

一一重構
楊德昌

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A ONE & A TWO EDWARD YANG
RETROSPECTIVE

Galleries 1A & 1B, Taipei Fine Arts Museum

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一一重構：楊德昌

世界知名電影導演楊德昌於 2007 年離世，留下多部作品的深遠影響延續至今，其重要性與日俱增的同時，也印證了他的犀利創作思想一直同步於當代社會的變遷。2019 年，楊德昌遺孀彭鎰立女士將整批上萬件檔案文物寄存國家電影及視聽文化中心，並立即啟動數位化、建檔整飭與影片修復等工作。這批檔案文物包括了日記、隨筆、信件、手稿、照片、藏書、美術道具與眾多珍貴視聽影帶等，它們銘刻著已故導演各個生命階段的特殊秉性與重要印記。為了讓這些彌足珍貴的檔案文物公之於眾，使楊德昌導演精神獲得更廣泛且深入的認識，國家電影及視聽文化中心與臺北市立美術館攜手合作，籌劃向這位崛起於臺灣新電影且立足世界藝術電影之導演致敬的大型回顧展覽。

「一一重構：楊德昌」歷時超過三年研究，從巨量的檔案文獻中重新挖掘楊德昌導演的思維體系與創作密碼，在眾多線索中勾劃出一位胸懷世界而欲言說普世價值的創作人。回顧展以追念為名，實則重構了楊德昌的生命歷程、創作背景及跨域的關係網絡，一方面以他意欲對話世界的青年光陰，作為揭開其洞明世事的電影創作起點；另一方面，重組配置其電影傑作之多元母題，以嶄新視野回看楊德昌導演給予我們的遺贈及他的時代。

本展奠基於楊德昌的精彩傳世之作，及較少被提及的劇場作品乃至尚未實踐的眾多計畫，透過「時代的童年」、「略有志氣的少年」、「城市探索者」、「多聲部複語師」、「活力喜劇家」、「生命沉思者」、「夢想實業家」七個子題，帶領觀眾走入一個蘊含著導演創作能量與理念的沉浸式影音世界；從關注歷史暴力、現代都會、性別權力到對生命的詠嘆，以及他的理性推論與自省意識，造就其作品大膽創新、尖銳批評與慧黠幽默的特色。楊德昌是一位永遠構思著文明批判與電影藍圖的導演，他的作品與思想將持續啟迪下一個文化與電影的未來。

