金片子大賽

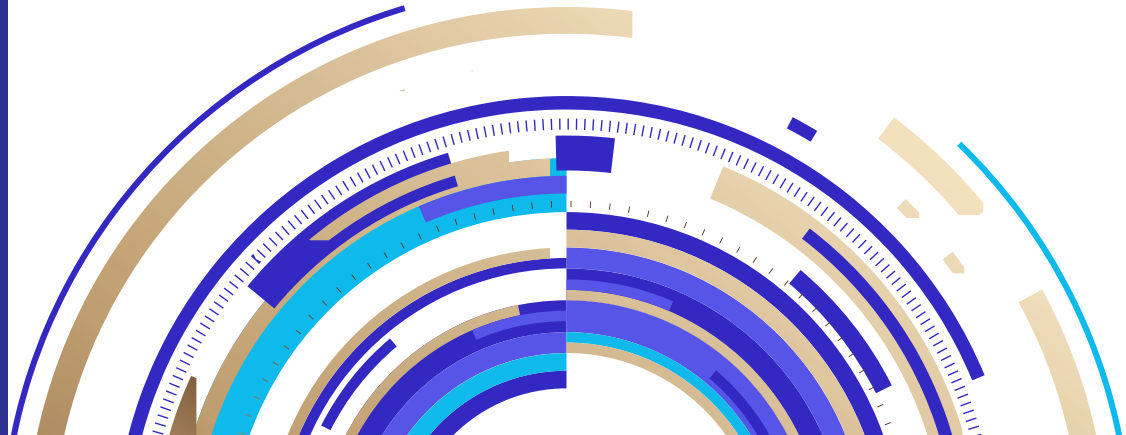
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

TAIPEI FILM commission 台北市電影委員會

MANUAL 入圍手冊

金片子
大賽

2024 TAIPEI INTERNATIONAL
GOLDEN SHORT FILM
AWARDS



CONTENTS

目次

05 頒獎典禮
Awards Ceremony Program

06 活動辦法
Terms & Conditions

10 主辦單位介紹
Organizer

12 合作單位
Collaborating Partner

13 贊助單位
Sponsors

15 評審介紹
Jury Committee

23 一般獎項 / 國內競賽組 入圍作品
Taiwan Section: Golden Short Film Nominees

34 特別獎項 / 最佳紀錄片獎 入圍作品
Best Documentary Film Nominees

36 特別獎項 / 最佳動畫獎 入圍作品
Best Animated Film Nominees

39 個人獎項 / 最佳導演獎 入圍者
Best Director Nominees

40 個人獎項 / 最佳男演員獎 入圍者
Best Actor Nominees

41 個人獎項 / 最佳女演員獎 入圍者
Best Actress Nominees

42 個人獎項 / 最佳劇本獎 入圍者
Best Screenplay Nominees

43 個人獎項 / 最佳攝影獎 入圍者
Best Cinematography Nominees

44 個人獎項 / 最佳美術設計獎 入圍者
Best Art Direction Nominees

45 個人獎項 / 最佳音效獎 入圍者
Best Sound Design Nominees

46 個人獎項 / 最佳剪輯獎 入圍者
Best Film Editing Nominees

48 一般獎項 / 國際競賽組 入圍作品
International Section: Special Jury Grand Prize Nominees

51 富川國際奇幻影展 選片
Bucheon International Fantastic Film Festival Selection

AWARDS CEREMONY PROGRAM

頒獎典禮

典禮開始 The Ceremony Begins

貴賓致詞 Welcome Speech

頒發獎項
NAME OF AWARD

- 金片子特別獎——金片子放映室人氣獎
  Special Award — Golden Short Film Screening Room Popularity Award
- 金片子個人獎——最佳音效
  Individual Award — Best Sound Design
- 金片子個人獎——最佳美術設計
  Individual Award — Best Art Direction
- 金片子個人獎——最佳剪輯
  Individual Award — Best Film Editing Nominees
- 金片子個人獎——最佳攝影
  Individual Award — Best Cinematography
- 金片子個人獎——最佳劇本
  Individual Award — Best Screenplay
- 金片子特別獎——最佳紀錄片
  Special Award — Best Documentary Film
- 金片子特別獎——最佳動畫
  Special Award — Best Animated Film
- 金片子個人獎——最佳女演員
  Individual Award — Best Actress
- 金片子個人獎——最佳男演員
  Individual Award — Best Actor
- 金片子個人獎——最佳導演
  Individual Award — Best Director
- 金片子特別獎——美亞娛樂觀眾票選獎
  Special Award — Mei Ah Entertainment Audience Choice Award
- 金片子一般獎——評審團國際競賽首獎
  General Award — International Section: Special Jury Grand Prize
- 金片子一般獎——金片子銅獎
  General Award — Golden Short Film Bronze Prize
- 金片子一般獎——金片子銀獎
  General Award — Golden Short Film Silver Prize
- 金片子一般獎——金片子金獎
  General Award — Golden Short Film Golden Prize

2024
11.27
(三)
14:00

大合照 Group Photo

媒體採訪
MEDIA ROUNDTABLE

電子 & 平面媒體聯訪 Media Roundtable

壹、活動宗旨

台北市電影委員會為促進產官學界密切對話交流，協助將國內創新能量推向國際，續辦理第十四屆「金片子大賽」，以發掘海內外影視優秀人才，透過競賽培養影視新秀，提升國際視野。

貳、獎勵方式

各獎項名額與各獎項總獎額如下表：

國內競賽			（單位：新臺幣/元）
⊛ 一般獎	金片子金獎	1名	600,000
	金片子銀獎	1名	200,000
	金片子銅獎	1名	100,000
⊛ 個人獎	最佳導演	1名	10,000
	最佳劇本	1名	10,000
	最佳男演員	1名	10,000
	最佳女演員	1名	10,000
	最佳攝影	1名	10,000
	最佳美術設計	1名	10,000
	最佳音效	1名	10,000
	最佳剪輯	1名	10,000
⊛ 特別獎	最佳動畫獎	1名	10,000
	最佳紀錄片獎	1名	10,000
	美亞娛樂觀眾票選獎【註1】	1名	20,000
	金片子放映室人氣獎【註2】	1名	10,000
國際競賽			（單位：美金/元）
⊛ 一般獎	評審團國際競賽首獎	1名	3,000

【註1】「美亞娛樂觀眾票選獎」：由美亞娛樂有限公司贊助，透過票選活動由觀眾投票選出，最高票者獲選給獎。本屆金片子大賽入圍及得獎影片也將於在「MOD 美亞電影台 頻道 610」公開播送。

【註2】「金片子放映室人氣獎」：為 2023 金片子大賽的創作者們增設，於金片子放映室一年一度回顧活動期間觀看次數最高的作品，將給予獎項。

參、辦理單位

指導單位｜臺北市政府

共同主辦單位｜台北市文化局、台北市文化基金會、台北市電影委員會

肆、參賽資格

1. 國內競賽組不設限個人或團體組隊，報名參賽作品之著作人應具備中華民國國民身分證或持有有效中華民國居留證，其餘工作人員不限國籍。
2. 國際競賽組不設限個人或團體組隊，報名參賽作品之著作人須上傳護照影本。
3. 國內競賽組與國際競賽組請擇一組別投件報名。

伍、評審與活動時程

1. 由執行單位遴選影視專家、學者、業界代表五人以上，組成評審團評審參賽作品，採初選、決選兩階段辦理。
2. 初選階段，評審團評審出各獎項之入圍名單；決選階段，評審團依入圍名單，評審出各獎項（含一般獎、個人獎及特別獎）獲獎名單。
3. 前述獲獎必要時得以「從缺」方式辦理，若因任何情況取消參賽及得獎資格，不另外辦理遞補事宜。
4. 各階段之評審方式，由評審團決議之。
5. 本活動入圍名單於 113 年 10 月 8 日公布，頒獎典禮於 113 年 11 月 27 日舉行。

TERMS & CONDITIONS

I. Purpose

The Taipei Film Commission hosts the 14th Taipei International Golden Short Film Awards to promote innovation and discover new film talent from Taiwan and abroad through competition.

II. Awards and Incentives

The number of recipients for each prize and the total prize money for each award are listed below.

TAIWAN SECTION			(Currency: NTD)
GENERAL AWARD	Golden Short Film Golden Prize	1	600,000
	Golden Short Film Silver Prize	1	200,000
	Golden Short Film Bronze Prize	1	100,000
INDIVIDUAL AWARD	Best Director	1	10,000
	Best Screenplay	1	10,000
	Best Actor	1	10,000
	Best Actress	1	10,000
	Best Cinematography	1	10,000
	Best Art Direction	1	10,000
	Best Sound Design	1	10,000
	Best Film Editing	1	10,000
SPECIAL AWARD	Best Animated Film	1	10,000
	Best Documentary Film	1	10,000
	Mei Ah Entertainment Audience Choice Award [Note 1]	1	20,000
	"Golden Short Film Screening Room" Popularity Award [Note 2]	1	10,000
INTERNATIONAL SECTION			(Currency: USD)
GENERAL AWARD	International Section: Special Jury Grand Prize	1	3,000

[Note 1] Mei Ah Audience Choice Award: Sponsored by Mei Ah Entertainment Development Inc., this accolade is granted to the film with the highest audience vote, celebrating the crowd's favorite in an interactive voting event. Additionally, nominated and award-winning films of the 2024 Taipei International Golden Short Film Awards will air on "MOD Mei Ah Movie Channel, Channel 610."

[Note 2] Golden Short Film Screening Room Popularity Award: Introduced in the 2023 Golden Short Film Awards, this accolade honors the creators whose work garnered the highest views during the annual retrospective event at the Golden Short Film Screening Room.

III. Organizers

Supervised by: Taipei City Government
Organized by: Department of Cultural Affairs, Taipei Culture Foundation & Taipei Film Commission.

IV. Participants and Qualification

1. Entries for the Taiwan Section can be made by an individual or a group. Applicants must be Republic of China citizens or have a valid resident certificate. Other crew members are subject to no nationality requirement.
2. Entries for the International Section can be made by an individual or a group. Upon submission, applicants must attach a photocopy of their passport.
3. Applicants may only apply for one section, Taiwan or International.

V. Panel judging and Award Ceremony

1. The Organizer will form a jury comprising five or more TV/film experts, scholars, and professionals to judge the film entries. The selection process shall consist of two stages: shortlisting and final selection.
2. During the shortlisting stage, the jury shall judge the entries and compile a shortlist for each award. For the final selection, the jury shall select a winner for each award.
3. It may be that no final winning selection is made for an award. If a winning entry is subsequently disqualified or nullified for any reason, no replacement will be made.
4. The jury has sole discretion for the way in which they judge entries and make selections.
5. Shortlists are expected to be announced on October 8, 2024. The awards ceremony was held on November 27, 2024.

ORGANIZER

主辦單位

台北市電影委員會

台北市電影委員會於 2008 年 1 月正式成立，為國內外電影工作者在臺北勘景、申請場地的單一服務窗口，並以拓展國際合製片、培育影視新血、積極行銷國片為己任，全方位提振臺灣影視產業的發展，且透過影視作品提升臺北市的國際能見度，創造城市與電影的雙贏，近年致力推動影視投資工作。

ABOUT TAIPEI FILM COMMISSION

Established in January 2008, the Taipei Film Commission serves as a one-stop service window for both domestic and international filmmakers seeking filming and production locations in Taipei. Its mission includes expanding international co-productions, nurturing new talent in the film and television industry, and actively promoting Taiwanese films to enhance the development of Taiwan's audiovisual sector. By leveraging film and television works, the Commission aims to boost Taipei's international visibility, creating a win-win situation for both the city and the film industry. In recent years, it has focused on promoting film investment initiatives.

影片協製

影委會開放接受所有國內外影視製作案的申請，協助劇組在臺北市市有場地拍攝，其中包括相關諮詢、勘景、道路管制、現場協拍等。影委會成立以來已協助包括劇情長片、短片、電視劇、MV、廣告、電視節目、網路劇、網路電影及跨國合拍片等。近 8,462 部國內外影視作品在臺北市拍攝，如盧貝松《LUCY》、馬丁史柯西斯《沈默》、尹鍾彬《北風》、羅賢《夜叉：浴血諜戰》、黃嘉智《台北追緝令》等。

FILM PRODUCTION IN TAIPEI

The Taipei Film Commission welcomes applications for all domestic and international film and television productions, assisting crews with location shooting in Taipei. This support includes consultation, location scouting, road control, and on-site collaboration. Since its establishment, the Commission has assisted a wide range of projects, including feature films, short films, television dramas, music videos, commercials, TV programs, web dramas, web films and international co-productions. To date, over 8,462 domestic and international audiovisual works have been filmed in Taipei, including notable titles such as *LUCY* directed by Luc Besson, *Silence* directed by Martin Scorsese, *The Spy Gone North* directed by Yoon Jong-bin, *Yaksha: Ruthless Operations* directed by Na Hyeon, and *Weekend in Taipei* directed by George Huang.

