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殖民日常的技術協力*

——日治時期 9.5 毫米「百代－寶貝」電影俱樂部：「台北寶貝電影俱樂部」與「光榕會」

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摘要

本文以「台北寶貝電影俱樂部」與「光榕會」兩個影迷俱樂部為核心，重構 1920-1930 年代日治時期台灣 9.5 毫米電影活動，並由此檢視技術實踐、殖民體制與文化身分建構間的關係。研究援引放映紀錄、成員活動軌跡與技術發表，指出業餘電影實踐並非純屬私人休閒，而是在殖民政體的制度介入與日常動員中，形構出一道具技術觀點的殖民現代性光譜。本文援引席蒙東的技術哲學與齊爾曼對業餘電影的文化理解，主張殖民地小型電影俱樂部在協商殖民權力、文化再現與表述自由間，展現出「殖民日常的技術協力」與「文化代償」之歷史樣態。這份關於 9.5 毫米電影技術在台灣流動與演變的檔案歷史，既反映殖民菁英的文化實踐，也凸顯影像技術如何滲透日常與鄉土，再現並形構文化認同的模糊地帶。

關鍵詞：台北寶貝電影俱樂部、光榕會、百代—寶貝、日治台灣業餘電影、技術協力、文化代償

＊ 本研究為國科會計畫「台灣日治時期小規格電影歷史與文化建構」（NSTC 114-2410-H-008 -044 -MY3；執行期間 114/08/01 ～ 117/07/31）之部分成果。本文於 2024 年「台灣與亞洲電影史國際研討會」（2024.08.25）、2025 年第五屆「台灣研究世界大會」（2025.05.22）發表初稿。經大幅擴增改寫後定稿。撰文期間，感謝李道明、葉月瑜、王君琦教授給予寶貴意見。也特別感謝兩位審查委員的建議，讓本文論述更趨完整。

Technical Collaboration in the Everyday Life of Colonial Taiwan:

The 9.5mm Pathé-Baby Film Clubs — the Taipei Baby Cinema Club and the Kōyōkai Club

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Abstract

This paper focuses on the Taipei Baby Cinema Club and the Kōyōkai Club, two cinephile clubs, in order to reconstruct 9.5mm film activities in Taiwan during the Japanese colonial period (1920s–1930s). In doing so, it examines the relationship among technical practice, the colonial system, and the construction of cultural identity. Drawing on screening records, members' activity trajectories, and technical publications, this paper argues that amateur film practice was not merely a form of private leisure. Rather, it articulated a spectrum of colonial modernity, viewed through a technical lens and shaped by both institutional intervention and the everyday mobilization of the colonial administration. Engaging Simondon's philosophy of technology and Zimmerman's cultural understanding of amateur cinema, this paper contends that these small-gauge film clubs, in negotiating colonial power, cultural representation, and freedom of expression, reveal the historical conditions of "technical collaboration in the colonial everyday" and "cultural compensation." This archival account of the circulation and evolution of 9.5mm film technology in Taiwan not only reflects the cultural practices of the colonial elite but also highlights how cinematic technology permeated daily life and local settings, both representing and shaping an ambiguous zone of cultural identity.

Keywords: Taipei Baby Film Club, Kōyōkai Club, Pathé-Baby, Amateur Cinema in Colonial Taiwan, Technical Collaboration, Cultural Compensation