

主辦單位
龍應台文化基金會
Lung Yingtai Cultural Foundation

5.21
起全國巡迴放映

聚落串聯、校園放映

臺北 5.16
↓
高雄 6.06
↓
6.08 內惟藝術中心

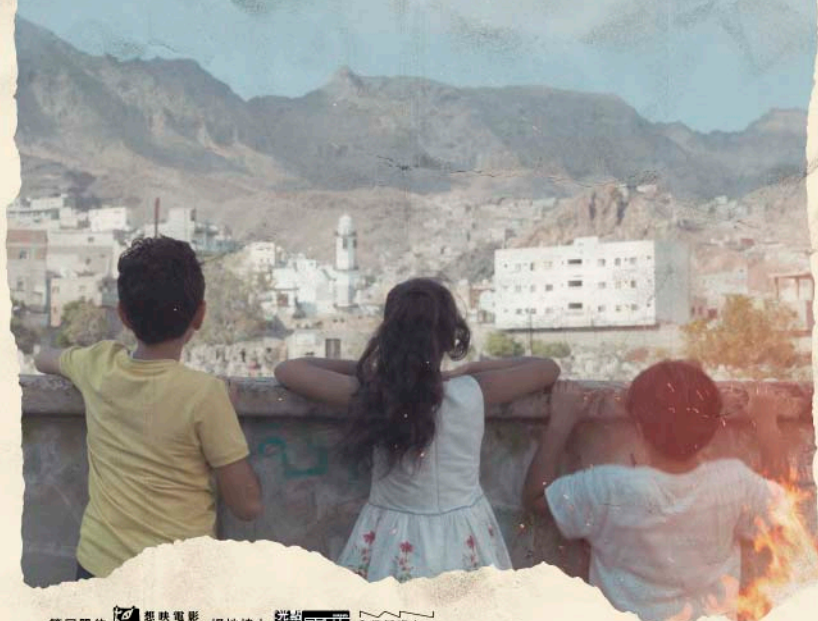
臺北 5.18
↓
光點華山電影館

主影展

2025 PEACE FILM FESTIVAL : THINK PEACE ACT PEACE

和平影展

傾聽與對話



策展單位
想映電影
JOINT PICTURES
場地協力
龍應台文化基金會
LUNG YINGTAI CULTURAL FOUNDATION

2025 和平影展：傾聽與對話

影展的話

「和平」，人類恆久以來的共同想望，更是放諸四海皆準的普世價值。「2025 和平影展：傾聽與對話」，透過電影影像的對話形式，傾聽當下全球不同型態的衝突現況，梳理世界和平的永續可能性。

「永續與和平」，探討的不僅僅是戰火暫歇，而是一種能夠長期穩定發展的社會狀態。當今，俄烏戰爭、以巴衝突，以至科索沃、盧安達、緬甸等衝突地區依然烽火連天、生靈塗炭。希望透過和平影展的影像紀錄，以和平對話、韌性對話及理性溝通，建構未來和平的機遇極大化。

本屆影展策展主題及選片類型，涵蓋政治、社會、族群、生態等議題，包括2024年奧斯卡最佳紀錄片《戰場日記》，透過戰爭伊始的第一視角，紀錄馬立波20天圍城之戰。該片闡釋了最心碎的訴求，也揭橥最鏗鏘的警鐘。甫拿下2025年奧斯卡最佳紀錄片、同時也是2024年柏林影展最佳紀錄片得主《你的國，我的家》，以巴勒斯坦西岸為真實的歷史場景，以鏡頭揭示不義，用血淚守護家園。

台灣首映的《戰爭與正義》，描寫國際刑事法院（ICC）對發起俄烏戰爭的普丁總統簽發了涉嫌戰爭罪的逮捕令，也對發起以巴戰爭的雙方，皆以戰爭罪行進行起訴。影片聚焦 ICC 歷任和現任檢察官，揭示為什麼侵略戰爭難以追究責任，也告訴世人：戰爭最大之罪魁禍首，是否就是戰爭本身？（The biggest war crime of all is war itself.）

2024年柏林影展金熊獎《達荷美：祖靈回家》，紀錄非洲舊達荷美王國26件文物歸還的過程，一場跨越130年歷史珍寶的流浪旅程，更提供當代解殖運動與歷史正義、文化認同等更高層次的深層省思。2023年台北電影節國際新導演競賽評審團特別獎《腹荷》，呈現戰後的葉門，一對在生存風暴中，手無寸鐵的小人物，那樸素、真實又無助的生活日常。《我家有個開心農場》，一部歷時10年的農場大翻新，真誠地紀錄一對夫妻，如何讓荒地復甦，參悟與各物種和諧共存的原樸理念，藉由親近土地，體認綠色保育的永續真諦。

