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紀錄片

未給予片

卻迫

該問的

問題。

蔣顯斌

CNEX主題紀錄片巡展特刊

Crisis and Opportunity

CNEX Documentary Screening Tour

翻怎知身體好不
，不滾怎知
夢想美。翻
滾吧！

機不

可失

林晉賢





CNEX基金會

「機不可失」CNEX 主題紀錄片巡展
Crisis and Opportunity -- CNEX Documentary Screening Tour

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標·失

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CNEX Documentary Screening Tour



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「樂觀的人在危機中看到機會；
悲觀的人在機會中看到危機。」
英國首相邱吉爾曾經如是說。

金融風暴衝擊我們對富裕年代的想像，
撼動我們對資源分配的成規，
與其惶恐度日，
不如早日洞悉金錢遊戲的玄機，
學會錢瞻未來！

時政利弊左右我們對人生經歷的規劃，
影響我們對生活風格的欲求，
與其妥協成性，
不如思辯政治棋盤的樞機，
催生金石之策！

多舛命途動搖我們對生命價值的認同，
打擊我們對甜美夢想的追逐，
與其隱忍順從，
不如把握構築前程的契機，
實踐逆境自強！

金科玉律規限我們對天馬行空的猜想，
阻止我們對無限可能的挑戰，
與其韜光養晦，
不如抖動百家鏗鏘的靈機，
爭鳴世代觀點！

歷史沒有「如果」，千金難買「早知道」。
危機未至前，學會洞燭先機；
危機降臨時，勇於創造生機。
危機或轉機，在乎一念之間。
把握一線生機，成就機不可失！

Since the second half of 2008, the world is shrouded in immense risks caused by the financial tsunami derived from the US subprime mortgage crisis. In the age of globalization, the effect of this financial and economic crisis is still non-stopping but ever-expanding. The crisis' depth and scope is also unpredictable.

In mainland China, factories ceased fire and came to close down, and the rural migrant workers couldn't find jobs thereafter; in Hong Kong, downsizing is a common occurrence; while in Taiwan, the forecast of the economy growth is unprecedentedly adjusted to minus 5% or even worse.

The impact of the financial crisis is permeating every family. It is not only an impact on economy, but also on social structure and the value of life. The crisis is challenging our imagination of the wealthy years. It is shaking our ways of resources allocation. It is threatening our idea of life. It is attacking our pursuit of lifestyles. It comes right into our face, and asks us to change.

In the Chinese characters, "Weiji, Crisis" itself is a compound word. It can represent risks but also opportunities. The Chinese believe that opportunity lies in crisis. How can this kind of dialectical thinking reflects on social and personal stories?

紙可失





資本主義的陷阱 The Flaw

英國 UK / 2011 / 78min / David SINGTON

©2011 日舞影展 Sundance Film Festival



身處在資本主義當道、全球經濟網絡環環相扣的當代社會，人們戰戰兢兢地關注著世界金融市場的一起一落，深怕一九二九年的經濟大蕭條再次發生。儘管投資者、政府是如此小心謹慎，二十一世紀的第一個十年，依然發生震驚全球的次級房貸風暴與雷曼兄弟破產事件。對此，前美國聯準會（FED）的主席格林斯潘說：「我發現主導世界運作的經濟模型是有瑕疵（flaw）的，我非常震驚。」此段關鍵發言便是本片的命名由來。

在這部紀錄片中，早年在劍橋大學主修自然科學的導演 David SINGTON，秉持著科學家細膩謹慎的態度，大量訪談耶魯、哈佛等一流大學的經濟學教授、諾貝爾獎得主、基金公司創辦經理、房地產投資人等，縱向追溯美國資本主義的發展歷程，橫向調查了金融環境的現況，嚴謹卻又不失冷調、諷刺的幽默感。當我們都畏懼金融風暴，深知可能造成的重大危害，卻又只知其然而不知其所以然時，本片帶著我們抽絲剝繭，一步步探尋導致經濟危機的瑕疵，究竟藏在何處。



Today, a question haunts America: what exactly caused the world's greatest economy to crash and burn? And why is it so slow to recover? In *The Flaw* Sundance award-winning documentary filmmaker David SINGTON sets out to find the answer.

The Flaw tells the untold story of the financial credit bubble which caused the financial crash. With testimony from bankers, borrowers, brokers and some of the best economics brains in the world, the film challenges easy assumptions about this being simply a tale of greedy bankers and poor regulation. With the imaginative use of archive, harrowing personal stories and gripping graphics, the film shows how excessive income inequality in society leads to economic instability.

The film is the definitive account of the roots, in the USA of the biggest economic crisis to hit the world since the 1930s – a crisis which is causing suffering to many millions of people. At a time when economic theory and public policy is being re-examined this film is an important intervention in that debate, with some sobering lessons for the future.

決戰唐寧街10號

The Love of Money: Back From the Brink

英國 UK / 2009 / 60min / Paul MITCHELL

BBC



雷曼兄弟的破產消息傳出後，全世界一片動盪，陷入經濟恐慌的深淵。隨著英國BBC專業新聞鏡頭，見證此歷史事件的關鍵時刻，華府與倫敦又是如何協商，做出最後一搏以挽救全球經濟危機？而各國政治領袖以及財務部長是如何應對突如其來的重大危機？奧巴馬團隊的財經部長、英國首相、法國財政部長等人不約而同面臨政治生涯的最大考驗。金融危機表面上雖安然度過，但我們不禁想問：這些人為災難會不會再度重演？人們又能從此事件獲得什麼教訓？

In the month that followed the bankruptcy of LEHMAN Brothers in September 2008, the world stared into the abyss of total financial collapse. The BBC's definitive series on the crash tell the extraordinary story of how politicians reacted, and asks what has been learnt from the entire calamity. Could it happen again? With unrivalled contributions from the key decision makers including US Treasury Secretary Tim GEITHNER, Gordon BROWN and five other finance ministers, the programme pieces together the details of an extraordinary moment in history, when the world faced its greatest financial crisis.

大城小事 Men of the City

英國 UK / 2009 / 58min / Marc ISAACS

BBC



倫敦，英國的經濟與政治中心，長年被雨霧環繞的城市。幾個來自迥異社會階級、工作處境、家庭背景的角色，用他們自己的方式，來面對金融危機。

一位孟加拉移民的單親父親，為了女兒的教育，每天只能匆促地進餐，不敢放棄任何工作機會，辛苦的工作卻只能換來時薪四鎊的報酬，而倫敦市長日前才宣布將最低時薪標準由六·三鎊提高至七·八五鎊。一位清道夫將自己辛苦的工作視為對社區的回饋，並在工作之餘，努力尋求精神的滿足與生命答案。一位基金組織的高階主管，除了要克服金融危機，更面臨家庭親情的挑戰——因為他整日將目光鎖在市場波動的屏幕上，近乎成癮的行為使他失去了妻兒。

導演花了超過兩年的時間，捕捉金融危機前後，城市人們的生活寫照，以深具人文關懷的眼光，透視行走在倫敦街道上的人們，在危機之後如何看自己的工作與生命。隨著經濟的大幅衰退，人人自顧不暇，弱肉強食的都會叢林規則更加彰顯。導演以極其細膩、充滿人性溫暖的觸感，在迷濛的城市雨景和配樂中，呈現金融危機過後，陷入生存考驗的倫敦人們。



A Bangladeshi man dashes through the streets burdened by the crossed shaped advertising signboard he is carrying on his back; a trader loses his family as a result of his addiction to the financial markets; a chain smoking insurance man tries desperately to escape the city's daily grind; an aggressive metals trader lives for killing animals at the weekend; a street sweeper on a spiritual quest seeks a life in the wilderness. Marc ISAAC's latest feature length film shot during the current financial crisis explores the human cost of life in the dog eat dog world of London's Square Mile.

