

Age of Anxiety

Malaysian Film Festival in Taiwan

焦慮的年代·馬來西亞影展在臺灣



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Fri Sat Sun
交大人文電影館，人社二館3樓

Malaysian
Film Festival
in Taiwan



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顧問的話 From the Advisors



林建國（國立交通大學外國語文學系副教授）

馬來西亞電影自成體系，從P蘭利到雅思敏，可以看見一個豐富的系譜。加上這國家語種豐富、文化多元，此地除有馬來語電影，並有華語、淡米爾等語系電影。早年一些馬來電影即由印度裔執導，今天也有華裔導演拍攝馬來電影，說明各個語種導演是在同個影視環境裏工作。大馬電影在表達語彙上的翻新，發生在以雅思敏為首的一群新世代導演身上，頗有新浪潮的態勢。可惜受到商業環境的阻絕，我們苦無機會觀察。所幸交大有個標準配備的電影廳，可作DCP放映；大馬影展落腳交大，可能是台灣院校裏的第一次。蘇穎欣、雷智宇與謝鎮逸功不可沒，沒有他們與各個大馬導演及學者聯繫，影展不會發生。劉紀蕙教授的眼界與支持，終於讓影展在東南亞最北端的台灣開花結果。

Lim Kien Ket (Associate Professor, Department of Foreign Languages & Literature, NCTU)

Malaysian cinema presents a rich genealogy of its own that can be traced back to P. Ramlee from Yasmin Ahmad. With its multi-lingual and multi-cultural scene, Malaysia plays host to not only films made in Malay, but also those in Tamil, Chinese, and other languages. While not a few Malay films were directed by Indian descendants, some of the Malay films today are made by the Malaysian Chinese—all of which points to the fact that, Malaysian filmmakers, despite their different ethnicities, work in the same industrial setting. The first breakthrough in film expressions—much in the manner of New Wave—is achieved by auteurs of Yasmin's generation. However, commercial theatre chain has failed to deliver their works before our eyes. With pure serendipity, NCTU is equipped with a theatre that can play films on DCP, and with equal fortune, we have Show Ying Xin, Zikri Rahman, and Seah Jenn Yi on our side to reach out to scholars and filmmakers in Malaysia for this festival to become possible. Prof. Joyce C. H. Liu, with her vision and support, gives the event a finishing touch, perhaps first of its kind on a campus in this northernmost island of Southeast Asia as Taiwan.

劉紀蕙（國立交通大學社會與文化研究所教授兼所長，文化研究國際中心主任）

「焦慮的年代：馬來西亞影展在台灣」是一個難得一見的影展，也是一個重要的影展。

從蘇穎欣、謝鎮逸與雷智宇策展人團隊所挑選的當代馬來西亞電影中，我們可以看到不同語言與不同族群的混雜呈現。我們要稱呼這些電影為馬來電影、淡米爾語電影、華語電影，還是都應該是馬來西亞電影？這些不同族群與不同語言並存的生存處境，存在於日常生活之中。但是，這些電影中所反映出的焦慮，是同樣的模式嗎？他們所面對的公民與國家、傳統與現代、信仰與非信仰、性別差異與常態，是同樣性質的衝突與難題嗎？換句話說，他們生活在同一個社會中嗎？

我們期待從電影的詮釋角度以及導演與觀眾的對話之中，可以更進一步理解這個社會如何透過電影藝術形式而了解自身與詮釋自身；或許，從他們對著台灣觀眾以及彼此之間的對話中，他們也會進一步了解自身的位置。

Joyce C.H. Liu (Director, Institute of Social Research and Cultural Studies and International Center for Cultural Studies)

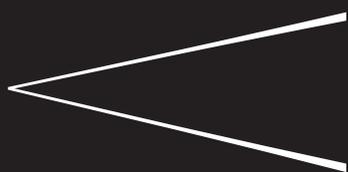
It is a rare opportunity and a significant event for Taiwanese audience to witness the happening of the Malaysian Film Festival in Taiwan –Age of Anxiety!

From the list of films carefully selected by the curators, Show Ying Xin, Seah Jenn Yi, and Zikri Rahman, we can discover a strange medley of ethnic groups and different linguistic apparels on the screens. Do we call these films Malay cinema, Tamil cinema or Sino-phone cinema? The central theme is “anxiety,” but do the people depicted in the films share the same mode of anxiety? Do they experience the same dilemma or conflicts in terms of citizenship, tradition, religion, gender issues and so on? In other words, do they live in the “same” society?

We look forward to furthering understanding of the Malaysian society through the cinematic interpretations by the film directors and the discussions among the participants. Perhaps, when they face the Taiwanese audience and undergo the dialogues among themselves, they will also obtain a different understanding of their positions.



策展人手記 Notes



關係的建立，一場離散的影展

文／蘇穎欣（國立交通大學文化研究國際中心）

真正有意識地接觸馬來西亞電影，是在所謂的「新浪潮」時期。高中畢業前，在學院唸書的姐姐帶回了幾部陳翠梅的短片。幾個角色漫無目的地遊走和閒聊，說一些聽起來充滿睿智卻又無所謂的對白，或是突然唱起陳昇的歌。那些搖晃的鏡頭和陰暗沉默的調性，詩意地填補了我在馬來西亞南方百無聊賴的生活縫隙。上大學後，和許多人一樣躲在圖書館和宿舍囫圇吞棗地看各國電影，自然也關注馬來西亞獨立導演的作品，也同樣迷上大家都喜歡的雅思敏阿末。那亦是馬來西亞經歷重大社會變革的年代，許多人對這片土地開始泛起不同想像。

馬來西亞電影通常不直接談論政治和社會課題（當然也有例外，如Amir Muhammad的作品就極富政治性），而通過處理日常生活的玩味或困境，刻畫出一個多元複雜的馬來西亞圖像。「焦慮的年代」馬來西亞影展，即希望通過八部在類型、內容、技巧上相當不同的電影，呈現當代馬來西亞導演透過電影藝術創作表達的深刻思考。影展雖以國家為單元，卻不意在強化國家論述和國族敘事，「馬來西亞」或「馬來西亞電影」在此可被視為一個問題化的概念。一方面它是把這些電影放到同個平台討論的界面，另一方面它也凸顯了一個單一集體身份的不可能。事實上，這些影片本身早已挑起政治性話題，例如蔡明亮的《黑眼圈》最初因「醜化大馬」被馬來西亞政府禁映；達因賽益的《巫醫》涉及敏感的社會真實事件，而被禁了12年，去年才獲准上映；山傑古瑪的《惡道》在該年的大馬電影節因不符「國語電影」定義的問題，而掀起藝文界控訴主辦方不公。

台灣這幾年對東南亞的興趣倍增，除卻政治和經濟因素的考量，東南亞對台灣意味著什麼？經常有感，在台灣推動東南亞課題的討論，首先不得不回答「跟我們有什麼關係？」的問題。於是，不少人用心解釋全台灣有數十萬東南亞移工，和台灣人是命運共同體，必須予以關注。的確，「東南亞」就在台灣，卻經常被視而不見。例如在台灣的优秀馬華文學作家半世紀以來成果頗豐，但卻依然需要回答「馬華文學和台灣的關係」之類的問題。我不免疑惑，為何看好萊塢電影、閱讀歐美小說或學習日語，往往不需要回答上述問題，也無需刻意尋找連結。

內在化的殖民性往往阻隔亞洲或第三世界之間的真正連結，「進步國家」的現代性追求總是遮蔽了我們的雙眼，以至於東南亞被視為沒有思想的客體或他者。在此脈絡下，政治的、經濟的，甚至是知識的「南進」，都被合理化成必要的「關係建立」。

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在此，我們希望通過這次影展，看見一個面貌豐富的多元馬來西亞，關係的建立還仰賴各位觀眾的主動探尋。希望你會喜歡這些影片！

Building relations, a diasporic film festival

/ Show Ying Xin (International Center for Cultural Studies, National Chiao Tung University)

My first conscious encounter with Malaysian films was during the so-called “Malaysian New Wave” period. Before I graduated from high school, my sister brought back some short films by Tan Chui Mui. The characters wander aimlessly on the streets, chat about things that sound wise but also pointless, or abruptly hum a Bobby Chen’s song. Those shaky shots and the dark, silent tonality had poetically filled up interstices of my boring life in the southern part of Malaysia. Entering university, like many others, I would hide in the library or dormitory watching movies from all around the world, and had also paid attention to the indie filmmaking industry in Malaysia. Without a doubt, Yasmin Ahmad touches the heart of many, including mine. That period was also a time of great social change in Malaysia, for many began to project new imagination onto this land.

Generally, Malaysian films tend not to discuss political and social issues in a direct way (of course there are exceptions, for instance, Amir Muhammad’s films are highly political); rather, by exploring the ruminations or dilemmas in everyday life, they portray a multi-faceted, complex picture of Malaysia. “Age of Anxiety” film festival showcases 8 Malaysian films which are fairly different in terms of content, genre, and style, presenting the deep reflections of contemporary Malaysian filmmakers through cinematic articulations. Although the festival is framed under the apparel of “country”, it is not intended to strengthen national narrative or national discourse. At here, “Malaysia” or “Malaysian cinema” can be further problematized. On the one hand, it is an interface allowing all these films to be put on the same platform; on the other, it manifests the impossibility of constructing a homogenous collective identity.

In fact, the selected films have inadvertently brought about political discussion. Tsai Ming Liang’s *I Don’t Want to Sleep Alone* was initially banned

in Malaysia for its “negative portrayals” of Kuala Lumpur. Dain Said’s *Dukun* was banned for 12 years for its adaptation from a highly sensitive murder case, and the ban was eventually lifted only last year. Shanjhey Kumar Perumal’s acclaimed *Jagat* was categorized as “non-national language film” at the Malaysian Film Festival Awards, thus sparking intense debates about the politics of language in cinema.

Taiwan’s engagement with and interests in Southeast Asia has grown significantly in recent years. However, apart from political and economic factors, what does Southeast Asia mean to Taiwan? I often have a feeling that whenever one promotes the discussion on Southeast Asian issues in Taiwan, one is compelled to answer a question: How does the issue relate to us? Hence, many concerned citizens take the trouble to explain that there are more than six hundred thousand Southeast Asian migrant workers in Taiwan who share a common destiny with Taiwanese people, so it’s necessary to pay attention to them. Indeed, “Southeast Asia” is IN Taiwan but the fact has often been ignored. For example, for over half a century, not a few outstanding Chinese Malaysian writers based in Taiwan have contributed to the literary scene with their great achievements, but oftentimes the question about “relation” is still being thrown at them. I can’t help but wonder why we don’t require such answers when watching Hollywood movies, reading European or American novels, or learning Japanese.

Internalized coloniality has blocked the genuine connection between societies in Asia or the Third World. The pursuit of modernity in the form of “developed nation” has, more often than not, blinded us. In such circumstances, Southeast Asia is objectified as the non-knowledge Other, and any “Southbound” movements, be they political, economic, or even intellectual, are legitimized as the medium to “build relations”.

We hope that this film festival could bring to the audience a rich image of multicultural Malaysia. Yet, the building of relations also has to rely upon the active engagement and involvement of the audience. We hope that you like these films as much as we do!

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此時彼地：資訊年代的焦慮共享

文／謝鎮逸（國立台南藝術大學藝術史系）

在片單尚未落定以前，「Anxiety」這個概念是在影展中最早訂定的主軸。

收到邀請參與策劃影展的當時，正是台灣九合一大選與十項公投前夕。那個天氣仍然酷熱的11月，各大網絡平台每天充斥著讀不完的資訊、看不完的真假新聞。如今半年過去了，今日的我們繼承著公投的結果。這段期間的各種吵鬧、紛亂與不安，自此籠罩在所有話題當中；伴隨著各式各樣的價值觀與立場的擦撞，卻又同時嵌入許多真偽莫辨的冷言酸語。

回想落腳台灣的這幾年，無法否認當初離開馬來西亞就是種逃避主義。對家國有著極度的憤慨，那是你曾經孤注一擲的冀望最終被抽空；是一場停電的鬧劇徹底擊垮了你的滿腔激情、粉碎了你那麼多次參與抗議遊行所積累的步骤數。

來到台灣，等同自己已然從激昂奮戰的前線，一下退到了人群的最後端。隔著三千多公里，彷彿以前無法理解的事，瞬間都已清楚明白了。那些讀了一半又默默滑走的家鄉新聞、熟悉的領導人肖像被畫成小丑、昔日前領導人（也是今日領導人）臉上的眼淚鼻涕——什麼顏色的黨派組成看起來似乎都一樣——這句話聽起來熟悉嗎？

但在家鄉漸漸被陌生化了以後，在寶島的這一端也沒閒著。曾經嚮往的所謂民主與開放自由的氛圍，今天都變成了無法兌現的空頭支票；曾經稱羨的高等教育，現在三不五時說要併就併、說要拔就拔。新南向呢，就是將台商一批批送出去，再把東南亞學生一批批送進來產學合作。

這次影展聚焦在當代馬來西亞各種維度上的焦慮，但面對這種以國別折射出來的焦慮根本放眼四海皆準。當你透過電影笑看百態，會發現縱使改變不是一朝一夕，但總是經過一次次的潛移默化，讓我們更懂得如何在焦慮的年代中學習自處。如同一直都堅信著，只要持續對改變抱持著信心，環境和社會也會不斷修正它的謬誤。

「你是否不同意我們社會的未來不應不能讓民衆不安身立命的過生活？」

Now and There: Shared Anxiety in the Information Age

/ Seah Jenn Yi (Department of Art History, Tainan National University of the Arts)

/ translated by Show Ying Xin

“Anxiety”, the theme of this film festival, was proposed even before we finalized the list of films.

That day I received the invitation to join the curatorial team of this film festival, it was one day before Taiwan’s local election and the multi-question referendum. The hot November was glutted with inexhaustible information and news, true or fake, in various online platforms. Half a year has passed, and we are now living with the results of the referendum. During this period, all kinds of chaos, disagreements, and feelings of uneasiness are embedded in every conversation, followed by disputes in values and positions and also sarcastic languages that one couldn’t tell whether they are facts or fiction.

Recalling my days of living in Taiwan, I can’t deny the fact that I left Malaysia because of escapism. I was extremely angry with the home country, as the only balloon of hope that one desperately holds on to had burst. It was the farce of a blackout that destroyed one’s passion accumulated all these long from the street protests that one had walked on.

Coming to Taiwan, that decision indicates that I have retreated from the struggles in the frontline, and have arrived at the rearmost of the crowd. A distance of 3000 km seems to help me understand many things that I couldn’t comprehend before. The news from home that I left half-read, the familiar face of the leader being drawn as a clown, the tears in the eyes of the former leader (who is now the current leader) ... Parties of any colours seem to look like the same – does this sound familiar?

As the hometown has been gradually defamiliarized, things at this end in Taiwan have never been busier. The so-called atmosphere of democracy, freedom, and

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openness that many have longed for has turned into an empty promise. The performance in higher education that once earned praises is now witnessing its own decline as more institutions are either forced to be merged with others or closed down. What about the new southbound policy then? It is a project that sends batches of Taiwanese entrepreneurs to Southeast Asia, and, on the other way round, brings batches of students from the region to conduct industry-university cooperation here.