本屆影展內容，除台北、高雄共12場主影展放映，更在全國各縣市進行校園及聚落串聯放映，希冀藉由各類型放映活動，在全國各地遞出橄欖枝，以傾聽與對話，化解仇恨衝突與暴力戰爭的可能，並播下和平文化的種子，讓祥和與幸福遍地開花。

2025 PEACE FILM FESTIVAL: THINK PEACE ACT PEACE

FOREWORD

“Peace” is humanity’s enduring aspiration and a universally embraced value. Through the dialogue of cinema, “2025 Peace Film Festival: Think Peace Act Peace” contemplates current global conflicts in their various forms, and explores sustainable possibilities for world peace. “Sustainability and peace” involves not merely a temporary cessation of hostilities, but a social state capable of long-term, stable development. Today, the Russia-Ukraine war, the Israel-Palestine conflict, and turmoil in regions such as Kosovo, Rwanda, and Myanmar continue to rage, resulting in widespread devastation and suffering. Through the selected films of the Peace Film Festival, we hope to promote peaceful dialogue, resilient conversations, and rational communication, maximizing opportunities for future peace.

The year’s festival features themes and genres that cover political, social, ethnic, and ecological issues, and includes the 2024 Oscar-winning documentary, *20 Days in Mariupol*, a 20-day firsthand account of the siege of Mariupol captured at the very start of the war. The film voices the most heartbreaking of pleas and issues the sharpest of warnings. Also included is *No Other Land*, winner of the 2025 Oscar for Best Documentary Feature Film and the 2024 Berlinale Documentary Film Award. Set against the historical backdrop of Palestine’s West Bank, the film exposes injustice through its lens, depicting a homeland being defended with blood and tears. Making its Taiwan premiere is *War and Justice*, which explores the International Criminal Court’s (ICC) arrest warrant against Russian president Vladimir Putin for alleged war crimes, as well as its charges against both sides of the Israel-Palestine conflict. With a focus on former and current ICC prosecutors, the film examines why prosecuting wars of aggression is so difficult, while also telling the world: The biggest war crime of all is war itself.

The winner of the 2024 Berlinale Golden Bear, *Dahomey*, documents the return of 26 cultural artifacts to the former Kingdom of Dahomey in Africa. This 130-year odyssey of displaced historical treasures offers a profound modern reflection on colonization, historical justice, and cultural identity. *The Burdened*, winner of the Special Jury Prize at the 2023 Taipei Film Festival, portrays the simple, raw, and helpless daily life of a defenseless couple navigating survival in post-war Yemen. *The Biggest Little Farm* chronicles a 10-year farm restoration journey, sincerely documenting how a couple revived a barren landscape and grasped the simple philosophy of living in harmony with all species. By connecting with the land, they came to understand the true meaning of sustainable green conservation.

In addition to the 12 main screenings in Taipei and Kaohsiung, this year’s festival also features coordinated screenings in school campuses and local communities across cities and counties nationwide. Through these various screening activities, we hope to extend an olive branch to every corner of the country, embracing listening and dialogue to defuse the potential for hateful conflicts and violent wars, while planting seeds of peace that allow harmony and joy to blossom throughout the land.

索票資訊

● 索票辦法

線上索票說明

- 本影展所有場次均為免費線上索票，每場次座位有限，索完為止。
- 每人每場次限索取2張票券。
- 錯過索票時間或者電子票券已索完，請於放映當日直接至影展現場服務台候補。
- 現場掃描電子票券，排隊入場，自由入座。
- 各場次於開演前15分鐘開放進場。線上索票觀眾最晚請於電影開演前5分鐘入場，否則將視為自動放棄，並開放名額為現場候補之用。
- 現場服務台地點：光點華山電影館穿廊一和平影展服務台、內惟藝術中心Reel ONE 1 廳外一和平影展服務台。

※ 本次活動網路索票採 KKTIX 系統，請先註冊會員帳號並登入，方可索票。

【臺北主影展】

- 索票時間：2025年5月3日（六）12:00－5月15日（四）23:59，若電子票券已索完，將提前關閉該場次，請於放映當日直接至影展服務台現場候補。

【高雄主影展】

- 索票時間：2025年5月3日（六）12:00－6月5日（四）23:59，若電子票券已索完，將提前關閉該場次，請於放映當日直接至影展服務台現場候補。



• 臺北場索票連結：



• 高雄場索票連結：

線上索票時間

現場候補

【臺北主影展】

- 各場次開演前3分鐘將視線上索票實際出席人次開放現場候補名額，排隊依序入場，**本候補不保證排隊即有座位**，若無座位提供候補，即不開放候補名額，敬請見諒。
- 現場候補地點：光點華山電影館穿廊一和平影展服務台。