財富之道 Way of Fortune

中國 China / 2007 / 73min / 張釗維 CHANG Chao-wei

◎2008第一屆溫哥華亞洲電影節 The 1st New Asia Film Festival (Vancouver)

◎2008第三屆北京獨立電影論壇 Beijing Independent Film Festival

◎2009第一屆英國萬象電影節展映 The 1st VARIFAIR International Film Festival

✦ cnex production



近二十年來，或者是中國大陸的「黑貓白貓論」，或者是亞洲四小龍的「愛拼才會贏」，構成了以英美為首的全球化架構底下，華人透過出口與代工貿易進行財富增長的主要心理動力。造成今天華人經濟發展的，是來自一個比較不被仔細討論的脈絡。

千年以來，福建與廣州海商早就跟全球市場接軌，他們發揮創意精神，以靈活多變的姿態跟世界不同文明背景的商人往來，以仲介者的角色，成為古代世界全球化貿易的要角。他們擁有虔誠的海神信仰：凡是在媽祖廟所在的地方，就會是歷史上的通商口岸、殖民地首府、租界，乃至當代的加工出口區、特區。這樣的歷史現實，造就了今天華人資本積累的基礎。但同時，是否也造成什麼樣的困境？對於資源的、對於品牌的、對於農村的、對於生態的？

For the past 20 years or so, with the “white cat or black cat” theory from the Mainland China or the philosophy of struggling to win or taking the second place from the Four Asian Tigers, the Chinese people have made their fortune through exports and processing trade under the globalized framework in which Britain and America takes the lead. As a matter of fact, what has led to the current economic development among Chinese societies is something that has rarely been under discussion.

For the last 1000 years or so, businessmen from Fujian and Guangzhou have been integrated into the global market. With great creativity, they have played the role of middleman in dealing with businessmen from various cultural backgrounds, thus becoming a major player in the global trade. They devoutly believe in the Goddess of the Sea: wherever there is a Matsu temple, it is either a trading port, capital of the colony, a concession area in history or a current Export Processing Zone and a Special Economic Zone. Such kind of a historical reality have formed the foundation of the current wealth of the Chinese people, but at the same time did they also bring some problems related to natural resources, brands, rural area, or the ecology in the process of following the western industrial civilization and becoming prosperous?

晴朗的天空 A Clear Sky

中國 China / 2012 / 72min / 哈樂夫 HARHUU

✦ cnex production



為了經濟的騰飛卻要把原本優質的牧場變成一個又一個的露天煤礦，以畜牧為生的牧民在煤礦的夾縫中尋找著自己生存的空間。

在蒙古高原上，格日圖家抗擊著飛雪為駱駝剪駝毛、接生牛犢，餵養初生犢駝糕和羊羔，還要解決著由於煤田的開采所帶來的不便。初夏，格日圖一家賣掉了大部分的羊羔和牛，這就是他家一年的收益。弟弟寶音在為礦區出讓了草原之後從牧區來到了城鎮生活，他把馬帶到城裏的旅遊點經營旅遊生意，甚至要在房地產方面進行投資。一年一度的草原文化節開始了，哥哥家參加了賽馬，寶音和夥伴們為觀眾表演了馬術。無論是內蒙古還是西藏，這裏是處在經濟快速發展空間的邊緣區域。在這裏，經濟發展相對滯後但同時原生文化保留的相對完整。但是在現代化進程中的強勢推動下，這些原生文化的空間越來越小，最終將被現代文明所取代。

In the name of economic advancement, good pastureland will be turned into coalmines. The herdsmen, who rely on herding as their livelihood, must now find a different means of survival within these coalmines.

In the highlands of Mongolia, against the harsh snow, the Gerituan family still tend to their camels, birth the calves, feed the livestock, and now, overcome the challenges presented by new coalmines. Each summer, the Gerituan family sells most of their livestock and makes that year's earnings. After forking over his land for the coalmines, brother Bao-ying moves to the city with his horse and earns a living as a tour guide. He's even considering investing in real estate. The annual Prairie Festival is about to start and the older brother enters into a horse race. Bao-ying and friends will entertain the crowd with horsemanship.

卡到了! Card Boom

臺灣 Taiwan / 2007 / 25min / 林宏傑 LIN Hong-jie

©2008第一屆溫哥華亞洲電影節 The 1st New Asia Film Festival (Vancouver)

✦ cnex production



在臺灣，平均每個月有四萬人繳不起卡費，淪為“卡奴”；有的人以卡養卡，無法清償所有債務。卡奴在債臺高築與被催繳的焦慮中，生活品質急轉直下。

銀行沖刺消費金融使盡渾身解數，鼓勵民眾借錢提早完成夢想，同時將債務技術性轉移給名為財務管理公司的黑社會組織，造成黑社會在“於法有據”的情形下，使用各種威脅恐嚇的暴力手法逼迫卡奴還錢——借錢不但無法讓消費者提早圓夢，惡性催收行為反而成為更大噩夢。

通過記錄臺灣第一位申請破產成功的“卡奴”鄭三和，以及臺灣第一位成功以紅利積點從銀行身上獲利的“卡神”楊蕙如，導演用兩種極端的經濟個體的消費經歷，帶領觀眾一同探尋臺灣現有的信用卡現象。



In Taiwan, each month some 40,000 people on average become “card slave” as a result of failing to meet credit card payment. Some people pay off one card with more cards, but end up unable to meet all his debt obligations. Pressed by heavy debts, the living standards of card slaves make a dramatic turn for the worse.

Banks try all they can to promote consumer finance, encouraging the public to realize their dreams through borrowing. At the same time the banks by technical financial maneuvers transfer debts to some asset management agencies that mafia operations in disguise. As a result, these criminal organizations use various threatening and violent means, all under the name of law, to force card slaves into making payments — far from realizing dreams, borrowing has become a nightmare in itself.

The film traces the consumption experiences of two extreme individuals, and takes the audience on a tour to explore the credit card phenomena in Taiwan: Zheng Sanhe, the first Taiwanese “card slave” and Yang Huiru, the first Taiwanese “card legend”.



金石之策
Golden Rules

垃圾圍城 Beijing Besieged by Waste

中國 China / 2010 / 83min / 王久良 WANG Jiu-liang



垃圾不是現代化的產物，但恰恰是現代化以來的問題。垃圾問題在現代化城市中的表現尤為突出和嚴重。伴隨著城市的瘋狂擴張，匯聚於城市的人口急遽膨脹，垃圾作為人類消費過後的產物其產量也在日甚一日地增長。它們直接地傷害著我們賴以生存的環境，我們呼吸的空氣、我們飲用的水源以及我們所吃的任何食物，這些都無不隱含著垃圾的陰影。面對垃圾的威脅，我們誰也別想逃脫！從2008年10月開始，自由攝影師王久良，怀揣捉襟見肘的費用走訪了北京周邊的大型垃圾場，拍攝了10000多張照片。這些垃圾場往往有上萬平米規模，分佈在北京的五環和六環附近，當他在google earth上用黃色圖示把垃圾場所在的位置和坐標標示出來時，畫面驚人地呈現出北京城被密密麻麻的垃圾場包圍的圖景。於是王久良給這個項目命名為“垃圾圍城”。

While China's rise, and its immense challenges, commands world attention, less light has been shed upon the colossal problem of waste generated by a burgeoning population, expanding industry, and rapacious urban growth. Photographer Wang Jiuliang turns his lens upon the grim spectacle of garbage, excrement, refuse, and wreckage heaped upon the landscape that surrounds China's mega-metropolis, Beijing. Eking out a hazardous living within are the scavengers, mostly rural migrants, who struggle to maintain familial and cultural structures amid the bleakest of occupations. Wang shows the desecration of once-vital farmlands and rivers in the shadow of China's gleaming cities and planes and super-trains; the unholy cycle of construction's consumption and waste, and poignant images of the daily lives of scavengers who toil at their own peril.

