films and played leading roles in more than one hundred films, winning multiple awards in numerous film festivals, from best screenplay, best actress to best supporting actress.

Sylvia CHANG is recognized both in Asia and internationally. In 1992, she was invited to sit on the jury of Berlinale. In 2004, *20 30 40*, a film she wrote, directed and played in was nominated for the Competition at Berlinale.

In 2010, she became the vice chairperson of Hong Kong International Film Festival Society, which was soon followed by her roles as the chairperson of Taipei Film Festival in 2011 and of Golden Horse Film Festival in 2014.

To commend her achievements in and contributions to the development of performing arts and related schools in Hong Kong, Hong Kong Academy for Performing Arts named her an Honorary Awardee in 2011.

Sylvia CHANG is highly devoted to charities. She is a life-time volunteer of World Vision, and has founded Gosh Cultural & Education Foundation in 1988 to encourage young people in the field of creative arts.

電影作品年表

1981 某年某月某一天
(港名：舊夢不須記)

1986 最愛
1986 ▷
金馬獎－最佳女主角
1987 ▷
香港電影金像獎－最佳女主角

1987 黃色故事 (三段式電影)
1992 夢醒時分
1994 新同居時代 (三段式電影)

1995 少女小漁
亞太影展－最佳影片、最佳編劇

1996 今天不回家
亞太影展－最佳編劇
比利時根特影展－國際影評人費比西獎

1999 心動
2000 ▷
香港電影金像獎－最佳編劇
柏林影展

2002 想飛
2004 20 30 40
柏林影展－競賽片
釜山影展

2008 一個好爸爸
2011 10+10：諸神的黃昏
(短片)
2013 念念

1981 Once Upon a Time
1986 Passion
1986 ▷
Golden Horse Film Festival – Best Leading Actress
1987 ▷
Hong Kong Film Awards – Best Actress

1987 The Game They Call Sex
(a three-part film)



1992 Mary from Beijing
1994 In Between (a three-part film)

1995 Siao Yu
Asia-Pacific Film Festival – Best Picture, Best Screenplay

1996 Tonight Nobody Goes Home
Asia-Pacific Film Festival – Best Screenplay
Film Fest Gent – FIPRESCI Prize

1999 Tempting Heart
2000 ▷
Hong Kong Film Awards – Best Screenplay
Berlin International Film Festival

2002 Princess O

2004 20 30 40
Berlin International Film Festival – Competition
Busan International Film Festival

2008 Run Papa Run
2011 The Dusk of the Gods
(short for 10+10)
2013 Nian Nian

FILMOGRAPHY

張作驥



▶ 我作品裡的人生感覺特別宿命。



1961 年生，文化大學影劇系畢業。1987年進入電影圈，跟隨過虞戡平、徐克、侯孝賢、嚴浩等著名導演累積經驗與學習。首部電影製作為《暗夜槍聲》，因故未能於台灣上映。1996年自編自導電影《忠仔》，開始引起國際影展的重視，在首屆釜山影展獲得評審團特別推薦獎。

1999年以敘述盲人生活寫實的《黑暗之光》，於東京影展獲得「東京大獎」等三項大獎，創下紀錄。2002年的《美麗時光》，入圍威尼斯影展競賽片。2008年的《蝴蝶》，描繪親情與人性間的掙扎，入選柏林影展電影大觀單元。接著為了一圓父親的心願，拍攝《爸…你好嗎？》。2010年作品《當愛來的時候》，首度探討女性題材，破台灣影史紀錄入圍金馬獎十四項大獎，勇奪金馬獎「最佳劇情片」等四項大獎。2011年以歷史戰爭電影短片〈1949－穿過黑暗的火花〉參與金馬影展發起之《10+10》電影聯合創作計畫，同年獲頒台灣藝術界最高榮譽「國家文藝獎」。

2012年，張作驥製作電影短片《愛在思念中》，向侯孝賢的經典之作《悲情城市》致敬。2013年推出電影長片《暑假作業》，入選十多個國際影展，並且於法國發行。



電影作品年表

1996 忠仔

亞太影展－評審團特別獎
釜山影展－評審團特別推薦獎
希臘鐵撒隆尼卡影展－最佳導演獎
金馬獎－最佳女配角獎
中國珠海電影節－最佳攝影獎、評委獎
並入選曼漢姆影展等十餘個國際影展

1999 黑暗之光

坎城影展－導演雙週單元
東京影展－最佳影片「東京大獎」、青年導演「東京金賞」、亞洲電影大獎
台北電影節－年度最佳影片、年度最具潛力新人、評審團特別推薦獎
金馬獎－最佳剪輯、最佳原著劇本、觀眾票選最佳影片、評審團大獎
新加坡影展－最佳影片、國際影評人費比西獎
並入選溫哥華影展等十餘個國際影展

2002 美麗時光

威尼斯影展－競賽單元
金馬獎－最佳劇情片、年度最佳台灣電影、觀眾票選最佳影片
華語電影傳媒大獎－港台最佳影片、港台最佳導演
新加坡影展－最佳影片、最佳男演員
並入選芝加哥影展等國際影展

2008 蝴蝶

入選柏林影展等國際影展

2009 爸…你好嗎？

入選東京 FILMeX 國際電影節等影展

2010 當愛來的時候

金馬獎－最佳劇情片、觀眾票選最佳影片、最佳攝影、最佳美術設計
華語電影傳媒大獎－最佳電影、最佳編劇、最佳新演員
塔什干影展－最佳導演
並入選鹿特丹影展等十餘個國際影展

2011 10+10：1949－穿過黑暗的火花（短片）

2012 愛在思念中（短片）

2013 暑假作業

休士頓影展－家庭倫理類金牌獎
並入選盧卡諾影展等十餘個國際影展

【新片計畫】

愛是藍色的



CHANG Tso-chi

Born in 1961, CHANG Tso-chi graduated from Department of Theatre Arts in Chinese Culture University. He started filmmaking in 1987, accumulating experiences and learning by working with famous directors, including YU Kan-ping, HOU Hsiao-hsien, YIM Ho, TSUI Hark, etc. After his first film production, *Midnight Gunshot*, he wrote and directed *Ah Chung* (1996) which drew the attention of international film festivals and won Jury Special Recommendation Prize at the first Busan International Film Festival.

In 1999, his *Darkness and Light*, gave a realistic description of life of the blind and won Grand Prix at Tokyo International Film Festival. *The Best of Times* (2002) was selected into the Competition of Venice Film Festival. *Soul of a Demon* (2008) illustrates the struggle between familial love and humanity. It was selected into "Panorama" at Berlinale. He then shot *How Are You, Dad?* in 2008 to fulfill his father's wish. His next film *When Love Comes* (2010) was his first essay in exploring feminine issues, breaking the record in Taiwan's history by being nominated for fourteen Golden Horse Awards and honored with four Awards, including Best Feature Film. In 2011, he took part in *10+10*, a collaborative film project initiated by Golden Horse Film Festival, contributing a short film titled *Sparkles* which focused on a historical war. In the same year, he was laureled with "National Award for Arts", the highest honor in Taiwan's art world.

In 2012, he made a short film titled *Love is Missing* to pay his tribute to director HOU Hsiao-hsien's classic, *A City of Sadness*. In 2013, he launched a feature film, *A Time in Quchi* which was selected into more than ten film festivals and was released in France.

▶ There's a fatal side to the life situations in my films.

1996 Ah Chung

Asia-Pacific Film Festival – Special Jury Prize
Busan International Film Festival – Jury Special Recommendation Prize
Thessaloniki International Film Festival – Best Director
Golden Horse Film Festival – Best Supporting Actress
Zhuhai Film Festival (China) – Best Cinematography, Grand Jury Prize
Shown at more than ten international film festivals including International Filmfestival Mannheim-Heidelberg

1999 Darkness and Light

Cannes Film Festival – Directors' Fortnight
Tokyo International Film Festival – Tokyo Grand Prix, Tokyo Golden Prize (for best young director), Asian Film Award
Taipei Film Festival – Best Film of the Year, Most Promising Talent of the Year, Jury's Special Award
Golden Horse Film Festival – Best Film Editing, Best Original Screenplay, Audience Choice Award, Grand Jury Award
Singapore International Film Festival – Silver Screen Award–Best Asian Feature, NETPAC/FIPRESCI Award
Shown at more than ten international film festivals including Vancouver International Film Festival

2002 The Best of Times

Venice Film Festival – Competition
Golden Horse Film Festival – Best Feature Film, Outstanding Taiwanese Film of the Year, Audience Choice Award
Chinese Film Media Awards – Best Feature Film, Best Director (Hong Kong and Taiwan)
Singapore International Film Festival – Silver Screen Award – Best Asian Feature, Best Actor
Shown at Chicago International Film Festival and several others

2008 Soul of a Demon

Shown at Berlin International Film Festival and several others

2008 How Are You, Dad?

Shown at Tokyo FILMeX International Film Festival and several others

2010 When Love Comes

Golden Horse Film Festival – Best Feature Film, Best Cinematography, Best Art Direction, Audience Choice Award
Chinese Film Media Awards – Best Picture, Best Screenplay, Best New Performer
Tashkent International Film Forum – Best Director
Shown at more than ten international film festivals including International Film Festival Rotterdam

2011 Sparkles (short for 10+10)

2012 Love is Missing (short)

2013 A Time in Quchi

WorldFest Houston International Film Festival – Family / Children Features – Gold Remi
Shown at more than ten international film festivals including Locarno International Film Festival

[Upcoming Production]

Love is Blue

陳駿霖

每個角色都有屬於自己的矛盾，我也特意以輕鬆愉悅的方式彰顯出這些矛盾。



陳駿霖是華裔美國人，以台灣為工作據點，被影評人視為台灣影壇極具潛力的年輕導演。

出生於波士頓，成長於舊金山，畢業於柏克萊大學建築系。畢業後，他在台北擔任楊德昌工作室的助理，原本準備接手家族事業的他，從此改變人生方向。兩年後回到美國，攻讀南加大的電影碩士。畢業製作短片《美》（2007），是一部以台北夜市為背景的浪漫愛情故事，榮獲柏林影展最佳短片銀熊獎。

首部執導的長片《一頁台北》，故事透過一個夜晚的時間，



呈現浪漫美麗的台北情調，由德國名導文·溫德斯擔任監製，榮獲2010年柏林影展最佳亞洲電影獎。2011年參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈256巷14號5樓之1〉。

2013年陳駿霖推出第二部長片《明天記得愛上我》，突破愛情電影傳統模式，為現代男女面對愛情、婚姻與人生各項難題解惑，電影入選德國柏林影展電影大觀單元、香港電影節，以及美國紐約翠貝卡影展。

電影作品年表

2007 美 (短片)
柏林影展－最佳短片銀熊獎

2010 一頁台北
柏林影展－亞洲電影促進聯盟 (NETPAC) 最佳亞洲電影獎
法國杜維爾亞洲影展－評審團獎
舊金山亞美影展－觀眾票選最佳劇情片
巴塞隆納亞洲電影節－最佳影片金榴槤獎
台北電影節－最佳新演員獎
入選夏威夷影展等十餘個國際影展

2011 10+10: 256 巷 14 號 5 樓之 1 (短片)

2013 明天記得愛上我
柏林影展－電影大觀
香港電影節
義大利都靈跨性別影展－評審團特別推薦獎
特拉維夫多元性別國際影展－榮譽劇情獎
紐約翠貝卡影展

[新片計畫]
新郎新郎

Arvin CHEN

A Chinese-American based in Taiwan, Arvin CHEN is considered by the critics as an extremely potential Taiwanese young filmmaker.

Born in Boston, he grew up in San Francisco and graduated from Department of Architecture, University of California, Berkeley. After graduating college, he worked as an assistant in Taiwanese renowned filmmaker Edward YANG's studio in Taipei; the experience changed the direction of his life, making him abandon the plan of taking on his family business. He returned to the U.S. two years later, to pursue his M.F.A. in Cinematic Arts, Film & Television Production of University of Southern California. His graduation project, a short film titled *Mei* (2007), a romantic love story against night market scenes of Taipei won Silver Bear at Berlinale. His first feature film, *Au Revoir Taipei* was a romantic comedy set over the course of one night on the streets of Taipei, with renowned German filmmaker Wim WENDERS as the executive producer. It won the NETPAC / Best Asian Film Award at Berlinale in 2010. In 2011, he contributed *Lane 256*, a short film to *10+10*, a collaborative film project initiated by Golden Horse Film Festival.

CHEN launched his second feature, *Will You Still Love Me Tomorrow?* in 2013. Surpassing conventional patterns of romance films, it answered to issues around love, marriage and life confronted by modern men and women. It was selected into "Panorama" of Berlinale, Hong Kong International Film Festival as well as Tribeca Film Festival in New York.

Every character has ambiguities and I try to express them with lighthearted joy.

2007 Mei (short)
Berlin International Film Festival – Silver Bear for Best Short Film

2010 Au Revoir Taipei
Berlin International Film Festival – NETPAC / Best Asian Film Award
Deauville Asian Film Festival – Jury Prize
San Francisco International Asian American Film Festival – Audience Award for Best Narrative Feature
Barcelona Asian Film Festival – Golden Durian Award for Best Feature Film
Taipei Film Festival – Best New Talent
Shown at more than ten international film festivals including Hawaii International Film Festival

2011 Lane 256 (short for 10+10)

2013 Will You Still Love Me Tomorrow?
Berlin International Film Festival – "Panorama"
Hong Kong International Film Festival
Torino Gay & Lesbian Film Festival – Special Mention of Feature Film Competition
Tel Aviv LGBT International Film Festival – Honorable Mention for International Narrative Feature
Tribeca Film Festival (New York)

[Upcoming Production]
Grooms

FILMOGRAPHY

034

陳懷恩

導演



▶ 拍片不是我想當導演，而是台灣需要有这样的片子。



陳懷恩是台灣影壇資深攝影師，與國內外導演合作的電視、電影、廣告、短片等作品眾多。1983年他擔任《兒子的大玩偶》場記，正式開始電影工作，適逢台灣新電影浪潮，曾長期與侯孝賢導演合作，擔任《尼羅河的女兒》（1987）、《悲情城市》（1989）、《好男好女》（1995）、《南國再見，南國》（1996）的攝影指導，以及《戲夢人生》（1993）副導演。三十多年來，從場記、劇照、副導、攝影、美術指導等，幾乎各種工作都做過。

2007年他執導首部劇情長片《練習曲》，身兼編劇與攝影，以台灣單車環島旅行為主題，締造票房佳績，片中對白「有些事現在不做，一輩子都不會做了」打動許多觀眾的心，影片更帶動全台自行車環島熱潮，迄今不歇。2011年，他參與「他們在島嶼寫作文學大師系列電影」，拍攝以詩人余光中為主題的紀錄片《逍遙遊》。

An established cinematographer in Taiwan, En CHEN has worked with local and international directors for numerous TV programs, films, commercials, short films, etc. He started his career in filmmaking as a script supervisor for *The Sandwich Man* (1983). It was the period of Taiwanese New Wave; he entered a long-term collaboration with director HOU Hsiao-hsien, working as the cinematographer for *Daughter of the Nile* (1987), *A City of Sadness* (1989), *Good Men, Good Women* (1995), *Goodbye South Goodbye* (1996) and as the assistant director for *The Puppetmaster* (1993). In more than three decades, he has worked in almost every sector of filmmaking, from script supervisor, photographer, assistant director, cinematographer to art director.

In 2007, En CHEN directed his debut feature, *Island Etude* for which he was also the screenwriter and cinematographer. Taking a bicycling tour around the island of Taiwan as its subject, it became a box office success. A popular line in the film, "There are things which if you don't do now, you will never do," touched many viewers, and stirred a wave of island-wide bicycling tour that lasts until now. In 2011, he contributed *The Untrammelled Traveler*, a documentary about YU Guang-zhong, to *The Inspired Island, Series of Eminent Writers from Taiwan*.

035

035

directors



En CHEN

▶ I make films not because I want to be a director, but because we need films like this in Taiwan.



電影作品年表

2007 練習曲

2007 >
台北電影節－媒體推薦獎、評審團特別獎
日本亞洲海洋影展－評審團特別獎
溫哥華影展
2008 >
西雅圖影展
2009 >
法國杜維爾亞洲影展

2011 逍遙遊（余光中紀錄片）－ 他們在島嶼寫作文學大師系列電影（紀錄片）

2007 Island Etude

2007 >
Taipei Film Festival – Media's Choice Award, Special Mentions
Asian Marine Film Festival (Makuhari) – Special Jury Prize
Vancouver International Film Festival
2008 >
Seattle International Film Festival
2009 >
Deauville Asian Film Festival

2011 The Untrammelled Traveler: YU Guang-zhong — The Inspired Island. Series of Eminent Writers from Taiwan (documentary)

036

導演

陳宏一

▶ 試圖找出任何可能，說個有趣新穎的故事。



台大哲學系畢業，是知名廣告、MV、電影導演。曾以《花吃了那女孩》（2008）榮獲第四十五屆金馬獎最佳造型設計，以及義大利Levante影展最佳剪輯、攝影獎，入選都靈、漢堡、巴塞隆納等多個國際同志影展。接下來編導的劇情長片《消失打看》（2011）也有好成績，獲瑞士佛瑞堡影展評審團特別推薦獎，並在台北電影節一舉拿下最佳導演、女演員、攝影、音樂四大獎。新作《相愛的七種設計》詮釋愛情、職場與人性的都會觀，於2014年上映。



037

directors

CHEN Hung-i

▶ I would try every possible way to tell an interesting new story.

Graduated from Department of Philosophy of National Taiwan University, CHEN Hung-i is a renowned commercial, MV and film director. His *Candy Rain* (2008) won Best Makeup & Costume Design at the 45th Golden Horse Film Festival, Best Editing and Best Cinematography at Levante International Film Festival, and was nominated for a number of international film festivals on homosexual themes including Torino, Hamburg, Barcelona, etc. His next feature film, *Honey Pupu* (2011), was also a success, winning Special Jury Award at Fribourg International Film Festival, and claimed Best Director, Best Actress, Best Cinematography, and Best Music at Taipei Film Festival. His new film, *Design 7 Love* is an interpretation of urban people's view towards love, career and humanity; it has been scheduled to premiere in 2014.



電影作品年表

2006 不愛—情歌

2006 結婚（短片）

2006 生日快樂（短片）

2008 花吃了那女孩

2008 ▶

金馬獎—最佳造型設計

香港國際電影節

台北電影節

義大利都靈同志影展

德國漢堡同志影展

2009 ▶

義大利 Levante 影展—最佳剪輯、最佳攝影

巴塞隆納同志影展

哥本哈根同志影展

布魯塞爾粉紅影展

東京同志影展

2011 消失打看

2011 ▶

香港國際電影節

法國南特三洲影展—競賽單元

蒙特婁奇幻影展

義大利都靈影展

舊金山台灣電影節

台北電影節—最佳導演、最佳攝影、

最佳女演員、最佳音樂

韓國富川奇幻影展

斯德哥爾摩影展

溫哥華影展

2012 ▶

佛瑞堡影展—評審團特別推薦獎

紐約亞洲電影節

2014 相愛的七種設計

台北電影節

【新片計畫】

黑卡

2006 Lin-love Songs
2006 The Wedding (short)
2006 Happy Birthday (short)

2008 Candy Rain

2008 ▶

Golden Horse Film Festival – Best Makeup & Costume Design

Hong Kong International Film Festival

Taipei Film Festival

Torino International Gay & Lesbian Film Festival

Hamburg International Queer Film Festival

2009 ▶

Levante International Film Festival – Best Editing, Best Cinematography

Barcelona International Gay & Lesbian Film Festival

Copenhagen Gay & Lesbian Film Festival

Pink Screens Film Festival (Brussels)

Tokyo International Lesbian & Gay Film Festival

2011 Honey Pupu

2011 ▶

Hong Kong International Film Festival

Festival of 3 Continents (Nantes) – Competition

Fantasia International Film Festival (Montreal)

Torino Film Festival

Taiwan Film Days (San Francisco)

Taipei Film Festival – Best Director, Best Cinematography,

Best Actress, Best Music

Puchon International Fantastic Film Festival

Stockholm International Film Festival

Vancouver International Film Festival

2012 ▶

Fribourg International Film Festival – Special Jury Award

New York Asian Film Festival

2014 Design 7 Love

Taipei Film Festival

【Upcoming Production】
Black Card



FILMOGRAPHY

▶ 拍電影，認真就好。

1939年生。1962年考入中央電影公司，1971年升任攝影師，隔年就為宋存壽的《母親三十歲》擔任攝影，其後李行的多部電影如《汪洋中的一條船》、《小城故事》等皆由其擔任攝影師。

1979年起，陳坤厚「攝而優則導」，與侯孝賢合作拍片，由他攝影、侯孝賢編劇，兩人輪流擔任導演，推出一系列賣座的愛情輕喜劇，如《我踏浪而來》、《天涼好個秋》、《蹦蹦一串心》等，突破瓊瑤式愛情文藝片的三廳模式。1982年，與侯孝賢、許淑真、張華坤合組萬年青電影公司，希望拍攝跟生活、跟人接近、跟觀眾可以共鳴的電影，他向中央電影公司提合作計畫，以低成本、小卡司的模式，拍攝了改編自朱天文的同名小說《小畢的故事》，於1983年創下票房佳績，並得到當年金馬獎三項大獎，成為「新電影」的奠基之作，與侯孝賢同為「新電影」導演群中的精神領袖。

1985年，陳坤厚與侯孝賢分別組合新班底，各自發展。他在1980年代所執導的《小爸爸的天空》、《桂花巷》、《春秋茶室》等，多由文學作品改編，展現一貫溫和的人文關懷。1989年後轉赴中國發展，監製電視連續劇。

2009年陳坤厚重拍《魯冰花》（1989，楊立國導演），推出《新魯冰花：孩子的天空》；2013年採取淡淡的、貼近庶民的方式，拍攝《幸福三角地》，深刻勾勒人與人之間情感表達的幽微。

電影作品年表

1980 天涼好個秋
1980 我踏浪而來
1981 蹦蹦一串心
1982 俏如彩蝶飛飛飛
1983 小畢的故事

金馬獎－最佳劇情片、最佳導演、最佳改編劇本
西班牙希洪影展－最佳劇情片

1984 小爸爸的天空
1985 結婚
金馬獎－最佳攝影



1985 最想念的季節
1986 流浪少年路
1987 桂花巷
1988 春秋茶室
2006 雙鑼
2009 新魯冰花：孩子的天空
德國國際青少年影展－最佳演員獎
2011 >
西班牙馬德里國際青少年影展－評審團特別獎

2012 幸福三角地
北京電影百合獎－評委會特別獎

CHEN Kun-hou

Being earnest is what it takes in filmmaking.



Born in 1939, CHEN Kun-hou was admitted to Central Pictures Corporation in 1962, and was promoted to cinematographer in 1971. The next year, he served as cinematographer for *Story of Mother* directed by SUNG Tsun-shou. Later, he also worked with director LEE Hsing for several movies including *He Never Gives Up* and *The Story of A Small Town*.

With his solid cinematography background, CHEN Kun-hou started to take on directing in 1979. He cooperated with HOU Hsiao-hsien as cinematographer while HOU wrote the scripts; both of them took turns to be the director. They jointly launched a series of blockbuster light romance comedies, such as *Lover on the Wave*, *Spring in Autumn* and *Longing*, with a breakthrough from the "three-room model"* of Chiung Yao-style romance films. In 1982, he co-founded Evergreen Film Company with HOU Hsiao-hsien, XU Shu-zhen and CHANG Hua-kun in the hope of making movies that are close to life and people and can actually resonate with the audiences. He proposed to cooperate with Central Pictures Corporation to make *Growing Up*, an adaptation of the novel of the same title written by CHU Tien-wen with limited budget and B-list actors. In 1983, this movie created a box office success and received three major Golden Horse Awards, thus becoming the cornerstone of Taiwanese New Wave and making him and HOU Hsiao-hsien the spiritual leaders among the "New Wave" directors.

In 1985, he and HOU Hsiao-hsien formed new crews respectively and went separate ways. The movies he directed in the 1980s, including *Out of the Blue*, *Osmanthus Alley* and *My Mother's Tea House*, were mostly literary adaptations, showing his consistent and gentle care for human. After 1989, he went to China for further development and served as executive producer for TV series.

In 2009, CHEN Kun-hou launched *Colorful Mind*, a remake of *The Dull-Ice Flower* (directed by YANG Liguo, 1989). In 2013, he filmed *The Triangle Land* in a mild approach that was comprehensive to common audiences. This movie profoundly depicted the subtlety of emotional expressions between people.
(* "Three-room" means living room, dining room and café.)

1980 Spring in Autumn
1980 Lover in the Wave
1981 Longing
1982 Six Is Company

1983 Growing Up
Golden Horse Film Festival – Best Feature Film, Best Director and Best Adapted Screenplay
Gijón International Film Festival – Best Film

1984 Out of The Blue

1985 His Matrimony
Golden Horse Film Festival – Best Cinematography

1985 My Favorite Season
1986 Drifters
1987 Osmanthus Alley
1988 My Mother's Tea House
2006 Twin Daggers

2009 Colorful Mind
Schlingel International Film Festival for Children and Young Audience – Best Actor
2011 >
International Children's and Youth Film Festival (Madrid) – Special Jury Award

2012 The Triangle Land
Baihe Awards (Beijing) – Special Jury Award



陳國富是導演、監製、編劇，為1980年代「台灣新電影運動」核心人物之一。導演代表作有《徵婚啟事》、《雙瞳》、《風聲》等，並於2011年以短片〈初登場〉參與金馬影展發起之《10+10》電影聯合創作計畫。他的編劇代表作包括自己執導的《只要為你活一天》、《我的美麗與哀愁》、《徵婚啟事》，以及《梅蘭芳》（陳凱歌，2008）、《狄仁傑之通天帝國》（徐克，2010）等。陳國富近年多活躍於監製工作，曾任哥倫比亞電影公司亞洲區製作總監、華誼兄弟電影總監製，其監製作品近三十部，包括《狄仁傑》系列、《畫皮2》（2012）、《非誠勿擾1&2》、《唐山大地震》（2010）、《星空》（2011）、《轉山》（2011）、《一九四二》（2012）、鬼吹燈之《尋龍訣》（2015）等，累計票房已超過八億美金，被媒體譽為「二十年來對華語電影市場最具影響力的人物之一」。2013年成立「工夫影業」，將繼續探索「電影的原創性和市場的可能性」。

我看到自己出生那年的電影，裡面有英雄、有美女，都非常迷人。他們大多已不在世上了，但電影讓他們栩栩如生。對我來說，電影的這種價值，遠超任何票房、獎項等等加起來的所有一切世俗價值。



When I watched the films released in my birth year, the heroes and the beauties in the films still looked so charming and vivid on the screen, while most of them are no longer alive. The significance of cinema to me has greatly exceeded all the box office, awards, or any worldly values and beyond.

CHEN Kuo-fu

CHEN Kuo-fu is a director, scriptwriter and executive producer, considered a key figure of the Taiwanese New Wave in the 1980s. His directorial efforts include *The Personals* (1998), *Double Vision* (2002) and *The Message* (2009). In 2011, CHEN contributed a short film entitled *The Debut* to *10+10*, a collaborative film project initiated by the Golden Horse Film Festival. His scripts include *Forever Enthralled* (CHEN Kaige, 2008), *Detective Dee and the Mystery of The Phantom Flame* (TSUI Hark, 2010), as well as three films he directed: *Treasure Island*, *The Peony Pavilion* and *The Personals*. In recent years, CHEN has been an influential executive producer, formerly working as the head producer for the Asian branch of Columbia Pictures and Huayi Brothers Media Corp. He was executive producer to around thirty films, including *Detective Dee* series, *Taichi* series, *Painted Skin II: The Resurrection* (2012), *If You Are the One* and its sequel, *After Shock* (2010), *Starry Starry Night* (2011), *KORA* (2011), *1942* (2012), and the upcoming film *The Ghouls* (2015), etc. With the films grossing more than eight hundred million USD, CHEN has been hailed by the media as one of the most influential person in the Chinese film market in the last two decades. In 2013, he established CKF PICTURES with the goal of continuing to explore "the originality and market possibilities of cinema".



電影作品年表

1990 國中女生

香港國際電影節
多倫多影展
慕尼黑影展

1993 只要為你活一天

盧卡諾影展—競賽片
多倫多影展
蒙特婁影展
鹿特丹影展
南特三洲影展

1995 我的美麗與哀愁

柏林影展
多倫多影展
金馬獎—最佳電影歌曲



1998 徵婚啟事

1998 >
金馬獎—評審團特別獎
台北電影節—年度最佳演員

1999 >

亞太影展—最佳女主角、最佳編劇
坎城影展—一種注目單元
並入選新加坡影展、芝加哥影展等
近十個國際影展

2002 雙瞳

2002 >
坎城影展—一種注目單元
釜山影展—開幕片

2003 >

香港電影金像獎—最佳女配角
舊金山影展

2009 風聲

2009 >
金馬獎—最佳女主角
2010 >
華語電影傳媒大獎—百家傳媒年度致敬電影、
新世紀十年十佳電影
百花獎—最佳男配角

2011 10+10：初登場（短片）

1990 School Girls

Hong Kong International Film Festival
Toronto International Film Festival
Munich International Film Festival

1993 Treasure Island

Locarno International Film Festival—Competition
Toronto International Film Festival
Montreal World Film Festival
International Film Festival Rotterdam
Festival of 3 Continents (Nantes)

1995 The Peony Pavilion

Berlin Film Festival
Toronto International Film Festival
Golden Horse Film Festival—Best Original Film Song

1998 The Personals

1998 >
Golden Horse Film Festival—Special Jury Award
Taipei Film Festival—Best Actor/Actress
1999 >
Asia-Pacific Film Festival—Best Actress, Best Screenplay
Cannes Film Festival—"Un Certain Regard"
Selected into around ten international film festivals, including
Singapore International Film Festival, Chicago International
Film Festival, etc.

2002 Double Vision

2002 >
Cannes Film Festival—"Un Certain Regard"
Busan International Film Festival—Opening Film
2003 >
Hong Kong Film Awards—Best Supporting Actress
San Francisco International Film Festival

2009 The Message

2009 >
Golden Horse Film Festival—Best Leading Actress
2010 >
Chinese Film Media Awards—Film of the Year,
Best 10 Movies of the Decade
The People's Hundred Flower Award—Best
Supporting Actor

2011 The Debut (short for 10+10)



在一種限制的條件下創作，
反而會造就一種風格的形成。



1



2



3

Photo1：陳又維 CHEN You-wei
Photo2：陳點墨 CHEN Dian-mo
Photo3：李毓琪 Li Yu-chi



Photo：郭政彰 KUO Cheng-chang

輔仁大學大眾傳播學系廣告組畢業。大學時期便進入黃明川電影社，實際參與製作，電影社的影片多半以紀錄片為主，獨立製片長期的磨練下，奠定了非常紮實的拍攝與製作經驗。擅長音樂的她，除了替許多影片及劇場擔任配樂外，自己的作品也富含節奏與音樂性。

她拍攝的影片主題多與人文、藝術、文化相關。執導的紀錄片《誰來釣魚》（2000），獲邀參加2001年瑞士佛瑞堡影展、日本山形國際紀錄片雙年展。目前正陸續完成多部關於劇場、舞蹈、聲音藝術的紀錄片，拍攝時間橫跨五至十年，長時間的拍攝與觀察，影片呈現細膩與深刻的人生風景。2014年剛完成關於無垢舞蹈劇場林麗珍的紀錄長片《行者》，入圍了台北電影節。

長期拍攝紀錄片也影響了她的劇情片創作，特別顯現在對時下社會環境的觀察，以及人物角色的刻畫。1999年，陳芯宜完成首部十六釐米劇情長片《我叫阿銘啦》，以都市邊緣的遊民為題材，備受矚目，拿下了當年度台灣許多獨立電影大獎，並入選於世界各大影展放映。2007年完成的《流浪神狗人》，故事以三種社會階級為交織軸線，由她擔任編導及剪輯，入選2008年柏林影展青年導演論壇單元，並榮獲德國最大報《每日鏡報》最佳影片獎。

2011年，陳芯宜拍攝四段式公益電影《昨日的記憶》其中〈阿霞的掛鐘〉，入圍2013年金穗獎、台北電影獎和高雄電影節的短片競賽項目；2013年，她參與台北市電影委員會及法國坎城影展導演雙週單元合作的電影《台北工廠》計畫，與南韓導演Jero YUN共同執導短片〈豬〉，藉著作品持續關注社會議題。

Singing CHEN



CHEN graduated from Advertising division of Department of Mass Communications of Fu Jen Catholic University. During her college years, she practiced filmmaking in HUANG Ming-chuan's studio specializing in documentaries. Extended training in the field of independent filmmaking has consolidated her experience in shooting and production. With her talent in music, she composed for films and theatrical plays. Her own films were also imbued with rich rhythm and musicality.

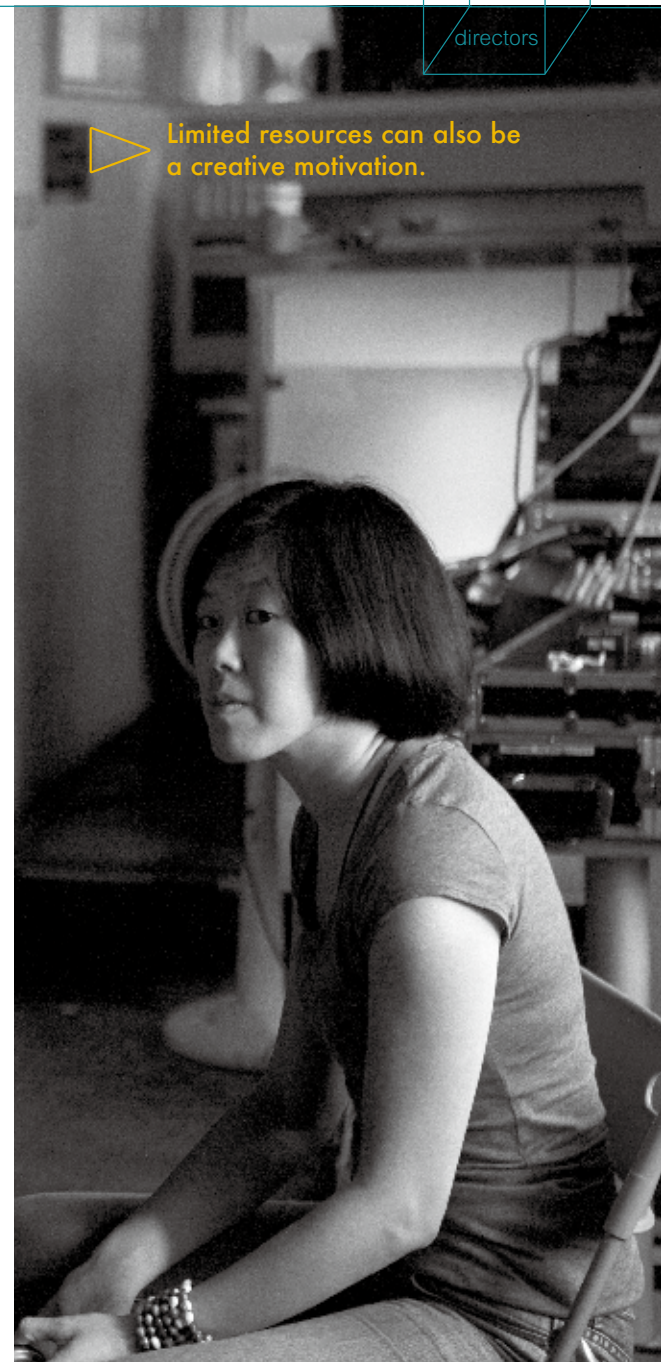
Her films often revolve around humanity, art and culture. One of her documentaries, *Who Is Fishing* (2000), was selected into Fribourg International Film Festival and Yamagata International Documentary Film Festival in 2001. She is currently producing documentaries about theatre, butoh and sound art. Based on extended production periods spanning five to ten years, the films show delicate and profound visions of life derived from long-term shooting and observation. *Walkers* (2014), a feature-length documentary about renowned Taiwanese choreographer LIN Lee-chen and her Legend Lin Dance Theatre, was selected into Taipei Film Festival.

CHEN's extended experience in documentary-making also influenced her narrative films, which could be seen in their depiction of characters and social observations. She completed her first 16mm narrative feature, *Bundled*, a film about hobos on the margins of the city. It caught great attention, swept most of the major independent film awards in Taiwan and traveled to many international film festivals. She then wrote, edited and directed *God Man Dog* (2007); the story took three social classes as its axis. The film was selected into "Forum" at Berlinale and won Best Film Award of *The Daily Mirror* (*Der Tagesspiegel*) in Germany.

In 2011, CHEN shot *The Clock*, a segment for a four-part charity film titled *When Yesterday Comes*. The short film was nominated for Golden Harvest Awards, Taipei Film Awards and selected into Kaohsiung International Short Film Competition. CHEN remained involved in social issues through her filmmaking practice. In 2013, she collaborated with Jero YUN from South Korea to make *The Pig* (2013), a short film for *Taipei Factory*, a joint film project of Taipei Film Commission and Directors' Fortnight of Cannes Film Festival.



Limited resources can also be
a creative motivation.



電影作品年表

2000 我叫阿銘啦

2000 >
台北電影節－最佳劇情片、最佳新導演
金馬獎－最佳電影歌曲
溫哥華影展－競賽片
2001 >
瑞士佛瑞堡影展－評審團特別獎、天主教人道關懷獎
法國克勒泰依女性影展－競賽片
澳洲布里斯本影展
比利時根特影展
伊朗 FAJR 影展

2007 流浪神狗人

2007 >
釜山影展－競賽片
溫哥華影展
2008 >
法國克勒泰依女性影展－評審團特別獎
柏林影展－青年導演論壇單元－每日鏡報最佳影片獎
瑞士佛瑞堡影展－青年評審團 E-CHANGER 獎
羅馬亞洲影展－最佳女主角
南非德班影展－最佳劇本
並入選巴塞隆納亞洲電影節等十餘個國際影展

2011 昨日的記憶：阿霞的掛鐘（短片）

香港獨立短片及錄像比賽－入圍
高雄電影節－國際短片競賽－優選短片獎
東京國際短片節
2012 >
曼漢姆影展－評審團特別推薦獎（昨日的記憶）

2013 台北工廠：豬（短片）

高雄電影節－國際短片競賽－優選短片獎
東京國際短片節－最佳女主角

2014 山靈（紀錄片）

台灣國際紀錄片影展－台灣競賽入圍

2014 行者（紀錄片）

台北電影節－紀錄片競賽入圍
台灣國際紀錄片影展－國際競賽、台灣競賽入圍

【新片計畫】

奇幻公寓

2000 Bundled

2000 >
Taipei Film Festival－Independent Filmmaking Competition－Jury Award
Berlin International Film Festival－"Forum"－Tagesspiegel Best Film Award
Fribourg International Film Festival－Youth Jury E-CHANGER Prize
2001 >
Fribourg International Film Festival－ACAT "Human Rights" Special Award, Ecumenical Jury Award
Créteil International Women's Film Festival－Competition
Brisbane International Film Festival
Film Festival Ghent
Fajr International Film Festival

2007 God Man Dog

2007 >
Busan International Film Festival－Competition
Vancouver International Film Festival

2008 >

Créteil International Women's Film Festival－Special Mention
Jury Award
Berlin International Film Festival－"Forum"－Tagesspiegel Best Film Award
Fribourg International Film Festival－Youth Jury E-CHANGER Prize
Asian Film Festival (Rome)－Best Actress
Durban International Film Festival－Best Screenplay
Shown at more than ten international film festivals including Barcelona Asian Film Festival

2011 The Clock (short for When Yesterday Comes)

ifva Awards (Hong Kong)－Competition
Kaohsiung International Short Film Competition－Best Selection
Short Shorts Film Festival & Asia
2012 >
International Filmfestival Mannheim-Heidelberg－Special Mention of the International Jury (When Yesterday Comes)

2013 The Pig (short for Taipei Factory)

Kaohsiung International Short Film Competition－Best Selection
Short Shorts Film Festival & Asia－Best Actress

2014 Mountain Spirits (documentary)

Taiwan International Documentary Festival－Taiwanese Competition

2014 Walkers (documentary)

Taipei Film Festival－Documentaries Competition
Taiwan International Documentary Festival－International Competition, Taiwanese Competition

[Upcoming Production]

Magical Apartment



1975年生，淡江大學大眾傳播學系畢業。幼時常與愛看電影的父親結伴上戲院，無意間啟發了她對影像創作的愛好。大學畢業後曾任娛樂線記者，爾後轉往台視、大愛等電視台擔任編導與節目製作。2008年獲得金鐘獎肯定，以大愛劇場《黃金線》獲頒戲劇節目導演獎，同時以公視人生劇展《與男友的前女友密談》獲頒剪輯獎、迷你劇集編劇獎；2010年陳慧翎再度敲響金鐘，以公視《那年，雨不停國》榮獲戲劇節目導演獎。作品以細膩的感情描寫見長，所執導的多部偶像劇包括《下一站，幸福》、《拜金女王》皆獲得優異的收視佳績。

電影作品方面，首部劇情長片《吉林的月光》（2012），深刻描繪大陸新娘在台灣的生活處境；《只要一分鐘》（2014）則藉由人類與寵物之間的感情探討愛的真諦。



電影作品年表

2012 吉林的月光
2014 只要一分鐘

2012 The Moonlight in Jilin
2014 One Minute More

FILMOGRAPHY

▶ I comply with reality.

▶ 我服膺真實。



Born in 1975, director CHEN Weiling enjoyed going to the movie theatres with her father. This experience inspired her interest in image-making. She has a B.A. from Tamkang University with a

major in Mass Communication. Beginning her career as a journalist for entertainment news, she later changed her path to work at TTV and DaAi TV as a TV screenwriter & director and a program producer. She received her first Golden Bell Award in 2008 with her DaAi TV series *Gold Line* for Best Director in a TV Series. She also received Best Editing Award and Best Miniseries Screenplay Award with her PTS TV series *Talking with Your Boyfriend's Ex-Girlfriend*. In 2010, CHEN received another Golden Bell Award with her PTS TV series, *Year of the Rain*, for Best Director Award in a TV Series. She is known for her in-depth portrayal of nuanced emotions. Many of her idol dramas, including *Autumn's Concerto* and *Material Queen* all received high audience rating.

As for CHEN Weiling's works on narrative features, *The Moonlight in Jilin* (2012) depicts the mainland Chinese brides in Taiwan and their living conditions. *One Minute More* (2014) discusses the meaning of love between human beings and their pets.

▶ 花所有的時間，做想做的事。



在學期間已活躍於劇場界、電視圈和電影圈，擁有演員、編劇、導演、製片多項才能。曾與楊德昌合作過多部電影，且於《獨立時代》（1994）擔任副導並演出其中一角。

1994年成立烈日工作室，首部短片《暴力紀實錄》，以三千元的「極低」成本拍攝，卻從台灣及日本電視台回收了六十萬，奠定了他對自我投資電影事業的精準操作與企圖心。

1998年第一部自編自導劇情長片《果醬》，注入新生代創作者輕快的節奏和知性的都會感。2000年的《想死趁現在》，表現出社會邊緣人的大膽作為；同年的《運轉手之戀》開啟台灣喜劇電影新頁，並獲得金馬獎評審團大獎、台北電影節評審團大獎及最佳導演獎，入圍柏林影展青年論壇單元、獲法國杜維爾影展最佳導演獎，並代表台灣角逐奧斯卡外語片。

2001年自紐約遊學歸來後，除了準備電影，也同時參與劇場、電視及廣告的工作。2006年完成的《神遊情人》（日名：《幻遊傳》），是結合CG特效的奇幻古裝公路電影，被日本媒體譽為「能讓台灣電影復活的娛樂電影」。

近年擔任多部電影監製，如《R U There》（荷蘭導演David Verbeek，2009）、《寶島漫波》（王啟在，2011），以及由他本人執導的《1689號追蹤檔案》、《戀戀海灣》。

電影作品年表

1994 暴力紀實錄（短片）

1995 生活的教訓（短片）

1998 果醬

參加聖沙巴斯提安影展、溫哥華影展、鹿特丹影展等十餘個國際影展

2000 想死趁現在

香港電影節—閉幕片
參加全州國際電影節、亞太影展等國際影展

2000 運轉手之戀（張華坤合導）
台北電影節—評審團大獎、最佳導演、最佳男配角
金馬獎—評審團大獎、最佳男配角
法國杜維爾亞洲影展—最佳導演獎
參加柏林影展、釜山、洛杉磯影展等國際影展

2006 神遊情人

2009 1689 號追蹤檔案

2013 戀戀海灣

[新片計畫]

悍將（暫名）



▶ You should spend all your time doing the things you want to do.