合作行銷

影委會串連產業、人才、政府與市民的力量，只要影視作品符合：1、獲臺北市政府文化局獎補助及投資製作並拍攝完成即將發行之國內外影視作品。2. 獲台北電影節主要項目大獎之影片。3. 由「拍台北」劇本比賽得獎作品改編拍攝之影片。4. 於臺北市拍攝之國內外影視作品，且片中出現可辨識之臺北市景點影像超過四分之一以上者，便可申請獲得影委會提供免費宣傳行銷。除了提供合作行銷的管道，並積極協助電影上映後的宣傳曝光。更持續參與國際重要影展及市場展，積極與國際組織結盟，將臺灣電影的創意及能量帶到國際影壇及市場。

FILM PROMOTION IN TAIPEI

The Taipei Film Commission connects the strengths of the industry, talent, government and citizens. Filmmakers can apply for free promotional marketing from the Commission if their audiovisual works meet the following criteria:
1. They have received funding and investment from the Taipei City Government's Department of Cultural Affairs for the production and completion of domestic or international audiovisual works that are ready for release. 2. Films that have won major awards at the Taipei Film Festival. 3. Films adapted from winning entries of the Filming Taipei Screenplay Competition. 4. Domestic and international audiovisual works filmed in Taipei that feature more than a quarter of identifiable Taipei landmarks may apply for free promotional marketing provided by the Taipei Film Commission. In addition to offering collaborative marketing channels, the Commission actively assists with publicity and promotion after a film's release. The Taipei Film Commission also continues to participate in significant international film festivals and markets, forming alliances with global organizations to showcase Taiwanese creativity and energy on the international film stage.

人才培訓

向外拓展積累之餘，影委會亦向下扎根，每年舉辦：1、「台北電影學院」，藉由國際影人論壇、國際製片工作坊、數位影視論壇、電影攝影講座等四大單元影視專業課程，邀請世界知名講師，培訓人才與國際接軌； 2、每年的「拍台北」電影劇本競賽； 3、「金片子大賽」短片競賽，拔擢創作新秀，為業界舉才。

FILM TALENT IN TAIPEI

In addition to expanding outward, the Taipei Film Commission is also rooted in local development. Each year, it hosts: 1. Taipei Film Academy, which features professional courses in four major areas — international film forums, international production workshops, digital film forums, and film photography lectures — inviting renowned instructors from around the world to train talent and connect with international standards. 2. Filming Taipei Screenplay Competition, an annual competition that encourages original screenwriting. 3. Golden Short Film Awards, a short film competition aimed at discovering and nurturing new creative talents within the industry.

影視投資

台北市電影委員會自 2018 年起正式啟動「國際影視攝製投資計畫」(Taipei Film Fund)，積極推動國際影視合拍，希冀帶動影視產業發展，吸引更多國際創投資金、跨國影視人才匯聚於此，讓臺北市接軌國際影視市場。本計畫每年以新台幣 1500 萬元預算合作投資來自世界各地的優秀影視作品，期許藉由政府資金挹注，於影視產業中扮演投資領頭羊的角色，創造臺灣影視產業產值，拓展全球國際市場，達到「國際資金技術走進來，臺灣影視產業走出去，讓世界看見臺灣」之目標。

FILM FUND IN TAIPEI

Since 2018, the Taipei Film Commission has officially launched the Taipei Film Fund, an international film production investment initiative. This program actively promotes international co-productions, aiming to stimulate the film industry and attract more international investment and global film talent to Taipei, integrating the city into the global film market. The program allocates a budget of NT$15 million annually to invest in outstanding audiovisual works from around the world. Through government funding, the Commission seeks to take on a leading role in film industry investments, creating value for Taiwan's film sector and expanding into global markets. The goal is to achieve the vision of "attracting international investment and technology, expanding Taiwanese film and entertainment industry to global markets and showcasing Taiwan to the world."

COLLABORATING PARTNER

合作單位

富川國際奇幻影展
Bucheon International Fantastic Film Festival

「富川國際奇幻影展」(BIFAN / 以下簡稱富川影展) 為亞洲最大奇幻影展，自 1997 年創辦以來，致力發掘、培訓並協助亞洲類型電影人才完成其作品，於全球推廣發行。今年共有來自 49 個國家、262 部電影參展，其中包含 70 場世界首映。
富川影展於影展期間策畫多個短片單元，如 「Bucheon Choice」、「XL 短片放映單元」單元等，選入並放映來自除韓國本地製作外，世界各地創作者之類型短片，給予國際上影壇新秀肯定。除短片放映，在短片製作方面富川影展亦開辦「怪談短片支持計畫」 (Goedam Short Films Production Support)，透過資金補助及後期技術支持鼓勵由韓國都市怪談啟發之短片製作。

The Bucheon International Fantastic Film Festival (BIFAN), Asia's largest genre film festival since its establishment in 1997, has dedicated itself to discovering, nurturing and supporting Asian filmmakers in genre cinema, bringing their works to an international stage. This year, the festival features 262 films from 49 countries, including 70 world premieres.

During the event, BIFAN curates a variety of short film sections, such as "Bucheon Choice" and "XL" showcasing exceptional genre shorts from Korea and around the world and spotlighting emerging talents in the global film industry. In addition to screening short films, BIFAN also supports short film production through the "Goedam Short Films Production Support" initiative. This program provides funding and post-production support to encourage the creation of shorts inspired by Korean urban ghost stories, fostering unique storytelling within this intriguing genre.

金片子大賽 x 富川國際奇幻影展
Taipei International Golden Short Film Awards x Bucheon International Fantastic Film Festival

為協助創作者接軌國際，2024 金片子大賽入圍影展今年二度與韓國富川國際奇幻影展合作，特別於國際單元中選入兩部獲選富川國際奇幻影展「XL 短片放映單元」的短片：《從地獄來的人》(HELLPER)、《盲》(Blind)。除此之外，今年「金片子大賽」入圍、獲獎之作品也有機會入選 2025 年富川國際奇幻影展影片。

To help creators connect with international audiences, the 2024 Taipei International Golden Short Film Awards has partnered for the second time with Korea's Bucheon International Fantastic Film Festival. This collaboration brings two standout short films from BIFAN's "XL" into the Taipei International Golden Film Awards's international category: *HELLPER* and *Blind*.

Furthermore, selected and award-winning works from this year's Taipei International Golden Short Film Awards may also be considered for screening at the 2025 BIFAN, providing further global exposure for these exceptional talents.

SPONSORS

贊助單位

美亞娛樂觀眾票選獎

美亞娛樂發展股份有限公司
Mei Ah Entertainment

美亞娛樂發展股份有限公司隸屬於香港美亞娛樂資訊集團（最大華語電影發行公司之一），旗下擁有上架中華電信 MOD 頻道 610 的美亞電影台，主要提供華語及其他亞洲各類型電影及連續劇，秉持為喜愛電影的觀眾服務，精心規劃排播各類型精彩影片，例如，強檔電影《寒戰》、《葉問》及《無間道》或是熱門電視劇《長安十二時辰》、《半月傳》等，並以國際多元及專業化的電影頻道自許，開播近 15 年，深受廣大觀眾喜愛，並擁有亮眼的收視率及評價。
美亞集團同時投入電影製作、發行及投資，類型多元，跨足文藝、動作、喜劇、戰爭到科幻，美亞娛樂不斷發揮獨特的創意，提倡自由創作的精神，為華語影視圈服務與貢獻。近期推出作品有，2022 年翁子光執導，郭富城、梁朝偉等領銜主演《風再起時》、2022 年關於司法正義題材的《正義迴廊》、2021 年青春校園多元同志題材《喜歡妳是妳》、2015 年食色性交織融合《沙西米》等多部題材多元、富具意涵又不失娛樂及幽默性的優質作品。近年華語圈影視業高速發展，電影市場復甦，本集團將繼續揉合傳統與現代的創造性，攝製極具娛樂文化品味的影視作品。
美亞娛樂成立至今，走過錄影帶、光碟到現今串流媒體的時代，經營項目不僅電影片製作，更包含了戲院、演唱會及藝人經紀等，目前更積極發展線上影院、新媒體及串流平台，未來，將繼續秉持多元的創作及發展項目，不論是國內、國際合製或規模大小，作品終究回歸故事本身，我們相信有潛力的故事值得用心開發並細細雕琢，呈現給全球各地觀眾最佳的觀影體驗，美亞期待引領華語影視的潮流，推廣華人文化藝術，無遠弗屆，放眼世界。
2023 金片子大賽首度與美亞娛樂發展股份有限公司合作，設立「美亞娛樂觀眾票選獎」，得獎作品將可獲得由美亞娛樂贊助的 2 萬元獎金，本屆金片子大賽入圍及得獎影片也將於在「MOD 美亞電影台 頻道 610」公開播送。

Mei Ah Entertainment Development, Inc. is part of the Hong Kong-based Mei Ah Entertainment Group Co., Ltd., one of the largest Chinese-language film distribution companies in the world. It operates the Mei Ah Movie Channel, which is available on Chunghwa Telecom's MOD channel 610, primarily offering a diverse selection of Chinese and other Asian films and TV dramas. Committed to serving movie enthusiasts, the channel carefully curates a variety of exciting films, including blockbusters like *Cold War*, *Ip Man* and *Infernal Affairs*, as well as popular TV dramas such as *The Longest Day in Chang'an* and *The Legend of Mi Yue*. With nearly 15 years on air, it has gained a loyal audience, and achieved impressive ratings and reviews, establishing itself as an international, diverse and professional film channel.

The Mei Ah Group is also actively involved in film production, distribution and investment, exploring a variety of genres, including art films, action, comedy, war and science fiction. Mei Ah Entertainment continuously showcases its unique creativity and advocates for the spirit of free expression, contributing to the Chinese-language film and television industry. Recent releases include Where *The Wind Blows* (2022), directed by Philip Yung, and starring Aaron Kwok and Tony Leung; *The Sparring Partner* (2022), focusing on themes of judicial justice; *The First Girl I Loved* (2021), a youth campus film exploring diverse LGBTQ themes; and *Sashimi* (2015), which intertwines culinary and sexual themes, among other quality productions that are rich in meaning while maintaining entertainment and humor. In recent years, the Chinese-language film and television industry has experienced rapid growth, with the film market showing signs of revival. The Mei Ah Entertainment Group will continue to blend traditional and modern creativity to produce outstanding works with cultural entertainment value.

Since its establishment, Mei Ah Entertainment has transitioned from videotapes and DVDs to the era of streaming media. Its business operations encompass not only film production but also theaters, concerts and artist management. The company is actively developing online cinemas, new media and streaming platforms. Moving forward, it will maintain a diverse approach to creation and development projects, whether for domestic or international co-productions, regardless of their scale. Ultimately, every work returns to the story itself. We believe that promising stories deserve careful development and refinement, offering the best viewing experience to audiences around the globe. Mei Ah aims to lead trends in Chinese-language film and television, promoting Chinese cultural arts without borders and setting its sights on the world. In 2023, the Golden Short Film Awards have collaborated for the first time with Mei Ah Entertainment to establish the "Mei Ah Audience Choice Award. " The winning will receive a NT$20,000 prize sponsored by Mei Ah Entertainment. This year's nominated and winning films will also be broadcasted on the "MOD Mei Ah Movie Channel, Channel 610."

金片子大賽

2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

JURY COMMITTEE

評審介紹

李李仁 Lee Lee-zen ｜侯季然 Chi-Jan Hou ｜陳克勤 Chen Ko-chin ｜黃文英 HWARNG Wern-ying

黃綺琳 Norris Wong Yee Lam ｜蔡淑臻 Janel Tsai ｜廖慶松 Chingsung Liao

(依姓氏筆劃排序 Sorted by strokes of surname)



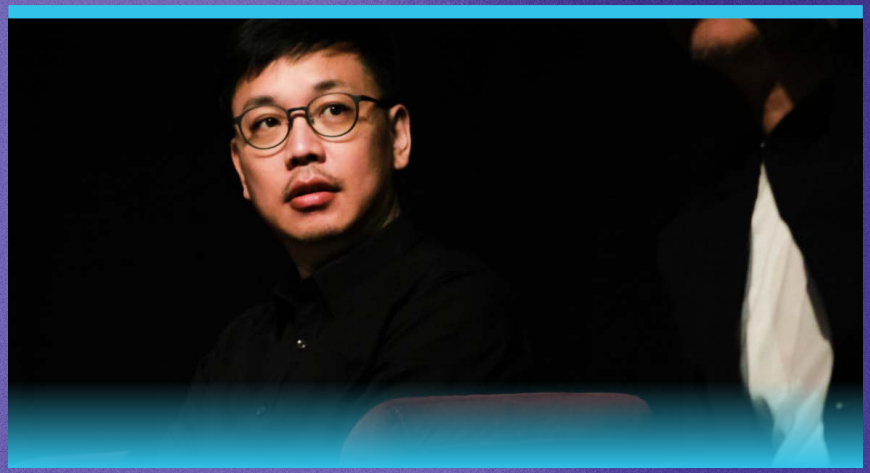
LEE LEE-ZEN 李李仁

● 代表作品 PORTFOLIO

2024 《華麗計程車行》2024 金鐘獎 戲劇節目男配角獎入圍
A Wonderful Journey. Best Supporting Actor Nominee, 2024 Golden Bell Awards
2023 《周處除三害》2024 台北電影獎 最佳男配角
The Pig,The Snake and The Pigeon. Best Supporting Actor, 2024 Taipei Film Awards
2021 《瀑布》*The Falls*
2020 《腿》*A Leg*
2020 《迷失安狄》*Miss Andy*
2019 《灼人秘密》*Nina Wu*
2017 《西城童話》*The Mad King of Taipei Town*
2013 《回家》2013 金鐘獎戲劇節目男配角獎
Home. Best Supporting Actor, 2013 Golden Bell Awards

1997 年出道，男演員、歌手、主持人。
1997 年發行首張專輯《夢裡沒有你》，1999 年進入電視圈，拍攝四十多部電視劇，2011 年進入電影圈，拍攝二十部電影作品。
2013 年《回家》，獲得金鐘獎最佳男配角。
2024 年《周處除三害》，獲得台北電影獎最佳男配角。