This film festival focuses on the feeling of anxiety in contemporary Malaysia in various aspects, but, in fact, anxiety itself is universal. When you laugh at the scenes in the selected movies, you might discover that a change cannot be accomplished overnight; yet it is through gradual, subtle progress that one would learn to survive in the age of anxiety. I always believe that as long as one continues to have confidence in change, the environment and the society will follow.

“Do you not agree that the future of our society should not be unable to disallow the people to settle down in peace?”

病態中的「憤世代」

文／雷智宇（國立交通大學社會與文化研究所）

譯／黃雋浩（國立交通大學亞際文化研究學程）

在我這個簡短的策展說明中，如果要界定社會病態，我認為它的概念並不局限於醫學實踐或學科本身，而是必須將之與整個社會脈絡扣連起來。因此，這裡的社會病態意味著我們需要追問，當中所帶來社會結構失序和瓦解之間的關聯。而作為民衆、公衆、被統治者、群眾、平民、rakyat（編按：馬來語「人民」）——我們設法從這些維度，去理解集體焦慮如何在衆多細微差異不斷相互形塑，構成複雜的集體。

倘要說明我們何以肩負起理解這個社會結構的責任，恐怕不能不先闡清當中的細微差異是什麼。舉例說，讓我們先把上世紀80年代，馬來西亞的意識形態慾望——所謂的「發展主義」，視為其中一個的細微差異的關鍵時刻。正正源於以西方為中心的支配性超資本網絡邏輯，在跨國政治經濟的驅動下，馬來西亞出口導向工業化為本的政策，與深受日本影響的「向東政策」（Look East Policy）相互交纏。馬來西亞處身這個交匯中，被稱為「亞洲四小虎」之一，而不論被迫還是自願地接受這個稱號，馬來西亞乃是其最虔誠而忠實的嚴格信徒之一。於是，基於馬來西亞的後殖民構成，不論在物質還是非物質的資源上，都一直在依賴性發展的號召下被不斷徵用，並自相矛盾的，驅使我們以充滿宗教意味的方式擁抱所理解的現代性。

現代性延續著碎片化切割和重新配置的邏輯，當中要求個人功能化地「運作」（function）。而馬來西亞，在「2020年宏願」——在2020年實現發達國家地位——的願景下，每個人多多少少被我們的集體所規訓，必須提供生產力並發揮作用，以實現這個成為發達國家的集體想像。這種維持內外壓迫而成就發達國家的動力，變成促成同時累積集體焦慮的源頭。而依據市場自由化形式的複合軌跡正在展開——通過引入女性勞動力作為新生勞動力、從周邊引入跨國移民——馬來西亞從原來的地理和文化地景上，以創傷性手法將人口轉移到嚴峻的工業化複合體。如是者，新的人口實況構成，並與其他固有的社會結構和身份發生衝突。

容我將上述現象定義為社會功能和關係在多個場景和景觀中的異化，其異化源於市場自由化形式的特定軌跡，這為我們提供理解社會疾病最重要的渠道。如果在社會的認知中，「社會」只被局限於狹隘的關係邏輯中「功能性」地運作，那些渴望釋

策展人手記 Curators' Notes

放出情感差異的聲音，將被視為對權力的破壞——包括那些巨大沉默下的矛盾心理、關於愛之不羈的政治性、超越宗教組織的信仰、流淌在性別化身體的眼淚等等。而現代主義的不足及其所帶來的現代性論述，正好能普遍地捕捉社會病態的複雜模式。

在此，通過電影節的選片、一系列的討論和講座而帶出的共同主題——「焦慮的年代」，不僅整體上讓我們窺探各式各樣鮮活而微妙的情感呈現，同時也通過將馬來西亞經驗置放於全球南方的不同領域，對所形構的社會政治脈絡下的多樣徵狀，提出迫切而反身內省的回應。由此路徑，社會病態提供了非常重要的缺口，讓我們從不論是焦慮、感覺、情緒等不同的情感波動展開考掘，將之作為主體化持續過程中不可拋棄的東西，而非視之為一個被動「工具人」的個別病例。而我深信，在我們的「憤世代」中，這些情緒都是需要被看到的。

(R)age of Maladies

/ Zikri Rahman (Institute for Social Research and Cultural Studies, National Chiao Tung University)

The social maladies. In contextualising this brief curatorial note of mine, the notion of maladies here is not to be confined within the medical practices or disciplines per se but as a compulsion to relate it with the social milieu. Therefore, social maladies in here represent the need to interrogate the articulation of the disorder and disruption of societal configuration it entails. The dimensions where we are struggling to comprehend the complex collectivity transpire of how our collective anxieties -as the people, the public, the governed, masses, plebs, the rakyat - are continuously being shaped reciprocally in multiple nuances.

It is inevitable that the nuances have to be explicated, to make a statement of how we designate to understand the societal configurations. For example, let's take one such nuance with the ideological lust we call developmentalism in Malaysia circa 1980s as a critical juncture. It was when the export-industrialization based policy interwoven with the Japanese influenced Look East Policy driven by the

transnational political economy to follow the logic of dominant hyper-capital networks centered in the West. Malaysia in this exact locus - where formerly it is collectively being dubbed as the Tiger cub economies - is to be, either forcefully or voluntary, one of its strictest adherents. A pious and loyal one indeed. Since its postcolonial formation, the resources, both material and immaterial, have been continuously expropriated under the banner of dependent-development, to embrace what we understand as modernity, religiously; a paradox pun-intended.

With modernity, it entails the logic of fragmentation and configuration where one's task is to function. Everyone has to be productive and plays a role, to a certain extent, disciplined within our collectivity to achieve the collective imagination as developed country vis-a-vis Wawasan 2020 -a vision of achieving the developed country status by the year 2020. To sustain the urge of being forced, externally and internally, to be a developed country trigger and cumulatively become the source of collective anxieties. Multiple trajectories took place in the form of market liberalization, for example, through the introduction of female workforce as a neophyte labour, and the influx of transnational immigrants from the peripheries of which engage in the traumatic displacing of the population from its geographical and cultural landscape to rigorous process of industrial-complex, and thus constitute emerging demographic realities in conflicts with the inherent social fabrics and identities among others.

The foreignization of social functions and relations within multiple sites and scapes, if I may define it that way, as a result of these particular trajectories provide the utmost importance channel for us to understand the social maladies. Where the social in the society supposedly only to function within the confined logics of relations, those who are willing to shed shades of emotions are to be considered as representing disruptions to the power that be – the ambivalence of deafening silence, the ungoverned politics of love, devotion beyond organized religions, the flowing tears of the gendered bodies, etc. The inadequacy of Modernism and its consequential modernity as a discourse proved to be prevalent in capturing the complex modes of social maladies.

策展人手記 Curators' Notes

In here, through the Age of Anxiety as the collective theme of the film festival represented through the corpus of films selected, series of discussions and lectures to be presented, it provides us not only the glimpse of vivid yet subtle forms of appearance of emotions in its totality, but as an urgent and central reflection to situate Malaysian experiences through the diverse manifestations of socio-political contexts taking shape in different sphere of the global South as a response. The social maladies provide the ruptures much needed, not to be perceived as an isolated phenomenon of merely a passive object-human, but to excavate emotions in its different strands - be it anxieties, feelings, sentiments, etc as the continuous process of subjectivation not to be forsaken. The emotions, it demands to be seen in our (r)age.



在當代馬來西亞電影中，「焦慮」的主題時時出現。在這個年代，沒有人能擺脫焦慮感。夾雜在公民與棄民、族群與他者、傳統與現代、信仰與非信仰、性別與國家之間，各種游移不安的身份，導致焦慮無時不存在。人們害怕失去控制，害怕失去權利、身份、語言與地位；也有人害怕失去一席之地、生存意志或是一個可想像的未來。這些不確定的威脅，如同四處冒出氾濫的鬼魅，以至於馬來西亞人最愛的恐怖驚悚片，也成為時代焦慮的暗喻。

首相馬哈迪（當他還是前任首相的時候）曾抱怨恐怖電影阻礙現代社會的進步與發展，呼籲馬來西亞人以

更科學的方式解決問題，不要沉浸於迷信落後的思維。科學、現代化、發展主義，是馬哈迪領導國家建設的方向。恐怖靈異電影就恰恰挑戰了這樣的線性發展思維。

糾結在本土傳統文化、靈異信仰和混亂時空，錯置在現代性與發展論述，不同的電影在懸念、興奮、刺激、焦慮之間，尋找擠壓在夾層中的聲音，不斷扣問如此意識形態掛帥下的各種馬來西亞生活形態。

「焦慮的年代」這個離散到台灣的馬來西亞影展，穿越地理、國族和語言疆界，扣連馬來西亞電影與華語電影場域，揭開當代馬來西亞文化的複雜問題。八部各類型的當代馬來西亞電影，四位焦點馬來西亞導演映後座談，多場電影學者、影評人的深度演講與論壇，讓我們一起思考「焦慮的年代」影展背後折射出當代馬來西亞的種種難題，探討藝術介入社會的可能與方式。

Age of Anxiety: Malaysian Film Festival in Taiwan

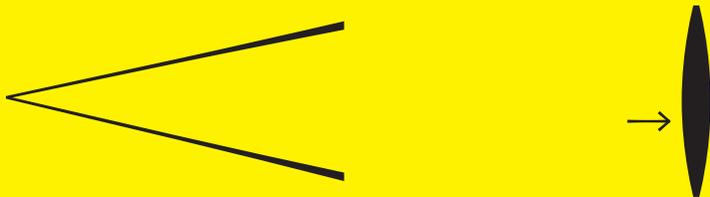
In contemporary Malaysian cinema, themes about “anxiety” appear time and again. Embroiled in the wavering identity between citizens and the abandoned, race and the Other, tradition and modernity, beliefs and non-beliefs, gender and nation, no one can escape from anxiety in this age. There are people anxious about losing control, their rights, identity, language or positions; there are also people anxious about losing a place to live, a will to survive, or a future to imagine. These uncertain threats, like the wandering ghosts, continue to haunt the society, thus making the horror/thriller films – Malaysians’ favorite genre — a metaphor in the age of anxiety.

Prime Minister Mahathir Mohamad (when he was still the “former” prime minister) once complained that horror films hinder the progress and development of a modern nation. He further called on Malaysians to find more scientific ways to solve problems, but not indulging in superstitious, backward thinking. Dr. Mahathir led the nation with a commitment to science, modernization, and developmentalism, but horror films have precisely challenged this kind of linear development.

Local traditional cultures, spiritual beliefs, and deranged time-space are misplaced in the discourse of modernity and developmentalism. Different genres of films seek to unveil voices in the interstices, making an inquiry about the forms of living under such an ideological trend, and thus arousing the emotions of suspense, agitation, excitement, and anxiety.

“Age of Anxiety” is a diasporic Malaysian film festival that takes place in Taiwan. It goes beyond geographical, national and linguistic boundaries, hoping to connect Malaysian and Sinophone/Chinese cinema, uncovering the questions of cultural complexities in contemporary Malaysia. The film festival covers 8 contemporary Malaysian feature films in different genres, post-screening discussions with 4 Malaysian directors, as well as panel discussions and lectures by film critics and scholars. Together we reflect on the various challenges in contemporary Malaysia and the possibilities and ways of intervening society through the arts.

場次表 Schedule



26th April 放映場次表 Fri Schedule

0930 - 1000

報到 Registration

1000 - 1130

放映 Screening

十字路口 One Two Jaga

Namron (1hr23mins)

1130 - 1300

休息 Break

1300 - 1500

主題演講 (1) Lecture (1)

達因賽益 電影中的傳統 / 現代表現：《巫醫》與《靈魂交替》

主講：Khoo Gaik Cheng 回應人：雷智宇

Grappling with representations of tradition/modernity
in Dain Saids films Dukun (2018)
and Interchange (2016)

by Khoo Gaik Cheng Discussant: Zikri Rahman

1500 - 1700

放映 Screening

分貝人生 Shuttle Life

陳勝吉 Tan Seng Kiat (1hr30mins)

1700 - 1800

休息 Break

1800 - 2130

放映 + 導演座談 (1) Screening & Director's Talk (1)

黑眼圈 I Don't Want to Sleep Alone

蔡明亮 Tsai Ming Liang (1hr55mins)

主持人：林建國

Moderator: Lim Kien Ket

27th April
Sat



放映場次表
Schedule

0930 - 1000

報到 Registration

1000 - 1130

放映 Screening

改心 Muallaf

Yasmin Ahmad (1hr20mins)

1130 - 1300

休息 Break

1300 - 1500

主題演講 (2) Lecture (2)

以類型為徑，歷史化馬來西亞電影

主講：Norman Yusoff 回應人：區秀詒

Historicising Malaysian
Cinema through Genre

by Norman Yusoff Discussant: Au Sow Yee

1500 - 1700

放映 Screening

巫醫 Dukun

Dain Iskandar Said (1hr36mins)

1700 - 1800

休息 Break

1800 - 2130

放映 + 導演座談 (2) Screening & Director's Talk (2)

十字路口 One Two Jaga

Namron (1hr23mins)

主持人：張錦忠

Moderator: Tee Kim Tong

28th April 放映場次表 Sun Schedule

0930 - 1000

報到 Registration

1000 - 1130

放映 Screening

鄉民遇上冒牌鬼 Lelaki Harapan Dunia

劉城達 Liew Seng Tat (1hr34mins)

1130 - 1230

休息 Break

1230 - 1530

放映 + 導演座談 (3) Screening & Director's Talk (3)

惡道 Jagat

Shanjhey Kumar Perumal (1h16mins)

主持人：劉紀蕙

Moderator: Joyce Liu

1530 - 1730

主題論壇 Panel

有關「馬來西亞電影」的焦慮
Anxiety in "Malaysian Cinema"

與談人 Panelists: Norman Yusoff, Khoo Gaik Cheng

Tee Kim Tong 張錦忠, Lim Kien Ket 林建國

1730 - 1830

休息 Break

1830 - 2130

放映 + 導演座談 (4) Screening & Director's Talk (4)

無夏之年 Year Without a Summer

陳翠梅 Tan Chui Mui (1hr27m)

主持人：賈元鵬

Moderator: Earl Jackson

焦點影人 Deaf Culture Directors



焦點影人 蔡明亮

Feature Director Tsai Ming Liang

關於所有的自由——蔡明亮訪談

文／謝鎮逸

前往訪談地點的一路上下著大雨，車子最後停在疑似目的地的建屋，竟是被夾在一排民宅廢墟之間。進入屋內即被招待咖啡，等待受訪者的同時環顧四周，比起望見落地窗外的綠意庭院，更吸引我的倒是擺放著許多獎座的櫃子。有獅子塑像、有的是熊，當然還有幾隻奔躍之姿的馬匹。

爲什麼會拍《黑眼圈》？爲什麼蔡明亮要在這種地方拍這種電影？作品爲什麼不在馬來西亞放映？爲什麼沒回去馬來西亞生活？諸如此類可以想得到的雞肋問題，自然在我們的問題清單裡頭；但身經百戰的受訪者自然一眼看穿我們。

「你們都不用問我問題了，我現在就可以把全部事情告訴你。」

「如果我今天只是一個商業導演，拍大家愛看的商業電影，我可以在台灣或香港拍，你們也不會想要放映我的電影。爲什麼你們想要放映《黑眼圈》？因爲你們知道這部作品是特殊的，它是自由創作的結果。你們應該要問的是，爲什麼蔡明亮沒有在馬來西亞創作？」