During his years as a student, CHEN Yi-wen has been active in the fields of theatre, television and cinema, demonstrating versatile talents as an actor, scriptwriter, director and producer. He has worked with Edward YANG on many productions, including *A Confucian Confusion* (1994) to which he was assistant director and actor.

In 1994, CHEN Yi-wen founded the High Noon Workshop and produced his first short film titled *Scenes of Violence* with an extremely low budget of 3,000NTD but generated 600,000NTD in revenues through broadcasting on TV channels in Taiwan and Japan. The achievement has strengthened his ambition for investing in film production and has assured his insight on running the enterprise.

In 1998, he wrote and directed his first feature film *Jam*, a film imbued with a fast and light rhythm of storytelling as well as a sensible urban feeling pertaining to filmmakers from the new generation. *A Chance to Die*, launched in 2000, represented bold behaviors of marginal people of the society. As for *The Cabbie*,

launched in the same year, it has set a new tone for Taiwanese comedy and won Grand Jury Award at Golden Horse Film Festival as well as Jury Prize and Best Director Award at Taipei Film Festival. Besides, it was selected into "Forum" of Berlinale and won Best Director at Deauville Asian Film Festival. *The Cabbie* also represented Taiwan to compete for Academy Award for Best Foreign Language Film.

After returning from his study tour in New York in 2001, CHEN Yi-wen not only prepared for shooting but also worked for theatre, television and advertising. *Tripping*, completed in 2006, was a costume drama and fantastic road movie with special effects of computer graphics. It was praised by Japanese critiques as "an entertaining film capable of revitalizing Taiwan's film industry."

In recent years, he has been the executive producer to numerous films including *R U There* (directed by David Verbeek from Netherlands; 2009), *Formosa Mambo* (directed by WANG Ci-tsai; 2011) as well as his own films: *Case No. 1689* and *As the Winds Blow*.

1994 Scenes of Violence (short)
1995 Lessons (short)

1998 Jam

Shown at more than ten international film festivals in San Sebastian, Vancouver, Rotterdam, etc.

2000 A Chance to Die
Hong Kong International Film Festival—Closing Film
Shown at Jeonju International Film Festival, Asia-Pacific Film Festival, etc.

2000 The Cabbie (co-directed with CHANG Hua-kun)
Taipei Film Festival—Jury Prize, Best Supporting Actor
Golden Horse Film Festival—Grand Jury Award, Best Supporting Actor
Deauville Asian Film Festival—Best Director
Shown at Berlinale, Busan International Film Festival, Los Angeles Film Festival, etc.

2006 Tripping
2009 Case No. 1689
2013 As the Winds Blow

[Upcoming Production]
Pureness and Sludge (working title)

FILMOGRAPHY

CHEN
Yu-
hsun

陳玉勳



▶ 創作者要面對自己，你是怎麼樣的人就拍怎麼樣的東西，這是錯不了的。

1995年執導電影處女作《熱帶魚》，全片喜感十足，連綁匪都顯得討喜可親，但是在嬉笑聲中，又不著痕跡地痛批許多不合理的社會現象，初試啼聲即獲瑞士盧卡諾影展藍豹獎（觀眾票選獎）、法國蒙貝利耶電影節金熊貓獎，及金馬獎最佳原著劇本獎。同年還獲得《中國時報》二十一世紀青年百傑獎。

1997年完成第二部電影《愛情來了》，以一貫輕鬆幽默的手法，處理現代男女對愛情的渴望，並獲選日本東京影展青年導演競賽單元，及金馬獎最佳男、女配角獎。

此後他將工作重心轉移到廣告拍攝，直到2010年執導三段式電影《茱麗葉》其中的〈還有一個茱麗葉〉，才重回電影產業的懷抱，影片的惡搞創意也激發更多人對他拍攝新片的期待。

2013年，陳玉勳交出睽違十六年的劇情長片《總舖師》，活潑的影像與歌舞創造喜感十足的甘草人物，再度讓觀眾深刻體會小人物追求幸福的活力，此片繼續承襲「勳式幽默」，將台灣古早味辦桌文化搬上大銀幕，上映不到一個月即創下破兩億台幣的票房佳績！



Creators have to confront themselves; what you film definitely corresponds to your personality.



In 1995, CHEN Yu-hsun directed his debut film *Tropical Fish*, a comedy that turns kidnapping into adorable parodies, yet beyond laughter, it strongly criticizes unfair social phenomena. It won several international film awards and CHEN was selected as one of *China Times'* Top 100 Outstanding Young Persons of the 21st Century.

In 1997, CHEN completed his second feature, *Love Go Go*. He approached the yearning for love of modern men and women in his usual light and humorous style.

Since then, CHEN has shifted his focus to shooting commercials. With *Another Juliet* (a segment of the three-part film *Juliets*) that he directed in 2010, he made a comeback to the film industry. The eccentric spoofs in the film evoked great anticipation for his next productions.

In 2013, sixteen years after his previous feature film was released, CHEN finally launched a new feature film, *Zone Pro Site*. Through the combination of lively images and musical elements, the director successfully created funny characters and made the audience deeply feel the vitality of ordinary people's pursuit for happiness. Showing "roadside banquets", one of Taiwan's old customs on the silver screen, *Zone Pro Site* continued the lineage of the signature "CHEN's Humo". Less than one month after its release, the film already grossed more than two hundred million NTD.



電影作品年表

1995 熱帶魚

瑞士盧卡諾影展－藍豹獎（觀眾票選獎）、國際影評人費比西獎
法國蒙貝利耶電影節－最佳影片金熊貓獎
金馬獎－最佳劇本
溫哥華影展－競賽片

1997 愛情來了

日本東京影展－青年導演競賽單元
金馬獎－最佳男、女配角

2010 茱麗葉：還有一個茱麗葉

2011 10+10：海馬洗頭（短片）

2013 總舖師

2014 >

柏林影展－美食單元
阿姆斯特丹美食電影節－觀眾票選獎
台北電影節－最佳女配角、最佳美術
紐約亞洲電影節－觀眾票選獎

1995 Tropical Fish
Locarno International Film Festival – Audience Award, FIPRESCI Prize nominated for Golden Leopard Prize
Montpellier International Mediterranean Film Festival – Gold Panda Award
Golden Horse Film Festival – Best Original Screenplay
Vancouver International Film Festival – Competition

1997 Love Go Go
Tokyo International Film Festival – Young Cinema Competition
Golden Horse Film Festival – Best Supporting Actor, Best Supporting Actress

2010 Another Juliet (short for the three-part film Juliets)



2011 Hippocamp Hair Salon (short for 10+10)

2013 Zone Pro Site

2014 >
Berlin International Film Festival – Culinary Cinema
Food Film Festival (Amsterdam) – Audience Award
Taipei Film Festival – Best Supporting Actress, Award for Outstanding Artistic Contribution (Art Design)
New York Asian Film Festival – Audience Award



廣告界出身的鄭芬芬，因為工作之餘寫劇本與導戲的副業比重超過正職，便辭去創意總監一職，專注於劇本創作與導演工作。她的劇本原創性高，充滿想像力，細膩捕捉生活的點滴情感，影像唯美清新，帶有散文式的抒情風格，是兼具商業和藝術潛力的導演。

她曾有多部電視編導作品獲獎，例如《長假》（2008）。第一部劇情長片《沉睡的青春》（2007），入圍多項影展，並為她

奪得新加坡亞洲新人影展最佳劇本獎。第二部電影《聽說》，是以聽障人士為題材的浪漫喜劇，結合2009年台北市聽障奧運拍攝，勾勒親情、愛情、勵志主題，為該年度最賣座國片，並於大阪亞洲電影節獲觀眾票選為「最受歡迎電影人氣獎」。

2012年新作《熊熊愛上你》，以泰迪熊擔任片中要角，揉合奇想與旅行元素，探討現代人的人際關係與情感問題。

CHENG Fen-fen



With a background in advertising, CHENG Fen-fen has opted for scriptwriting and directing, practices that she had been pursuing regularly. Her scripts are highly original and full of imagination, capturing feelings in life in subtle ways. Her images are beautifully constructed and carry a lyrical style, making her a promising director both in commercial and artistic genres.

She has realized many award-winning scripts and films for television, including *Long Vacation* (2008). Her first feature film *Keeping Watch* (2007) was invited to several international film festivals and won Best Screenplay award in the Asian Festival of First Films in Singapore. Her second film *Hear Me*, a romantic comedy featuring deaf people, was shot in collaboration with the Deaflympics in Taipei in 2009. Treating subjects of family, love and inspiration, the film was the highest-grossing Taiwanese film of the year and won Audience Choice Award at the Osaka Asian Film Festival.

Her recent film entitled *Bear It* features a Teddy bear as a major role. The film integrates elements of fantasy and travel, exploring interpersonal relations and emotional issues of people in the modern world.



It does not suffice to tell a story well. It has to be told with soul.

電影作品年表

2007 沉睡的青春

2007 >
香港亞洲電影節
韓國富川奇幻影展
新加坡亞洲新人影展—最佳劇本獎
斯德哥爾摩影展
2008 >
法國杜維爾亞洲影展—競賽片
中國金雞百花電影節—「台灣電影新人新作展」入選



2009 聽說

2010 >
大阪亞洲電影節—觀眾票選「最受歡迎電影人氣獎」
台北電影節—最佳女演員獎



2012 熊熊愛上你

大阪亞洲電影節—競賽片
羅馬亞洲影展—最佳原創電影獎
台北電影節

【新片計畫】

換心
末日之後愛上你（暫名）

FILMOGRAPHY

2007 Keeping Watch

2007 >
Hong Kong Asian Film Festival
Puchon International Fantastic Film Festival
Singapore Asian Festival of First Films – Best Screenplay
Stockholm International Film Festival
2008 >
Deauville Asian Film Festival – Competition
China Golden Rooster & Hundred Flowers Film Festival – Taiwan New Force Category

2009 Hear Me

2010 >
Osaka Asian Film Festival – Audience Choice Award
Taipei Film Festival – Best Actress

2012 Bear It

Osaka Asian Film Festival – Competition
Asian Film Festival of Rome – Best Original Film
Taipei Film Festival

【Upcoming Production】

Missing Heart
Same Kind of Different as You
(working title)

鄭芬芬



不但要把故事說好，還要說得有靈魂。



電影是虛構的真實，動人的是情感。



程孝澤畢業於國立台北藝術大學電影創作研究所導演組。大學畢業後，他先從事廣告及自由編導工作，研究所的求學經歷，成為個人影像創作道路的轉捩點。研二時的短片創作《數字拼圖》（2005），劇情緊湊詼諧，廣受好評，入圍台北電影節台北電影獎劇情片類。首部劇情長片《渺渺》，是一部描寫青澀愛情的校園青春片，入圍柏林影展新世代單元。第二部長片作品《近在咫尺》，題材融合拳擊、愛情與夢想元素。

近年主要在北京進行電影工作，包括：《太極1：從零開始》、《太極2：英雄崛起》C組導演（2012）；編劇作品《轉山》（入圍2011年金馬獎最佳改編劇本）、《太極1、2》；剪輯作品《星空》（2011）、《畫皮2》（2011）、《太極1、2》。另外也拍攝了數部得獎商業短片（微電影），如《永遠都想你管我》（2011）、《康健霓小姐的愛情微電影》（2012）、《晴雨之間》。

電影作品年表

1998 忘情水（短片）

2005 數字拼圖（短片）

2008 渺渺

2008 >

釜山影展－亞洲視窗單元
香港亞洲電影節－開幕片
金馬獎－最佳女主角、最佳電影主題曲入圍

2009 >

柏林影展－新世代單元
台北電影節－最佳攝影、最佳剪輯

2010 >

西雅圖影展

2008 舊·情人（短片）

2010 近在咫尺

澳門國際電影節－入圍最佳編劇、男女主角



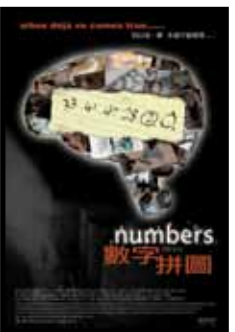
Cinema is fictional reality.
What is touching is emotion.



CHENG Hsiao-tse

Graduated from the Master Program of Directing at Taipei National University of the Arts, CHENG Hsiao-tse started as a commercial and freelance writer and director. The experiences during his graduate school years became the critical turning point for him as a filmmaker. *Numbers*, a high-paced and humorous short film he made during the second year of his graduate study was well received and was nominated for Best Feature in the Taipei Film Festival. His debut feature film, *Miao Miao*, a teenage love drama was selected for the "Generation" Section in the Berlinale. His second feature, *Close to You*, is about boxing, love and fantasies.

In recent years, his productions have been based in Beijing. He was the C-unit director for *Taichi 0* and *Tai Chi Hero* (2012), screenwriter for *Kora* (nominated for the Golden Horse Awards for Best Adapted Screenplay in 2011), *Taichi 0* and *Tai Chi Hero*, editor for *Starry Starry Night* (2011), *Painted Skin: The Resurrection* (2011), *Taichi 0* and *Tai Chi Hero*. He also made a few award-winning commercial shorts (Micro Films), such as *Always Want You to Care for Me* (2011), *The Love Story of Ms. Kang Jian-ni* (2012) and *Of Love and Rain* (2012).



1998 P'ala-Kasi (short)

2005 Numbers (short)

2008 Miao Miao

2008 >

Busan International Film Festival – "A Window on Asian Cinema"
Hong Kong Asian Film Festival – Opening Film
Golden Horse Film Festival – nominated for Best Leading Actress and Best Original Film Song

2009 >

Berlin International Film Festival – "Generation 14plus" Section
Taipei Film Festival – Best Cinematography, Best Editing

2010 >

Seattle International Film Festival

2008 Save the Lover (short)

2010 Close to You

Macau International Film Festival – nominated for Best Screenwriting, Best Actor and Best Actress

1958年生，文化大學戲劇系影劇組畢業。曾任職於傳播公司，也曾進入廣告界，在電影圈陸續做過攝影助理、場記、編劇、副導演、製片等工作，累積了豐富的製作經歷。1986年起投身社會運動，加入「綠色小組」（1986—1990，台灣解嚴前第一個民間有組織的反對派媒體），拍攝社運紀錄片，1988年又投入勞工運動，組織工會。在這段時期，完成了《在沒有政府的日子裡》（1986）、

《用方向盤寫歷史》（1988）、《台灣魂》（1989）等紀錄片。

1998年起，他為公共電視陸續完成了多部口碑極佳的劇情片；而他的短片也成為國內外影展常客，如《明信片》獲釜山、新加坡、墨爾本邀約參展，並獲得台北電影節獨立創作競賽台北特別獎及金穗獎最佳劇情短片，《風中的小米田》於2003年一舉贏得金馬獎、金穗獎最佳短片以及台北電影節最佳劇情片的榮耀。

鄭文堂細膩寫實、充滿在地社會與人文關懷的風格，也呈現在電影作品裡。首部電影劇情長片《夢幻部落》，贏得威尼斯影展國際影評人週最佳影片，是台灣第一位獲得此獎項的導演。此後的作品屢參與國內外影展，2010年以《眼淚》奪得台北電影節最佳導演獎。2011年鄭文堂參與由金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈老人與我〉。

我總覺得電影可以改變社會。



I always believe that movies can change the society.

CHENG Wen-tang



Born in 1958, CHENG Wen-tang holds a Bachelor of Arts from the Cinema and Drama section of Department of Theatre Arts of Chinese Culture University. CHENG has extensive experience in all aspects of filmmaking. As an independent producer, CHENG built his reputation in producing documentaries, short films, and subsequently expanding into feature films. All of this has earned him recognition in the local movie industry. In addition to his various talents, CHENG is also an active scriptwriter and TV series director.

His first feature film, *Somewhere over the Dreamland* (2002), made him the first Taiwanese director to be awarded the International Critics' Week Award at the Venice Film Festival. His work has circulated in many domestic and international film festivals. *Tears* is his latest feature.

In 2011, CHENG Wen-tang contributed a short film entitled *Old Man and Me* to *10+10*, a collaborative film project initiated by the Golden Horse Film Festival.



電影作品年表

1999 明信片 (短片)

2002 夢幻部落

金馬獎—年度最佳台灣電影獎

威尼斯影展—國際影評人週最佳影片

夏威夷影展—競賽片

入選釜山影展、法國南特三洲影展等十餘個影展

2003 風中的小米田 (短片)

2004 經過

東京影展—競賽單元

2005 深海

2005 >

釜山影展—亞洲視窗單元

東京影展—亞洲之風單元

2006 >

布魯塞爾國際獨立影展—國際影片單元「所有類別大獎」

瑞士佛瑞堡影展—競賽單元

法國杜維爾亞洲影展—競賽單元

入選鹿特丹影展、瑞士盧卡諾影展等十餘個影展

2007 夏天的尾巴

釜山影展—亞洲之窗單元

東京影展

香港亞洲電影節

2009 眼淚

2010 >

新加坡影展—亞洲電影競賽單元

台北電影節—最佳導演獎

羅馬亞洲影展—最佳男主角

2011 10+10：老人與我 (短片)

【新片計畫】

無聲



1999 Postcard (short)

2002 Somewhere over the Dreamland

Golden Horse Film Festival—Outstanding Taiwanese Film of the Year

Venice Film Festival—International Critics' Week Award

Hawaii International Film Festival—Competition

Shown at more than ten international film festivals including Busan

International Film Festival, Festival of 3 Continents

2003 Badu's Homework (short)

2004 The Passage

Tokyo International Film Festival—Competition

2005 Blue Cha Cha

2005 >

Busan International Film Festival—"A Window on Asian Cinema"

Tokyo International Film Festival—"Winds of Asia"

2006 >

Brussels International Independent Film Festival—

Grand Award of All Categories

Fribourg International Film Festival—Competition

Deauville Asian Film Festival—Competition

Shown at more than ten international film festivals including

International Film Festival Rotterdam, Locarno International

Film Festival

2007 Summer's Tail

Busan International Film Festival—"A Window on Asian Cinema"

Tokyo International Film Festival

Hong Kong Asian Film Festival

2008 Tears

2010 >

Singapore International Film Festival—

Asian Feature Film Competition

Taipei Film Festival—Best Director

Asian Film Festival of Rome—Best Actor

2011 Old Man & Me (short for 10+10)

[Upcoming Production]

Silence



鄭有傑

▶ 拍電影不是夢想，拍到死才是夢想！



1977年出生，從小就對電影極感興趣，在台大經濟系畢業前，參與了幾部學生製作及十六釐米的電影製作。大三時完成第一部十六釐米短片《私顏》，和接下來的第二部十六釐米短片《石碇的夏天》，都得到很大的迴響，同時獲釜山、溫哥華等國際影展邀約，被視為台灣最有前景的年輕影人之一。

2006年以第一部長片作品《一年之初》，入選威尼斯影展國際影評人週單元。第二部作品《陽陽》，是國際導演李安與製片人李崗兩兄弟合力打造「推手計畫」的首部劇情長片，籌畫之初即獲各方矚目，並入選2007年釜山電影集資計畫（PPP），2009年甫製作完成，便入圍柏林影展電影大觀及香港國際電影節台灣新生代單元。2011年參與由金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈潛規則〉。

除了導演工作，鄭有傑也是演員，活躍於台灣的電視、電影圈。



▶ My dream is not only to make films, but to make films until I die!

CHENG Yu-chieh

Born in 1977, CHENG Yu-chieh has been enthusiastic about cinema since his childhood. Before graduating from National Taiwan University with a B.A. in Economics, he has participated in several student productions and 16mm film productions. In his third year of college, he shot his first 16mm short, *Babyface* followed by his second one, *Summer, Dream*. Both have received great feedback and were invited to various international film festivals, such as Vancouver and Busan, which gained him the reputation of one of the most promising Taiwanese young talents in cinema.

His first feature film, *Do Over* (2006), was selected into International Critics' Week at Venice Film Festival. His second feature, *Yang Yang* (2009) was the first feature film to be supported by Pushing Hands project, a joint effort by director Ang LEE and his brother, producer Khan LEE. In its preparation stage, the film already caught much attention and was selected by Pusan Promotion Plan in 2007. When the film was completed in 2009, it was selected into "Panorama" at Berlinale and "Young Taiwanese Cinema" at Hong Kong International Film Festival. In 2011, he contributed *Unwritten Rules*, a short film to *10+10*, a collaborative film project initiated by Golden Horse Film Festival.

In addition to directing, CHENG also works actively as an actor for TV and films in Taiwan.

電影作品年表

2000 私顏 (短片)

2001 石碇的夏天 (短片)

2001 ▶ 金馬獎—最佳創作短片

2002 ▶

台北電影節—最佳劇情片、新演員獎

2006 一年之初

2006 ▶

威尼斯影展—國際影評人週單元

台北電影節—百萬首獎、觀眾票選獎

金馬獎—福爾摩沙影片獎、最佳原創

電影音樂、最佳剪輯

雅典影展

溫哥華影展

釜山影展

東京影展

2007 ▶

紐約亞美影展

2009 陽陽

2009 ▶

台北電影節—劇情長片類評審團特別獎、

最佳女演員、最佳音樂、國際青年導演競

賽觀眾票選獎

柏林影展—電影大觀單元

香港電影節

亞太影展—最佳女主角

溫哥華影展

多倫多 Reel 亞洲國際影展

2010 ▶

紐約亞美影展

2011 10+10：潛規則 (短片)

[新片計畫]

廖添丁：傳奇再起

太陽的孩子

2000 Babyface (short)

2001 Summer, Dream (short)

2001 ▶

Golden Horse Film Festival – Best Short Film

2002 ▶

Taipei Film Festival – Best Fictional Film –

Video Award, New Talent Actor Award

2006 Do Over

2006 ▶

Venice Film Festival – International Critics' Week

Taipei Film Festival – Grand Prize, Audience's Choice Award

Golden Horse Film Festival – Formosa Film Award,

Best Film Editing, Best Original Film Score

Athens International Film Festival

Vancouver International Film Festival

Busan International Film Festival

Tokyo International Film Festival

2007 ▶

Asian American International Film Festival (New York)

2009 Yang Yang

2009 ▶

Taipei Film Festival – Special Jury Prize, Best Actress, Best

Music, Audience Choice Award in New Talent Competition

Berlin International Film Festival – "Panorama"

Hong Kong International Film Festival

Asia-Pacific Film Festival – Best Actress

Toronto Reel Asian International Film Festival

2010 ▶

Asian American International Film Festival (New York)

2011 Unwritten Rules (short for 10+10)

[Upcoming Production]

Liao Tiam Ding

Wawa no cidal

FILMOGRAPHY



《看見台灣》是我二十多年空中攝影生涯的第一部樂章，期待它帶著您一同飛翔，飛閱我們的家。

齊柏林1988年擔任專業攝影師，1990年服務公職成為空中攝影師，記錄台灣各項重大工程的興建過程。他於工作之餘熱情致力為台灣土地環境留下珍貴的空中攝影紀錄，從事空中攝影逾二十年，空中攝影飛行時數近二千小時，累積超過四十萬張空拍照片，出版多本空拍攝影集。

2003年他榮獲第一屆Johnnie Walker夢想資助計畫大獎，透過直昇機鳥瞰方式，記錄台灣水系生態現況；2005年獲奧比斯基金會邀請擔任「眼科飛行醫院」新疆飛行任務代言人。2009年莫拉克風災重創台灣山河，齊柏林毅然決定放棄公職，投身空拍台灣電影紀錄片創作之路。

經過兩年的前期籌備及後期製作、三年空中飛行拍攝約四百小時，齊柏林導演作品《看見台灣》於2013年推出，為台灣首部空拍電影紀錄片，引起廣大迴響，不僅獲得金馬獎最佳紀錄片的殊榮，也為台灣影史紀錄片票房與上映寫下新頁。



Beyond Beauty: Taiwan from Above is the first chapter in my twenty years as an aerial photographer. I hope it takes you to fly above our homeland for a different perspective.

CHI Po-lin has worked as a professional photographer since 1988, and since 1990 he has served as an aerial photographer in a government agency, recording the construction progress of Taiwan's major infrastructures. In his own spare time, he passionately devotes himself to the recording of Taiwan's environments and landscapes with precious aerial photos. With over twenty years of experience in aerial photography and nearly two thousand flight hours, CHI Po-lin has accumulated more than 400,000 aerial photos and published multiple albums.

In 2003, he received the first Johnnie Walker's Keep Walking Fund to document ecological conditions in Taiwan's water system through bird's eye view from a helicopter. In 2005, he

was invited by Orbis Foundation to be the spokesperson for the "Flying Eye Hospital" mission in Xinjiang, China. After Typhoon Morakot brutally hit Taiwan in 2009, he resolutely gave up his government job and began his journey of making aerial documentary films on Taiwan.

After two years of preparation and post-production, along with four hundred flight hours over a span of three years, CHI Po-lin filmed Taiwan's first aerial documentary, *Beyond Beauty: Taiwan from Above* in 2013, which not only won the Best Documentary Award at the Golden Horse Film Festival, but also set box office and distribution records in terms of documentaries in Taiwan's film history.



電影作品年表

2013 看見台灣（紀錄片）

2013 ▷

金馬獎－最佳紀錄片

2014 ▷

大阪亞洲影展

美國華府環保影展

休士頓影展－劇情長度紀錄片評審團特別獎、

攝影金牌獎、最佳電影配樂金牌獎

新加坡華語電影節

西雅圖影展



FILMOGRAPHY

2013 *Beyond Beauty: Taiwan from Above* (documentary)

2013 ▷

Golden Horse Film Festival – Best Documentary

2014 ▷

Osaka Asian Film Festival

Environmental Film Festival (Washington, D.C.)

WorldFest Houston International Film Festival – Special Jury Award

for Documentary Features, Gold Remi Award for Cinematography,

Gold Remi Award for Best Music Score – Feature Films

Singapore Chinese Film Festival

Seattle International Film Festival



姜秀瓊



▶ 我拍電影是因為內心還有說不盡的情感渴望分享。

1969年生，國立藝術學院戲劇系（主修導演）、台北藝術大學電影創作研究所（編劇組）畢。大學時期就開始參與電影工作，擔任編劇、導演、演員等職位。在楊德昌執導的《牯嶺街少年殺人事件》（1991）首度演出，即入圍金馬獎最佳女配角獎。也擔任過侯孝賢、楊德昌數部電影的助理導演及表演指導，如《獨立時代》（1994）、《海上花》（1998）、《一一》（2000）等。

2008年編導的劇情短片《跳格子》，在台灣的金馬獎、金鐘獎、金穗獎、台北電影節接連囊括數項大獎，獲亞太影展最佳短片，並入圍法國克萊蒙費宏國際短片影展。首部電視電影劇情長片《艾草》，也獲得2009年舊金山國際電影節最佳電視劇情長片獎的肯定。拍攝三年完成的紀錄電影《乘著光影旅行》，以國際知名攝影師李屏賓為對象，蘊含電影人的集體記憶與情感，勇奪2010年台北電影節百萬首獎、最佳紀錄片、最佳剪接三大獎項。

2011年拍攝四段式電影《昨日的記憶》第一段〈迷路〉。2013年與日本東映電影公司合作，首度跨國導演劇情電影《舟小屋物語》（暫名）。

姜秀瓊偏好如生活之日常般的表演風格與戲劇形式，追求真實之呈現，注重與演員、紀錄片受訪者之間的溝通、聆聽與引導，此一精神亦反映在其作品中，樸真、纖細如呼吸般自然的寫實風格。



電影作品年表

2002 三方通話：連載小說（短片）
2008 跳格子（短片）

2008 艾草（電視電影）
2008 ▶ 韓國首爾電視節－戲劇類最佳女主角獎
香港同志影展－開幕片
台灣女性影展－閉幕片
2009 ▶ 舊金山電影節－金門獎最佳電視劇情長片
紐約電視展－電視電影銅牌獎

2010 乘著光影旅行（紀錄片，關本良合導）
台北電影節－百萬首獎、最佳紀錄片、最佳剪輯獎
台灣紀錄片雙年展－國際長片優等獎、觀眾票選獎

2011 昨日的記憶：迷路（短片）
2012 ▶ 德國曼漢姆影展－評審團特別推薦獎

【新片計畫】
舟小屋物語（暫名）

CHIANG Hsiu-chiung



Born in 1969, CHIANG graduated from Department of Drama of National Institute of the Arts (majoring in Directing) and obtained a master's degree from the Graduate School of Filmmaking of Taipei National University of the Arts (majoring in Screenwriting). Since her college days, she has been working on filmmaking as screenwriter, director and actress. She made her debut performance in Edward YANG's *A Brighter Summer Day* (1991) and was nominated for the Golden Horse Awards for Best Supporting Actress. She has also been assistant director and instructor of performance for HOU Hsiao-hsien and Edward YANG in films like *A Confucian Confusion* (1994), *Flowers of Shanghai* (1998), *Yi Yi* (2000), etc.

Her drama short film *Hopscotch* (2008) has consecutively won numerous awards including Golden Horse Awards, Golden Bell Awards, Golden Harvest Awards and Taipei Film Festival Awards. It also won Best Short Award at the Asia-Pacific Film Festival and was invited to the Clermont-Ferrand Short Film Festival. Her first TV movie, *Artemisia* won the Golden Gate Award in the Television Narrative Long Form category at the San Francisco International Film Festival; *Let The Wind Carry Me*, a documentary about a world-famous cinematographer Mark LEE Ping-bin and the reflection on filmmakers, was co-directed with KWAN Pun-leung, which also won the Grand Prize, Best Editing and Best Documentary at the Taipei Film Festival.

In 2011, she shot *Healing*, the first part of the four-part film *When Yesterday Comes*. In 2013, she collaborated with Toei Company in Japan for her first international production: a feature entitled *The Furthest End Awaits* to which she was the director.

CHIANG prefers performing styles and dramatic forms that are close to the quotidian, seeks to represent reality and pays attention to the communication, listening and guiding between the actors and interviewees of documentaries. Such a spirit also reflects itself in her work through a realistic style that is simple, refined and natural.



I want to share the indefinite affections in all situations, so I make films.



2002 Fancy 25 — Black Butterfly (short)
2008 Hopscotch (short)
2008 Artemisia (television)
2008 ▶ Seoul TV Festival — Best Actress Award — Drama
Hong Kong Lesbian and Gay Film Festival — Opening Film
Women Make Waves Film Festival (Taiwan) — Closing Film
2009 ▶ San Francisco International Film Festival — Golden Gate Award — Television Narrative Long Form
New York Festivals — International TV Programming & Promotion Awards — TV Movie/Drama Special — Bronze World Medal

2010 Let the Wind Carry Me (documentary, co-directed with KWAN Pun-leung)
Taipei Film Festival — Grand Prize, Best Editing, Best Documentary
Taiwan International Documentary Festival — Merit Prize in the International Feature Length Competition, Audience Choice Award

2011 Healing (short for When Yesterday Comes)
2012 ▶ International Filmfestival Mannheim-Heidelberg — Special Mention of the International Jury

【Upcoming Production】
The Furthest End Awaits

FILMOGRAPHY

不知道上輩子造了什麼孽，這輩子才來喜歡拍電影。



美國印地安那州立大學電影碩士，曾任蔡明亮《天邊一朵雲》（2004）助導。原為經驗豐富的製片，劇本分析敏銳、執行度高，與監製葉如芬共同製作出多部廣受好評的電影後，轉向為導演，並以風格獨具的類型片出發，希望以獨特的敘事觀點，拍攝出多元面貌的電影。懸疑首作《獵豔》充分展現旺盛企圖心，並於2010年跨足中國大陸，拍攝第二部電影《下一個奇蹟》。

2014年推出新作《白米炸彈客》，改編自真實事件，也是台灣近年少見的關注社會議題之作。同時參與台北市電影委員會與義大利國家影視公司 Rai Cinema合作的三段式電影《台北工廠II》，執導短片〈愛情肥皂劇〉。



電影作品年表

2010 獵豔
紐約亞美影展
金山影展
東京影展
孟買第三隻眼亞洲電影節一競賽片

2012 下一個奇蹟
上海國際電影節
北京華語青年影像論壇
兩岸電影展

2014 白米炸彈客
柏林影展－電影大觀單元
香港國際電影節
阿姆斯特丹亞洲電影節
米蘭拉亞非影展－特別獎／阿諾內獎
紐約亞美影展－評審團特別獎
比利時布魯塞爾女性影展
斯德哥爾摩影展

2014 台北工廠II：愛情肥皂劇（短片）
威尼斯影展

Having addicted to filmmaking is perhaps my retribution to something I did in a past life.

Graduated from Indiana State University, U.S. with a master's degree in film, CHO Li has been the second assistant director of *The Wayward Cloud* (2004) directed by TSAI Ming-liang. She was first known for her competence as an experienced producer with keen insight in script analysis and excellent execution. Having helped executive producer YEH Jufeng to produce a number of highly acclaimed films, she changed her focus towards directing and chose to start with genre films with distinctive styles, as it was her hope to make films with a greater variety through her unique perspective on narration. Her first film, *Zoom Hunting*, a suspense, has fully demonstrated her strong ambition. She then took a move to Mainland China where she made her second film, *The Next Magic*.

In 2014, CHO Li launched *The Rice Bomber*, a film based on an actual event and one of the few Taiwanese films that focused on social issues in recent years. She is also involved in the production of *Soap Opera*, a short film within the three-part film entitled *Taipei Factory II*, a joint effort between Taipei Film Commission and Rai Cinema (Italy).



FILMOGRAPHY

2010 Zoom Hunting
New York Asian American International Film Festival
Busan International Film Festival
Tokyo International Film Festival
Third Eye Asian Film Festival (Mumbai) – Competition

2012 The Next Magic
Shanghai International Film Festival
Chinese Young Generation Film Forum (Beijing)
Cross-strait Film Festival

2014 The Rice Bomber
Berlin International Film Festival – "Panorama"
Hong Kong International Film Festival
CinemaAsia Film Festival (Amsterdam)
Festival of African, Asian and Latin American Cinema (Milan) – Special Awards / Premio Arnone
Asian American International Film Festival (New York) – Special Jury Prize
Women's Film Festival Brussels
Stockholm Film Festival

2014 Soap Opera (short for Taipei Factory II)
Venice Film Festival

1979年生，華語歌壇巨星。於千禧年出道且發行個人首張音樂專輯，開創華語流行音樂新類型，融合多元的主題與素材，廣泛影響2000年後的華語音樂市場。他曾獲得華語地區眾多音樂獎項，唱片的高銷售量在日益蕭條的唱片市場成為異數。

2005年起開始跨足電影與電視界，並且積極投入公益事業，不僅成為亞洲巨星，2011年更主演好萊塢電影《青蜂俠》。



2007年他完成首部劇情長片《不能說的祕密》，在這部清新浪漫的愛情小品中，個人一手包辦編、導、演、音樂，是當年的人氣國片，也讓人對他的導演才華刮目相看。

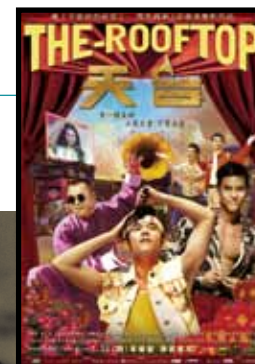
2013年第二部自導自演的電影《天台》，融合喜劇、動作、愛情、歌舞等類型，在大陸創下破億人民幣票房，並獲選為紐約亞洲電影節閉幕片。



不要叫我偶像，我是藝術家。



Don't call me an idol; I'm an artist.



Jay CHOU

Born in 1979, Jay CHOU is the most well-known Mandarin singer and pop artist of his generation. He released his debut album in the year of the millennium, creating a whole new genre of Mandarin music for Asia and integrating diverse subjects and elements, which cast a wide influence on the market for Mandarin popular music after 2000. He has won numerous music awards in Mandarin-speaking regions. The commercial success of his albums is rare in the gradually declining music market.

Since 2005, he has begun his career in both television and cinema and actively devoted himself to public welfare affairs. In addition to his stardom in Asia, he also played the main role in the Hollywood film *The Green Hornet* in 2011.

In 2007, he completed his debut feature, *Secret*, a romantic love story that he wrote, directed, starred in, and also wrote the musical score for. It was one of the most-talked about films of the year in Taiwan and has proven him to be an incredible artist of various talents.

In 2013, he launched *The Rooftop*, the second feature he directed. He also played in the film which combines several genres: comedy, action, romance and musical. In China, the box office amounts to more than a hundred million RMB. Besides, the film was selected as the Closing Film at New York Asian Film Festival.



電影作品年表



2007 不能說的祕密

2007 >

金馬獎—最佳視覺效果、最佳原創電影歌曲、年度台灣傑出電影

2008 >

舊金山影展
羅馬亞洲影展
印度國際影展

2013 天台

紐約亞洲電影節一閉幕片
亞太影展—入圍最佳音樂

FILMOGRAPHY

2007 Secret

2007 >

Golden Horse Film Festival – Best Visual Effects, Best Original Song, Outstanding Taiwanese Film of the year

2008 >

San Francisco International Film Festival
Asian Film Festival of Rome
International Film Festival of India (Goa)

2013 The Rooftop

New York Asian Film Festival – Closing Film
Asia-Pacific Film Festival – nomination for Best Music





很多人都說我老是拍邊陲題材，但所謂邊陲，是由誰界定的呢？你眼中的邊陲，可能是我生活與生命的中心。而社會以為的中心，對我而言，卻可能是應被鄙棄的多餘。



周美玲

生於1969年，國立政治大學哲學系畢業。左手拍紀錄片、右手拍劇情片，創作能量豐沛；每部作品都出現在國內外諸多影展得獎之列。

她的紀錄片創作，講究美學創意與哲學思考，總是在寫實的紀錄片中，實驗著形式與內容間各種結合的可能。

1999年她推動《流離島影》計畫，邀集十二位導演聯合拍製台灣周圍的十二座離島，強調「拒絕客觀」，以充滿創意的影像語言，寫下自己與海洋、島嶼的互動，完成的影片呈現不同於傳統紀錄片的風貌，受邀參加十數個國際影展。

此外，她個人的「創作紀錄片」作品：《私角落》、《極端寶島》，也是她紀錄片的代表作，在2002年台灣國際紀錄片雙年展中，這兩部作品分別奪得台灣獎評審團特別獎、國際影帶競賽類評審團特別獎；2005年的《黑暗視界》，再次奪得台灣國際紀錄片雙年展中的台灣優等獎。這些創作型的紀錄片，同樣受邀參加諸多國際影展。

但一般人最為熟悉的，是她的同志電影系列。自2004年開始，周美玲連續編導三部同志題材作品。《豔光四射歌舞團》，是她個人首部三十五釐米電影劇情長片，甫完成即獲邀入圍眾多國際影展，同年並贏得金馬獎年度最佳台灣電影獎。三年後的《刺青》，入選柏林影展電影大觀單元，榮獲同志電影「泰迪熊獎」，是台灣首度贏得該獎項的影片，在國內票房也闖出佳績。2008年再度以《漂浪青春》入選柏林影展電影大觀單元。2012年新作《花漾》則是嘗試開拓一個新的戲路，為台灣近年少見的古裝愛情片。



電影作品年表



2000 輻射將至（紀錄片，《流離島影》系列）

2001 私角落（紀錄片）

2002 極端寶島（紀錄片）

2004 豔光四射歌舞團

金馬獎－年度最佳台灣電影、最佳造型設計、最佳原創電影歌曲
韓國 CJ 亞洲獨立製片影展－觀眾票選最佳電影
獲邀參加德國曼漢姆影展、溫哥華影展、倫敦影展等

2005 黑暗視界（紀錄片）

2007 刺青

柏林影展－同志電影「泰迪熊獎」
羅馬亞洲影展－最佳影片獎
獲邀參加五十餘個國際影展

2008 漂浪青春

畢爾包 ZINEGOAK 同志電影節－最佳女同志影片獎
柏林影展－電影大觀單元
獲邀參加三十餘個國際影展

2008 麥子不死（短片）

2012 花漾

多倫多亞洲國際電影節－閉幕片
舊金山影展
福崗國際電影節

[新片計畫]

**神殺
替身**



Many say I like to explore marginal subjects in my films. But who gets to define what marginal subjects are? What is seen as marginal for you may be vital to me. What is considered as mainstream subjects may be disposable for me.

Born in 1969, CHOU graduated from National Chengchi University, majoring in philosophy. Working on documentaries and feature films at the same time, she possesses abundant creative energy. All of her films win awards at numerous film festivals in the country and abroad.

Aesthetical creativity and philosophical thinking are among her preoccupations in making documentaries. She tends to experiment with all possible combinations of forms and contents in making realistic documentaries.

In 1999, she initiated the *Floating Islands* project, inviting twelve filmmakers to film twelve islands surrounding Taiwan. The idea was to "reject objectivity" and to inscribe the filmmaker's own interactions with the sea and the island through a visual language imbued with creativity. The films of *Floating Islands* thus possess styles that differ from those of standard documentaries and were invited to more than ten international film festivals.

Besides, her "creative" documentaries as well as her representative outputs: *Corner's* and *Poles Extremity* respectively won the Jury Special Mentions of the Taiwan Award and at the International Video Competition at the Taiwan International Documentary Festival in 2002. With *Vision of Darkness* made in 2005, she once again garnered the Merit Prize in Taiwan Award in the aforementioned festival. All these creative documentaries also traveled to several international film festivals.

Yet CHOU is most well-known for her films about gay and lesbian. Since 2004, she has consecutively directed three such films. *Splendid Float* was her first feature drama shot in 35mm, which was selected by several international film festivals right after its completion. It also won the Golden Horse Award for Outstanding Taiwanese Film of the Year. Three years later, *Spider Lilies* was screened in "Panorama" in the Berlinale and won the Teddy Bear Award, an award for gay and lesbian films. It was the first time that a Taiwanese film won this award; it was also a success in terms of box office in Taiwan. In 2008, *Drifting Flowers* was also featured in "Panorama" of the aforementioned festival. Her latest film, *Ripples of Desire* made in 2012 is one of the rare period dramas of romance in Taiwan in recent years, showing her attempt to open up a new genre.



2000 Before the Radiation (documentary for Floating Islands series)
2001 Corner's (documentary)
2002 Poles Extremity (documentary)

2004 Splendid Float
Golden Horse Film Festival – Outstanding Taiwanese Film of the Year, Best Makeup & Costume Design, Best Original Film Score
CJ Asian Independent Film Festival (Korea) – Audience Award
Featured at International Film Festival Mannheim-Heidelberg, Vancouver International Film Festival, London Film Festival, etc.

2005 Vision of Darkness (documentary)

2007 Spider Lilies
Berlin International Film Festival – "Panorama", Teddy Bear Award
Asian Film Festival (Rome) – Best Feature Film
Featured at more than fifty international film festivals

2008 Drifting Flowers
Zinegoak GLT Film Festival Bilbao – Best Lesbian Film
Berlin International Film Festival – "Panorama"
Featured at more than thirty international film festivals

2008 The Wheat Doesn't Die (short)

2012 Ripples of Desire
Toronto Reel Asian International Film Festival – Closing Film
San Francisco International Film Festival
Fukuoka International Film Festival

[Upcoming Production]

Sacred Warriors
Stand-In (working title)



曲全立



3D 並非只是特效噱頭，而是電影藝術的一種新的表現形式。

曲全立出生於1967年，拍過許多廣告和MV作品。2002年因腦瘤開刀，雖保住生命，卻失去左耳聽力與左眼視力，人生的變故激勵他全心投入創作，完成多部口碑極佳的電視劇，以及《世紀台灣》（2008）、《來自台灣的明信片》（2009）等紀錄片系列。

從2007年開始，他運用多年攝影師的專業知識，單打獨鬥，投入本土3D實拍立體攝影技術的研發工作，率先引進與好萊塢同等級之2K相關拍攝與製作設備。2008年他完成《酷客任務》，是台灣首部3D實拍生態電影短片；兩年後推出個人執導首部電影劇情長片《小丑魚》，為台灣第一部真人3D實拍電影，從故事發想、製作到幕後技術人員，全都來自台灣，展現台灣成熟的3D數位技術能力，也讓他成為華人影壇3D電影第一推手。

2011年，曲全立為五月天樂團首部3D演唱會電影《五月天追夢3DNA》操刀3D拍攝。2013年，他以《3D台灣》勇奪國際間有3D奧斯卡獎之稱的第四屆3D創意藝術獎的評審團大獎，與拿下最佳3D劇情片的李安導演，站上同一個頒獎台。



3D is not just a gimmick, but a new expression of film art.

Charlie CHU was born in 1967 and is experienced in making commercials and music videos. He has had many successful TV dramas and a few documentaries as well, including *Timeless Journey Taiwan* (2008), *The Postcards from Formosa* (2009).