Lee Lee-zen is a actor, television host and singer.
He began his career in 1997 as a singer, and went on to make his acting debut in the television series (1999).
He is also noted for his role in the period drama series *Home*, for which he won a Golden Bell Award in 2013.
In 2024, he won the Best Supporting Actor at the Taipei Film Awards for his role in *The Pig, The Snake, and The Pigeon.*



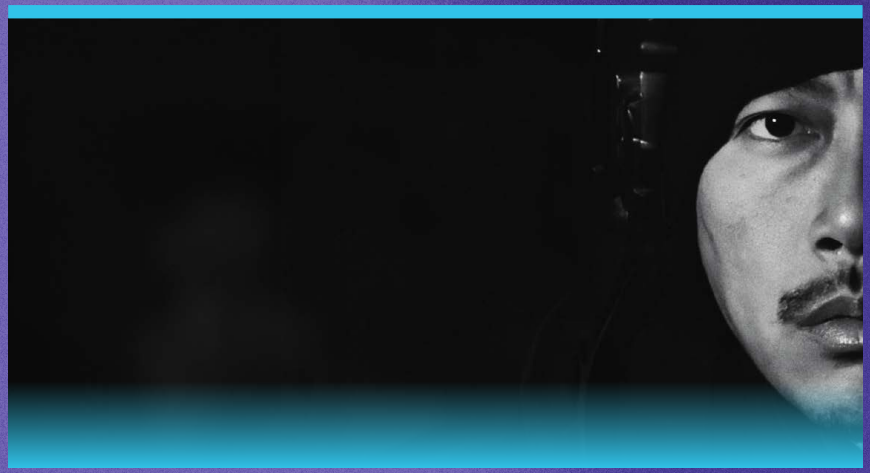
CHI-JAN HOU 侯季然

● 代表作品 PORTFOLIO

2016 《四十年》*Ode to Time*
2014 《台北工廠 II》*Taipei Factory II-Alla Scoperta di Taipei*
2012 《南方小羊牧場》2013 台北電影節 最佳整體技術獎、2013 金馬獎 最佳視覺效果獎、最佳美術設計入圍
When a Wolf Falls in Love with a Sheep. Best Overall Technical Award, 2013 Taipei Film Awards. Best Visual Effects and Best Art Direction Nominee, 2013 Golden Horse Awards
2010 《有一天》2010 金馬獎 最佳新導演、最佳原著劇本入圍
One Day. Best New Director, Best Original Screenplay Nominee, 2010 Golden Horse Awards
2010 《茱麗葉》*Juliets*
2005 《台灣黑電影》2005 金馬獎 最佳紀錄片入圍
Taiwan Black Movies. Best Documentary Film Nominee, 2005 Golden Horse Awards
2004 《我的 747》*DNU-747*

電影導演。2005 年以私電影《我的 747》及紀錄片《台灣黑電影》獲得國內外影展關注。2010 年劇情長片《有一天》入選柏林影展。2014 年《書店裡的影像詩》開創網路紀錄短片風潮。2015 年以 MV《不一樣又怎樣》及記錄葉永鋕母親的《玫瑰少年》感動許多觀眾，成為台灣性別平權浪潮中的重要作品。其他作品還包括《南方小羊牧場》、《四十年》等，曾獲台北電影獎首獎、蒙特婁奇幻影展最佳導演獎、台灣酷兒影展首獎、香港 IFVA 亞洲新力大獎等。

Chi-Jan Hou is a film director and screenwriter based in Taipei, and his works are known for its poetic quality with the recurrent themes of time and memory. Hou made his first short film, Stardust *1574900*, in 2003. It won the Grand Prize at the Taipei Film Awards and launched Hou's career in filmmaking. In 2005, his *Taiwan Black Movies* was nominated for Best Documentary at the Golden Horse Awards and invited to the International Film Festival Rotterdam. His feature debut, *One Day*, premiered at the 2010 Berlinale Forum, and for which Hou was nominated Best New Director at the 2010 Golden Horse Awards. In the same year, his short film, *Juliet's Choice*, was in the Asian Short Film Competition at the Busan International Film Festival. In 2012, his second feature, *When a Wolf Falls in Love with a Sheep*, received two nominations at the 2013 Golden Horse Awards. Ode to Time, Hou's latest feature documentary, competed in the Asian Future at the 2016 Tokyo International Film Festival.



CHEN KO-CHIN 陳克勤

● 代表作品 PORTFOLIO

2024 《破浪男女》*The Chronicles of Libidoists*
2023 《少男少女》*A BOY AND A GIRL*
2023 《模仿犯》2023 金鐘獎 戲劇類節目攝影獎 *Copycat Killer.* Best Photography, 2023 Golden Bell Awards
2022 《咒》2022 金馬獎 最佳攝影、2022 台北電影獎 最佳攝影入圍
Incantation. Best Cinematography Nominee, 2022 Golden Horse Award Best Cinematography Nominee, 2022 Taipei Film Awards
2022 《台北過手無暝無日》2022 金鐘獎 戲劇類節目攝影獎入圍
Do Not Go Gentle in Taipei. Best Cinematography Nominee, 2022 Golden Bell Awards
2021 《天橋上的魔術師》2021 金鐘獎 戲劇類節目攝影獎
The Magician on the Skywalk. Best Cinematography Nominee, 2021 Golden Bell Awards
2018 《狂徒》2019 金馬獎 最佳攝影 *The Scoundrels.* Best Cinematography, 2019 Golden Horse Awards
2017 《血觀音》*The Bold, the Corrupt, and the Beautiful*
2017 《分貝人生》2017 金馬獎 最佳攝影 *Shuttle Life.* Best Cinematography, 2017 Golden Horse Awards
2015 《紅衣小女孩》*The Tag-Along*

攝影工作的生涯從紀錄片開始，透過紀錄片的拍攝來培養觀察以及感受情感的能力，同時也接觸廣告、MV 借以磨練攝影的技術；經由不同類型的工作內容期許自己能從更多不同的面向來思考，並將這些經驗融入在劇情片的拍攝中。以電影《狂徒》獲第 56 屆金馬獎最佳攝影，電影《分貝人生》獲得第 20 屆上海電影節亞洲新人獎最佳攝影、第 12 屆華語電影青年論壇年度攝影推薦並入圍第 54 屆金馬獎最佳攝影，電影《咒》入圍第 59 屆金馬獎最佳攝影；影集《告別》、《天橋上的魔術師》、《模仿犯》獲金鐘獎攝影獎，短片《殮財》獲第 36 屆金穗獎一般組攝影獎；擔任攝影之電影《血觀音》獲第 54 屆金馬獎最佳影片。

The career in photography began with documentary filmmaking, cultivating observational and emotional sensitivity through documentary shoots. It expanded into advertising and music videos to hone technical skills. Through diverse work, the goal was to approach filmmaking from multiple perspectives, integrating these experiences into narrative film shoots.



HWARNG WERN-YING 黃文英

● 代表作品 PORTFOLIO

2022 《車頂上的玄天上帝》*Be with me.*
2020 《詩眼倦天涯》*Wild Goose Lake*
2018 《范保德》2018 台北電影節 最佳美術設計獎 *Father to Son.* Best Art Direction, 2018 Taipei Film Festival
2018 《紅海行動》*Operation Red Sea*
2016 《沉默》*Silence*
2015 《刺客聶隱娘》2015 金馬獎 最佳造型設計、2015 亞洲電影大獎 最佳美術指導
The Assassin. Best Makeup & Costume Design, 2015 Golden Horse Awards. Best Art Direction, 2015 Asia Film Awards
2012 《寶米恰恰》*Cha Cha for Twins*
2009 《帶我去遠方》*Somewhere I Have Never Travelled*
2007 《紅氣球》*Flight of the Red Balloon*
2005 《最好的時光》2005 金馬獎 最佳美術設計、最佳造型設計入圍
Three Times. Best Art Direction, Best Makeup & Costume Design Nominee, 2005 Golden Horse Awards
2001 《千禧曼波》*Millennium Mambo*
1998 《海上花》1998 金馬獎 最佳美術設計、1998 台北電影節 最佳藝術指導、1998 亞太影展 最佳美術指導
Flowers of Shanghai. Best Art Direction, 1998 Golden Horse Awards. Best Art Direction, 1998 Taipei Film Awards. Best Art Direction, 1998 Asia Pacific Film Festival
1996 《南國再見，南國》*Goodbye South,Goodbye*
1995 《好男好女》1996 亞太影展 最佳美術指導 *Good Men, Good Women.* 1996 Asia Pacific Film Festival

藝術指導、造型設計、監製。畢業於美國匹茲堡大學戲劇製作、卡內基美倫大學藝術碩士，其後投身紐約百老匯劇場服裝與舞台設計，受侯孝賢導演邀請返台參與製作《好男好女》，自此踏上電影美術生涯。從瑰麗恢宏的唐代盛世到躁動迷茫的千禧世代，以寫實為底蘊，再現文本的幽微意境，曾七度入圍金馬獎，以《海上花》、《刺客聶隱娘》分別榮獲最佳美術設計與造型設計，並受邀於馬丁史柯西斯執導的史詩鉅作《沉默》擔任美術指導，引領台灣美學耀眼於國際殿堂。2018 年以《最好的時光》、《沉默》獲選為美國奧斯卡影藝學院會員。

Production designer, costume designer, and producer. After graduating with master's degrees in theatre production from the University of Pittsburgh and in arts from Carnegie Mellon University, she worked as a costume and stage designer on Broadway until HOU Hsiao-hsien invited her to collaborate on his film *Good Men, Good Women*, thus kicking off her career in film. From capturing the magnificence of the Tang Dynasty to the restlessness of the millennial generation, her designs are based in realism yet evoke the subtle tones of the source material. She is a seven-time Golden Horse Awards nominee, winning Best Art Direction for *Flowers of Shanghai* and Best Makeup & Costume Design for *The Assassin*. She also brought Taiwan's film aesthetic to the world stage as the supervising art director on Martin SCORSESE's *Silence*. In 2018, she was selected as a member of the Academy of Motion Picture Arts and Sciences for her works *Three Times and Silence*.



NORRIS WONG YEE LAM 黃綺琳

● 代表作品 PORTFOLIO

2024 《愛情城事》*Tales of Taipei*
2023 《此時此刻》*At the Moment*
2023 《填詞 L》2024 香港電影金像獎 最佳原創電影歌曲、2024 香港電影評論學會大獎 推薦電影
The Lyricist Wannabe. Best Original Film Song, 2024 Hong Kong Film Awards
Recommended Film, 2024 Hong Kong Film Critics Society Awards
2019 《金都》2020 香港電影金像獎 新晉導演、2020 香港電影評論學會大獎 最佳編劇、推薦電影、入圍 2019 金馬獎 最佳新導演、最佳原創電影歌曲
My Prince Edward. Best New Director, 2020 Hong Kong Film Awards
Best Screenplay and Recommended Film, 2020 Hong Kong Film Critics Society Awards
Best New Director and Best Original Film Song Nominee, 2019 Golden Horse Awards

香港導演、編劇、作詞人，香港浸會大學電影學院藝術碩士畢業，主修電影製作。編劇作品包括香港電影《猛鬼 3 寶》、劇集《歎息橋》等。曾以首部劇情長片《金都》獲得第 39 屆香港電影金像獎新晉導演獎，以及入圍金馬獎最佳新導演。憑第二部劇情長片《填詞 L》入圍金馬獎最佳改編劇本，並獲得香港電影金像獎最佳原創電影歌曲獎。

Norris WONG Yee-lam is a director, screenwriter and lyricist from Hong Kong. She received her Master of Fine Art from Baptist University of Hong Kong. Her works as a screenplay writer include feature film *Let it Ghost*, drama series *Margaret & David - Green Bean* and *The Gutter*. She was nominated for the 56th Golden Horse Awards for Best New Director and won the New Director Award for the 39th Hong Kong Film Academy, with her debuted feature *My Prince Edward*. Her second feature film, *The Lyricist Wannabe*, was nominated for Best Adapted Screenplay (Golden Horse) and won Best Original Film Song (Hong Kong Film Awards) in 2024.