一部挨刀的電影

當時想說既然在馬來西亞拍了《黑眼圈》，蔡導決定試試看把它推上當地院線。一送審，想當然爾就是禁了。再送審第二次，並請他們說出被禁的理由，最後卻給出了八個荒謬至極的理由，包括「醜化馬來西亞」。

「所以我才決定將這件事情公開來讓大家來討論。後來重審的決定是要挨五刀，本來當然是不願意，但後來我還是決定讓它上。我當時想的是，這裡始終是這部片生產出來的地方，始終是我的國家。我是不是能爲這個地方做點什麼貢獻？好啊，那就來上，就算剪成一分鐘我也要上。我就是要讓大家知道，你現在看的電影是被剪過的電影。」

後來就真的上了，不過也只有少數的幾個場次，而且規定只能在特定幾家偏僻的戲院。



「會因為如此覺得對這國家絕望了嗎？並沒有，她只是需要過程，而我回來就是要跟她對話。當我還什麼都不是的時候，我回來就只能是你社會裡頭的一份子、只能乖乖聽你的話；但當我足夠強大的時候，我回來了也沒要你聽我的，但我可以選擇做我自己。當你做自己的時候，才會發現你可以去的地方就不只有一個了。」

當時看著吉隆坡這座城市，最吸引蔡導的就是外勞。這些人是在馬來西亞急速發展時被引進來的窮人，從他們臉上也彷彿看見自身那種被困住的狀態，所以才決定拍他們。但後來很多學者表示失望，覺得為什麼電影沒談外勞的境況。

「但並不是拍外勞就是要去拍他們的問題，我拍他們就是因為他們也是人啊。我要講的就是人本身，他們的情慾等。我要拍馬來西亞，這些身處此地的人，自然就進來了。」

「既然我們都是馬來西亞人，我覺得我們應該來談談我們的環境。」

電影是有限度的娛樂

當時沒有所謂影展或電影節。2000年以前，蔡導有幾部電影在吉隆坡的一個影迷俱樂部做地下放映。用的是拷貝，在當時已算是很不得了了。第一是沒有經過審查；第二是輸入途徑。當時俱樂部成員去找台灣辦事處談，最後以文化活動之名將拷貝送進來。當時是在一間已經關閉的老戲院，連放了好幾天，期間大家還非常害怕會被檢舉、查水錶，但最後還是完成了。那是蔡導的作品第一次進入故土放映。

「記得當時我就跟俱樂部的朋友們說，馬來西亞最需要的就是一個電影節。這電影節不是為了一圖風光，而是辦給大馬的人民；給年輕人看到國外有那麼多電影，不只是那些院線電影而已。就大馬影視產業來說，我從小都是看商業片長大的，坦白說也沒什麼好選擇的。電影常常在餵養著有限度的娛樂，而這個限度就是國家，以及片商決定要給你看多少。所以我們的觀影口味是偏食的，但以前沒有網絡，大家也都沒辦法。但當哪一天看到一些不一樣的電影時，你就會嘗試繼續再看一些，慢慢地，你就會漸漸遠離那些千篇一律的娛樂片，這時你才會開始透過這些不一樣的電影而看到真實存在的世界。」

焦點影人 蔡明亮

Feature Director Tsai Ming Liang

「有些人庸庸碌碌過一生，想看電影就只會看娛樂片，這是無法改變生命的。如同寶萊塢電影，每年生產千餘部拍給窮人看的電影，都是一樣的歌舞片，大家進戲院享受歡愉短暫的幾個小時，看完出來依舊不會翻身，因為歌舞片的內容幾乎都沒有窮人。所以如果馬來西亞電影還一直在拍娛樂片，大概也無法改變這個社會。但改變始終不容易，它需要一直做一直做，而且通常作出改變的人也都會被排除在人群之外。」

自由創作的動能

對於我們剛剛提到的焦慮，蔡導認為全世界最焦慮的行業就是拍電影。其實每個人都很焦慮，因為每個人都無法做自己，都要做別人眼中的那個人。然而，蔡導電影中的小康，就是他自己；這樣他才會是一個人，而不是一個什麼電影角色。

「我常覺得有很多年輕導演不夠成熟，所謂成熟是，你在創作上要可以看得到、做得到，你就需要很大的自由。所謂的不成熟、不自由，就是因為不敢去碰一些值得去探索的議題，也礙於諸多環境限制而不敢繼續往前衝一些。大馬社會就是欠缺這種自由。但很多時候這個不自由也未必是環境壓迫你的，而是你自己壓迫自己、進而也去壓迫別人。」

「我們應該要問的是，馬來西亞電影能不能有『作者』出現？」

馬來西亞要到2000年以後，有明確作者姿態的電影創作者才開始出現。蔡導在茲念茲的，始終是「自由」能交付給電影人的創作生命及其力量。

對於舉辦一個影展究竟能帶來些什麼？或許如同蔡導所言，唯一需要貫徹始終的主題就是「自由創作」。電影的力量，並不是說辦了一個影展就能改變事情。

「我覺得你們要辦一個馬來西亞影展其實很簡單，就只要告訴大家，現在馬來西亞的導演會拍什麼樣的電影，這樣就夠了。」

*本訪談係為2019交通大學「焦慮的年代：馬來西亞影展在台灣」放映計劃進行並整理成章，完整版刊載於《放映週報》第643期，2019/04/15。

《黑眼圈》放映暨映後座談：蔡明亮

Screening and Director's Talk on *I Don't Want to Sleep Alone* : Tsai Ming Liang

26th Apr (Fri), 6pm-9:30pm

國立交通大學人文電影館，人社二館3樓

Film Studies Center Theater, 3rd Floor, HA Building 2, National Chiao Tung University

主持人Moderator：林建國 Lim Kien Ket

All About Freedoms: A Conversation with Tsai Ming Liang

/ Seah Jenn Yi (translated by Show Ying Xin)

It was raining heavily on our way to the place of interview. The taxi dropped us off in front of a building sandwiched between a row of ruined houses. We were served coffee as soon as we entered the house. While waiting for the interviewee to get ready, we looked around the interior. What attracted me was not the green courtyard outside the French windows, but the cabinet furnished with trophies: the Golden Lion, the Silver Bear and a few Golden Horses.

What prompts you make the film *I Don't Want to Sleep Alone*? Why would Tsai Ming Liang make such film in such a place? Why was the film banned in Malaysia? Why didn't you choose to live in Malaysia? Such trivial questions were of course on our list, but the experienced interviewee has read us like a book.

"You don't have to ask me questions, and I can tell you everything now."

"If today I am only a director who makes everyone's favorite commercial films, I can shoot the film in Taiwan or Hong Kong, and you won't want to screen my film. Why would you screen *I Don't Want to Sleep Alone*? It's because you understand the uniqueness of that film, as it's a result of freedom of creation. You should be asking me: 'Why wouldn't Tsai Ming Liang create his works in Malaysia?'"

焦點影人 蔡明亮

Feature Director **Tsai Ming Liang**

A censored film

Since he had shot the film in Malaysia, he thought he might as well try to run it in local theatres. Nevertheless, once submitted for approval, the film is almost too natural to be banned. He submitted the second time and requested the authority to give him reasons for the ban. He was given eight ridiculous explanations, including “negative portrayals of Malaysia”.

“Therefore, I decided to publicize this matter to invite public discussion. The review result is to cut five scenes; initially, I was definitely not willing to do so, but later I still came to terms with it. What came to my mind at that time was: this is the place where I make the film, and this is my country, can I contribute anything to this place? So, I want it to be screened in the local cinemas even if it was censored into a one-minute film. I want everyone to know that what they are watching is a censored film.”

The film eventually made it to local cinemas, but with only a few slots in selected remote cinemas.

“Will I lose hope on Malaysia? No. She just needs to go through the process, and I want to have a dialogue with her; that’s why I returned. If I return as a nobody, I can only be one part of the society who is expected to be obedient; but if I am strong enough, I do not expect you to listen to me when I return, but I can choose to be myself. When you can be yourself, you would realize that there is more than one place you can go.”

Before the actual shooting of *I Don’t Want to Sleep Alone* in the city of Kuala Lumpur, what attracted Tsai the most is the migrant workers. The poor people are brought into Malaysia during the rapid development of the country. Tsai observed their state of being trapped in a place and decided to tell their stories. However, some academics felt disappointed after watching the film as they thought it does not tell the circumstances of migrant workers.

“I make films about them not because I want to focus on their problems; it’s because they are also humans. I want to tell the stories about humans, about

their lust. I want to make films about Malaysia, and they naturally become my stories.”

“Since you are also Malaysians, I think we should talk about our environment.”

Movies as limited entertainment

There was no such thing as film festivals in Malaysia during that time. Some years before 2000, a fan club in Kuala Lumpur screened Tsai’s movies underground. They used copied discs, which was really something during that time. First, the films are not censored; second, the way of importing is unusual: the members sought help from the Taipei cultural office in Malaysia and the copied discs were brought in in the name of promoting cultural activities. They screened the films at a now-defunct old cinema for a few days, in fear of being raided anytime. Fortunately, the screening went well, and that marked the first screening of Tsai Ming Liang’s films in his home country.

“I remember telling the friends at the club that a film festival is most needed in Malaysia. This film festival should not be intended to look grand, but it should be a film festival for Malaysians. It is to let the young people know that there are so many films outside, not just those you get to watch in the cinema. In terms of the industry in Malaysia, I grew up watching commercial films so, frankly speaking, I had no other choices. We are often fed by limited entertainment through movies, and that limitation is precisely what the country and the film companies want you to see. Therefore, our taste is biased; also, since there was no internet during that time, people had no choice. But, when people finally see some distinctive films, they would be eager to watch more. Gradually, they would distance themselves with those entertainment films, and would see the real world through the distinctive films.”

“Some people would live a mediocre life. When they think about movies, they can only think of entertainment films. These films won’t change life. For instance, thousands of Bollywood films are being produced every year for the consumption of poor people; people go to the cinema to enjoy the same melodramatic musicals for a few hours, yet their life still can’t be changed as

焦點影人 蔡明亮

Feature Director **Tsai Ming Liang**

the films feature no poor people at all. Therefore, if Malaysians still hold on to entertainment movies, society could not change. But a change is not easy; you have to keep doing it even though you are excluded from the community.”

Freedom of creation

About the feeling of anxiety, the theme of this film festival, Tsai is of the view that the most uneasy job in the world is precisely making movies. In fact, everyone is anxious about not being able to be him/herself as he/she always wants to be the person in the eyes of others. Hsiao-Kang, in Tsai’s films, is himself a person, and he is not some movie characters.

“I often have a feeling that many young directors are not mature enough. You need a lot of freedom to see and to do things. You are immature and not free when you don’t dare to explore certain issues, or you don’t dare to move forward due to many limitations in the environment. Precisely, Malaysia lacks such kind of freedom (to create). However, oftentimes the oppression may not necessarily come from the environment, but from yourself; and then you proceed to oppress others”

“We have to ask, can there be an auteur in Malaysian cinema?”

It’s not until the 2000s that some directors with a clear auteur stance began to appear. What concerns Tsai the most, it’s always the strength and creative life that “freedom” can bestow on the filmmakers.

What can a film festival bring? Perhaps it’s like what Tsai said –the only theme is “freedom of creation.” The power of cinema cannot be realized with simply a film festival.

“I think it’s easy for you to organize this Malaysian Film Festival. You just have to tell your audience what kind of films have contemporary Malaysian directors been producing. And this is enough.”

** This interview is conducted for the “Age of Anxiety: Malaysian Film Festival in Taiwan”. The full version has been published on Funscreen Issue No. 643 on Apr 15, 2019.*

焦點影人 南榮

Feature Director **NamRon**



「每件藝術作品都是一則聲明」：與南榮對談

文／雷智宇

譯／葉寶儀

「我過去常常戴著我的太陽眼鏡，整天坐在同一個地方，自由地觀察人們，偷聽他們的對話。」南榮長成一個孤獨者，多才多藝、身兼劇作家和導演的他其實一直艱難而努力地表達自己，卻是從閱讀詩歌尋得慰藉。十五歲時，他終於能夠流暢地書寫和閱讀，但他經歷的傷痕猶在。「我身處一個分崩離析的教育體制裡，依據學習能力把學生區分，這深深影響我的教養。」

他的成長路途迂迴曲折，他早年在玻璃市（位於馬來西亞北部，比鄰泰國）的日子並「沒有從事藝術創作的野心」。他曾經從事各種零散工作，包括出賣勞力的工人、農夫和非法泊車服務員，直至他對生活感到幻滅。大器晚成的他二十五歲才註冊入讀馬來西亞國家文化藝術學院（ASWARA），把精力投注在劇場實踐，與此同時繼續與不同群體合作，包括他早年在玻州的時候已經活躍其中的加央行動劇團（Grup Teater AKSI）、一條石劇團（Grup Teater SEBATU），以及之後的另類舞台（Alternative Stage）和劇場人之家（Rumah Anak Teater）等等。

南榮意識到團隊協作的意義，這使他對自己從劇場過渡至電影（反之亦然）的實踐頗有批判意識。他一直主張「劇場是團隊合作」，而作為導演的角色是「把碎片拼湊組合起來」，他拒絕「區分螢幕和舞台」，認為「這僅僅是一個延續」，兩者同樣讓他「透過身體姿勢和人物塑造來觀察和解讀他人，猶如我們在外面世界所做的，這關乎將之搬演至螢幕的問題」。他強調「一件好的藝術作品」應當在庸俗社會中「動搖人心」。

性、政治與電影

南榮說他的電影《十字路口》（One Two Jaga, 2018）的評價褒貶不一，因為電影牽涉的議題並不尋常——從貪污到警察濫權等馬來西亞的公開秘密，每個人都有自己的故事要說。所以，當他說自己正盤算拍一部色情電影的時候（儘管他宣稱那不過是宣傳噱頭），我向他坦承，我讀到太多他的聲明了。引起我注意的，並

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非他字面上聲明要拍一部色情電影（我們必須承認色情電影可能是最難拍的電影類型之一），而是追溯至1998年這個動盪的年頭。當「烈火莫熄」(Reformasi) 改革運動之時，透過過度「性化」的主流媒體日復一日的傳播，馬來西亞人「首次」接觸到「雞姦」、「同性戀者」、「精子」等字眼。性 (sexuality) 成爲國家機器的強力武器，來對抗任何民主化的觀念，而能夠刻劃社會庸俗的人確實是進行一種顛覆的舉動。

他回顧自己的藝術生涯：「我的藝術作品間接地被視爲批評當下體制的一部份。在『烈火莫熄』改革運動之前，我大多作品設法處理自己內心的掙扎。『烈火莫熄』期間，由於政府打壓我表達的自由，我對政府有很強烈的異議和不滿，從此變得更有政治性。」在他的衆多劇本和電影改編裡，他的首部電影《流氓》(Gedebe, 2003) 以莎士比亞的《凱撒大帝》爲參照藍本，呼應多年來馬哈迪 (Mahathir Mohamad) 和安華 (Anwar Ibrahim) 之間的政治角力。