【高雄主影展】

- 各場次開演前3分鐘將視線上索票實際出席人次開放現場候補名額，排隊依序入場，**本候補不保證排隊即有座位**，若無座位提供候補，即不開放候補名額，敬請見諒。
- 現場候補地點：內惟藝術中心 Reel ONE 1 廳外一和平影展服務台。

影展注意事項

- 觀賞電影時，請關閉行動電話或轉為震動。
- 為維護您的觀影品質，敬請準時入場。影片開演20分鐘後不再開放入場，敬請見諒。
- 一人一票，票券遺失或毀損，恕無法重新開票。
- 請遵守電影分級制度，依規定入場觀影。入場觀影時請主動出示證件，以便工作人員確認是否符合電影分級級數。
- 請遵守放映場地之飲食規定，離場時請注意個人隨身物品。
- 為維護影廳內安全與維持逃生動線，請勿逗留、站立或坐在廳內走道與其他非座位區。
- 影片之權利屬於版權所有者，任何攝影、錄影、錄音行為皆屬違法，主辦單位有權要求違法觀眾刪除攝錄檔案及離場。
- 如遇天災或不可抗力因素，主辦單位將依臺北市／高雄市發布之命令，決定是否取消或如期放映，並盡速於官網公布。
- 影廳內無障礙設施席位有限，如有需求請於觀影場次三日前來電預約(02)2722-7787。
- 上述事項若有未盡事宜，主辦單位保有解釋、修改暫停和終止活動的權利。

Ticketing Information

● How to Get Tickets

Online Ticketing

- Tickets to all festival screenings are free of charge and can be reserved online. Due to limited seating, tickets are available on a first-come, first-served basis.
- Each person may reserve up to 2 tickets per screening.
- If you miss the ticketing window or if all online e-tickets have been reserved, please queue in the standby line at the venue on the day of the screening.
- Please line up and scan your e-ticket at the venue to gain entry to the screening. Seating is open and unassigned.
- Admission for each screenings will begin 15 minutes before the screening begins. Audience members who reserved their tickets online must enter at least 5 minutes before the screening begins, or they will be deemed to have forfeited their seats, which will be released to those in the standby line.
- Service location in Taipei: SPOT Huashan Cinema Corridor – Peace Film Festival Service Desk.

● Online Ticketing Window

※ Festival tickets are issued via the KKTIX system. Please register for a KKTIX account and log in to reserve your tickets.

[Taipei Screenings]

- Ticket reservation window: From 12:00 on 3 May 2025 (Sat) to 23:59 on 15 May 2025 (Thu). The reservation window for a screening will close earlier if all available tickets have been reserved. You may still queue in the standby line at the venue on the day of the screening.

[Kaohsiung Screenings]

- Ticket reservation window: From 12:00 on 3 May 2025 (Sat) to 23:59 on 5 June 2025 (Thu). The reservation window for a screening will close earlier if all available tickets have been reserved. You may still queue in the standby line at the venue on the day of the screening.

Ticket Link for
Taipei Screenings



Ticket Link for
Kaohsiung Screenings



● On-site Standby

[Taipei Screenings]

- Standby entry will be determined 3 minutes prior to the start of each screening, based on the number of unreserved seats and no-shows among online ticket holders. Entry will be granted on a first-come, first-served basis. Queuing in the standby line does not guarantee a seat. If no seats are available, standby entry will not be provided.
- Standby line location: SPOT Huashan Cinema Corridor – Peace Film Festival Service Desk.

[Kaohsiung Screenings]

- Standby entry will be determined 3 minutes prior to the start of each screening, based on the number of unreserved seats and no-shows among online ticket holders. Entry will be granted on a first-come, first-served basis. Queuing in the standby line does not guarantee a seat. If no seats are available, standby entry will not be provided.
- Standby line location: Neiwei Arts Center, outside Reel ONE – Peace Film Festival Service Desk.

● Festival Guidelines

- Please switch off your mobile phone or set it to silent mode during the screening.
- Please arrive on time to ensure a quality viewing experience. No entry will be permitted 20 minutes after the screening commences, and tickets cannot be exchanged for another session.
- One ticket per person. Lost or damaged tickets cannot be reissued.
- Please adhere to film classification regulations. Bring a valid ID to confirm age if requested by staff.
- Please adhere to film classification regulations and venue food & beverage policies. Be mindful of your personal belongings when leaving the theater.
- To ensure safety and clear escape routes within the theater, please do not linger, stand, or sit in the aisles or other non-seating areas.
- The rights to the films belong to their copyright holders. Any photography, recording, or audio capture is illegal. The organizers have the right to demand that violators delete any recorded files and leave the premises.
- In the event of a natural disaster or force majeure, organizers will decide whether to cancel or proceed with the screening based on the orders issued by the Taipei City / Kaohsiung City Government. Updates will be promptly posted on the official website.
- Accessible seating in theaters is limited. If required, please call (02) 2722-7787 at least 3 days before your screening to reserve.
- If there are any unresolved matters regarding the above, organizers reserve the right to clarify, modify, suspend, or terminate the event.