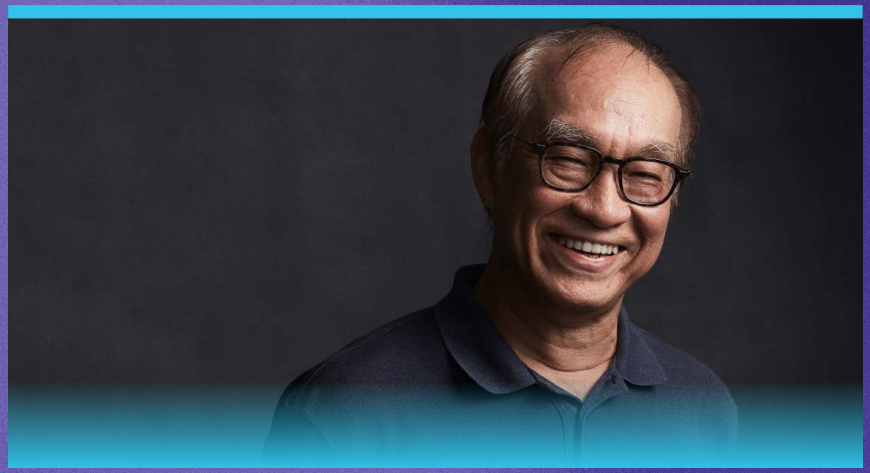
JANEL TSAI 蔡淑臻

● 代表作品 PORTFOLIO

2023 《我的婆婆怎麼把 OO 搞丟了》*U Motherbaker*
2022 《村裡來了個暴走女外科》2023 金鐘獎 戲劇節目女主角獎 *Mad Doctor*. Best Actress, 2023 Golden Bell Awards
2022 《我是自願讓他殺了我》2022 金鐘獎 迷你劇集 / 電視電影女主角獎入圍
You Have To Kill Me. Best Actress in a Miniseries or Television Film Nominee, 2022 Golden Bell Awards
2021 《練愛 iNG》*Acting Out Of Love*
2019 《鑑識英雄 II 正義之戰》2019 金鐘獎 戲劇節目女主角獎入圍 *CSIC 2*. Best Actress Nominee, 2019 Golden Bell Awards
2019 《噬罪者》2020 金鐘獎 戲劇節目女配角獎
Hate the Sin, Love the Sinner. Best Supporting Actress, 2019 Golden Bell Awards
2015 《鑑識英雄》2015 金鐘獎 戲劇節目女主角獎入圍 *CSIC*. Best Actress Nominee, 2015 Golden Bell Awards
2012 《犀利人妻最終回：幸福男·不難》*The Fierce Wife Final Episode*
2010 《犀利人妻》2011 金鐘獎 戲劇節目女配角獎入圍
The Fierce Wife. Best Supporting Actress Nominee, 2011 Golden Bell Awards

實力派女演員，2020 年憑藉《噬罪者》拿下第 55 屆金鐘獎「戲劇節目女配角獎」，2022 年則是將《村裡來了個暴走女外科》裡的小劉醫師一角演活，從而拿下第 58 屆金鐘獎「戲劇節目女主角獎」，後續除了投身於女外科第二季製作外，也持續接演新作品帶給大家不一樣的風貌。

Janel Tsai, a seasoned actress, earned the Best Supporting Actress award at the 55th Golden Bell Awards in 2020 for her role in *Hate the Sin, Love the Sinner*. In 2022, she further captivated audiences with her portrayal of Dr. Liu in *Mad Doctor*, winning the Best Actress award at the 58th Golden Bell Awards. Currently, she is involved in the production of *Mad Doctor* Season 2, continuing to bring refreshing and dynamic performances to her fans.



CHINGSUNG LIAO 廖慶松

● 代表作品 PORTFOLIO

2023 《石門》2023 金馬獎最佳剪輯 *Stonewalling*. Best Film Editing, 2023 Golden Horse Awards
2018 《後來的我們》2018 金馬獎最佳剪輯入圍 *Us And Them*. Best Film Editing Nominee, 2018 Golden Horse Awards
2017 《笨鳥》2017 金馬獎最佳剪輯入圍 *The Foolish Bird*. Best Film Editing Nominee, 2017 Golden Horse Awards
2015 《刺客聶隱娘》2015 金馬獎最佳剪輯入圍 *The Assassin*. Best Film Editing Nominee, 2015 Golden Horse Awards
2005 《最好的時光》2005 金馬獎最佳剪輯入圍 *Three Times*. Best Film Editing Nominee, 2005 Golden Horse Awards
2002 《美麗時光》2002 金馬獎最佳剪輯入圍 *The Best Of Times*. Best Film Editing Nominee, 2002 Golden Horse Awards
2001 《十七歲的單車》2001 金馬獎最佳剪輯入圍 *Beijing Bicycle*. Best Film Editing Nominee, 2001 Golden Horse Awards
1994 《超級大國民》1995 金馬獎最佳原著劇本入圍 *Super Citizen Ko*. Best Original Screenplay Nominee, 1995 Golden Horse Awards
1995 《好男好女》1995 金馬獎最佳剪輯入圍 *Good Men, Good Women*. Best Film Editing Nominee, 1995 Golden Horse Awards
1989 《悲情城市》1989 金馬獎最佳剪輯入圍 *A City of Sadness*. Best Film Editing Nominee, 1989 Golden Horse Awards
1985 《結婚》1985 金馬獎最佳剪輯入圍 *His Matrimony*. Best Film Editing Nominee, 1985 Golden Horse Awards
1983 《風櫃來的人》1984 金馬獎最佳剪輯入圍 *The Boys from Fengkuei*. Best Film Editing Nominee, 1983 Golden Horse Awards
1978 《汪洋中的一條船》1978 金馬獎最佳剪輯入圍 *He Never Gives Up*. Best Film Editing Nominee, 1978 Golden Horse Awards

廖慶松 1950 年生於台北。是電影編劇、剪接師、導演、監製。1973 年考取中影技術人員訓練班後，進入中影公司。1980 年代，他一人身兼多部新浪潮電影剪接，有「台灣新浪潮電影保姆」之稱。其中包括楊德昌的《海灘的一天》、《恐怖份子》，以及侯孝賢的《戀戀風塵》、《悲情城市》，還有萬仁的《超級市民》等等。導演作品有《期待你長大》和《海水正藍》。2000 年，他開始在各藝術大學、電影學系及研究所教授電影創作及製作。2002 年，獲得金馬獎最佳台灣電影工作者。2006 年，獲頒第十屆國家文藝獎。2007 年，獲頒電視金鐘獎最佳剪輯。2018 年，獲頒金馬獎特別貢獻獎。2023 年，獲頒第 60 屆金馬獎最佳剪輯獎。

Born in 1950 in Taipei, Chingsung Liao is a screenwriter, editor, director, and producer. In 1973, he joined the Central Motion Picture Corporation (CMPC) after passing their technical staff training course. During the 1980s, he earned the nickname"Taiwan's New Wave Film Nanny"for his extensive work as an editor on numerous New Wave films. Notable films he edited include Edward Yang's *That Day on the Beach* and *The Terrorizers*, Hou Hsiao-hsien's *Dust in the Wind* and *City of Sadness*, as well as Wan Ren's *Super Citizen*. As a director, his works include *Waiting for You to Grow Up* and *The Sea is Blue*. Since 2000, Liao has been teaching film creation and production at various art universities, film departments, and graduate schools. In recognition of his contributions to the film industry, he received the Golden Horse Award for Best Taiwan Film Worker in 2002, the 10th National Arts Award in 2006, the Golden Bell Award for Best Editing in 2007, the Golden Horse Award for Outstanding Contribution in 2018, and the Best Editing Award at the 60th Golden Horse Awards in 2023.

GOLDEN SHORT FILM NOMINEES

一般獎項 / 入圍作品
General Award Nominee

國內競賽組
Taiwan Section

金片子大賽
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

《 Darling This Was Hard 》



08′ 00″

導演 Director
侯旻均 Min-chun Hou

著作權代表人 Copyright Representative
侯旻均 Min-chun Hou

一位孤獨的業餘攝影師，日復一日地洗著過往愛人的相片。
A lonely amateur photographer, developing the same photo of his ex-lover every day.

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

從題材、概念到故事、表達都不落俗套、甚具創意。停格動畫善用實物媒材，並順暢地混合平面動畫表達夢境，配合戲劇性的音樂及聲效選擇，成功令觀眾投入角色的情感。
From theme and concept to storytelling and expression, this film defies convention and demonstrates outstanding creativity. The stop-motion animation skillfully uses real materials, seamlessly blending with 2D animation to depict dreamscapes. Paired with dramatic music and sound effects, it successfully immerses the audience in the character's emotions.

《二》Two scars



15′ 00″

導演 Director
藍偉豪 Lan Wei Hao

著作權代表人 Copyright Representative
藍偉豪 Lan Wei Hao

兇悍的美玲老師與班上的叛逆學生江翊蓁在一次激烈的爭執時，美玲老師誤傷了江翊蓁，而同時，其車身上也莫名多了一道刮痕……
During a fierce dispute between the fierce teacher Meiling and Jiang Yizhen, a rebellious student in the class, teacher Meiling accidentally injured Jiang Yizhen. At the same time, there was an inexplicable scratch on her car…

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

描述青春期叛逆與師生（或親子）之間的激烈衝突，情感濃烈、劇情脈絡緊湊，線索清晰，角色刻劃生動。
A vivid portrayal of the intense conflicts that arise in adolescence between teachers and rebellious students (or parents and children). The film is emotionally charged, with a tightly woven narrative, clear story progression and lively character portrayals.

《二狗幫》Ergou Squad



08′ 01″

導演 Director
李育豪 Hardy Lee
蕭子秦 Kenny Hsiao
李建樺 Samoht Lee

著作權代表人 Copyright Representative
李育豪 Hardy Lee

經過縝密的計畫後，二狗幫決定展開行動搶劫超商，然而事情卻沒想像中的容易……
After meticulous planning, the Ergou Squad decided to carry out the robbery of a convenience store. However, things didn't go as smoothly as they had imagined…

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

展現了新銳創作者對故事敘述和角色設計的高度掌控力，畫風獨特卻不失細膩，色彩運用柔和且富有層次感。
This film demonstrates the emerging creator's strong command of storytelling and character design. The unique art style is delicate yet distinctive, with a soft, layered approach to color that enriches the visual experience.

《人群》La Foule



08′ 28″

導演 Director
許廷豪 Tone Su

著作權代表人 Copyright Representative
許廷豪 Tone Su

湯姆在一場遊行中，被過去與愛人的回憶折磨著，在感覺快要窒息選擇脫離隊伍的他，看見了一隻牽繩被綁在路燈的狗，街道上不同價值觀的衝突，最終在人群中引發了災難，湯姆必須在這場災難中做出不讓自己後悔的選擇。
Tom is tormented by memories of his past during a parade, he feels that he is about to suffocate and chooses to leave the crowd, he sees a dog tied to a street lamp, the clash of different values on the street eventually leads to a disaster in the crowd, in which Tom must make a choice that he will not regret.

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

簡單的故事情節反映了人性和社會現象，為觀眾帶來了能引發思考的觀影體驗。
A simple storyline that aptly reflects human nature and societal issues, offering viewers a thought-provoking experience.

《月行之地》Where the moon goes



14′ 51″

導演 Director
施怡帆 Shih Yi-fan

著作權代表人 Copyright Representative
施怡帆 Shih Yi-fan

一名女子於每晚外出尋找並等待一個無法找到的人，一個已經逝去的人。在旅途中，她試圖理解何謂死亡，並有了意想不到的奇異經歷。這部電影巧妙地探索了從台灣到瑞典，面對死亡時的文化差異以及難以言喻的殘酷之共通性。
A woman goes on nightly trips, in search and awaiting someone who's impossible to find. Someone who has departed. She tries to comprehend what death is and has an unusual encounter. This film delicately explores cultural differences and the universality of the unspeakable cruelty when facing death, from Taiwan to Sweden.

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

安靜且克制的影像，呼應片中女人壓抑著思念的情緒，在光線與暗部細節的處理上大膽卻精緻。
Quiet and restrained imagery resonates with a woman's suppressed longing. The film handles light and shadow with a bold yet refined approach to detail, enhancing the emotional depth of the visuals.

《皮蛋》Century Egg



15′ 00″

導演 Director
貝查理 Charles Barratt

著作權代表人 Copyright Representative
貝查理 Charles Barratt

一名男子多年後從國外回到台灣，發現自己小時候生長熟悉的環境現在已經變成了一個繁忙陌生的城市。穿梭市區高樓大廈，探索數十條無名的街道，不知不覺男子遇上了一位特別親切的陌生人，決定結伴同行遠征尋找一碗特別的皮蛋瘦肉粥……
A man returns to Taiwan, the country he left behind decades prior, only to find himself wandering a city he no longer recognizes and in the company of a stranger who took him in. A film about belonging, closure and reconnection.
This film is our love letter to Taiwan. It explores themes of place, belonging and cultural identity.

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

一個旅居國外久未返鄉的男子與一個看似素昧平生的陌生人，一個人說著英語，另一人說著華語，看似不寫實的邂逅實則為魔幻寫實般的奇遇，在影像與表演上的分寸拿捏得宜，不慍不火。
A man who has lived abroad and has not returned home for years encounters a seemingly unfamiliar stranger — one speaks only English, while the other only Mandarin. This improbable encounter unfolds as a magical realist moment, with the balance of visuals and performances carefully maintained, creating a composed yet compelling experience.

《收攤之後》Father



15′ 00″

導演 Director
蕭涵中 ZHONG

著作權代表人 Copyright Representative
蕭涵中 ZHONG

我、弟弟、媽媽和爸爸都在家裡的菜攤一起賣菜。爸爸是店裡的老闆，也是一家之主。老闆是一位強勢且傳統客家大男人，雖然跟大家在同一個地方工作，但不擅長跟家人溝通鮮少有交集，甚至沒有。許多話都深埋在心底，只能在收攤之後的時間慢慢挖掘。想藉由影像的方式來跟辛苦的老闆、尊敬的爸爸搭起溝通的橋樑。老闆會有什麼反應，是生氣至極，還是默默無言呢？
Our family — my brother, my mother, my father and I — all work together selling vegetables at our family's market stall. My father is not only the proprietor but also the head of our family. Strong-willed and conservatively Hakka in his values, he rarely communicates with us, despite sharing the same workspace. Many words remain deeply buried in the heart, only to be unearthed slowly after closing time. Through this film, I hope to bridge the gap between us and find a way to connect with my hardworking father, whom I respect immensely. How will he react to this attempt? Will he respond with anger or remain silent?

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

創作者除了是導演，同時也是被攝者的孩子，這不僅是一部紀錄短片，更是一場家人間的互相告白。
As both the director and the child of the protagonist being filmed, the creator turns this documentary short into a heartfelt and compelling exchange between family members — a mutual confession of unspoken emotions.