對南榮而言，政治從此不再一樣，不再是他的劇場導師克里申·吉 (Krishen Jit) 過往告訴他的那一套，自此，藝術需要超越內在糾結。經年累月的偷聽經驗使他對周遭世界的周密觀察愈趨成熟。這從他諸多作品中清楚表現出來，例如受到公路電影啟發的《捷徑》(Jalan Pintas, 2011) 處理的是一個受到希望和責任誘惑的年輕人。《爭執》(Gaduh, 2009) 則以他以往就讀的學校發生的種族歧視爲主題，充份展示他的觀察和生命經驗。南榮強調，「我們應該揭示那些被刻意掩藏的問題！」

藝術作爲批評

當被問及如何將自己置放在當今馬來西亞的社會文化光譜，南榮向我報以一個銳利的眼神。他回想起「後烈火莫熄」年代他跟印尼劇場工作者的對話，「我們都知道馬來西亞是一個警察國家，我的藝術一定會受到國家的監視，因爲我們都用藝術作品去批評政府。但這現在已不代表甚麼了，每個人都可以批評，那我們的角色是甚麼？」他的提問不過是要重新確認藝術家最根本的工作，藝術家「需要爲觀衆帶來批判思維」，「我們不提供答案和解決方法，那是政治人物的工作」。這關乎拋出準確恰當的問題來挑戰，因爲作爲國家的馬來西亞總是和將會持續地轉變。南榮的作品往往是一把兩面刃，不單單剖開國家的結構性暴力，亦揭露社會的虛偽和焦慮。

對南榮而言，最重要的是讓「藝術作品去說明」他的政治觀。對他來說，「所有藝術作品都是一則聲明」。他設想各種切中要害的方式，去理清政治和美學之間的關係。他指「這是一個技藝的問題」，去捕捉複雜的集體性的不同形式，如民族、人民、群眾等。他在《十字路口》的最新嘗試是從邊緣的角度，觀察移民身體的非法性和脆危性。這貫徹南榮的創作精神核心：對他來說，邊緣的聲音絕不可以被噤聲。

*本訪談係為2019交通大學「焦慮的年代：馬來西亞影展在台灣」放映計劃進行並整理成章，原載於《放映週報》焦點影評，第643期，2019/04/13。

《十字路口》放映暨映後座談：Nam Ron

Screening and Director's Talk on *Crossroads: One Two Jaga* : Nam Ron

27th Apr (Sat), 6pm-9pm

國立交通大學人文電影館，人社二館3樓

Film Studies Center Theater, 3rd Floor, HA Building 2, National Chiao Tung University

主持人Moderator：張錦忠 Tee Kim Tong

焦點影人 南榮

Feature Director **NamRon**

“Every art piece is a statement”: A Conversation with Namron

/ Zikri Rahman

“I used to sit in one spot all day long wearing my shades”, he says, “I am free to observe and eavesdrop at people”. Growing up a loner, Namron, a multi-talented playwright and director, struggles to express himself only to find solace in poetry reading. He was fifteen years old when he eventually managed to be able to write and read fluently but the scar remains; “Being in such a fragmented education system where students are being segregated by their academic capabilities, it influences my upbringing”.

His raising is nothing but of convoluted experiences where he has “no ambition of doing art” from his early days in Perlis, the most northern state in Peninsular Malaysia bordering Thailand, undertaking various odd jobs from plying his trade as a hard labourer, farmer to illegal parking attendant until he got disillusioned with it. Being a late bloomer, he enrolled into the National Arts Academy (ASWARA) at the age of 25, focusing on theatre practise while continuing to working collaboratively through different groups, such as Grup Teater AKSI, Grup Teater SEBATU—active in both during his formation years in Perlis—to Alternative Stage and Rumah Anak Teater amongst others.

Being aware of how collaboration works hence made Namron critical of developing his practise from theatre to film or vice versa. “Theatre is a teamwork” of which he has long favoured and working as a director “who combines the fragments”, he refuses “to distinguish screen and staging but (it is) merely a continuation” where “I observe and read people through their body gestures, characterization as we do act in the world outside. It is a matter of putting it onto the screen”. As he stressed, “good art is supposed to unsettle people” in its own social vulgarities.

Sex, Politics, and Cinema

I admitted to Namron that I am reading too much of his statement (it was merely a publicity stunt he proclaimed) when he said that he was contemplating to direct a pornographic film upon receiving mixed reviews of his film *One Two Jaga* (2018) as a result of the novelty of the issues it brings – from corruptions to police abuses that have remained an open secret in Malaysia where everyone has their own stories to tell. It is not only his literal statement of making pornographic film—though it might be one of the hardest genre to produce we have to admit—that captures my attention but to trace it historically to the tumultuous year of 1998 with Reformasi’s upheaval as its background where Malaysians were “first” being introduced through hyper-sexualised mainstream media to the words of “sodomy”, “homosexual” and “sperms” being fed on a daily basis. Sexuality has become a potent state apparatus against any notion of democratisation and those who are able to capture the vulgarities of the society is, indeed, a subversive act.

“Indirectly my hard-hitting art pieces were being considered as part of criticizing the regime of the day”, he recalls. “Prior to Reformasi, most of my work grappled with my own inner struggle. It was only during Reformasi that I have a lot of issues with the government” as “they repress my freedom of expression. I became more political since then”. From his various stage writings to screen adaptations, it was his first film, *Gedebe* (2003) adapted loosely from Shakespeare’s *Julius Caesar* that resonates with the conflict unfolded for years to come in Malaysian politics between Mahathir Mohamad and Anwar Ibrahim.

Politics has never been the same for Namron anymore as it is no longer as what his theatre mentor, the late Krishen Jit used to told him; art, now has to go beyond the inner struggle. Years of eavesdropping matures his thoughtful observations of the world around him. It is being articulated in his many works, among others, from the road-movie inspired *Jalan Pintas* (2011)

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where it grapples with the delusional allurements of hopes and responsibilities of a young man. Through *Gaduh* (2009), the prevalent manifestation of his observations and life experiences pertaining racism happening in his former school which becomes the central theme of the film. “We should unravel those issues that has been swept under the carpet!” Namron’s stresses.

Art as Criticism

When asked to locate himself within the socio-cultural constellations in Malaysia, Namron fixed me with a piercing stare. He reminisces the conversations he had with fellow theatre practitioners from Indonesia in the post-Reformasi era where back then “we know that Malaysia is a police state, so my art was for sure being observed by the State” as “we were using our piece to criticise the government but it is nothing now since everyone can criticise”. “What is then our roles?” he rhetorically asks, only to reaffirm that it is fundamental for the artist that “it has to generate critical thinking among the audiences (as) we don’t offer solution – that’s the work of a politician”. It is a matter of throwing the right questions into the ring as Malaysia as a state always and will continuously mutate itself. Namron’s work often serves as a double-edged sword, not only to dissect the structural violence of the State but also of the society’s hypocrisy and anxieties.

The utmost thing for Namron is to let “the art piece to (do the) talk(ing)” of his politics. For him, “every art piece is a statement”. He envisions pertinent ways to recognize the challenge to untangle the relations between politics and aesthetics; “it is a question of craft” in capturing the different forms of complex collectivity – nations, peoples, masses, etc. His latest attempts through *One Two Jaga* in looking at the illegality and precarity of migrant bodies from the position of periphery continues the spirit at the core of what Namron does best. For him, the marginal voices must not be silenced.

** This interview is conducted for the “Age of Anxiety: Malaysian Film Festival in Taiwan”, and has been published on Funscreen Issue No. 643 on Apr 13, 2019.*

焦點影人 山杰·古瑪·培魯瑪

Feature Director **Shanjhey Kumar Perumal**



餘音不絕的吶喊：與《惡道》導演對談

文／雷智宇

譯／黃雋浩

在二月一個空氣潮濕、暮色瀰漫的黃昏，我們來到了中山大樓，這個新興的吉隆坡文化地景交匯之地。走過藝術檔案館和絲印工作室，來到了一個獨立藝文空間「亞答屋84號圖書館」進行是次採訪。在書籍層層堆疊的書架下，我和電影《惡道》（Jagat）導演山杰·古瑪·培魯瑪（Shanjhey Kumar Perumal）展開對談。「您是在怎樣的背景下長大的？從電影、文學到音樂，在這些文化交融下如何形塑出您的電影製作實踐？」縱然提問是那麼兀突，山杰還是以反映自身生命的字句恰到好處地作出回應。

就在我們對談期間，勾起了山杰零碎的回憶片段。他告訴我們他從前住在一個華人新村，也是唯一一個表演Ulek Mayang——一種來自馬來半島登嘉樓州傳統馬來舞蹈——的印裔表演者，這令他備受可能改信伊斯蘭教的質疑。同時，也因頗具世界性的美食經驗，他享用伴著馬來式肉鬆serunding（一種牛肉，魚肉或雞肉鬆）的南印度亞參飯（nasi asam）。而在他的心目中，這些成長在上世紀70年代中期的人，是在所謂國族塑造過程的夾縫一代，未直接受國家意識形態影響。

全球化以「文化消費的方式」把我們吞沒。「我們見證著衛星電視頻道如ASTRO，如何影響我們看待自己的方式，而當中有近11個來自印度的頻道，影響著我們消費什麼。而事實上，我們的上一代也有著類同的經驗，他們讀到的政治新聞，也是印度的多於馬來西亞的。」山杰不無調侃地說道，「順理成章，我們正正是被夾在中間的一代人！」

超越政治邊界

山杰憶述，自己來自一個工人家庭，童年接觸到許多來自好萊塢、香港，以至南印度泰米爾語的康萊塢（Kollywood）的流行文化電影。雖然有好一段時間，他也迷上了泰盧固（Telugu）電影和馬拉雅拉姆（Malayalam）電影，但當時能真正觸動到他的，只有中國導演張藝謀執導的《紅高粱》（1988）。第一次接觸到該電影時，他還是個生活於馬來半島北部的一個9歲小孩，自此電影中的地理美學就深深吸引他。

焦點影人 山杰·古瑪·培魯瑪

Feature Director **Shanjhey Kumar Perumal**

「因為《紅高粱》中的山河，我感受到與電影的連結，但與我有共同的語言和文化的泰米爾電影，我反而沒有找到這種連結。」「這裡（馬來西亞）是一片熱帶雨林，它是島嶼之間的馬來世界（Nusantara）。兩百年前我的祖先來到這裡，而我就是在這裡落戶的第三代，對於這片山河有著更緊密的連結。」如是者，在電影拍攝上，這一切啓發出山杰拍成這部突破性電影《惡道》（2015）。該片精采捕捉了上世紀80年代馬來西亞印裔所面對的殘酷而惡性的焦慮。

對山杰來說，「縱然是艱苦地活著」，但正是他所棲身的那片山河的「景色與氛圍啓發出藝術家的創作」，並超脫「人類所創造的政治邊界」。他強調在他導演《惡道》時，「只是想講述他的成長故事」，而從沒有意識要將「《惡道》拍成泰米爾離散電影抑或馬來西亞電影」。

然而，第28屆馬來西亞電影節期間所發生的事情卻令他十分錯愕。主辦單位引入了兩個荒謬的分類，將所有電影分爲「國語電影」和「非國語電影」，只有滿足70%馬來語對白要求的電影，才能角逐最佳電影、最佳導演和最佳劇本獎。後來在巨大反彈和抗議下，這個安排才被推翻。雖然《惡道》最終被評爲最佳馬來西亞電影，但這過程卻揭露了在語言多元的後殖民馬來西亞中，奉行單語制國策的深層脆弱，當中不僅關乎文化生產本身的問題，還牽涉國家建構的霸權邏輯。

與國語的複雜感情

這齣鬧劇並沒有嚇到山杰，反而讓他堅持信念。「我總是對人說我早與馬來語成親，不過後來又愛上了電影語言。雖然這是一次外遇，但我希望是兩全其美。我認爲電影語言更勝實際語言，前者非但沒有邊界所言，有時甚至根本不需要任何語言，如是者，爲什麼語言仍會在電影之中成爲我們的問題？」他續論，「這並非意味我不尊重民族語言，但我們要知道我們在談論的對象是電影本身。而無不諷刺的是，當年所有競逐最佳馬來西亞電影的馬來電影都以英文作片名，而我的電影卻是以馬來俚語寫成」。的確，《惡道》的片名Jagat正正是來自馬來語單詞「惡」（jahat）的泰米爾俚語。

儘管如此，這些紛擾並未讓山杰意志消沉，他相信人一旦「跟故事坦誠相對」，就會不惜放下各種讓人執著的個性、風格、意識形態和道理。不僅如此，「故事將會決定並引領出其真實」，而終歸成爲「真實的一部分」。然而，如何透過電影經驗探索再現的真實與現實？到底我們所嘗試捕捉的真實，在素人演員哈維·拉芝（Harvind Raj）飾演的12歲Appoy的演出下又能帶來什麼？

山杰意識到，電影工業「作爲一種逃避主義」，「我根本無法從中找出真實」，因爲「它們並不代表作爲工人階級，以至屬於大多數印度人的我」。然而，這種矛盾驅使山杰看出將這個故事帶入主流的迫切性。對於山杰，《惡道》的劇本書寫是一個療癒的過程，它原初本是一部黑色喜劇，但後來喜劇和悲劇也縱橫交錯地展開，而電影中男孩代表著「未來一代是整齣戲的受害者」。Appoy正正是山杰自己「爲了了解真實所化身的孩子」。而那個真實正是帶來水火不容的矛盾、不協調的主體，那個周旋於馬來西亞人、印度人、馬來西亞印度人或印度裔馬來西亞人之間的永恆他者身份。Appoy疾聲吶喊的那一場戲將會是未來大家侃侃而談的經典馬來西亞電影之作，然而，這或許是Appoy唯一一次真正發出的求救吶喊。而現實中，我們作爲一個社會集體，卻至今一直選擇對Appoy困境袖手旁觀。

*本訪談係爲2019交通大學「焦慮的年代：馬來西亞影展在台灣」放映計劃進行並整理成章，原載於《放映週報》，第643期，2019/04/15。

《惡道》放映暨映後座談：Shanjhey Kumar Perumal

Screening and Director's Talk on *Jagat* : Shanjhey Kumar Perumal

28th Apr (Sun), 12:30pm-3:30pm

國立交通大學人文電影館，人社二館3樓

Film Studies Center Theater, 3rd Floor, HA Building 2, National Chiao Tung University

主持人Moderator：劉紀蕙 Joyce C.H. Liu

焦點影人 山杰·古瑪·培魯瑪

Feature Director **Shanjhey Kumar Perumal**

Jagat and its etcetera: A Conversation with the Director

/ Zikri Rahman

The air was damp, with February dusk filling in the Zhongshan building – a site where emerging Kuala Lumpur cultural scenes intertwine. From an archival center to a silk-screen printing group and we were there hosted by the independent space, Rumah Attap Library and Collective for the interview. Layers of books on the shelves and that was how I initiated the conversation with the film auteur, Shanjhey Kumar Perumal. “How was it like growing up? What are the cultural confluences; films, literature, music that shape your practice as a filmmaker?” – indeed it was such an abrupt question but he speaks in measured sentences reflecting on his own life.

It was his fragments of memories that then transpire along our conversation; living in a squatter area in a Chinese village, of being the only Indian performing Ulek Mayang (a ritualistic and classical Malay dance from Terengganu, a state in Peninsular Malaysia) that triggered the question of possible religious conversion to Islam. Growing up to cosmopolitan gastronomical experience of eating southern Indian’s nasi asam with serunding (beef, fish or chicken floss), and yet he still feels that those who grew up in the mid-70’s as “the generation in between; who are not really affected, being shaped by what we called the nation-building process”.