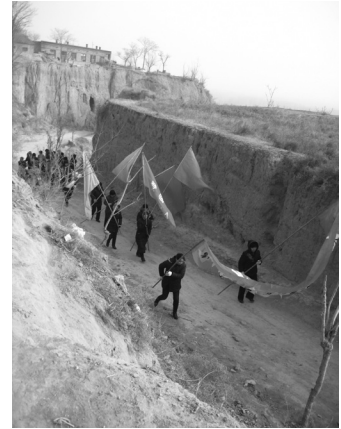
媽媽的村莊 Mothers

中國 China / 2012 / 70min / 許慧晶 XU Hui-jing

✦ cnex production



張青梅是村裡的計生(計劃生育)主任，也是一個頂神的大仙(靈媒)，承包著村裡的三官廟，供奉著送子娘娘。過去村裡每年都有一次集中的絕育工作，今年卻變成了兩次，鄉里下了14個絕育任務，不過村裡並沒有那麼多的絕育案件。完成不了絕育任務的村幹部則要被一票否決，領導決定展開拔除絕育釘子戶的行動，而當小學老師的榮榮成了必須完成的主要任務。



Zhang Qing-mei is a birth control chief in a small village. When she's off work, she also serves as a psychic in the Sanguan Temple that worships the "Goddess of Child-giving." This year, the supervising township office commands that sterilization cases be doubled to 14, although not as many villagers want it at all. Some desperate officers are determined to send the reluctant ones to operation rooms. Rong-rong, the elementary school teacher becomes a main target.

爸爸節的禮物——小林滅村事件首部曲

A Gift for Father's Day - The Tragedy of Hsiaolin Village Part 1

臺灣 Taiwan / 2011 / 90min / 羅興階 LO Shin-chieh、王秀齡 WANG Hsiu-ling

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Grand Prize and Best Documentary, Taipei Film Festival Taipei Awards



二〇〇九年八月八日，莫拉克風災打亂臺灣的秩序，毀了小林人遮風避雨的家。到底是天災，還是人禍？眾人直指曾文水庫越域引水工程，卻未見兩黨互指不是、互揭瘡疤。小林人大聲吶喊：「小林人的生命不可白白喪失」，但政客們極有默契地對此選擇閉口。

嬰兒來不及長大，小孩來不及唸國中，兒女來不及孝順父母；有人剛嫁進小林，有人僥倖逃過一劫，有人目睹崩山的一剎那……一場風災奪走小林四百一十人的生命，從此永遠沉睡在故土，超級明星災區卻變成有心人士的重建大餅，分歧的聲音使得永久屋分隔三地。然而永久屋是在地上，還是在天堂？

十年間，臺灣發生兩次國難，一九九九年九二一大地震，羅興階替大愛電視台拍攝埔里災情，自己卻未留下動態影像，只好每次從台南去埔里途中故意繞小路，沿路拍下災區照片以彌補缺憾。十年後的今天，八八水災橫掃南臺灣，羅興階於是選擇小林做為蹲點，經過廿個月的朝暮相處已融入小林人的生活，記錄了小林災民的心聲、生活點滴及衝突；他認為，作為一紀錄片工作者，有責任為臺灣這塊殘破的土地留下些許記憶。

On August 8, 2009, Typhoon Morakot created havoc across Taiwan. It also obliterated the village of Hsiaolin, killing many who were sheltering from the storm. Was this tragedy the result of a natural disaster? Or was human negligence involved? The transbasin construction on the Tsengwen Reservoir was regarded by many as the chief culprit. The two main political parties did not engage in their usual finger pointing and opening of old wounds. To the call that “the residents of Hsiaolin Village should not die in vein,” politicians across party lines remained silent.

Infants who will never grow up; children who will never go to school; sons and daughters who will never pray for their parents. One victim had just married into the village; others escaped by the skin of their teeth; yet others witnessed the moment the mountain moved. The typhoon took 410 lives in Hsiaolin Village alone, people who will forever remain buried under the earth. The storm made the village famous, and it became a target for people grubbing after a piece of the reconstruction budget. Disagreement caused survivors to be relocated to three different sites. But is their permanent home to be on Earth, or will it in Heaven?

龍船 Dragon Boat

中國 China / 2010 / 84min / 曹丹 CAO Dan

◎2011 第五屆“雲之南”紀錄影像展入圍特別放映單元

Yunnan Multi Culture Visual Festival, 2011

◎2011第三屆DMZ韓國國際紀錄片電影節，展映單元

The 3rd DMZ Korean International Documentary Festival, Asian Perspective section, 2011

◎2012第二屆（倫敦）中國視像藝術節“最受觀眾歡迎獎三等獎”

(London) Chinese Visual Festival, 3rd prize Audience Award, 2012

✦ cnex production



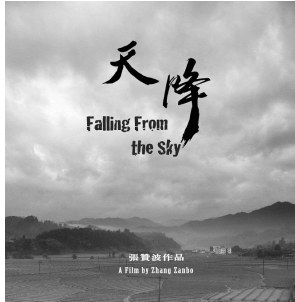
影片的拍攝從2001年開始，歷時十年，記錄了中國南部珠三角地區的小谷圍島練溪村龍船的故事。離廣州城距離只有十幾公里的練溪村，在2001年仍保持著相當傳統的生活方式和習俗，村民主要由農民和漁民組成，他們熱衷划龍船，傳統的端午節龍舟競渡是村莊一年一度的盛事。2003年隨著廣州大學城的建設，練溪村村民不得不搬遷和重新安置。今天，小谷圍島和練溪村的名字已經從地圖上消失，縱橫交錯的高速公路和地鐵連接著小島與城市，擁有十多所高校的廣州大學城，其規模相當於可容納35到40萬人的中型城市。也許是命運的捉弄，練溪村舊址被改造成民俗旅遊區“嶺南印象園”，失去了土地和遠離河岸的練溪村村民每逢端午節仍返回原村划龍船，龍船是否成了聯繫村民和故土家園的紐帶？傳統習俗將如何生存？在城市化迅速發展的中國，練溪村的故事，也是二十一世紀中國鄉土社會消逝的縮影。



The annual dragon boat race was a major event for the villagers of Lianxi, on an island in southern China. With the construction of University Town in 2003, the villagers were forced to resettle. Today, the island has been turned into a mini city, and the former site of Lianxi Village has been transformed into a folk culture resort. Resettled villagers return to the site every year to continue their tradition of dragon boat racing. Will the dragon boat remain the link between the villagers and their former homeland? Lianxi village's fate profoundly reflects the many ongoing encounters between native cultures and modernization in China today.

天降 Falling From the Sky

中國 China / 2009 / 124min / 張贊波 ZHANG Zan-bo



鮮為人知的湖南綏寧縣是一個普通卻充滿魔幻的地方。作為西昌衛星發射中心發射出的火箭殘骸的理論落點，它從1990年始至今近20年的時間裡，先後數十次地迎接了從天而降的火箭殘骸。這種神秘而危險的“天外來客”打破了落點轄區內16萬當地人貧窮而平靜的生活。

2008年是中國的“奧運年”和“航太年”。綏寧人民在跟全國人民一樣期待奧運關注奧運，並為包括航太實力在內的綜合國力的日益強大而由衷驕傲的同時，也不得不再次承受從天而降的宿命。



The untouched Suining county of Hunan province is an ordinary but magical place. As the theoretical falling area of the rocket debris launched from the Xichang Rocket Center, it has received rocket debris dozens of times over a 20-year period since 1990. This mysterious and dangerous "extraterritorial guest" has disturbed the poor but peaceful life of the 160,000 local residents. The year of 2008 is the "Olympic year" and the "astronomic year" in China. Suining residents were anticipating the Olympics like the rest of the country. While they are proud of the increasing national power including the astronomic capabilities, they have to face the destiny that falls from the sky.

意大利未完成 Unfinished Italy

意大利 Italy / 2010 / 35min / Benoit FELICI

©2011 羅馬獨立影展最佳意大利紀錄片

Best Italian Documentary Film, Rome Independent Film Festival

©2011 馬德里紀錄片影展評審團首獎

First Prize of the Jury, Documenta Madrid



作為曾經稱霸歐亞非的古羅馬帝國的政商重心，意大利有大量的古老遺跡，是觀光業興盛的一大原因。其中，意大利最大的行政區——西西里島，也曾是古希臘的殖民區，有著豐富的山城、皇宮、神殿、墓穴等遺址。本片的拍攝地點正是位於西西里島，用寬闊的視角，拍攝了大量當地的遺跡廢墟，擁有義、法雙重國籍的青年導演Benoit FELICI，選擇以流動、唯美的攝影風格，記錄意大利明媚風光背後的廢墟奇景。

然而，這些廢墟是自二戰後到現在，因為腐敗的政治、未經審慎思考就開出的空頭支票，導致大量興建未成便廢止的建物：沒有觀眾的體育館；從沒有病人進住的醫院；完工後五十年來從未有過演出的劇院；兀自聳立的巨大橋墩……本片不僅呈現了當地人民的生活樣貌，更藉著這些「現代遺跡」功能的轉換與再利用，突顯了當地人無限的創造力與生命力。



“Unfinished buildings have the beauty of this which could have been. Of this which is not yet there. Of this which might be one day.” (Inspired by “Le temps en ruines” by Marc AUGÉ)

Italy, home of ruins: A foray into the unfinished, Italy's most prominent architectural style between the end of WW2 and the present day. Buildings in a limbo between perfection and nothingness, given up on halfway through their construction, fallen into ruin before they were ever used, are an integral part of the Italian architectural landscape: Stadiums without audiences, hospitals without patients, theaters that after 50 years have not yet seen their premiere.