《再見山丘》Ashes to Hill



04′ 20″

導演 Director
孫蕾 LEI, SUN

著作權代表人 Copyright Representative
孫蕾 LEI, SUN

本片以 1950 至 60 年代之架空眷村為設定背景，描述主角的最後一次返鄉之行。透過現實穿插主角的記憶，揭露男子離開家鄉後疏遠家人的愧疚與退卻之情。雙親相繼過世後，即將被查封的老舊眷村暗示男子曾居住的家鄉已衰亡破敗，無法避免走入時光歷史的命運。主角除了面對家人的離去，也必須與即將消失的家鄉告別。
This film is set in a fictional military dependents' village in Taiwan during the 1950s and 60s, depicting the protagonist's final return home. Interweaving reality with his memories, it reveals his guilt and withdrawal after distancing from his family. With his parents gone and the village facing closure, his once-thriving hometown falls into decay, succumbing to time. The protagonist must face both the loss of his family and the farewell to his vanishing hometown.

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

透過細膩的畫風和音樂，深刻探討了生命中的告別與珍惜。故事中的角色在回憶與現實中交錯，讓
觀眾得以深入思考成長的過程及面對失去的勇氣。動畫不僅視覺美麗，更帶來了心靈的共鳴，是一部值得反覆品味的作品。
Through delicate visuals and music, the film deeply explores farewells and appreciation in life. The characters in the story move between memories and reality, allowing viewers to reflect on the journey of growth and the courage to face loss. The animation is not only visually stunning but also resonates emotionally, making it a work worth savoring repeatedly.

《沙發衝浪》Couch surfing



13′ 50″

導演 Director
王天佑 Wang TienYu

著作權代表人 Copyright Representative
王天佑 Wang TienYu

一位日本女生來到台灣沙發衝浪，結果遇到可怕的沙發主。
A Japanese girl came to Taiwan to couch surf but something terrible happened.

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

節奏緊湊，追看性十足，無論在劇本上還是執行上都相當優秀。精準的選角及剪接，加上有效的配樂與聲效，令懸念一直疊加，直至結局的翻轉，帶來一個強而有力的 end punch，是一部相當好看的懸疑類型短片。
Tightly paced and highly entertaining, the film excels in both writing and execution. Precision in casting, editing and the use of sound and music builds suspense continuously, culminating in a powerful end punch at the end. An outstanding suspense short.

《朋友順啦》Concrete Jail



15′ 00″

導演 Director
朱平 CHU Ping

著作權代表人 Copyright Representative
朱平 CHU Ping

阿順從前便在廖仔底下的工班做事，但三年前卻不辭而別且從此無消無息，此次主動聯繫廖仔尋求工作，卻是帶著被通緝的身份。阿順木訥而神秘，他未向廖仔提及過去三年的經歷，廖仔亦未多問，但廖仔仍能察覺阿順是真的走投無路了。在這塊管制森嚴的工地，阿順深怕自己通緝犯的身份暴露，他在廖仔的幫助下，有驚無險地通過工地中各個關卡，他終於進入工區，但警察卻在這時找上門來，阿順與廖仔都始料未及。
Shun used to work under Liao but vanished without a trace three years ago. Now, he's back seeking a job, despite being wanted by the police. Unlike the talkative Liao, Shun is quiet and mysterious, never mentioning his past, and Liao doesn't ask. Still, Liao senses Shun's desperation. On the heavily regulated construction site, Liao helps Shun navigate the heavily guarded construction site. Just as Shun gets through the checkpoints, the police arrive, catching both men off by surprise.

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

非常成熟的短片，簡短的劇情，但是突顯了兩位主角之間的關係！兩位演員非常精湛的演出。
A remarkably mature short film, showcasing a simple plot that emphasizes the relationship between its two main protagonists. The two actors deliver exceptional performances.

《泳夜》The Dream Will Carry Us



14′ 00″

導演 Director
林柏瑜 LIN PO-YU

著作權代表人 Copyright Representative
林柏瑜 LIN PO-YU

夢裡，悲傷的媽媽與逝去的女兒相遇。女兒引領著媽媽穿越黑暗，在彼此的懷抱裡，重新找回永恆的母女連結。
A grieving mother reunites with her deceased daughter in dreams, where the young girl leads her through darkness and pain; in their embrace, all that was lost is found again.

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

敘事節奏流暢，情感表達純粹而深刻。
The narrative flows smoothly, with raw emotions conveyed purely and profoundly.

《阿姨家》Aunt's Home



14′ 57″

導演 Director
陳虹汝 HUNG CHEN

著作權代表人 Copyright Representative
陳虹汝 HUNG CHEN

家，是溫馨溫暖的地方，然而曾幾何時，家，只成為生活在同一屋簷的代名詞，但彼此的心靈早已疏離。家庭關係僅靠這座房子勉強維繫，這個家是否將分崩離析？這個家是否會失去方向？本片以導演自身的阿姨及其家庭為主題，關注阿姨與其子女之間的關係，尤其是作為母親與患有輕度智能障礙的小女兒之間的關係。聚焦在身心障礙患者關係中的「照護者」與「被照護者」之間，以及照護者在生命的最後階段所面臨的處境。
Home is a warm and comforting place. However, there are times when "home" becomes merely a term for people living under the same roof, while their hearts grow distant from each other. When family relationships rely solely on the structure of the house to maintain a semblance of connection, will this family fall apart? Will it lose its direction? This film focuses on the director's aunt and her family, specifically examining the relationship between the aunt and her children, with particular emphasis on her role as a mother to her youngest daughter, who has a mild intellectual disability. It explores the dynamics between the "caregiver" and the "care recipient" within the context of families with members who have disabilities, and the challenges faced by the caregiver in the final stages of their life.

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

以親人之間的母女情結為主題，看得出紀錄者與被紀錄者之間有著深厚的信任，才能拍到人物內心思緒的真情流露。在有限篇幅中達到許多長片也無法達到的深刻，相當不簡單。
Centered on the mother-daughter bond, the film displays a deep level of trust between the documentarian and the subject, allowing for a raw expression of inner thoughts and emotions. Despite its limited runtime, it achieves a depth that many feature films fail to reach, which is quite an impressive feat.

《後來》After that



07′ 40″

導演 Director
張諭 Chang Yu

著作權代表人 Copyright Representative
張諭 Chang Yu

在張諭向陳建廷告白後的隔天，張諭再次遇到陳建廷，張諭感到尷尬，但陳建廷一副沒事的樣子，這讓張諭難以理解。
The day after Zhang Yu confessed to Chen Jianting, when they met again, Zhang Yu felt awkward, but Chen Jianting seemed unfazed, which left Zhang Yu puzzled and unable to understand.

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

成功利用長鏡頭配合層層遞進的日常對話交織出戲劇張力，黑白的色調讓觀眾更能聚焦兩位主角的情感角力。演員表現出色，後段更是表現出驚人的爆發力，是一部純粹又具感染力的作品。
Through extended shots and layered everyday dialogue, the film weaves a dramatic tension enhanced by its black-and-white palette, allowing viewers to focus on the emotional struggle between the two main characters. The actors' performances are outstanding, with a powerful, explosive climax, creating a work that is both pure and captivating.

《食譜家譜》Family Tree



09′ 42″

導演 Director
王智祥 WANG, Zhi-Xiang

著作權代表人 Copyright Representative
王智祥 WANG, Zhi-Xiang

從一道菜，見到一家事，林金蘭阿嬤年年都在自家孩子生日時，親手製作不插電蛋糕為他們慶生，直到有一天，在遠赴海外唸完博士的兒子即將要回台的前一日，林金蘭阿嬤的世界發生了天翻地覆的變化……
Every year, Grandma Lin Jinlan lovingly bakes a traditional no-bake cake to celebrate her children's birthdays. Her kitchen is a sanctuary where family bonds are nurtured through her culinary creations. However, the day before her son, who has been studying abroad for his PhD, is set to return to Taiwan, Grandma Lin Jinlan's world is turned upside down by a dramatic and unexpected event...

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

「從一道菜，見一家事」，作品紀錄母親常年製作不插電蛋糕為親友慶生的緣由，呈現食物與家族「記憶」、「思念」、「鄉愁」的美味關係與人生，情感真切動人。
A family saga conveyed through a dish: this film captures a mother's enduring practice of baking unplugged cakes for family birthdays, revealing the profound connections between food, family memories, longing and nostalgia. The result is both genuine and deeply moving.

《馬語》The Horse



15′ 00″

導演 Director
藍憶慈 Lan Yi-tzu

著作權代表人 Copyright Representative
本來影像有限公司
Original Films Co., Ltd.
(藍憶慈 Lan Yi-tzu)

靖即將搬離舊家，老公寓中紙箱與雜物交疊，她站在某房間入口處，內部擺設完好如初。然而，她卻難以踏進房門開始收拾。突然間，一匹棕馬憑空出現在公寓裡，令她措手不及。
On the brink of moving away, Jing stands in front of the entrance of a room. As she struggles to step into the room and pack, a horse unexpectedly appears in the apartment.

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

一位年輕女子面對生活變異的無奈要拋下所有的過去繼續往前行，但是那一匹馬到底是她的過去、她的恐懼，還是她曾經的愛？這部短片最難的一點，就是要把那麼大的一匹馬塞到那麼小的空間去拍戲！
A young woman is forced to let go of her past and move forward during a tumultuous period in her life. But is the horse she leaves behind a symbol of her past, her fears or her former love? The greatest challenge of this short film was capturing such a large horse within such a confined space on screen!

《雪夜》THE SNOWY NIGHT



09′ 55″

導演 Director
鄭巧筠 JHENG CIAOYUN

著作權代表人 Copyright Representative
鄭巧筠 JHENG CIAOYUN

作品靈感源自寒冷東方高原上的西伯利亞雪狍，結合當地古老的雪怪傳說，故事描述一段森林裡的雪地獵人因追捕一隻狍而招來傳說中狍怪的復仇，詭怪離奇的遭遇更增添起人類對於傳說故事的神祕感。本作品以傳統定格動畫方式製作，挑戰以麻繩為材質的偶動畫，利用最原始手動及逐張的定格攝影連續撥放，配合適當的音效、光影，操控著缺乏面部表情的麻繩偶，營造出詭譎恐怖的氛圍。最後以首尾呼應的手繪風格做為具特色的開頭與結束，揭開這段傳說故事的神秘面紗，同時也讓人思考著人類與環境抗衡下的微妙關係與對大自然的敬畏。
The story describes a hunter who chased a snow roe deer, incurs the revenge of the Roe Beast, adding to the mystery of folklore. Created with hemp rope in stop-motion puppet animation, this project uses the lack of facial expressions in the puppets to create a spooky and terrifying atmosphere. The hand-drawn style at the beginning and end adds to the mystery of the legend, prompting contemplation on the delicate balance between humans and the environment, as well as our reverence for nature.

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

作品以傳統定格動畫製作，挑戰以麻繩為材質的偶動畫，利用最原始手動、逐張定格攝影方式，配合光影、音效營造出神秘詭譎的氛圍，手作細節迷人。述說雪國古老的雪怪傳說，同時也省思人與環境抗衡的微妙關係與對大自然的敬畏。
This work, crafted using traditional stop-motion animation, takes on the challenge of animating puppets made from rope. Using entirely manual, frame-by-frame photography, along with lighting and sound effects, it creates a mysterious and haunting atmosphere, elevated by mesmerizing detailing created by hand. The story explores an ancient snow monster legend, while also reflecting on the delicate relationship between humanity and the environment, invoking a sense of reverence for nature.

《新年舊日》A Year Apart



15′ 00″

導演 Director
秦海 Ocean Chin

著作權代表人 Copyright Representative
秦海 Ocean Chin

王慧琳習慣每天對著一尊關公像傾訴日常種種，栽培已久的葡萄藤卻因肥施多了日漸枯萎。隨著丈夫逝世後的第一個生日即將到來，生活也正悄悄地發生轉變。
Huilin confides in a Guan Gong statue daily, sharing life's ups and downs. However, over-fertilization leads tothe withering of her cherished grapevine. With her husband's recent passing, his approaching birthday, and subtle life changes, she stands at a pivotal moment.

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

生活化的劇本及演出在別出心裁的攝影構圖和分鏡下顯得格外有趣，清淡卻不平淡。以輕盈的劇情及對白，有深度地表達人物關係和情感，舉重若輕。
The relatable everyday script and performances come alive through inventive cinematography and shot composition, making them both refreshing and engaging. With a lighthearted yet impactful storyline and dialogue, the film subtly yet effectively conveys relationships and emotions.

《載浮又載沉》Ups and Downs



14′ 58″

導演 Director
張明右 Chang Ming Yu

著作權代表人 Copyright Representative
張明右 Chang Ming Yu

2009 年 5 月 27 日，得利 10 號船長陳火盛正開船自菲律賓返回臺灣，他從沒想過，好心協助兒時玩伴托運的這三台 DVD 機，卻成了他人生最大的惡夢。經過警方的追捕，原來這三台 DVD 機內竟藏有十六塊海洛因磚，陳火盛在一頭霧水的情況下遭到逮捕，在法庭上，沒有人願意相信陳火盛的話，儘管他如此叫冤，法官仍以「不得採信」四字駁斥，並於 2012 年一審遭判十八年有期徒刑。雖然陳火盛成功於 2022 年無罪平反，但失智的母親也於同年過世，他因冤案所失去的時間，已無法用任何形式來彌補，更無法填補這些年錯過與母親相處的時光。回到現實中，他已是一位七十幾歲的老翁，他該如何面對剩下來的日子？該重返那片熟悉卻帶給他傷痛際遇的海洋嗎？
On May 27, 2009, Huo-sheng Chen, the captain of Deli 10, was sailing back to Taiwan from the Philippines. When his fishing boat entered the port of Donggang Township, Pingtung County, it carried not only the fishing cargo but also three broken DVD players awaiting to be repaired. Huo-sheng Chen never imagined that the three DVD players that he had kindly helped check-in for his childhood playmate would become the biggest nightmare in his life.