Globalisation engulfs us “in terms of the cultural consumption; we have seen how satellite channel providers like ASTRO influence the way we see ourselves; we have almost eleven channels from India hence influencing what we consume. It happened before to my previous generation too where we can observe that they read more political news from India instead of from Malaysia.” As a consequence, “we are the generation that is stuck in between!” quipped Shanjhey.

Beyond political boundaries

Shanjhey recalls, coming from a working-class family, he grew up being exposed to a lot of popular culture films, be it from Hollywood, Hong Kong to Kollywood movies from India. Once in a while, it will be Telegu and Malayalam films but nothing really moves him like Zhang Yimou's Red Sorghum (1988) where the geographical aesthetics captivated his first encounter of the film as a nine-year-old living in northern part of Peninsular Malaysia.

"I feel connected to the movie (Red Sorghum) because of the geography", and instead, it is "not with the Tamil films though I am sharing the same language and same culture" that touched him. "This (Malaysia) is a rainforest" and "it is so Nusantara. I am the third generation; my ancestors came here like two hundred years ago – I am more attached to the geography here". Hence cinematographically, the geography inspires Jagat (2015), Shanjhey's breakthrough film that beautifully captures the brutal vicious anxieties of the Malaysian Indians living in the 1980s.

For Shanjhey, "though the life is hard", it is the geography, "the scenery and the environment" that "inspired the artist to come out with the creation" and to go beyond the "political borders created by man". It is of no coincidence that when he directed Jagat, he stressed that he "just want to tell the story that I grew up with" and he does not have a consciousness to see "Jagat as a diasporic Tamil film or whether it is a Malaysian film".

What transpired during the 28th Malaysian Film Festival baffled him, as the award organizer committee introduced two absurd categorizations where all the films being contested were then being divided to "Malaysian-language films" and "Non-Malaysian language films". Only those films which meet 70% Malaysian-language requirement are then allowed to compete for the Best Film, Best Director and Best Screenplay but the decision was later overturned after a huge backlash and protest. Jagat was declared as the Best

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Malaysian Film but not without exposing the deep fragility of a monoglot state in polyglot postcolonial Malaysia pertaining not only the questions of cultural production per se, but also how hegemonic is the logic of national construction.

A love affair with the language

This incidence does not deter Shanjhey, rather it gave him conviction where, “I always said that I am married to the Malay language but then, I fell in love with the film language. I need both, it is an affair. Film language prevails more than the actual language, there is no boundary at all for the film language, and sometimes it doesn’t need any language at all. Why should we have language issues inside a film?” Continuing his argument, “it doesn’t mean I disrespect the national language but we are talking about films. The irony is that all the Malay-language films that contested in that particular year were all using English titles whereby my film is titled in colloquial Malay language...” Interestingly, “jagat” is a Tamil slang word for the Malay word “bad”.

The brouhaha doesn’t appear to have dampened his spirit as he believes that once one being “honest with the story”, it will absolve everything – the character, the style, ideology, and the philosophy. Not only that, “the story will determine and let it to the truth” and ultimately, it will “belong to truth”. What is there to explore the truth of representation and the reality through cinematic experiences? How is it like working with the 12-year-old Appoy – starring Harvind Raj – as a non-actor influencing the truth that we try to capture?

The film industry, he observes, “works as an escapism” where “I can’t find the truth at all” as “they are not representing myself - the working class people and the majority of the Indian people”. The conflicts do not end there as he sees the urgency to bring this story so that it can be mainstream. It is a healing process for Shanjhey writing the script where Jagat was supposedly a black comedy. But comedy and tragedy have become intricately weaved to each other where “the future generation is the victim of the entire drama” – the boy Appoy. Appoy is Shanjhey himself “being a kid in order to understand the truth”. The truth is the warring contradictory and unreconciled subjectivized bodies of being a Malaysian, an Indian, a Malaysian-Indian or Indian-Malaysian – the eternal Others. It might be the only distress call of truth that Appoy has ever made – the scene will remain a classic in Malaysian cinema for years to come– and we, collectively as a society, chose to hang up on him.

** This interview is conducted for the “Age of Anxiety: Malaysian Film Festival in Taiwan”, and has been published on Funscreen Issue No. 643 on Apr 15, 2019.*

焦點影人 陳翠梅

Feature Director **Tan Chui Mui**

因「獨」而「立」——陳翠梅與馬來西亞電影新浪潮

文／謝鎮逸

電影新浪潮與獨立電影

在「大馬電影新浪潮」這旗幟底下，基本上都是以獨立製作的電影來組成，並以阿米爾·穆罕默德（Amir Muhammad）在2000年推出的《唇對唇》（Lips to Lips）為濫觴。而作為其中一位領軍人物陳翠梅，在2004年的短片《丹絨馬林有棵樹》得到國際關注以後，隔年就與另三位電影工作者李添興、劉城達、阿米爾·穆罕默德共同創立獨立製片公司「大荒電影」並開始積極製作多部力作。敏感的在地觀眾開始留意到這股潛力非凡的本土創作者，更感到本土電影的潛在可能性。

「大馬電影新浪潮」這稱謂及其實質意義雖然遠沒有法國新浪潮般那股英雄主義式的浪漫情懷，亦不同於發跡於1980年代、關注於社會寫實運動的台灣電影新浪潮。雖然不如其他地區的新浪潮都有一定幅度地影響後繼的電影發展，但馬來西亞的主流商業電影卻和新浪潮猶如兩個平行世界、互不相擾。要等到2000以後才開始真正展露頭角的這一批年輕電影工作者，卻是以獨立製片之姿，來逃離中心、並從疆界邊陲的海岸試著掀起新的浪潮往中心內陸的岸上拍打。

縱觀2000年代的這些獨立電影，大多數都普遍有著相似的共通點；低成本、非職業演員、冷靜或冗長的鏡頭語言、文青般的哲思絮語等。在題材的選擇上，也較為關注人在都市化後的變異、對國族與多元族群認同議題的處理等；冥冥中都有著相去不遠的同質性。在馬來西亞取得拍攝場地的執照申請程序冗長且極其不易，因此許多獨立電影幾乎都是靠著打游擊的方式在公共場合進行拍攝。這也是為什麼很多獨立電影都有著看似粗糙的影像質感，並且某程度上也有著相當紀實的臨場感。

基本上很難從當地文化部及公家單位要到文化事業的經費補助，所以早期的獨立電影幾乎都仰賴團隊自費和電影節的資金供養。而在這群人之間都因著「同道中人」而促成了一種同儕關係間的默契；可以看到大家常互相給予拍攝上的資金支援、技術協助甚至出演要角或客串等。在這種互助文化之下，也讓這一群電影人在大片荒漠中凝聚起一片雖小卻清新快意的綠洲。



由於這些獨立電影的目標觀眾群始終是鎖定藝術電影的愛好者，作品流通的管道自然也會受限。國內主流電影院線要放映這些片子，通常只能與國外的參展藝術電影一同並列「國際外語片」的小眾形式上映。這種現象不僅讓人啼笑皆非又慨嘆，且放映廳院和場次屈指可數、宣傳低落且市場低迷。因此獨立電影的放映場域通常以地下的方式流通，如咖啡廳、複合式空間或私人工作室等。另外，少量的DVD光碟也是極為有效的傳播形式。

獨立之所以為「獨立」，雖然素來就蘊含著的某種抵抗之姿，但是否能夠真正超克國族主義的框架以及資源不均分挹注的文化政策，並在這低資源以及低限技術的門檻之下，發揮其最大的品質成效？既然是「浪潮」，就意味著總有不停息的潮汐在往前推進。而如果我們能夠意識到浪潮是一波接一波、各自競相勇撲上岸的階段形式，那「新浪潮」當然也不會只是一個在斷代中封閉又單向指涉的浪漫修辭了。

陳翠梅的創作路徑

如果沒有前述的這些種種框架與條件限制，恐怕也難以催生出這一波「大馬電影新浪潮」。陳翠梅作為中堅力量，實力自然不容小覷。但更難能可貴的，是她對於影像創作上極為開拓性的實驗性嘗試以及對從個體到社會的命題掌握。

2004年拍了《丹絨馬林有棵樹》，旋即在各大影展如奧伯豪森國際短片電影節上大放異彩。導演自稱該片是一齣虛構的「自傳」；以一名逃學的高中少女與魯蛇男子之間的滿嘴屁話、斷斷續續地閒聊，卻不無對未來不安定的生活作出似而畏懼又像逃避的無言控訴。

在馬來西亞這種結構複雜的地方，很難與各種情境的政治脫鉤；無論是家國的，或是宗教、種族、語言、性別，以至於個人的生命政治。《一個未來》找來曾為「內安法令」受害者的政治人物蔡添強，演出一個在烏托邦未來世界的「異端」，因而被神秘人士押走。關注難民議題和族群離散意識之辯證的《南方以南》，敘述生活在1980年代、東海岸關丹的一戶華人家庭，與片中的越南難民仿

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佛是遙遙對應的另種平行關係；鏡頭前的這片南中國海作為漂流的意象也不言而喻。首部長片《愛情征服一切》，有意識地透過一個看似俗爛的愛情故事，卻又打臉了無數個甘願為愛奔走天涯的癡情少女。《蘑菇兄弟們》則講述四個機歪男人，口中故作輕蔑自家妻女，卻又不願承認女性是他們難解的困擾所以才必須短暫離家逃避。

2010年的次部長片《無夏之年》，可看作是陳翠梅階段性的大作，也是對自己創作歷程的整理。導演選擇回到了童年故鄉蛇河村拍攝，並以兩段式的倒敘結構來處理人物記憶的回溯。故事講述離鄉多年的歌手回到靠海的故鄉，並與兒時玩伴和他的妻子一同乘船夜遊月圓之夜的海面。他們聊起各種美麗的傳說故事，還比賽誰能夠在海裡閉氣最久。最終歌手以他最終極的方式永遠地銘刻在他的原生地之中。片中利用月光來作攝影照明，在夜遊的那一場戲裡，觀眾沉浸在幾乎全暗的氛圍當中，只能透過不時從銀幕上傳來的依稀燈火來端視如憂鬱藍調一般的靜謐海面。為了達成最理想的鏡頭也必須配合月圓週期拍攝，其技術難度可想而知。

無論短打抑或長征，陳翠梅總以她細微的敏感度與趣味哲思兼具的台詞，來架構出她的電影世界。或許會有人認為來自多族裔社會的創作者總是會對我他之間的流動與變化關係特別有自覺；但就算這不是一種必然，也無法否認在其作品裡依然看得見日常/尋常的生活裡頭那些隨時可能帶來崩解或不安的危機感；無論是各種維度上的政治，抑或個人經驗中的情感梳理。

*本文為節錄版，原文載於《放映週報》焦點影評，第628期，2018/08/07；並經得《放映週報》與桃園電影節同意轉載。

《無夏之年》放映暨映後座談：陳翠梅

Screening and Director's Talk on *Year Without a Summer* : Tan Chui Mui

28th Apr (Sun), 6:30pm-9:30pm

國立交通大學人文電影館，人社二館3樓

Film Studies Center Theater, 3rd Floor, HA Building 2, National Chiao Tung University

主持人Moderator：賈元鵬 Earl Jackson

Indie Films Standing on Own's Feet: Tan Chui Mui and the Malaysian New Wave

/ Seah Jenn Yi (translated by Show Ying Xin)

Malaysian New Wave and Indie Filmmaking

Under the umbrella of the “Malaysian New Wave,” independent filmmakers in the country are bonded together, with Amir Muhammad’s *Lips to Lips* (2000) often seen as the beginning of the movement. One of the leading figures Tan Chui Mui gained international attention with her short film *A Tree in Tanjung Malim* (2004); she then teamed up with James Lee, Liew Seng Tat and Amir Muhammad in 2005, co-founded the independent production house Da Huang Pictures. Audiences began to pay attention to these high-potential local filmmakers, and they also felt the potency of local films.

The naming and substantive meaning of the “Malaysian New Wave” are far from the heroic, romantic sentiments of French New Wave which emerged in the 1950s, and the movement also differs from the Taiwanese New Wave in the 1980s which keeps a close eye on the social reality. The Malaysian New Wave, unlike its counterparts which have influenced the subsequent cinematic development in the society to a certain degree, has kept themselves apart from the mainstream commercial films. This group of young filmmakers emerged in the 2000s, producing indie films from the marginal position, and has set off a wave beating into the center.

These indie films created in the 2000s have some features in common: low cost, non-professional actors, calm and long shots, and philosophical dialogues. In terms of subject matters, they had similar concerns about the alienation of people in urban life and also issues about national identity and multiethnic identity. The process of obtaining filming venue license in Malaysia can be time-consuming and extremely difficult; therefore, many indie filmmakers shot in public spaces in a rather guerilla way. This is also

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one of the reasons why the image textures of many indie films seem so rough, as they convey a sense of on-the-spot immediacy to a certain extent.

Basically, it was difficult for indie films in those days to receive financial assistance from the related governmental agencies; thus they relied on their own expenses and funds from international film festivals. In between this group of filmmakers, there was an affective comradeship that formed tacit cooperation in terms of financial support or technical assistance; they even starred in one another's films. This culture of mutual assistance has allowed these filmmakers to gather a small but refreshing oasis in the vast desert.

As the target audience of these indie films is mainly art-cinema goers, the circulation of the works is inadvertently limited. For the mainstream movie theatres to screen these films, usually it will take the form of an art film festival in which the local indie films are packaged together as "international foreign-language films." This phenomenon is not only ridiculous but also saddening, what more with the results of very few screenings, low publicity, and a weak market. In this regard, the screenings of the indie films are mostly underground, in places like cafes, multifunctional spaces or private studios. Besides, selling of DVDs is also an effective way of communication.

The production of indie films has always implicated an attitude of resistance. But how do they go beyond nationalist framework and unequal cultural policies, while maximizing their quality performance in this field that requires only low budget and with no or few prerequisites? Since it is called a "wave," it also alludes to restless tides that move forward time and again. If we understand the wave as a form of non-stop movement, a phase that allows competing forces to go one after another ashore, then the "New Wave" is certainly not romanticized rhetoric that described an enclosed generation unilaterally.

The creative journey of Tan Chui Mui

If there weren't any limitation and tough condition in Malaysia, like what has been mentioned above, it might be difficult to imagine the birth of the Malaysian New Wave. Tan Chui Mui, as the backbone of this movement, her pioneering and experimental attempts in image making is highly commendable, not to mention the way she deals with the proposition of individual and society.

A Tree in Tanjung Malim won her international acclaim such as at the International Short Film Festival Oberhausen. A self-proclaimed fictional "autobiography," the film narrates the story of a truant high-school girl and a "loser" guy who chat about nonsense, but it shows their wordless discontents about the insecure future, seemingly fearful yet escapist. In a nation like Malaysia which is structurally complex, it is difficult not to take into consideration of the politics of many situations, such as the national, the religious, the linguistic, the gender and the biopolitics of individuals.