Since 2007, he used his knowledge as a professional photographer to start experimenting with 3D development when it was still an uncommon approach in Taiwan. He was also the first one to bring in the 2K equipment to Taiwan, which were the same facilities as those used in Hollywood productions. In 2008, he completed *Bug's Mission*, which was the first 3D short film to be produced in Taiwan. In 2010, he directed his debut feature, *Clownfish*, the first 3D feature production in Taiwan.



電影作品年表

2008 酷客任務 (3D 短片)
2010 小丑魚 (3D 劇情片)
2011 五月天追夢 3DNA (3D 導演)

2012 3D 台灣 (3D 紀錄片)
2013 3D 創意藝術獎 – 評審團大獎

[新片計畫]
即將消失的百工 (3D 紀錄片)



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2008 Bug's Mission (3D short)
2010 Clownfish (3D feature)
2011 Mayday 3DNA (3D filmmaking)

2012 3D Taiwan (3D documentary)
2013 3D Creative Arts Awards – International Jury Prize

[Upcoming Production]
Unforgettable (3D documentary)



我覺得任何國家最賣錢的電影一定都是當地的電影。

朱延平是80至90年代台灣電影最賣座的喜劇導演，拍片量驚人。

他的電影生涯從當臨時演員開始。就讀東吳大學外文系時，因為中影文化城就在學校附近，大一就到片場打工當臨演，接著學作場記，一路順利做到副導演。大三那年寫了第一部劇本便得獎。1980年大學畢業前執導第一部作品《小丑》，捧紅諧星許不了，隨後合作了十多部電影，如：《大人物》、《天生一對》、《小丑與天鵝》……等，在投資者眼中，兩人的喜劇搭檔等於票房保證，直到1985年許不了過世。

他擅長喜劇路線，廣泛嘗試各類題材，也拍過藝術片、文藝片。1986年起陸續發展出各系列作品，如：《好小子》（1986）的兒童動作片系列，《大頭兵》（1987）的軍教片系列，《七匹

狼》（1989）青春偶像片系列，《新烏龍院》（1994）兒童功夫片系列，都曾掀起熱潮，也在日本、東南亞創下票房佳績。

從戰爭小說改編的《異域》（1990），是朱延平得意之作，由於劇情涉及政治與人權爭議，經相關人士奔走，最後得以一刀未剪上映，而且成為當年最賣座國片，口碑、票房雙贏。

除了擔任導演，同時他也擔任監製，與不同導演合作，如何平執導的《挖洞人》（2001），便獲得柏林影展青年導演論壇單元唐吉訶德獎；2013年監製的《大尾鱸鰻》亦在春節賀歲檔創下四億台幣票房。他現在是中華民國電影事業發展基金會董事長，對帶動台灣電影發展深具影響力。



In my view, all the best-selling films in any country are local films.

As a strikingly productive filmmaker, Kevin CHU was the comedy director that made the highest-grossing films in Taiwan during the 1980s and 1990s.

He began his career by being an extra. Since his first college year in the Department of Foreign Language and Literature of Soochow University, due to the proximity of the school to Chinese Culture and Movie Center, he has worked part-time in movie studios as an extra before proceeding to be a script supervisor and assistant director. He was awarded a prize for his first script written in the third college year. In 1980, he launched his debut feature, *The Clown*, which led to the celebrity of comedian HSU Pu-liao, the main actor of the film. CHU and HSU went on to collaborate in more than ten films such as *The Big Shot*, *The Funny Couple*, *The Clown & the Swan*, etc. For local investors, their comic collaboration meant box office guarantee before HSU's death in 1985.

In addition to comedy which he was good at, CHU explored diverse subjects and made artistic films as well as romances. Starting in 1986, he developed various sequels one after another, including *Kung Fu Kids* (1986), *Da Tou Bing* (1987), *Seven Foxes* (1989) and *Messy Temple* (1994), all of which have caused a sensation and became box office success in both Japan and Southeast Asia.

Among his films, *A Home Too Far* (1990) is his favorite. An adaptation of a novel of war, the story touched issues around politics and human rights. It was through the effort of certain personages that the film came to be screened in its entirety without being cut. It also became the highest-grossing local film of the year, earning both acclaim and profit.

In addition to directing, he also worked as an executive producer and collaborated with different directors such as HO Ping. The latter's *The Rule of the Game* (2001) won the Don Quixote Prize in "Forum" at Berlinale. *David Loman* (2013) for which CHU was the executive producer was also a box office hit, making a profit of four hundred million NTD during the Chinese New Year. Currently the president of Motion Picture Development Foundation R.O.C., he exerts great influence on the promotion of local film industry.

電影作品年表

- 1980** 小丑、大人物、真假大亨、天才蠢才
1981 十張王牌、大小姐與流浪漢、瘋狂大發財、傻丁立大功
1982 紅粉兵團、傻丁有傻福
1983 迷你特攻隊、火龍任務 A 計畫、一九八三大驚奇、四傻害羞、田莊阿哥
1984 夜夜念嬌妻、天生一對、男人真命苦、獵豔高手、醜小鸭、七隻狐狸
1985 少爺兵、小丑與天鵝、老少江湖、老頑童與小麻煩
1986 好小子、歡樂龍虎榜、頑皮家族
1987 大頭兵、大頭兵 2：大頭兵出擊、先生騙鬼、大頭兵 3：阿兵哥
1988 天才小兵、天下一大樂、丑探七個半、報告典獄長
1989 七匹狼、七匹狼 2、傻龍出海、愛拚才會贏
1990 遊俠兒、花祭、異域
1991 大小老千、火燒島、雜牌軍：大頭兵上戰場
1992 五湖四海、逃學歪傳
1993 大小飛刀之九尾狐與飛天貓、劍奴之血契劫、異域 2：孤軍
1994 新烏龍院、桃色追緝令、卜派小子、祖孫情
1995 新烏龍院 2、中國龍、號角響起、臭屁王、逃學戰警
1996 頑皮炸彈、泡妞專家、情色、狗蛋大兵
1997 火燒島之橫行霸道、捉姦強姦通姦（三段式電影，與何平、鄧安寧合導）、天生絕配、超級三等兵、忍者兵
1998 女歡、小鬼遇到兵
1999 男生女生配、野孩子的秘密、房東老爸
2001 蘋果咬一口
2002 失戀聯盟
2003 來去少林、野蠻小子、超級模範生、搞鬼、猴死囚仔
2004 人不是我殺的、喜歡你、喜歡我、猴死囚仔 2：那年暑假、一石二鳥
2008 功夫灌籃
2009 刺陵
 釜山影展
 東京影展
2010 大笑江湖
2011 10+10：無國籍公民（短片）
2012 新天生一對
2014 大宅門

- 1980** The Clown, The Big Shot, Who Is the Real Tycoon?, The Partner
1981 Play Con Game, A Maiden and Wanderer, Kung Hai Fa Choy, Funny Soldier
1982 Seven Black Heroines, Playboy
1983 Fantasy Mission Force, Fire Dragon, The Great Surprise, Four Shy Guys, Ninja Showdown
1984 The Funny Couple, Hooking Up, Funny Face, Seven Foxes
1985 Shao Ye Bing, The Clown & the Swan, The Young and Old Wanderers, Old Man and Little Trouble
1986 Kung Fu Kids, A Book of Heroes, Funny Family
1987 Da Tou Bing, Da Tou Bing II, Da Tou Bing III
1988 World's Biggest Happiness, It's a Mad Mad Prison
1989 Seven Foxes, Seven Foxes II
1990 A Home Too Far
1991 King Swindler, Island of Fire, The War Dogs
1992 Requital, To Miss With Love
1993 Flying Dagger, Slave of the Sword, A Home Too Far II
1994 Messy Temple, Hunting List, Shaolin Popey, Grandpa's Love
1995 Messy Temple II, China Dragon, Forever Friends, Trouble Maker, Young Policemen in Love
1996 The King of Comic, Naughty Boys and Soldiers, Pale Sun, Feeling of Love
1997 Jail in Burning Island, Sexy Story, The Kid vs. the Sop, Me And You And a Girl Name Ugly, Nin-ja School

- 1998** Lady in Heat, Pupp Love Trio
1999 Hob Makes It True, Home Sweet Home
2001 Expect a Miracle
2002 Boom
2003 Shaolin-Let's Go, Kungfu Kid, Super Model Students, The Army, How Young
2004 A Marvellous Detective, I Love How You Love Me, How Young II, One Stone Two Birds
2008 Kung Fu Dunk
2009 Treasure Hunter
 Tokyo International Film Festival
 Busan International Film Festival
2010 Just Call Me Nobody
2011 The Orphans (short for 10+10)
2012 New Perfect Two
2014 My Geeky Nerdy Buddies

FILMOGRAPHY





對我來講，拍電影就是一個研究，去研究自己不懂的事情。



國立交通大學資訊工程系學士，美國芝加哥藝術學院電影製作碩士。

1997年迄今，執導過上百部電視廣告及MV。第一部得獎紀錄片《醫生》讓鍾孟宏開始受到矚目。首部劇情長片《停車》（2008），他身兼導演、編劇、攝影，從生活中遇到並排停車動彈不得的簡單情境，延伸出戲劇性質濃厚的故事，強烈的影像風格與跳躍式的剪輯手法備受矚目，是2008年唯一受坎城影展邀請參展的台灣電影，於金馬獎獲國際影評人費比西獎，並在台北電影節一舉贏得包括最佳導演、最佳編劇等四項獎項。2010年《第四張畫》，榮獲台北電影節最佳劇情長片，評審讚譽：「這部電影開創了一種無法歸類的形式和內容。」

2011年參與由金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈回音〉。2013年新作《失魂》端出前所未見的全新國片懸疑類型，得到台北電影節最佳劇情長片、最佳男主角、最佳攝影、最佳音樂等四獎，亦榮獲金馬獎五項提名。

電影作品年表

2006 醫生（紀錄片）

2006 ▷
台北電影節—最佳紀錄片獎
台灣國際紀錄片雙年展—亞洲獎優等獎、競賽單元觀眾票選最佳影片
2007 ▷
瑞士真實影展
2008 ▷
紐約現代美術館紀錄片雙週展

2008 停車

2008 ▷
金馬獎—國際影評人費比西獎、最佳美術設計
坎城影展—一種注目單元
釜山影展
蒙特婁世界影展

曼谷影展
斯德哥爾摩影展
希臘鐵撒隆尼卡影展
香港亞洲電影節—亞洲新導演獎、觀眾票選最喜愛電影獎
2009 ▷
台北電影節—劇情長片最佳導演、最佳編劇、最佳新演員，國際青年導演競賽評審團特別獎
阿德雷德國際雙年影展
伊斯坦堡獨立影展
大阪亞洲電影節

2010 第四張畫

台北電影節—最佳劇情長片、最佳男演員獎、國際青年導演競賽觀眾票選獎
瑞士盧卡諾影展—競賽片
多倫多影展

2011 10+10：回音（短片）

2013 失魂

台北電影節—最佳劇情長片、最佳男主角、最佳攝影、最佳音樂
金馬獎—最佳音效
多倫多影展
東京影展
溫哥華影展
釜山影展
芝加哥國際影展
瑞典哥登堡國際影展

CHUNG Mong-hong

For me, making a movie is an investigation — to investigate something that I did not know.



CHUNG Mong-hong received his B.S. in Computer Science from National Chiao Tung University and his M.F.A. in Filmmaking from the School of the Art Institute of Chicago.

Since 1997, CHUNG has directed more than a hundred commercials and music videos. He began to attract attention with his first award-winning documentary, *Doctor*. CHUNG was the director, screenwriter, and cinematographer for his first feature, *Parking* (2008) in which an extremely dramatic story derived from the simple situation of being stuck in a parking lot. With its strong visual style and jumping editing which caught much

attention, *Parking* was the only Taiwanese film featured at Cannes Film Festival in 2008. It also garnered FIPRESCI prize at Golden Horse Film Festival as well as four awards at Taipei Film Festival including Best Director, Best Screenplay, etc. *The Fourth Portrait* launched in 2010 received Best Narrative Feature at Taipei Film Festival, winning praise from the jury, "The film inaugurated a certain form and content beyond categorization."

In 2011, he contributed *Reverberation*, a short film to *10+10*, a collaborative film project initiated by Golden Horse Film Festival. His latest film, *Soul* launched in 2013 proposed an unforeseen example in Taiwanese cinema regarding the category of suspense. It received four awards at Taipei Film Festival in 2013, including Best Narrative Feature, Best Actor, Best Cinematography and Best Music and was nominated for Golden Horse Awards in five categories.

2006 Doctor (documentary)

2006 ▷
Taipei Film Festival – Best Documentary
Taiwan International Documentary Festival – Merit Prize of Asian Vision Competition and PTS Audience Choice Award
2007 ▷
Visions du Réel International Documentary Film Festival
2008 ▷
Museum of Modern Art (New York) – Documentary Fortnight

2008 Parking

2008 ▷
Golden Horse Film Festival – FIPRESCI Prize, Best Art Direction
Cannes Film Festival – "Un Certain Regard"
Montreal World Film Festival
Busan International Film Festival
Bangkok International Film Festival
Stockholm International Film Festival
Thessaloniki International Film Festival

Hong Kong Asian Film Festival – Best New Talent Award, Audience Favourite Film

2009 ▷
Taipei Film Festival – Best Director, Best Screenplay, Best New Talent (for performer), Special Jury Prize of New Talent Competition
BigPond Adelaide Film Festival
Istanbul International Independent Film Festival
Osaka Asian Film Festival

2010 The Fourth Portrait

Taipei Film Festival – Best Narrative Feature, Best Actor, Audience Choice Award of New Talent Competition
Locarno International Film Festival – Competition
Toronto International Film Festival

2011 Reverberation (short for 10+10)

2013 Soul

Taipei Film Festival – Best Narrative Feature, Best Actor, Best Cinematography, Best Music
Golden Horse Film Festival – Best Sound Effects
Toronto International Film Festival
Tokyo International Film Festival
Vancouver International Film Festival
Busan International Film Festival
Chicago International Film Festival
Göteborg International Film Festival

戴立忍



▶ 我到現在還一直不去和主流價值妥協。



台灣知名的電影工作者，以導演主修畢業於台北藝術大學戲劇系。

1993年開始參與電影工作，剛開始以演員為主，演出電影作品逾三十部，並多次獲獎。2001年他執導第一部短片《兩個夏天》，得到台灣地區所有的短片獎項，並入圍法國克萊蒙費宏短片影展國際競賽單元。翌年受邀執導個人第一部劇情長片《台北晚九朝五》，一部由香港影人出資在台灣攝製的商業電影。2009年由真實社會事件改編的黑白片《不能沒有你》，由戴立忍自編自導，感動許多觀眾，榮獲金馬獎最佳影片與導演大獎，以及台北電影節百萬首獎，並在多項國際影展接連獲得最佳影片的肯定。2011年參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈KEY〉。

除了擔任導演與演員，戴立忍也從事電影編劇和剪輯工作。



Till now, I still don't compromise with mainstream values.

Leon DAI



Leon DAI (DAI Li-ren) is a well-known Taiwanese actor and director. He majored in Directing in the Department of Theatre of Taipei National University of the Arts.

He began his career primarily by being an actor. Having acted in more than thirty films since 1993, he has been awarded several times. His first short film, *Summers* (2001) won all the prizes for short films in Taiwan and was selected into the competition of Clermont-Ferrand International Short Film Festival. In 2002, he was invited to direct his first feature, *Twenty Something Taipei*, a commercial film shot and produced in Taiwan with a fund from Hong Kong. He then wrote the screenplay for and directed *No Puedo Vivir Sin Ti* (2009). The film in black and white was an adaptation based on a real incident, touching the hearts of many viewers. It won Best Feature Film and Best Director awards at Golden Horse Film Festival and Grand Prize at Taipei Film Festival before being recognized by best film awards at many international festivals successively. In 2011, he contributed a short film, *KEY* to *10+10*, a collaborative film project initiated by Golden Horse Film Festival.

In addition to being a director and actor, Leon DAI also works as a screenwriter and film editor.

2001 *Summers* (short)
2001 ▶
Clermont-Ferrand International Short Film Festival – Competition
2002 ▶
Golden Horse Film Festival – Best Short Film
Golden Harvest Awards – Special Prize
Taipei Film Festival – Professional Section – Grand Prize
Hawaii International Film Festival
Busan International Film Festival

2002 *Twenty Something Taipei*

2009 *No Puedo Vivir Sin Ti (I Can't Live Without You)*
2009 ▶
Golden Horse Film Festival – Best Feature Film, Best Director, Best Original Screenplay, Outstanding Taiwanese Film of the Year
Taipei Film Festival – Grand Prize, Best Actor, Best Supporting Actor, Media Choice Award
Hong Kong International Film Festival
International Film Festival Rotterdam – Competition

Chonju International Film Festival
Focus on Asia Fukuoka International Film Festival
Edinburgh International Film Festival
Seattle International Film Festival
Skip City International D-Cinema Festival (Japan) – Grand Prize
Durban International Film Festival – Best Feature Film
Santiago International Film Festival – Special Jury Award
International Film Festival of India (Goa) – Best Film
Asia-Pacific Film Festival – Best Director, Best Cinematography
Macau International Movie Festival – Best Feature Film, Jury Grand Prize
2010 ▶
Vesoul International Film Festival of Asian Cinema – Golden Cyclo Award, Emile Guimet Award
Chinese Film Media Awards – Best Film, Best Director, Best Actor

2011 *KEY* (short for 10+10)

電影作品年表

2001 *兩個夏天* (短片)
2001 ▶
法國克萊蒙費宏短片影展－國際競賽單元
2002 ▶
金馬獎－最佳創作短片
金穗獎－特別獎
台北電影節－專業類競賽首獎
夏威夷影展
釜山影展

2002 *台北晚九朝五*

2009 *不能沒有你*
2009 ▶
金馬獎－最佳劇情片、最佳導演、最佳原著劇本、年度台灣傑出電影
台北電影節－劇情長片類百萬首獎、最佳男演員、最佳男配角、媒體推薦獎
香港國際電影節
鹿特丹影展－競賽單元
韓國全州影展
日本福岡影展
愛丁堡影展
西雅圖影展
日本 SKIP CITY 國際數位電影節－最佳影片
南非德班影展－最佳影片
智利聖地牙哥國際影展－評審團特別獎

印度國際影展－最佳影片
亞太影展－最佳導演、最佳攝影
澳門電影節－最佳影片、評審委員會大獎
2010 ▶
法國維蘇亞洲影展－金三輪車獎、居美獎
華語電影傳媒大獎－最佳影片、最佳導演、最佳男主角

2011 *10+10 : KEY* (短片)

電影透過音樂更溫柔地讓你感動與喚醒你內心的記憶，那些存在過去歲月裡所遺留的美好愛情。



顛覆華語歌詞傳統情愛寫作場景，開拓引領全新填詞空間的方文山，熟稔網路世代的思考模式，擅長將文字圖像化。他從作詞者背景的歌詞韻腳中所衍生出的「素顏韻腳詩」，旗幟鮮明，個人風格強烈，識別度極高。而從歌詞創作所衍生出的跨界影像創作，把天馬行空充滿畫面感的文字，轉呈現為電影場景的時空剪接，電影與文字相互辯證，影像傳達出如詩般的語言，成為其個人電影作品的最大特色。



Through music, films tenderly wake up your inner feelings and memories, the beautiful love left from the past years.



As a lyricist, FANG Wen-shan has made a breakthrough in lyric-writing by radically changing conventional ways of writing about love. Familiar with the mentalities of the Internet generation, he is good at using vivid visual imagery in his lyrics. His background in lyric-writing led him to create his unique "pure verses" based on rhymes, endowing him with a strong individual style and a conspicuous feature. As for the visual creation derived from his lyric-writing, texts filled with imagination and picturesqueness are turned into combinations of cinematic scenes. Thus, films and texts come into mutual dialectics; the images deliver a poetic language, which has become the signature of his films.



電影作品年表

2008 愛到底：華山・24
(四段故事電影)

2013 聽見下雨的聲音

2008 Huashan 24
(short for the four-part film L-O-V-E)

2013 Rhythm of the Rain

FILMOGRAPHY

何蔚庭



▶ 安靜的做，廢話少說。

美國紐約大學電影製作系畢業。首部長片《台北星期天》讓何蔚庭獲得第四十七屆金馬獎最佳新導演獎，在羅馬尼亞的克盧日國際喜劇影展獲得最佳影片，於台北電影節獲國際青年導演競賽特別推薦獎、電影產業獎。

何蔚庭的短片創作屢獲佳評。《呼吸》在2005年坎城影展國際影評人週獲兩個獎，成為第一部在坎城獲獎的台灣短片，更於西班牙加泰隆尼亞國際奇幻影展獲最佳短片獎及在台北電影節獲特別評審獎。另一部短片《夏午》，入圍2008年坎城影展導演雙週，為該屆唯一入圍坎城的亞洲短片。

2011年，何蔚庭受邀參與由金馬影展發起之《10+10》電影聯合創作計畫，拍攝了短片〈100〉，《10+10》為金馬影展開幕片，也入圍2012年柏林影展電影大觀單元。他同時也為天主教失智老人基金會發起的公益短片集錦《昨日的記憶》拍攝其中一部短片〈我愛恰恰〉，於第十四屆台北電影節獲得最佳短片獎。

何蔚庭目前在新加坡拍攝英語片《新四千金》。



▶ Shut up, just do it.

HO Wi-ding graduated from the film school of New York University. His first feature film, *Pinoy Sunday* won Best New Director at the 47th Golden Horse Film Festival, Best Film at Comedy Cluj International Film Festival, as well as Special Mentions in International New Talent Competition and Industry Award for Narrative Feature at Taipei Film Festival.

HO Wi-ding has also been quite successful with his short films. *Respire* won two awards in International Critics' Week at Cannes Film Festival in 2005, which became the first Taiwanese short film to be awarded in Cannes; the film later went on to claim Best Short Film at Sitges Film Festival and Special Mentions at Taipei Film Festival. Another short film by HO, *Summer Afternoon* was the only Asian short film to be selected into "Directors' Fortnight" at Cannes Film Festival in 2008.

In 2011, HO Wi-ding was invited to participate in the collaborative project *10+10* initiated by Golden Horse Film Festival, for which he shot a short film titled *100*. *10+10* was the Opening Film of Golden Horse Film Festival that year and was selected into "Panorama" of Berlinale in 2012. HO has also made a short film titled *I Wake Up In A Strange Bed* for an omnibus film project titled *When Yesterday Comes*, a charity event organized by Taiwan Catholic Foundation of Alzheimer's Disease and Related Dementia, which was later awarded Best Short Film at the 14th Taipei Film Festival.

HO Wi-ding is currently in Singapore, shooting *Our Sister Mambo*, a film in English.

電影作品年表

2005 呼吸 (短片)
2005 ▶
坎城影展－國際影評人週－柯達發現獎最佳短片、
TV5 青年評論獎
加泰隆尼亞奇幻影展－最佳短片
2006 ▶
台北電影節－評審團特別獎

2008 夏午 (短片)
坎城影展－導演雙週

2009 台北星期天
2010 ▶
金馬獎－最佳新導演
2011 ▶
克盧日國際喜劇影展（羅馬尼亞）－最佳影片
台北電影節－國際青年導演競賽特別推薦獎、
電影產業獎－劇情長片

2011 10+10：100 (短片)

2011 昨日的記憶：我愛恰恰 (短片)
2012 ▶
香港國際電影節－競賽短片
台北電影節－最佳短片

[新片計畫]
新四千金
天涯知己

2005 Respire (short)
2005 ▶
Cannes Film Festival – Kodak Discovery Award of
International Critics' Week, TV5 (Very) Young Critics'
Award
Sitges Film Festival – Best Short Film
2006 ▶
Taipei Film Festival – Special Mentions

2008 Summer Afternoon (short)
Cannes Film Festival – Directors' Fortnight

2009 Pinoy Sunday
2010 ▶
Golden Horse Film Festival – Best New Director



2011 ▶
Comedy Cluj International Film Festival – Best Film
Taipei Film Festival – Special Mentions in New Talent Competition, Industry
Award for Narrative Feature

2011 100 (short for 10+10)

2011 I Wake Up In A Strange Bed (short for **When Yesterday Comes**)
2012 ▶
Hong Kong International Film Festival – Short Film Competition
Taipei Film Festival – Best Short Film

[Upcoming Production]
Our Sister Mambo
Lonely Together

FILMOGRAPHY

電影可以超越現實，篡改記憶。但是，那些等待的心情，無聊的青春，都是假裝不來的。



侯季然

侯季然是電影編導、作家。政治大學廣播電視研究所畢業。首部實驗紀錄片《星塵 15749001》拿下台北電影節百萬首獎。紀錄報廢摩托車的短片《我的七四七》，以及重探台灣1979至1983年「社會寫實電影」的紀錄長片《台灣黑電影》，也接連入選東京、鹿特丹及釜山等二十餘個國際影展，「我」片並在2006年香港IFVA獨立短片及錄像競賽及2007年奧地利Sidewalk Cinema，分別贏得亞洲新勢力大獎及評審團大獎。

2008年侯季然獲選為李安與李崗培植台灣新銳導演的「推手計畫」成員，執導三段式電影《茱麗葉》其中的〈該死的茱麗葉〉。2010年首部劇情長片《有一天》，由侯孝賢擔任監製，入選柏林影展青年導演論壇單元。翌年參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈小夜曲〉。

2012年侯季然推出第二部劇情長片《南方小羊牧場》，在兩岸三地及東南亞、澳洲等地上映，入圍金馬獎「最佳美術設計」、「最佳視覺效果」及亞洲電影大獎，並獲台北電影節「最佳整體技術獎」及蒙特婁奇幻影展「最佳導演」。

2014年參與台北市電影委員會與義大利國家影視公司Rai Cinema合作的電影《台北工廠II》，拍攝短片〈顫慄〉。



Photo：周宜賢 ZHOU Yi-hsien

In cinema, one can go beyond reality and alter memory, but can never fake feelings of waiting and the boring youth.



Photo：江凱維 Stanley CHIANG

Graduated from National Chengchi University in the Master Program of Radio and Television, HOU Chi-jan is director and screenwriter for films and writer. His first experimental short, *Stardust 15749001* won the Grand Prize at the Taipei Film Festival in 2003. His short film about abandoned motorcycles, *My 747* and his documentary feature, *Taiwan Black Movies*, which revisits social realism films made between 1979 and 1983 in Taiwan were successively selected by more than twenty international film festivals in Tokyo, Rotterdam, Busan, etc. *My 747* further won the Grand Prize for "Asian New Force" category in the Incubator for Film and Visual media in Asia/IFVA (Hong Kong) in 2006 and the Jury Special Award in the Sidewalk Cinema Festival in Austria in 2007.

In 2008, HOU Chi-jan was selected by Ang LEE and Khan LEE for their Pushing Hands project as one of the emerging directors and directed *Juliet's Choice* for a three-part film entitled *Juliets*. In 2010, his first feature, *One Day* (to which HOU Hsiao-hsien was the executive producer) was shown in "Forum" at the Berlinale. In the next year, he contributed a short, *Green Island Serenade* to *10+10*, a collaborative film project initiated by Golden Horse Film Festival.

In 2012, HOU Chi-jan launched his second feature, *When a Wolf Falls in Love with a Sheep*. The film was screened in China, Taiwan, Hong Kong, Southeast Asia and Australia. It was nominated for Best Art Direction and Best Visual Effects at the Golden Horse Film Festival as well as for Asian Film Awards. It also garnered Best Technical Achievements Award at the Taipei Film Festival and Best Director Award at the Fantasia International Film Festival (Montreal).

In 2014, he contributed a short film entitled *The Thrill to Taipei Factory II*, a collaborative filming project between the Taipei Film Commission and Rai Cinema (Italy).

Images courtesy of Strawberry Time Films Co., Ltd., TGHFF Executive Committee

電影作品年表

2003 星塵 15749001 (實驗片)
2005 台灣黑電影 (紀錄片)
2005 我的七四七 (紀錄短片)
2007 購物車男孩 (短片)

2010 有一天

2010 >
柏林影展－青年論壇單元
俄羅斯海參崴影展－評審團獎
北京華語青年影像論壇－最佳編劇
金馬奇幻影展－閉幕片
羅馬亞洲影展
智利聖地牙哥影展
韓國首爾忠武路國際影展
西班牙 Abycine 影展－競賽片
華沙影展－競賽片
2011 >
瑞典哥特堡影展

2010 茱麗葉：該死的茱麗葉 (短片)

2011 10+10：小夜曲 (短片)

2012 南方小羊牧場

香港亞洲電影節－開幕片
2013 >
台北電影節－最佳整體技術獎
加拿大蒙特婁奇幻國際影展－最佳導演獎

2014 台北工廠II：顫慄 (短片)
威尼斯影展

FILMOGRAPHY

2003 Stardust 15749001 (experimental film)
2005 Taiwan Black Movies (documentary)
2005 My 747 (documentary short)
2007 Shopping Cart Boy (short)

2010 One Day

2010 >
Berlin International Film Festival – "Forum"
Vladivostok International Film Festival –
Special Jury Award
Chinese Young Generation Film Forum (Beijing) –
Best Screenplay
Taipei Golden Horse Fantastic Film Festival –
Closing Film
Asian Film Festival of Rome
Santiago International Film Festival (Chile)
Chungmuro International Film Festival (Seoul)
Abycine: Albacete International Film Festival –
Competition
Warsaw Film Festival – Competition
2011 >
Göteborg International Film Festival

2010 Juliet's Choice (short for Juliets)

2011 Green Island Serenade (short for 10+10)

2012 When a Wolf Falls in Love with a Sheep
Hong Kong Asian Film Festival – Opening Film
2013 >
Taipei Film Festival – Best Technical Achievements
Fantasia International Film Festival (Montreal) –
Best Director

2014 The Thrill
(short for Taipei Factory II)
Venice Film Festival

圖片提供：時光草莓電影有限公司、台北金馬影展執行委員會

侯孝賢

國際聲名遠播的電影大師，台灣新電影運動領銜人物。

1947生於中國廣東梅縣。一歲來台，在鳳山長大。二十二歲退伍，考上國立藝專影劇科。二十五歲畢業，跑去當電子計算機推銷員，翌年進入電影圈，追隨李行、徐進良等導演拍片，擔任場記或副導。三十一歲之前，電影資歷包括二部戲的場記、十一部戲的副導演、五部劇本。

1978至1981年，他與老搭檔陳坤厚共同合作了六部商業片，皆由侯編劇，陳攝影，兩人輪流執導。1980年他執導首部劇情長片《就是溜溜的她》。1982年編導的《在那河畔青草青》獲金馬獎提名最佳影片、最佳導演。

1983年他與萬仁、曾壯祥合拍的三段式電影《兒子的大玩偶》，開啟了1980至1990年代的台灣新電影浪潮。之後執導的《風櫃來的人》、《冬冬的假期》，一方面於國際影展頻獲大獎，一方面卻因票房失利，負債累累。1986年《童年往事》首次突破中國阻撓進入柏林影展，並獲國際影評人獎，侯孝賢逐漸被公認為世界最具原創力的導演之一，但在國內則引發評論界的激烈辯論。

▶ 好電影來自對現實的感受力。



HOU Hsiao-hsien

HOU Hsiao-hsien is an internationally renowned master filmmaker as well as a leading figure of Taiwanese New Wave.

Born in Guangdong, China in 1947, he moved to Taiwan in 1948 and grew up in Fengshan in Southern Taiwan. Upon completing his military service in 1969, HOU was admitted to the Film & TV division of National School of Arts (today's National Taiwan University of Arts). He graduated in 1972 and worked as a salesman before shifting to filmmaking the next year, working as script supervisor or assistant director to filmmakers like LI Hsing and XU Jin-liang. Before he turned thirty-one, he has worked as script supervisor for two films and assistant director for eleven films, and has written five scripts.

Between 1978 and 1981, he collaborated with his long-term partner, CHEN Kun-hou to make six commercial films for which HOU wrote the scripts and CHEN was cinematographer, the two taking turns directing. His debut feature, *Cute Girl* was shot in 1980, followed by *The Green, Green Grass of Home* (1982) which he wrote and directed. The latter was nominated for two Golden Horse Awards: Best Feature Film and Best Director.

▶ A good film comes from your sensibility of reality.

電影作品年表

1980 就是溜溜的她
1981 風兒踢踏踩
1982 在那河畔青草青
1983 兒子的大玩偶（三段式電影之一）

1983 風櫃來的人
 1984 ▶
 法國南特三洲影展－最佳影片

1984 冬冬的假期
 1985 ▶
 法國南特三洲影展－最佳影片
 亞太影展－最佳導演
 瑞士盧卡諾影展－天主教人道精神獎特別推薦

1985 童年往事
 1985 ▶
 金馬獎－最佳原著劇本
 1986 ▶
 柏林影展－國際影評人費比西獎
 亞太影展－評審委員特別獎
 1987 ▶
 鹿特丹影展－最佳非歐美影片獎

1986 戀戀風塵
 1987 ▶
 法國南特三洲影展－最佳導演、
 最佳攝影、最佳音樂



1987 尼羅河女兒
 金馬獎－最佳原著音樂
 義大利都靈影展－評審委員特別獎

1989 悲情城市
 威尼斯影展－最佳影片金獅獎
 金馬獎－最佳導演、最佳男主角

1993 戲夢人生
 1993 ▶
 坎城影展－評審團獎
 比利時根特影展－最佳音樂效果
 金馬獎－最佳攝影、最佳造型設計
 1994 ▶
 伊斯坦堡影展－國際影評人費比西獎

1995 好男好女
 1995 ▶
 金馬獎－最佳導演獎、最佳改編劇本、最佳錄音
 夏威夷影展－最佳影片金麥里獎
 坎城影展－競賽單元
 1996 ▶
 新加坡影展－特別成就獎、國際影評人費比西獎
 亞太影展－最佳導演、最佳美術指導

1996 南國再見，南國
 坎城影展－競賽單元
 金馬獎－最佳電影歌曲

1998 海上花
 金馬獎－評審團大獎、最佳美術設計
 台北電影節－最佳導演、最佳美術設計
 坎城影展－競賽單元
 亞太影展－最佳導演

2001 千禧曼波
 金馬獎－最佳攝影、最佳原創電影音樂、最佳音效
 芝加哥影展－銀雨果獎
 比利時根特影展－最佳導演
 坎城影展－技術大獎

2003 珈琲時光
 2004 ▶
 伊斯坦堡影展－最佳影片金獅金香獎
 釜山影展－年度亞洲電影人獎

2005 最好的時光
 金馬獎－年度最佳台灣電影工作者、年度最佳台灣電影、
 最佳女主角
 坎城影展－競賽單元
 東京影展－黑澤明賞
 希臘鐵撒隆尼卡影展－傑出成就「金亞力山大獎」

2007 紅氣球
 坎城影展－一種注目單元
 盧卡諾影展－榮譽金豹獎

2011 10+10：黃金之弦（短片）

[新片計畫]
轟隆隆



他繼而以台灣歷史為題材，執導《悲情城市》、《戲夢人生》及《好男好女》，合稱「台灣三部曲」。其中《悲情城市》於1989年獲威尼斯影展金獅獎，國內票房長紅，居年度港台影片賣座第二。從此奠定他國際電影大師的地位，並為往後的台灣電影開拓出「國際影展路線」。

他也為數部作品擔任監製或製片，其中包括張藝謀執導的《大紅燈籠高高掛》（1991）、徐小明的《少年吔，安啦！》（1992）、侯季然的《有一天》（2010）、齊柏林的《看見台灣》（2013）等。



The Sandwich Man, a three-part film made by HOU, WAN Jen and TSENG Chuang-hsiang in 1983 has inaugurated Taiwanese New Wave during the 1980s and 1990s. Afterwards, with *The Boys from Fengkuei* and *A Summer at Grandpa's*, HOU garnered numerous awards in international film festivals but became debt-ridden due to box office failures. In 1986, his *A Time to Live, A Time to Die* became the first Taiwanese film to surmount pressure from China at Berlinale, winning the FIPRESCI Prize. HOU came to be recognized internationally as one of the most original directors.

Meanwhile, he has become a subject of intense debates among local critics.

HOU went on to make *A City of Sadness*, *The Puppetmaster* and *Good Men, Good Women* under the overarching title, *Trilogy of Taiwan*, revolving around the history of Taiwan. *A City of Sadness* was honored with Golden Lion at Venice Film Festival in 1989. It was not only the second highest-grossing film among Taiwanese and Hong Kong movies that year, but also a long-term box office success in Taiwan. HOU has thus established his status as an international master filmmaker ever since, opening a way that led Taiwanese cinema to international film festivals.

HOU is also executive producer and producer to several films, including ZHANG Yi-mou's *Raise the Red Lantern* (1991), HSU Hsiao-ming's *Dust of Angels* (1992), HOU Chi-jan's *One Day* (2010) as well as CHI Po-lin's *Beyond Beauty: Taiwan from Above* (2013).

1980 *Cute Girl*
1981 *Cheerful Wind*
1982 *Green, Green Grass of Home*
1983 *The Sandwich Man*
1983 *The Boys From Fengkuei*
 1984 >
 Festival of 3 Continents (Nantes) – Best Film
1984 *A Summer at Grandpa's*
 1985 >
 Festival of 3 Continents (Nantes) – Best Film
 Asia Pacific Film Festival – Best Director
 Locarno International Film Festival – Prize of the Ecumenical Jury Special Mention
1985 *A Time to Live, A Time to Die*
 1985 >
 Golden Horse Film Festival – Best Original Screenplay
 1986 >
 Berlin International Film Festival – FIPRESCI Prize
 Asia-Pacific Film Festival – Special Jury Award
 1987 >
 International Film Festival Rotterdam – Best Non-American / Non-European Film

1986 *Dust in the Wind*
 1987 >
 Festival of 3 Continents (Nantes) – Best Cinematography, Best Score

1987 *Daughter of the Nile*
 Golden Horse Film Festival – Best Original Film Score
 Torino Film Festival – Special Jury Award

1988 *A City of Sadness*
 Venice Film Festival – Golden Lion
 Golden Horse Film Festival – Best Director, Best Leading Actor

1993 *The Puppetmaster*
 1993 >
 Cannes Film Festival – Jury Prize
 Film Festival Ghent – Georges Delerue Prize for Best Music
 Golden Horse Film Festival – Best Cinematography, Best Costume Design
 1994 >
 Istanbul Film Festival – FIPRESCI Award

1995 *Good Men, Good Women*
 1995 >
 Golden Horse Film Festival – Best Director, Best Adapted Screenplay, Best Sound Recording
 Hawaii International Film Festival – Golden Maile Award for Best Narrative
 Cannes Film Festival – Competition

1996 >
 Singapore International Film Festival – Special Achievement Award, NETPAC-FIPRESCI Award
 Asia-Pacific Film Festival – Best Director, Best Art Director

1996 *Goodbye South, Goodbye*
 Cannes Film Festival – Competition
 Golden Horse Film Festival – Best Original Film Song

1998 *Flowers of Shanghai*
 Golden Horse Film Festival – Grand Jury Award, Best Art Direction
 Taipei Film Festival – Best Director, Best Art Direction
 Cannes Film Festival – Competition
 Asia-Pacific Film Festival – Best Director

2001 *Millennium Mamba*
 Golden Horse Film Festival – Best Cinematography, Best Original Score, Best Sound Effects
 Chicago International Film Festival – Silver Hugo Award
 Ghent International Film Festival – Best Director
 Cannes Film Festival – Technical Grand Prize for Sound Design

2003 *Café Lumière*
 2004 >
 Istanbul Film Festival – Golden Tulip Award
 Busan International Film Festival – Asian Filmmaker of the Year

2005 *Three Times*
 Golden Horse Film Festival – Outstanding Taiwanese Filmmaker of the Year, Outstanding Taiwanese Film of the Year, Best Leading Actress
 Cannes Film Festival – Competition
 Tokyo International Film Festival – Akira Kurosawa Award
 Thessaloniki International Film Festival – Golden Alexander Award

2007 *Flight of the Red Balloon*
 Cannes Film Festival – "Un Certain Regard"
 Locarno International Film Festival – Leopard of Honor

2011 *La Belle Époque* (short for 10+10)

[Upcoming Production]
The Assassin



FILMOGRAPHY



1967生，國立台北藝術大學美術系畢業。二十一歲開始拍短片，1994年開始拍攝廣告，成為台灣頂尖廣告導演，完成的實驗短片和廣告作品曾多次得獎。拍電影的經驗始於擔任侯孝賢《海上花》（1998）的副導。2000年首部劇情長片《命帶追逐》，以著重概念的鮮明影像風格，在台灣影壇獨樹一幟，入選坎城影展導演雙週，並榮獲多項國際大獎。相隔十年後推出第二部長片作品《第36個故事》。

2011年參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈有一好沒二好〉。

我在構築的時候非常理性，可是作品真正想講的事情經常都很感性。



電影作品年表

2000 命帶追逐

2000 >

台北電影節－商業類年度最佳影片、年度導演新人獎

2001 >

日本福岡亞洲影展－最佳影片大獎

香港國際電影節

溫哥華影展－青年導演龍虎獎

坎城影展－導演雙週單元

義大利都靈影展－最佳首部劇情片獎

希臘鐵撒隆尼卡影展－最佳導演、最佳藝術成就獎

芝加哥影展



2002 >

瑞典哥特堡影展

布宜諾斯艾利斯國際獨立影展

韓國全州影展

美國奧羅拉亞洲電影節

印度亞洲影展

2010 第36個故事

台北電影節－最佳音樂、觀眾票選獎

羅馬亞洲影展

2011 10+10：有一好沒二好（短片）

FILMOGRAPHY

2000 Mirror Image

2000 >

Taipei Film Festival – Feature Films –

Best Film of the Year, Most Promising Director of the Year

2001 >

Fukuoka Asian Film Festival – Grand Prix for Best Film

Hong Kong International Film Festival

Vancouver International Film Festival –

Dragons & Tigers Award for Young Cinema

Cannes International Film Festival – "Directors' Fortnight"

Torino Film Festival – Best First Feature Film Award

Thessaloniki International Film Festival –

Best Director Award, Artistic Achievement Award

Chicago International Film Festival

2002 >

Göteborg International Film Festival

Buenos Aires International Festival of Independent Cinema

Chonju International Film Festival

Aurora Asian Film Festival

Osian's Cinefan Festival

2010 Taipei Exchanges

Taipei Film Festival – Best Music, Audience Choice Award

Asian Film Festival of Rome

2011 Something's Gotta Give (short for 10+10)



I'm very practical when constructing my film, but the presentation of my themes are often sentimental.

Born in 1967 in Taiwan, HSIAO Ya-chuan graduated from Fine Arts Department of Taipei National University of the Arts. HSIAO began making short films in 1988 and has been working in advertising since 1994, becoming one of the top directors for commercials in Taiwan. He has won numerous awards with his experimental films and commercials. His first experience with feature films was being the assistant director for HOU Hsiao-hsien's *Flowers of Shanghai* (1998). His first feature, *Mirror Image* (2000) has a distinctive visual style oriented by concepts, which distinguished him from other filmmakers in Taiwan. It was selected into the "Directors' Fortnight" at the Cannes Film Festival in 2001 and won numerous international awards. In 2010, HSIAO launched his second feature, *Taipei Exchanges*.

In 2011, he contributed a short, *Something's Gotta Give to 10+10*, a collaborative film project initiated by the Golden Horse Film Festival.





對我來說，拍片的過程往往比結果更有意思、更有意義！



許明淳



生於1968年。淡江大學大眾傳播學系畢業，曾擔任廣告製作公司製片、電視節目企劃、編劇等工作。自1996年加入「多面向藝術工作室」後開始從事紀錄片拍攝，接觸的題材與涉獵領域十分多元。

2008年，在導演李安與李崗合力打造的「推手計畫」下，完成個人首部紀錄長片《星光傳奇》，記錄在選秀節目中，一群來自不同背景而懷抱追星夢的年輕人，如何在相同舞

台踏著迥異的舞步演出各自精采的故事。

2013年，完成了由李崗監製、耗時五年的歷史紀錄長片《阿罩霧風雲》，是一部結合劇情片規模的人力編制，大量以「戲劇重建」方式和動畫，讓觀眾可以接近、有情感交流的紀錄片。而許明淳也從翻閱台灣歷史的過程中，發現非常多的故事，希望可以一直拍下去！



To me, the filming process tends to be more interesting and meaningful than the result!

Born in 1968, Hsu graduated from Department of Mass Communication of Tamkang University and worked as a producer for commercials, a TV producer and a scriptwriter. He began his first encounter with documentaries after joining Dimensions Communications in 1996, approaching diverse subjects and a wide range of fields.

In 2008, he was chosen by director Ang LEE and Khan LEE for their Pushing Hands program to support emerging filmmakers. This has helped him to complete his first documentary feature *Stars* recording how a group of young people from different backgrounds with their dreams of stardom come to perform on the same stage in his or her own style, acting out their own wonderful stories.