台北場次表 光點華山A Two廳 Taipei Screening Schedule

5/16 Fri.

★ 為映後座談場次

16:50 戰場日記 20 Days in Mariupol 94min | 限

18:50 你的國，我的家 No Other Land 96min | 輔12 | ★

5/17 Sat.

16:50 腹荷 The Burdened 91min | 普

18:50 戰爭與正義 War and Justice 89min | 輔12

5/18 Sun.

★ 為映後座談場次

16:50 我家有個開心農場 The Biggest Little Farm 91min | 普

18:50 達荷美：祖靈回家 Dahomey 68min | 普 | ★

高雄場次表 內惟藝術中心Reel ONE 1 廳 Kaohsiung Screening Schedule

6/6 Fri.

16:50 戰場日記 20 Days in Mariupol 94min | 限

18:50 你的國，我的家 No Other Land 96min | 輔12

6/7 Sat.

16:50 腹荷 The Burdened 91min | 普

18:50 戰爭與正義 War and Justice 89min | 輔12

6/8 Sun.

16:50 我家有個開心農場 The Biggest Little Farm 91min | 普

18:50 達荷美：祖靈回家 Dahomey 68min | 普

你的國, 我的家 No Other Land

巴勒斯坦·挪威 Palestine, Norway | 2024 | DCP | Colour | 96min | 輔12級



2024 瑞士真實影展 廣角競賽 觀眾票選獎

Visions du Réel, Grand Angle Competition, Audience Award

2024 哥本哈根國際紀錄片影展 觀眾票選獎

CPH:DOX, Audience Award

2024 柏林影展 最佳紀錄片獎·電影大觀單元 觀眾票選紀錄片獎

Berlinale, Berlinale Documentary Award / Panorama Audience Award – Documentary

位於巴勒斯坦西岸的馬薩費爾亞塔，自八〇年代起被以色列政府劃為軍用「開火區」，土地上的巴勒斯坦居民被裁定為非法居住，展開軍方恐嚇迫遷、強拆騷擾的漫長抗爭。巴勒斯坦居民巴索，追隨父親成為運動者及公民記者，他與以色列記者尤法成為朋友，以鏡頭反抗，直擊以色列軍隊對待巴勒斯坦平民的暴力日常，呈現抗爭中的脆弱與韌性。隨軍隊暴力升級，絕望與無力如煙延綿，兩人也對記錄產生懷疑。

Basel Adra, a Palestinian activist from Masafer Yatta, has been fighting his community's mass expulsion by the Israeli occupation since childhood. Basel documents the gradual erasure of Masafer Yatta, as soldiers destroy the homes of families — the largest single act of forced transfer ever carried out in the occupied West Bank. He crosses paths with Yuval, an Israeli journalist who joins his struggle. Their complex bond is haunted by the extreme inequality: Basel, living under a brutal military occupation, and Yuval, unrestricted and free.

導演 Director | 巴索·艾德拉 Basel ADRA·尤法·亞伯拉罕 Yuval ABRAHAM·瑞秋·索 Rachel SZOR·哈姆丹·巴拉爾 Hamdan BALLAL

本片創作團隊於馬薩費爾亞塔的反迫遷運動中組成，共四名成員，包括巴勒斯坦及以色列記者和電影製作人。巴索·艾德拉是巴勒斯坦人，為馬薩費爾亞塔居民，自14歲起記錄社區狀況，曾擔任人權組織工作。尤法·亞伯拉罕為以色列人，曾用希伯來文撰寫以色列佔領巴勒斯坦的文章。瑞秋·索是以色列人，為一名影像記者和攝影師。哈姆丹·巴拉爾為巴勒斯坦人，是一名攝影師、農民和人權研究員。

Basel ADRA is a Palestinian lawyer, journalist and filmmaker from Masafer Yatta. He has been an activist and documentarian since 15, fighting against Israel's mass expulsion of his community. Yuval ABRAHAM is an Israeli filmmaker and investigative journalist from Jerusalem. Rachel SZOR is an Israeli cinematographer, editor, and director from Jerusalem. Hamdan BALLAL is a Palestinian photographer, filmmaker and farmer from Susya, and has worked as a researcher for several anti-occupation human rights groups.