One future (2009) features the politician Tian Chua who was a victim of the Internal Security Act (ISA), in which film he plays the role of a heretic in a future utopia, being taken away secretly by a mysterious man. South of South (2006) is about refugees and diaspora: the juxtaposition of a Chinese family living in Kuantan in the 1980s with a group of Vietnamese refugees. The South China Sea, through the camera, is seen as an image of drifting. Tan Chui Mui's first feature film Love Conquers All (2006) consciously tells a cheesy love story, yet it is also a slap in the face for many infatuated girls who would do anything just for love. Company of Mushrooms (2006) tells the story of four crooked men who pretend to be scornful of their wives and daughters, but the men are reluctant to admit that they escape from home even for a short while precisely because they are troubled by women.

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Feature Director **Tan Chui Mui**

Tan Chui Mui's second feature film *Year Without A Summer* (2010) can be seen as a masterpiece of this stage of her career. It is also a reflection of the course of her artistic creation. The film was shot in her hometown, Kampung Sungai Ular, using two-sectional flashbacks to trace the recalling of memory. A singer who has left home many years returns to his hometown besides the sea, riding on a boat under the full moonlight with his childhood best friend and the latter's wife. They talk about all the beautiful legends and stories and even compete to hold breath as long as they can under the sea. Eventually, the singer is forever engraved in his birthplace. In the film, moonlight is the only source of lighting for shooting. In the scene of the night boat ride, the audiences are immersed in the almost all-dark atmosphere except for some weak lights on the screen, and can only glimpse at the peaceful sea surface in melancholic blues. To take the best shots, the filming schedule has to adhere to the moon phases, which is an obvious technical challenge for the shooting team.

Regardless of shorts or feature films, Tan Chui Mui's cinematic world is often marked by her subtle sensitivity and the amusing but philosophical dialogues. Perhaps some would think that a director/author from a multiethnic society would always be self-conscious about the fluid relationship between oneself and the other; yet, even if this might not be unavoidable, it is undeniable that Tan's works are filled with feelings of anxiety and sense of crisis in individuals' daily, mundane life. These feelings can be political, from various aspects, yet they can also be a sorting of emotions in personal experiences.

** This article is an excerpt from a full article published on Funscreen Issue No. 628 on Aug 7, 2018, republished with permission from Funscreen and Taoyuan Film Festival 2018.*

影展講座 Lectures



影展講座 Lectures

演講（一） Lecture I : 26th Apr, 1pm-3pm
**Grappling with representations of tradition/
modernity in Dain Said's films**
Dukun (2018) and Interchange (2016)
達因賽益 電影中的傳統／現代表現：
《巫醫》與《靈魂交替》



Khoo Gaik Cheng

University of Nottingham Malaysia 諾丁漢大學馬來西亞分校

This lecture acknowledges that Malaysian films struggle in the age of anxiety to engage with many socio-cultural and political issues, ethnic relations, gender disparity, the denial of human rights, freedom of expression and nationalist discourses. In an early essay, “Just-Do-It-Yourself,” I pose cosmopolitanism as a way to describe what historian Sumit Mandal terms “transethnic solidarities” among independent Malaysian filmmakers in their collaborative projects (Khoo 2007). While many of the films screened in this festival reflect this cosmopolitan attitude (having an openness towards the culture of others as reflected in sensitive portrayals of the racial Other, being influenced by global film styles), there have been significant changes in the film industry, technology and among independents that make the cosmopolitan framework difficult to contain and apply to all Malaysian films. That said, this lecture will take up some of the festival’s themes, namely by addressing the discourse of Malaysian modernity in the ‘Age of Anxiety’, through a discussion of two films by Dain Said set in the urban cosmopolis where the mystical exists.

I read the spaces of Dukun and Interchange via temporality and spatiality that gestures towards the idea of networked or circulating modernities, to eschew and

deconstruct the often diametrically opposed binaries of tradition/modernity, past/present, colonial/postcolonial in favour of integrating the two and thinking of them as relational. As Walter Mignolo notes, modernity is conditioned on the presence of coloniality; so too has western modernity its dark side: colonialism (2011). While the resurfacing of ghosts, the mystical, beliefs in black magic and the monstrous feminine in Malaysian or other SEAsian films can be read positively as signs of pluralizing modernities, through positing “alternative” or “Asian” modernities, this gesture nevertheless returns the power of primacy to European modernity as the source of its planetary diffusion (Friedman 2015). Notionally the rendering of tradition in most Malaysian fantasy/horror reflects a postcolonial anxiety about our state of modernity, whether it’s ambivalence about the benefits of modernity (alienation in the family) or a sense of cultural lag that Malaysia is ‘not quite modern’, not quite scientific, not quite divested of its sometimes silly superstitions.

My analysis though hopes to make sense of the sleek modern architecture in *Interchange* that does not resemble the reality of a working class police photographer’s accommodations and the traditional blue and white buildings that are iconic of Malaysian police stations. The presence of the indigenous Borneo historical characters in the hypermodern city hearkens to the return to older layers of regional history: reminding Malaysian viewers of urban Malaysia’s deep-roots in the nusantara (archipelago). I will show how *Dukun* and *Interchange* do not only suggest that the past (in the form of the Sumatran dukun and the Tingang tribe of Borneo) haunts the present for colonial and postcolonial injustices that once addressed can be put to rest; but that the present and the past (and the future of the past) are deeply imbricated in temporal continuity. Thus, tradition and modernity are enmeshed and appear to evolve in new forms that may not be linear. Such a reading I hope can contribute to and enrich Friedman’s and Mignolo’s project of connecting local modernities.

影展講座 Lectures

馬來西亞電影在焦慮的年代試圖處理各種問題，例如社會文化和政治議題、族群關係、性別不平等、人權侵犯、表達自由和國族敘事等。我早期在一篇論文中提出以「世界主義」把握馬來西亞獨立電影人的協作計劃，以解釋歷史學家蘇密曼達（Sumit Mandal）所說的「跨族群團結」（Khuo 2007）。本次影展放映的電影，大部分都反映了這種世界主義態度（透過對族群他者的敏感刻畫，顯示對他族文化的開放態度，且受到國際電影風格的影響）。不過，這些年的電影工業、技術，和獨立電影群體本身已有顯著變化，世界主義的架構已難以容納和適用在所有馬來西亞電影。本演講討論達因賽益的兩部電影《巫醫》（2018）和《靈魂交替》（2016），它們的場景皆設定在都市，卻有神秘元素存在。藉此，我將回應本次影展的主題，討論「焦慮的年代」中馬來西亞現代性的問題。

我通過時間性和空間性的概念來解讀《巫醫》和《靈魂交替》，指出一種網狀或循環的現代性概念，得以避開並解構經常被視為對立的傳統／現代、過去／現在、殖民／後殖民，反而將他們結合並認為他們具有相關性。如同Walter Mignolo（2011）所述，現代性受到殖民性的制約，西方現代性也有他的陰暗面，即殖民主義。馬來西亞或其他東南亞電影中不斷出現的鬼魂、神秘元素、巫術信仰和變異的陰性，雖可正面地解讀為現代性的多元化展現，或假定一個「另類」或「亞洲」現代性的存在，然而，這個說法卻是將主權交還給歐洲現代性，視之為現代性在全球發散的源頭（Friedman 2015）。概念上而言，大部分馬來西亞恐怖片呈現的傳統，反映了攸關我們現代性狀況的後殖民焦慮，無論是關於現代性益處的矛盾情緒（如家庭關係的疏遠）或是文化滯後之感，如馬來西亞「不夠現代」、不夠科學，或仍未能摒棄愚笨的迷信等。

我試圖解讀《靈魂交替》中，那不反映現實工人階級警察攝影師所應居住的整潔現代建築，還有象徵馬來西亞警局的藍白建築。傳統婆羅洲歷史人物出現在超級現代城市，暗示回到早期區域歷史的重要：它提醒馬來西亞觀者，都市馬來西亞深根於馬來群島。我將分析，《巫醫》和《靈魂交替》不止呈現出（以蘇門答臘巫醫或婆羅洲Tingang部落為形式的）過去，依然糾纏著殖民／後殖民不公的現在，而這些不公只要獲妥善處理就可安息；這兩部電影還展現了現在和過去（和過去的未來）在時間延續性之下深深纏繞。因此，傳統和現代性被絆在一起，同時逐步形成未必線性的發展形式。透過這樣的解讀，我希望能進一步充實Friedman和Mignolo的在地現代性連結計劃。

Discussant: Zikri Rahman (MA student, Institute of Social Research and Cultural Studies)

回應人：雷智宇（交大社文所碩士生）

講者簡介 Speaker's intro:

Khoo Gaik Cheng is Associate Professor of Film and Television at the University of Nottingham Malaysia where she teaches Southeast Asian Cinema, and Master's seminars on postcolonial theory and posthumanism. Founder of the Association of Southeast Asian Cinemas Conference (ASEACC) which is now into its tenth year, she continues to take a keen interest in cinema and filmmaking in the region, most recently co-editing a book manuscript *Southeast Asia on Screen: From Independence to Financial Crisis (1945-1997)* with Thomas Barker and Mary Ainslie. Her publications include *Reclaiming Adat: Contemporary Malaysian Film and Literature* (2006), and various articles on Malaysian, Singaporean and Indonesian filmmakers and films in numerous journals and books. She also researches on food, identity and heritage. Her other current research projects include Korean migrants in Malaysia: modernity, temporality and happiness as well as the globalization of the durian. Gaik is also the Director of the University of Nottingham Asia Research Institute where she has been busy organising a series of events on food, ecology and sustainability entitled "Forgotten and Future Foods."

Khoo Gaik Cheng是諾丁漢大學馬來西亞分校電影與電視副教授，教授東南亞電影、後殖民理論和後人類主義等課程。她是東南亞電影研討會協會的創辦人，至今已步入第十年。目前她正和Thomas Barker和Mary Ainslie合編《*Southeast Asia on Screen: From Independence to Financial Crisis (1945-1997)*》。她的著作包括《*Reclaiming Adat: Contemporary Malaysian Film and Literature*》（NUS Press, 2006），以及不少有關馬來西亞、新加坡和印尼電影的期刊和專書文章。與此同時，她也研究食物、身份和遺產，馬來西亞的韓國移民社群、現代性、時間性與幸福感，還有榴蓮的全球化等課題。她也是諾丁漢大學亞洲研究院主任，籌劃一系列關於食物、生態和永續性的活動，名為「Forgotten and Future Foods」。

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Zikri Rahman has consistently embarked on collaborations with cultural activist groups in various socio-political projects. Buku Jalanan, a community-based cultural literacy and street library movement he co-founded, is a loose cultural and knowledge workers network focusing on decentralizing the modes of knowledge production.

He is also the festival director of the inaugural Idearaya, a festival of ideas dedicated to celebrating progressive discourses within the vibrant grassroots community of intelligentsia, civil society, and community organizers in South-east Asia. With LiteraCity, he initiated a literary and cultural mapping project in the city of Kuala Lumpur. Currently pursuing his postgraduate studies in Social Research and Cultural Studies in Taiwan, Zikri is also a writer, independent researcher, and translator for various ephemeral platforms.

雷智宇目前在交通大學社文所攻讀碩士學位，除了寫作、獨立研究、翻譯以外，也持續參與不少社會政治計劃，並與其他文化行動者合作。他在吉隆坡創辦的社群組織「街頭書坊」（Buku Jalanan）是個推廣文化識讀的街頭圖書館運動，由一群組織鬆散的文化和知識工作者共同探索將知識生產去中心化的模式。他也是「Idearaya」的節目總監，那是一個關於思想與知識的節慶活動，聚集東南亞知識圈、公民社會和社區組織者等草根社群，推動進步論述。另外，他也創辦「LiteraCity」文學之城這個關注吉隆坡的文學文化繪製計劃。

演講（二） Lecture II: 27th Apr, 1pm-3pm

Historicising Malaysian Cinema through Genre

以類型為徑，歷史化馬來西亞電影



Norman Yusoff

Faculty of Film, Theatre, and Animation

Universiti Teknologi MARA, Malaysia

馬來西亞瑪拉工藝大學電影、劇場及動畫學院

During the golden age of Malaysian cinema in the 1950s and 1960s, two film studios – Shaw Brothers and Cathay-Keris – dominated film production, distribution and exhibition. In their efforts to attract audiences, both studios emphasised ‘product differentiation,’ a strategy that often took the form of ‘star’. However, there was ample evidence of the occasions on which ‘genre’ was also employed in their production marketing strategies. This lecture attempts to trace ‘genre’ of old films by historicising Malaysian cinema. In the process I argue that genres of Malay films had their own conventions due to their borrowing from – and adaptation of – various local, regional and transnational media and cultural forms. Although most of the films may not have been formulated within a Hollywood-style, generic framework, some entailed genre elements whereas others were unarguably genre films. The popularity of Hong Kong genre films in British Malaya, as well as cosmopolitan film practice (involving South Indian and Filipino filmmakers in the early phase), contributed to the influencing and shaping of Malay films’ genre and content. This lecture claims that early Malay film genres transcended the binary between realist and non-realist genres which is assumed in most Anglo-American film scholarship. Many Malay film narratives, which in the main were imbued with elements of magic and superstition, exhibited either non-sociological modes of the fantastic or anachronism that ruptured modern, homogeneous notions of time. As the lecture will suggest, this tendency alludes to the prototype of Malay film

影展講座 Lectures

genres, purba films, a form of period film or costume drama that had its roots in theatrical forms (bangsawan and sandiwara) and folk literature (regional myths, folklore and historico-legends), which taken together could be considered 'genre narratives'.

一九五〇和六〇年代，這段馬來西亞電影的黃金年代，主要由兩家電影公司——邵氏兄弟和國泰克里斯主導影片的製作、發行和展演。爲了吸引觀眾，兩家公司都採取「產品差異化」的策略，發揮「明星效應」。不過，也有資料顯示他們在市場營銷策略上同時採取「類型」的手段。本演講通過追溯老電影的「類型」來歷史化馬來西亞電影。我認爲，馬來電影有其約定俗成的類型，這是因爲其經常借用或改編各種本土的、區域的，甚至是跨國的媒介和文化形式。雖然大部分馬來電影未必在好萊塢的類型片框架下操作，但不少皆含有類型元素，其餘無疑是類型電影。英屬馬來亞時期大受歡迎的香港類型電影，以及具世界性意義的電影操作方式（早期包括南印度和菲律賓電影製作人），都影響和形塑了馬來電影的類型和內容。本演講指出，早期的馬來電影類型超越了大部分英美電影學界中預設的現實和非現實類型二元論。許多馬來電影敘事充滿魔幻和迷信元素，展現出非社會學式的奇幻，或是破壞現代性同質時間的時空倒錯之境。本演講將指出，這個傾向揭示了馬來電影「古裝片」（purba films）的原型，其時代劇或古裝劇的形式源自宮廷戲劇（bangsawan歌舞劇或sandiwara戲劇）和民俗文學（區域神話、民間故事和歷史傳說），這些都可被看作是「類型敘事」。

Discussant: Au Sow Yee (artist)

回應人：區秀詒（藝術家）

講者簡介 Speaker's intro:

Norman Yusoff is Head of the Centre for Postgraduate Studies, Faculty of Film, Theatre and Animation, Universiti Teknologi MARA (UiTM), Malaysia, where he also teaches film studies. He obtained his PhD degree from the University of Sydney, with a thesis focusing on genre, gender and temporality in contemporary Malaysian cinema. Norman has published articles in the Asian Cinema and the International Film Guide. He is also a film columnist with the Malay-language daily Mingguana Malaysia and curates the fortnightly Wayang Budiman programme.