This is a study of the potential value of unfinished buildings in Italy and of man's ability to adapt them to his everyday needs. These ruins, whose future has already passed and whose present carries the taste of an eternal wait, act as an invitation to meditate about time.

逆境自強

Challenge for Life



中國門 China Gate

中國 China / 2011 / 72min / 王楊 WANG Yang

◎2011 德國萊比錫國際紀錄片及動畫影展

International Leipzig Festival For Documentary and Animated Film

◎2012第8屆羅馬尼亞ZagrebDox國際紀錄片電影節競賽單元

8th ZagrebDox festival INTERNATIONAL COMPETITION

◎2012第4屆DMZ韓國國際紀錄片電影節競賽單元

4th DMZ Docs - Korean International Documentary Festival, International Competition

◎2012南方影展“南方獎—華人影片競賽”單元

South Taiwan Film Association South Award—Chinese Films Competition

◎2012華語紀錄片節長片組

Chinese Documentary Festival

 cnex production

天還未亮，縣城中高的學生們已經在苦讀，偌大的操場上滿是奮發努力的年輕人。這是中國西部的貧困縣城，無數的學生和家長把希望投向教育，為的是改變自己的人生。所有的努力都是為了面對最終的高考，這就像是一道大門。通過考試，一些人能邁進新的人生，走進城市的大學。

北京，陰冷的初冬時節。一位來自農村的大學畢業生面臨一次重大的抉擇。是留下還是離開？公車站前滿是擁擠的年輕人，地鐵裡一張張疲倦的面容，訴說著真實的差距。年輕人和遊客一起在天還未亮的時刻湧進天安門廣場觀看升旗。這裡是這個國家強壯有力的心臟，卻給不出任何答案。

上海，繁華的夜景如夢似幻，一位音樂學院的畢業生談起初入社會的阻力。她回憶起苦練鋼琴的歲月，父母的期待和付出彷彿還在眼前；家庭錄影帶裡，坐在鋼琴前的童年就像是一個有苦有樂的玩笑；高級早教機構裡，孩子稚嫩的臉上充滿了疑惑……新式教育將向孩子們提出嶄新的期盼，而黃浦江上夜航的船隻，已悄悄遁入幽深的黑暗。



China Gate tells the story of young Chinese fight to change their fate through studying.

Right before dawn, students in Huining have already started their self-studying session; hard working youngsters have filled up the space of school ground. This is one of the most poverty-stricken counties in Western China; here people's only hope is in education, as the way to change their social status. Therefore all their effort point towards the College Entrance Examination, the process is like going through a gate, those who pass can study at urban universities, and have the chance to build a better life.

During the same winter season in Beijing, a graduate student faces a big decision. Should he keep trying to survive in the big city or get back to his countryside home? The exhausted faces at the Beijing underground seem to be revealing the truth about their distance in between. The student comes to see the flag ceremony at Tiananmen Square, where the pulsing symbol of the nation lies. However it is not giving any answer to his anxiety.

Shanghai's nightfall sparkles with its prosperity, but one graduate from Shanghai music conservatory tells her struggle of finding a place in society. The memories of handwork from early age and the high hope of parents seem like yesterday, the home video footage of her sitting in front of the piano at young age looked like a bittersweet joke. Jumping back to the present, in a playful early learning institute, it seems more like confusion appearing on these children's face. Is this a new educational method that gives the answer to the high hopes of parents?

金屬與憂鬱的國度 Metal and Melancholy

荷蘭 Netherlands / 1993 / 80min / Heddy HONIGMANN

©2007 加拿大國際紀錄片電影節 Hot Docs International Documentary Festival

©1995 日本山形國際紀錄片影展市長特別獎 Mayor's Prize, Yamagata International Documentary Film Festival

©1994 法國真實影展最佳影片 Grand Prix, Cinéma du Réel



擁有七百萬居民的秘魯首都利馬，是某位西班牙詩人口中充滿「金屬與憂鬱的國度」。本片記錄九〇年代初期，來自不同社會階級和工作領域的人們，開著自用轎車，貼上路邊小攤所叫賣的一美金「TAXI」（計程車）廉價貼紙，或兼職或全時投入計程車工作。一切全因政局混亂、官員貪瀆、恐怖主義橫行，再加上經濟衰退、通貨膨脹嚴重，小老百姓只能憑著一己的努力，在污濁的大城市中掙扎求存。

全片由無數個小人物的真實故事所組成，每段故事從坐上計程車為起點，伴隨著城市沿途風光，娓娓道出人生最動人的片段。其中有警察、醫生、演員，甚至是剛畢業的中學生，或是時常被酒醉老父毆打的未婚媽媽，他們有著不同的人生選擇，不同的痛苦與掙扎，卻在簡短的片段中閃耀出人生智慧和生命韌性。

「人生雖苦，仍舊很美麗。」被稱為「溫柔的觀察家」的荷蘭籍女導演Heddy HONIGMANN，以充滿人性關懷的紀錄觀點，走遍世界各角落，探訪不同階層的平凡小人物。從不以傳統訪談方式拍攝紀錄片的她，擅長以朋友聊天的口吻，讓受訪者打開心房，娓娓道出一則則動人而美麗的真實故事。



You live in Lima, a Latin-American metropolis with 7 million inhabitants, in Peru, where in the nineteen eighties and nineties the economic situation has grown increasingly hopeless.

You still manage to have a job, with the salary of which you can pay for gas and electricity, but not the rent; or you have even lost your job. The only thing that hasn't been stolen is your old car that you bought when you could still afford it. So, for a dollar you buy a sign saying "taxi", stick it on your windscreen, and throw yourself into the Lima traffic.

The competition is murderous, but the earnings, however small, are still quite worthwhile in a country where the members of the middle-classes – teachers, army officers, doctors, civil servants – earn salaries of a few hundred dollars a month.

As a taxi-driving economist explains in the film: in Peru there is hardly any middle-class left.

This film takes the viewer on a taxi-trip through Lima. The portraits of the drivers grow into a panorama of human fighting spirit, the many ingenious ways of survival we humans employ, of passion, pain, hope, and zest for life.

換城 Where Should I Go?

中國 China / 2010 / 60min / 李軍虎 LI Jun-hu

©2011入圍第17屆上海電視節“白玉蘭優秀電視節目展播”單元

ShangHai TV Festival Screening 2011

©2011入圍「華語紀錄片獎2011」長片組競賽

Selected in Chinese Documentary Festival 2011

 cnex production



兩個普通的農村家庭，為了下一代的命運背井離鄉來到城市，開始了尋找夢想的漂泊生活。然而接下來的發展，並未朝著他們所預料的方向進行：高昂的學費把張知麗的兒子擋在城市學校門外，她每天只能在舊貨市場自己教孩子識字。兩個留在農村的女兒由於長期缺少父母管制，生活也難以自理，大女兒已經產生了輟學的念頭，經常曠課逃學；而另外，丈夫車禍去世後的楊繡青為了不讓孩子再像自己那樣受苦，更為了能堂堂正正的做個城市人，她選擇了讓大一點的女兒退學去酒吧打工，和自己一起賺錢供兒子讀書。楊繡青現在最擔心的不是兒子的學費，而是以後的學費會越來越貴，到了升高中時，還要再交幾千元的擇校費，還有以後的大學。

現實和夢想之間的巨大差距，讓兩個家庭在貧困中緊緊相擁。前方的路，究竟何去何從。是該重新回到農村，還是與命運做最後一次抗爭留在城市？每一個選擇似乎都是那麼難……

Two ordinary families from the countryside, for the fate of the next generation, have left their hometowns for the city, where they begin to seek their dream of a wandering life/begin their wandering life in pursuit of their dreams. However, things do not develop as expected.