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以一則真實的冤獄案為主題，拍攝手法沉穩，質感精緻，整個片子散發沉靜的氣息，在可能煽情的題材上冷靜節制。片尾紀錄到出獄的主角與母親見面一幕，非常動人。
Centered on a true story of wrongful imprisonment, this film employs a steady and refined cinematic approach, exuding a calm and restrained ambiance. Despite the potentially emotional subject matter, the film maintains a composed and controlled tone. The final scene, capturing the protagonist's reunion with his mother upon release, is profoundly moving.

《野火燒不盡》Wildfire burns endlessly



10′ 22″

導演 Director

葉芊均 Chien Chun, YEH

著作權代表人 Copyright Representative

葉芊均 Chien Chun, YEH

在我舉起攝影機以後，父母向我訴說當年身處白色恐怖年代，威權政府統治台灣時，島上的人民若想知道真實的政治情形，必須偷偷購買與翻閱「黨外雜誌」，最驚險的是他們曾經遭遇警察上門盤查，有賴母親的智慧得以安然度過。他們年輕時努力開店打拼的身影如同台灣社會的縮影，被視為經濟起飛的年代，也正是台灣政治風起雲湧的年代。

After I picked up the camera, my parents began to share stories of life during Taiwan's White Terror era, a time under authoritarian rule when people had to secretly purchase and read banned magazines to learn the truth about political events. The most harrowing moment they recalled was when the police came to question them, and only through my mother's quick wits were they able to escape trouble. Their relentless drive to build a business serves as a microcosm of the resilient spirit of Taiwanese society during those years; a time when the nation's economy was on the rise, but the political landscape was turbulent and ever-changing.

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Beginning with family footage, the film subtly delves into the history of banned publications during Taiwan's White Terror era. The seemingly casual shots are imbued with a genuine emotional brilliance that captivates viewers. Departing from traditional documentary forms, the film achieves a remarkable depth of care and concern.

《檳榔吸屍》ADDICTION



15′ 00″

導演 Director

彭之軒 Arrow Peng

著作權代表人 Copyright Representative

彭之軒 Arrow Peng

強烈的東北季風，吹在不知名的公路上，百無聊賴的公路警察阿綸，像獵犬一樣尋找犯罪的味道。偏執入魔的他遇見獨自賣檳榔的西施閔閔。座落偏僻的公路旁，鮮少有車輛路過，卻開了一間熱力四射、風情萬種的檳榔攤，這位閔閔實在非常可疑。嗅到不尋常的警察，想盡辦法接近檳榔攤一探究竟，卻不知道自己才是狼入虎口的那一個。

One summer day, on an unknown road, a bored police officer looks for the smell of crime like a hound. He meets Min-Min, who sold betel nuts on this remote road alone. He thinks Min-Min is suspicious as running a small business stand at such isolating place. He tries his best to approach the betel nut store to find out her crime truth. The police man, also a peeper, is getting much closer to this betel girl. In the end, he still does not know himself as a prey in this story.

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

驚悚的黑色幽默短片，非常好的題材，兩位演員表演到位，利用台灣的特產檳榔西施的諧音，讓人分不清女主角到底吃的是檳榔還是一直在吸血？

A suspenseful black comedy short with an excellent concept. The two actors deliver standout performances, and the play on Taiwan's iconic "betel nut beauty" culture leaves viewers wondering whether or not the protagonist is chewing betel nut or constantly craving blood?

GOLDEN SHORT FILM NOMINEES

特別獎項 / 入圍作品
Special Award Nominees

最佳紀錄片獎
Best Documentary Film

最佳動畫獎
Best Animated Film

金片子大賽
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

《收攤之後》Father



15′ 00″

導演 Director
蕭涵中 ZHONG

著作權代表人 Copyright Representative
蕭涵中 ZHONG

我、弟弟、媽媽和爸爸都在家裡的菜攤一起賣菜。爸爸是店裡的老闆，也是一家之主。老闆是一位強勢且傳統客家大男人，雖然跟大家在同一個地方工作，但不擅長跟家人溝通鮮少有交集，甚至沒有。許多話都深埋在心底，只能在收攤之後的時間慢慢挖掘。想藉由影像的方式來跟辛苦的老闆、尊敬的爸爸搭起溝通的橋樑。老闆會有什麼反應，是生氣至極，還是默默無言呢？

Our family — my brother, my mother, my father and I — all work together selling vegetables at our family's market stall. My father is not only the proprietor but also the head of our family. Strong-willed and conservatively Hakka in his values, he rarely communicates with us, despite sharing the same workspace. Many words remain deeply buried in the heart, only to be unearthed slowly after closing time. Through this film, I hope to bridge the gap between us and find a way to connect with my hardworking father, whom I respect immensely. How will he react to this attempt? Will he respond with anger or remain silent?

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

以細膩的情感和樸實的畫面深深打動人心。
Deeply moving with its delicate emotions and unembellished visuals.

《食譜家譜》Family Tree



09′ 42″

導演 Director
王智祥 WANG, Zhi-Xiang

著作權代表人 Copyright Representative
王智祥 WANG, Zhi-Xiang

從一道菜，見到一家事，林金蘭阿嬤年年都在自家孩子生日時，親手製作不插電蛋糕為他們慶生，直到有一天，在遠赴海外唸完博士的兒子即將要回台的前一日，林金蘭阿嬤的世界發生了天翻地覆的變化……

Every year, Grandma Lin Jinlan lovingly bakes a traditional no-bake cake to celebrate her children's birthdays. Her kitchen is a sanctuary where family bonds are nurtured through her culinary creations. However, the day before her son, who has been studying abroad for his PhD, is set to return to Taiwan, Grandma Lin Jinlan's world is turned upside down by a dramatic and unexpected event…

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

以樸實無華的方式，透過兩代的對話，讓觀眾感受到了他們對彼此的關愛與默契和那份難以言喻的真摯。
In a raw and authentic style, the film uses intergenerational dialogue to reveal the unspoken love, mutual understanding and indescribable sincerity between them, touching the audience with its authenticity.

《載浮又載沉》Ups and Downs



14′ 58″

導演 Director
張明右 Chang Ming Yu

著作權代表人 Copyright Representative
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《野火燒不盡》Wildfire burns endlessly



10′ 22″

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葉芊均 Chien Chun, YEH

著作權代表人 Copyright Representative
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《Darling This Was Hard》



08′ 00″

導演 Director
侯旻均 Min-chun Hou

著作權代表人 Copyright Representative
侯旻均 Min-chun Hou

一位孤獨的業餘攝影師，日復一日地洗著過往愛人的相片。
A lonely amateur photographer, developing the same photo of his ex-lover every day.

●評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

從題材、概念到故事、表達都不落俗套、甚具創意。停格動畫善用實物媒材，並順暢地混合平面動畫表達夢境，配合戲劇性的音樂及聲效選擇，成功令觀眾投入角色的情感。
From theme and concept to storytelling and expression, this film defies convention and demonstrates outstanding creativity. The stop-motion animation skillfully uses real materials, seamlessly blending with 2D animation to depict dreamscapes. Paired with dramatic music and sound effects, it successfully immerses the audience in the character's emotions.

《二狗幫》Ergou Squad



08′ 01″

導演 Director
李育豪 Hardy Lee
蕭子秦 Kenny Hsiao
李建樺 Samoht Lee

著作權代表人 Copyright Representative
李育豪 Hardy Lee

經過縝密的計畫後，二狗幫決定展開行動搶劫超商，然而事情卻沒想像中的容易……
After meticulous planning, the Ergou Squad decided to carry out the robbery of a convenience store. However, things didn't go as smoothly as they had imagined…

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

《二狗幫》以幽默的風格展現了友情與冒險的主題。短片中的角色形象生動，情節緊湊，讓觀眾在歡笑中感受到真摯的情感。動畫巧妙地融合了搞笑元素和社會議題，使人思考團結的重要性。整體風格輕鬆愉快，卻又不失深度。
Ergou Squad humorously explores themes of friendship and adventure. The characters are vividly portrayed and the fast-paced plot allows viewers to feel genuine emotions amidst the laughter. The animation cleverly combines comedic elements with social issues, prompting reflection on the importance of unity. Overall, the style is light and enjoyable, yet retains depth.

《再見山丘》Ashes to Hill



04′ 20″

導演 Director
孫蕾 LEI, SUN

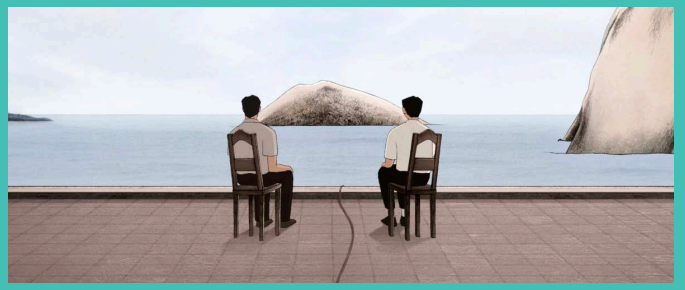
著作權代表人 Copyright Representative
孫蕾 LEI, SUN

本片以 1950 至 60 年代之架空眷村為設定背景，描述主角的最後一次返鄉之行。透過現實穿插主角的記憶，揭露男子離開家鄉後疏遠家人的愧疚與退卻之情。雙親相繼過世後，即將被查封的老舊眷村暗示男子曾居住的家鄉已衰亡破敗，無法避免走入時光歷史的命運。主角除了面對家人的離去，也必須與即將消失的家鄉告別。
Set against the backdrop of a fictional military dependents'village from the 1950s and 60s, this film depicts the protagonist's final journey home. Through a blend of reality and memory, it unveils the man's guilt and retreat stemming from his estrangement from family after leaving his hometown. With the passing of his parents and the impending closure of the dilapidated village he once called home, the film suggests the inevitable decline of his roots, relegating it to history. Forcing the protagonist to confront the loss of both family and a vanishing home.

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

透過一名歸鄉男子，我們看見了景物依舊人事已非，平實的敘事卻有著時代變遷所帶來的深邃情感。
Through the perspective of a man returning home, we witness familiar landscapes transformed and relationships altered. The straightforward narrative carries profound emotions shaped by the passage of time.

《嗨爸》HEY DAD



05′ 36″

導演 Director
王偉帆 WeiFan Wang

著作權代表人 Copyright Representative
王偉帆 WeiFan Wang

森林與海的距離有多遠？好不容易下定決心沿著倒數的線段不斷向前。但到頭來，演練了二十年的劇本還是不行，海浪擊碎斑駁的勇氣，雜訊快速閃過腦中告訴自己，坦白不一定是最好的選擇。此刻我決定停止，並倒數下一個二十年，或許就會是時候了。
How far is the distance between the forest and the sea? With great resolve, I finally decide to keep moving forward along the countdown line. But after twenty years of rehearsing this script, it still doesn't work. The waves shatter my ebbing courage and noise rushes through my mind, reminding me that honesty isn't always the best choice. At this moment, I choose to stop and count down to the next twenty years, hoping that might be the right time.

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

以超現實的場景設計，書寫同志向家人出櫃的焦慮，坦誠而真摯。優美的意象，素雅的畫風，形式與情感完美貼合，十分動人。
Using surreal scene design, the film captures the anxiety of coming out to family, presented with sincerity and authenticity. The beautiful imagery and understated style perfectly align form and emotion, making it deeply rousing.

GOLDEN SHORT FILM NOMINEES

個人獎項 / 入圍作品
Individual Award Nominees

最佳導演
Best Director

最佳男演員
Best Actor

最佳女演員
Best Actress

最佳劇本
Best Screenplay

最佳攝影
Best Cinematography

最佳美術設計
Best Art Direction

最佳音效
Best Sound Design

最佳剪輯
Best Film Editing

金片子大賽
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

●最佳導演 入圍者 BEST DIRECTOR NOMINEES

朱平 CHU Ping



《朋友順啦》Concrete Jail

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

劇本對白、場面調度、美術攝影及演出等各方面均達專業水準，是整體製作表現最為突出的作品。導演成功建構有厚度的人物及角色之間的情義，在簡單的故事情境下準確營造氣氛，相當出眾。
The script, dialogue, staging, cinematography and performances all meet professional standards, making this one of the most outstanding works in terms of overall production. The director skillfully constructs dynamic characters and their relationships, effectively creating atmosphere within a simple narrative context.

李育豪 Hardy Lee、蕭子秦 Kenny Hsiao、李建樺 Samoht Lee



《二狗幫》Ergou Squad

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

導演說故事的眼光與視角獨特生動， 影像充滿奇幻色彩，讓二狗幫決定搶劫超商的行動荒謬靈活，角色塑造與畫面構圖風格獨具想像力。
The script, dialogue, staging, cinematography and performances all meet professional standards, making this one of the most outstanding works in terms of overall production. The director skillfully constructs dynamic characters and their relationships, effectively creating atmosphere within a simple narrative context.

張詠恩 YUNG-EN CHANG



《姊弟》Siblings

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

在家過年發生的各樣生活瑣事在導演細緻的描繪下匯聚成一個日常，但並不常述說的姊弟故事。導演透過簡潔的表達，微觀家人之間的動人、微妙的情感，交出了一部可愛清新的動畫作品。
The mundane, everyday events that unfold during the family reunion dinner on Lunar New Year converge into a rarely told sibling story, beautifully depicted by the director. Through concise expression, the film captures the touching and subtle emotions between family members, resulting in a charming and refreshing animated work.