Norman Yusoff是馬來西亞瑪拉工藝大學電影、劇場和動畫學院高級講師以及研究生中心主任，在該校任教電影研究。他自澳洲雪梨大學取得電影研究博士學位，研究當代馬來西亞電影的類型、性別和時間性。論文散見於Asian Cinema、International Film Guide等期刊文章，也在馬來報章撰寫專欄文章。他也是Wayang Budiman這個雙週電影放映活動的策展人。

Au Sow-Yee, born 1978 in Malaysia, she now lives and works in Taipei. AU's works focus mainly in questioning, exploring as well as expanding the relation between images, image making, history, politics and power, through video installation and other mediums. Sow-Yee's recent works focus on re-imagined history of Malaysia, South-east Asia and it's related region from perceptions and ideologies bounded by the Cold War. A finalist for the 2018 Asia Pacific Breweries Foundation Signature Art Prize and Han Nefkens Foundation - Loop Barcelona Video Art Award 2018, Sow-Yee's works were exhibited in MMCA (Seoul), Mori Art Museum (Tokyo), HKW (Berlin), Shanghai Rockbund Art Museum, Singapore Film Festival among others. Sow-Yee is a guest writer for online magazine No Man's Land and co-founded Kuala Lumpur's Rumah Attap Library and Collective in 2017.

區秀詒，生於1978，馬來西亞；現工作、生活於臺北。區秀詒的創作主要以錄像、觀念、裝置等混合形式，探討和擴延影像與影像製造以及和歷史、政治、權力之間的關係。她近期關注如何把歷史從冷戰結構的影響解放出來，重新想像尤其是馬來西亞與東南亞區域的歷史問題意識。入圍「2018年亞太釀酒基金會傑出藝術獎」（Asia Pacific Breweries Foundation Signature Art Prize，簡稱亞太藝術獎）。作品曾在首爾MMCA、東京森美術館、柏林HKW、曼谷文化與藝術中心（BACC）、上海外灘美術館、新加坡國際電影節等展覽與電影節發表。目前為「數位荒原」的特約作者，吉隆坡「亞答屋84號圖書館」共同創辦人之一。

影展論壇 Discussion



影展論壇 Panel Discussion

Anxiety in “Malaysian Cinema”

有關「馬來西亞電影」的焦慮

講者Speakers: Norman Yusoff, Khoo Gaik Cheng,

Tee Kim Tong張錦忠, Lim Kien Ket林建國

主持Moderator: Show Ying Xin 蘇穎欣

28th Apr (Sun), 3:30pm-5:30pm

「馬來西亞電影」是如何構成的？在國族敘事的框架之外，我們還能從哪方面來理解它的複雜內容？就時間性而言，馬來西亞電影指涉的是具現代意涵的影像藝術，還是富有當代性的產物，抑或是超越同質空洞時間的可能？就語言而言，馬來西亞電影在馬來電影、淡米爾語電影、華語電影、方言電影等場域跨度，不同語言群體製作出的「馬來西亞電影」在視域、想像和對象上有何等差異和共通性？他們試圖藉由電影語言探索哪些不同問題？就題材而言，關於這片土地的種種人事物，那些因族群、宗教、性別、階級、世代等身份造成的邊緣性和緊張感，如何透過影像捕捉與呈現當中的張力？若以「世界性」（cosmopolitanism）這樣的普世概念來解釋這個後殖民國度，是否更能理解在此依存共生的生命與故事，抑或是模糊了衝突與焦慮？就類型而言，馬來西亞電影是否存在超越主流類型商業片的動能，或是在類型片基礎上展現創意？十餘年前的「馬來西亞電影新浪潮」以獨立、風格強烈的個人創作意念在小圈子中泛起不小漣漪。如今，在影像技術更加精進的當下，獨立電影／藝術電影和商業電影的界限不再壁壘分明，當代馬來西亞電影的創作取向發生了怎樣的變化？這場主題論壇邀請在馬和旅台的馬來西亞電影學者，從地理、社會、歷史、美學、語言和情感等角度切入，思考影像的詩性與政治性。

What makes the “Malaysian Cinema”? Beyond the framework of the national narrative, from what aspects can we undertake to understand its complicated contents? In terms of temporality, is “Malaysian Cinema” the art of image making which responds to the notion of modernity? Or, is it a product of contemporaneity, or even a possible carrier that could possibly traverse the homogenous, empty time? As far as language is concerned, the Malaysian Cinema at least straddles Malay cinema, Tamil cinema, Sinophone/Chinese cinema, and dialect cinema. What kind of visions, imaginations, and audiences are projected differently or

影展論壇 Panel Discussion

similarly by movies from different linguistic spheres? What problems or issues do they intend to tackle through the cinematic languages? In terms of subject matter, how do moving images capture and present the marginality and anxiety triggered by differences in ethnicity, religion, gender, class, and generation? If we adopt the term “cosmopolitanism”, one that shares the notion of universality, to decipher this postcolonial nation, can we better understand the life and stories which live interdependently in this place, or does the term obscure the conflicts and anxiety instead? As far as genre is concerned, is the Malaysian Cinema armed with dynamics of resisting mainstream, commercial genre films, or does it manifest potent creativity while framing itself in genres? The “Malaysian New Wave” that started over a decade ago had, in the spirit of independence, successfully caused a stir with their strong, individual creative ruminations, despite in a relatively small circle. Nowadays, with the advancement of technology in image-making, the definitions of independent films, arthouse cinema and mainstream commercial films are no longer clear cut. In what ways has contemporary Malaysian cinema changed in terms of creative orientation? This panel invites film scholars based in Taiwan and in Malaysia to problematize the poetics and politics of Malaysian cinema from the aspects of geography, history, society, aesthetics, language, affective feelings, etc.

講者 Speakers



Khoo Gaik Cheng是諾丁漢大學馬來西亞分校電影與電視副教授，教授東南亞電影、後殖民理論和後人類主義等課程。她是東南亞電影研討會協會的創辦人，至今已步入第十年。目前她正和Thomas Barker和Mary Ainslie合編《Southeast Asia on Screen: From Independence to Financial Crisis (1945-1997)》。她的著作包括《Reclaiming Adat: Contemporary Malaysian Film and Literature》(NUS Press, 2006)，以及不少有關馬來西亞、新加坡和印尼電影的期刊和專書文章。與此同時，她也研究食物、身份和遺產，馬來西亞的韓國移民社群、現代性、時間性與幸福感，還有榴蓮的全球化等課題。她也是諾丁漢大學亞洲研究院主任，籌劃一系列關於食物、生態和永續性的活動，名為「Forgotten and Future Foods」。

Khoo Gaik Cheng is Associate Professor of Film and Television at the University of Nottingham Malaysia where she teaches Southeast Asian Cinema, and Master's seminars on postcolonial theory and posthumanism. Founder of the Association of Southeast Asian Cinemas Conference (ASEACC) which is now into its tenth year, she continues to take a keen interest in cinema and filmmaking in the region, most recently co-editing a book manuscript Southeast Asia on Screen: From Independence to Financial Crisis (1945-1997) with Thomas Barker and Mary Ainslie. Her publications include Reclaiming Adat: Contemporary Malaysian Film and Literature (2006), and various articles on Malaysian, Singaporean and Indonesian filmmakers and films in numerous journals and books. She also researches on food, identity and heritage. Her other current research projects include Korean migrants in Malaysia: modernity, temporality and happiness as well as the globalization of the durian. Gaik is also the Director of the University of Nottingham Asia Research Institute where she has been busy organising a series of events on food, ecology and sustainability entitled "Forgotten and Future Foods."



Norman Yusoff是馬來西亞瑪拉工藝大學電影、劇場和動畫學院高級講師以及研究生中心主任，在該校任教電影研究。他自澳洲雪梨大學取得電影研究博士學位，研究當代馬來西亞電影的類型、性別和時間性。論文散見於Asian Cinema、International Film Guide等期刊文章，也在馬來報章撰寫專欄文章。他也是Wayang Budiman這個雙週電影放映活動的策展人。

Norman Yusoff is Head of the Centre for Postgraduate Studies, Faculty of Film, Theatre and Animation, Universiti Teknologi MARA (UiTM), Malaysia, where he also teaches film studies. He obtained his PhD degree from the University of Sydney, with a thesis focusing on genre, gender and temporality in contemporary Malaysian cinema. Norman has published articles in the Asian Cinema and the International Film Guide. He is also a film columnist with the Malay-language daily Mingguan Malaysia and curates the fortnightly Wayang Budiman programme.

影展論壇 Panel Discussion



張錦忠，臺灣大學外國文學博士，現為國立中山大學外文系副教授兼中山大學人文研究中心主任。研究領域為文化符號學、離散論述、現代主義及東南亞英文與華文文學。著有論述集《南洋論述：馬華文學與文化屬性》、《馬來西亞華語語系文學》、《時光如此遙遠：隨筆馬華文學》等書，編有離散論述研究、馬華文學研究論文集及馬華小說選多種。

Tee Kim Tong is Associate Professor of English and American literature at National Sun Yat-sen University, Kaohsiung. His fields of interest include Cultural semiotics, Modernism, Sinophone and Anglophone Southeast Asian literature, diaspora studies, and translation studies. He is the author of books in Chinese such as *Miscellanies: Essaying Sinophone Malaysian Literature* (2015), *On Sinophone Malaysian Literature* (2011), and *Studying Southeast Asian Chinese: Essays on Chinese-Malaysian Literature and Cultural Identity* (2003). He has also published journal articles in both English and Chinese and several edited volumes. He currently directs the Center for the Humanities, NSYSU.

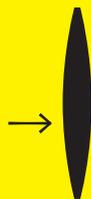


林建國出生於馬來西亞。美國羅徹斯特大學比較文學博士，國立交通大學外國語文學系副教授。2008至2010年擔任台灣財團法人國家電影資料館《電影欣賞學刊》總編輯。中文論文散見於《中外文學》，2019年集結成《馬華文學批評大系：林建國卷》（元智大學）。英文論文散見於 *Cultural Critique*（美國明尼蘇大大學）與 *Tamkang Review*（淡江大學），並收錄於 *Lust/Caution: Eileen Chang and Ang Lee* (Routledge, 2014)。

Kien Ket Lim was born and raised in Malaysia. He earned his Ph.D. in Comparative Literature at the University of Rochester, New York. Currently, he is Associate Professor at National Chiao Tung University, Taiwan. He served as the Editor-in-Chief of *Film Appreciation Academic Journal of Chinese Taipei Film Archive* in 2008-2010. His Chinese articles have appeared in *Chung-Wai Literary Monthly* (National Taiwan University) and are anthologized as a volume of the anthology *Malaysian Chinese Literary Criticism, 1989-2018* (Yuan Ze University, 2019). His essays in English have been published by *Cultural Critique* and *Tamkang Review*. His most recent paper is collected in *Lust/Caution: Eileen Chang and Ang Lee* (Routledge, 2014).

影片介紹

Intro





十字路口 Crossroads: One Two Jaga

Nam Ron / 2018 / DCP / 83 mins / Malay, Indonesian, Tagalog/ English and Chinese Subtitles中英字幕

In Kuala Lumpur, when his sister Sumiati runs away from her job as a domestic helper, wanting to return from Malaysia to Indonesia, illegal immigrant Iman has to exhaust all his resources to get Sumiati illegal passage back on a boat. Meanwhile, policeman Hassan is always open to bribes from wrongdoers, whom he lets off with a caution. His new partner Hussein, on the other hand, has all the integrity and rigour of a rookie law enforcer. Although Hassan tries to hide the fact that he's on the take, Hussein finds out, to his outrage. When these two groups of characters collide, all hell breaks loose for a thrilling climax.

在吉隆坡，無證移工伊曼的妹妹蘇米雅迪從家務工作逃跑，要從馬來西亞回到印尼。伊曼必須耗盡所有資源讓蘇米雅迪乘上返家的非法船隻。警員哈山向來收取賄賂，偷偷放走違法者。不過，新搭檔侯賽因卻是個正直嚴謹的執法者。儘管哈山欲蓋彌彰，侯賽因還是揭穿了他……當這兩組人物碰在一起，驚心動魄的犯罪故事正要展開。



導演簡介 Director's Bio:

Nam Ron (Shahili Bin Adnan) was born in Kangar, Perlis. He is active in practicing theater informally since 1989 as an amateur actor while plying his trades as an odd job worker. Since then, Nam Ron founded several theater groups and collectives such as SEBATU, Alternative Stage and Rumah Anak Teater as a playwright and director while pursuing his studies in Akademi Seni Kebangsaan (ASK). Developing further in his career, transitioning from experimental and modern theater to film production, he establishes Ayaq Hangat Entertainment working as a producer, director and actor in various award-winning filmographies; Gedebe, Gadoh, Dukun, PSIKO: Pencuri Hati, Redha and One Two Jaga among others. The latest One Two Jaga (2018) won big at the 30th Malaysia Film Festival, including Best Film, Best Director, Best Screenplay and others.

原名Shahili Bin Adnan的導演Nam Ron畢業自馬來西亞國家藝術學院，自1989年開始就活躍於在劇場界，參與創辦數個劇團組織如Sebatu, Alternative Stage和Rumah Anak Teater，也在其中扮演導演和編劇的角色。Namron近年從劇場界跨入電影製作，創立Ayaq Hangat娛樂公司，擔任製作人、導演和演員，製作了數部電影如Gedebe, Gadoh, Dukun, PSIKO: Pencuri Hati, Redha等。2018年執導的《十字路口》獲得第30屆馬來西亞電影節最佳影片、最佳導演、最佳演員、最佳劇本等獎項。



分貝人生 Shuttle Life

Tan Seng Kiat 陳勝吉 / 2017 / DCP / 90 mins / Mandarin / English and Chinese Subtitles中英字幕

Ah Qiang lives in the big city and struggles to take care of his mentally unstable mother and his 5-year-old sister, Hui. When a speeding car kills Hui in an accident, Ah Qiang is desperate to claim his sister's body. Unfortunately, he can't prove his relation with Hui as she was never registered at birth. Ah Qiang's mother is no help given her condition. Ah Qiang is forced to face this predicament on his own.

故事發生在一天之內，一輛超速闖紅燈的車撞上了騎著鐵馬的阿強與五歲的妹妹惠珊。不幸的是，妹妹惠珊在車禍中逝世了。可惜礙于惠珊是被遺棄的孤兒，沒有任何資料可以證實惠珊與阿強的關係，使得阿強無法領取惠珊的遺體，加上母親情緒不穩定，導致阿強必須獨自面對所有難題。

導演簡介Director's Bio:

Tan Seng Kiat studied filmmaking at the National Taiwan University of the Arts. He is the director of the short 32°C Fall in Love, which wins Best Director, Best Screenplay, Best Editing, Best Actor, Best Actress, Best Picture in the 2013 Malaysia BMW Shorties Award. He was awarded NTD 1 million by the Golden Horse Film Project Promotion in 2014. Shuttle Life is his debut feature film released in 2017 and was nominated for Best New Director and Best Cinematography at Taipei Golden Horse Awards.