Exorbitant school fees kept Zhang Zhi Li's child locked outside of the city's school gates, leaving her with no option other than to teach her son how to read while she works at the flea market every day. Her two daughters, left at their countryside homestead out from under the watch of their parents, find it difficult to take care of themselves. The oldest daughter has already considered stopping her studies, often skipping school and cutting classes.

In order to help them forget about their own hardships after her husband passed away in a car accident, and more so to become dignified citizens of the city, Yang Xiu Qing decides to let her slightly older daughter leave school to work in a bar, like herself, to help earn money to support her son's studies. Yang Xiu Qing's biggest concern is not her son's present tuition, but that his school fees will become increasingly expensive. Yang Xiu Qing will have to hand over more than a few thousand yuan in fees to send him to a good high school, and then there is always college to worry about.

The tremendous gap between reality and dreams has left the two families tightly embraced by poverty. Exactly which road should they follow? Should they return to the countryside to start over, or should they take one last stand against fate and stay in the city? Neither choice seems to be very easy...

阿SAM A-Sam

中國 China / 2011 / 85min / 羅麗梅 LO Li-mei

✦ cnex production



Sam，二十五歲。這年，Sam和父母在深圳整整生活了廿年。這年，Sam工作三年整，學的是影視製作，理想是成為張藝謀一樣的導演。不過父母親只希望Sam找個好工作，天天陪在身邊就好。在家裡，Sam和母親說話，卻從來不和父親說話。

這年，Sam前所未有地覺得自己的人生不如意，工作不順利，家庭不溫暖，就連女友也背叛他。Sam帶著傷痕累累的心情到一個叫瀘沽湖的地方旅行。在那裡，Sam開始反思自己的人生，開始回想自己的周遭世界，包括父母親。不過，再藍的天空，似乎也蓋不住Sam那張憂鬱的臉，因為現實無時無刻不在召喚他。當大家都在狂歡的時候，唯有他一個人獨自在游離，格格不入。客棧老闆紮西告訴Sam，做男人就是要敢做敢想，而Sam非常清楚自己無法做到的就是這些。

旅行總是人生中短暫的享受，Sam最終是要離去的，或許真像他自己說的，他想明白了，Sam回到了家人身邊，開始和廿年來不說話的父親一起吃飯，晨練……還有就是，繼續上班，繼續卡拉OK。



Sam is 25 and has been living with his parents in Shenzhen for 20 years now. Sam has worked in the film industry for 3 years now. He wants to become the next ZHANG Yi-mou but his parents just want Sam to find a good job and to stay close to home. At home, Sam is close to his mom but distant from his dad.

Right now, Sam feels that his life is not going well. His career is unsuccessful, his family life is not a source of comfort, and even his girlfriend betrays him. A heart full of defeat Sam vacations at a place called Luku Lake. Sam feels a sense of freedom that hasn't been felt for some time. At Luku Lake Sam is able to reflect and think about everything he has and everyone around him, including his parents. But no matter how blue the sky, it can never replace the darkness that hovers over Sam's life, because the realities of Sam's everyday life beckons him. When everyone around him basks in happiness, he walks alone, unable engage. The hotel owner Jesse tells Sam, to be a man means to dream big and act big. Sam is incapable of that.

A vacation is a respite from the daily grind but ultimately, Sam returns to what he knows and to his family. He starts to speak to the father whom he hasn't spoken to in 20 years, and he goes back to work and to singing karaoke.

百萬格子小富翁 Millionaire in Checkfun

臺灣 Taiwan / 2011 / 16min / 傅榆 FU Yuc

✦ cnex production

格子店是一種新的創業模式，每個店面被分隔成上百個小格子，再由承租者展示、販賣任何琳瑯滿目且各具特色的創意商品。由於分散風險的經營模式，當2007年全球性金融風暴來襲之際，格子店迅速在臺灣街頭湧現。這種微型創業模式讓許多人躍躍欲試，利用業餘或待業時間激發創意，開發產品，力圖在眾多商品中脫穎而出。

本片以活潑輕盈的方式，記錄了三個格主的創業小故事，同時見證格子店隨經濟景氣消沈而變遷。石頭家中從事汽車零件代工，平時在家幫忙，利用晨起和晚餐後的空暇製作精美的手工花束；雅心的先生從事二手車買賣，她平時要幫忙顧店，閒暇之餘則自製襪子娃娃；麗惠目前在家修改衣服及製作制服，在平淡的工作之外，喜愛針線活的她開始動手做包包。

景氣越差，格子店的生長越是快速；一旦景氣復蘇，經營的危機也隨之浮現。這些可愛、努力又帶點小聰明的格子店家與格子主人們，在這個過程中尋找到更多屬於自己生命中的轉機。雖然無法如願地以小搏大，成為夢想的大富翁，但格子店卻讓他們獲得了成就感的幸福與價值。

The Check Fun Store is an innovative business model. Every store is divided into hundreds of small checks to display and sell a wide range of creative products provided by people who rent these checks. Thanks to its risk diversification nature, the check fun store business model proliferated in Taiwan when the financial crisis hit



in 2007 to carry people through the global economic downturn. To start up a business in this tiny scale encouraged many people to give it a try that they were using their leisure hours or unemployment to create their own merchandises and hoped that these new products would succeed.

This documentary film records the start-up stories of three check owners in a cheerful way. It also witnesses the ups-and-downs of the check fun stores alongside the overall economic ups-and-downs. “Stone’s” family is running an auto parts manufacturing factory. She helps out in the factory while using the early morning and leisure hours after dinner to do her hand-made flower bouquets. Ya-Xin’s husband is selling used cars. She works at the dealership, too; meanwhile, she makes socks dolls after work. Li-Hui’s current job is to alter clothes and make uniforms at home. She loves to make bags by hands to get away from her boring works.

The worse the economy fares, the more popular the check fun stores are. On the other hand, once the economy starts to recover, the challenges become bigger for these check business undertakers. In this documentary film, we see how these witty hardworking check fun stores owners and the check leaseholders interacted, trying to pursue opportunities to redirect their lives through the check fun store experiences. Though the chances for them to become rich by such a small investment is extremely slim, the check fun store experiences win them senses of achievements and self esteem.

509-E刑男 On the Edge of Light and Shadow

巴西 Brazil / 2009 / 150min / Luciana BURLAMAQUI

©2010 墨西哥Guadalajara影展最佳拉丁美洲紀錄片 Best Latin American Feature Documentary, International Cinema Festival in Guadalajara

©2009 法國Biarritz拉丁美洲影展觀眾票選最佳紀錄片 Audience Award for Best Documentary, Biarritz Latin American Cinema and Cultures Festival, France



女演員蘇菲亞來到位於巴西聖保羅一座全南美最大的監獄，義務提供受刑人戲劇指導。她的到來為受刑人德斯特和阿非X帶來生命的一線光亮。極具音樂天分的兩人以牢房代碼509-E為名，組成了一個饒舌樂團，並在蘇菲亞的協助下大放異彩，不僅發行專輯，更進行多場巡演。

然而，509-E富批判性的歌詞和發言讓政府當局不滿，更成為警方的眼中釘。當監獄發生挾持人質的暴動事件，正好成為監管單位禁止他們繼續演出的理由。他們的共同夢想，此時面臨了挑戰……

本片拍攝期間長達七年，透過509-E飽含社會觀察的歌詞和他們的生命歷程，引發我們對於人權、刑罰與罪犯的思考。犯人代表著是他們自身的罪惡，或者其實是曝露了社會的階級差異？更生人所遭受的歧視是否更加惡化他們的生存處境，導致一再犯罪的惡性循環？長期關注這些社會議題的女導演Luciana BURLAMAQUI 不僅呈現了大量貧富差距、人權不公與種族歧視等問題，更成立了製片公司，致力於人道主義議題的影片製作。

On The Edge of Light and Shadow looks into violence and human nature with the stories of an actress who has devoted her life to humanizing the penal system, the rap duo 509-E with Dexter and Afro-X inside the extinct Carandiru, at that time the largest prison in Latin America, and a judge who believes in a more dignified way to rehabilitate inmates. The documentary follows the life of these characters during seven years, beginning in the year 2000.