戰場日記 20 Days in Mariupol

烏克蘭 Ukraine | 2023 | DCP | Colour | 94min | 限制級



2024 英國電影學院獎 最佳紀錄片

British Academy Film Awards, Best Documentary

2024 奧斯卡金像獎 最佳紀錄長片

Academy Awards, Best Documentary Feature Film

2023 日舞影展 世界紀錄電影競賽單元 觀眾票選獎

Sundance Film Festival, World Cinema - Documentary, Audience Award

2022年2月24日，俄軍入侵烏克蘭馬立波，進行長達數月的圍困行動。導演切爾諾夫協同美聯社記者駐地20日，以第一人稱視角和沉著壓抑的旁白語調，帶領觀眾深入戰地，凝視因戰爭飽受苦難的生命個體。老婦顫抖的手、少年踢球時被炸斷雙腿而染紅的球鞋、躲在防空洞裡懼怕死亡的孩童和心碎的母親，導演超越即時報導的最初目的，以貼身跟拍的鏡頭呈現記錄的急迫，透過日記形式堆疊，日常化非日常的敘事，讓觀眾見證戰爭的「在場」意義。

An AP team of Ukrainian journalists trapped in the besieged city of Mariupol struggle to continue their work documenting atrocities of the Russian invasion. As the only international reporters who remain in the city, they capture what later become defining images of the war: dying children, mass graves, the bombing of a maternity hospital, and more. It offers a vivid, harrowing account of civilians caught in the siege, as well as a window into what it's like to report from a conflict zone, and the impact of such journalism around the globe.

導演 Director | 米斯蒂斯斯拉夫·切爾諾夫 Mstyslav CHERNOV

烏克蘭戰地攝影記者，1985年生於哈爾科夫。擔任美聯社記者期間，不僅報導塔利班下的阿富汗、難民湧入的歐洲、醫病危殆的緬甸與柬埔寨，更長期關注俄羅斯入侵烏克蘭議題。他以記錄馬立波圍城戰獲普立茲獎肯定，並以紀錄片《戰場日記》榮獲奧斯卡最佳紀錄長片。

Mstyslav CHERNOV is a Pulitzer Prize-winning video journalist at The Associated Press and president of the Ukrainian Association of Professional Photographers. Since joining AP in 2014, he has covered major conflicts, social issues and environmental crises across Europe, Asia and the Middle East. Most recently, he documented Russia's invasion of Ukraine and the siege of Mariupol, providing eyewitness accounts of the Russian attacks on the city. His courageous reporting earned him the 2023 Pulitzer Prize for Public Service. He was named 2016 Camera Operator of the Year and 2015 Young Talent of the Year by the UK's Royal Television Society.

腹荷 The Burdened

葉門·蘇丹·沙烏地阿拉伯 Yemen, Sudan, Saudi Arabia | 2023 | DCP | Colour | 91min | 普遍級



2023 柏林影展 國際特赦組織電影獎
Berlinale, Amnesty International Film Prize

2023 台北電影節 國際新導演競賽評審團特別獎
Taipei Film Festival, Special Jury Prize (International New Talent Competition)

戰後五年，經濟困頓，孩子的世界還充斥著無憂童語，但大人的現實已滿佈愁雲。一對失業夫妻帶著三個孩子為新居奔走，丈夫阿梅德固執不阿，妻子埃絲拉敏感多愁。在這個停電常有、軍車橫行的虔誠伊斯蘭國度，孩子的降生被認為是天賜祝福，但眼看最小的兒子上學在即，腹中的新生命反而成為這對夫妻前所未有的「腹荷」。他們該依循宗教傳統留下腹中嬰孩，還是鋌而走險、尋求非法墮胎呢？

Aden, Southern Yemen. Isra'a and Ahmed put all their efforts into offering a normal life and education to their three young children. When they find out that Isra'a is pregnant again, they have to make difficult decisions guided only by their family's interest.

導演 Director | 阿姆魯·賈馬爾 Amr GAMAL

葉門獨立電影、劇場導演。2005年創辦劇團，其編導的舞台劇《Ma'k Nazel》在葉門廣獲好評，成為第一部搬上歐洲舞台的葉門戲劇。2018年，他推出首部劇情長片《10 Days Before the Wedding》，成為過去30年在葉門上映的首部本土商業電影，締造連續放映超過八個月的紀錄，更代表葉門角逐奧斯卡最佳外語片，堪稱葉門本土電影的拓荒者。2023年，他以第二部長片《腹荷》一舉入選柏林影展電影大觀單元，為影史首部於柏林影展映演的葉門電影，並榮獲國際特赦組織電影獎。

Amr GAMAL is an independent Yemeni film and theater director. In 2003, he received the President's Award in playwriting. In 2005, he established Khaleej Aden Theatre Troupe, he has written and directed all the theater productions by the troupe since 2005. His play Ma'k Nazel became the first Yemeni play to be performed in Europe (Berlin) after its big success in Yemen. In spring 2018, production began for his first feature film 10 days before the wedding, the film premiered in Aden during the summer, becoming the first film to open commercially in Yemen since the last three decades. The film continued to be screened for over 8 months and became Yemen's official submission to the Oscar in 2018.