施怡帆 Shih Yi-fan



《月行之地》Where the moon goes

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

導演敘事手法與畫面充滿詩意，氛圍深邃動人。一名女子每晚外出尋找、等待一個無法找到的人、一個已逝的人。巧妙探索從台灣到瑞典，理解「死亡」、面對「思念」苦痛時的文化差異與情緒上的共感。
The director's narrative style and visuals are filled with poetic depth, creating an emotionally resonant atmosphere. A woman ventures out each night in search of someone she cannot find, a person who has passed on.The film cleverly navigates cultural differences and emotional empathy regarding "death" and the pain of "longing" as it journeys from Taiwan to Sweden.

●最佳男演員 入圍者 BEST ACTOR NOMINEES

林書函 Lin Shu Han



《150522》

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

表演層次分明，成功捕捉了孤立與隔離對心理的侵蝕，展現了角色在面對孤獨時逐漸崩解的內心世界。

The stellar performances are well-defined, successfully capturing the psychological erosion caused by isolation and loneliness, vividly depicting the protagonist's gradual unraveling in the face of solitude.

洪毓璟 Hong Yu-jing



《後來》After that

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

黑白的畫面似乎描寫著演員的心情，入圍的演員表演的非常自然生動，尤其是最後一個鏡頭非常有爆炸性，令人驚艷。

The black-and-white visuals poignantly reflect the actors'emotions. Their performances feel incredibly natural and vivid, with the final shot being particularly explosive and stunning.

莊凱勛 Kaiser Chuang



《朋友順啦》Concrete Jail

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

莊凱勛飾演的阿順，角色本身就很有張力，加上演員壓抑的情緒更突顯阿順的為難以及不安！

Kaiser Chuang's portrayal of Shun is inherently tense and the actor's suppressed emotions further highlight Shun's dilemmas and anxieties!

羅能華 RONAN LO



《鳳梨不必求偶》A man who wants to be loved

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

將角色的情感依賴與疏離感的詮釋到位，令觀眾感覺既幽默又悲傷且倍感共鳴。

The film expertly interprets the character's emotional dependency and sense of alienation, evoking feelings that are both humorous and sorrowful, creating a deep resonance with the audience.

藍葦華 Wei Hua Lan



《朋友順啦》Concrete Jail

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

藍葦華飾演的廖仔演出非常自然生動，更讓角色多了一份說服力，如果不是廖仔精彩的演出，阿順也不會有這麼精彩的故事！所有評審特別要求破例讓一部短片，同時入圍兩位演員！

Liao's performance is incredibly natural and dynamic, adding persuasive depth to the character. Without the exceptional portrayal of this character, Shun wouldn't have such a compelling story! All judges requested an exception to allow two actors from the same short film to be nominated!

●最佳女演員 入圍者 BEST ACTRESS NOMINEES

Lovisa Perman



《月行之地》Where the moon goes

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

內斂且生活化的表演，讓觀眾能清楚感受到過去事件的痕跡，且在平靜中感受到深刻的情感波動。

The understated and realistic performances allow the audience to clearly sense the traces of past events while experiencing profound emotional shifts beneath the calm surface.

范曉萱 Mavis Fan



《馬語》The Horse

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

非常內斂的演出，尤其是在一個人告別過去以及選擇未來的心境！還有要跟這麼特別的動物一起合作，難度是非常高的，值得鼓勵。

The performance is remarkably composed, especially in the context of a character bidding farewell to the past and choosing a future! Collaborating with such a unique animal adds significant difficulty and deserves encouragement.

戴雅芝 MINA TAI



《泳夜》The Dream Will Carry Us

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

表演選擇真實且輕盈，增添了劇情的層次感，讓本片呈現出溫暖且壓抑的氛圍。

The performance choices are authentic and lighthearted, adding layers to the narrative and creating a warm yet oppressive atmosphere.

陳雪甄 Vera Chen



《停格人生》Stills Moving

● 評審評論 Jury comment / 李李仁 Lee Lee-Zen

一個人的獨角戲，面對生病的折磨以及歲月的老去有很強烈的表演魔力！

This one-person show powerfully conveys the struggles of illness and the passage of time, showcasing a strong and captivating performance!

●最佳劇本 入圍者 BEST SCREENPLAY NOMINEES

朱平 CHU Ping



《朋友順啦》Concrete Jail

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

編劇能高度掌握其所描寫的人物與環境，敘事深入且技巧高明，將角色性格、處境及選擇，與故事的情節發展完美融合。鋪排細緻、伏筆高明，主題深邃。

The writer adeptly captures the essence of the characters and their environment, delivering an in-depth and skillful narrative that perfectly integrates character personality, situations, choices, and plot development. The intricate setup and clever foreshadowing lead to profound themes.

林柏瑜 LIN PO-YU



《泳夜》The Dream Will Carry Us

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

這部短片以精簡的敘事和充滿情感的畫面，成功地捕捉了喪親之痛與母愛的永恆。

This short film successfully captures the pain of loss of a loved one and the enduring nature of maternal love through concise storytelling and emotionally charged visuals.

洪崇哲 Chung Che Hung



《肉身菩薩》Flesh Offer

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

本片談論年輕世代的同志性愛觀，幽默中又有洞悉人情的哀憐。親切的角色及坦白的情節，用可愛的造型把性愛中的階級關係視覺化呈現，結尾精彩的反轉讓整部片的主題更加深刻。

This film explores the perspectives on gay sexuality among the younger generation, blending humor with a poignant insight into human emotions. The relatable characters and candid narrative visualize the class dynamics within sexual relationships through charming designs. The brilliant twist at the end deepens the overall theme, making it even more impactful.

施怡帆 Shih Yi-fan



《月行之地》Where the moon goes

● 評審評論 Jury comment / 蔡淑臻 Janel Tsai

極其內斂而富有詩意的故事情節，引導觀眾平靜地思考死亡與人生。

An extremely understated and poetic storyline guides the audience to reflect calmly on death and life.

●最佳攝影 入圍者 BEST CINEMATOGRAPHY NOMINEES

Liesbet De Loof



《月行之地》Where the moon goes

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

攝影精緻而富有詩意，運用了柔和的光影和細膩的構圖，像一幅畫一般，讓人沉浸在療癒的旅程中。

The cinematography is exquisite and poetic, utilizing soft lighting and delicate compositions, creating a visual experience that immerses viewers in a healing journey.

陳祖逵 CHEN, ZU-KUEI



《鳴》SHENG

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

大膽的反差和細膩的鏡頭語言形成對比，捕捉了情感的微妙變化。畫面都充滿張力，讓觀眾深刻感受到角色內心的掙扎與渴望，令人難以忘懷。

The bold contrasts and nuanced camera language form a striking interplay that captures the subtle shifts in emotion. Each frame is brimming with tension, allowing the audience to deeply feel the character's inner struggles and desires, making it unforgettable.

陳克勤 Chen Ko-Chin



《馬語》The Horse

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

平實的分鏡及內斂冷靜的camera movements配合婉約美術、燈光，讓觀眾由客觀現實平順地進出奇幻世界。

The straightforward shot compositions and calm camera movements, combined with elegant art direction and lighting, allow the audience to smoothly transition between objective reality and a fantastical world.

黃語宥 Yu Yu Huang



《朋友順啦》Concrete Jail

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

靈活的手持攝影，精準的分鏡構圖，長弛有度，在寫實的風格下適時地加強戲劇張力。

Agile handheld cinematography and precise shot composition create a rhythmic flow that elevates dramatic tension within a realistic style.

●最佳美術設計 入圍者 BEST ART DIRECTION NOMINEES

黃瀚正 Ai Ai Huang



《停格人生》 Stills Moving

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

無論是實拍部份的雕塑道具和雕塑工作室場景，還是需要配合視覺特效和停格動畫的段落，美術風格都成功在寫實與唯美之間作出揉合，有效地在視覺上連接各段落，並起了強化主題的作用。

Whether in the live-action sculptural props or the scenes of the sculpture studio or in segments that require visual effects and stop-motion animation, the artistic style successfully merges realism with aesthetics, effectively connecting the various segments visually while reinforcing the theme.

楊晴亞 Yang Ching-ya



《馬語》 The Horse

● 評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

主場景的視覺佈局、整體的美術色彩及質感成功配合平實的攝影，營造別樹一幟的既寫實，又奇幻敘事風格。

The visual layout of the main scenes, along with the overall color and texture of the art direction, perfectly complements the straightforward cinematography, creating a unique narrative style that is at once both realistic and fantastical.

張啓恩 Chi En Chang



《二》 Two scars

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

作品在美術設計與場景陳設上，風格寫實且生活化，時空節制、樸實自然，讓情節在生活場景中開展，風格掌握隱約到位。

The work features realistic and lifelike art design and scene arrangement, with a restrained and natural approach to time and space, allowing the narrative to unfold within everyday settings. The style is subtly and effectively controlled.

廖昱詠 LIAO YU YONG



《影身》 The Void

● 評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

美術設計在現實與虛幻之間的時空交錯掌握得宜，展現特殊美感；場景陳設讓角色與劇情在虛實之間充滿矛盾與掙扎，氛圍風格獨特。

The art design adeptly navigates the intersection of reality and illusion, showcasing a unique aesthetic quality. The scene arrangement fills the narrative with contradictions and struggles, establishing a distinctive ambience.

●最佳音效 入圍者 BEST SOUND DESIGN NOMINEES

Alexandre Simon, Fabian Roos



《月行之地》 Where the moon goes

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

音效設計精妙，音樂與環境聲巧妙融合，增強了整體氛圍。細緻的音響效果讓觀眾感受到每個場景的情感，營造出夢幻而富有沉浸感的體驗，令人印象深刻。

The sound design is exquisite, seamlessly blending music with ambient sounds to enhance the overall atmosphere. The detailed sound effects allow the audience to feel the emotions in each scene, creating a dreamlike and immersive experience that leaves a lasting impression.

吳秉中 Ping Chung Wu



《朋友順啦》 Concrete Jail

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

本片的音效真實而豐富，讓寫實的情境更加鮮活，也襯托出角色在不同階段的心境變化，功力扎實，細節滿滿，極具專業水準。

The sound design in this film is realistic and rich, bringing the authentic situations to life and highlighting the characters' emotional transitions at various stages. The craftsmanship is solid, with abundant details that reflect a high level of professionalism.

許韻羯 Shu, Yun-Jie



《迷途夢想家》 FANTAST

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

本片所描寫的世界，充滿超現實的趣味，具想像力的音效扮演了將這個異世界立體化、生動化的關鍵角色，成績斐然。

The world depicted in this film is filled with surreal charm and the imaginative sound design plays a crucial role in bringing this otherworldly experience to life, achieving remarkable success in the result.

杜篤之 Tu Duu-chih、杜則剛 Tu Tse-Kang



《馬語》 The Horse

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

在全片幾乎只有一個場景、兩個角色（主角和一匹馬）的極簡設定中，精準又生動的音效讓觀眾更能體會角色內心，讓這個帶著寓言色彩的故事更具說服力。

In this minimalist setting, which features almost only one scene and two characters (the protagonist and a horse), the precise and vivid sound design allows the audience to connect profoundly with the character's inner world, making this fable-like story even more persuasive.

歐千綺 OU CHIEN-CHI



《泳夜》 The Dream Will Carry Us

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

細膩的水聲和環境音效相互交織，營造出緊張而神秘的氛圍。配樂恰到好處，增強了角色的情感衝突，使觀眾更深刻地體驗故事的張力和情感深度。

The delicate interplay of water sounds and environmental effects creates a tense and mysterious ambience. The musical score is perfectly timed, enhancing the emotional conflicts of the characters and allowing the audience to experience the story's tension and emotional depth more profoundly.

●最佳剪輯 入圍者 BEST FILM EDITING NOMINEES

Carl Javér、施怡帆 Shih Yi-fan



《月行之地》Where the moon goes

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

剪輯上運用了些感受性的插入鏡頭，強化了情緒張力。聲音與影像的交融恰到好處，使觀眾能沉浸於故事氛圍中。
The editing utilizes emotive insert shots to heighten emotional tension. The fusion of sound and imagery is spot-on, immersing the audience in the story's atmosphere.

王天佑 Wang TienYu



《沙發衝浪》Couch surfing

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

在這個類型色彩鮮明的故事中，成熟的剪輯手法，非常有效地表現出故事所需要的懸疑與驚悚，是達成娛樂效果的一大功臣。
In this vividly portrayed genre story, the masterful editing techniques effectively convey the suspense and thrill required by the narrative, making it a key contributor to the film's entertainment value.

黃以誠 Huang Yi Cheng



《兜風、散步》Look Back

● 評審評論 Jury comment / 侯季然 Chi-Jan Hou

透過剪輯，本片神秘的氣質以及非傳統的敘事方式，得以成立。剪輯在這部片中不是配角，而是主角，它賦予影片耐人尋味的解讀與想像空間，表現非常精彩。
Through editing, the film's mysterious quality and non-traditional narrative style come to life. In this short film, editing is not a supporting element but the main character, providing the film with intriguing interpretations and imaginative space, resulting in an outstanding work.

蕭涵中 ZHONG



《收攤之後》Father

● 評審評論 Jury comment / 陳克勤 Chen Ko-Chin

透過十年前的影像與現在式交錯，在觀點上觀眾有時跟著導演看著父親，有時又將觀點轉為旁觀著看著這個家庭，在拍攝與剪輯上創造了一場真心告白的家庭對話。
By interweaving footage from ten years ago with present-day scenes, the film allows the audience to sometimes view the father through the director's perspective and at other times observe the family as an outsider. This creates a heartfelt dialogue within the family through careful filming and editing.

