

DOGME 95:

BEYOND CHASTITY

教條95 豈是電影 潔癖

什麼是電影？電影的界限在哪裏？有沒有終極目的？

這些問題自一百三十年前電影發明以來，人們也許一直沒有停止過提問。大浪淘沙，Dogme 95 正是歷史巨潮下其中一次解答嘗試。

1995年3月13日，巴黎召開慶祝電影百周年紀念大會，原本要就電影未來發表演說的丹麥導演拉斯馮特爾當眾讀出一篇宣言。宣言是他和同儕湯瑪士溫德堡撰寫，包括要從電影「逼出真理」的「貞潔之誓」。筆法仿效杜魯福1954年啟動法國新浪潮的文章，以十大教條為未來電影拍攝方向提供了明確指引：必須實景手搖拍攝、禁止任何置景、禁用音效和背景音樂、禁用特別燈光和濾鏡、禁止借景偷位、不拍類型電影、不拍虛假題材、必須以1.33:1銀幕比例拍攝，並以35毫米彩色菲林製作……最後，導演不得署名發布。

一石激起千重浪，之後陸續有歐美導演加入，匯成聲勢不小的電影運動。儘管表面儼如教條，Dogme 95的規章卻非創作的金剛箍，不少參與導演到頭來都曾違規一二。也許真如他們所申述，在全球電影荷里活化的大趨勢下，不得不用另一邊極端力度以平衡。畢竟，人們需要不斷被提醒，電影從來不只一條路。

從溫德堡的《家變！》和馮特爾的《越笨越開心》開始，運動持續的十年間，獲得編號的Dogme電影多達三十五部。頭四部都是丹麥片，第六部《驢孩朱利安》是首部非歐洲Dogme電影。這些作品關注社會和人性的真實面貌，對暗黑和醜陋不迴避，創作守則更令影像帶上偏鋒、前衛和實驗味道，讓爭議成為運動的另一標籤。

(註：Dogme 95 運動反對電影依賴技術過度修飾，故影片偏向低畫質及解析度，刻意有別於主流電影之水平，此乃導演創作理念，敬希垂注。)

‘Dogme 95 is a rescue action!’ So proclaimed by its founders.

Created by Danish directors Lars von Trier and Thomas Vinterberg in 1995, the manifesto deliberately mimicked François Truffaut's 'Une certaine tendance du cinéma français,' the Cahiers du Cinéma article that kickstarted the French New Wave in 1954. Over and beyond, it reflects their ambition – to launch a movement that returns filmmaking to its root: the pursuit of cinematic truth.

A backlash against big-budget productions and technical manipulations prevalent in the mainstream cinema, the Dogme 95 manifesto, known as the 'Vow of Chastity,' set forth ten severe back-to-naturalism commandments that reject the trickery of filmic illusions, while emphasising authenticity, realism and the power of storytelling. These rules, including shooting on location, using only natural light and handheld cameras, aim to create a more honest and immersive cinematic experience.

The success of Vinterberg's Dogme #1, *The Celebration*, and von Trier's Dogme #2, *The Idiots*, at Cannes put the movement on the international scene. While each achieves significant impacts for its improvisation and provocation, neither is chaste in attitude (both directors admitted to breaking some

rules in their own films). The movement is no lack of criticism for being gimmicky and pretentious, and the claims such as 'I swear as a director to refrain from personal taste!' sound more like a publicity stunt than a bona fide artistic statement.

A rejection of a post-modernist stance, Dogme 95 adores an attitude of irony and playfulness. Its advocacy of ascetic aesthetics, that ensures the audience is aware of the film's artificiality, and that the filmed subject is in no way presented as reality in itself, bespeaks a mistrust of art as the representation of a given reality.

Having delivered 35 films under the Dogme brand, the movement was dissolved in 2005, on the 10th anniversary of its founding. Despite criticisms and controversies, its impact cannot be denied. Its philosophy of simplicity and authenticity still inspires independent and low-budget filmmakers, and resonates in the ongoing debate about the nature of filmmaking – and even beyond cinema. From 'Dogme design' to 'Dogme fashion' and 'Dogme cuisine,' the Dogme 95 legacy, through acquiring a new form of 'reality' in itself, has called for its own resurrection.

(Note: Dogme 95 argues against the artifice of cinema and technical cosmetics. The resolution and visual quality of its films may, therefore, be deliberately done to achieve a level below the mainstream standard. Kindly note that it's part of the movement's ideology.)