戰爭與正義 War and Justice

德國 Germany | 2023 | DCP | Colour | 89min | 輔12級



2024 紐倫堡電影節「土耳其—德國」Öngören獎
Nuremberg Film Festival "Turkey-Germany", Öngören Prize

2024 紐西蘭邊鋒紀錄片節 最佳國際導演獎
Documentary Edge Festival, Best International Director, DocEdge Award

1998年，120個國家決定將紐倫堡審判的遺產轉化為永久機構，在海牙設立國際刑事法院（ICC），承諾預防和懲治對國際社會最嚴重的罪行，包括：危害人類罪、戰爭罪，及所有罪行之首——侵略戰爭。時至今日，各地依舊狼煙四起，不只俄烏戰爭尚未止息，以巴衝突更不見盡頭，人類對國際刑事法院的需求急為迫切。本片引領觀眾深入國際刑事法院首任首席檢察官奧坎波為世界和平奮鬥的歷程。若能將發動戰爭視為戰爭罪，是否就能打破暴力的循環，盼到消弭戰爭的那天？

The documentary explores the question of why it is so difficult to bring aggressors and their wars of aggression before the International Criminal Court (ICC) in The Hague. In March 2023, the ICC issued an arrest warrant against Russian President Vladimir Putin. With regard to the attack on the Ukraine, the ICC has no recourse against Putin because the ICC can only investigate with the consent of the aggressor. The documentary makes the importance of the ICC clear and takes a look at its creation, successes and problems. Can war crimes even be prevented or is Ben Ferencz, former prosecutor at the Nuremberg Trials, right when he says that the greatest crime is war itself?

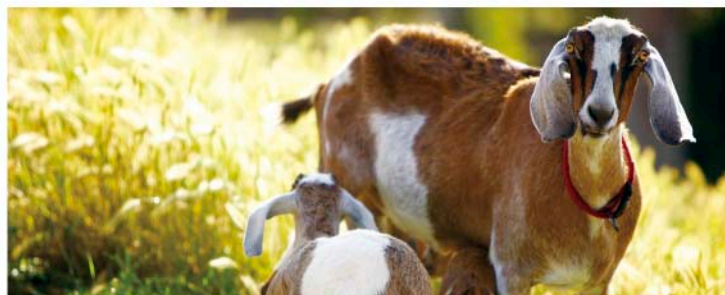
導演 Director | 馬庫斯·維特 Marcus VETTER·米凱萊·詹提勒 Michele GENTILE

馬庫斯·維特畢業於經濟學和媒體理論與實務專業。他於1999年的作品《The Tunnel》獲得了格林姆獎、德國電視獎和歐洲電影節特別提及。2016年的紀錄片《KILLING FOR LOVE》更成為英國廣播公司收視率最高的紀錄片之一。米凱萊·詹提勒以剪輯出身，自2013年起，他以馬庫斯·維特的攝影師、剪輯師和藝術總監的身分活躍影壇。2019年，他的首部短片《Jamil》上映，在國際獲獎無數，更獲德國短片獎提名。

Marcus VETTER's work first came to the attention of an international audience with his 1999 film The Tunnel. He went on to make numerous films including KILLING FOR LOVE, which has been one of the best rated documentaries at the BBC. Michele GENTILE started as editor of TV series. Since 2013 Michele has appeared in films by Marcus VETTER as a Cinematographer, Editor and Art Director. In 2019, his first short feature film Jamil was released, which won numerous awards internationally.

我家有個開心農場 The Biggest Little Farm

美國 USA | 2018 | DCP | Colour | 91min | 普通級



2018 AFI 美國電影學會 觀眾票選最佳美國獨立製片

AFI Fest, American Independents, Audience Award

2019 棕櫚泉國際影展 觀眾票選最佳紀錄長片

Palm Springs International Film Festival, Best Documentary Feature, Audience Award

為了一隻流浪狗，意外開啟農場人生！本片由艾美獎名導掌鏡，歷時十年，記錄他與美食部落客愛妻的農場大作戰！這對瘋狂夫妻，當初為了堅持對愛狗的承諾，毅然轉職到鄉下開農場。經過傳統農法實作專家的協助，以有機農法將果園、菜園、牲口繽紛交織，生物多樣性宛如童書裡的完美世界。當農場從荒廢中復甦，與萬物和諧共存的理念隨即受到挑戰。大自然的震撼教育開始帶領他們，不再只是關注產量，而是真正親近土地，體認綠色的永續真諦。

Two dreamers and a dog embark on an odyssey to bring harmony to their lives and to the land. As their plan to create perfect harmony takes a series of wild turns, they will have to reach a far greater understanding of the intricacies and wisdom of nature, and of life itself.

