**導演介紹 About the Director**

**王童（導演、美術設計、服裝設計、監製、編劇）**

**Wang Toon (Director, Art Director, Costume Designer, Producer, Screenwriter)**

王童是華語電影史上其中一位最重要的電影工作者，為八十年代台灣新電影的先驅之一，從影至今超過五十年，劇情長片共十五部，以沉穩深厚的文化背景與溫度，精雕細琢，作品別具意境。他樸實殷切地刻畫大時代裏平常人物於顛沛流離、艱辛困苦中生存的況味，真誠關切地探索人性的曖昧、無奈、複雜和深廣。王童的故事除了大受觀衆歡迎，引發共鳴，亦獲獎及參展無數，跟他合作過的影人包括胡金銓、李翰祥、李行、白景瑞、吳念真、蔡明亮、李屏賓、杜篤之、小野及今村昌平等。

王童在1942年出生於中國安徽，六歲移民台灣，自小被家人栽培了對中國傳統美術、書畫的修養，隨後從台灣國立藝專美術科畢業，完成兵役後於1966年加入中央電影公司製片廠，從練習生做起，負責服裝及美術設計，擔任過百部電影的美術。王童於1980年轉任導演，處女作《假如我是真的》（1981）便獲金馬獎最佳影片。王童最知名的作品為沉痛滄桑的「台灣近代三部曲」，其中《稻草人》（1987）和《無言的山丘》（1992）同時囊括金馬獎最佳影片及導演獎。除了拍攝實景真人電影，勇於創新的王童亦有涉獵動畫製作，並曾應著名作家白先勇的邀請擔任青春版昆曲舞臺劇《牡丹亭》（2004）的美術設計。作為舉足輕重的電影大師，他的作品曾入選柏林、多倫多、芝加哥、東京、新加坡、上海、長春及全州等國際電影節，並以個人名義奪得了多座金馬獎盃，包括最佳導演、最佳劇情片、最佳美術設計、最佳服裝設計及最佳原著劇本等。他於2005年榮獲美國芝加哥哥倫比亞學院傑出藝術成就獎，於2007年獲頒國家文藝獎，並於2019年擔任台北金馬獎評審團主席及榮獲終身成就獎。

除了從事電影製作外，王童還曾擔任中央電影公司製片廠廠長（片廠後名為中影股份有限公司）（1997 – 2002）、台北電影節主席（2003 - 2006）、台北金馬影展執行委員會主席（2004 - 2006）以及國立台北藝術大學電影創作學系系主任及教授（2008 - 2019）。他在台北金馬影展執行委員會主席時，與新聞局合作籌設創投會，邀集各國電影專業來台灣研討跨國合資、合製的趨勢，領導台灣影業與國際接軌。他對電影教育方面亦很有熱誠，除了教授年輕人電影外，王童在1997年升任中影製片廠廠長後，曾遠赴荷里活考察。回國後建立台灣電影界唯一高科技後製中心，增加同步錄音攝影機、燈光設備及電腦剪接中心，並建置台灣第一座杜比錄音室。通過引進新技術和方法，加強新一代電影專業人才培育，大大推動了台灣電影的發展。

王童對形形式式的人和事之真誠體貼和關懷，讓他創作出可供雅俗共賞且扣人心弦的出色作品。他經歷過動蕩不安和安穩豐盛的時代，人生和作品百感交集，層層迭迭，雋久不衰。

Film Director Wang Toon is one of the pioneers of the New Taiwanese Cinema movement, and is a pivotal figure in pan-Chinese cinema. His film career has spanned over 50 years and has made 15 fiction features of great cultural and artistic depth and richness, bringing ordinary people’s stories to new dimensions. Wang honours the integrity and humanity of ordinary lives that strive in extraordinarily difficult times - while people survive extreme turmoil and pains, they also keep hope and purpose alive. His works have won popular appeal and critical acclaims, earning him numerous awards and festival participations. His collaborators include King Hu, Li Han-hsiang, Li Hsing, Pai Ching-Jui, Wu Nien-jen, Tsai Ming-liang, Mark Lee Ping-bing, Tu Du-chih, Hsiao Yeh and Imamura Shohei amongst others.

Wang was born in Anhui in 1942, and moved to Taiwan at the age of six. Influenced by his mother, he got trained in traditional Chinese art, and especially in calligraphy and painting. He later graduated from the National Taiwan University of Arts, majoring in fine art. After completing his military service, he joined the Central Motion Picture Corporation (CMPC) as a trainee in 1966, responsible for costume and art direction and was in the art department for more than one hundred films. In 1980, Wang became a director, his debut *If I Were for Real* (1981) won Best Feature Film at the Taipei Golden Horse Awards. Wang’s most famous work, dubbed the “Trilogy of Modern Taiwan”, is a succinct overview of the tragic vicissitude of Taiwan modern history. Out of the Trilogy, *Strawman* (1987) and *Hill of No Return* (1992) were both awarded Best Feature Film and Best Director by the Golden Horse. Apart from shooting live action films, the daring pioneer started making animation features. He later also became the art director of famous writer Pai Hsien-yung produced theatrical production *The Peony Pavilion* (2004). As an important film master, his works have participated in Berlin, Toronto, Chicago, Tokyo, Singapore, Shanghai, Changchun and Jeonju international film festivals amongst others, and was awarded several times by the Golden Horse, including Best Director, Best Feature Film, Best Art Direction, Best Costume Design, Best Original Screenplay and others. Other honorary awards that he has received include the Outstanding Artistic Achievement Award from the Columbia College (US), the National Awards for Arts from the National Culture and Arts Foundation of Taiwan and the Lifetime Achievement Award from the Golden Horse.

On top of his filmmaking practice, he was head of the CMPC (1997 - 2002), Chairman of the Taipei Film Festival (2003 – 2006), Chair of the Taipei Golden Horse Film Festival Executive Committee (2004 – 2006), Department Chair and Professor of the Department of Motion Picture of the National Taiwan University of Arts (2008 – 2019). When he was Chair of the Taipei Golden Horse Film Festival Executive Committee, he collaborated with the Government Information Office to create the Golden Horse Film Project Promotion matching platform. To this day, the platform invites film professionals from around the world to Taiwan to explore the trends of co-financing and co-production, connecting Taiwan with international film markets and cultures. He has also been a relentless educator, teaching film to the younger generations. And in 1997, after he became the head of the CMPC, he travelled to Hollywood for a study visit. Upon his return to Taiwan, he established Taiwan’s first production centre with advanced technology, adopting new sound cameras, lighting equipment and computers for editing, also building Taiwan’s first Dolby sound recording studio. Through bringing in new technologies and methods, Wang has strengthened the education of new generations of filmmakers, greatly contributing to the development of Taiwanese cinema.

Wang’s genuine sensitivity and care for all kinds of people and issues enable him to make outstanding and captivating works that mass audiences are able to relate. Over Wang’s life, his experience of war-stricken unrest and prosperous stability infuse his works with a wide spectrums of raw emotions, making them everlasting classics.