舞回路 Back on the Street

香港 Hong Kong / 2010 / 47min / 黃肇邦 Wong Siu Pong

©2011 華語紀錄片節 Chinese Documentary Festival 2011

©2012 圓筒大學生影像展 Art De vivre College Student Film Festival 2012

©2012 第四屆發生藝術節 Breaking Arts Festival 2012



「節拍攻擊」是一隊成立了十年的街舞組合，曾踏上國際街舞比賽的舞台。成員們個性強硬，對商界、娛樂界以至其他舞者都勇於批評，而旁人的推崇或不屑，他們都不放在眼內，只一心沉醉在其舞蹈中。

"Rhythm Attack" is a street dance group formed 10 years ago. They are powerful dancers and outspoken critics of businessmen, the entertainment industry and even fellow dancers. Neither do they care about praise nor disdain. They just chill and try to make a killing, B-boy style.



世代觀點

Value of Next Generation

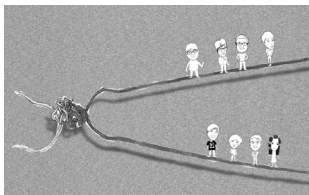


藍綠對話實驗室 Dialogue between Blue & Green

臺灣 Taiwan / 2012 / 75min / 傅榆 FU YUE

★香港首映 HONG KONG PREMIERE

✦ cnex production



臺灣的民主自由在華人世界普遍受到羨慕，與此同時，臺灣的藍綠之爭卻也常讓其他華人對民主的印象蒙上一層陰影。當上一代為了藍綠意識形態吵的不可開交，新一代的臺灣年輕人是如何看待藍綠？他們還會為了「藍綠問題」而水火不容嗎？透過長期對話實驗，觀察這群2012總統大選的首投族，又會產生什麼樣的化學變化？



Taiwan's democracy is the envy of Chinese people all over the world, but when this two-party system—"blue" and "green"—get at each other's throats, it seems to cast a dark cloud over this beacon of advancing democratization. How does the young generation feel about the political environment they've inherited? We gathered a group of young people from across the blue and green spectrum, a year and a half before Taiwan's presidential election, to participate in a political dialogue.

紐時風暴 Page One: Inside The New York Times

美國 USA / 2010 / 88min / Andrew ROSSI

©2011 日舞影展 Sundance Film Festival

©2011 舊金山影展 San Francisco International Film Festival



網路時代大幅改變我們的生活方式與資訊傳播管道。網路已成為多數人獲取新聞資訊的主要管道，不僅是消費者，臺灣的新聞業者也已經極度仰賴YouTube視訊、BBS站的八卦爆料、人肉搜索等網路工具或話題來生存。

成立於十九世紀中、最權威老字號的《紐約時報》，一樣難以抵擋科技變遷所帶來的衝擊。在應對維基解密、iPad等挑戰的同時，還要克服次貸危機所引發的全球經濟衰退。二〇〇九年一片新聞業破產的聲浪中，《紐約時報》也不得不裁撤資深記者、抵押總部大樓來求生。向來以專業、嚴肅著名的《紐約時報》，能否在種種險境中衝出一條生路？

為拍攝這部紀錄片，導演特別獲准進駐《紐約時報》的總部，直擊員工的工作現況。新聞業為我們揭露了世界的樣貌，我們跟隨著記者的鏡頭看見各大產業的內部結構。本片一舉公開紐時工作人員催稿時的窘迫、慎重其事的頭版編輯會議，以及公司面對產業變遷時的求生姿態。

Through the years, the fly-on-the-wall documentary has taken us on the presidential campaign trail, into the foxholes of war and behind the curtain with performers. In the spirit of that tradition, *Page One* goes inside the newsroom at The New York Times during one of the most tumultuous eras for journalism since the printing press was invented to reveal a disarmingly candid portrait of the paper of record.



Over the course of a year when WikiLeaks and Twitter emerged as household names and publications like the Seattle Post-Intelligencer and Washington Post either folded or significantly reduced their operations, director Andrew ROSSI gains unprecedented access to the country's preeminent news factory. Can the foot soldiers of this bastion of old media keep up with the fire hose of information that is the world-wide web?

Inside the Times newsroom, journalists on the media desk grapple with the implications of their paper's decision to work with whistleblower Julian ASSANGE, the collapse of traditional models for network television and print advertising, challenges to the Times' authority in the wake of reporting failures during the run up to the war in Iraq and the emergence of the blog voice in the pages of the Gray Lady as exemplified by writers David CARR and Brian STELTER. Meanwhile, they continue to uphold the values of the old-fashioned, shoe-leather reporting that's now on the endangered list. What emerges in the page-one meetings, spearheaded by executive editor Bill KELLER, and on the ground with reporters, is an intimate portrait of highly skilled journalists practicing their craft while the sky falls all around them, still hoping that readers will stick with them--even if their work ends up behind a paywall.

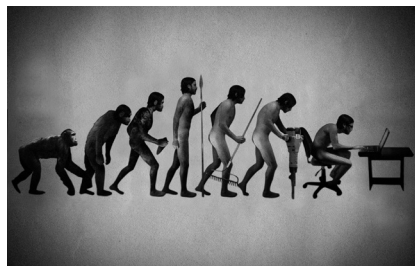
愛的進化論

Connected : An Autobiography about Love, Death and Technology

美國 USA / 2011 / 82min / Tiffany SHLAIN

©2011 日舞影展 Sundance Film Festival

©2011 夏威夷Maui影展觀眾票選最佳紀錄片 Best Documentary, Maui Film Festival Audience Award



網際網路的發展、電報到智慧型手機的演進，乃至社群網站的出現，通訊與資料儲存科技，將現代人的一切生活與文化活動，跨越時空地連結在一起。但早在這一切之前，所有的生命體，就被緊緊鑲嵌在生態系統之中。幾世紀來，人類、男性與左腦主宰了以科學、實證主義掛帥的文明發展。「科學」一詞在希臘字源中所指即是切割，人類不斷地尋找最終不可切割的粒子或終極答案，卻忽略了人與人、人與自然、與世界的連結。

本片利用趣味活潑卻也充滿符號與隱喻的動畫，穿插大量歷史影像、多樣媒體素材，呈現了人類中的重大事件，以及當前危機。表面看來，導演運用女性的右腦魔力，為文明發展的整體現象提出一個省思性的回顧。但剝開繽紛的動畫效果以及真灼的批判，本片含有不可忽視的溫情底蘊。如果對應於片中不斷出現的蜜蜂隱喻，蜜蜂的消失與否將是生態系統存亡關鍵，那這股溫情就是導演所建構出的這廣大連結網絡的存亡關鍵。這是她企圖在影片中展露並頌揚的，關於愛，或更廣泛地說，是對人的核心關懷。

With wonderful heart and an impressive sense of scale, Tiffany SHLAIN's vibrant and insightful documentary, *Connected*, explores the visible and invisible connections linking major issues of our time – the environment, consumption, population growth, technology, human rights, the global economy – while searching for her place in the world during a transformative time in her life. Employing a splendidly imaginative combination of animation and archival footage, plus several surprises, SHLAIN constructs a chronological tour of Western modernization through the work of her late father, Leonard SHLAIN, a surgeon and best-selling author of *Art and Physics* and *The Alphabet Versus the Goddess*.

With humor, curiosity and irony, the SHLAIN family life merges with philosophy to create both a personal portrait and a proposal for ways we can move forward as a civilization. An exhilarating rollercoaster ride, the film proposes that after centuries of declaring independence, it may be time for us to declare our interdependence instead.