In 2013, with Khan LEE as executive producer, he completed the historical documentary feature *Attabu* that took five years in the making. The scale of production of *Attabu* is similar to that of a feature. By using a lot of scene reconstructions and animations, the documentary allows the audience a greater accessibility as well as emotional exchanges. While digging through the history of Taiwan, Hsu uncovered many stories that he would like to keep on filming for a long time!



電影作品年表

2008 星光傳奇 (紀錄片)
韓國堤川國際音樂電影節—競賽片
台灣國際紀錄片雙年展
特拉維夫國際紀錄片影展

2013 阿罩霧風雲 (紀錄片)

[新片計畫]
阿罩霧風雲—下集



2008 Stars (documentary)
Jecheon International Music & Film Festival – Competition
Taiwan International Documentary Festival
Tel Aviv International Documentary Film Festival

2013 Attabu (documentary)

[Upcoming Production]
Attabu (sequel)



台灣大學戲劇學系第一屆、台北藝術大學電影創作研究所畢業。2007年，以電視電影《愛的麵包魂》及短片《靜夜星空》兩部內容取材、拍攝手法迥異的影片同時入圍台北電影節，獲得特別推薦導演獎，以及評審團特別獎、觀眾票選獎，大放異彩。2012年拍攝電影版《愛的麵包魂》，入圍東京影展亞洲之風單元。



電影的目的都在提供娛樂，但我信仰的電影卻還有更深一層的意義，它會讓觀眾去檢視自己的良知，刺激觀眾思考，讓心思流轉。

電影作品年表

2007 愛的麵包魂（電視電影）
台北電影節－評審團特別獎、
觀眾票選獎第一名、
特別推薦導演

2007 靜夜星空（短片）
台北電影節－評審團特別獎

2012 愛的麵包魂

2012 >
夏威夷國際影展
韓國富川奇幻影展
東京影展
加拿大里奇蒙影展
2013 >
西班牙亞洲夏日電影節

【新片計畫】
請問校長先生

2007 The Soul of the Bread (telefilm)
Taipei Film Festival – Special Mentions,
Grand Audience's Choice Award, Special
Mention director

2007 A Starry Silent Night (short)
Taipei Film Festival – Special Mentions

2012 The Soul of the Bread
2012 >
Hawaii International Film Festival
Puchon International Fantastic Film Festival
Tokyo International Film Festival
Richmond International Film and Media Arts Festival
2013 >
Asian Summer Film Festival (Spain)

【Upcoming Production】
Touch of Reality

FILMOGRAPHY

KAO Pin-chuan



All films aim at providing entertainment, but the films in which I have faith possess yet deeper meanings that prompt the audience to take a look at their conscience, provoke their thoughts and inspire their minds.



KAO was among the first graduates from Department of Drama and Theatre of National Taiwan University, and later attained a master's degree in filmmaking from Taipei National University of the Arts. In 2007, he showed extraordinary results: he was nominated at Taipei Film Festival for both his television film *The Soul of the Bread* and his short film *A Starry Silent Night*, two films that differ greatly in content and filming approaches. The two films featured themes and filming techniques so distinctive that won him the Special Mention director, Special Mentions and Grand Audience's Choice Award. In 2012, his silver-screen adaptation of *The Soul of the Bread* was selected into "Winds of Asia-Middle East" at the Tokyo International Film Festival.





▶ 一個人硬幹是執念，一群人奮戰是信念。

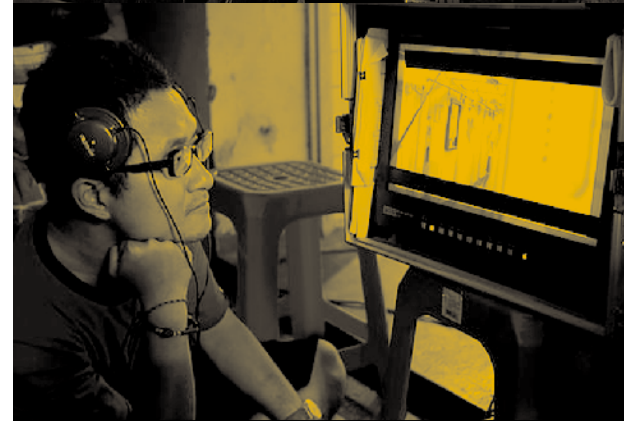


2000年，九把刀開始在網路上創作，不論是黑色喜劇、荒謬驚悚、浪漫愛情、熱血豪邁、奇幻架空，文字間的能量不可思議地成長，期許成為華文世界中的故事大王。多部作品有改編為電影、電視、遊戲的計畫，並跨界擔任電影編劇與廣告發想。

2011年，以自己的青春故事為題材的小說《那些年，我們一起追的女孩》改編成的同名電影，為個人執導的首部劇情長片，獲得廣大的迴響與喜愛，「那些年」旋風橫掃海內外，成為香港華語電影史上最賣座電影，也掀起了九把刀小說作品的翻拍熱潮。

在電影上獲得空前的成功後，九把刀仍然醉心於小說創作，並監製《打噴嚏》（2014）、《等一個人咖啡》（2014）及紀錄片《十二夜》（2013）。

▶ The persistence of an individual is obsession; collaborative effort becomes conviction.



Giddens KO started his online writing in 2000. His writing covers all sorts of genre from black comedy, absurd thriller, romance, ardent heroism to wild fantasy, the energy of which grew in an incredible way, in the expectation of becoming one of the most prominent Mandarin story tellers. He plans to adapt many of his creations into films, TV dramas and games. Meanwhile, he works as a scriptwriter and a copywriter.

In 2011, he won positive feedbacks with his first feature film *You Are the Apple of My Eye*, an adaptation of his own novel of the same title based on his adolescence story. It caused a sensation in Taiwan and overseas and has become the all-time highest-grossing Mandarin film in the history of film in Hong Kong. This success also provoked a wave of adaptation of Giddens KO's novels.

Having achieved unprecedented success in filmmaking, he remains devoted to novel writing. In addition, he is the executive producer to a number of films including *A Choo* (2014), *Café, Waiting, Love* (2014) and a documentary entitled *Twelve Nights* (2013).

電影作品年表

2008 愛到底：三聲有幸（四段式電影）

2011 那些年，我們一起追的女孩

2011 ▶
台北電影節－國際青年導演競賽觀眾票選獎
香港夏日國際電影節
金馬獎－最佳新演員

2012 ▶
香港電影金像獎－最佳兩岸華語電影
義大利烏汀內遠東電影節

【新片計畫】
功夫



2008 After Afterall (short for the four-part film L-O-V-E)

2011 You Are the Apple of My Eye

2011 ▶
Taipei Film Festival – International New Talent Competition – Audience Choice Award
Summer International Film Festival (Hong Kong)
Golden Horse Film Festival – Best New Performer

2012 ▶
Hong Kong Film Awards – Best Film From Mainland and Taiwan
Far East Film Festival (Udine)

[Upcoming Production]
Kung Fu

FILMOGRAPHY



希望到好萊塢拍夢想中的電影！

1983年生，輔仁大學影像傳播系、台北藝術大學電影創作研究所畢業。這位新世代導演從小就愛看電影，特別是商業片和恐怖驚悚片。從大學起陸續完成數部劇情短片，如《碎夢》（2004）、《靠近》（2005）、《夢》（2007）、《大雨》（2009）……。讓他嶄露頭角的，是大一時的DV短片作業《鬼印》（2004），憑著高明的音效運用及犀利的剪接技法，在網路上造成轟動，開始以鬼片題材受到矚目，《鬼印》也入圍東京短片影展及韓國首爾MGFF短片影展奇幻單元。

2008年他完成首部劇情長片《絕命派對》，邀請好萊塢燈光師和攝影團隊助陣，全片充斥著血腥、暴力、性元素，是台灣從沒有人拍過的恐怖驚悚片類型，入選2010年比利時布魯塞爾國際奇幻影展觀摩片，為該影展創辦二十八年以來首次有台灣導演與作品入選。2014年發表與香港導演戚家基共同執導、由九把刀小說改編而成的長片《打噴嚏》。



電影作品年表

2008 **絕命派對**

2009 > 韓國富川奇幻影展—競賽片
2010 > 布魯塞爾國際奇幻影展

2012 **率性生活之末日逆襲**（陳正道共同執導）
台北電影節—競賽類劇情長片入圍

2014 **打噴嚏**（戚家基共同執導）



I hope to make the movie of my dreams one day in Hollywood!



Kevin KO

Born in 1983, Kevin KO graduated from Department of Communication Arts of Fu Jen Catholic University and obtained his master's degree in Filmmaking at Taipei National University of the Arts. As a filmmaker of the new generation, he has had the passion for watching films since childhood, especially mainstream films and horror films. He has completed many drama short films in his college days including *Broken Dreams* (2004), *So Close* (2005), *The Other 50% of Life* (2007) and *Christmas Rain* (2009). He came into prominence with a DV short, *The Print* (2004) made in his first year in college. Wonderful sound effects and a sharp editing style caused a sensation on the internet. He began to gain attention with horror subjects. The film was selected into the Short Shorts Film Festival Asia in Tokyo and the "Horror & Fantasy" section of the Mise-en-scene's Genre Film Festival (MGFF) in Korea.

In 2008, he engaged Hollywood's lighting technicians and cinematographers to make his first feature, *Invitation Only*. Full of bloody violence and sex, it was an unforeseen example of horror films made in Taiwan and was screened at the 2010 Brussels International Fantastic Film Festival, the first film by a Taiwanese director to be selected into this film festival. In 2014, he launches a feature, *A Choo* that he co-directed with Peter TSI from Hong Kong. The film is an adaptation of a novel by Giddens KO.

FILMOGRAPHY

2008 **Invitation Only**

2009 > Puchon International Fantastic Film Festival – Competition
2010 > Brussels International Fantastic Film Festival

2012 **The Bendover** (co-directed with CHEN Zheng-dao)
Taipei Film Festival – nominated for Best Narrative Feature

2014 **A Choo** (co-directed with Peter TSI)

郭珍弟



1965年生，畢業於台灣大學心理系、美國天普大學影視研究所。影像作品涵蓋紀錄片、劇情片、實驗短片等逾二十部，也參與過劇場工作。過去她以紀錄片最為人熟悉，如：《尋找賴和之獄中日記》、《基隆河的故事》、《希·音拉珊》、《禮拜堂的華爾滋——台灣聲樂教育的先驅林秋錦》等，而《清文不在家》以及與簡偉斯合導的《Viva Tonal跳舞時代》兩片尤其知名。

屬於「流離島影」系列的《清文不在家》，描寫蘭嶼原住民青年面對求職與返鄉之間的兩難，入選2001年新加坡影展，並榮獲2002年紐約短片展評審團獎。《Viva Tonal跳舞時代》回顧1930年代台灣本土流行音樂，贏得2003年金馬獎最佳紀錄片的殊榮。

拍攝紀錄片的經歷，讓郭珍弟更能細膩觀察生活周遭人物，這些人的故事也成為創作劇情片的題材。2009年，她結合過去拍片接觸的老人與舞蹈、音樂元素，完成首部劇情長片《練·戀·舞》，用浪漫喜劇的商業片類型，幽默演繹老年人的生命情境。2014年推出第二部劇情長片《山豬溫泉》，以莫拉克風災後的重建作為背景，描述災民的重生故事。



電影作品年表

1990 呈像（實驗片）
1992 鬱金香（短片）
1993 生命的吶喊（紀錄片）
1994 庫巴的呼喚（紀錄片）
1994 華燈初上（紀錄片）
1994 等待（紀錄片）
1994 老羅與我們（紀錄片）
1995 尋找賴和之獄中日記（紀錄片）
1996 老闆攔再來（紀錄片）
1996 基隆河的故事（紀錄片）
2000 希·音拉珊（紀錄片）
2000 離島醫療記事（紀錄片）
2000 台灣第一位女地質學家—王執明（紀錄片）

2000 清文不在家（紀錄片）
2003 Viva Tonal 跳舞時代（紀錄片，簡偉斯合導）
金馬獎—最佳紀錄片

2004 禮拜堂的華爾滋—
台灣聲樂教育的先驅林秋錦（紀錄片）
2009 練·戀·舞

2014 山豬溫泉
加拿大蒙特婁影展
日本福岡亞洲影展

【新片計畫】
海上情書（紀錄片）



Borges wrote, "Is there or not / the dream I forgot / before dawn?" I always think that film is like the instant before dawn when reality and dream intersect.

KUO Chen-ti



Born in 1965, KUO Chen-ti graduated from Department of Psychology of National Taiwan University and obtained a Master of fine arts program in Radio-TV-Film of Temple University. She has made well over twenty works including documentaries, drama and experimental films. She also has experience in theatre. She was renowned for her documentaries like *In Search of Laiho: Diaries in Prison*, *The Story of Keelung River*, *Shiyin-lashan*, *A Waltz in the Chapel: A Pioneer in Taiwanese Vocal Music Education*, *Lin Qiu-jin*, etc. *Viva Tonal - the Dance Age* (co-directed with CHIEN Wei-ssu) and *Libangbang: Ching Wen is not Home* were her two most celebrated documentaries.

Libangbang for the *Floating Islands* series depicts the struggle of a young aborigine from Lanyu facing the difficulty of working in the city and returning to his home island. It was selected into the Singapore International Film Festival in 2001 and won the Jury Award at the New York Exposition of Short Film and Video in 2002. *Viva Tonal - the Dance Age* looks back at local pop music of the 1930s in Taiwan and won Best Documentary at the Golden Horse Film Festival in 2003.

The experience of making documentaries has allowed KUO to observe people and live deeply, which later became subjects for her features. In 2009, she completed her first feature, *Step by Step*, which blended dance and music elements of her previous documentaries with elders. With its form of a commercial romantic comedy, the film tells stories of the elderly at the last stages of their lives in humorous ways. In 2014, she launched her second feature, *The Boar King*, depicting the rebirth of residents who reconstructed their homeland ravaged by the Typhoon Morakot.



1990 Presentation (experimental film)
1992 Tulip (short)
1993 The Screaming Life (documentary)
1994 Kuba's Calling (documentary)
1994 Raise the Hua Lantern (documentary)
1994 Waiting: A Record of a Birdwatcher (documentary)
1994 Old Luo and Us (documentary)
1995 In Search of Lai Ho: Diaries in Prison (documentary)
1996 One More Bowl (documentary)
1996 The Story of Keelung River (documentary)
2000 Shiyinlashan (documentary)
2000 Notes on Medical Treatment on the Outlying Islands (documentary)
2000 The First Female Geologist in Taiwan: Wang, Chih-ming (documentary)
2000 Libangbang — Ching Wen is not Home (documentary)



2003 Viva Tonal — The Dance Age
(documentary, co-directed with CHIEN Wei-ssu)
Golden Horse Film Festival — Best Documentary

2004 A Waltz in the Chapel: A Pioneer in Taiwanese Vocal Music Education, Lin Qiu-jin (documentary)

2009 Step by Step

2014 The Boar King
Montreal World Film Festival
Focus on Asia Fukuoka International Film Festival

[Upcoming Production]
Trapped by the Sea, Lost in Time (documentary)



Ang LEE is the first Mandarin director to have won an Academy Award for Best Director. He has the vision and capability of exploring different film genres and is able to tell stories from unique angles that differentiates him from other directors. He once said, "Making films is a reflection of oneself and I tend to deal with a lot of personal struggles in my work." In most of LEE's works, his life experiences unfold, whether it's depicting the differences of western and Asian cultures, exploring modern and traditional subjects, dynamics of sexuality or different film genres, he is able to find a middle ground, perceiving a universal understanding.

LEE was born in 1954 in Chaochou, at the very south of Taiwan. He had a childhood of extremely strict upbringing. His parents stressed the importance of education especially with the traditional values of Chinese culture. He graduated from the National Taiwan Academy of Arts (today's National Taiwan University of Arts), finished his mandatory military service and went abroad to study at University of Illinois at Urbana-Champaign and obtained a B.A. in Theater. Motivated by his interest in directing, he completed his M.F.A in Film Production in New York University. His thesis film, *Fine Line* (1984) won not only Wasserman Award for Outstanding Direction in New York University, but also a contract from William Morris, one of the top three agencies in America. But it turned out to be a long and endless wait of six years before his big break came along.



李安是第一位獲得奧斯卡金像獎最佳導演的華人導演，擁有處理不同類型電影的功力，能從不流於常規的角度架構故事，剖析角色。他曾說：「拍電影是很真切的體驗，裡面有我許多掙扎。」他從自己的人生淬鍊出獨特洞察，穿透東西文化、古今題材、性別角色、影片類型，拍出跨越國界的情感共鳴，引領觀眾看見幽微人性。

他於1954年生於屏東縣潮州鎮。父母管教甚嚴，非常重視教育，尤其注重傳統中華文化素養。在國立台灣藝專畢業、服完兵役之後赴美求學，取得伊利諾大學香檳分校戲劇系學士學位，後來決心轉朝電影導演方向發展，獲得紐約大學電影製作研究所碩士學位。畢業作品《分界線》（1984）得到紐約大學學生影展最佳導演、最佳影片獎項，被美國三大經紀公司之一的威廉·莫瑞斯相中，與他簽約，沒想到在美國一耗六年，苦無拍片機會。

後來他獲得新聞局輔導金補助，跟中影合作，1991年身兼編導及剪輯，完成首部三十五釐米劇情長片《推手》，透過家庭倫理故事描寫東西文化的矛盾，獲得該年金馬獎十項提名，翌年並贏得法國亞眠國際影展最佳處女作獎。接下來的《喜宴》奠定李安走向國際導演之路的基礎，不僅榮獲柏林影展金熊獎和其他國際影展獎項，還在全球賣出好票房。接著不管是呈現台灣生活的《飲食男女》、改編英國經典文學的《理性與感性》、描述1970年代美國家庭失能寓言的《冰風暴》，都展現他駕馭多元風格的純熟功力，屢屢得獎。

電影作品年表

1991 推手

1991 ▽
金馬獎－評審團特別獎、最佳男主角、最佳女配角
1992 ▽
亞太影展－最佳影片
法國亞眠國際影展－最佳首部電影獎

1993 喜宴

柏林影展－最佳影片金熊獎
金馬獎－最佳劇情片、最佳導演、最佳男配角、最佳女配角、最佳原著劇本

1994 飲食男女

亞太影展－最佳影片、最佳剪輯
坎城影展－導演雙週單元開幕片

1995 理性與感性

1995 ▽
英國影藝學院獎－最佳影片
1996 ▽

柏林影展－最佳影片金熊獎
美國奧斯卡金像獎－最佳改編劇本
美國金球獎－最佳戲劇類影片

1997 冰風暴

坎城影展－最佳劇本

1999 與魔鬼共騎

2000 臥虎藏龍

2000 ▽
金馬獎－最佳劇情片、最佳電影音樂、最佳視覺特效、最佳動作指導、最佳剪輯、最佳音效
英國影藝學院獎－最佳外語片、最佳導演、最佳配樂、最佳服裝設計
2001 ▽
美國金球獎－最佳外語片、最佳導演
美國奧斯卡金像獎－最佳外語片、最佳藝術指導、最佳攝影、最佳配樂

2003 綠巨人浩克

2005 斷背山

2005 ▽
威尼斯影展－最佳影片金獅獎
英國影藝學院獎－最佳影片、最佳導演、最佳改編劇本、最佳男配角
2006 ▽
美國金球獎－最佳導演、最佳劇情片、最佳劇本、最佳原創電影歌曲
美國奧斯卡金像獎－最佳導演、最佳改編劇本、最佳電影配樂

2007 色，戒

威尼斯影展－最佳影片金獅獎、最佳攝影獎
金馬獎－最佳劇情片、最佳導演、最佳男主角、最佳新演員、最佳改編劇本、最佳造型設計、最佳原創電影音樂、年度台灣傑出電影工作者

2009 胡士托風波

坎城影展－競賽單元

2013 少年Pi的奇幻漂流

美國奧斯卡金像獎－最佳導演、最佳攝影、最佳視覺效果、最佳配樂
英國影藝學院獎－最佳攝影、最佳視覺效果
金球獎－最佳原創電影音樂





我不是去駕馭題材，而是被題材用了，
燃燒自己給別人看。



I do not attempt to master the subject matter, but instead allow materials to
take a hold of me and then pour my soul into the making.



1999年以美國南北戰爭為題材的《與魔鬼共騎》，讓他嚐到票房失利的挫敗；接著卻以華語發音的武俠片《臥虎藏龍》橫掃世界各大影展獎項，於2001年代表台灣奪得奧斯卡最佳外語片，全球票房大豐收。2006年，以男同志愛情為主題的《斷背山》贏得奧斯卡最佳導演獎；2007年，則以充滿大膽愛慾的諜報片《色，戒》榮獲威尼斯影展最佳影片金獅獎。

2013年，李安推出首部3D電影《少年Pi的奇幻漂流》，全球票房突破六億美元，李安更以本

片二度拿下奧斯卡最佳導演獎，成為唯一一位兩度獲得這項殊榮的亞洲導演。他不斷挑戰新題材，在電影文化的影響力和傑出成就早已毋庸置疑。

2007年，他與製片人弟弟李崗在台灣打造「推手計畫」，重點放在協助年輕導演規畫完整的上中下游拍攝計畫，希望有助於建立清楚的產業分工，推動台灣電影的良性創作環境，培植新生代編導人才。

Photo：林盟山 Mountain LIN

1991 Pushing Hands

1991 >

Golden Horse Film Festival – Best Leading Actor, Best Supporting Actress, Special Jury Prize

1992 >

Asia-Pacific Film Festival – Best Feature Film
Amiens International Film Festival – Best First Film

1993 The Wedding Banquet

Berlin International Film Festival – Golden Bear Award
Golden Horse Film Festival – Best Feature Film, Best Director,
Best Supporting Actor, Best Supporting Actress, Best Original Screenplay

1994 Eat Drink Man Woman

Asia-Pacific Film Festival – Best Picture, Best Editing
Cannes International Film Festival – Directors' Fortnight Opening Film

1995 Sense and Sensibility

1995 >

British Academy Film Awards – Best Film

1996 >

Berlin International Film Festival – Golden Bear Award
Academy Awards (Oscars) – Best Writing (Screenplay Based on a Material Previously Produced or Published)
Golden Globe Awards – Best Motion Picture – Drama

1997 The Ice Storm

Cannes International Film Festival – Best Screenplay

1999 Ride with the Devil

2000 Crouching Tiger, Hidden Dragon

2000 >

Golden Horse Film Festival – Best Feature Film, Best Original Score, Best Visual Effects, Best Action Direction, Best Editing, Best Sound Editing
British Academy Film Awards – Best Costume Design, Best Film not in the English Language,
David Lean Award for Direction, Anthony Asquith Award for Film Music

However, with *Ride with the Devil*, a film about the American Civil War, LEE had his first taste of box office failure. He then overwhelmed international film festivals with his award-winning Mandarin martial arts movie, *Crouching Tiger, Hidden Dragon*,



2001 >

Golden Globe Awards – Best Foreign Language Film, Best Director
Academy Awards (Oscars) – Best Foreign Film, Best Art Direction, Best Cinematography, Best Original Score

2003 The Hulk

2005 Brokeback Mountain

2005 >

Venice International Film Festival – Golden Lion Award for Best Film
British Academy Film Awards – Best Film, David Lean Award for Direction,
Best Adapted Screenplay, Best Actor in a Supporting Role

2006 >

Golden Globe Awards – Best Director, Best Picture–Drama, Best Screenplay,
Best Original Song
Academy Awards (Oscars) – Best Director, Best Adapted Screenplay,
Best Original Score

winning Academy Award for Best Foreign Language Film in 2001 for Taiwan and obtaining an international box office success. In 2006, *Brokeback Mountain*, a film about homosexual love, won an Academy Award for Best Director and became a box office hit. In 2007, *Lust, Caution*, a bold sexual thriller about Chinese spies, won the Golden Lion Award at the Venice Film Festival.

In 2013, Ang LEE launched his first 3D film, *Life of Pi*, which grossed more than six hundred million USD worldwide. With this film, he once more won Academy Award for Best Director, making him the only Asian director to win the award twice. He continues to confront new subjects and has an unquestionable influence as well as outstanding achievements in film culture.

In 2007, Ang LEE started Pushing Hands program with his brother Khan LEE, a producer. The objective is to help Taiwanese new talents to make films starting from pre-production, production, post-production and finally to distribution, in the expectation of building a clear job division in the industry, improving the environment for filmmaking in Taiwan and incubating emerging talents in directing and screenwriting.

2007 Lust, Caution

Venice International Film Festival – Golden Lion Award for Best Film, Best Cinematography
Golden Horse Film Festival – Best Feature Film, Best Director, Best Leading Actor, Best New Performer, Best Screenplay Adaptation, Best Makeup & Costume Design, Best Original Film Score, Outstanding Taiwanese Filmmaker of the Year

2009 Taking Woodstock

Cannes International Film Festival – Competition

2013 Life of Pi

Academy Awards (Oscars) – Best Achievement in Directing, Cinematography, Music Written for Motion Pictures, Original Score and in Visual Effects
British Academy Film Awards – Best Cinematography, Best Special Visual Effects
Golden Globes Awards – Best Original Score – Motion Picture

FILMOGRAPHY

李啓源

▶ 場景這東西很微妙，有時它的故事性更甚過演員。

李啓源畢業於政大心理系，在美國攻讀心理學博士時，毅然轉唸電影製作，擁有加州大學洛杉磯分校心理學碩士，以及巴沙迪納藝術中心設計學院電影碩士的學位。他也是作家及詩人，作品多次獲得台灣重要文學獎項肯定，創作的電影劇本也曾數度獲獎。

1997年首度執導的劇情長片《颱風紀念日》，榮獲美國休士頓國際影展新導演銀獎、Dances with Films獨立影展最佳攝影獎，並獲邀於1999年台北電影節中放映。自1998年起，他在好萊塢影視後期製作公司New Island Entertainment擔任創意總監一職，2004年返台成立公司，並兼任國立台北藝術大學電影創作研究所助理教授迄今。

李啓源將他在好萊塢累積的電影創作、製作與技術經驗引進台灣，並在作品裡與不同領域的跨國人才合作。他啟用好萊塢團隊，完成以青少年街舞為題材的《巧克力重擊》（2006），入圍多項國際影展。2008年的《亂青春》，邀請荷蘭攝影師、日本作曲家共同參與，以青春期女孩間的情感為題，捨棄傳統線性敘事，呈現時間、記憶與愛繁複交織的流動感，獲得德國曼漢姆影展評審團特別讚譽獎。

2011年李啓源推出《河豚》，以有限的對白傳達無限想像，講述一段愛與孤獨的故事，奪得瑞士日內瓦國際影展國際影評人費比西獎與發行獎。



電影作品年表

1997 颱風紀念日

1996 >

休士頓國際影展－學生劇本競賽銀獎

1998 >

休士頓國際影展－新導演銀獎

美國 Dances with Films 獨立影展－最佳攝影獎

美國 Flagstaff 國際影展－新導演銅牌獎

紐約獨立製片大展（IFFM）

2006 巧克力重擊

入選東京影展、阿姆斯特丹亞洲電影節、巴拉圭

拉丁美洲影展等近十個國際影展

2008 亂青春

2008 >

東京影展

德國曼漢姆影展－評審團特別讚譽獎

2009 >

鹿特丹影展

韓國首爾女性影展

義大利都靈影展

香港同志影展－開幕片

2011 河豚

2011 >

台北電影節－競賽片

蒙特婁影展

華沙影展－競賽片

香港亞洲電影節

聖保羅影展

日內瓦影展－國際影評人費比西獎、發行獎

斯德哥爾摩影展

德國曼漢姆影展

2012 >

泰國華欣國際電影節

墨西哥瓜達哈拉國際影展

捷克布拉格國際影展



The idea of a film scene is very captivating;
sometimes its meaning can rise beyond the actors.

LEE
Chi-
yuarn

Graduated from Department of Psychology of Chengchi University in Taiwan, LEE Chi-yuarn also has a Master's degree of Psychology at University of California, Los Angeles. While he continued to pursue his doctoral degree, he shifted to film production and completed the Graduate Film Program at Art Center College of Design in Pasadena. He is also a writer and poet. His literary works and screenplays have won numerous major awards in Taiwan.

His debut feature, *Hurricane Festival*, won the Silver Award for New Director at the WorldFest-Houston International Film Festival, Best Cinematography at Dances with Films Festival and was screened at the Taipei Film Festival in 1999. He has been the Creative Director of the New Island Entertainment, a post-production company in Hollywood since 1998. He returned to Taiwan in 2004, founded his own company and taught film as an assistant professor at the graduate school of Taipei National University of the Arts.



LEE introduced the experiences of filmmaking and related techniques he accumulated in Hollywood to Taiwan and worked with international creative talents. He hired a Hollywood team and shot *Chocolate Rap* (2006) about teenagers' street dance culture, which was selected into many international film festivals. In 2008, he hired a Dutch cinematographer and a Japanese composer to make *Beautiful Crazy*, a film about feelings among three adolescent girls. With its non-linear narrative, the film represents the intricate intersection of time, memory and love in a smooth way. It won the Special Mention of the International Jury at International Filmfestival Mannheim-Heidelberg.

In 2011, LEE launched *Blowfish*, delivering unbound imagination through minimal dialogues. The film about love and loneliness garnered FIPRESCI Award and TITRA Film SA Award for film distribution at the Geneva Film Festival.

1997 Hurricane Festival

1996 >

WorldFest-Houston International Film Festival – Student Screenplay Competition – Silver Award

1998 >

WorldFest-Houston International Film Festival – Silver Award for Best New Director

Dances with Films Independent Film Festival – Best Cinematography

Flagstaff International Film Festival – Bronze Award

Independent Feature Film Market (IFFM) (New York)

2006 Chocolate Rap

Featured at Tokyo International Film Festival, CinemAsia Film Festival (Amsterdam), Latin American Film Festival (Asunción, Paraguay) and several other film festivals

2008 Beautiful Crazy

2008 >

Tokyo International Film Festival

International Filmfestival Mannheim-Heidelberg – Special Mention of the International Jury

2009 >

International Film Festival Rotterdam

Women's Film Festival in Seoul

Torino Film Festival

Hong Kong Lesbian and Gay Film Festival – Opening Film

2011 Blowfish

2011 >

Taipei Film Festival – Competition

Montreal World Film Festival

Warsaw Film Festival – Competition

Hong Kong Asian Film Festival

São Paulo International Film Festival

Geneva Film Festival – FIPRESCI Award, TITRA Film SA Award

Stockholm International Film Festival

International Filmfestival Mannheim-Heidelberg

2012 >

Hua Xin Film Festival (Thailand)

Guadalajara International Film Festival

International Film Festival Prague



以紀錄片開啟一扇窗凝視生命風景
搭建一座橋
傳遞愛與公義



李靖惠現任大葉大學視覺傳達設計學系助理教授。長期關注老人與女性族群、家庭與遷移的題材，作品散發溫柔堅毅的丰采與力量。她的「家國紀錄片」系列獲得許多獎項的肯定，如釜山影展發行獎、亞洲女性影展聯盟首獎、韓國首爾女性影展首獎、台北電影節傑出個人表現獎等等。

李靖惠關注老人與移工的生命故事，持續創作「家國紀錄片」系列，源自自己的家人照顧先後住進安養院的外祖父母的經驗，從而關懷其他的家庭，最後再拓展至跨國來台灣照顧老人的外籍看護工。

首部曲《家在何方》（1999）是導演的家庭紀錄片，呈現家人將至親長輩送進安養院的過程中，內心的不捨矛盾之情與外公、外婆至死不渝的愛。《阿嬤的戀歌》（2003），以阿嬤所唱的歌謠，刻劃一個家族四代女性的愛情婚姻故事，呈現台灣婚姻樣貌的縮影，不同世代女性的自我追尋。《思念之城》（2007）以來自上海的奶奶為主角，凝視老人住在安養院的生命風景與想望。《親親我的愛》（2008），李靖惠以親密的自拍陪伴外公生命最後的時光。《暗夜飛行》（2011）追隨無證照移工隱身台北都會的身影，呈現她們在困境中追求夢想的動人故事。

終曲《麵包情人》（2012）歷經十三年光陰，跨越台灣與菲律賓製作，創台灣影史空前紀錄。影片展現一群充滿夢想的菲媽、愛的守護者，用她們的青春跟台灣交織出的感人故事。榮獲釜山影展發行獎等九個國際獎項，入圍金馬獎最佳紀錄片及最佳剪輯，獲邀參加三十多個影展，2012年於戲院上映。



Look at visions of life,
build a bridge,
spread love and justice
through the window of
documentary



Jasmine LEE is an assistant professor of Department of Visual Communication Design of Da-Yeh University. She has been following subjects regarding elder people, women, family and migration; her films have an air and a power that are both tender and persistent. Her "Realm of Womanhood Tetralogy" won recognition on many occasions including

Busan International Film Festival (AND Distribution Support Fund), Network of Asian Women's Film Festival Award, International Women's Film Festival in Seoul (First Prize), and Taipei Film Festival (Best Individual Achievement), etc.

When Jasmine LEE's grandparents moved into a nursing home, she started exploring stories about Taiwanese elders and their immigrant caregivers. This motivated her to realize "Realm of Womanhood Tetralogy" based on her family's experience in taking care of her grandparents. She later expanded her concern to other families, and ultimately to foreign caretakers who came to Taiwan and looked after local elder people.

The first film of the series, *Where Is My Home?* (1999) documented the family's struggle and reluctance to send their beloved elders to a nursing home, as well as the everlasting love between the old couple. *The Ballads of Grandmothers* (2003) depicted love and marriage across four generations of women in a family through folk songs sung by the grandmother. It epitomized how marriage has evolved in Taiwan and the self-searching of women of different generations. *City of Memories* (2007) centered around a grandmother from Shanghai, focusing on the visions of life and desires of the elderly in nursing homes. *Dear My Love* (2008) showed Jasmine LEE accompanying her grandfather at the final stage of his life. In *Flying in the Darkness* (2011), she approached unlicensed foreign workers hidden in the urban jungle of Taipei, telling a moving story about how they pursued their dreams despite the prevailing challenges.

The final episode of the series, *Money and Honey* (2012), took 13 years to make and traversed Taiwan and Philippines, setting an unforeseen example in Taiwan's film history. It told the moving story of a group of Filipino mothers who were full of dreams and love, devoting their youth in Taiwan. The film was released in 2012 and was selected into more than 30 film festivals, winning 9 awards worldwide including AND Distribution Support Fund of Busan International Film Festival. It was also nominated for Best Documentary and Best Film Editing of Golden Horse Awards.

電影作品年表

{ 紀錄片 }

1996 歸回
1999 家在何方
2003 阿嬤的戀歌
首爾女性影展－亞洲短片與錄像競賽單元首獎
台北電影節－傑出個人表現獎
金穗獎－優等錄影帶獎

2004 社區夢厝邊情
2004 森林之夢
韓國首爾綠色影展－國際競賽片

2006 青春・記憶・愛
2007 思念之城
南方影展－最佳紀錄片

2008 親親我的愛
2011 暗夜飛行
2012 麵包情人
2011 >
釜山影展－AND 發行獎
台灣國際女性影展－觀眾票選獎
印度喀拉拉國際影展－改變社會創意獎



2012 >
亞洲女性影展聯盟－首獎
台灣國際紀錄片雙年展－觀眾票選獎
墨西哥國際影展－紀錄片金棕櫚獎
華語紀錄片節－亞軍
2013 >
澳洲國際勞工影展－國際競賽首獎
加拿大國際影展－傑出紀錄片獎

【新片計畫】
放洋的孩子
【第五十一州——福州系列】愛子歸來

{ Documentary }
1996 Returning
1999 Where is My Home?

2003 The Ballads of Grandmothers
International Women's Film Festival (Seoul) – Asian Short Film and Video Competition – First Prize
Taipei Film Festival – Best Individual Achievement
Golden Harvest Film Festival – Excellent Video

2004 Our Community Our Love

2004 Forward Forest Dream
Green Film Festival (Seoul) – International Competition

2006 S.O. Party

2007 City of Memories
South Taiwan Film Festival – Best Documentary

2008 Dear My Love
2011 Flying in the Darkness

2012 Money and Honey
2011 >
Busan International Film Festival – AND Distribution Support Fund
Women Make Waves Film Festival (Taiwan) – Audience Choice Award
International Film Festival of Kerala (India) – Creative Award for Social Change
2012 >
Network of Asian Women's Film Festival Award

Taiwan International Documentary Film Festival – Audience Choice Award
Mexico International Film Festival – Documentary Film Competition – Golden Palm Award
Chinese Documentary Festival (Hong Kong) – Silver Award
2013 >
Australian International Labour Film Festival – Best International Film Award
Canada International Film Festival – Documentary Competition – Award of Excellence

[Upcoming Production]
Kids Unleashed Oversea
[The 51st State —— Fuzhou Series One] Come Back, My Child

李鼎是作家，也是廣告、MV、電視及電影導演。1970年生於台北，畢業於國立台北藝術大學戲劇學系，主修編劇。十七歲開始在廣告及MV片場中擔任演員及導演。他曾是CHANNEL [V] 大中華區節目總監。在擔任超級電視台鏡面宣傳總監期間，連續兩年榮獲國際頻道包裝大獎。2008年推出首部執導電影《愛的發聲練習》。2011年導演第一部電視連續劇《雲頂天很藍》，榮獲金鐘獎最佳戲劇、最佳編劇兩項大獎。2014年發表第二部電影作品《到不了的地方》，改編自他個人真人實事得獎文學長銷書《到不了的地方，就用食物吧！》（2005），拍攝足跡遍及台灣及離島蘭嶼，是一部融合勵志、友情、親情、愛情的公路電影。



▶ 故事拍成電影的時候，其實應該要對自己誠實，最大的誠實就是面對自己的恐懼。



▶ When turning a story into a film, it is necessary to be honest with yourself; and honesty in its highest form is to face your own fears.



Born in Taipei in 1970, Leading LEE is a writer and a director for commercials, MV, TV and films. He graduated from Taipei National University of the Arts with a major in screenwriting. LEE started performing in and directing commercials and MVs when he was seventeen years old. He was once the director of TV programs for the Greater China Region under CHANNEL [V]. While working as the director of on-air promotion for Super TV, he has won important international advertising awards during two consecutive years. In 2008, LEE launched the first film he directed, *My So-Called Love*. In 2011, he directed his first TV drama *Somewhere Over The Sky* that later garnered Golden Bell Awards: Best TV Series and Best TV Series Screenplay Award. In 2014, he launched his second film *Anywhere, Somewhere, Nowhere*, an adaptation of his award-winning literary work and a long-term seller titled *Anywhere, Somewhere, Nowhere: Passage to Food*. As a road movie, the film revolves around inspiration, friendship, family and love, and it took the director through far corners of Taiwan, onto an offshore island called Lanyu.

圖片提供：李鼎國際文化有限公司 Images courtesy of Leading Creative International Production

電影作品年表

2008 愛的發聲練習
高雄電影節—開幕片

2014 到不了的地方
高雄電影節—閉幕片
廈門兩岸電影展—開幕片
中國金雞百花電影節—台灣影展



2008 My So-Called Love
Kaohsiung Film Festival — Opening Film

2014 Anywhere, Somewhere, Nowhere
Kaohsiung Film Festival — Closing Film
Cross-Strait Film Festival (Xiamen) — Opening Film
Golden Rooster and Hundred Flowers Film Festival (China) — Taiwan Films Exhibition

FILMOGRAPHY

從小看日本漫畫和香港電影長大，一度想當個漫畫家，也許是因為這樣的緣故，所以對於港式特有的無厘頭趣味，以及卡漫式的人物故事，總是特別有興趣。文化大學戲劇系畢業後，開始積極參與電視、電影的製作及編劇工作。

作品題材不設限，類型多元，希望讓觀眾看到更多面向的台灣電影。2006年短片《靜悄悄的幸福》，描寫一段城市奇遇的淡淡愛情；2007年公視人生劇展《夏天到了出去玩吧》，是一群老人想去衝浪的輕喜劇；2009年短片《你是否聽見花開》，是一則死神想上天堂的奇幻寓言；2012年以愛情通俗劇《遺忘》入圍金鐘獎迷你劇集最佳導演。

2011年首部電影《命運化妝師》，以大體化妝師為主角，藉由懸疑推理形式講述一段糾葛的愛情故事，獲選為金馬奇幻影展開幕片。2014年推出警匪推理喜劇電影《甜蜜殺機》，於中國上映時獲得亮眼票房成績。

▶ 電影不斷打破我對這世界想像的極限。



Movies keep breaking the limits of my imagination for the world.



Having been fascinated by Japanese comics and Hong Kong movies since childhood, LIEN Yi-chi once dreamed of becoming a cartoonist. This was perhaps the reason behind his keen interests in Hong Kong-style silly talk as well as comic-style characters and stories. After his graduation from Department of Theatre Arts of Chinese Culture University, he began his active career as a producer and scriptwriter for TV and films.

With the hope to bring more diversified movies to the audience, he did not limit the subjects of his films and worked in various genres. His works include: *The Quiet Happiness* (2006), a short film that depicts a light romance in the city; *Summer is Here, Go Out There* (2007), a light comedy about some elderlies wanting to surfing and a series for *Life Story* show of Public Television; *Do You Hear The Flowers Bloom* (2009), a short film about a fantastic fable of Death desiring to go to Heaven. In 2012, with his romantic melodrama, *Forgotten*, LIEN was nominated for the Golden Bell Awards of Best Directing for Mini Series.

LIEN's first feature film, *Make Up* (2011) centered around a mortuary cosmetician, telling a complex love story in the style of detective mystery. It was the Opening Film at Golden Horse Fantastic Film Festival. In 2014, his police detective comedy, *Sweet Alibis* became a blockbuster when it was screened in China.



電影作品年表

2011 命運化妝師

2011 ▶

韓國富川奇幻影展－大開眼界單元
東京影展－亞洲之風單元
金馬奇幻影展－開幕片
台北電影節－最佳女演員

2012 ▶

義大利瑞吉歐愛米利亞亞洲電影節－最佳女主角

2013 甜蜜殺機

2014 ▶

大阪亞洲電影節－競賽片
義大利烏汀內遠東電影節
韓國富川奇幻影展

2011 Make Up

2011 ▶

Puchon International Fantastic Film Festival – "Vision Express"
Tokyo International Film Festival – "Winds of Asia-Middle East"
Golden Horse Fantastic Film Festival – Opening Film
Taipei Film Festival – Best Actress

2012 ▶

Asian Film Festival (Reggio Emilia) – Best Actress

2013 Sweet Alibis

2014 ▶

Osaka Asian Film Festival – Competition
Far East Film Festival (Udine)
Puchon International Fantastic Film Festival

FILMOGRAPHY





電影是『拍人』，拍給人看的，把生命狀態、人的狀態呈現出來是最重要的事。

既非科班出身，也沒有跟著電影圈的師徒制學起，從麵包師傅變成國際得獎導演，他的電影成就，曾被媒體喻為傳奇。

林正盛1959年出生於台東山地部落，十六歲國中畢業，叛逆逃家上台北，山窮水盡之際找到麵包學徒的工作，斷斷續續做了十一年的麵包師傅。由於父子關係日趨惡劣，父親為了管教，最後訴諸法律，讓林正盛度過四個月鐵窗生活。童年的記憶、青春的叛逆、生命的起伏，都成了他後來的電影取材，最後也因為電影而重整父子關係。

二十七歲時，他意外進入文建會舉辦的編導班，開始寫劇本，決定走電影之路，經常為了等待一份跟電影有關的工作機會，過著到處打工維生的日子，還曾經在梨山經營果園。早期他拍攝紀錄片，並參與《熱帶魚》（陳玉勳，1995）、《太平天國》（吳念真，1996）及《我的神經病》（王小棣，1997）等片的演出。

Without any training or apprenticeship in filmmaking, LIN Cheng-sheng, originally a baker, has become an international award-winning director. His achievement was considered a legend by the media.

Born in 1959 in a tribe in Taitung, Taiwan, LIN Cheng-sheng ran away from home at the age of sixteen. He came to Taipei and worked as a baker intermittently for eleven years to make a living. As his relation with his father worsened, the father resorted to law in order to discipline the son. The latter ending up staying in jail for four months. Ups and downs thus became subjects of LIN's movies. Finally, it was also through filmmaking that he came to improve his relation with his father.

At the age of twenty-seven, he incidentally participated in a directing/script-writing class organized by Council for Cultural Affairs in Taiwan and began to write scripts. The experience inspired him to make films. He has lived on doing temporary jobs everywhere just to wait for a job opportunity in film production. In the early stage of his career, he shot several documentaries and acted in films including *Tropical Fish* (directed by CHEN Yu-hsun, 1995), *Buddha Bless America* (directed by WU Nien-jen, 1996) and *Yours and Mine* (directed by WANG Shaudi, 1997).