導演 Director | 約翰·切斯特 John CHESTER

美國電影工作者、電視導演、農場主。2009年曾以講述傳奇搖滾攝影師羅伯·奈特 (Robert Knight) 的紀錄片《搖滾預言》(Rock Prophecies)，在全球奪得三座觀眾票選最佳紀錄電影。自2012年，他在歐普拉電視網 (OWN) 的「超級靈魂星期天」(Super Soul Sunday) 推出系列短片，榮獲傑出導演等五座艾美獎肯定。他與美食部落客愛妻莫莉 (Molly Chester)，從2010年開始打造再生農場杏花巷 (Apricot Lane Farms)，催生出《我家有個開心農場》，橫掃全球影展觀眾票選最佳紀錄電影。

John CHESTER has been a filmmaker and television director for the last 25 years. His short films for OWN's Super Soul Sunday have won five Emmy Awards. He also directed the documentary Rock Prophecies, which won three audience awards for best documentary feature. Alongside his feature documentary work, it was the time he spent traveling the world as a wildlife filmmaker with Animal Planet and ITV Wildlife shows that inspired his interest in the complex interworking of ecosystems—a curiosity that serves him well on Apricot Lane Farms, the biodynamic and regenerative farm he and his wife started in 2010.

達荷美：祖靈回家 Dahomey

法國、塞內加爾、貝南 France, Senegal, Benin | 2024 | DCP | Colour | 68min | 普遍級



2024 柏林影展 金熊獎

Berlinale, Golden Bear

2025 盧米埃獎 最佳紀錄片

Lumiere Awards, Best Documentary, Lumiere Award

去殖民化運動於現代興起，亞洲、非洲各國開始透過外交與法律途徑，要求歐美知名博物館歸還原本屬於他們的文物，經過多年交涉後，法國終於同意在2021年將藏於巴黎布朗利河岸博物館的26件文物歸還貝南。導演迪歐普以虛實互為表裡的影像詩，記錄這批文物返回非洲故土的過程，她讓死者與生人對話、讓文物神靈與物質世界互動，不僅泯滅了生死、精神與物質，更跨越現實和戲劇的界線，為這趟當代解殖思潮之旅，提供了更高層次的省思。

November, 2021. Twenty-six royal treasures of the Kingdom of Dahomey are about to leave Paris to return to their country of origin, the present-day Republic of Benin. Along with thousands of others, these artifacts were plundered by French colonial troops in 1892. But what attitude to adopt to these ancestors' homecoming in a country that had to forge ahead in their absence? The debate rages among students at the University of Abomey-Calavi.

導演 Director | 瑪蒂·迪歐普 Mati DIOP

塞內加爾裔法國籍導演暨演員。2019年以首部劇情片《大西洋》(Atlantics)榮獲坎城影展評審團大獎，紀錄片《達荷美：祖靈回家》榮獲2024年柏林影展金熊獎。她善於運用虛實交疊的詩性影像，思索離散漂泊、記憶失落與文化認同。長期往來塞內加爾、法國兩地工作，尤為關注非洲議題。

Mati DIOP was born in Paris in 1982. Since the early 2000s, she has built an eclectic body of work that has won awards at numerous international festivals. In 2004, she released her first short film, *Last Night*, then went on to direct *Atlantics*, which won the Tiger Award for Short Film at the 2010 International Film Festival Rotterdam. Her feature debut, *Atlantics* (2019), winner of the Grand Prix at Cannes, established her as one of the leading figures in international arthouse cinema and of a new wave in African and diasporic cinema.

