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臺灣紀錄片考異：論張照堂 1970 年代的實驗紀錄片

Examination on Taiwanese Documentaries: Exploring
Chang Chao-tang's Experimental Documentaries in the
1970s

1970 年代正逢鄉土文學論戰，抑或，文化造型運動的高峰，動態紀錄影像逐步開展出自我影像化甚或歷史化的工作，以現代主義色彩濃厚的攝影風格崛起的張照堂，分別以數部別出新裁的影片《剎那間容顏》(1972)、《再見·洪通》(1976)、《王船祭典》(1980) 等作品開創出臺灣紀錄片的異質系譜。這些作品以既是延續《新聞集錦》(1971-76)、《寶島芬芳》(1974) 及《六十分鐘》(1978) 的紀實風格，卻又藉由影音蒙太奇與試驗方略，創置出一種雜糅紀錄與實驗、在地與西方語彙的紀錄形態。隔了十幾年以後，在美國學習實驗電影的鍾孟宏拍攝了《逃亡》(1993)、《驅魔》(1994) 及《慶典》(1995)，其中尤屬《慶典》幾乎是回應《王船祭典》的一首城市協奏曲：暴力、酷異、蒼然。

本文擬對這兩位跨越截然不同時代的創作者的特殊紀錄片，進行歷史、美學及理論的初步思考，作為構建臺灣實驗紀錄片的實質基礎與對話之開端。

During the debate of Nativist literature and the peak of cultural-molding movement in the 1970s, documentary motion pictures develop their own visualization and historicization. At the time, Chang Chao-tang, who develops as a modernist photographer, initiates the heterogeneous genealogy of Taiwanese documentaries, including films such as *Ephemeral Visages/ Cha Na Jian Rong Yan* (1972), *Goodbye, Hung Tong/Zai Jian Hong Tong* (1976), *Wang Ye Boat Ceremony/ Wang Chuan Ji Dian* (1980). Inheriting the documentary style of television series *Newsreel Collages/ Xin Wen Ji Jin* (1971-76), *Fragrant Treasure Island/Fen Fang Bao Dao* (1974), *60 Minute/ Liu Shi Fen Zhong* (1978), these films generate a hybrid documentary mode with both documentary and experimentation, local and western visual languages by means of audio-visual montage and experimental strategy. More than ten years later, Chung Mong-hong, who was studying experimental film-making in the U.S., shot *Escape* (1993), *Exorcism* (1994), and *Festival* (1995). Particularly, *Festival* almost serves as a urban concerto of a city in response to *Wang Ye Boat Ceremony* blending with violence, grotesque, and detachment.

This paper will start a primary discussion on the peculiar documentary films created by these two directors of different generations in terms of history, aesthetic, and theory, aiming to construct the very beginning of the foundation and the dialogue of Taiwanese experimental documentaries.