電影作品年表

1990 老周、老汪、阿海和他的四個工人（紀錄片）
1991 美麗在唱歌（紀錄片）
1992 阿豐阿燕的孔雀地（紀錄片）
1994 傳家寶（短片）

1995 春花夢露
1996 ▷
坎城影展－天主教人道精神特別獎
東京影展－青年導演單元銀櫻花獎
1997 ▷
瑞士佛瑞堡影展－評審團特別獎

1997 美麗在唱歌
坎城影展－導演雙週單元
東京影展－最佳女主角獎

1998 放浪
柏林影展－競賽單元

1999 天馬茶房
坎城影展－一種注目單元

2001 愛你愛我
柏林影展－最佳導演銀熊獎、最佳新進女演員

2003 魯賓遜漂流記
坎城影展－一種注目單元

2004 月光下，我記得
2004 ▷
金馬獎－最佳女主角、最佳改編劇本
2005 ▷
亞太影展－最佳編劇獎、評審團特別獎

2007 我們的孩子（紀錄片）
2008 海洋練習曲（紀錄片）
2010 一閃一閃亮晶晶（紀錄片）
2013 世界第一廚





從編導班畢業八年後，林正盛執導個人首部劇情長片《春花夢露》（1995），初試啼聲便有佳績，拿下法國坎城影展天主教人道精神特別獎、瑞士佛瑞堡影展評審團大獎、東京影展青年導演單元銀櫻花獎。1997年再以劇情長片《美麗在唱歌》入選坎城影展導演雙週；1999年的《天馬茶房》，以歌舞片形式重新詮釋二二八事件，衝出票房佳績；2001年以《愛你愛我》榮獲柏林影展最佳導演銀熊獎；兩年後以《魯賓遜漂流記》入圍坎城影展「一種注目」單元。

2010年他發表《一閃一閃亮晶晶》，一部以自閉兒為主角的紀錄片電影。2013年改編世界麵包冠軍師傅吳寶春的故事，拍攝《世界第一麴》。

除了編、導、演，林正盛也是得獎作家，曾出版自傳性文學創作《未來，一直來一直來》（2001）、《青春正盛》（2006），電影原著小說《魯賓遜漂流記》（2003）、《一閃一閃亮晶晶》（2010）及《天下第一麴》（2013）。



▷ Movies are about people, for people. Making films that best represent the state of human being is the most important thing for me.

Having graduated from the directing/scriptwriting class for eight years, LIN came to direct his first feature film, *A Drifting Life* (1995), winning Special Mention of Prize of the Ecumenical Jury at Cannes Film Festival, Special Jury Prize at Fribourg International Film Festival and Silver Sakura Award of Young Cinema Competition at Tokyo International Film Festival. In 1997, he was selected in "Directors' Fortnight" at Cannes Film Festival with his feature film *Murmur of Youth* whereas *March of Happiness* launched in 1999, a reinterpretation of the 228 Incident in Taiwan in the form of a musical film, achieved a box office success. In 2001, he won Silver Bear for Best Director at Berlinale with *Betelnut Beauty* before his *Robinson's Crusoe* was selected into "Un Certain Regard" at Cannes Film Festival two years after.

In 2010, LIN launched *Twinkle Twinkle Little Stars*, a documentary featuring autistic children. In 2013, he shot *27°C-Loaf Rocks*, an adaptation of the story of WU Pao-chun, a world champion baker.

In addition to writing, directing and acting, LIN is also an award-winning author. The books he has published include two literary works with biographical elements as well as novels for films like *Robinson's Crusoe* (2003), *Twinkle Twinkle Little Stars* (2010) and *27°C-Loaf Rocks* (2013).



1990 Chow, Wong, Ah-hai and His Four Workers (documentary)

1991 Mei-li Is Singing (documentary)

1992 Peacock Land of Ah-feng and Ah-yen (documentary)

1994 The Family Treasure (short)

1995 A Drifting Life

1996 ~

Cannes Film Festival – Prize of the Ecumenical Jury – Special Mention
Tokyo International Film Festival – Young Cinema Competition – Silver Sakura Award

1997 ~

Fribourg International Film Festival – Special Jury Prize

1997 Murmur of Youth

Cannes Film Festival – "Directors' Fortnight"
Tokyo International Film Festival – Best Actress

1998 Sweet Degeneration

Berlin International Film Festival – Competition

1999 March of Happiness

Cannes Film Festival – "Un Certain Regard"

2001 Betelnut Beauty

Berlin International Film Festival – Silver Bear for Best Director,
New Talent Award (for the actress)

2003 Robinson's Crusoe

Cannes Film Festival – "Un Certain Regard"

2004 The Moon Also Rises

2004 ~

Golden Horse Film Festival – Best Leading Actress, Best
Adapted Screenplay

2005 ~

Asia-Pacific Film Festival – Best Screenplay, Special Jury Award

2007 Our Children (documentary)

2008 My Ocean (documentary)

2010 Twinkle Twinkle Little Stars (documentary)

2013 27°C-Loaf Rocks

林志儒

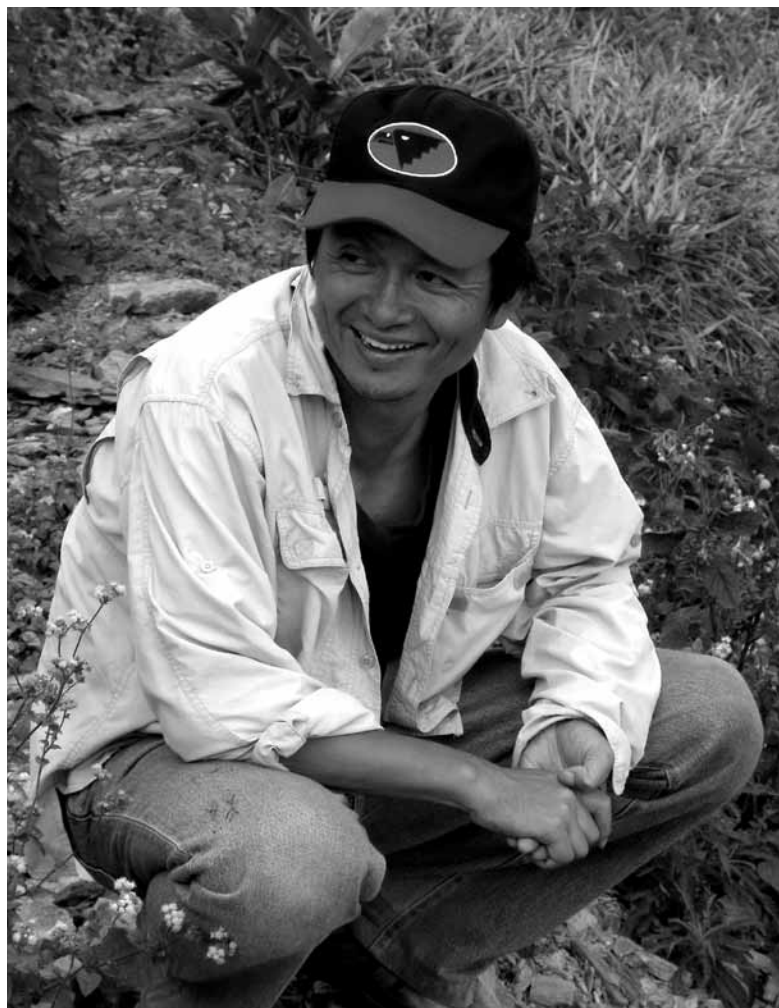
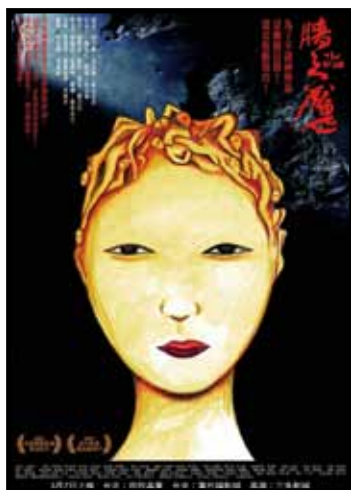


無論什麼題裁，我都喜歡描述現代社會裡人們孤寂的心。

台灣新竹縣客家人，1961年生。1984年參加柯一正《淡水最後列車》電影製作的導演組，喜歡上電影共同創作的感覺，從此在影視圈待了下來。曾擔任丁善璽、廖慶松、萬仁、李道明、鄭文堂等人的副導及剪輯。

目前以戲劇製作、編導、剪輯為主，從2001年起，幾乎每一年都有編導電視作品入圍電視金鐘獎或得到獎項肯定，如《甜甜的所在》（2005）獲得金鐘獎文教資訊節目獎，《肉身蛾》（2006）贏得同年金鐘獎最佳迷你影集、最佳迷你影集編劇、最佳迷你影集女配角三獎項。2007年，他執導的電影《牆之魔》，榮獲印度國際影展最大獎金孔雀獎。2009年他演出戴立忍電影《不能沒有你》，獲台北電影節最佳男配角獎的肯定。

林志儒的作品屢屢涉及人性心理層面的議題，喜歡將演員與工作人員的參與創作空間放到最大，追求現場即興中稍縱即逝、不可能再有一次的感動。目前正籌備一部成衣廠女工打棒球的女性勵志電影，預計2015年初拍攝。



電影作品年表



2006 肉身蛾
台北電影節－最佳劇情片入圍

2007 牆之魔
印度國際影展－最佳影片金孔雀獎
南方影展－最佳劇情片

[新片計畫]
姊妹們

LIN Chih-ju

I love to use a variety of genres to portray the loneliness of people in modern society.

Born in Hsinchu County, Taiwan in 1961, LIN Chih-ju is of Hakka origin. In 1984, he joined the directing team in the production of *Last Train to Tanshui* directed by KO Yi-cheng. Attracted by the collaborative aspect of filmmaking, he has stayed in the field of television and film ever since. He has worked as assistant director and film editor for filmmakers such as TING Shan-hsi, LIAO Ching-song, WAN Jen, LEE Daw-ming and CHENG Wen-tang.

He currently focuses on producing, scriptwriting, directing and editing. Since 2001, he has written and directed TV dramas which were nominated for Golden Bell Awards or recognized with awards almost every year. For example, *Stories of Taiwan Sugar Corporation* (2005) received a Golden Bell Award for Best Educational and Cultural Program; *Désincarnation* (2006) won three Golden Bell Awards for Best Television Mini-series, Best Writing for a Mini-series and Best Supporting Actress in a Mini-series. In 2007, his feature directorial debut *The Wall* was crowned with the Golden Peacock Award, the most prestigious prize at the International Film Festival of India in Goa. In 2009, he won the Best Supporting Actor Award at the Taipei Film Festival for his role in *No Puedo Vivir Sin Ti* directed by Leon DAI.

Issues of human psychology are often found in LIN Chih-ju's works. He prefers to maximize creative freedom where actors and the crew can all participate, seeking fleeting and irretrievable feelings evoked in improvisations. Currently, he prepares for an inspirational movie about a baseball team consisting of female garment factory workers; the shooting is scheduled to start in early 2015.



2006 Désincarnation
Taipei Film Festival – nominated for Best Narrative Film

2007 The Wall
International Film Festival of India (Goa) – Golden Peacock Award for Best Film
South Taiwan Film Festival – Best Feature Film

[Upcoming Production]
Go Go Sister



▶ 拍片是一種身心靈的鍛鍊。



大學唸外文系的林孝謙，因為興趣轉往影像創作發展，畢業於國立台灣藝術大學應用媒體藝術研究所、美國匹茲堡州立大學傳播學研究所。創作領域涵蓋劇場與攝影，曾於美國、台灣、日本擔任影片及MV副導演、製片及導演，攝影作品也在台、美、日三地展出。

2005年執導的《自由大道》，改編自美國真實新聞事件，描述一個母親照顧輕度智能障礙女兒的動人故事，榮獲金穗獎（台灣最重要獨立影片獎項）首獎及最佳剪輯。2010年首部三十五釐米劇情長片《街角的小王子》，是一部溫馨浪漫的純愛作品，挑戰電影最難拍攝的動物情節，為台灣電影開闢少見的清新題材。

2011年第二部劇情長片《與愛別離》探討「家」與「愛情」兩項重要的生命課題。2013年則跨足中國大陸，與兩岸知名演員劉詩詩和周渝民合作，推出純愛電影《回到愛開始的地方》。

▶ Filmmaking is a physical practice as well as a practice for the inner soul.



Gavin LIN

Having studied foreign languages and literatures in college, Gavin LIN decided to follow his interest in image-making. He went on to study in the Graduate School of Applied Media Arts of National Taiwan University of Arts and took the master program in Communication at Pittsburg State University in the U.S. Working in various creative fields including theatre and photography, he has shown his photographic works in the U.S., Taiwan and Japan and has been producer, assistant director and director for MV and films in these countries.

In 2005, his film *Liberty Avenue*, an adaptation of a real event in the U.S., depicts the moving story of a mother and her mentally challenged daughter. It won the Golden Harvest Award, Taiwan's most important independent movie award, for Grand Prize and Best Editing. His first feature, *In Case of Love*, shot in 35mm, is a warm and romantic love story that took on the challenge of filming animals, a rare subject in local film industry.

In 2011, his second feature *Revenge of the Factory Woman* explored family and love, two essential issues in life. In 2013, he started to develop in China by collaborating with famous actors LIU Shi-shi from China and Vic CHOU from Taiwan for *A Moment of Love*, a love story.



Images courtesy of Atom Cinema Co., Ltd., Gavin LIN, Polyface Films Co., Ltd., Smile Hours Entertainment. Ltd.

電影作品年表

2005 自由大道（短片）
金穗獎－影片類首獎、最佳剪輯獎
烏拉圭國際學生影展
南斯拉夫國際學生影展
土耳其伊斯坦堡國際兒童影展
日本川崎數位短片影展－傑出賞
美國匹茲堡州立大學－研究論壇榮譽賞

2010 街角的小王子
上海國際電影節
北京國際電影節
韓國堤川音樂電影節

2011 與愛別離
中國金雞百花獎－觀摩片
日本 SKIP CITY 國際影展－競賽片
高雄電影節
澳門電影節

2013 回到愛開始的地方（中國上映）



【新片計畫】
日光回歸線
長夏

2005 *Liberty Avenue* (short)
Golden Harvest Awards – Grand Prize, Best Editing
Uruguay International Film Schools Festival
Yugoslavia International Student Film Festival
Istanbul International Children's Film Festival
Kawasaki Digital Short Film Festival – Distinguished Film Award
Pittsburg State University – Honorary Thesis Award

2010 *In Case of Love*
Shanghai International Film Festival
Beijing International Film Festival
Jecheon International Music & Film Festival

2011 *Revenge of the Factory Woman*
Golden Rooster and Hundred Flowers Film Festival
Skip City International D-Cinema Festival – Competition
Kaohsiung Film Festival
Macau International Movie Festival

2013 *A Moment of Love* (screened in China)

【Upcoming Production】
Tropic of Cancer
A Long Summer

FILMOGRAPHY

▶ 拍片是一趟魔戒之旅。

畢業於輔仁大學大眾傳播學系影像傳播組。在學時開始接觸到台灣新電影及歐洲電影，深深感受到電影作為表現媒介的自由度與力量，於是有了從事影像創作的想法。退伍後做了許多工作，包括雜誌編輯、記者、建築工地雜工，也從事寫作，劇場編導，後來擔任陳國富《只要為你活一天》（1993）的助理導演，再度與電影接軌，開始拍攝紀錄片與劇情片。

林靖傑早期推出的兩部劇情短片《青春紀事I——荒野之狼》、〈猜手槍〉（1998，三段式電影《惡女列傳》之一），已經展現大將之風，後者更曾拿下台北電影節商業類影片導演新人獎。相隔近十年後，他身兼編導，完成個人首部電影劇情長片《最遙遠的距離》，描寫三個都會男女尋找人生和愛情轉折契機的旅程，一舉贏得威尼斯影展國際影評人週獎，並入選多個國際影展。

林靖傑出身南部勞工階級家庭，對社會底層的相關議題多一份關切。2003年執導電視單元劇《我倆沒有明天》，描述一名外勞跟搬家工人的故事，入圍當年金鐘獎最佳導演。紀錄片《台北幾米》（2004），以來到大城市的小工人為對象；兩年後的紀錄劇情短片《嘜相害》，則以街頭性工作為題材。

2011年，他拍攝台灣知名作家王文興紀錄片《尋找背海的人》，獲第四十八屆金馬獎最佳剪輯。2014年底推出新作《愛琳娜》，是一部台灣氣息濃厚的愛情／家庭倫理史詩喜劇。



電影作品年表

1996 青春紀事I——荒野之狼（短片）
1998 惡女列傳：猜手槍（短片）
2000 我的綠島（紀錄片）
2004 台北幾米（紀錄片）
2006 嘜相害（短片）

2007 最遙遠的距離

2007 ▶
 台北電影節—評審團特別獎、國際青年導演競賽特別推薦
 威尼斯影展—國際影評人週獎
 東京影展
 釜山影展
 香港亞洲電影節

2008 ▶
 羅馬亞洲影展—最佳導演
 南非德班影展

2011 尋找背海的人（王文興紀錄片）——他們在島嶼寫作文學大師系列電影（紀錄片）

2011 ▶
 台北電影節—媒體推薦獎
 金馬獎—最佳剪輯
 香港亞洲電影節—台灣電影速遞單元

2012 ▶
 台灣國際紀錄片雙年展—台灣評審團特別推薦獎、國際長片競賽優等獎
 杭州亞洲青年影展

2013 ▶
 休士頓國際影展—影視製作自傳類金牌獎

2014 愛琳娜



Photo：郭政彰 KUO Cheng-chang



▶ Filmmaking is like the journey in The Lord of the Rings.

LIN Jing-jie graduated from Department of Communications of Fu Jen Catholic University. Exposed to Taiwanese New Wave and European films in school, he was deeply inspired to use film as a powerful medium of expressing freedom, thus began his pursuit as a filmmaker. After military service, he has worked as editor, journalist, construction staff, writer as well as theatre scriptwriter and director. He returned to filmmaking by working as the assistant director for CHEN Kuo-fu's film, *Treasure Island* (1993) and started to make his own documentaries and features.

LIN's earlier fiction shorts, *Murmur of Youth: Steppenwolf* and *My Own Personal Gun* (1998, segment of the triptych, *Bad Girl Trilogy*), have already proved his masterful potential. Further, *My Own Personal Gun* has made him the Most Promising Director of the Year at the Taipei Film Festival. After almost a decade, he wrote and directed his debut feature, *The Most Distant Course*, a film about three people seeking new possibilities in love and life in the city. It won the Best Film of the International Film Critics' Week at the Venice Film Festival and was selected into many international film festivals.

LIN Jing-jie was born into a working-class family in southern Taiwan so he is particularly concerned with people at the bottom of the society. The TV drama he directed in 2003, *We Don't Have a Future Together* revolved around a foreign worker and a worker for house-moving. The film was nominated for Best Director for the Golden Bell Awards in that year. The documentary *Taipei, Looking Up?* (2004) focused on workers coming from small towns to the big city. *Street Survivor*, a documentary-fiction short he made two years later talked about sex workers on the streets.

In 2011, he made *The Man behind the Book*, a documentary on the renowned Taiwanese writer WANG Wen-hsing, which won Best Film Editing at the 48th Golden Horse Film Festival. At the end of 2014, he would launch *Irina*, an epic-like comedy on love and family with explicit local traits.



1996 Murmur of Youth: Steppenwolf (short)
1998 My Own Personal Gun (short for Bad Girl Trilogy)
2000 My Own Private Green Island (documentary)
2004 Taipei, Looking Up? (documentary)
2006 Street Survivor (short)

2007 The Most Distant Course

2007 ▶
 Taipei Film Festival—Special Mentions of Taipei Grand Award, Special Mention of International New Talent Competition
 Venice Film Festival—International Film Critics' Week Award
 Tokyo International Film Festival
 Busan International Film Festival
 Hong Kong Asian Film Festival
 2008 ▶
 Asian Film Festival (Rome)—Best Director
 Durban International Film Festival

2011 The Man Behind the Book: Wang Wen-hsing – The Inspired Island. Series of Eminent Writers from Taiwan (documentary)
 2011 ▶
 Taipei Film Festival—Media's Choice Award
 Golden Horse Film Festival—Best Film Editing
 Hong Kong Asian Film Festival—"Taiwan Cinema Express"
 2012 ▶
 Taiwan International Documentary Festival—Jury Special Mention of Taiwan Award, Merit Prize of International Feature Length Competition
 Hangzhou Asian Film Festival
 2013 ▶
 WorldFes-Houston Film Festival—Gold Remi in the category for biographical films

2014 Irina





電影創作是一輩子的學習與呈現。

林書宇



1976年出生。國一時，在戲院看了楊德昌導演的《牯嶺街少年殺人事件》（1991），引發他從事電影工作的志向。

由於從小居住台美兩地，作品多呈現中西文化的不同視角，並揉合了西方傳統戲劇與台灣電影的特色，故事結構完整，節奏流暢，擅長以寫實故事，緊緊抓住人與人之間的關係與衝突，探索人性最根本的問題，讓劇中的角色真實觸動人心。

作品產量不多，但都令人驚豔。電影短片作品《嗅覺》與《海巡尖兵》，皆受到台灣金馬獎與金穗獎的肯定，後者並獲台北電影節最佳劇情片獎，入選新加坡影展、香港InDPanda國際

短片影展、日本亞洲海洋影展等國際影展。第一部劇情長片作品《九降風》，為林書宇的半自傳性電影，描寫1990年代台灣高中生的青春成長故事，榮獲金馬獎最佳原創劇本獎、上海電影節「亞洲新人獎」最佳影片大獎、台北電影節劇情長片評審團特別獎等多項大獎肯定，並入選多個國際影展。

2011年作品《星空》，改編作家幾米的同名繪本，入圍釜山影展正式競賽片，在第四十九屆金馬獎入圍最佳改編劇本、視覺特效、美術設計、新演員四項，並在台北電影節奪得最佳視覺特效、最佳新演員獎。



Filmmaking is learning and presenting for one's entire life.

Tom Shu-yu LIN



Born in 1976, Tom Shu-Yu LIN saw *A Brighter Summer Day* (1991) directed by Edward YANG during his first year of high school. The experience catalyzed his aspiration for filmmaking.

Due to his childhood experiences of living in both the United States and Taiwan, his films often represent different perspectives of Chinese and Western cultures, blending features of traditional Western drama and Taiwanese cinema. With structured stories and smooth rhythms, the films excel at capturing interpersonal relations and conflicts through realistic stories. In exploring the most essential issues of human nature, the realistic aspects of the characters in his films reveal to be deeply moving.

Although LIN is not a prolific director, his films prove to be

conspicuous. His short films such as *The Olfactory System* and *The Pain of Others* have been recognized by Golden Horse Awards and Golden Harvest Awards; the later won Best Feature Film at Taipei Film Festival and was selected into international film festivals such as Singapore International Film Festival, InDPanda International Short Film Festival in Hong Kong and Asian Marine Film Festival in Makuari. His first feature film, *Winds of September* contains his biographical elements, depicting the youth and growth of high school students in Taiwan in the 1990s. The film was honored with Best Original Screenplay at Golden Horse Film Festival, Asian New Talent Award for Best Film at Shanghai International Film Festival and Jury Special Award at Taipei Film Festival in addition to selection into several international film festivals.

In 2011, he launched *Starry Starry Night*, an adaptation of the illustration book of the same title by popular Taiwanese author, Jimmy LIAO. The film was not only in competition at Busan International Film Festival but also nominated in the following four categories at the 49th Golden Horse Film Festival: Best Adapted Screenplay, Best Visual Effects, Best Art Direction and Best New Performer. It garnered Visual Effects Supervisor and Best New Talent at Taipei Film Festival.

電影作品年表

1997 嗅覺 (短片)

2002 跳傘小孩 (16 mm)
溫哥華影展—龍虎獎競賽單元

2005 海巡尖兵 (短片)
2005 ▷
金馬獎—最佳創作短片入圍
金穗獎—最佳劇情影片、最佳編劇
2006 ▷
台北電影節—最佳劇情片



2008 九降風

2008 ▷
上海電影節—「亞洲新人獎」最佳影片大獎
台北電影節—劇情長片評審團特別獎、
最佳新人獎、最佳編劇獎、媒體推薦獎
金馬獎—最佳原著劇本
多倫多影展
釜山影展
東京影展
希臘鐵撒隆尼卡影展

2011 星空

釜山影展—競賽片
2012 ▷
台北電影節—視覺特效獎、最佳新演員獎
亞太影展—最佳攝影獎

【新片計畫】
百日告別 (暫名)

1997 The Olfactory System (short)

2002 Parachute Kids (16 mm)
Vancouver International Film Festival — Dragons & Tigers Competition

2005 The Pain of Others (short)
2005 ▷
Golden Horse Film Festival — Nominated for Best Short Film
Golden Harvest Film Festival — Best Fiction Award, Best Screenplay
2006 ▷
Taipei Film Festival — Best Narrative Film

2008 Winds of September
2008 ▷
Shanghai International Film Festival — Asian New Talent Award for Best Film
Taipei Film Festival — Jury Special Award, Best New Talent, Best Screenplay,



Media Choice Award
Golden Horse Film Festival — Best Original Screenplay
Toronto International Film Festival
Busan International Film Festival
Tokyo International Film Festival
Thessaloniki International Film Festival

2011 Starry Starry Night
Busan International Film Festival — Competition
2012 ▷
Taipei Film Festival — Visual Effects Supervisor, Best New Talent
Asia-Pacific Film Festival — Best Cinematography

【Upcoming Production】
Zinna Flower (working title)



我的作品總是在笑鬧中暗暗地刺你一下，
讓你會有痛的感覺。



林育賢生於1974年，畢業於文化大學戲劇系影劇組，從事電影幕後工作數年，曾執導多部紀錄片。2005年首部紀錄長片《翻滾吧！男孩》，以劇情片方式拍攝，在發行時曾遭逢挫折，最後卻創下台灣首輪戲院上映長達三個月的票房成績，並於次年在日本電影院上映。

林育賢的作品經常以幽默風趣的快節奏手法，呈現個人對社會人文的細膩觀察，在輕鬆趣味中帶著省思。爭取到韓國資金的第一部劇情長片《六號出口》，靈感來自他對台北西門町的觀察，描寫青少年尋找生命出口的議題。第二部劇情長片《對不起，我愛你》是愛情小品，為高雄市政府出資拍攝的「高雄城市紀事影片」系列之一。

2011年林育賢推出第三部劇情長片《翻滾吧！阿信》，是以其兄長、前體操國手林育信為藍本的熱血故事。2014年將執導由關錦鵬監製的《藏地白皮書》。



電影作品年表

2002 鵬之王道 (紀錄片)
2003 街頭風雲 (紀錄片)

2005 翻滾吧！男孩 (紀錄片)
金馬獎—最佳紀錄片、最佳原創電影歌曲
台北電影節—評審團特別獎、觀眾票選獎
釜山影展
日本福岡亞洲影展

2006 大象男孩與機器女孩 (紀錄片)

2007 六號出口
2008 >
上海電影節—亞洲新人獎競賽單元

2008 種樹的男人 (紀錄片)

2009 對不起，我愛你
2010 >
倫敦台灣電影節—開幕片

2009 六局下半 (紀錄片)

2009 雨過天晴 (短片)

2010 一條流到我家的河 (紀錄片)

2011 翻滾吧！阿信
金馬獎—最佳原創歌曲獎
亞洲電影大獎—最佳男配角

[新片計畫]
藏地白皮書



My films always give you an unwarned stab in
the middle of laughter, making you feel the pain.

Born in 1974, LIN Yu-hsien graduated from Cinema & Drama Division of Department of Theatre Arts of Chinese Culture University. He has worked in film production for years and directed several documentaries. In 2005, LIN launched his first full-length documentary, *Jump! Boys* which was shot in the way of a feature film. It achieved the commercial success of three-month screening in local theaters for its first run before its further release in Japan in 2006.

LIN often uses humorous and fast-paced approaches in his films to represent sophisticated observations on the society and humanities, fusing relaxed delight and reflections. With a fund obtained from Korea, LIN shot his first narrative feature, *Exit No. 6*, a film inspired by his observation on Hsimending in Taipei, elaborating on issues of teenagers seeking exits of life. His second feature, *Sumimasen, Love*, a romance piece, belonged to "A Record of Filmmaking and the City" series financed by the Kaohsiung City Government.

In 2011, LIN launched his third feature, *Jump Ashin!* which was based on the intense story of his elder brother LIN Yu-shin, a former national gymnast. In 2014, LIN will direct *Follow You* to which Stanley KWAN will be the executive producer.



2008 The Man Who Plants Trees (documentary)

[Upcoming Production]
Follow You

2009 Sumimasen, Love
2010 >
Taiwan Cinefest (London) – Opening Film

2009 The Turn of the Game (documentary)
2009 When the Rain is Over (short)

2010 A River Through My House (documentary)

2011 Jump Ashin!
Golden Horse Film Festival – Best Original Film Song
Asian Film Awards – Best Supporting Actor

2002 Pray for Graffiti (documentary)
2003 His-men Street (documentary)

2005 Jump! Boys (documentary)
Golden Horse Film Festival – Best Documentary, Best Original Film Song
Taipei Film Festival – Special Mentions, Audience Choice Award
Busan International Film Festival
Focus on Asia Fukuoka International Film Festival

2006 Elephant Boy and Robot Girl (documentary)

2007 Exit No.6
2008 >
Shanghai International Film Festival – Asian New Talent Award Competition

FILMOGRAPHY

樓—安



LOU Yi-an



由於輕度自閉不愛說話，也不會說，只好拍電影，把平常說不出的廢話說出來。



Because I'm a bit introverted and not good in talking, I can only make films to say what I can't normally tell.



輔仁大學大眾傳播學系廣告組畢業，從事電影、電視編劇及製片工作多年，2005年首部電視單元劇《快樂的出航》即獲金鐘獎最佳導演、最佳男主角肯定。作品多與勞動階層及外來移民的生命經歷相關，藉由黑色荒謬的情節反思社會現狀。

2007年的電影短片《水岸麗景》，入選法國克萊蒙費宏短片影展競賽單元及米蘭影展競賽片，詼諧幽默的獨特風格受到國際片商

青睞，成為極少數成功售出歐美版權的台灣短片。執導的首部劇情長片《一席之地》（2009），延續之前作品的黑色風格，獲得台北電影獎觀眾票選獎。

第二部劇情長片《廢物》，以宏觀的角度，觀照台灣以至於全球農村普遍面臨的困境。現正籌拍第三部劇情長片《殺人謊言》，是台灣少見的心理推理類型電影，預計將在2015年初完成問世。

LOU Yi-an graduated from Advertising division of the Department of Mass Communication of Fu Jen Catholic University. He has worked as a scriptwriter and producer for films and television for many years. His debut TV series *Bon Voyage* (2005) earned him Best Director and Best Leading Actor of Golden Bell Awards. Many of his films revolve around the working class and life experiences of immigrants, using stories of black humor to reflect on the reality of society.

His short film, *Waterfront Villa Bonita* (2007) was screened as part of the competitions of Clermont-Ferrand Short Film Festival and Milano Film Festival. With its humorous and unique style, the film was favored by international distributors and became one of the rare Taiwanese shorts successfully sold to Europe and the U.S. *In A Place of One's Own* (2009), the first feature he directed, he continued the dark comedy style in his previous films. It won Audience Choice Award at Taipei Film Festival.

His second feature, *The Losers* looked at the distress of people living in the countryside in Taiwan in the face of globalization. He currently prepares to shoot his third feature *White Lies, Black Lies*, a rare psychology and mystery film made in Taiwan. The film is expected to be completed and launched in early 2015.



電影作品年表



2007 水岸麗景 (短片)

2009 一席之地
香港國際電影節
台北電影節—劇情長片類觀眾票選獎、最佳女配角、最佳美術設計
芝加哥影展
夏威夷影展
斯德哥爾摩影展

2013 廢物
高雄電影節
香港國際電影節
日本福岡亞洲影展

[新片計畫]
殺人謊言



2007 Waterfront Villa Bonita (short)

2009 A Place of One's Own
Hong Kong International Film Festival
Taipei Film Festival – Audience Choice Award (Narrative Features), Best Supporting Actress, Best Art Direction
Chicago International Film Festival
Hawaii International Film Festival
Stockholm International Film Festival

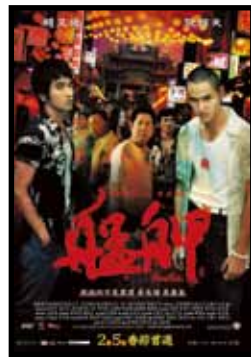
2013 The Losers
Kaohsiung Film Festival
Hong Kong International Film Festival
Focus on Asia Fukuoka International Film Festival

[Upcoming Production]
White Lies, Black Lies

FILMOGRAPHY



那些「中間」的電影，姑且稱之為「有內容的商業片」，就是我想拍的東西。



1966年出生，小名豆子，九歲展開童星生涯。1983年以演出台灣新電影時期的《小畢的故事》（陳坤厚導演）、《風櫃來的人》（侯孝賢導演）成名。除持續電影、電視、舞台劇演出，千禧年起他開始電視劇導演和製作人的工作。

2007年執導的電影劇情長片處女作《情非得已之生存之道》，以自己的生活為藍本並擔綱主演，奪得鹿特丹影展最佳亞洲電影獎、金馬影展國際影評人費比西獎，並入圍羅馬亞洲影展、南非德班影展、華沙影展等多項國際影展。

2010年執導黑幫青春動作片《艋舺》，以1980年代為背景，帶有很大的青春記憶，上映後在台灣掀起一陣風潮，以兩億五千八百萬的好成績，成為該年度全台票房排行榜前十名的唯一國片。並且入選柏林影展電影大觀單元、斯德哥爾摩影展、義大利烏汀內遠東影展等近二十個國際影展。

2012年他推出第三部劇情長片《愛》，再次入選柏林影展電影大觀單元，並在台灣金馬獎、中國長春電影節、香港電影金像獎入圍多項提名，於兩岸三地得到極佳的票房成績，是迄今為止（2014年6月），唯一一部於兩岸票房皆破億的電影。

電影作品年表

2008 情非得已之生存之道

台北金馬影展－國際影評人費比西獎
鹿特丹影展－亞洲電影促進聯盟（NETPAC）最佳亞洲電影獎
莫斯科影展－最佳觀點單元競賽
台北電影節－劇情長片最佳男演員獎、最佳女演員獎、觀眾票選獎、國際青年導演競賽特別推薦獎

2010 艋舺

2010 >
柏林影展－電影大觀單元
台北電影節－最佳美術設計
夏威夷國際影展－最佳亞洲電影
金馬獎－最佳男主角、最佳音效
亞太影展－最佳電影音樂、最佳藝術指導
2011 >
華語電影傳媒大獎－最佳新導演

2012 愛

柏林影展－電影大觀
北京大學生電影節－最受大學生歡迎導演獎

2014 軍中樂園

釜山影展－開幕片

What I want to make are the "in-between" movies which we can tentatively call "commercial films with content".

NIU Chen-zer (nicknamed Doze) was born in 1966 and began acting at the age of nine. In 1983, he became famous for his roles in Taiwanese New Wave films such as *Growing Up* (directed by CHEN Kun-hou) and *The Boys From Fengkuei* (directed by HOU Hsiao-hsien). Besides continuing to perform for films, television and theatre, he started to be a director and producer for television series since 2000.

His first feature film, *What on Earth Have I Done Wrong?!* was based on his own life; he was also the main actor of the film. It won FIPRESCI Prize at Golden Horse Film Festival, NETPAC Award at International Film Festival Rotterdam and took part in Rome's Asian Film Festival, Durban International Film Festival, Warsaw International Film Festival, among others.

In 2010, he directed *Monga*, a film about teenage gangsters. Set against the background of Taiwan in the 1980s, the film carried abundant memories of his youth and raised a wave in Taiwan following its screening. It was a box office success (grossing two hundred fifty-eight million NTD), making it the only Taiwanese film to be ranked among the ten highest-grossing films of the year in the country. It was also entered in nearly twenty film festivals including "Panorama" of Berlinale, Stockholm International Film Festival, Udine Far East Film Festival, etc.

In 2012, he launched his third feature, *LOVE*. It was his second film to be entered in "Panorama" in Berlinale and was nominated for several awards at Golden Horse Film Festival, Changchun Film Festival and for Hong Kong Film Awards. A box office success in Greater China, it has remained, until June 2014, the only Taiwanese film to have generated a profit of more than a hundred million both in Taiwan and in China.

Golden Horse Film Festival – Best Leading Actor, Best Sound Effects
Asia-Pacific Film Festival – Best Original Film Score, Best Art Direction
2011 >
Chinese Film Media Awards – Best New Director

2012 LOVE

Berlin International Film Festival – "Panorama"
Beijing College Student Film Festival – Students' Choice Award – Favorite Director

2014 Paradise in Service

Busan International Film Festival – Opening Film

2008 What on Earth Have I Done Wrong?!

Golden Horse Film Festival – FIPRESCI Prize
International Film Festival Rotterdam – NETPAC Award
Moscow International Film Festival – Perspectives Competition
Taipei Film Festival – Best Actor, Best Actress, Audience Choice Award, Special Mention of International New Talent Competition

2010 Monga

2010 >
Berlin International Film Festival – "Panorama"
Taipei Film Festival – Best Art Direction
Hawaii International Film Festival – The Best Asian Film Award



知名主持人、歌手、創作人、演員。曾獲金鐘獎之最佳主持人獎、最佳文教資訊節目主持人獎、最佳歌唱綜

藝節目主持人獎；擁有多年的主持及戲劇經驗，與許效舜合作的綜藝節目《鐵獅玉玲瓏》系列是台灣最受歡迎的綜藝節目之一。近年跨足電影界擔任導演，交出四年三部作品的成績單，並曾以〈青春歌仔〉入圍2009年金馬獎最佳電影原創歌曲。



電影是藝術的極致，集所有表演元素在一百分鐘內道盡萬般風情，讓感官接收最直接的衝擊。



圖片提供：好孩子國際娛樂有限公司 Images courtesy of Good Kids Entertainment Co., Ltd.



As the supreme form of art, film assembles all elements pertaining to performance within a hundred minutes, manifesting all kinds of feelings and provoking the most immediate impacts on the senses.



PENG Chia-chia is a popular TV host, singer, creator and actor. He was honored with Golden Bell Awards for Best Host in a Variety Program and Education News Program Award. As an experienced TV host and actor for many years, he has been featured in *Iron Lion Delicate Jade*, a variety show in collaboration with HSU Hsiao-shun. It was one of the most popular variety shows in Taiwan. Having started his career as a film director in recent years, he has made three films in four years and the song he wrote for his film, *Young Spirit of a Taiwanese Opera Singer*, has been nominated for Best Original Film Song at Golden Horse Film Festival in 2009.



電影作品年表

2011 帶一片風景走
2012 球愛天空
2014 鐵獅玉玲瓏

2011 Leaving Gracefully
2012 Baseball Love
2014 Lion Dancing

FILMOGRAPHY





1999年畢業於台灣藝術大學電影系導演組，現為電影、廣告導演及攝影。

他拍過多部得獎紀錄片與短片。早期作品《與山》曾入圍坎城影展短片競賽單元，並獲金馬獎最佳創作短片、台北電影節獨立創作類最佳劇情片；2006年執導美國國家地理頻道監製的紀錄片《賽鴿風雲》，在全世界超過一百六十個國家播出；接下來完成的短片《小城》、紀錄長片《野球孩子》，雙雙入選瑞士真實國際紀錄片影展，《野球孩子》並獲得台灣國際紀錄片雙年展台灣獎首獎、亞太影展最佳紀錄片等獎項。

沈可尚是入選導演李安與製片李崗培植新銳導演的「推手計畫」成員之一，曾與陳玉勳、侯季然共同執導三段式愛情故事《茱麗葉》。近年積極參與短片計畫，包括金馬影展《10+10》聯合創作，四段式公益電影《昨日的記憶》，以及台北市委會與坎城影展導演雙週合作的《台北工廠》。

2013年，沈可尚以紀錄片《築巢人》拿下台北電影節百萬首獎、最佳紀錄片、最佳剪輯等三項大獎。



我很喜歡從寫實的世界裡去看戲劇的人生。



I like to observe the dramatic life within the realistic world.

SHEN Ko-shang

SHEN Ko-shang graduated in 1999 from the Film Department of National Taiwan University of Arts, majoring in the Directing Program. SHEN's 16mm thesis film *Layover* was officially selected for competition by Cannes International Film Festival in 1999.

Being a highly pursued young talent, SHEN made many award-winning documentaries, short films and music videos as the director and cinematographer. In 2005, *The Pigeon Game*, a documentary commissioned by National Geographic Channel has been aired in more than 160 countries worldwide.

As one of the emerging directors chosen by Ang LEE and Khan LEE for their Pushing Hands program, SHEN has co-directed a three-part romantic film *Juliets* with CHEN Yu-hsun and HOU Chi-jan. He has been actively involved in short film projects in recent years, such as *10+10*, a collaborative film project initiated by the Golden Horse Film Festival, *When Yesterday Comes*, a four-part charity film and *Taipei Factory*, co-produced by Taipei Film Commission and "Directors' Fortnight" of Cannes Film Festival.

In 2013, SHEN Ko-shang won Grand Prize, Best Documentary and Best Editing in the Taipei Film Festival with *A Rolling Stone*.

電影作品年表

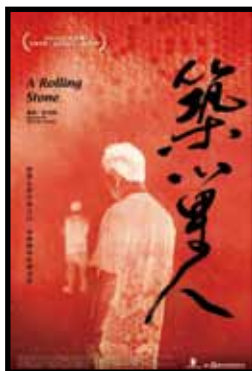
1998 阿ㄅㄞ、說話 (短片)
1999 與山 (短片)
2000 喋聲三角 (紀錄片)
2003 親愛的，那天我的大提琴沉默 (紀錄片，張翰合導)
2005 賽鴿風雲 (紀錄片)
2008 小城 (短片)
2008 野球孩子 (紀錄片，廖敬堯合導)
 2008 ▷ 台灣國際紀錄片雙年展—台灣獎首獎
 2009 ▷ 瑞士真實國際紀錄片影展
 上海電視節—亞洲最佳紀錄片銀獎
 首爾獨立紀錄片電影節
 亞太影展—最佳紀錄片

2010 茱麗葉：兩個茱麗葉 (短片)
 釜山影展

2011 10+10：到站停車 (短片)
2012 昨日的記憶：通電 (短片)
2013 台北工廠：美好的旅程 (短片)

2013 築巢人 (紀錄片)
 2012 ▷ 台灣國際紀錄片雙年展—國際短片正式競賽單元、台灣映像單元
 2013 ▷ 台北電影節—百萬首獎、最佳紀錄片、最佳剪輯
 香港華語紀錄片電影節—短片組首獎
 南方影展—敘事美學獎
 中國紀錄片學院獎—最佳剪輯
 2014 ▷ 倫敦華語視像藝術節
 紐約電視節—人文關懷類／金獎
 加拿大北美電視節—最佳人文關懷與調查類節目
 布里斯本亞太電影節
 聖地牙哥亞洲影展

[新片計畫]
 賽蓮之歌
 幸福定格 (紀錄片)



1998 Silent Roaring (short)
1999 Layover (short)
2000 Silent Delta (documentary)
2003 Silent Cello (documentary, co-directed with CHANG Han)
2005 The Pigeon Game (documentary)
2008 Fading (short)
2008 Baseball Boys (documentary, co-directed with LIAO Ching-Yao)
 2008 ▷ Taiwan International Documentary Festival – Taiwan Award – Grand Prize
 2009 ▷ Visions du Réel Film Festival (Switzerland)
 Shanghai TV Festival – Asian Documentary Silver Award of Magnolia Award
 Seoul Independent Documentary Film & Video Festival
 Asia-Pacific Film Festival – Best Documentary

2010 Two Juliets (short for Juliets)
2011 Bus Odyssey (short for 10+10)
2012 Power on (short for When Yesterday Comes)
2013 A Nice Travel (short for Taipei Factory)

2013 A Rolling Stone (documentary)
 2012 ▷ Taiwan International Documentary Festival – International Short Film Competition, "Taiwan Focus"
 2013 ▷ Taipei Film Festival – Grand Prize, Best Documentary and Best Editing
 Chinese Documentary Festival (Hong Kong) – Shorts section – Grand Prize
 South Taiwan Film Festival – Best Narrative Aesthetics
 China Academy Awards of Documentary Film – Best Editing
 2014 ▷ Chinese Visual Festival (London)
 New York Festivals – "Human Concerns" – Gold World Medal
 Banff World Media Festival – Best in Humanitarian and Investigation
 Asia Pacific Screen Awards (Brisbane)
 San Diego Asian Film Festival

[Upcoming Production]
 Songs of the Siren
 Double Happiness Limited (documentary)



1976年生，台灣雲林人。1998年就讀台中技術學院商業設計系，開始接觸影像創作。

2000年於台灣藝術大學電影系就讀，同時從事商業影像、實驗影像、插畫、視覺設計等多元創作。作品富含實驗性及思考性，擅長非寫實風格，視覺風格強烈，在學時以《COPY：COPY》獲2002年金穗獎最佳實驗錄影帶獎，隔年又贏得台北電影節最佳實驗電影及JVC東京錄像節之錄像傳達獎（JVC TOKYO VIDEO FESTIVAL Video Communication Prize）。2004年短片作品《神的孩子》更以通路合作方式於誠品發行。

就讀台北藝術大學電影創作研究所期間，從事劇情短片及商業影像導演工作，並參與多部電影攝影及製作。2004年拍攝新聞局輔

導特效電影長片《神選者》，為其首部三十五釐米劇情長片及大型特效製作，其後分別於德國、台灣發行。

2013年發表的喜劇片《阿嬤的夢中情人》，以現代語彙，描寫台語片時代跨越四十年的愛情，被譽為「電影人給台灣電影最深情的情書」，而且是首部兩岸同步上映的台灣劇情長片，獲台北電影節最佳編劇獎及大阪亞洲電影節「朝日電視大賞」（ABC Award），深受觀眾及媒體好評。

他在李崗執導的《想飛》擔任聯合導演，該片為台灣近二十年少見的空軍電影，以有別軍教傳統的浪漫與親情角度切入，探討飛行員成長題材，於2014年10月發行上映。

<p>電影作品年表</p> <p>2001 COPY: COPY (實驗短片)</p> <p>2001 青鳥 (短片)</p> <p>2003 神的孩子 (短片)</p> <p>2007 萬壽菊 (短片)</p> <p>2008 神選者 金馬影展</p> <p>2011 遙遠星球的孩子 (紀錄片，動畫導演)</p> <p>2013 阿嬤的夢中情人 (北村豐晴合導) 台北電影節－最佳編劇獎 香港國際電影節 義大利烏汀內遠東影展 紐約亞洲電影節</p> <p>2014▷ 大阪亞洲電影節－朝日電視大賞 倫敦遠東電影節 海峽影視季</p>		<p>2014 想飛 (聯合導演，李崗執導)</p>
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圖片提供：蕭力修 Images courtesy of SHIAO Li-shiou



SHIAO Li-shiou



Born in 1976 in Yunlin, Taiwan, SHIAO Li-shiou began to get involved in visual creations since 1998, the year when he entered the Department of Commercial Design of National Taichung University of Science and Technology.