未完成的空間 Unfinished Spaces

美國 USA / 2011 / 86min / Alysa Nahmias, Benjamin Murray



“一個有藝術遠見的迷人故事，出色的結構” —— Steve Dollar 華爾街日報

1961年，三個有遠見的年輕建築師接受了卡斯特羅和哲古華拉的任務——在位於古巴哈瓦那的高爾夫球場上建設一所古巴國家藝術學校。這些最初的設想很快付諸於實踐，學校的第一節課也隨即開堂。從全國各地到來的舞蹈家、音樂家和藝術家陶醉在優美的校園中。但是當這些富有變革性的夢想馬上要變成現實的時候，建設被迫中止，建築師和他們的設計方案被視作有傷政治風化。四十年之後學校仍在使用，但那些建築仍未完成並一直受損……

《未完成的空間》紀錄了無拘無束的創作力；官僚主義的毀滅力量；反映了一段這些建築家的生存經歷。無論是敘



事還是攝影，這都是一部極其出色的影片。

“A fascinating tale of visionary aesthetics and... sublime structures” – Steve Dollar, THE WALL STREET JOURNAL

In 1961, three young, visionary architects were commissioned by Fidel Castro and Che Guevara to create Cuba's National Art Schools on the grounds of a former golf course in Havana, Cuba. Construction of their radical designs began immediately and the school's first classes soon followed. Dancers, musicians and artists from all over the country reveled in the beauty of the schools, but as the dream of the Revolution quickly became a reality, construction was abruptly halted and the architects and their designs were deemed irrelevant in the prevailing political climate. Forty years later the schools are in use, but remain unfinished and decaying. UNFINISHED SPACES charts the journey through almost boundless creative ambition, the destructive force of bureaucracy, and the aftermath on the lives of the architects. It's a stunning film, both in narrative and photographic terms.

戰地迴聲 Hell and Back Again

美國 USA / 2011 / 88min / Danfung DENNIS

◎2011 日舞影展紀錄片評審團大獎、最佳攝影

World Cinema Jury Prize, Cinematography Award, Sundance Film Festival

◎2011 莫斯科影展最佳紀錄片

Best Documentary, Moscow International Film Festival



二〇〇一年，美國政府以反恐為名，向阿富汗進軍，掃蕩當地的塔利班政權。〇九年，奧巴馬上任後旋即向阿富汗增兵兩萬一千人，片中主人翁內森所屬的海軍陸戰隊便在其中。內森在當地執行搜索、接近並掃蕩敵人的任務，右腿卻不幸被射傷，自此不良於行；返國後雖然有妻子的細心照料，卻仍無法調適，回到正常生活的軌道之中。

內森確實回到美國北卡羅萊納州的家中了，但他的右腳和心靈中的某部分卻沒有回來。或者，背負著太多心理包袱，活在身心都難以適應的美國，其實是重新回到另一個地獄呢？

本片榮獲二〇一一年日舞影展的紀錄片評審團大獎以及最佳攝影技術。導演長年在伊拉克、阿富汗地區拍攝戰場第一線的照片，廣泛刊登於《時代》雜誌、《紐約時報》和英國《衛報》等各大媒體。投身戰場所需要的十足勇氣、精湛的拍攝手法和運鏡技巧，加上對服役士兵返鄉後心境的細膩觀察，使他能完成這部生動、殘酷又發人深省的影片。

In 2009, U.S. Marines launched a major helicopter assault on a Taliban stronghold in southern Afghanistan. Within hours of being dropped deep behind enemy lines, 25-year-old Sergeant Nathan HARRIS's unit (US Marines Echo Company, 2nd Battalion, 8th Marine Regiment) is attacked from all sides. Cut off and



surrounded, the Marines fight a ghostlike enemy and experience immense hostility from displaced villagers caught in the middle.

Embedded in Echo Company during the assault, photojournalist and filmmaker Danfung DENNIS captures the frontline action with visceral immediacy. When Sergeant HARRIS returns home to North Carolina after a life-threatening injury in battle, the film evolves from a war exposé to the story of one man's personal apocalypse. With the love and support of his wife, Ashley, HARRIS struggles to overcome the difficulties of transitioning back to civilian life.

In immense physical pain, Sergeant HARRIS grows addicted to his medication. His agony deepens as he attempts to reconcile the gulf between his experience of war and the terrifying normalcy of life at home. The two realities seamlessly intertwine to communicate both the extraordinary drama of war and, for a generation of soldiers, the no less shocking experience of returning home. An unprecedented exploration of the moving image and a film of uncommon intimacy, *Hell and Back Again* comes full circle as it lays bare the true cost of war.



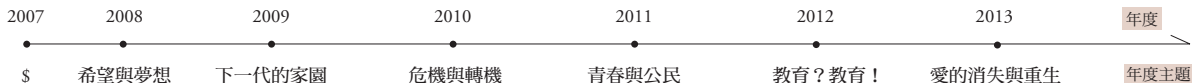
十年。十問。100部華人紀錄片 當代華人社會文化記錄者

CNEX的名字是由「看見未來」(See Next)的英文發音而來
並有「華人新世代」(Chinese Next)的意涵

這是一個長期的年度影像徵集與展演計畫
我們將緊貼著這個華人文化日趨繁複而龐大的時代
以十年的時間
對十個大主題
邀請全球華人各路人馬一同觀察、思考、記錄、表達
用影像與文字寫下當代華人的社會文化史
為下一代的華人建立一個影像資料庫

全球視野，在地行動
Connecting NEXt，Collecting NEXt，Creating NEXt，
Culture NEXt
當代華人影像與文字正在彙集
Chinese 2.0，已經誕生。

所有尚未被記錄，但終將被矚目的人，
所有尚未被看見，但終將會發生的事，
都會被記錄在CNEX給下一代的太平盛世備忘錄中。



組織

CNEX 為一非營利性質的民間文創組織，由兩岸三地熱愛紀錄片的人士組成，目前由北京國際交流協會、臺灣蔣見美教授文教基金會、香港CNEX基金會共同推動。

遠景

CNEX以開展文化資源、培育文化創意人才、促進華人社會和諧進步與華人文化的可持續發展為遠景，期望透過紀實文藝促進國際社會與華人的文化交流。

使命

CNEX在大變遷的全球化時代，提供華人新一代紀實創作者及其文藝作品的創作與交流平台，幫助更多的專業人士以影音和文字的形式留下華人社會發展的生態軌跡。

目標

文化資源整合：與兩岸三地非營利機構合作，採取企業贊助，籌募資金作為營運基礎，與電子及平面媒體合作推動各項華人社會紀實文藝計劃；

建立紀實文藝資料庫：以影音創作帶動文字論述，以文字論述促進影音創作，為二十一世紀的華人社會留下紀實文藝資料庫，促進紀實文藝產業的可持續發展。

行動

自2007起連續十年，每年觀察該年度華人的精神動向與集體意識，選定與華人社會密切相關的年度主題，號召全球華人對此主題描述、響應、表達、對話，並以此主題進行徵案、拍攝、出版、展映、發行等活動。

年度紀錄片徵案與製作

依照年度主題，進行紀錄片徵案與工作坊評選，每年選出十個企劃案進行拍攝，同時邀請華人地區的紀錄片工作者拍攝影片，共同創造出該年度深具影響力的文化作品。

年度主題影展

依照年度主題，每年舉辦主題紀錄片影展，邀集與該年度主題相關的國際紀錄片、華人紀錄片，甚至文字、圖像、音樂等文化作品，形成一年一度的影像嘉年華會。

發行與出版

CNEX的徵案補助拍攝不同於一般捐贈性質的補助行為，CNEX以創造文化產業規模經濟為遠景，所有的文字報告和影像作品，最終將製成系列出版物向海內外發行推廣，創造不容忽視的影響力與歷史價值。

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10 Themes, 10 Years, 100 Chinese Documentaries Preserving Contemporary Chinese Cultures

What is CNEX

CNEX is the short form of “Chinese Next” and “See Next”. It’s a non-profit foundation devoted to the production and promotion of documentaries of the Chinese people. CNEX strives to facilitate cultural exchange between Chinese and the rest of the world through supporting documentaries depicting contemporary Chinese – people of Chinese ethnicity, their living and their society.