GOLDEN SHORT FILM NOMINEES

一般獎項 / 入圍作品
General Award Nominee

評審團國際競賽首獎
International Section:
Special Jury Grand Prize Nominees

金片子大賽
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

《 Keo and the stardust 》



12′ 59″

導演 Director
Victor Halfen

著作權代表人 Copyright Representative
Victor Halfen

Keo 是一位宇宙海盜，每天冒著生命危險收集盡可能多的星塵。當他遇到一位需要這種珍貴資源來維持生命的奇怪外星人時，他的日常生活被徹底顛覆了。
Keo, a cosmic pirate, risks his life every day to collect as much stardust as possible. His routine is turned upside down when he meets a strange alien who needs this precious resource to live.

●評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

動畫作品的議題具宇宙生態環境關懷，引人省思，畫風細膩風趣，角色刻畫充滿個性與魅力，分鏡、情節緊湊引人入勝，畫面豐富多彩奇幻，充滿想像力。
This animated work addresses issues of ecological awareness and the universe, prompting contemplation by the viewer. The delicate and whimsical art style, along with vibrant character portrayals, creates engaging and captivating narratives that are rich in imagination.

《 Saturday 》



09′ 30″

導演 Director
Andrea Casaseca

著作權代表人 Copyright Representative
Jesús Soria

星期六晚上，一個公車站，兩個女人。
Saturday night. A bus stop. Two women.

●評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

以一場簡單的雙人公車站對話戲，成功營造兩個有血有肉的人物。從萍水相逢的陌生人，到熱心助人的好奇阿姨，及至有犯罪嫌疑的年輕女生……，一直轉移變動的人物關係，在出色演員的表演、有節奏感的剪接下渾然天成，足見導演及編劇的功力。
Through a simple dialogue scene at a bus stop, the film successfully brings two fully realized characters to life. The relationship dynamics shift from strangers to a helpful curious middle-aged lady to a young woman under suspicion. This fluid evolution of character relationships is beautifully executed through the talented performances of the actors and rhythmic editing, showcasing the director's and writer's skills.

《 Squeegee Boy 》



14′ 22″

導演 Director
黃仲薇 Chung-Wei Huang

著作權代表人 Copyright Representative
黃仲薇 Chung-Wei Huang

一位年輕的亞裔美國跨性別少年渴望融入巴爾的摩市一群緊密團結的洗車男孩。但在他探索這個艱難的城市環境並努力應對自己身份的複雜性時，他發現這份工作遠比他想像的要求更多。
A young trans Asian American teenager yearns to become part of a tight-knit group of squeegee boys in the Baltimore city. But as he navigates the challenges of this gritty urban landscape and grapples with the complexities of his own identity, he discovers that the job demands more than he thinks.

●評審評論 Jury comment / 黃綺琳 Norris Wong Yee Lam

題材有趣，故事不落俗套，在有限的篇幅仍然能把各個人物建構得足夠立體，令觀眾代入主角的困境與掙扎。作品揉合了合適的選角、準確的分鏡及攝影，加上主角及其他青少年們自然流暢的演出，整體表現優秀。
The interesting subject matter and unconventional storyline allow for well-rounded character development within the limited runtime, enabling the audience to empathize with the protagonist's struggles and dilemmas. The film successfully combines solid casting, precise shot composition, and the natural performances of the lead and other teens, resulting in an excellent overall presentation.

《 鳶緣如風 》Wind Goes On



15′ 00″

導演 Director
李嘉賢 LEE KA YIN

著作權代表人 Copyright Representative
李嘉賢 LEE KA YIN

在公共屋邨生活成長的小六女生阿風見舊屋邨即將清拆重建，鄰居朋友逐漸搬走離開。雖然事情早已預知，但面對離別，她還是無法釋懷。就在這個即將消失的地方，阿風認識到一個新朋友。離開家園從來都不是容易的選擇，而千千萬萬的香港人正要面對。不可抗力迫使我們作出抉擇。《鳶緣如風》是一部有關離別的作品，離開不代表遺忘，希望無論身在何處，是留下、將要走或已經遠去的朋友，都可以透過這部短片得到些許慰藉。這部動畫將不同的風格，以不同的動畫幀數揉合在一起，加強物是人非的感覺，同時展現一種對環境改變的無力感。雖然接受離別是必然，但所建立的牽絆直到永遠。
Fung, a girl who grew up in the old Hong Kong public housing, was having her last year in the primary school. The old estate was about to demolished and rebuilt, neighbours and friends were leaving gradually. Although Fung knew this would happen, she could not let go of the feeling of parting. One day, in this fading homeland, Fung made a special friend. *Wind Goes On* is an animated short film about departure. For the one who stays, planning to leave or left for a new life, wherever you are, we hope this short film can bring you warmth.

●評審評論 Jury comment / 黃文英 HWARNG Wern-Ying

動畫呈現即將消逝的舊公共屋邨生活，以充滿懷舊的氣息與單純俐落的筆觸，描繪生活成長時空的細節特出，情感真摯。
The animation beautifully captures the life in the soon-to-be-vanished old public housing estates, depicting the details of life and growth with a nostalgic touch and straightforward strokes, conveying sincere emotions.

BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL SELECTION

富川國際奇幻影展選片

金片子大賽
2024 TAIPEI INTERNATIONAL GOLDEN SHORT FILM AWARDS

《從地獄來的人》HELLPER

28′ 20″

導演 Director
朴夏延 박하얀 PARK Hayan



韓文片名為《幫助者》，但英文片名《HELLPER》意思是「從地獄來的人」。煥熙獨自一人在房裡，叫了男人進她房間，他是自殺幫助犯。兩人說好用哪種方式自殺，也談妥價格，這表示自殺已經變成一門生意。這則故事乍看之下是以煥熙的死亡作結，卻出現意料之外的轉折，辛辣揭示出以自殺著稱的國家令人膽寒的諸多面向。

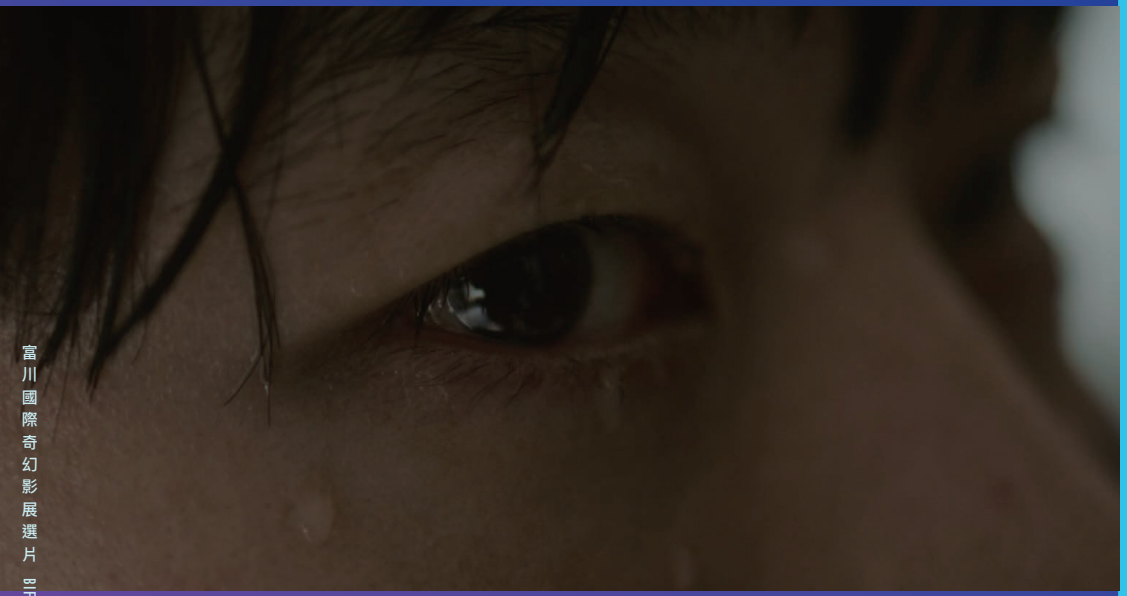
The Korean title *Helper* refers to a person who assists, but the original title is *HELLPER*, meaning someone from hell. Hwanhee calls a man to her room where she is staying alone. He is a suicide assistant. They negotiate over the method and price of the suicide. This implies that suicide has become a business. The story, which seemed to end with Hwanhee's death, takes an unexpected twist, bitterly revealing the hellish aspects of the world's leading suicide nation.

《盲》Blind

21′ 34″

導演 Director

崔岷久 최민구 CHOI Min-goo



富川國際奇幻影展選片 BIFAN SELECTION

在鎮得知女友要走，從那天起便喪失視力。雖然她留下來幫助專事寫作的在鎮，他卻開始疑神疑鬼，眼前一片模糊閃爍，他再也不相信任何事。微小的懷疑日益滋長，在鎮內心邪惡的聲音助長了疑心，幾乎將他吞噬。或許他並非眼盲，而是內心變盲，他內心抱持的懷疑會帶他走向什麼結局？

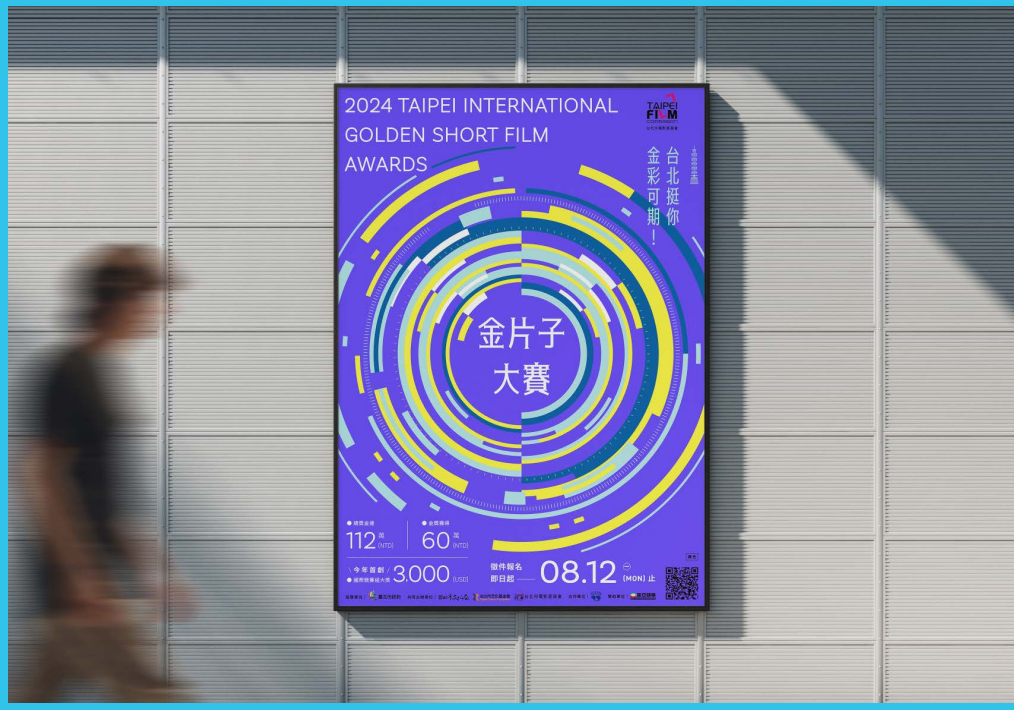
On the day his girlfriend decides to leave, Jaejin loses his sight. Though she stays to help Jaejin, who is a writer, he becomes suspicious of everything that flickers beyond his blurry vision. His small doubts begin to grow, and Jaejin becomes consumed by a sinister voice that fuels his suspicions. Perhaps it is not his physical sight but his inner vision that has gone blind. What is the end of the doubts he has nurtured?

MAIN VISUAL DESIGN CONCEPT

主視覺設計概念

主視覺以剪輯軌道的片段做為主要元素，並以漩渦環繞方式構成，種種片段像是彩帶般地綻放開來，搭配數位感強烈的色彩，象徵著將觀者帶入一場穿越時空的影像奇遇，同時也寓意短片未來精彩的無限可能。漩渦片段不僅是一個視覺要素，更是一個敘事的引導，從現在穿越到未來，共同探索影像敘事新方向。

The main visual design features segments of an editing track as its central element, arranged in a swirling pattern. These segments unfurl like ribbons, complemented by vibrant, digitally-inspired colors. This design symbolizes an immersive journey through time and space, inviting viewers into a cinematic adventure while also representing the exciting infinite possibilities that short films hold for the future. The swirling segments serve not only as a visual element but also as a narrative guide, bridging the present and the future as we collectively explore new directions in visual storytelling.



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廣告



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→ 影片協製 Film production

開放接受國內外影視製作案申請，協助劇組在台北市市有場地拍攝，其中包括相關諮詢、勘景、道路封街、現場協拍等。

→ 合作行銷 Film marketing

只要影視作品符合相關條件即可申請獲得影委會提供超過價值約新台幣400萬至600萬元的免費國內外宣傳行銷。

→ 人才培訓 Film training

影委會每年舉辦：「台北電影學院」，藉由製片、攝影與國際動畫特效等單元影視專業課程，邀請世界知名講師，培訓人才與國際接軌；「拍台北」電影劇本徵選；「金片子大賽」拔擢創作新秀，為業界舉才。

→ 影視投資 Film fund

影委會「國際影視攝製投資計劃（Taipei Film Fund）」每年以新台幣1500萬元投資來自世界各地的優秀影視作品。

TAIPEI FILM COMMISSION 台北市電影委員會

https://www.filmcommission.taipei/

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Video post-production ｜ Chan Nai Chung

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