He then went on to study in the Department of Motion Picture, National Taiwan University of Arts in 2000, carrying out diverse creative practices of commercial and experimental images, illustrations and visual design. With strong visual styles, his works are rich in experimentation and reflection, excelling at non-realistic styles. During his years as a student, with *Copy: Copy*, he won Best Experimental Video of the Golden Harvest Awards in 2002, followed by Best Experimental Film at Taipei Film Festival and Video Communication Prize at JVC Tokyo Video Festival in the following year. In 2004, his short film *Lamb* was distributed in Eslite Bookstores in Taiwan.

SHIAO had already begun to direct narrative short films and commercials, and participated in the shooting and production of several films during the years he followed the M.F.A. Program in Filmmaking at Taipei National University of the Arts. In 2004, with a subvention from Taiwan's Government Information Office, he directed his first 35mm narrative feature *Brotherhood of Legion*, a large-scale production with special effects. The film was distributed in Germany and Taiwan.

In 2013, he launched *Forever Love*, a romance comedy with a modern language, depicting a love story that spanned four decades in the era of Taiwanese dialect films. It was praised as "the most affectionate love letter from a filmmaker for Taiwanese cinema" and became the first Taiwanese narrative feature to be shown simultaneously in both China and Taiwan. It claimed Best Screenplay at Taipei Film Festival and ABC Award at Osaka Asian Film Festival, receiving positive response from both the audience and the media.

He co-directed *Dream Flight* with Khan LEE. Released in theatres in October 2014, the film told the story about air force, a theme that is rarely seen in Taiwan for nearly twenty years. Exploring the growing process of a pilot through the aspects of romance and family, it distinguished itself from conventional soldier films.



對我而言，最大的成就莫過於在我用心訴說的故事中，得到觀眾肯定的讚美與感動的淚水！



唐振瑜是鹿港土生土長的孩子，卻選擇以離島金門作為拍攝的藍圖。以紀錄片聞名的他，擅長用細膩流暢的鏡頭語言與刻劃寫實的講故事手法，帶出滿滿的人文情懷。近年來所導的劇情片承襲一貫細膩的拍攝手法，並蘊涵了豐沛的文學素養與對大自然的關懷，將故事中的情懷與周遭環境的美麗相結合。作品中常表現出人與人之間細膩深層的愛，看完的感動往往讓人久久揮之不去。



As far as I am concerned, the greatest achievement I get from filmmaking is to win audience's approval and to move them into tears by stories told with feelings.

Despite having grown up in Lugang, Peter TANG chose an offshore island, Kinmen, as a blueprint to make movies. Well-known for his documentary films, TANG has a smooth and exquisite camera style and a way of story-telling that depicts the reality, bringing out full emotion of humanity. In recent years, his feature films have maintained a delicate approach of filmmaking, along with rich literary connotation and concerns for our nature, combining the emotions in the story and the beauty of the environment. His works often show the fragile and profound love between people, leaving the audience with lingering affections.



電影作品年表

2009 星月無盡

2009 台灣產業聚落風雲 (紀錄片)
休士頓國際影展－行銷類最佳紀錄片白金獎

2011 落番 (紀錄片)
2011 ▶
台北電影節－入圍最佳紀錄片
新加坡「精彩一百台灣電影回顧展」－開幕片

2012 ▶
金穗獎－紀錄片優等獎
休士頓國際影展－文化類最佳紀錄片白金獎
金鐘獎－非戲劇類節目導播獎

2013 戰酒 (紀錄片)
2014 ▶
大阪亞洲電影節
休士頓國際影展－最佳紀錄片金牌獎



FILMOGRAPHY



2009 Our Island, Our Dreams

2009 The Story of Taiwan's Industry Clusters (documentary)
WorldFest Houston International Film Festival – Platinum Remi Award, Film and Video Productions, Sales and Marketing – Consumer category

2011 The Quest (documentary)
2011 ▶
Taipei Film Festival – Best Documentary nomination
Splendid 100: Taiwan Retrospective Film Festival (Singapore) – Opening Film
2012 ▶
Golden Harvest Awards – Merit Award of Documentary
WorldFest Houston International Film Festival – Platinum Remi Award – Documentary
Golden Bell Awards – Best Directing for Non-Drama Programme

2013 Battle Spirit (documentary)
2014 ▶
Osaka Asian Film Festival
WorldFest Houston International Film Festival – Gold Remi Award – Film & Video Production – Documentary

蔡明亮

蔡明亮是台灣新電影運動之後最重要的電影作者之一，1994年以《愛情萬歲》奪得威尼斯影展金獅獎後，奠定國際影壇地位。

他於1957年生於馬來西亞，二十歲來到台灣，1981年畢業於中國文化大學戲劇系。雖非台灣土生土長，但他的鏡頭絕大多數都對準這塊土地，充分展現對台灣急速變化社會的犀利剖析。他從學生時代便開始寫舞台劇劇本、當導演，之後跨入電視圈從事編導工作，在口碑和收視率上都獲得成功。

1991年，他偶然在青少年聚集的電動遊樂場裡，發現了從未受過

任何表演訓練的李康生，兩人合作的第一部劇情長片《青少年哪吒》，榮獲東京影展青年導演單元銅櫻花獎、法國南特三洲影展最佳首部電影獎等國際獎項，從此李康生便成為蔡明亮電影的御用演員。蔡明亮的每部作品，如《河流》、《你那邊幾點》、《不散》、《天邊一朵雲》等，都是國際獎項的常客，多數為跨國合製影片。例如：《洞》屬於法國《2000年見聞》(2000 vu par)系列影片之一，由法國Haut et Court製片公司與歐洲藝術電視台法國部門La Sept Arte共同委託製作。他第一部回到出生地馬來西亞拍攝的電影《黑眼圈》，是奧地利維也納莫札特基金會為了莫札特誕生二百五十週年紀念，特別出資邀請拍攝。2006年



I hope to capture some sense of reality through my films; the sense of truth means no definite answers.

TSAI Ming-liang



TSAI Ming-liang stands as one of the most important directors after Taiwanese New Wave. With *Vive L'Amour* (1994), which won the Golden Lion at the Venice Film Festival, TSAI has established himself as a director with an international status.

Born in Malaysia in 1957, he moved to Taiwan at the age of twenty and graduated from the Department of Theatre Arts of Chinese Culture University in 1981. Despite his foreign background, TSAI took Taiwan as the subjects of his films, poignantly analyzing the rapid transformation of the society. He has been a scriptwriter and director for theatre since college before working as a scriptwriter and director for Television,

gaining critical acclaim and commercial success.

In 1991, he accidentally discovered LEE Kang-sheng at a local game center where teenagers frequented. LEE was an amateur without any formal training in acting. Their first cooperation is a feature entitled *Rebels of the Neon God* which won the Bronze Sakura for Young Directors at Tokyo International Film Festival and Best First Feature Film at Nantes Festival of 3 Continents. Since then, LEE has become an indispensable actor in TSAI's films. Most of TSAI's films such as *The River*, *What Time Is It There?*, *Goodbye Dragon Inn* and *The Wayward Cloud* have won numerous awards at international film festivals. Many of the features he directed to date

電影作品年表

1992 青少年哪吒

1993 ▶

日本東京影展－青年導演影片單元銅櫻花獎

法國南特三洲影展－最佳首部電影獎

義大利都靈影展－最佳影片獎

1994 ▶

新加坡影展－評審團特別獎

1994 愛情萬歲

1994 ▶

法國南特三洲影展－最佳導演、最佳男演員

威尼斯影展－最佳影片金獅獎、國際影評人費比西獎

金馬獎－最佳導演、最佳劇情片、最佳錄音

1995 ▶

新加坡影展－最佳影片獎

1997 河流

柏林影展－銀熊獎、國際影評人費比西獎

巴西聖保羅影展－影評人特別提及獎

新加坡影展－評審特別獎、最佳男主角獎

芝加哥影展－評審團大獎銀雨果獎

1998 洞

1998 ▶

坎城影展－國際影評人費比西獎

芝加哥影展－最佳影片金雨果獎

1999 ▶

新加坡影展－最佳影片、最佳導演、最佳女主角獎

2001 你那邊幾點

坎城影展－競賽單元高等技術大獎

亞太影展－最佳影片、最佳導演、最佳女配角獎

曼谷影展－最佳導演獎

芝加哥影展－評審團大獎、最佳導演獎、最佳攝影獎

金馬獎－評審團特別獎、評審團特別個人獎

布里斯本影展－亞洲電影評審推薦獎

2001 與神對話 (短片)

2002 天橋不見了 (短片)

2003 不散

金馬獎－最佳剪輯、年度最佳台灣電影

威尼斯影展－國際影評人費比西獎

芝加哥影展－劇情片類金牌獎

亞太影展－評審團獎、最佳女配角獎

法國南特三洲影展－最佳導演、青年評審團獎

2003 河上的月光 (短片)

2004 魚缸 (短片)

2004 天邊一朵雲

2005 ▶

柏林影展－最佳藝術貢獻銀熊獎、亞佛瑞德鮑爾創新獎、國際影評人費比西獎

法國南特三洲影展－最佳導演獎、演員最佳貢獻獎

西班牙奇幻影展－評審團特別獎、最佳男主角獎、評論獎最佳影片

2006 黑眼圈

威尼斯影展－競賽片、電影和平獎

2007 是夢 (短片)

2008 蝴蝶夫人 (短片)

2009 臉

2009 ▶

坎城影展－競賽單元

2010 ▶

芝加哥影展－競賽片

亞洲電影大獎－最佳造型設計、最佳美術指導

台北電影節－最佳攝影

鹿特丹影展

羅馬亞洲影展

2011 洞 2011 (短片)

2012 化生 (短片)

2012 金剛經 (短片)

威尼斯影展－地平線單元閉幕片

2012 夢遊 (短片)

2012 行者 (短片)

坎城影展－影評人週單元閉幕片

2013 ▶

洛杉磯影展－最佳敘事短片

2012 無色 (短片)

馬賽影展－GNCR 獎特別提及

2013 郊遊

2013 ▶

美國紐約影展

多倫多影展

威尼斯影展－評審團大獎

金馬獎－最佳導演、最佳男主角

愛沙尼亞塔林黑夜影展－評審團大獎

西班牙塞維亞歐洲影展－最佳導演獎

杜拜國際影展－最佳導演獎

亞太影展－最佳男主角、最佳音效

2013 行在水上 (短片)

2013 西遊 (短片)

2014 ▶

柏林影展－電影大觀單元

我希望自己的電影能捕捉一些真實感，而真實感就是沒有明確的答案。

蔡明亮應羅浮宮之邀拍攝《臉》，歷經三年始完成，成為羅浮宮典藏的首部電影創作，與世界非凡的藝術藏品齊名，同時入圍2009年坎城影展官方競賽片。2013年，蔡明亮的第十部長片《郊遊》入圍威尼斯影展競賽片，獲得評審團大獎，他亦以本片奪得第五十屆金馬獎最佳導演獎。

除了長片，蔡明亮在短片創作的領域也受到推崇，自2012年起，他開始「慢走長征」系列短片的拍攝工作，已完成包括《無色》、《行者》、《金剛經》、《夢遊》、《行在水上》、《西遊》等六部作品，其中《行者》榮獲洛杉磯國際電影節最佳短片獎，《金剛經》獲選威尼斯影展「地平線單元」閉幕片，而《西遊》則入選柏林影展電影大觀。

他近年來積極參與藝術與跨界創作，例如：於台北、威尼斯、上海、名古屋等地推出展演，裝置作品《是夢》亦獲北美館永久典藏；2011年與知名服裝設計師古又文合作，跨入時尚界；同年並接受兩廳院邀請，以舞台劇《只有你》重回劇場界；2012年於北師美術館展出錄像作品《化生》；2014年以舞台劇《玄奘》巡演布魯塞爾藝術節、維也納藝術節、台北藝術節，並在北師美術館進行為期三個月的展覽《郊遊》。

Photo：劉振祥 LIU Chen-hsiang

1992 Rebels of the Neon God

1993 >
Tokyo International Film Festival – Bronze Sakura for Young Directors
Nantes Festival of 3 Continents – Best First Feature Film
Torino Film Festival – Best Film
1994 >
Singapore International Film Festival – Special Jury Prize

1994 Vive L'Amour

1994 >
Nantes Festival of 3 Continents – Best Director, Best Actor
Venice Film Festival – Golden Lion, FIPRESCI Prize
Golden Horse Film Festival – Best Director, Best Feature Film, Best Recording
1995 >
Singapore International Film Festival – Best Film

1997 The River

Berlin International Film Festival – Silver Bear, FIPRESCI Prize
São Paulo International Film Festival – Critics Award – Honorable Mention
Singapore International Film Festival – Special Jury Prize, Best Actor
Chicago International Film Festival – Silver Hugo Award

1998 The Hole

1998 >
Cannes International Film Festival – FIPRESCI Prize
Chicago International Film Festival – Gold Hugo Award for best film
1999 >
Singapore International Film Festival – Best Asian Feature, Best Director, Best Actress

2001 What Time Is It There?

Cannes International Film Festival – Technical Grand Prize
Asia-Pacific Film Festival – Best Director, Best Film, Best Supporting Actress
Bangkok International Film Festival – Best Director
Chicago International Film Festival – Special Jury Prize, Best Director, Best Cinematography
Golden Horse Film Festival – Special Jury Award, Special Jury Award for Filmmaker
Brisbane International Film Festival – NETPAC Award

2001 A Conversation with God (short)

2002 The Skywalk Is Gone (short)

2003 Goodbye Dragon Inn

Golden Horse Film Festival – Best Film Editing, Outstanding Taiwanese Film of the Year
Venice Film Festival – FIPRESCI Prize
Chicago International Film Festival – Gold Plaque
Asia-Pacific Film Festival – Special Jury Prize, Best Supporting Actress
Nantes Festival of 3 Continents – Best Director, Youth Jury Award

2003 Moonlight on the River (short)

2004 Aquarium (short)

2004 The Wayward Cloud

2005 >
Berlin International Film Festival – Silver Bear for Outstanding Artistic Achievement, Alfred Bauer Award, FIPRESCI Prize
Nantes Festival of 3 Continents – Best Director, Special Mention to Actor
Sitges International Film Festival (Catalonia) – Special Jury Award, Best Actor, José Luis Guarner Critic Award



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2

have been international commissioned projects: *The Hole* belongs to a series entitled *2000 vu par*, commissioned by Haut et Court production company and the France department of La Sept - Arte, a European cultural television channel; *I Don't Want to Sleep Alone*, his first film set in his homeland in Malaysia, was especially commissioned by the New Crowned Hope Festival in Vienna to commemorate the 250th anniversary of Mozart's birth; *Face*, commissioned by the Louvre Museum in 2006 and completed in 2009, is the first film to enter the prestigious collection of the museum and was selected for the Competition at the Cannes International Film Festival in 2009. In 2013, TSAI's eleventh feature, *Stray Dogs* was selected for the Competition of Venice Film Festival and won the Grand Jury Prize. The film also garnered

Photo1：林盟山 Mountain LIN
Photo2：William LAXTON

Best Director Award in the 50th Golden Horse Film Festival.

Renowned for his numerous features, TSAI is also reputed for his shorts. Since 2012, he has started making a series of films revolving around the theme of "slow and long walk" and has completed six shorts: *No Form*, *Walker*, *Diamond Sutra*, *Sleepwalk*, *Walking on Water* and *Journey to the West*. Among them, *Walker* was honored with Best Narrative Short Film Award at Los Angeles Film Festival, *Diamond Sutra* was selected as the Closing Film of "Horizons Short Films" at the Venice Film Festival and *Journey to the West* was selected for "Panorama" at the Berlinale.

In recent years, he has actively involved in trans-disciplinary artistic creations. For example, he has presented exhibitions and performances in Taipei, Venice, Shanghai, Nagoya, etc. Besides, his installation work *It's a Dream* has been included in the permanent collection of Taipei Fine Arts Museum. In 2011, he stepped into the world of fashion by collaborating with renowned fashion designer Johan KU. Following an invitation by National Theater and Concert Hall in Taiwan, he returned to the field of theatre with a play entitled *Only You*. In 2012, he showed a video work, *Transformation* in the Museum of National Taipei University of Education (MoNTUE). In 2014, his play entitled *The Monk from Tang Dynasty* traveled to art festivals in Brussels, Vienna and Taipei. In the same year, he held an exhibition, *Stray Dogs* in MoNTUE for three months.

FILMOGRAPHY

2012 No Form (short)

Marseille's International Film Festival – Special Mention of the GNCR Prize

2013 Stray Dogs

2013 >
New York Film Festival
Toronto International Film Festival
Venice Film Festival – Grand Jury Prize
Golden Horse Film Festival – Best Director, Best Leading Actor
Tallinn Black Nights Film Festival – Special Jury Prize
Seville European Film Festival – Best Director
Dubai International Film Festival – Best Director
Asia-Pacific Film Festival – Best Actor, Best Sound

2013 Walking on Water (short)

2013 Journey to the West (short)

2014 >
Berlin International Film Festival – "Panorama"



2006 I Don't Want to Sleep Alone

Venice Film Festival – Competition, Cinema for Peace Award

2007 It's a Dream (short)

2008 Madame Butterfly (short)

2009 Face

2009 >
Cannes International Film Festival – Competition
2010 >
Chicago International Film Festival – Competition
Asian Film Awards – Best Costume Designer, Best Production Designer
Taipei Film Festival – Best Cinematography
International Film Festival Rotterdam
Asian Film Festival (Rome)

2011 The Hole 2011 (short)

2012 Transformation (short)

2012 Diamond Sutra (short)

Venice Film Festival – Closing Film of "Horizons Short Films"

2012 Sleepwalk (short)

2012 Walker (short)

Cannes International Film Festival – Closing Film of "Critics' Week"
2013 >
Los Angeles Film Festival – Best Narrative Short Film



王毓雅從小就熱愛電影，促使她在美國加州大學完成設計學業後，立刻飛往日本鑽研電影學。回台後，投入電視圈擔任監製及導演，也拍攝多部廣告片，累積了豐富的實戰經驗。2000年誕生了王毓雅第一部劇情長片《蛋》，之後在短短五年間不斷創作多部電影，風格多樣是她最大的特色，題材內容包括黑道、愛情、驚悚片型，自己也會在電影中擔綱演出。



只要是屬自己的夢，它都可以成為一個完整的故事。



電影作品年表

2000 蛋
美國密爾谷電影節
夏威夷影展

2001 龍兒

2001 海水正藍

2001 雙面情人

2003 空手道少女組
(又名《中國功夫少女組》)

2004 終極西門

2004 浮生若夢

2004 飛躍情海
日本福岡影展－評審團大獎

2005 虎姑婆

2005 愛與勇

2013 追魂七殺

2013 舞力四射

2014 珍珠島的天空



You can make a complete story out of your own dream.



Having been fascinated by movies since childhood, Alice WANG went to Japan to study film as soon as she completed her studies in design at the University of California. After returning to Taiwan, she became an executive producer and director for TV dramas and also shot commercials, accumulating great practical experience. In 2000, WANG gave birth to her first feature film, *The Egg*. Over the next five years, she kept on making films characterized by diverse styles. Her films cover various themes, ranging from gangster, romance to thriller. She would sometimes perform in her own films.



2000 The Egg
Mill Valley Film Festival
Hawaii International Film Festival

2001 Dragon's Love

2001 Ocean Blue

2001 Never Been To Me

2003 Karate Girls (a.k.a Kung Fu Girls)

2004 West Town Girls

2004 Free as Love

2004 Love Me, If You Can
Fukuoka International Film Festival – Jury's Grand Award

2005 Aunt Tiger

2005 Love and Courage

2013 Killing 7

2013 Shining Dance

2014 Pearl Island's Sky

王傳宗

人生並不美麗，但藝術需要美學。用美學的角度看不美麗的人生，電影於焉誕生。

王傳宗，1978年出生。讀了四年的文化大學英文系，讓他對於文本與符號的關係格外敏感；在台大新聞所就學期間，拍攝紀錄片的訓練奠下寫實的基調。第一部參與的電影製作（擔任側拍工作）是李啓源導演的《巧克力重擊》（2006），整個電影的製作過程讓非科班的王傳宗一切都覺得很新奇。之後便開始試著編劇，投稿公視的人生劇展，從紀錄片拍到劇情片，單元劇拍到連續劇，偶像劇拍到電影。執導的第一部劇情長片《寶米恰恰》，在2012年金馬獎便入圍五個獎項：最佳新導演、最佳原著劇本、最佳新演員、最佳視覺效果、最佳原創電影歌曲，並於台北電影節獲得最佳劇情長片、最佳編劇與最佳剪輯獎。

直到現在，王傳宗還是覺得自己像是體制外的逃兵。當過英文教師，也做過報社記者與電視台編輯，最後卻跑來拍電影。但所有的歷練卻殊途同歸，猶如百江匯流到大海，對於日後的創作，都產生不可抹滅的影響力！以創作為食，永遠不停止吸收外界的養分，以及思考這個世界！



Life isn't beautiful; art involves aesthetics. Looking at such a life from an aesthetic perspective, that's where cinema comes from.

Jim WANG

Jim WANG was born in 1978. Having studied in the Department of English Language and Literature of Chinese Culture University for four years, he became rather sensitive about relations of texts and signs. While studying at Graduate Institute of Journalism of National Taiwan University, Jim WANG confirmed his realistic tone in making documentaries. The first film production he was involved in was director LEE Chi-yuarn's *Chocolate Rap* (2006), where he was assigned to record the behind-the-scene process. Without any formal training in filmmaking, he was fascinated by the entire shooting process. He then tried to write scripts and submitted them to Public Television for the *Life Story* show. He went on to make films of diverse genres, from documentary to narrative and from TV series, idol drama to films. His first narrative feature, *Cha Cha for Twins* was nominated for five categories of Golden Horse Awards in 2012: Best New Director, Best Original Screenplay, Best New Performer, Best Visual Effects, and Best Original Film Song. It also won Best Narrative Feature, Best Screenplay and Best Editing at Taipei Film Festival the same year.

Until now, Jim WANG still sees himself as a runaway, for he had once been an English tutor, a newspaper journalist and a TV editor, but ended up making films instead. However, it was the diversity of his real life experience that came together to greatly affect his creations afterwards. His persistence in experiencing and thinking about the world has nourished his creativity.



電影作品年表

2010 帶著夢想去旅行（紀錄片，陳惟元合導）

2012 寶米恰恰（楊貽茜合導）
台北電影節－最佳劇情長片、最佳編劇、最佳剪輯

[新片計畫]
三個遜爸一個媽（暫名）



2010 Dreams, a journey toward Wan Wan
(documentary; co-directed with CHEN Wei-yuan)

2012 Cha Cha for Twins (co-directed with YANG Yi-chien)
Taipei Film Festival – Best Narrative Feature, Best Screenplay, Best Editing

[Upcoming Production]
We Are Family (working title)



生命自有出路，不停的說讓自己快樂的故事。

台北出生的摩羯座，遊走於廣告和MV創作之間。台灣輔仁大學大眾傳播系畢業，修習電影製作，熟悉處理鏡頭節奏及後製處理。1981年學生時期曾參與台灣小劇場運動先驅蘭陵劇坊的演出。2012年與王珮華合作執導首部電影《犀利人妻最終回：幸福男·不難》，並參與剪輯工作，該片為知名電視偶像劇《犀利人妻》的電影版完結篇，延續電視劇的高人氣，創下亮眼票房。

電影作品年表

1982 浮生 (短片)

1983 >

金穗獎—動畫片優等

1983 作品 (短片)

1984 >

金穗獎—劇情片優等

1984 日本的進出 (紀錄片)

1985 >

金穗獎—紀錄片優等

2012 犀利人妻最終回：
幸福男·不難

1982 Life (short)

1983 >

Golden Harvest Awards –
Merit Award of Animation

1983 The Masterpiece (short)

1984 >

Golden Harvest Awards –
Merit Award of Narrative

1984 The Path of Japan (documentary)

1985 >

Golden Harvest Awards –
Merit Award of Documentary

2012 The Fierce Wife Final Episode

FILMOGRAPHY



Life always finds its way, so you should keep telling stories that make you happy.



Born in Taipei, Joseph WANG works on both commercial and MV productions. As a graduate from Department of Mass Communication of Fu Jen Catholic University, he was well-versed with camera pacing and post-production. In 1981, Joseph WANG participated in the performance of Lanlin Theatre Troupe, a pioneer in Taiwan's Little Theatre Movement. In 2012, he co-directed his debut film, *The Fierce Wife Final Episode* with WANG Pei-hua and took part in the editing. As the closing chapter of the famous TV idol drama, *The Fierce Wife*, the film inherited its popularity and achieved box office success.





王珮華



▶ 故事的好與壞，取決於感動了多少人，當然，也包括我自己。

王珮華是知名電視戲劇製作人及編劇，轉戰電影的初衷是想延續電視劇《犀利人妻》的感動，為這部她所製作的人氣偶像劇，將劇中主角追求幸福的夢延伸到銀幕，因此開啟了王珮華對於電影的想像，交出與王仁里合導的電影處女作《犀利人妻最終回：幸福男·不難》，並身兼監製，在台灣創下一億五千萬台幣高票房。

她從籌備、開拍、後製、行銷及上映全程參與，從電視跨足到電影的過程中，她自認最重要也最困難的工作是「溝通」，統合所有工作人員的想法是她最有成就感的時刻。她認為每位工作人員本身就是觀眾，有更好的想法就應該勇於提出。在她眼中，這部電影不只是導演的作品，而是大家的共同創作。



圖片提供：王珮華工作室有限公司 Images courtesy of Good Whale Studio

電影作品年表

2012
犀利人妻最終回：幸福男·不難

2012
The Fierce Wife Final Episode

FILMOGRAPHY



WANG Pei-hua



What distinguishes a good story from a bad one is how many people it touches, including myself.

For WANG Pei-hua, a renowned TV drama producer and scriptwriter, her original intention of shifting to filmmaking was to extend the feelings brought by *The Fierce Wife*, a popular TV idol drama she produced. Her hope of bringing the characters' dream of happiness to the big screen inspired her imagination of cinema, leading her to co-direct with Joseph WANG on her first film, *The Fierce Wife Final Episode*, for which she was also the executive producer. The film was a box office success, grossing 150 million NTD in Taiwan.

She tended to every aspect of *The Fierce Wife Final Episode*, from preparation, shooting, post-production, marketing to screening. For her, the most important and the toughest task in shifting from TV to the big screen was "communication". Therefore, the most rewarding experience was to integrate ideas of the entire crew. In her view, everyone in the crew represented the audience and should dare to propose any better idea in mind. She thought that this film was not solely the directors' creation, but a collective work by everyone involved.



王小棣是電影界很有魅力的「老師」導演，三十年來從未間斷的創作電影、電視、紀錄片、舞台劇，同時還在台北藝術大學和政治大學授課，並且號召青年電影工作者成立了電影創作聯盟TOFU。她熱情幽默，重視電影的社會溝通功能大於藝術表現，對於改革整體電影環境很有使命感，又不吝提攜後進，導演蔡明亮、陳玉勳、林正盛……等人都是她的學生，影視界的人見到她，都尊稱「小棣老師」。

她於1953年在台北市出生。文化大學戲劇系畢業後赴美留學，獲得美國德州三一大學劇場碩士，接著轉往舊金山大學修習電影。1979年中斷在美進修，返回台灣投入片場實務工作，編、導、製都在行。1992年與製片人黃黎明共同創辦稻田電影工作室。她的作品不追求風格化語彙，內容題材也多取自庶民瑣事。劇本代表作《稻草人》（王童，1987）、《香蕉天堂》（王童，1989）、《飛天》（王小棣，1995）、《我的神經病》（王小棣，1997）、《擁抱大白熊》（王小棣，2004）等，分別獲得金馬獎及國外影展最佳原著劇本獎。執導的《魔法阿媽》則是台灣第一部在台北電影節奪得最佳影片的動畫片。2010年劇情長片《酷馬》改編自社會真實事件，獲選為當年台北電影節閉幕片。

2011年王小棣參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈釋放〉。2014年則受邀拍攝公視台灣國際兒童影展開幕片《剪刀·石頭·布》。同年並榮獲台灣藝術界最高榮譽「國家文藝獎」。



我的作品都是講其他人精彩的人生故事。



My films are all about other people's vivid life stories.

WANG Shaudi is a charismatic leader in Taiwan film industry. For the past three decades, she has kept on working for films, Television, documentaries and theatrical plays while teaching in Taipei National University of the Arts and Chengchi University. Besides, she has appealed to young filmmakers to found Taiwan Original Filmmakers Union (TOFU). She is both passionate and humorous. For her, film's function in social communication is more important than its role in artistic expression. She not only holds a strong sense of responsibility for changing the environment of filmmaking but is also open to help emerging filmmakers. Directors like TSAI Ming-liang, CHEN Yu-hsun, LIN Cheng-sheng, etc. have all been her students, winning her the reputation of "Professor Shaudi" in the fields of film and television.

Born in 1953 in Taipei, WANG went to the United States for further studies after graduating from the Department of Theatre Art of Chinese Culture University. Having obtained her master's degree in theatre from Trinity University in Texas, she went to San Francisco to study film. In 1979, she suspended her studies in the United States and returned to Taiwan, devoting herself to film studio practices and excelling in screenwriting, directing and production. She co-founded Rice Film International Co., Ltd. with producer HUANG Li-ming in 1992. She does not seek to create stylized languages in her films. The content and subjects of her films are mostly drawn from trivia of ordinary people's life. Her representative screenplays include those for *Scarecrow* (1987, directed by



WANG Shaudi

1987 *The Game They Call Sex* (one episode for the three-part film under the title)

1995 *Accidental Legend*

1996 > Golden Horse Film Festival – Best Makeup & Costume Design
Shown at more than ten international film festivals including Toronto International Film Festival, Busan International Film Festival, Film Festival Ghent

1997 *Yours & Mine*
Shown at more than ten international film festivals including International Film Festival Rotterdam, London Film Festival

1998 *Grandma and Her Ghosts* (animation)

1998 > Taipei Film Festival – Best Film of the Year
1999 > Chicago International Children's Film Festival – Certificate of Merit for Animated Feature Films and Videos, Children's Jury
Shown at more than twenty international film festivals including San Francisco International Film Festival, Seattle International Film Festival, Filmfest Hamburg

2004 *Bear Hug*

2004 > Golden Horse Film Festival – Best New Performer
2005 > Nanfang Daily Chinese Film Media Awards – Best Screenplay, Best New Actor
Shown in more than ten international film festivals including Busan International Film Festival, Vancouver International Film Festival

2010 *Fantôme, où es-tu ?*

2010 > Taipei Film Festival – Closing Film
Asian Film Festival (Rome)
2011 > Oulu International Children's and Youth Film Festival
China International Children's Film Festival – Best Actress

2011 *Destined Eruption* (short for 10+10)

2014 *Friends or Foes?*
Taiwan International Children's Film Festival – Opening Film

電影作品年表

1987 **黃色故事**（三段式電影之一）

1995 **飛天**

1996 > 金馬獎－最佳造型設計
入選多倫多影展、釜山影展、比利時根特影展等十餘個國際影展

1997 **我的神經病**

入選鹿特丹影展、倫敦影展等十餘個國際影展

1998 **魔法阿媽**（動畫長片）

1998 > 台北電影節－年度最佳影片
1999 > 芝加哥國際兒童影展－兒童評審團動畫影片佳作獎
入選舊金山影展、西雅圖影展、漢堡國際影展等逾二十個國際影展

2004 **擁抱大白熊**

2004 > 金馬獎－最佳新演員獎
2005 > 廣州南方都市報華語電影傳媒大獎－最佳編劇、最佳新演員
入選釜山影展、溫哥華影展等十餘個國際影展

2010 **酷馬**

2010 > 台北電影節－閉幕片
羅馬亞洲影展
2011 > 芬蘭 Oulu 國際青少年兒童影展
中國國際兒童電影節－最佳兒童女演員獎

2011 **10+10：釋放**（短片）

2014 **剪刀·石頭·布**
公視台灣國際兒童影展－開幕片



魏德聖出生於1969年。1993至96年間曾參與電影和電視製作，包括日本導演林海象的《海鬼燈》（1995）、楊德昌執導的《麻將》（1996）等片，同時也完成多部劇本與影片，其中1999年的《七月天》獲得加拿大溫哥華影展龍虎獎特別獎。

2000年擔任《雙瞳》（陳國富導演）的策畫兼副導演時，完成講述「霧社事件」始末的劇本《賽德克·巴萊》。當時台灣電影產業正逢低潮，他獨力投入資金，依照國際級製片規格，於2003年完成五分鐘長的史詩電影《賽德克·巴萊》片段，這是台灣第一次有導演專為籌資而拍前導片。

但因籌資不易，魏德聖被迫先完成《海角七號》，該片成為台灣電影史上最賣座的台灣電影，掀起一波台灣觀眾進戲院看電影的全民運動，除了獲得金馬獎年度台灣傑出電影、觀眾票選最佳影片、最佳男配角等多項大獎外，更在夏威夷、日本海洋等國際影展勇奪首獎。《海角七號》的肯定才促使《賽德克·巴萊》上下兩集得以完成，並於2011年9月上映，在台灣共創下新台幣八億八千萬票房，並入圍第六十八屆威尼斯影展主競賽單元，同年的金馬獎上，《賽德克·巴萊》風光收穫十一項入圍，最後奪得最佳劇情片等六獎。2014年完成監製作品《KANO》。



雖然放棄比較容易，
但我選擇堅持下去。



WEI Te- sheng

▶ Although giving up is much easier, I choose to go the mile.

Born in 1969, WEI Te-sheng worked on film and television productions between 1993 and 1996, including Japanese director Kaizo HAYASHI's *The Breath* (1995), Edward YANG's *Mahjong* (1996), etc. Meanwhile, he also completed several scripts and films among which *About July* (1999) was honored with Dragons and Tigers Award Special Mention at the Vancouver International Film Festival.

In 2000, while working as planner and assistant director for *Double Vision* directed by CHEN Kuo-fu, he completed the script for *Seediq Bale* which narrated the Wushe Incident. It was when local film industry was in decline, WEI however shot a five-minute sequence of the epic film *Seediq Bale* in a format that corresponded to international standard solely with his own budget. It was the first time that a Taiwanese filmmaker made a teaser trailer for fundraising.

Due to difficulties in fundraising, WEI could not but completed *Cape No. 7* (2008) before working on other films. Being the highest grossing Taiwanese film in local film history at the time, *Cape No. 7* provoked a movement among local audience to watch the movie in cinemas. It not only won Outstanding Taiwanese Film of the Year, Audience Choice and Best Supporting Actor at the Golden Horse Film Festival but also garnered grand prizes at Hawaii International Film Festival and Asian Marine Film Festival in Makuahari. It was the recognition for this film that allowed WEI to accomplish *Seediq Bale Part I* and *Part II*, which were released in September, 2011 and generated a total profit of eight hundred and eighty million NTD in Taiwan. It also entered the competition of the 68th Venice Film Festival and was nominated for eleven awards at the Golden Horse Film Festival in the same year, winning Best Feature Film and other five awards. In 2014, he completed *KANO* to which he was executive producer.



電影作品年表



1999 七月天 (16mm)

1999 ▷
溫哥華影展
2000 ▷
釜山影展

2008 海角七號

2008 ▷
台北電影節—劇情長片類百萬首獎、最佳攝影獎、最佳音樂獎、國際青年導演競賽觀眾票選獎
金馬獎—年度台灣傑出電影、最佳男配角、最佳原創電影音樂、最佳原創電影歌曲、年度台灣傑出電影工作者
日本亞洲海洋影展—最佳影片首獎
吉隆坡影展—最佳攝影獎
夏威夷影展—最佳劇情片金蘭花獎
釜山影展
2009 ▷
亞洲電影大獎—紀念楊德昌亞洲新秀大獎
法國維蘇亞洲影展—競賽單元
美國波特蘭影展
華語電影傳媒大獎—評審團特別獎

2011 10+10：登場 (短片)

2011 賽德克·巴萊

2011 ▷
威尼斯影展—競賽片
多倫多影展
釜山影展
金馬獎—最佳劇情片、最佳男配角、最佳原創電影音樂、最佳音效、年度台灣傑出電影工作者、觀眾票選最佳影片
2012 ▷
大阪亞洲電影節—最佳觀眾票選獎
華語電影傳媒大獎—最佳電影

1999 About July (16mm)

1999 ▷
Vancouver International Film Festival
2000 ▷
Busan International Film Festival

2008 Cape No. 7

2008 ▷
Taipei Film Festival—Grand Prize, Best Cinematography, Best Music, Audience Choice Award in New Talent Competition
Golden Horse Film Festival—Outstanding Taiwanese Film of the Year, Best Supporting Actor, Best Original Film Score, Best Original Film Song, The Outstanding Taiwanese Filmmaker of the Year
Asian Marine Film Festival in Makuahari—Grand Prize for Feature Narrative
Kuala Lumpur International Film Festival—Best Cinematography
Hawaii International Film Festival—Halekulani Golden Orchid Award for Best Narrative Feature
Busan International Film Festival

2009 ▷

Asian Film Awards—The Edward Yang New Talent Award
Vesoul International Film Festival of Asian Cinema—Competition
Portland International Film Festival
Chinese Film Media Awards—Special Jury Prize

2011 Debut (short for 10+10)

2011 Seediq Bale

2011 ▷
Venice Film Festival—Competition
Toronto International Film Festival
Busan International Film Festival
Golden Horse Film Festival—Best Feature Film, Best Supporting Actor, Best Original Film Score, Best Sound Effects, Outstanding Taiwanese Filmmaker of the Year, Audience Choice Award
2012 ▷
Osaka Asian Film Festival—Audience Award
Chinese Film Media Awards—Best Film



吳米森的求學經歷包括美國紐約視覺藝術學院、紐約市立大學電影藝術學士、英屬哥倫比亞大學建築研究所、台灣大學建築與城鄉研究所博士班。1995年返台後曾任春暉電影台導演、廣告製作公司導演、Channel V / Star TV 星空傳媒創意指導、公共電視紀錄觀點專案導演等職，目前為麥田電影有限公司監製及導演，也在台北教育大學文化創意產業經營學系擔任講師。

他的影像創作類型橫跨劇情、實驗、紀錄、廣告片及MV，擅長掌握角色的細微情緒與城市隱藏的寓言性。第一部十六釐米劇情片《起毛球了》以小成本製作完成，不但入選釜山影展競賽片，也進軍日本市場，打破本土獨立電影等同非商業片的長久迷思。之後他陸續執導受人矚目的《給我一隻貓》及《松鼠自殺事件》，曾分別獲得瑞士佛瑞堡影展評審團特別推薦獎，及休士頓國際電影節劇情片類白金獎等獎項。

2013年新作《很久沒有敬我了妳》，將同名音樂劇中的原民音樂和古典樂重新演繹搬上大銀幕，獲選高雄電影節開幕片。目前正籌拍《起來UP2040》，一部號稱「獨立搖滾音樂」的電影，已獲文化部「流行音樂跨界合作及商務模式產業創新案」補助。



地景也是我的演員，它的影射和意涵是一個會呼吸的東西。

WU Mi-sen



Landscapes are also my performers; its literal beauty and meanings are just as alive and living.

WU Mi-sen holds a professional degree (B.F.A) in film with Magna Cum Laude from City University of New York and received a full scholarship to attend Master of Architecture (M. Arch.) program at the University of British Columbia before pursuing his doctorate degree (Ph.D) at the Graduate Institute of Building and Planning, National Taiwan University. After he returned to Taiwan in 1995, he has been director for Sun Movies Channel, commercials and Viewpoint of Public Television as well as creative director for Channel [V] Star TV. He currently serves as executive producer and director for Ryefilms as well as lecturer for the Department of Cultural and Creative Industries Management of National Taipei University of Education.

The range of WU's filmmaking covers diverse genres including feature, experimental film, documentary, commercial and MV. He excels at capturing nuanced feelings of characters and the

allegorical aspect hidden in the city. His first fiction film shot in 16mm, *Fluffy Rhapsody*, was made with reduced budget. It was not only selected for the Competition of Busan International Film Festival but also entered the market in Japan, breaking the local deep-rooted prejudice that independent films are no other than non-commercial films. He went on to direct *Drop Me a Cat* and *Amour- LEGENDE* which drew great attention. The two films respectively won FICC Jury Award Special Mention at Fribourg International Film Festival and Platinum Remi Award at WorldFest-Houston Film Festival.

In 2013, he launched his latest film, *Kara Orchestra*, a re-interpretation of the indigenous and classical music of the musical of the same title. It was selected as Opening Film at the Kaohsiung Film Festival. With a subvention from the Ministry of Culture in Taiwan, he currently prepares to shoot *起來UP2040*, allegedly a film about indie rock.