CNEX aspires to become a platform supporting Chinese documentary filmmakers to enhance a sustainable strategy for the contemporary Chinese documentary making. CNEX aims to establish and develop a library of global Chinese non-fiction works to preserve visuals and cultures of Chinese communities, especially in a time of unprecedented and rapid changes happening in this ancient culture.

Who We Are

We have a great team consisting of professional filmmakers, passionate staffs and volunteers, as well as an expanding advisory board. Three key founding members of CNEX are: Ben TSIANG (CEO), Ruby CHEN (COO) and CHANG Chao-wei (Chief Producer).

What We Do

Annual Thematic Production

There will be a chosen theme announced annually to solicit documentary films, articles, publications, and art works through online and offline



submission. This will allow CNEX to produce, collect and disseminate influential works. The goal is to preserve the development history of the Chinese people at the beginning of the 21st century to serve as a memoir for our future generations.

CNEX Documentary Film Festival and Campus Tour

Based on the chosen theme of the year, CNEX hosts a series of activities to explore and create cultural works, climaxing in the CNEX Documentary Film Festival with workshops and art exhibition.

CNEX tours among universities to create direct dialogue with young students. CNEX believes this cultural movement is a cross-generation undertaking.

Publication and Distribution

CNEX invites well-known commentators and culture experts from Mainland China, Taiwan and Hong Kong for composing articles or participating in the forums on the chosen theme. It also promotes the documentaries produced and the collated intellectual achievements through diversified channels, campuses exhibitions, cultural venues, international film and TV festivals, overseas Chinese communities, as well as forms of new media.

Theme of the Year

- 2007: Money
 - 2008: Dreams and Hopes
 - 2009: Next Generation's Homeland
 - 2010: Crisis and Opportunity
 - 2011: Youth and Citizenship
 - 2012: Educating? Education!
 - 2013: Dissolution and Restoration of Love
-



贊助單位 Sponsor

Love Ideas ♥ HK集思公益計劃

李嘉誠基金會推出「香港仁愛香港」公益行動，啟動首個活動「Love Ideas HK集思公益計劃」，旨在凝聚全港市民愛心，齊來創造一個處處有關懷，人人樂助的社會。

「Love Ideas ♥ HK集思公益計劃」是一個網上平台，歡迎全港市民提交具創意的愛心項目；與此同時，我們期望市民在網上踴躍投票，支持他們認為最具意義的項目。

獲得最多選票的愛心項目將由基金會撥款資助推行，讓獲選的項目得以實踐，一起建設更美好的社區。

我們邀請全港市民到訪我們的網上平台 www.loveideas.hk，上載愛心項目並投票，集結科技、公益和社區觸覺的力量，用我們自己的方法，建造我們心中最理想的城市。

“Love Ideas ♥ HK” is the first programme of “Love HK Your Way!”, a public philanthropic campaign initiated by the Li Ka Shing Foundation (LKSF) to engage Hong Kong citizens in a united effort to improve our community.

Through an online platform – www.loveideas.hk – Hong Kong residents can submit innovative and creative ideas or vote for projects that encourage compassion and improve the lives of those who live in our community.

Projects receiving the most votes will be awarded grants by the LKSF to carry out their plans of making Hong Kong a better place to live, learn, and grow.

With this first programme, “Love Ideas HK”, the larger “Love HK Your Way!” campaign issues a call to arms for everyone in Hong Kong to come together and make a difference through the combined powers of technology, charity, and community awareness.

協辦單位 Co-organizer

關注綜援低收入聯盟 CSSA Alliance

「關注綜援檢討聯盟」是一個由18個民間團體，包括：綜援人士組織、單親團體、勞工團體、婦女團體、殘疾團體、新來港人士團體以及地區基層組織而成，自1998年正式成立後，一直甚為關注香港綜援政策及基層生活保障，致力反映基層市民的生活需要。

信念：我們抱著「助人自助帶來希望 據理力爭帶來公義」的信念，希望透過這一站式綜援諮詢熱線服務發揚社會的互助文化，讓有需要的人得到有關綜援問題上的及時支援。

工作及服務：我們主要組織不同地區的街坊，共同關心社會保障政策，並透過建制內外的空間，爭取一個更合理的基本生活保障制度。另外，我們亦設有一條綜援諮詢熱線，是全香港第一條由綜援受助人（熱線義工）接聽的熱線，所有熱線義工也已接受本聯盟安排的綜援課程，經過培訓後以助人自助的精神，同路人的身份為不同社區人士提供熱線及社區講座服務。

電話：36902699

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電郵：cssa_alliance@yahoo.com.hk

社區發展陣線 Community Development Alliance

陣線於2005年11月正式註冊成立，是一個專注於社區發展工作的團體，由致力推動社區發展工作的前線社工、來自各大專院校社工系的教授/學者和學生組成。

陣線以「凝聚弱勢社群，推動社區發展」為宗旨，宣揚社區發展服務的精神、關注影響基層市民和弱勢社群的社會政策、捍衛及拓展用於貧乏社區的資源，希望透過不同類型的服務提供，致力改善香港社會的貧窮問題。

電話：3482 0622

傳真：3003 6224

地址：天水圍天悅郵悅貴樓地下12室

電郵：cdahkedu@gmail.com 或 cdservice@yahoo.com.hk

網址：<http://communitydevelopment-cda.blogspot.hk/>

首輪放映場次 Screening Details (1st Round)

影片 Film	日期 Date	時間 Time	地點 Venue	合作單位 Partner
藍綠對話實驗室 Dialogue between Blue & Green	04/11/2012 (Sun)	16:30-18:00	香港兆基創意書院地下多用途室 九龍聯合道135號 Multipurpose Room, G/F, HKICC Lee Shau Kee School of Creativity, 135 Junction Road, Kowloon	MaD@九龍城書節 MaD@ Kowloon City Bookfair 2012
資本主義的陷阱 The Flaw	10/11/2012 (Sat)	14:00-17:00	香港理工大學李兆基樓Y301室 Y301, Lee Shau Kee Building, The Hong Kong Polytechnic University	香港理工大學社會政策研究中心 Centre for Social Policy Studies, The Hong Kong Polytechnic University
中國門 China Gate	12/11/2012 (Mon)	19:30-21:45	香港城市大學新科實業演講廳 LT-9 LT9 - SAE Magnetics Lecture Theatre, City University of Hong Kong	香港城市大學 City University of Hong Kong
媽媽的村莊 Mothers	20/11/2012 (Tue)	19:30-21:30	香港城市大學陳振東演講廳 LT-11 LT11 - John Chan Lecture Theatre, City University of Hong Kong	
垃圾圍城 Beijing Besieged by Waste	14/11/2012 (Wed)	19:30-21:30	香港浸會大學逸夫校園(聯福道) 永隆銀行商學大樓205室 WLB205, The Wing Lung Bank Building for Business Studies, Renfrew Road, Hong Kong Baptist University	香港浸會大學社會工作系 Department of Social Work, Hong Kong Baptist University
決戰唐寧街10號 The Love of Money: Back From the Brink	22/11/2012 (Thu)	19:30-21:30		

- 所有場次均免費入場。
Free admission for all screenings.
- 以上列表只列出部分放映安排，其他新增場次，或場次安排有任何改動，請以CNEX官網和Facebook專頁公佈為準，主辦單位保留放映安排的最終決定權。
The timetable only shows part of the screenings. In the event of any change, update announced by CNEX Website and Facebook Page shall prevail.
CNEX reserves the right to change the arrangement.
- 有關放映詳情、諮詢與洽談：
For further screening details, inquiry and cooperation:
Web: www.cnex.org.hk
Facebook: CNEX HK
Tel: +852 3586 - 9041 / 3586 - 9061
Email: contact@cnex.org.hk

紀錄

未必給予片

答案，卻迫使人去問了

該問的問題。

蔣顯斌

危機

來時要心靜，轉機到

時要行動。

機不可失

張艾嘉

讓鏡頭當我們的第三隻眼睛，將世界看得更清楚透徹。

范瑋琪

翻，不知身體好不好，翻，不知身體好不好，翻，不知身體好不好

對危機，不敢面，是為了改變

紀錄

機不可失

龍男·以撒克·凡亞思

機不可失

林育賢