講者介紹



戰地記者、三立新聞網網路新聞中心國際組組長
講者 | 彭光偉
出席場次 | 5/16(五) 18:50《你的國，我的家》

三立《消失的國界》資深記者。曾經採訪以哈戰爭、敘利亞內戰、伊拉克解放摩蘇爾戰役、阿富汗塔利班、葉門饑荒。著作：直到沒有戰火的那一天。



中央研究院歷史語言研究所研究員
講者 | 戴麗娟
出席場次 | 5/18(日) 18:50《達荷美：祖靈回家》

早期研究法國人類學建制化的歷史，包括人類學博物館。近期研究中外智識交流史，尤其是在史前考古學、自然史研究、漢學建制化等領域的跨國合作。曾主講多場講座，如【慈禧索贈的禮物和胡適讚美的對象：從北京北堂博物館和濟南廣智院看博物館的社會影響力】。

主持人介紹



台灣媒體工作者、影評人
講者 | 張士達
出席場次 | 5/16(五) 18:50《你的國，我的家》
5/18(日) 18:50《達荷美：祖靈回家》

陸續於中國時報、獨立評論在天下、報導者等媒體撰寫影人專訪及電影評論，曾任金馬獎、台北電影獎及國際新導演競賽、高雄電影節國際短片競賽、國家文藝獎等獎項評審。近年亦從事影視策畫及劇本開發，參與作品包括《返校》、《主管再見》等，現為自由文字工作者。

Post-Screening Discussion

VENUE: @ SPOT Huashan A Two

SPEAKER



PENG Kuang-wei

War correspondent; Head of International News,
Online News Center, SETN

Session: No Other Land — May 16 (Fri), 18:50

Peng Kuang-wei is a senior reporter for the SETN program The Borderless World. His frontline reporting includes coverage of the Israel-Hamas war, the Syrian civil war, the liberation of Mosul in Iraq, the Taliban in Afghanistan, and the famine crisis in Yemen. He is the author of *Until the Day Without War*.



TAI Li-chuan

Research Fellow, Institute of History and Philology,
Academia Sinica

Session: Dahomey — May 18 (Sun), 18:50

Tai Li-chuan's early research focused on the institutional history of French anthropology, including the development of anthropological museums. She is currently researching the history of Sino-foreign intellectual exchange, in particular transnational collaborations in prehistoric archaeology, natural history, and the institutionalization of Sinology. She has presented numerous talks, including "Gifts Requested by Empress Dowager Cixi and the Beauty Praised by Hu Shih: The Social Impact of Museums as Seen Through the Beitang Museum in Beijing and Guangzhi Yuan in Jinan."

MODERATOR



CHANG Shih-ta

Taiwan-based media professional & film critic

Sessions: No Other Land — May 16 (Fri), 18:50

Dahomey — May 18 (Sun), 18:50

Chang Shih-ta has contributed film interviews and reviews for major media outlets including China Times, Independent Opinion@CommonWealth Magazine, and The Reporter. He has served as a jury member for prestigious awards such as the Golden Horse Awards, the Taipei Film Awards, the International New Talent Competition, the International Short Film Competition of Kaohsiung Film Festival, and the National Award for Arts. In recent years, he has also been involved in film and television project development and scriptwriting, with works including *Detention* and *See You, Sir*. Currently works as a freelance writer.

改變世界靠觀念

It's the idea that changes the world

題字 董陽孜

理性、開闊的公民群體，是民主制度落實的根本。

基於這樣的體認，2005年7月，一群一向主張社會參與的文化人和企業家共同推動，成立了龍應台文化基金會，企業家慨然捐資，個別公民挹注小額，文化人義務擔任董事，社會的正面力量在這裏匯聚。

基金會是一個思想交流平台；我們敞開胸懷聆聽，靜下心靈思索，以理性、開放、尊重的態度，開啟對話。我們希望透過深度對話刺激年輕人思辨的能力，為台灣，也為華人世界，培養一代有眼光、有思想、有關懷的世界公民。

Rational and tolerant citizens are essential to a vibrant democratic society. The Lung Yingtai Cultural Foundation was founded in July 2005 by a group of entrepreneurs and intellectuals committed to civic engagement. Support for the Foundation comes from generous individual donors and a volunteer Board of community leaders.

The Foundation provides a platform for the exchange of ideas and views by engaging diverse voices.

The aim is to nurture critical thinking and help promote global vision among young people in Taiwan and in Chinese communities worldwide.

尋找文化蒲公英，我們在乾瘠的土裡埋下一種子，您的灌溉決定了種子發不發芽，請支持我們……

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官方網站：



臺北主影展放映場地

Taipei Screening Venue Information

光點華山電影館 A TWO 廳

SPOT Huashan Theater, A Two

地址：臺北市中正區八德路一段1號

No. 1, Sec. 1, Bade Rd., Zhongzheng Dist., Taipei City

高雄主影展放映場地

Kaohsiung Screening Venue Information

內惟藝術中心 Reel ONE 1 廳

Neiwei Arts Center, Reel ONE

地址：高雄市鼓山區馬卡道路 329 號

No. 329, Makadao Rd., Gushan Dist., Kaohsiung City

主辦單位



龍應台文化基金會
Lung Ying-tai Cultural Foundation

策展單位

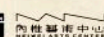


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