電影作品年表



2000 起毛球了 (16 mm)

2000 ▷
釜山影展
2001 ▷
金穗獎—最佳劇情短片
新加坡影展
瑞典哥特堡影展

2002 給我一隻貓

2002 ▷
金馬獎—最佳美術設計
2003 ▷
瑞士佛瑞堡影展— FICC 評審團特別推薦獎
捷克費比歐影展

2006 松鼠自殺事件

2006 ▷
金馬獎—最佳音效
2007 ▷
香港電影節
舊金山影展
堪薩斯影展
休士頓影展—院線劇情片類白金獎
曼谷影展

2013 很久沒有敬我了妳

高雄電影節—開幕片

【新片計畫】 起來 UP2040



2000 Fluffy Rhapsody (16 mm)

2000 ▷
Busan International Film Festival
2001 ▷
Golden Harvest Awards – Best Short Fiction Film
Singapore International Film Festival
Göteborg International Film Festival

2002 Drop Me a Cat

2002 ▷
Golden Horse Film Festival – Best Art Direction
2003 ▷
Fribourg International Film Festival –
FICC Jury Award Special Mention
Fabio International Film Festival (Czech Republic)

2006 Amour—LEGENDE

2006 ▷
Golden Horse Film Festival – Best Sound Effects
2007 ▷
Hong Kong International Film Festival
San Francisco International Film Festival
Kansas International Film Festival
WorldFest-Houston Film Festival – Platinum Remi Award –
Experimental/Dogma category
Bangkok International Film Festival

2013 Kara Orchestra

Kaohsiung Film Festival – Opening Film

[Upcoming Production] 起來 UP2040

FILMOGRAPHY



楊力州

紀錄片工作者，國立台南藝術大學音像紀錄研究所畢業，曾任中華民國紀錄片發展協會理事長、台北市紀錄片職業工會常務理事。

楊力州持續以紀錄片關注台灣社會各項議題，並以感性與幽默的手法，吸引觀眾關注影片所要傳達的故事和本質，達到紀錄片溝通的力量。所拍攝的紀錄片幾乎部部都是國內外影展的常客，屢屢獲獎。

自1996年來，他幾近每年推出新作，至今已有六部作品進入院線上映，是台灣少數作品產量穩定，又成功掌握市場及口碑的紀錄片導演。知名作品包括《奇蹟的夏天》、《征服北極》、《被遺忘的時光》、《青春啦啦隊》、《拔一條河》等。



我一直相信紀錄片能夠改變這個世界。

電影作品年表

{ 紀錄片 }

1997 打火兄弟
金穗獎—最佳紀錄片獎

1999 我愛080
瑞士真實國際紀錄片影展—最佳首部長片獎
日本山形國際紀錄片影展—評審團特別推薦獎
新加坡影展
舊金山影展—競賽片
愛丁堡影展—競賽片
日本福岡亞洲影展
曼谷影展
台灣國際紀錄片雙年展—公共電視特別推薦獎

2003 新宿驛，東口以東
金鐘獎—非戲劇類導播獎

2006 奇蹟的夏天 (35mm)
金馬獎—最佳紀錄片
釜山影展
香港亞洲影展

2008 征服北極 (35mm)

2010 被遺忘的時光
2012 ▶
香港華語紀錄片節—長片組首獎

2011 兩地 (林海音紀錄片)—
他們在島嶼寫作文學大師系列電影

2011 青春啦啦隊

2013 拔一條河



▷ I always believe that documentaries have the power to change the world.



Documentary filmmaker YANG Li-chou graduated from the Graduate Institute of Studies in Documentary & Film Archiving of Tainan National University of the Arts. He has been the Director General of the Taiwan Documentary Development Association and a permanent member of the council of Taipei Documentary Filmmakers' Union.

YANG Li-chou has been concerned with diverse social issues in Taiwan through his practice of documentary. Through lyrical and humorous approaches, he directs audience's attention towards stories and essences conveyed in his films, exerting the power of communication inherent in documentaries. Almost all of his documentaries have been shown or awarded in film festivals in Taiwan and abroad.

Since 1996, he has launched new films almost every year. To date, six of his films have been shown in cinemas, making him one of the few Taiwanese documentary filmmakers with regular output who gained commercial success and reputation among critiques at the same time. *My Football Summer*, *Beyond the Arctic*, *The Long Goodbye*, *Young at Heart: Grandma Cheerleaders* and *Bridge Over Troubled Water* are among his famous films.

{ Documentary }

1997 Fire Brigade
Golden Harvest Award—Grand Prize in the Documentary Category

1999 I Love (080)
Visions Du Réel International Documentary Film Festival (Nyon)—
Prix Regards Neufs Etat de Vaud
Yamagata International Documentary Film Festival—NETPAC Special Mention
Singapore International Film Festival
San Francisco International Film Festival—Competition
Edinburgh International Film Festival—Competition
Fukuoka Asian Film Festival
Bangkok International Film Festival
Taiwan International Documentary Festival—PTS (Public Television Service) Special Mention

2003 Someone Else's Shinjuku East
Golden Bell Awards—Best Directing for Non-Drama Programme

YANG Li-chou



2006 My Football Summer (35mm)
Golden Horse Film Festival—Best Documentary
Busan International Film Festival
Hong Kong Asian Film Festival

2008 Beyond the Arctic (35mm)

2010 The Long Goodbye
2012 ▶
Chinese Documentary Festival (Hong Kong)—Grand Prize/Features

2011 Home in Two Cities: LIN Hai-yin—
The Inspired Island. Series of Eminent Writers from Taiwan

2011 Young at Heart: Grandma Cheerleaders

2013 Bridge Over Troubled Water



楊雅喆是電視圈跨足影壇的新銳導演。他出生於1971年，淡江大學大眾傳播系畢業。唸書時就開始打工生涯，豐富的生活經歷滋養了日後的劇本創作。曾任廣告製片公司企畫、動畫公司編劇，作品範疇多樣，包含舞台劇、紀錄片、電視單元劇及連續劇，在公共電視完成多部頗具口碑的

自編自導作品，如《遶章天堂》（2002）、《過了天橋，看見海》（2004）、《偵探物語》（2005）、《寂寞的遊戲》（2007）、《不愛練習曲》（2008）等。首部電影劇情長片《囧男孩》，穿插帶有魔幻風格的動畫，為國片難得一見以兒童觀點出發的電影，卻能普遍喚起兒童與成人的認同情感，贏得2008年台北電影節劇情長片最佳導演獎，也吸引在這之前已經十年沒買台灣電影的日本NHK，買下該片日本版權。

2011年參與金馬影展發起之電影聯合創作計畫《10+10》，拍攝短片〈唱歌男孩〉。2012年第二部劇情長片《女朋友。男朋友》，由兩男一女的愛情故事出發，呈現四十年來台灣的社會變遷。



身兼導演與編劇最大的好處是，
可以不停看到生出來的小孩的『變形』……



The best thing about a scriptwriter-director
is being able to give birth to your idea and
to watch its continual mutations,...



Screenwriter-director YANG Ya-che is an emerging filmmaker with a background in the TV industry. Born in 1971, YANG graduated from the Department of Mass Communication of Tamkang University. Having started to do part-time jobs during his college years, he accumulated rich experiences of life which came to nurture his script-writing. He has been employed as copywriter for an advertisement agency and scriptwriter for an animation company as well as worked in various fields, including stage play, documentary and TV series. He has written and directed numerous highly acclaimed series for the Public Television, such as *Squatter's Heaven* (2002), *Pass the Overpass*, *Seeing the Sea* (2004), *The Story of a Detective* (2005), *Lonely Game* (2007) and *A Lullaby Against Love* (2008), etc.

His first feature film, *Orz Boyz*, interspersed with animation sequences in a fantastic style, tells the story from children's perspective that's rarely seen in Taiwanese cinema, which nevertheless successfully connected to audiences across extensive ages. It won Best Director at Taipei Film Festival in 2008 and was the only Taiwanese film purchased by NHK in over ten years.

In 2011, he contributed *The Singing Boy*, a short film to *10+10*, a collaborative film project initiated by Golden Horse Film Festival. He went on to launch his second feature film, *GF*BF*, in 2012, a love story about two boys and a girl, showing social mutations in Taiwan for the last four decades.

電影作品年表

2008 囧男孩

金馬獎—最佳女配角
台北電影節—劇情長片最佳導演獎、最佳美術獎、特別推薦演員獎
香港電影節
印度亞洲電影節
舊金山影展
夏威夷影展
釜山影展
溫哥華影展

2011 10+10：唱歌男孩（短片）

2012 女朋友。男朋友

台北電影節—媒體推薦獎、最佳男演員、最佳男配角
金馬獎—最佳女主角、觀眾票選最佳影片
亞太影展—最佳女主角

[新片計畫]
血手套

FILMOGRAPHY

2008 Orz Boyz

Golden Horse Film Festival – Best Supporting Actress
Taipei Film Festival – Best Director, Best Art Direction, Special Mention Actress
Hong Kong International Film Festival
Osian's Cinefan Film Festival
San Francisco International Film Festival
Hawaii International Film Festival
Busan International Film Festival
Vancouver International Film Festival

2011 The Singing Boy (short for 10+10)

2012 GF*BF

Taipei Film Festival – Press Award, Best Actor, Best Supporting Actor
Golden Horse Film Festival – Best Leading Actress, Audience Choice Award
Asia-Pacific Film Festival – Best Actress

[Upcoming Production]
The Rouge-sang de Chine





拍電影，其實是想
拍出生活的原型。

自1994年起進入侯孝賢電影社有限公司（現為三三電影製作有限公司）工作至今，由基層實務工作開始做起，鍛鍊出全方位的功力。曾任電影導演、副導演、攝影、剪接、美術、執行製片，也是短片、紀錄片及廣告片導演和攝影師。2005年擔任編、導、攝影的第一部電影長片《愛麗絲的鏡子》，入選多項國際影展競賽片。2011年發表紀錄片《金城小子》，身兼導演與攝影二職，贏得同年金馬獎最佳紀錄片，翌年並一舉奪得台北電影節百萬首獎、最佳紀錄片、最佳導演三大獎項的肯定。



電影作品年表

2005 愛麗絲的鏡子

2005 ▷
法國南特三洲影展－青年導演獎
2006 ▷
鹿特丹影展

布宜諾斯艾利斯國際獨立影展－攝影獎
義大利都靈同志影展－競賽片
巴塞隆納亞洲電影節－競賽片
義大利貝沙羅影展－競賽片

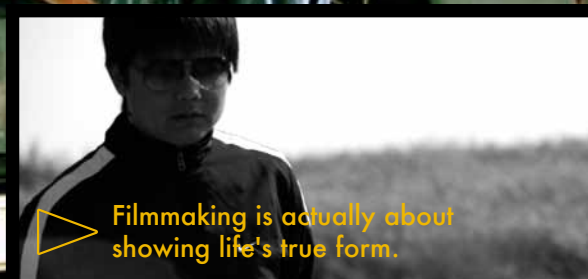
澳洲布里斯本國際影展－競賽片
高雄電影節
東京國際影展
香港亞洲電影節－亞洲新導演競賽
金馬獎－最佳女配角獎

2008 我們三個（紀錄片）
2010 一年後的十年旅程（紀錄片）



2011 金城小子（紀錄片）

2011 ▷
金馬獎－最佳紀錄片
2012 ▷
台北電影節－百萬首獎、最佳紀錄片、
最佳導演
多倫多亞洲國際電影節



Filmmaking is actually about
showing life's true form.

YAO Hung-i has worked in 3H Productions (originally founded by HOU Hsiao-hsien) since 1994, forging his versatility by practicing basic tasks. In the field of feature films, he has worked as director, associate director, cinematographer, editor, art designer and line producer. He has also worked as director and cinematographer for short films, documentaries and commercials. In 2005, *Reflections*, his debut feature film for which he was also the screenwriter and cinematographer was shown at film festivals worldwide. In 2011, YAO launched *Hometown Boy*, a documentary for which he was director and cinematographer. It won Best Documentary at Golden Horse Film Festival that year and moved on to claim Grand Prize, Best Documentary and Best Director at Taipei Film Festival the next year.



2005 Reflections

2005 ▷
Festival of 3 Continents (Nantes) –
Young Directors Award
2006 ▷
International Film Festival Rotterdam
Buenos Aires International Independent Film Festival –
ADF Cinematography Award
Torino Gay & Lesbian Film Festival – Competition
Barcelona Asian Film Festival – Competition
Pesaro Film Festival – Competition

Brisbane International Film Festival – Competition
Kaohsiung Film Festival
Tokyo International Film Festival
Hong Kong Asian Film Festival – New Talent Award nominee
Golden Horse Film Festival – Best Supporting Actress

2008 Three of Us (documentary)

2010 Journey of a Decade in the Year After
(documentary)

2011 Hometown Boy (documentary)

2011 ▷
Gold Horse Film Festival – Best Documentary
2012 ▷
Taipei Film Festival – Grand Prize, Best Director,
Best Documentary
Toronto Reel Asian International Film Festival

我所生長的台灣，跟我的家人，是我創作時源源不絕的養分。



生於 1975 年，台灣台北大稻埕人，父親葉金勝、母親潘鳳珠從事台灣影視工作長達四十多年，妹妹葉丹青也是優秀的影視編劇，兩人從小隨著忙碌的父母在片場、剪接室長大，耳濡目染之下，培養了對影視工作的濃厚興趣，而後成為影視圈合作無間的兄妹檔。

高中時期的葉天倫，受導師鼓勵在週記自由書寫影評，之後更選擇就讀世新大學廣電系電影組。然而對理論與實務了解得越多，反倒對自己的能力越發懷疑，電影夢忽而幻滅，一度成為電影逃兵，轉向戲劇表演之路。在經歷劇場、主持、廣告配音、編劇、製片等不同領域磨練後，因緣際會擔任客語電影《一八九五》出品人，映後座談時聽到年輕觀眾對自身客家背景產生認同而深受觸動，領悟到影像的影響力原來如此巨大，促使他重拾電影夢，接連與家人攜手創作《雞排英雄》、《大稻埕》，票房都有破億佳績，也成功開創了台灣本土賀歲電影新格局。

有別於其他台灣青年導演，葉天倫一路以來橫跨多方位領域的能量累積，加上家族豐厚台灣文化底蘊的薰陶，他的賀歲電影在商業模式的熱鬧喜趣當中，更使庶民生活的真情刻劃，與台灣社會文史的觀察與省思並存其間。



My home country, Taiwan, and my family are the endless inspiration behind my creations.



Nelson YEH Tien-lun was born to a family of entertainment expertise in Dadaocheng, Taipei, in 1975. His father YEH Chin-sheng and mother Tamako PAN have worked in audiovisual production for more than four decades, while his younger sister YEH Tan-ching is also an outstanding scriptwriter. Since their childhood, he and his sister had been accompanying their busy parents to studios of shooting and editing. Having grown up under such an unconscious influence, both have developed a profound interest in audiovisual production which led to their close collaboration in the future.

During his high school years, YEH was inspired by his teacher to write film reviews in his diary. After finishing high school, he enrolled into the Department of Radio, Television and Film of Shih Hsin University. However, the more he learned about theories and practices, the more he started to doubt his abilities. At one time, his dream of filmmaking collapsed and he escaped into the field of theatre performance. Having been trained in diverse fields including theatre, show hosting, dubbing for commercials, scriptwriting and production, YEH coincidentally got the chance to produce a Hakka film, *1895 in Formosa*. During the Q & A after the screening, he was deeply touched by how the young audience identified with his Hakka origin, and came to realize the powerful impact of images. He thus picked up his dream of filmmaking again and made *Night Market Hero* and *Twa-Tiu-Tiann* in collaboration with his family. Both films have generated a profit above a hundred million NTD and successfully brought a new dimension to local Lunar New Year films.

Unlike other Taiwanese young filmmakers, YEH has been accumulating energies from multiple fields. Added the cultivation of the rich Taiwanese culture that his family has bestowed upon him, he not only imbues his Lunar New Year films with cheerful delights pertaining to commercial movies but also juxtaposes lyrical portrayals of people's lives with observation and reflection upon the society and history of Taiwan.



電影作品年表

2011 雞排英雄
美國關島國際影展－最佳劇情片大獎
日本沖繩國際影展－競賽片
義大利烏汀內遠東影展
夏威夷影展
舊金山亞美電影節

2014 大稻埕

2011 Night Market Hero
Guam International Film Festival –
Grand Jury Award of Best Narrative Feature
Okinawa International Movie Festival –
Competition
Far East Film Festival (Udine)
Hawaii International Film Festival
San Francisco International Asian American
Film Festival

2014 Twa-Tiu-Tiann

FILMOGRAPHY

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導演



▶ 當攝影機打開的同時，真實也就消失了。

趙德胤

趙德胤，1982年生於緬甸，十六歲來台唸書，雖非電影科班出身，但大學畢製《白鴿》入圍釜山、哥德堡等多個影展，嶄露頭角，此後每部劇情短片和長片都成為國際影展常客。於2011至2014年間創作劇情長片《歸來的人》、《窮人。榴槤。麻藥。偷渡客》、《冰毒》入圍柏林、鹿特丹、釜山等影展。其劇本曾入圍坎城創投並獲釜山ACF劇本獎、鹿特丹HBF後製獎。



電影作品年表

2006 白鴿 (劇情短片)
2008 摩托車伕 (劇情短片)
2009 華新街記事 (劇情短片)

2011 歸來的人
 釜山影展－新潮流正式競賽
 鹿特丹影展－老虎獎正式競賽
 洛杉磯影展
 溫哥華影展
 哥德堡、香港、慕尼黑、波蘭、舊金山、印度、台北電影節等五十個影展

2012 窮人。榴槤。麻藥。偷渡客
 鹿特丹影展
 釜山影展
 南特三洲影展－正式競賽
 夏威夷影展－正式競賽
 溫哥華影展等三十個影展

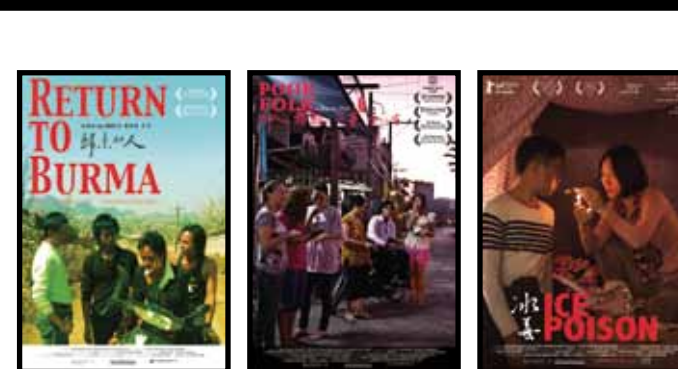
2013 台北工廠：沉默庇護 (短片)
2013 南方來信：安老衣 (短片)
2014 海上皇宮 (劇情短片)

2014 冰毒
 柏林影展－電影大觀單元
 翠貝卡國際影展
 布宜諾斯艾利斯國際獨立影展－正式競賽
 愛丁堡影展－最佳國際影片獎
 德班影展－正式競賽
 台北電影節－最佳導演、媒體推薦獎

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directors

Midi Z



Midi Z was born in 1982 in Myanmar and came to Taiwan for study at the age of sixteen. Although he was not trained as a filmmaker, he distinguished himself with his graduation project, *Paloma Blanca* which was selected into Busan International Film Festival, Göteborg International Film Festival, etc.. Since then, he has been regularly invited by international film festivals for all his shorts and features. From 2011 to 2014, his features: *Return to Burma*, *Poor Folk*, and *Ice Poison* were nominated at Berlinale, Rotterdam and Busan International Film Festival. His film scripts received support from Atelier de la Cinéfondation as well as Asian Cinema Fund (ACF) at Busan International Film Festival and Hubert Bals Fund (HBF) at International Film Festival Rotterdam.

▶ Once the camera is on, reality is gone.



3

2006 Paloma Blanca (short)
2008 Motorcycle Driver (short)
2009 Huasin Incident (short)

2011 Return to Burma
 Busan International Film Festival – New Currents Competition
 International Film Festival Rotterdam – Tiger Awards Competition
 Los Angeles Film Festival
 Vancouver International Film Festival
 Shown at fifty film festivals in Göteborg, Hong Kong, Munich, Poland, India, Taipei, etc.

2012 Poor Folk
 International Film Festival Rotterdam
 Busan International Film Festival

Nantes Festival of 3 Continents – Competition
 Hawaii Film Festival – Narrative Competition
 Shown at thirty film festivals including Vancouver International Film Festival, etc.

2013 Silent Asylum (short for Taipei Factory)
2013 Burial Clothes (short for Letters from the South)
2014 The Palace on the Sea (short)

2014 Ice Poison
 Berlin International Film Festival – "Panorama"
 Tribeca Film Festival
 Buenos Aires International Independent Film Festival – Competition
 Edinburgh International Film Festival – Best International Feature Film
 Durban International Film Festival – Competition
 Taipei Film Festival – Best Director, Press Award

FILMOGRAPHY

Producers🚫

Executive Producers

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柴智屏



畢業於中國文化大學戲劇系，有「偶像劇之母」、「黃金製片人」等封號。製作過紅遍亞洲並三度獲得金鐘獎最佳綜藝節目的《超級星期天》，2001年起製作《流星花園》等卅餘部優質偶像劇，開創華語戲劇圈新紀元。2002年被美國《商業週刊》票選為「亞洲之星」，並獲選2013年兩岸十大亮點人物之一，為所有當選者中唯一女性。首部監製電影作品為九把刀執導的《那些年，我們一起追的女孩》，2011年上映時在亞洲締造十四億台幣的票房佳績，接著監製中國導演郭敬明的《小時代》系列電影再創話題。2014最新監製電影分別為九把刀作品改編的《等一個人咖啡》（江金霖執導，2014）、《打噴嚏》（戚家基、柯孟融執導，2014），期待再創純愛電影風潮。



Graduated from Department of Theatre Arts of Chinese Culture University, Angie CHAI has been called "Mother of Idol Drama", "Top Producer", etc. After producing *Super Sunday*, a variety show which swept Asia and won three Golden Awards for Best Variety Programme, she has also produced more than thirty quality idol drama series like *Meteor Garden* since 2001, thus inaugurating a new era of mandarin TV series. In 2002, she was chosen as "Star of Asia" by *Businessweek* (U.S.) and voted as one of the ten notables in China and Taiwan in 2013 by *Merit Times* (Taiwan), being the only woman among the elected. She began her career as executive producer with *You Are the Apple of My Eye* (directed by Giddens KO) which grossed 1.4 billion NTD in Asia upon its theatrical release in 2011, followed by Chinese filmmaker GUO Jingming's *Tiny Times* series which again overwhelmed the public. In 2014, she went on to supervise more films, including *Café. Waiting. Love* (directed by CHIANG Chin-lin), an adaptation of Giddens KO's novel, as well as *A choo* (directed by Peter TSI, Kevin KO), with the expectation of stirring a trend of romance movies once more.

Angie
CHAI

陳希聖



國立台北藝術大學戲劇系畢業，演、製一把罩，橫跨電影、電視與劇場界。他參與製片的電影作品，屢獲國內外獎項肯定，如《黑暗之光》（張作驥，1999）在東京影展獲東京大獎（最佳影片）、東京金獎（青年導演獎）、亞洲電影獎等三大獎；《一一》（楊德昌，2000）獲坎城影展最佳導演獎；《聽說》（鄭芬芬，2009）獲大阪電影節觀眾票選最受歡迎人氣獎；《熊熊愛上你》（鄭芬芬，2012）入圍大阪亞洲電影節和羅馬亞洲電影節的競賽片。

Graduated from Department of Theatre Arts of Taipei National University of the Arts, CHEN Hsi-sheng is good at both acting and production, crossing the fields of film, television and theatre. The films he produced have won many domestic and international awards, including: *Darkness and Light* (CHANG Tso-chi, 1999) won Grand Prix (Best Film), Golden Prize (Best Young Director) and Asian Film Award at Tokyo International Film Festival; *Yi Yi* (Edward YANG, 2000) won Best Director at Cannes Film Festival; *Hear Me* (CHENG Fen-fen, 2009) won Audience Choice Award at Osaka Asian Film Festival; *Bear It* (CHENG Fen-fen, 2012) was selected into Osaka Asian Film Festival and the competition of Asian Film Festival in Rome.

CHEN
Hsi-
sheng

陳鴻元



資深電影人，加入電影產業已廿多年。早期擔任電視節目製作相關工作、報紙電影記者，熟識台灣的影視產業與環境。之後被挖角到年代影視公司擔任電影製片工作，曾負責與侯孝賢執導的《戲夢人生》工作團隊做溝通，掌控進度。後來改從事電影發行相關業務，發行過中西電影近二百部。2008年獲當時行政院新聞局甄選，公費赴美國加州大學洛杉磯分校進修電影製片課程，之後轉任製片。目前任職得藝電影總監，監製過包括《三個遜爸一個媽》（暫名，2015）、《逆轉勝》（2014）、《共犯》（2014）、《愛的麵包魂》（2012）、《五月天追夢3DNA》（2011）等電影，及電視劇《回家》（2013）。

Having worked in the film industry for more than two decades, Wolf CHEN has rich experiences in the field. He began by working for TV productions and as a newspaper journalist for cinema, thus accumulating his knowledge about the local TV and film industry. He was later recruited by Era Film and TV Production as film producer. He has been in charge of schedule-control and the coordination with the crew of *The Puppetmaster* directed by HOU Hsiao-hsien. He then entered the field of distribution and released about two hundred Chinese and foreign films. In 2008, he obtained a subvention from Government Information Office, R.O.C. for further studies in film production in University of California, Los Angeles, leading to his next stage as a producer. He is currently the Director of Double Edge Entertainment and has been the executive producer to films like *We Are Family* (working title, 2015), *Second Chance* (2014), *Partners in Crime* (2014), *The Soul of Bread* (2012), *Mayday 3DNA* (2011) as well as a TV series, *Home* (2013).

Wolf
CHEN

焦雄屏



美國德州大學奧斯汀分校廣播電視電影碩士、美國加州大學洛杉磯分校電影電視博士班。焦雄屏是台灣著名電影人，集評論、行銷、製片於一身。她成功推動1980年代的台灣新電影運動，也幫忙大陸第五、第六代導演行銷國際。長期撰文建構美學理論，扮演華語電影走向國際的重要推手，並多次代表華語電影在國際影展擔任評委。她參與、監製的中港台電影超過三十部，多部揚名國際，如《侯孝賢畫像》、《十七歲的單車》、《望鄉》、《洞》、《愛你愛我》、《藍色大門》、《二弟》、《戰·鼓》、《聽說》、《愛你一萬年》、《我，十九歲》、《初戀風暴》、《大同：康有為在瑞典》、《意外的戀愛時光》、《被偷走的那五年》等，她也參與中國電影《白銀帝國》、《蘋果》、《觀音山》的製片。2007至2008年任金馬獎主席，改革金馬獎評審制度，推動國際化，開發創投，並引進大陸電視轉播典禮，成績斐然。目前身兼國立台北藝術大學電影創作學系教授，以及電影發展基金會董事。2013年榮獲台北電影節卓越貢獻獎。

簡麗芬



加州大學洛杉磯分校舞蹈人類學碩士，曾任五年好萊塢New Island Entertainment公司負責人及財務長，與美國片廠、獨立製片人及專業技術人員有多年合作經驗。2002年參與電影《藍色大門》（易智言）的宣傳，成功創下亮眼票房。2004年成立李啓源電影公司，陸續製作李啓源執導的《巧克力重擊》（2006）、《亂青春》（2008），《河豚》（2011），與德國合製劇情片《曖昧》（莫妮卡·楚特，2009），入圍2009年柏林影展「電影大觀」單元。簡麗芬將美國的製片、行銷模式引進台灣，透過與國際專業影人合作的機會，為台灣的電影工作者提供了一個交流平台。

朱詩倩



紀錄片工作者，現為中華民國紀錄片發展協會監事及後場音像紀錄工作室有限公司負責人。曾任台北市紀錄片從業人員職業工會常務監事、第六屆及第七屆台北電影節行政統籌等。她是紀錄片導演楊力州的最佳製作拍檔，為其擔任監製及製片的作品有：《青春啦啦隊》、《兩地》（他們在島嶼寫作系列－林海音）、《被遺忘的時光》、《征服北極》、《水蜜桃阿嬤》、《奇蹟的夏天》、《新宿驛，東口以東》、《飄浪之女》、《我愛080》等，幾乎部部都入選國內外影展。



Peggy CHIAO

With an M.A. of Department of Radio-Television-Film at University of Texas at Austin and a Ph.D. in Film and Television of University of California, Los Angeles, Peggy CHIAO is a renowned Taiwanese professional in cinema, playing multiple roles as critic, producer and marketing planner. She successfully promoted the Taiwanese New Wave of the 1980s and contributed to the international marketing of China's 5th & 6th Generation filmmakers. She has been constructing aesthetic theories through writing and contributed greatly to the international promotion of Mandarin films. As a representative of Mandarin cinema, she has also sat on the jury of international film festivals. She supervised or took part in the production of more than thirty Chinese, Hong Kong and Taiwanese films; many of them won international acclaim, including *Portrait of Hou Hsiao-hsien*, *Beijing Bicycle*, *Homesick Eyes*, *The Hole*, *Betelnut Beauty*, *Blue Gate Crossing*, *Drifters*, *The Drummer*, *Hear Me, Love You 10000 Years*, *Me 19*, *Tempest of First Love*, *Datong: The Great Society*, *Love Speaks*, *The Stolen Years*, etc. She also participated in the production of Chinese films like *Empire of Silver*, *Apple* and *Buddha Mountain*. As the chair of Golden Horse Film Festival between 2007 and 2008, she reformed the jury system of Golden Horse Awards, internationalized the organization, initiated venture capital project and involved TV stations in China to telecast the festival's awards ceremony, achieving great success. She is currently professor of Department of Filmmaking of Taipei National University of the Arts and a board member of Motion Picture Foundation, R.O.C. In 2013, she was honored with Outstanding Contribution Award at Taipei Film Festival.

CHIEN Li-fen

Graduated from University of California, Los Angeles with an M.A. in Dance Ethnology, CHIEN has been the CEO and Chief Financial Officer of New Island Entertainment in Hollywood for five years. She accumulated rich experiences with studios, independent producers and professionals in the U.S. In 2002, she took part in the promotion of *Blue Gate Crossing* (YEE Chih-yen), which became a box office success. In 2004, she found Chi & Company and produced three films by LEE Chi-yuarn : *Chocolate Rap* (2006), *Beautiful Crazy* (2008), *Blowfish* (2011) as well as *Ghosted* (Monika Treut, 2009, a Taiwanese-German co-production), which was selected into "Panorama" at Berlinale in 2009. CHIEN introduced American models of filmmaking and marketing into Taiwan and provided a platform of exchange for Taiwanese professionals to collaborate with their foreign counterparts.

Michelle CHU

In addition to making documentaries, Michelle CHU is currently the supervisor of Taiwan Documentary Development Association and is in charge of Backstage Studio. She has been the executive supervisor of Taipei Documentary Filmmakers' Union as well as the administration planner of the sixth and the seventh Taipei Film Festival. She has been a good production partner of documentary filmmaker YANG Li-chou, serving as executive producer and producer for the latter's *Young at Heart: Grandma Cheerleaders*, *Home in Two Cities: LIN Hai-yin — The Inspired Island. Series of Eminent Writers from Taiwan*, *The Long Goodbye*, *Beyond the Arctic*, *Grandma Peach*, *My Football Summer*, *Someone Else's Shinjuku East*, *Floating Woman* and *I Love 080*, etc.; almost all the films were selected into film festivals in Taiwan and worldwide.

范健祐



1984年畢業於世新三專電影科編導組，1987年進入東京大學日本電影名師蓮實重彥門下學習電影。1995年返台後立即加入《超級大國民》劇組，接著是《藍月》及《超級公民》，連續三年入圍東京影展，奠定了「製片范桑」的招牌，並以市場行銷見長。後來轉入電視，執行公視戲劇，也參與《野球孩子》等數部紀錄片的製作。2008年，隨著參與《詭絲》（2006）等片的製作，與外國團隊合作的經驗，使他決心以製片人方式，結合優秀電影人、績優上市公司良品與影片，以促成台灣電影業者、企業及觀眾三贏的整體宣傳效應。兩部破億國片《雞排英雄》（2011）與《陣頭》（2012），便是他擔任製片操盤行銷策略的具體佳績。2007年起應邀擔任台灣動漫創作協會、台灣微電影創作協會的理事及監事。目前於大學教授電影經濟戰略及全球市場行銷。

徐錫彪



徐錫彪自1991年開始成為電影從業人員，從在阿榮片廠擔任技術組電工做起，後來以燈光助理、攝影助理等職務，陸續參與了《超級大國民》、《報告班長3》、《愛情萬歲》等片。1994年起轉參與製片組工作，在張華坤所設立的城市國際電影有限公司任職的十三年間，先後參與了多部台、港、日電影製作，如《摩登共和國》、《特警急先鋒》、《雨狗》、《運轉手之戀》、《鬼來電2》等。2007年他開始自行接案，近期擔任製片的作品有《雞排英雄》、《陣頭》、《犀利人妻最終回：幸福男·不難》、《逗陣ㄟ》、《大稻埕》、《萌學園－尋找磐古》。

徐小明



1991年，徐小明導演電影處女作《少年吔，安啦！》，在台灣電影市場取得成功，翌年並獲選為法國坎城影展「導演雙週」閉幕片。之後徐小明陸續執導《去年冬天》、《夏日午後》、《望鄉》、《曾經》、《五月之戀》等膾炙人口的電影與電視影集。1998年起，擔任紀錄片《侯孝賢畫像》（法國導演奧利維耶·阿薩亞斯）製片人，並開始跨足兩岸電影製作，監製多部備受好評的電影，如《春夢》（楊荔鈞，2013）、《雞蛋和石頭》（黃驥，2012）、《日照重慶》（王小帥，2010）、《馬背上的法庭》（劉杰，2006）、《藍色大門》（易智言，2002）、《十七歲的單車》（王小帥，2001）、《愛你愛我》（林正盛，2001）等，在各大國際影展屢獲佳績。



Graduated from the writing and directing division of the department of cinema in World College of Journalism (today's Shih Hsin University) in 1984, VIGO FAN entered University of Tokyo in 1987 to learn cinema with renowned Japanese teacher Hasumi SHIGEHICO. Returning to Taiwan in 1995, he immediately joined the crew of *Super Citizen Ko* before working on films like *Blue Moon* and *Connection by Fate*. With the films being selected into Tokyo International Film Festival for three years consecutively, he consolidated his reputation of "Producer Sir FAN", excelling at marketing. He then turned to work for TV, realizing series for Public Television. Meanwhile, he took part in the production of several documentaries including *Baseball Boys* in 2008. With his experiences in producing films like *Silk* (2006) and of collaborating with foreign crews, he decided to operate film production through combining quality professionals in cinema, films and excellent listed companies with their commodities to achieve integral promotional effects that benefit Taiwanese distributors, enterprises and audiences. His successful marketing strategies were incarnated through *Night Market Hero* (2011) and *Din Tao: Leader of the Parade* (2012), two Taiwanese films that grossed more than a hundred million NTD. Since 2007, he took on the positions of Director/Supervisor of Animation & Comic Creative Association and of Micro-Movie Creation Association in Taiwan. He currently teaches film financing strategies and global marketing in universities.

HSU Hsi-piao

HSU Hsi-piao started his career in film in 1991 as an electrician at Arrow Cinematic Group. He then worked as a lighting assistant, a cinematographer assistant, and participated in the shooting of *Super Citizen Ko*, *No, Sir!*, and *Vive L'Amour*, etc. HSU began to involve in the production team in 1994. During his thirteen years working at City Film Ltd. founded by CHANG Hwa-kun, he was involved in numerous Taiwanese, Hong Kong and Japanese productions such as *Modern Republic*, *Asian Connection*, *Rainy Dog*, *The Cabbie*, *One Missed Call 2*, etc. He became a freelancer in 2007, undertaking the productions of *Night Market Hero*, *Din Tao: Leader of the Parade*, *The Fierce Wife Final Episode*, *Get Together*, *Twa-Tiu-Tiann*, and *M Riders-Finding PANGU*.

HSU Hsiao-ming

HSU Hsiao-ming directed his debut film, *Dust of Angels* in 1991. The film gained commercial success in Taiwan and was selected as the Closing Film of "Director's Fortnight" at Cannes Film Festival in 1992. He went on to direct popular films and TV series, including *Heartbreak Island*, *Summer Afternoon*, *Homesick Eyes*, *Once*, and *Love of May*. In 1998, HSU produced a documentary, *HHH, A Portrait of HOU Hsiao-hsien* (directed by French director Olivier Assayas). Meanwhile, he began to undertake Taiwanese-Chinese co-productions, supervising many highly acclaimed films that achieved brilliant results at major international film festivals, including *Longing for the Rain* (YANG Lina), *Egg and Stone* (HUANG Ji, 2012), *Chongqing Blues* (WANG Xiao-shuai, 2010), *Courthouse on Horseback* (LIU Jie, 2006), *Blue Gate Crossing* (YEE Chih-yen, 2002), *Beijing Bicycle* (WANG Xiao-shuai, 2001), and *Betelnut Beauty* (LIN Cheng-sheng, 2001), etc.

徐立功



徐立功生於1943年。他是「電影圖書館」（「電影資料館」前身，2014年改制為「國家電影中心」）的首任館長，為影迷開疆闢土之餘，還創辦了「金馬國際影展」，大幅拓寬台灣的觀影視野。1990年，進入中影公司服務，支持張艾嘉、柯一正、萬仁等導演做出突破，更提拔了李安、蔡明亮、林正盛、陳玉勳、陳國富等新銳導演，讓台灣電影在國際影展屢獲佳績。離開中影後，傳奇持續，2001年，李安執導、徐立功監製的《臥虎藏龍》（2000）獲得奧斯卡最佳外語片，為華語影壇創下新頁，也帶動跨區域合作及武俠電影潮流。他不僅是許多傑出影人的「伯樂」，也對電影創作孜孜不倦。鮮少有人能像徐立功在不同時代、不同位置，都為電影創造舉足輕重的貢獻。從1990年起，他擔任出品人或監製、製片、編劇、導演的作品近四十部，包括近期他監製的《飲食男女—好遠又好近》（2012）、《到不了的地方》（2014）、《滿月酒》（2015）。2010年徐立功獲頒金馬獎終身成就獎的肯定。（Photo：長顯展 Naga）

黃志明



台灣資深電影工作者，畢業於東海大學外文系，曾與多位台灣最具代表性的導演合作，包括蔡明亮的《洞》（1998）。歷任台灣許多重要電影公司的資深製作人，製作類型多樣，擁有跨國製作的資源整合實力，2002年曾擔綱製作美商新力哥倫比亞公司投資、跨國合拍電影《雙瞳》（陳國富）。其他代表作品包括《詭絲》（蘇照彬，2006）、《不能說的祕密》（周杰倫，2007）、《情非得已之生存之道》（鈕承澤，2008）。2008年監製作品《海角七號》（魏德聖），帶動國片復興熱潮。近年監製的史詩電影《賽德克·巴萊》（魏德聖，2011）、《天台》（周杰倫，2013）與《KANO》（馬志翔，2014），也都是台灣的商業電影代表作。

黃茂昌



畢業於美國哥倫比亞大學電影研究所製片組，集電影製片、發行、影展策畫於一身，2002年創立前景娛樂有限公司，建立了紮實的國內外產銷通路與人脈。他所製作的動畫短片《微笑的魚》（石昌杰、段奕倫、林博良，2006）榮獲柏林影展兒童電影單元特別獎。他製作過多部紀錄片，如榮獲台灣國際紀錄片雙年展台灣獎首獎的《野球孩子》（沈可尚，2008）等，擁有跨國合作大型紀錄片的豐厚經驗，曾擔任柏林愛樂紀錄片《和諧之旅》的台灣製片。擔綱製作的劇情長片有同志青春小品《盛夏光年》（陳正道，2006）、《練·戀·舞》（郭珍弟，2009）等。2011年起與趙德胤導演合作，監製《歸來的人》（2011）、《窮人·榴槤·麻藥·偷渡客》（2012）與《冰毒》（2014）。2013年擔任桃園電影節策展人。

HSU Li-kong



Born in 1943, HSU has been the first director of Film Library of Motion Picture Development Foundation of R. O. C. (precursor to Chinese Taipei Film Archive which was transformed into Taiwan Film Institute in 2014). In addition to opening up new grounds for film-lovers in Taiwan, he also founded Taipei Golden Horse Film Exhibition expanding Taiwanese audience's vision of cinema in a considerable way. In 1990, HSU joined Central Motion Pictures Corporation (CMPC) and helped directors such as Sylvia CHANG, KO Yi-cheng and WAN Jen to make breakthroughs. Moreover, he promoted then up-and-coming directors including Ang LEE, TSAI Ming-liang, LIN Cheng-sheng, CHEN Yu-hsun, and CHEN Kuo-fu, allowing Taiwanese films to achieve great results at international film festivals. HSU's legend continued after he left CMPC. In 2001, *Crouching Tiger, Hidden Dragon* (2000, directed by Ang LEE and supervised by HSU) won an Academy Award for Best Foreign Language Film, setting a landmark for Chinese-language cinema, thus initiating a wave of trans-regional cooperation as well as a trend for martial arts films. HSU has not only been a good headhunter who discovered many outstanding filmmakers but also an assiduous filmmaker himself. He stands as one of the rare personages who contribute greatly to the world of cinema by occupying various positions in different periods. Since 1990, he has been producer, scriptwriter and director to around forty films including *Joyful Reunion* (2012), *Anywhere, Somewhere, Nowhere* (2014) and *Baby Steps* (2015) to which he was executive producer. In 2010, HSU was honored with Lifetime Achievement Award at Golden Horse Film Festival.

Jimmy HUANG

Graduated from Department of Foreign Languages and Literature at Tunghai University, Jimmy HUANG is an experienced professional in the field of cinema. He has worked with the most representative Taiwanese directors, including TSAI Ming-liang to produce *The Hole* (1998). As a veteran producer, HUANG worked in several important production houses in Taiwan and produced films of diverse genres. With his capacity in integrating resources for international co-productions, he produced *Double Vision* (directed by CHEN Kuo-fu) in 2002, an international production financed by Columbia Pictures. Other representative films he produced include *Silk* (SU Chao-pin, 2006), *Secret* (Jay CHOU, 2007), *What on Earth Have I Done Wrong?!* (Doze NIU, 2008). In 2008, he was the executive producer of *Cape. No. 7* (WEI Te-sheng) which contributed to the revival of Taiwanese cinema. In recent years, he was the executive producer to several representative commercial films, including an epic oeuvre, *Seediq Bale* (WEI Te-sheng, 2011), *The Rooftop* (Jay CHOU, 2013) and *KANO* (Umin Boya / MA Chih-hsiang, 2014).

Patrick Mao HUANG

Graduated from Columbia University's Graduate Film Program with a major in film production, HUANG works in multiple fields including production, distribution and festival programming. In 2002, he founded Flash Forward Entertainment, consolidating channels for production and distribution as well as related networks in Taiwan and overseas. He produced an animated short film *A Fish with a Smile* (C. Jay SHIH, Alan I. TUAN, Poliang LIN, 2006) which won the Special Prize of the Deutsches Kinderhilfswerk at Berlin Film Festival. HUANG also produced several documentaries, such as *Baseball Boys* (SHEN Ko-shang, 2008) which won the grand prize of Taiwan Award at Taiwan International Documentary Festival. Experienced in international documentary co-productions, he was the Taiwanese producer for Berliner Philharmoniker's documentary, *A Trip to Asia*. The feature films he produced include *Eternal Summer* (Leste CHEN, 2006), a film about young homosexuals, and *Step by Step* (KUO Chen-ti, 2009), etc. He began to collaborate with Midi Z in 2011, as the executive producer to *Return to Burma* (2011), *Poor Folk* (2012) as well as *Ice Poison* (2014). He was the programmer of Taoyuan Film Festival in 2013.

黃江豐



1968年生。他於2005年與友人共同創立一條龍虎豹國際娛樂有限公司。在製作電視劇之外，憑著對電影的熱情執著、敢衝敢做的精神，以及長期累積的經驗，成為近年台灣新生代重要電影製片，參與過多部叫好又叫座的作品，包括：台日合製的《雨狗》（三池崇史，1997），與美商新力哥倫比亞公司合製的《雙瞳》（陳國富，2002），入圍2004年柏林影展的《20 30 40》（張艾嘉，2004），《十七歲的天空》（陳映蓉，2004），台韓合製的《六號出口》（林育賢，2007），以及《對不起，我愛你》（林育賢，2009）、《翻滾吧！阿信》（林育賢，2011）、《明天記得愛上我》（陳駿霖，2013）、《總舖師》（陳玉勳，2013）、《行動代號孫中山》（易智言，2014）等。

饒紫娟



饒紫娟在美國科羅拉多大學完成影劇碩士學位後，返台考入中央電影公司工作，參與策畫、製片、宣傳、行銷、購片之影片近七十部，並兼任中影文教基金會執行祕書、亞太影展副祕書長。1996至1997年，被借調擔任中華民國電影事業發展基金會祕書，辦理短片輔導金、金馬獎，以及各公／工會等產業綜理服務工作。2007年擔任台日合製電影《軌道》製片，為首次參與國際合製片。2008年2月起迄今，擔任台北市電影委員會總監，推動影視協拍、協製、協助國片國內外行銷宣傳等影視服務，並努力促進影視製片國際化，與法國大巴黎電影委員會、義大利Rai Cinema簽定夥伴合作協議。2013年起連續兩年，她參與策劃、製片之電影創作《台北工廠》及《台北工廠II》，促成台灣分別與法國及義大利展開國際合製。她目前同時也是中華民國電影事業發展基金會董事、台灣電影文化協會理事、電影創作聯盟理事、台北市電影戲劇職業工會顧問。

藍大鵬



資深電影製片，曾任職中央電影公司、東森戲劇台總監、聽奧基金會副執行長，現任表演工作坊製作總監、如魚得水電影有限公司負責人。從1980年代中期開始參與多部電影製作，包括《我們都是這樣長大的》（柯一正，1985）、《八二三炮戰》（丁善璽，1986）、《父子關係》（李祐寧，1986）、《稻草人》（王童，1987）、《海水正藍》（廖慶松，1988）、《青少年哪吒》（蔡明亮，1992）、《飲食男女》（李安，1994）、《今天不回家》（張艾嘉，1996）、《條子阿不拉》（李崗，1999）、《遊園驚夢》（楊凡，2001）、《黑狗來了》（尹祺，2004）、《惡月》（尹祺、盧金城，2005）、《指間的重量》（潘志遠，2007）、《這兒是香格里拉》（丁乃箏，2009）、《加油男孩》（楊孟儒，2013）、《滿月酒》（鄭伯昱，2015）等。



Born in 1968, Roger HUANG founded Yi Tiao Long Hu Bao International Entertainment Co. with friends in 2005. He not only worked on TV drama, but also devoted to film production. With his passion and audacity for cinema and years of experience, he has become an important film producer of the new generation and contributed to several films which won critical acclaim and commercial success, including *Rainy Dog* (Takashi MIKE, co-production with Japan, 1997), *Double Vision* (CHEN Kuo-fu, co-production with Columbia Pictures, 2002), *20.30.40* (Sylvia CHANG, official selection of Berlinale, 2004), *Formula 17* (CHEN Yin-jung, 2004), *Exit No.6* (LIN Yu-hsien, co-production with Korea, 2007) and *Sumimasen, Love* (LIN Yu-hsien, 2009), *Jump Ashin!* (LIN Yu-hsien, 2011), *Will You Still Love Me Tomorrow?* (Arvin CHEN, 2013), *Zone Pro Site* (CHEN Yu-hsun, 2013), *Meeting Dr. Sun* (YEE chih-yen, 2014), etc.