陳勝吉畢業於國立台灣藝術大學電影系。2013年編導的《32°C深夜KK》獲得BMW短片競賽首獎、最佳導演、最佳編劇等獎項。2014年獲台灣金馬創投百萬首獎，2017年的第一部長片《分貝人生》入圍金馬獎最佳新導演和最佳攝影。





巫醫 Dukun

Dain Iskandar Said / 2018 / DVD / 106 mins / Malay / English and Chinese Subtitles 中英字幕

Dukun delves into the journey of lawyer, Karim, who has lived a difficult life through depression, being emotionally unstable, and struggling to come to terms with the loss of his loved ones: his wife, Sara, and daughter Nadia. Trying to mask his emotions and balance his career, Karim takes on a case with an accused murderer, Diana Dahlan. Diana demands her release and in return, promises to find Karim's lost daughter. Diana is brought to court under suspicion of being involved in a murder case. The discovery of a corpse in her home reveals the activity and practices of black magic in order for her to remain beautiful and powerful. Some say that in addition to singing at the nightclub, Diana is also a Dukun (shaman) who has a special stick originating from the Batak clan. Karim agrees to help Diana Dahlan in the hopes that he will meet with his child. Through the trial and investigation conducted by ASP Talib, Diana's innocence is shattered and there is a high possibility to convict Diana with murder. It's a tale about the lure of riches, power, eternal youth, beauty and the blood one must spill to achieve this.

律師卡林活在抑鬱中，仍未從失去妻子莎拉和女兒娜迪亞的刺激中恢復。卡林接下一個謀殺的案子，被告戴安娜要求卡林協助她脫罪，並答應幫卡林找回失去的女兒作為回報。戴安娜被控謀殺，因在她家中發現一具屍體，相信她從事巫術以讓自己維持美貌和力量。也有人說，她除了在夜店賣唱，也是一名擁有巴達克部落魔杖的巫醫。卡林爲了要尋回女兒，答應幫助戴安娜，不過戴安娜卻很有可能被定罪。追求金錢、權力、青春、美貌的誘惑，很可能需要賠上性命。

導演簡介Director's Bio:

Dain Iskandar Said graduated in Film and Photography from the University of Westminster in London in 1990. After graduating he worked on several short films, television programmes, commercials, media installations and documentaries. He directed his first feature film in 2006, Dukun, but was banned and never released until April 2018 to gain box office success. He later made Bunohan (2011) and Interchange (2016). Dukun wins big at Anugerah Skrim 2018 including Best Film, Best Screenplay, Best Film Director and others.

達因賽益1990年畢業自西敏寺大學電影與攝影系。他之後涉獵短片、電視節目、商業製作和紀錄片等。2006年，他拍攝了第一部長片《巫醫》，卻被禁止上映。該片在2018年4月才「重見天日」，並在該年的國家影視獎成爲最大贏家，拿下最佳影片、最佳導演、最佳劇本等獎項。達因也在2011年拍攝第二部長片《野蠻的驕傲》和2016年的《靈魂交替》。





改心 Muallaf

Yasmin Ahmad / 2008 / DVD / 80 mins / English, Malay, Cantonese / English subtitles 英文字幕

20-year old Rohani and her 14-year old sister Rohana are two Malay girls on the run from their wealthy, abusive father. Finding refuge in a smaller town, their secret little world collides with that of Brian Ng, a 30-year old Catholic school teacher. The young man finds himself irresistibly drawn towards the sisters, and the extraordinary courage with which they face adversity, in a relationship that inevitably forces Brian to confront a haunting memory of his own troubled childhood. In this story of lost souls who find comfort in each other, friendship opens the window to forgiveness and a reconciliation with the past.

布萊恩是一位中學教師，經常以工作忙為理由而拒絕每個星期天回家鄉陪母親去教堂禮拜。羅哈妮和妹妹羅哈娜忍受不了父親的虧待而逃離家園，居住在一間廢屋。羅哈妮為了要避開在白天時被父親的保鏢發現，而選擇了在夜間酒吧工作。兩姐妹有個怪僻，即經常點引各類經文的章節和文句，而妹妹差點把她的老師逼瘋。校長安東尼和布萊恩上門來徹查姐妹的背景。布萊恩特別對羅哈妮的可蘭經英文譯文感興趣，因而與兩姐妹關係越來越密切，互相發現各自不為人知的過去。

導演簡介Director's Bio:

Yasmin Ahmad was a film director, writer and scriptwriter from Malaysia. Her television commercials and films are well known in Malaysia for their humour, heart and love that crosses cross-cultural barriers. However, in Malaysia itself, her films are highly controversial since they depict events and relationships seen as forbidden by social conservatives, especially hard-line interpretations of Islam. Her "Orked Trilogy" (Sepet 2004, Gubra 2006, Mukhsin 2007) has won critical acclaim locally and internationally. She later made Muallaf (2008) and Talentime (2009) before her untimely death in 2009.

雅絲敏阿末是導演、作家和劇作人。她的廣告短片和電影充滿幽默感和溫情，經常刻畫跨族群和社會禁忌故事，在馬來西亞可說是家喻戶曉。不過，她的影片也經常挑起保守分子的敏感神經。雅絲敏的「胡姬三部曲」（2004年的《單眼皮》、2006年的《花開總有時》和2007年的《木星的初戀》）獲得本地和國際的一致好評。她也在2008年製作了《改心》和2009年的《戀戀茉莉香》。雅絲敏不幸在2009年逝世。





惡道 Jagat

Shanjhey Kumar Perumal / 2015 / DCP / 76mins / Tamil / English and Chinese Subtitles 中英字幕

Jagat is a coming-of-age story about a boy growing up in a community of Tamil immigrants in Malaysia during the 1990s. Appoy, a spirited kid who would rather watch gangster flicks and make prank calls than memorize his multiplication tables. Desperately trying to keep his son on the straight path, Appoy's hard-working father becomes increasingly abusive as the boy is inexorably drawn to the criminal lifestyle of his uncle, a henchman for a local Malaysian gang.

這是一部關於1990年代的馬來西亞，一位出生於淡米爾印裔社群的男孩成長故事。活潑的Appoy不想背誦乘法表，成天只愛惡作劇和看黑幫片。勤奮工作的父親爲了不讓兒子誤入歧途，越焦急卻越是暴力對待。Appoy的叔叔是幫派的黨徒，男孩最終仍無可避免地受到叔叔的影響。



導演簡介Director's Bio:

Shanjhey Kumar Perumal is a Malaysian director and writer with over 13 years of experience in the creative media industry. He earns a Communication degree in Film and Broadcasting from Universiti Sains Malaysia. Over the years, he has been involved in a diverse array of media ranging from documentaries and short films to musicals and children's programmes. His short visual essay, 'Thaipoosam', was screened at the 36th International Film Festival Rotterdam in the Netherlands. In 2009, his short film 'Machai' was awarded the Grand Prize at the BMW Shorties Malaysia. Jagat (2015) is his first feature, which won the Best film in both Malaysian Film Festival (FFM) and KL Critiques award 2016.

山傑古瑪畢業自馬來西亞理科學系，有超過13年的創意媒體經驗。他參與各類媒介的影視製作，包括紀錄片、短片、音樂劇和兒童劇等。他的視覺文章《Thaipoosam》在第36屆鹿特丹國際電影節放映。2009年，他的短片《Machai》獲得馬來西亞BMW短片競賽首獎。2015年的《惡道》是他的第一部長片，贏得第28屆馬來西亞電影節的最佳大馬電影和最佳新導演殊榮，也在2016年獲得吉隆坡影評人獎的最佳影片、最佳導演、最佳劇本等獎項。



無夏之年 Year Without a Summer

Tan Chui Mui 陳翠梅 / 2010 / DCP / 87 mins / Malay / English and Chinese Subtitles 中英字幕

Azam comes back to his village, to look for his childhood best friend, Ali. Ali and his wife Minah are overjoyed to meet this long lost friend, who had left the village thirty years ago. They had been following Azam's news since he became a famous singer, although now Azam is over his peak. Ali and Minah invite Azam to their house. At night, Ali asks Azam to out fishing at the sea. They visit the Pulau Ular island. The whole night, the three of them talk about love, marriage, village folklore, mystic creatures, and the wild boar hunting once upon a time. As the night is ending, Minah demonstrates that she could hold her breath underwater for 3 minutes. Azam tries to do the same, but he never appears again...

阿占回到他的村子尋找兒時同伴阿里。阿里和太太米娜喜見離鄉三十餘年的失聯老友。自阿占成爲著名歌手後，他們就一直關注阿占的新聞，儘管阿占目前的事業已陷入低潮。阿里和米娜邀請阿占到他們家做客。夜晚，阿里邀老友出外釣魚。他們來到了蛇島。整個晚上，三人談論愛情、婚姻、鄉下傳說、神秘生物和獵野豬的事。破曉以前，米娜示範她能在水中憋氣三分鐘，阿占也試著做，卻再也沒浮上水面……



導演簡介Director's Bio:

Tan Chui Mui is an independent filmmaker at the forefront of the Malaysian New Wave. The language of her films is calm, steady, and yet highly affective; her films often focus on cross-cultural issues as well as humanistic interactions. She has made numerous short films known for their respective unique styles. In 2004, she set up Da Huang Pictures with Amir Muhammad, James Lee and Liew Seng Tat. Her debut feature, *Love Conquers All* (2016), won the New Current Award at the Busan International Film Festival and the Tiger Award at the International Film Festival Rotterdam. Her second feature film *Year Without a Summer* was released in 2011.

陳翠梅是「馬來西亞電影新浪潮」的骨幹人物。她畢業于馬六甲多媒體大學，當過記者、老師、導演、製片、演員等，執導過多部短片和兩部長片。2004年，她與阿米爾穆罕默德、李添興和劉城達共同創立「大荒電影公司」。她的長片處女作《愛情征服一切》（2016）參加了數十個電影節，於第11屆釜山電影節上獲新浪潮獎和鹿特丹影展金虎獎。第二部長片《無夏之年》於2011年在多個國際電影節上映。



鄉民遇上冒牌鬼

Lelaki Harapan Dunia/ Men Who Save the World

Liew Seng Tat 劉城達 / 2014 / Blu-ray / 93mins / Malay / English and Chinese Subtitles 中英文字幕

In a quaint Malay village, the villagers unite to help Pak Awang to physically carry an abandoned house from the jungle into the village as a gift for his daughter who is getting married.

Coincidentally an illegal African immigrant who is on the run found the house by accident and decided to hide in it. When the village drug addict mistook the black shadow he saw in the house as a ghost, the villagers fear that the relocation of the house has enraged the devil. The relocation of the house comes to a halt much to the distress of Pak Awang. A series of wild mishaps befall the village lead to false accusations, hilarious situations and 'ingenious' actions to protect the village from 'danger'.

在一個古樸的馬來鄉村，村民們協力幫助阿旺伯將一棟遺棄在森林的房子搬到村里，作為阿旺伯女兒的結婚禮物。湊巧一個逃跑中的非法非洲移民意外發現這棟房子，決定藏在裡頭。當村里的吸毒者誤把房子裡的黑影看成鬼，村民們開始害怕搬房子的事觸怒了惡靈。搬房子的事被擱置了，讓阿旺伯非常苦惱。這時，村里開始遭遇一系列災難，出現各種誣告和搞笑的情況，村民們啟動各種以護村為名的「巧妙」行動。



導演簡介Director's Bio:

Liew Seng Tat emerged as a young filmmaker with a unique comedic voice soon after he graduated from the Multimedia University Malaysia, where he majored in 3D animation. His 2007 debut feature *Flower in the Pocket* swept multiple awards and prizes in numerous international film festivals including Busan, Rotterdam, Fribourg, Deauville and Pesaro. In 2008, he was selected to participate at the Festival de Cannes Director's Residence – Cinefondation. He also participated in the 2010 Torino Film Lab and the 2011 Sundance Screenwriters Lab with his second feature film *Men Who Save The World*. He is currently working on his next feature film *The Girl With No Head*.

劉城達畢業自馬來西亞多媒體大學，原來學習3D動畫，後來開始製作具有獨特喜感的影片。他2007年的第一部長片《口袋裡的花》在國際電影節裡大放異彩，橫掃多個獎項。2008年，他獲選參與坎城影展電影基金會駐村創作營，也帶著第二部長片《鄉民遇上冒牌鬼》參與2010年的Torino電影實驗室和2011年日舞影展劇本創作實驗室。他目前正在製作下一部長片《無頭女孩》。



黑眼圈 I Don't Want to Sleep Alone

Tsai Ming Liang 蔡明亮 / 2007 / DCP / 115 mins / Malay,Mandarin,Bengali / English Subtitles英文字幕

Homeless on the streets of Kuala Lumpur, Hsiao Kang is robbed, beaten and left for dead; he is found and nursed by Rawang, an immigrant worker, who lives in an unfinished, abandoned building. Rawang's feelings for his patient may or may not be sexual, but there's lust in the eyes of Chyi, a coffee shop waitress, when they light upon the recovering Hsiao Kang. And so a triangle forms as a blanket of noxious fog settles on the city and everyone has trouble breathing.

無家可歸的小康，在吉隆坡被打搶毆打後遭遺棄街頭，後來被外籍工人拉旺帶回住所照料。拉旺居住在一棟未蓋完的廢棄房子。他對小康的感情可能不涉及性，而咖啡店助手琪卻有慾望，他們都幫助小康的復原。三角關係就此展開，而這座城市正被煙霾層層籠罩，所有人都難以呼吸。



導演簡介Director's Bio:

Tsai Ming Liang was born in Kuching, Sarawak in 1957, graduated from the Drama and Cinema Department of the Chinese Culture University of Taiwan. Before delving into filmmaking, he was involved in writing theatre plays and television dramas. Most of his feature films such as *Rebels of the Neon God* (1992), *Vive L'Amour* (1994), *The River* (1997), *The Hole* (1998), *What Time Is It There?* (2001), *The Wayward Cloud* (2005), *I Don't Want to Sleep Alone* (2006), *Face* (2009) were invited to participate in important international film festivals, thus made Tsai internationally renowned. *Stray Dogs* (2013) won the Grand Jury Prize at Venice Film Festival and the 50th Golden Horse Awards. In 2017, he completed the first Virtual Reality (VR) film, *The Deserted*, which premiered at the 74th Venice Film Festival. Collaborated with Japanese composer Ryuichi Sakamoto, Tsai's latest film *Your Face* is a feature film with only 14 shots.

蔡明亮，1957年出生於砂拉越古晉，畢業於中國文化大學影劇系。早期活躍於舞台劇創作，之後進入電視圈撰寫電視劇本。電影作品《青少年哪吒》、《愛情萬歲》、《河流》、《洞》、《你那邊幾點》、《不散》、《黑眼圈》、《天邊一朵雲》等皆受邀參與大型國際影展，蔡明亮也因此享譽國際。2006年受法國羅浮宮邀請拍攝以收藏品為主題的影片《臉》，本片並於2009年入圍坎城影展正式競賽片。2013年他以作品《郊遊》獲得第70屆威尼斯影展評審團大獎及第50屆金馬獎最佳導演。2017年他完成首支VR短片《家在蘭若寺》，並於第74屆威尼斯影展首映。2018年於宜蘭壯圍「沙丘」旅遊服務中心策劃為期兩年的《行者·蔡明亮》大展；同年與音樂大師坂本龍一合作，完成只有14個鏡頭的長片《你的臉》。

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黑眼圈 I Don't Want to Sleep Alone
Tsai Ming Liang 蔡明亮, 2007

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