Having obtained her M.A. in Film & Performance & Theatre from Colorado University at Boulder, Jennifer JAO returned to Taiwan and worked in Central Motion Picture Corporation. JAO has participated in the planning, production, promotion, marketing and purchase of almost seventy films. She was also the executive secretary of CMPC Cultural and Educational Foundation and the deputy secretary-general of Asia-Pacific Film Festival. From 1996 to 1997, she temporarily worked as secretary of Motion Picture Development Foundation, R.O.C. and was in charge of Subsidy for Excellent Short Film, Golden Horse Awards and general affairs related to associations/unions in the film industry. In 2007, she produced *Rail Truck*, a Taiwan-Japan co-production which was her first experience of international production. From February 2008 till today, she is Director of Taipei Film Commission (TFC), promoting Taiwanese cinema by assisting in shooting, production, domestic and international marketing and promotion, etc. By signing agreements of cooperation with Île-de-France Film Commission and Italy's Rai Cinema, she has also contributed to the promotion of international audiovisual productions. In 2013 and 2014 consecutively, she took part in the planning and production of *Taipei Factory I* and *Taipei Factory II*, thus materializing Taiwan's cooperation with France and Italy respectively. Currently, she is also a board member of Motion Picture Development Foundation, R.O.C., Director of Taiwan Film & Culture Association and Taiwan Original Filmmakers Union, as well as advisor to Taipei Film and Drama Business Union.

Jennifer JAO

LAN Dapeng

LAN Dapeng is an experienced producer, having worked in Central Motion Picture Corporation and served as Director of ETTV Drama and Vice Director of Deaflympics Foundation. He is currently Production Director of Performance Workshop and in charge of Water and Fish Production. Since the mid-1980s, he has participated in the production of several films, such as *Reunion* (KO I-chen, 1985), *The Kinmen Bombs* (TING Shan-hsi, 1986), *The Two of Us* (LEE You-ning, 1986), *Straw Man* (WANG Tung, 1987), *When the Ocean Is Blue* (LIAO Ching-sung, 1988), *Rebels of the Neon God* (TSAI Ming-liang, 1992), *Eat Drink Man Woman* (Ang LEE, 1994), *Tonight Nobody Goes Home* (Sylvia CHANG, 1996), *Cop Abula* (Khan LEE, 1999), *Peony Pavilion* (Yontan, 2001), *Comes the Black Dog* (Chi YIN, 2004), *Bad Moon* (Chi YIN, Willing LU Chin-cheng, 2005), *The Touch of Fate* (PAN Zhi-yuan, 2007), *Finding Shangri-la* (Ismene TING Nai-zang, 2009), *Good Luck! Boy* (YANG Meng-ru, 2013), *Baby Steps* (Barney CHENG, 2015), etc.

李崗



1994年寫了第一部劇本便得獎，從此踏入電影界，四十歲時執導首部劇情長片《條子阿不拉》（1999）。他擁有電影編劇、導演、製片、作家、電視節目主持人等多重身分，並成立雷公電影公司、崗華影視傳播、安可電影股份有限公司，發行非好萊塢類型的優質外片，也製作電視劇、電影。2007年與哥哥李安共同發起台灣電影「推手計畫」，希望能扶植年輕電影人才，透過此平台，2009年首部製作發行的劇情長片《陽陽》（鄭有傑）表現亮眼，入選德國柏林影展電影大觀單元，獲頒台北電影節劇情長片類評審團特別獎及最佳女演員獎。2013年李崗監製的《阿罩霧風雲》，運用台灣紀錄片中較少見的「戲劇重現」手法，製作出了風格化的紀錄片。2014年推出台日合作的寵物電影《只要一分鐘》（陳慧翎），以及改編自空軍飛行員故事、他自製自導的《想飛》。

李烈



李烈出生於1958年，在1970到1980年代是台灣知名演員，曾演出多部膾炙人口的電視及電影作品。後來跨足電視製片，身兼經紀人，五十歲時晉身電影製作人。第一部製作的電影《囧男孩》（楊雅喆，2008），重現台灣電影許久未曾出現的兒童友情電影類型，獲得口碑與票房雙贏。擔綱製片的第二部電影《艋舺》（鈕承澤，2010），是一部黑幫青春動作片，入圍柏林影展電影大觀單元，票房奏捷，更帶動一波話題風潮，李烈也因此榮膺當年金馬獎年度傑出台灣電影工作者獎，並於隔年獲得總統文化獎「創意獎」。李烈近年監製的電影包括《翻滾吧！阿信》（2011，台北電影節觀眾票選獎）、《台北工廠》（2013，坎城影展導演雙週）、《明天記得愛上我》（2013，柏林影展電影大觀）、《總舖師》（2013，票房突破新台幣三億元）、《白米炸彈客》（2014，柏林影展電影大觀）、《台北工廠II》（2014，威尼斯影展非競賽單元），接連多部電影的亮眼表現，都證明了「演而優則製」的李烈，身為製片的精準眼光與行銷操盤功力。

李耀華



美國西北大學法學與電信傳播雙碩士，販賣機電影監製。2003年創立三和娛樂公司，以縝密的企畫完成低成本創業作《十七歲的天空》（陳映蓉，2004），榮登當年國片票房冠軍。之後陸續製作《宅變》（陳正道，2005）、《人魚朵朵》（李芸嬋，2006）、《國士無雙》（陳映蓉，2006）等不同類型影片。2006年赴北京製作《不完全戀人》（陳映蓉），開啟與中國地區的合作經驗。翌年完成Nike首度投資的電影劇情片《她，Just Do It!》之《女力》。2011年製作台灣首部3D演唱會電影《五月天追夢3DNA》以及《痞子英雄首部曲：全面開戰》；翌年再度與陳映蓉合作《騷人》，以及製作《南方小羊牧場》（侯季然）。她在跨國合製上亦有亮眼表現，如台法的《愛在世界末日前》（尚馬利及阿諾·拉呂，2008）、台德的《曖昧》（莫妮卡·楚特，2009）、台港的《淚王子》（楊凡，2009）。2013年法國名導盧貝松來台灣拍攝《露西》，國際名導吳宇森來台灣拍攝《太平輪》，亦由李耀華擔綱台灣製片。



Khan LEE

Khan LEE wrote his first scenario and won a prize in 1994, thus starting his filmmaking career. He directed his debut film, *Cop Abula* (1999) at the age of forty. With multiple roles as screenwriter, director, producer, writer and TV host, LEE founded Zeus International Production Ltd., Khan Entertainment Co., Ltd. and Encore Film Co., Ltd., producing Taiwanese films, TV series and distributing non-Hollywood films with good quality. In 2007, Khan LEE and his brother, director Ang LEE initiated Pushing Hands Project for cultivating Taiwanese young talents. The first feature drama produced through the platform was *Yang Yang* (CHENG Yu-chieh, 2009), a brilliant work selected into "Panorama" at Berlinale and won Special Jury Prize and Best Actress at Taipei Film Festival. LEE was the executive producer of *Attabu* (2013), a stylized documentary realized through "re-enactment", a rare approach among Taiwanese documentaries. In 2014, he launched *One Minute More* (directed by CHEN Weiling), a film on pets and a Taiwanese-Japanese co-production as well as *Dream Flight* (directed and produced by him), an adaptation of a story of an air force pilot.

LEE Lieh

Born in 1958, LEE Lieh was a famous actress in the 1970s and the 1980s, performing in many popular films and TV series. Later, she became a TV producer and manager for talents. At the age of 50, she began to produce films, starting with *Orz Boyz* (YANG Ya-che, 2008), a film about children's friendship, a rare genre in recent Taiwanese cinema. The film was a box office hit and won critical acclaim. She proceeded to produce *Monga* (Doze NIU Chen-zer, 2010), a gangster film about teenagers. It was selected into "Panorama" at Berlin Film Festival and became a hot topic and a commercial success. Due to such achievements, LEE was honored with Outstanding Taiwanese Filmmaker of the Year at Golden Horse Film Festival in 2010, followed by Taiwan Presidential Culture Award for Innovation in 2011. In recent years, she has produced *Jump Ashin!* (2011, Audience's Choice Award at Taipei Film Festival), *Taipei Factory* (2013, selected into "Director's Fortnight" at Cannes Film Festival), *Will You Still Love Me Tomorrow?* (2013, selected into "Panorama" at Berlinale), *Zone Pro Site* (2013, grossing more than three hundred million NTD), *The Rice Bomber* (2014, selected into "Panorama" at Berlinale) and *Taipei Factory II* (2014, "Out of Competition" of Venice Film Festival). Successive triumphs have proven that LEE has a sharp sense of marketing and execution from an actress to a producer.

Aileen LI

Graduated from Northwestern University with a double Master Degree in Law and Telecommunication, LI is executive producer of Filmagic Pictures. She founded Three Dots Entertainment in 2003, debuting with *Formula 17* (directed by CHEN Yin-jung, 2004). As a low-budget film with rigorous planning, it turned out to be the highest-grossing Taiwanese film of the year. She went on to produce films of diverse genres, including *The Hierloom* (Leste CHEN, 2005), *Catch* (CHEN Yin-jung, 2006) and *The Shoe Fairy* (Robin LEE Yun-chan, 2006). In 2006, she produced *Stand In Love* (CHEN Yin-jung) in Beijing, inaugurating her experience with China. In 2007, she produced *My Superpower Girl* (CHEN Yin-jung), an episode of *She, Just Do It!* which is the first feature film financed by Nike. In 2011, she produced *Mayday 3DNA*, the first Taiwanese 3D concert film and *Black & White Episode 1: The Dawn of Assault*, followed by *Young Dudes* (CHEN Yin-jung) and *When a Wolf Falls in Love with a Sheep* (HOU Chi-jan) produced in 2012. She also made brilliant results on an international level, such as *The Last Days of the World* (Jean-Marie & Arnaud LARRIEU, 2008, a French-Taiwanese co-production), *Ghosted* (Monika TREUT, 2009, a Taiwanese-German co-production) and *Prince of Tears* (Yonfan, 2009, a Taiwanese-Hong Kong co-production). In 2013, when renowned French director Luc BESSON and Hong Kong director John WOO stayed in Taiwan to shoot *Lucy* and *The Crossing* respectively, LI worked as the Taiwanese producer for their crews.

李亞梅



美國南加大電影批評與理論研究所碩士，曾任台北金馬影展副祕書長，現為穀得電影有限公司負責人，輔仁大學、世新大學、台灣藝術大學、政治大學等校相關科系兼任講師。電影行銷代表作有《刺青》（2007）、《最遙遠的距離》（2007）、《海角七號》（2008）、《台北星期天》（2010）、《命運化妝師》（2011）、《犀利人妻最終回：幸福男·不難》（2012）、《甜蜜殺機》（2014）。監製影片：《昨日的記憶》（2012）、《看不見的跑道》（2013）、《正面迎擊》（2013）。而策畫的影片有《寶米恰恰》（2012）等。



After earning an M.A. in Critical Studies from the Cinema-TV School, University of Southern California, LI Ya-mei served as the Deputy Secretary General of the Taipei Golden Horse Film Festival Executive Committee. She now runs Good Day Films and lectures at Fu Jen Catholic University, Shih Hsin University, National Taiwan University of Arts and National Chengchi University. Key works among her marketing projects include *Spider Lilies* (2007), *The Most Distant Course* (2007), *Cape No. 7* (2008), *Pinoy Sunday* (2010), *Make Up* (2011), *The Fierce Wife Final Episode* (2012), *Sweet Alibis* (2014). She was executive producer of *When Yesterday Comes* (2012), *Forever a Runner* (2013) and *Face to Face* (2013), and was involved in the planning of *Cha Cha for Twins* (2012).

LI
Ya-
mei

梁宏志



中山大學政治研究所畢業，電影經歷超過十八年，曾擔任國片《不見》、《不散》、《夢遊夏威夷》、《戀人》、《一年之初》、《不一樣的月光》、《為你而來》、《做你愛做的事》、《舞鬥》、《只要我長大》等片監製，擁有豐富跨國合資製作之製片經驗，了解國際影視市場之操作，製作之國片幾乎部部入圍國際知名影展。於2007年拍攝台灣與泰國首部跨國合資電影《絕魂印》。2009年引進香港電影《葉問》，與華映娛樂團隊共同創意行銷，為《葉問》在台灣開啟高度知名度，時至今日，仍是無人不知無人不曉的香港武打電影代表作。並且一連串引進《寒戰》、《風暴》、《盲探》、《救火英雄》等香港電影。

Graduated from Institute of Political Science of National Sun Yat-sen University, LIANG Hung-chih has more than eighteen years of experience in film production. He was executive producer to several Taiwanese films, including *The Missing*, *Goodbye Dragon Inn*, *Holiday Dreaming*, *Falling...in Love*, *Do Over*, *Finding Sayun*, *Come for You*, *Kiasu*, *Battle Up!*, *Lokah Laqi* (working title), etc. Thanks to his rich experiences in international co-productions and knowledge in worldwide film markets, almost all of the films he produced were selected into renowned international film festivals. In 2007, he produced *The Fatality*, the first film to be jointly funded by Taiwan and Thailand. In 2009, he imported a Hong Kong film, *Ip Man* and collaborated with Sky Films to market the film, making it a popular movie in Taiwan. *Ip Man* remains a well-known representative Hong Kong kungfu movie till this day. LIANG went on to introduce a series of Hong Kong films, including *Cold War*, *Firestorm*, *Blind Detective*, and *As the Light Goes Out*.

LIANG
Hung-
chih

廖慶松



1950年生，從事剪接工作逾三十年，為台灣電影界著名剪接師。在1980年代，廖慶松替台灣新電影時期的許多導演剪接影片，如楊德昌、侯孝賢、張毅……，被稱為「台灣新電影祿母」，同時具有導演、編劇、電影製片、電視製作人、大學教師等多重身分。他與侯孝賢導演的合作關係最為密切，為其擔綱製片的作品有《千禧曼波》（2001）、《珈琲時光》（2003）、《最好的時光》（2005）與《紅氣球》（2007）。廖慶松於2002年榮獲金馬獎「年度最佳台灣電影工作者」的獎項肯定。近年監製作品還包括《車拼》（萬仁，2013）、《山豬溫泉》（郭珍弟，2014）。

Born in 1950, LIAO is a renowned editor in Taiwan's film industry, with over thirty years of experience. In the 1980s, he edited films by many directors of Taiwanese New Wave, such as Edward YANG, HOU Hsiao-hsien, CHANG Yi, etc. Therefore, he is regarded as the "Watcher of Taiwanese New Wave." LIAO has multiple roles as producer for film and television, scriptwriter and director while also lecturer in colleges. As a close partner to HOU Hsiao-hsien, LIAO produced HOU's *Millennium Mambo* (2001), *Café Lumière* (2003), *Three Times* (2005), and *Flight of The Red Balloon* (2007). In 2002, he received Outstanding Taiwanese Filmmaker of the Year Award at Golden Horse Film Festival. Recently, he has produced *It Takes Two to Tango* (WAN Jen, 2013) and *The Boar King* (KUO Chen-ti, 2014).

LIAO
Ching-
song

林仕肯



畢業於國立台灣藝術大學廣電系，並就讀該校電影所。林仕肯從廣告製作開始，多年來從MV、短片、電視電影，乃至劇情長片，累積了全面、大量且紮實的影像製作經驗，具有對創作方向的敏銳度與視角，能從影像美學的創作思維出發，發揮高度的規劃與執行能力。與台灣新生代導演合作密切，擔任製片相關作品的作品有：鄭有傑導演橫掃金鐘獎的電視迷你劇集《他們在畢業前一天爆炸》（2010），北村豐晴與蕭力修合導的《阿嬤的夢中情人》（2012）、李崗與蕭力修執導的《想飛》（2014）等，以及製作中的愛情喜劇《真愛像阿飄》（林明謙導演）及屏風表演班首度影像化之經典作品《極光之愛》（李思源導演），為台灣極富潛力及創作力的新生代製片之一。



Graduated from Department of Radio and Television of National Taiwan University of Arts and currently takes a master's course of Motion Picture of the same university, LIN began his career by producing commercials. Having worked on MV, shorts, TV films and features for many years, he has accumulated global, abundant and substantial experiences in audiovisual production. With his acute sense and vision about creative orientation, he manages to achieve outstanding planning and execution on the basis of ideas derived from visual aesthetics. As a close partner with Taiwanese directors of the new generation, LIN has worked on production-related aspects of a TV drama, *Days We Stared at the Sun* (2010, CHENG Yu-chieh) which won several Golden Bell Awards, *Forever Love* (2012, Kitamura TOYOHARU and SHIAO Li-shiou), and *Dream Flight* (2014, Khan LEE and SHIAO Li-shiou). He currently produces a romance-comedy, *Ghostly Love* (LIN Ming-qian) and *Endless Nights in Aurora* (LI Si-yuan), a master piece and the first film adaptation by Ping-Fong Acting Troupe, proving his capacity as one of the potential and original producers of the new generation in Taiwan.

LIN Shih-ken

劉嘉明



劉嘉明學理、實務均強，曾先後任職於政治大學廣電系、阿榮影視、春暉電影台、春暉電影公司，期間並曾執導電影，從事舞台劇劇本寫作。2005年創立佳映娛樂國際股份有限公司，從事電影發行、製作與國際銷售。他參與製片的作品包括紀錄片《夢想無限》（李中旺，2006）、《沉睡的青春》（鄭芬芬，2007）、《對不起，我愛你》（林育賢，2009）等，且擔任日片《希望之國》（園子溫，2012）、《福氣大丈夫》（藤田容介，2014）的聯合製片人，目前正在籌製鄭文堂導演新作《無聲》，並於台北藝術大學電影創作學系教授「電影產業專題」。

James LIU is competent both in theory and practice, having worked for Department of Radio & Television of National Chengchi University, Arrow Cinematic Group, Sun Movie Channel and Spring International. In the same period, he directed films and wrote scripts for theatre. He founded Joint Entertainment in 2005, managing production as well as domestic and international distribution. He took part in the production of *Keeping Watch* (CHENG Fen-fen, 2007), *Sumimasen, Love* (LIN Yu-hsien, 2009) and a documentary titled *For More Sun* (LEE Jong-wang, 2006). He was also co-producer of Japanese films *The Land of Hope* (Sion SONO, 2012) and *Fukuchan of FukuFuku Flats* (Yosuke FUJITA, 2014). Currently, he works on the pre-production of CHENG Wen-tang's *Silence* and teaches the subject of film industry in the Department of Filmmaking of Taipei National University of the Arts.

James LIU

劉蔚然



1995年投入電影事業，觸及電影發行、影展策畫、媒體行銷等。2006年創立原子印象有限公司，系統化發行國際電影大師經典DVD，並與獨立片商合作，持續引介外語藝術電影來台，近年開始經營國片發行，如《九降風》（林書宇，2008）、《不能沒有你》（戴立忍，2009）、《第36個故事》（蕭雅全，2010）等。她於2008年起參與電影製作，製片作品包括台德跨國合製的《一頁台北》（陳駿霖，2010）、《街角的小王子》（林孝謙，2010）、《遙遠星球的孩子》（沈可尚，2011）、《星空》（林書宇，2011）、《女朋友。男朋友》（楊雅喆，2012）、《南方小羊牧場》（侯季然，2012）、《軍中樂園》（鈕承澤，2014）。

LIU started her film business in 1995 and has been involved in distribution, film festival programming, marketing, etc. In 2006, she founded Atom Cinema Co., Ltd. which systematically distributed DVDs of international film classics in Taiwan and worked with independent film agencies, introducing art films from abroad. In recent years, the company started to distribute Taiwanese films like *Winds of September* (Tom Shu-yu LIN, 2008), *No Puedo Vivir Sin Ti* (Leon DAI, 2009), *Taipei Exchanges* (HSIAO Ya-chuan, 2010), etc. Since 2008, she has taken part in the production of films including *Au Revoir Taipei* (Arvin CHEN, 2010, a German-Taiwanese co-production), *In Case of Love* (Gavin LIN, 2010), *Children From The Distant Planet* (SHEN Ko-shang, 2011), *Starry Starry Night* (Tom Shu-yu LIN, 2011), *GF*BF* (YANG Ya-che, 2012), *When a Wolf Falls in Love with a Sheep* (HOU Chi-jan, 2012) and *Paradise in Service* (Doze NIU Chen-zer, 2014).

LIU Weijan

馬天宗



全方位製作人，於娛樂與文化創意產業工作超過廿五年，參與過多項國際級影視製作、百老匯音樂劇、遊樂園區、表演藝術等專案，工作性質包括開發整合、設計與製作、行銷、營運管理及顧問。曾任電影《囧男孩》、《翻滾吧！阿信》、《淹煙》、《小清新大爆炸》監製，參與電影《The Hard Way》、《Baby's Day Out》、《Pirate 3D》、《天脈傳奇》、《赤壁》、《有一天》等製作，並負責《芝加哥》、《王牌冤家》、《追殺比爾 1 & 2 》、《顫慄時空》、《革命前夕之摩托車日記》、《深夜加油站遇見蘇格拉底》、《軍火之王》等電影之發行。其他監製作品包括《寶島歌舞》、月眉育樂世界（今日的「麗寶樂園」）、花蓮海洋公園、台客搖滾嘉年華及簡單生活節。

潘鳳珠



投身台灣影視工作（廣告／電視／電影）長達四十年，為時報廣告金像獎得獎常客。合作過的藝人包括鍾楚紅、王祖賢等，亦多次與導演鄧安寧、魏德聖、陳宏一、彭文淳、瞿友寧等合作。1998年起投入電視電影製片工作，改編拍攝十五位以上台灣作家小說。《天馬茶房》（林正盛，1999）曾入圍坎城影展一種注目單元。東方白小說改編之大河電視劇《浪淘沙》（2006）榮獲金鐘獎最佳美術、最佳戲劇節目等五大獎。改編自李喬小說的《一八九五》為2009年國片票房冠軍，並榮獲新加坡亞洲電視獎最佳戲劇。由她擔任製片、葉天倫執導的兩部賀歲片《雞排英雄》（2011）及《大稻埕》（2014），都成為台灣農曆春節國片票房冠軍，前者更榮獲第一屆關島國際影展最佳劇情片獎。

唐在揚



唐在揚曾任電影記者，擁有廿年的採訪資歷，在華語電影圈累積了豐沛的人脈資源。2006年開始投身製片業，陸續製作出口碑票房兼具的電影，如《詭絲》（蘇照彬，2006）、《天堂口》（陳奕利，2007）、《赤壁》（吳宇森，2009）、《梅蘭芳》（陳凱歌，2008）等。2008年和國際影星楊紫瓊合組星城娛樂有限公司，積極培育台港中三地演員，並持續推動製片業務。製作的電影包括《窈窕紳士》（李巨源，2009）、《近在咫尺》（程孝澤，2010）、《寶島大爆走》（羅安得，2012）、《搜索》（陳凱歌，2012）等，也曾擔任《劍雨》（蘇照彬，2010）聯合監製，協助在台拍攝。近期作品有金馬獎編劇楊南倩首部劇情長片《原來你還在》（2013），演員張世首部執導作品《活路》（2014），王童導演史詩鉅片《風中家族》（2015）。他亦曾參與電視電影製作，如《結婚不結婚》、《台北八個人》、《家事提案》。



MA Tien- tsung

With more than twenty-five years of experience in the entertainment business and cultural-creative industry, MA Tien-tsung is an omnipotent producer. He has been in charge of development and integration, design and production, marketing, business administration as well as consultancy for numerous international audiovisual productions, Broadway musicals and projects of fun parks and performing arts. He was executive producer for *Orz Boyz*, *Jump Ashin!*, *Yen Yen* and *The Great Escape from Café City* and participated in the production of *The Hard Way*, *Baby's Day Out*, *Pirate 3D*, *The Touch*, *Red Cliff* and *One Day*. He was also in charge of the distribution of *Chicago*, *Eternal Sunshine of The Spotless Mind*, *Kill Bill* series, *The Jacket*, *The Motorcycle Diaries*, *Way of the Peaceful Warrior*, *Lord of War*, etc. for Taiwan. He also supervised *Formosa Carnival* (a musical performed on the streets), Yamay Recreation World (today's Lihpao Land), Hualien Ocean Park, TK Rock Festival and Simple Life Festival.

Tamako PAN

Ms. Tamako PAN, a regular winner of Times Asia-Pacific Advertising Awards, has been working in the TV/film industry for more than forty years. She has worked with directors such as DENG An-ning, WEI Te-sheng, CHEN Hung-i, PENG Wen-chun and CHU Yu-ning and actors/actresses including Joe WANG and Cherie CHUNG. She began to be involved in TV and film productions in 1998, and has adapted novels of more than fifteen authors onto the silver screen since then. *March of Happiness* (directed by LIN Cheng-sheng, 1999) was selected into "Un certain regard" of Cannes Film Festival. *A Cinematic Journey* (2006), an adaptation of a novel by Dong-fang-bai, won five Golden Bell Awards including Best Art and Design as well as Best Television Series. Later in 2009, she produced *1895 in Formosa*, an adaptation of LI Chiao's novel, which became the highest-grossing local film of the year, and won Best Drama at Asia Television Awards in Singapore. Two of her recent productions, *Night Market Hero* (2011) and *Twa-Tiu-Tiann* (2014), both directed by Nelson YEH Tien-lun, were the highest-grossing films during the Chinese New Year periods; the former also won Best Narrative Feature at the 1st Guam International Film Festival.

David TANG

Having been a film journalist for two decades, David TANG has accumulated abundant personal connections. He started his production career in 2006, having produced films that were successful in terms of box office and review, like *Silk* (SU Chao-bin, 2006), *Blood Brothers* (Alexi TAN, 2007), *Red Cliff* (John WOO, 2009), *Mei Lanfang* (Kaige CHEN, 2008), etc. In 2008, he founded Stellar Entertainment Group Limited with world-renowned star Michelle YEOH, actively incubating actors from Taiwan, Hong Kong and China and contributing to film productions. Films produced by him include *My Fair Gentleman* (Juyuan LI, 2009), *Close to You* (CHENG Hsiao-tse, 2010), *Bang Bang Formosa* (Andy LUO, 2012), *Caught in the Web* (Kaige CHEN, 2012), etc. He also took part in the production of *Reign of Assassins* (SU Chao-bin, 2010), providing assistance for the shooting in Taiwan. Recent works include *My Mandala* (2013, Golden Horse Award-winning scriptwriter Elsa YANG's debut feature), *Live@Love* (2014, the first film directed by actor CHANG Shih), *Where the Wind Settles* (2015, WANG Tung's epic film). He has also been involved in TV film productions like *Get Married*, *Life Is Shit* and *Proposal*.

曾國駿



曾國駿現為影市堂股份有限公司負責人及製片人，從2007年開始，投資及製作電影《九降風》（林書宇，獲金馬獎最佳原著劇本，2008）、《殺手歐陽盆栽》（李豐博、尹志文，獲香港金像獎最佳新人獎，2011）、《BBS 鄉民的正義》（林世勇，2012）、《變身》（張時霖，2013）等多部備受到矚目的商業電影，成功地開創台灣電影的多元風格。

曾瀚賢



台灣極富潛力的新生代製片，結合對市場的敏銳度及對社會現況的關懷，屢次製作商業價值與藝術口碑兼具之優秀作品。作品題材多元，並橫跨電視與電影界。2011年以著眼社會現實與青少年關係的《他們在畢業的前一天爆炸》，勇奪金鐘獎最佳迷你劇集獎等五項大獎；《拜金女王》則被稱為台灣電視史上最高規格的偶像劇。此外，參與的電影作品《岡男孩》、《寶米恰恰》等成績都十分亮眼。2013年擔任監製的《阿嬤的夢中情人》，首創國片於台灣與大陸同步上映，創造新的電影趨勢，並榮獲國內外影展數項大獎。

蔣顯斌



台大機械系畢業，史丹佛大學機械工程碩士。1995年創辦新浪網，2006年投身文化創意與紀實產業，與陳玲珍、張釗維共同創辦非營利民間文創組織CNEX並兼董事長。至2014年，CNEX已在兩岸三地出品七十多部作品，並成功舉辦六屆國際主題紀錄片影展。更在台灣開辦華人紀錄片提案大會（CCDF，CNEX Chinese Doc Forum），與許多國際紀錄片大會締結合作關係，成為華人紀錄片接軌國際的平台與道路。蔣顯斌是華語紀錄片的重要代表人物，曾擔任眾多紀錄片的製片人，如《1428》、《傘》、《音樂人生》、《街舞狂潮》等，榮獲威尼斯影展、法國真實電影節、台灣金馬獎及香港金像獎等重要獎項，2012年推出的《不老騎士》，刷新當時港、台紀錄片院線票房。



Gary TSENG

Gary TSENG is currently the person-in-charge of Film Mall Production Co., Ltd. and a producer. Since 2007, TSENG has invested and produced commercial films that caught much attention, such as *Winds of September* (Tom Shu-yu LIN, 2008, winner of Golden Horse Award for Best Original Screenplay), *The Killer Who Never Kills* (LEE Fung-bok and Jimmy WAN Chi-man, 2011, winner of Hong Kong Film Award for Best New Performer), *Silent Code* (LIN Shi-yong, 2012), and *Machi Action* (Jeff CHANG, 2013), successfully creating diverse styles of Taiwanese films.

TSENG Han- hsien

As an extremely potential Taiwanese producer of the new generation, TSENG combines his insight into the market and his interest in social realities to produce excellent works with both commercial and artistic values. Working in TV and film at the same time, he has produced works on diverse themes, such as *Days We Stared at the Sun* (2011) that revolved around social realities and teenagers' relations, claiming five major Golden Bell Awards including Best Mini Series. Besides, the idol drama series *Material Queen* was considered the most elaborate production in the history of Taiwanese TV series. TSENG has also participated in the production of films, including *Orz Boyz* and *Cha Cha for Twins* which made brilliant results. In 2013, he was executive producer to *Forever Love* which was the first Taiwanese film to be released simultaneously in Taiwan and China. The film created new trends in cinema and claimed several major awards at film festivals in Taiwan and worldwide.

Ben TSIANG

Ben TSIANG graduated from Department of Mechanical Engineering of National Taiwan University, and acquired a master's degree in mechanical engineering from Stanford University. Ben TSIANG co-founded www.sina.com in 1995, and devoted to culture and creativity industry as well as documentary in 2006, founding CNEX, a non-profit cultural organization with Ruby CHEN and CHANG Chao-wei, with himself as the chairman. Until 2014, CNEX has released more than seventy films in Greater China, and successfully held six international documentary festivals on specific themes. CNEX also organized CCDF (CNEX Chinese Doc Forum) in Taiwan, making collaborative connections between Chinese and international documentary communities. Ben TSIANG is an important representative of Chinese documentaries, having produced documentaries like *1428*, *Umbrella*, *KJ: Music and Life*, and *Hip-Hop Storm* which won prominent awards at Venice Film Festival, Cinéma du réel, Golden Horse Film Festival, and Hong Kong Film Awards. He released *Go Grandriders* in 2012; the film became the highest-grossing documentary in Hong Kong and Taiwan at that time.

崔震東



崔震東為前索尼音樂（Sony Music）大中華區總裁，也是將華語樂壇天王天后周杰倫、王力宏、蔡依林及F4等人推向國際舞台的幕後推手。他創辦安邁進國際影業，結合兩岸三地的文創資源與人脈網路，致力於電影製作、電視節目製作、音樂製作、整合行銷、電影企畫宣傳發行、公關活動、宣傳統籌、媒體規劃及網路策略結合等，以打造最具前瞻性、開創性與市場性的影視整合平台。2011年成功行銷電影《那些年，我們一起追的女孩》，席捲華語電影市場。2013年投入電影《小時代 1 & 2》的製作及發行，成為兩岸三地話題之作。2014年，崔震東再次與柴智屏、九把刀聯手，打造奇幻愛情喜劇電影《等一個人咖啡》，以精準眼光和行銷策略的整合計畫，持續追求電影理想。

王耿瑜



王耿瑜是資深策展人、製片、紀錄片導演，1980年代起跟隨黃春明、侯孝賢、楊德昌、張艾嘉、王小棣、陳懷恩導演拍攝電影；做過劇場、廣告、雜誌、報紙、音樂和紀錄片拍攝。策劃過金馬影展、兒童影展、紫絲帶電影節及國際紀錄片雙年展，並為故宮策劃《時代的容顏》特展、《靜默之聲film×music》活動；也監製了電影《練習曲》、《他們在島嶼寫作—文學大師系列電影》、《台灣新電影》紀錄片等作品。導演作品有短片《女·性》、紀錄片《驚蟄—一個音樂人的旅程》、《漫畫家速寫》。目前是中華民國電影創作協會理事長，近年以推動兒童、青少年的影像教育為主。

王琮



旅居法國的知名藝術電影獨立製片人。2000年返台與蔡明亮、李康生創立法呂霖電影公司，多年來製作了數部成功的台法合製影片，在國際間多次獲獎並打造出高品質的電影藝術創作與製作之品牌和形象。2009年，他在法國創立光譜國際映像電影製作公司（House on Fire），持續深耕亞洲與歐洲的優質藝術電影製作，推動新生代歐亞電影的創作。2012年收購巴黎拉丁區藝術電影院Les Trois Luxembourg，建立藝術電影平台，並曾於2013年受邀於威尼斯雙年展電影學院擔任製作顧問。製作電影包含蔡明亮導演的《郊遊》、《臉》、《黑眼圈》、《天邊一朵雲》；李康生的《幫幫我愛神》；英國導演斯蒂芬·德沃斯金執導的《Age is...》等。近年合作的導演尚包括法國新生代導演安東尼·巴羅，中國導演王兵與宋鵬飛等。



Adam TSUEI

Adam TSUEI was the President of Sony Music Entertainment, Greater China and has elevated stars such as Jay CHOU, Leehom WANG, Jolin TSAI, F4, etc. to their current stardom. He also founded Amazing Film Studio, assembling resources and network of cultural and creative industry of the Greater China region and devoting to film production, TV program production, music production, integrated marketing, distribution of films, public relations campaigns, coordination of public events, and media planning along with strategic planning of the Internet, to forge an audiovisual platform with vision, originality and market orientation. In 2011, the company successfully marketed *You Are the Apple of My Eye*, a film that swept the Mandarin film market. In 2013, it produced and distributed *Tiny Times 1.0* and *Tiny Times 2.0*, causing a sensation in the Greater China region. In 2014, TSUEI collaborated Angie CHAI and Giddens KO again to create a comedy of romance and fantasy, *Café, Waiting, Love*, thus carrying on his ideal of cinema through precise vision and integrated market planning.

Angelika WANG

Angelika WANG is a veteran curator, producer and documentary director. She has been assisting HUANG Chun-ming, HOU Hsiao-hsien, Edward YANG, Sylvia CHANG, WANG Shaudi, and En CHEN in filmmaking since the 1980s, and has been involved in theatre, commercials, magazines, newspaper, music and documentaries. She has organized Golden Horse Film Festival, Taiwan International Children's Film Festival, Purple Ribbon Film Festival, and Taiwan International Documentary Festival. She has also organized "Faces of the Time" exhibition and "Sound of Silence. film×music" program for National Palace Museum, and produced documentaries such as *Island Etude*, *The Inspired Island: Series of Eminent Writers from Taiwan*, and *Flowers of Taipei: New Taiwan Cinema*. The films she directed include a short film titled *Her Story*, as well as documentaries *Insect Awaken* and *Comic Sketch*. Angelika WANG is currently the chairperson of Chinese Filmmaking Association; her recent focus is the promotion of children's audiovisual education.

Vincent WANG

Currently residing in France, Vincent WANG is a renowned independent film producer for art films. In 2000, he returned to Taiwan to found Home Green Films Company with TSAI Ming-liang and LEE Kang-sheng, and has since made many successful French-Taiwanese co-productions. Vincent WANG's award-winning history is a testament to his consistent quality and creativity in film productions. In 2009, he established House on Fire, a production company in France that is dedicated to cultivating Euro-Asian art film production and promoting new talents in the field. In 2012, Vincent WANG created a platform for art films by acquiring Les Trois Luxembourg, a cinema in the Latin Quarters of Paris. In 2013, he was invited to be a producer consultant for "Biennale College – Cinema" of Biennale di Venezia. Films produced by Vicent WANG include TSAI Ming-liang's *Stray Dogs*, *Visage*, *I Don't Want to Sleep Alone* and *The Wayward Cloud*; LEE Kang-sheng's *Help Me Eros*; British director Stephen Dwoskin's *Age is...* Vicent WANG has recently been working with new French talent Antoine Barraud, Chinese directors WANG Bing and SONG Peng-fei.

楊齊永



1961年生，中國海專航海科（今日的台北海洋技術學院）畢業。當過海員、省議員助理、立法委員助理，因緣際會踏入電視電影圈，由劇務、製片助理做起。他參與過多部電影製片工作，包括：鄭文堂導演的《夢幻部落》、《風中的小米田》、《經過》、《深海》、《夏天的尾巴》、《眼淚》，以及林志儒導演的《牆之魔》、鄭芬芬導演的《沉睡的青春》、蔡銀娟導演的《侯鳥來的季節》和郭珍弟導演的《山豬溫泉》。

葉如芬



台灣資深電影監製，合作對象涵蓋台灣多位知名導演，歷年重要作品包括《美麗在唱歌》（林正盛，1997）、《你那邊幾點》（蔡明亮，2001）、《天邊一朵雲》（蔡明亮，2004）、《流浪神狗人》（陳芯宜，2007）、《九降風》（林書宇，2008）、《女朋友。男朋友》（楊雅喆，2012）、《總舖師》（陳玉勳，2013）、《失魂》（鍾孟宏，2013）、《台北工廠》（2013）、《台北工廠II》（2014）、《白米炸彈客》（卓立，2014）等。2004年葉如芬創立威像電影公司，積極協助新導演製作劇情片，亦協助大型商業電影公司統籌監製，如《詭絲》（蘇照彬，2006）、《赤壁》（吳宇森，2008）。深具海外實地拍攝及國際合作經驗，與日本電影公司合作《鬪茶》（王也民，2008），與瑞典合作《霓虹心》（劉漢威，2009），並積極深耕兩岸三地合拍影片。2013年，獲頒第五十屆金馬獎「年度台灣傑出電影工作者」的殊榮。2014年，加入華聯國際多媒體公司，擔任製作部總監製。

葉育萍



新一代電影人葉育萍，台北出生，在加拿大取得電影系及法文系雙學位後返台，曾從事影片採購及版權管理，也參與過電影行銷、錄影帶買賣及戲院開發等業務。2003年創立三和娛樂國際有限公司，以「類型電影」、「年輕導演」為方向，透過國際合製影片，企圖打造台灣新電影在世界影壇立足並獲利之商業模式。她擔任製片的處女作《十七歲的天空》（陳映蓉，2004）小兵立大功，接下來的驚悚片《宅變》（陳正道，2005）也創下票房佳績。其他作品包括與李芸嫻導演合作的《人魚朵朵》（2006）和《基因決定我愛你》（2007）、《國士無雙》（陳映蓉，2006），以及打破台灣恐怖片尺度的《絕命派對》（柯孟融，2008）。近年發展兩岸合拍片事務，如大陸導演霍建起的《台北飄雪》（2008，東京影展競賽片）、《戀愛通告》（王力宏，2010）、《寶島雙雄》（張訓瑋，2012）、《72小時莎到你》（李巨源，2013），並參與國際合製《滿月酒》（鄭伯昱，2015）、《婚禮日記》（韓國導演許仁茂，2014）等影片。

Chito YANG



Born in 1961, YANG graduated from China Maritime College (today's Taipei College of Maritime Technology). He was once a seaman, a councilor's assistant, and a legislator's assistant. He joined the TV and film industry by chance, starting by being a production secretary and a production assistant. He was involved in the production of several films, including CHENG Wen-tang's *Somewhere Over the Dreamland*, Badu's *Homework*, *The Passage*, *Blue Cha Cha*, *Summer's Tail*, *Tears*, LIN Chih-ju's *The Wall*, CHENG Fen-fen's *Keeping Watch*, TSAI Yin-chuan's *Stilt* and KUO Chen-ti's *The Boar King*.

YEH Jufeng

YEH Jufeng is an experienced Taiwanese producer, having collaborated with several renowned Taiwanese directors. Her important outputs include *Murmur of Youth* (LIN Cheng-sheng, 1997), *What Time Is It There?* (TSAI Ming-liang, 2001), *The Wayward Cloud* (TSAI Ming-liang, 2004), *God Man Dog* (Singing CHEN, 2007), *Winds of September* (Tom Shu-yu LIN, 2008), *GF*BF* (YANG Ya-che, 2012), *Zone Pro Site* (CHEN Yu-hsun, 2013), *Soul* (CHUNG Mong-hong, 2013), *Taipei Factory* (2013), *Taipei Factory II* (2014) and *The Rice Bomber* (CHO Li, 2014), etc. YEH founded Ocean Deep Films in 2004, supporting emerging directors to make feature films and big commercial production companies to plan and supervise films such as *Silk* (SU Chao-pin, 2006) and *Red Cliff* (John WOO, 2008). She has rich experiences in shooting overseas and international co-productions. For example, films such as *Tea Fight* (WANG Ye-ming, 2008) and *Miss Kicki* (Håkon LIU, 2009) were co-produced with Japan and Sweden respectively. Meanwhile, she actively deepens her co-production experiences in Greater China. In 2013, she won Outstanding Taiwanese Filmmaker of the Year Award at the 50th Golden Horse Film Festival. In 2014, she joined the Hualien International Multi-Media as the production director.

Michelle YEH

Michelle YEH belongs to the new generation of professionals in the film industry. Born in Taipei, she earned double degrees in Film and French Language and Literature in Canada before returning to Taiwan. She has worked in the purchase of films, copyright management, marketing, video distribution and theatrical release development. In 2003, she founded Three Dots Entertainment. Oriented towards "Genre Films" and "Young Director", the company attempted to establish commercial patterns for Taiwanese films of the new generation to take a foothold and generate profit in the world through international co-productions. The first film she produced, *Formula 17* (CHEN Yin-jung, 2004), achieved great success with a low budget, followed by a thriller, *The Heirloom* (Leste CHEN, 2005) which was also a box office hit. Other films she produced include *The Shoe Fairy* (2006) and *My DNA Says I Love You* (2007), two films by Robin LEE Yun-chan. She also produced *Catch* (CHEN Yin-jung, 2006) and *Invitation Only* (Kevin KO, 2008), the first ever slasher movie made in Taiwan. In recent years, she has developed several film projects with China, such as *Snowfall in Taipei* (HUO Jian-qi, 2008) which was selected into the competition of Tokyo International Film Festival, as well as *Love in Disguise* (WANG Leehom, 2010), *Double Trouble* (David CHANG Hsun-wei, 2012) and *Sex Agogo* (Peter LEE Gui-yuen, 2013). She also participated in international co-productions like *Baby Steps* (Barney CHENG, 2015) and *Wedding Bible* (Korean director In-mu HEO, 2014), etc.

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