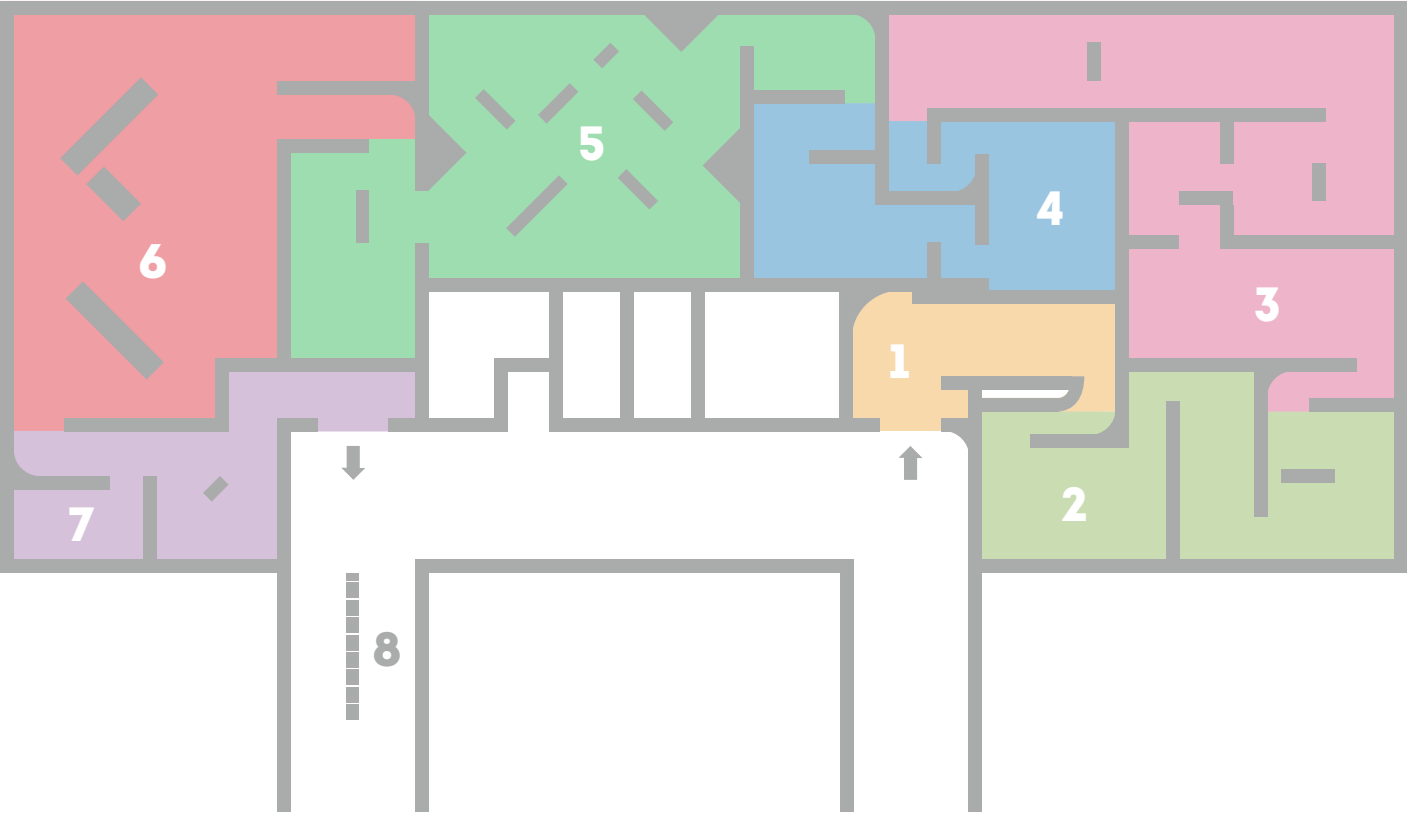
A ONE & A TWO: EDWARD YANG RETROSPECTIVE

Edward Yang, the world-renowned film director who passed away in 2007, left behind numerous works that still have a profound impact today. As his importance has only grown with time, his works are a testament to his trenchant mind that has remained in step with the changes in contemporary society. In 2019, a large number of archival materials, totaling tens of thousands of items, were deposited by Kaili Peng, the widow of Edward Yang, at the Taiwan Film and Audiovisual Institute, and immediate work was initiated on digitization, archiving, and film restoration. These archival materials include diaries, essays, letters, manuscripts, photographs, books, props, and many valuable audiovisual tapes, all of which bear the distinctive characteristics and important imprints of different periods in the late director's life journey. In order to make these precious archival artifacts known to the public and to give the director's spirit wider and deeper recognition, the Taiwan Film and Audiovisual Institute and the Taipei Fine Arts Museum have jointly planned this large-scale retrospective exhibition, paying tribute to this director who rose to fame in the Taiwan New Cinema movement and established himself in the world of arthouse cinema.

The exhibition *A One and A Two: Edward Yang Retrospective* is a three-year-long research project that has meticulously examined a vast archive of documents to rediscover the intellectual framework and creative codes of the renowned filmmaker Edward Yang. Through numerous clues, the exhibition paints a picture of a creator who sought to express universal values and embrace the world. While ostensibly a tribute, the retrospective reconstructs Yang's life story, creative background, and cross-disciplinary relationships. On the one hand, the retrospective takes the filmmaker's dialogue with the world during his youthful years as the starting point for uncovering his insightful film creation. On the other hand, it reorganizes the multifaceted themes of his cinematic masterpieces, offering a new perspective on the legacy he left behind and the era he lived in.

This exhibition is built upon the brilliant cinematic works of Edward Yang, as well as his lesser-known theatrical works and numerous unrealized projects. Through seven sub-themes, including "Childhood Through the Ages," "A Somewhat Ambitious Adolescent," "The Urban Explorer," "The Polyphonic Practitioner," "The Zesty Satirist," "The Life Ponderer," and "The Dream Entrepreneur," the exhibition immerses audiences in a world of audiovisual art that embodies the director's creative energy and thoughts. From historical violence, modern urbanity, gender power, to contemplations on life, added with his rational reasoning and self-reflection, these are the grounds which have led to his work's bold innovation, sharp criticism, and witty humor. Edward Yang was a director who constantly pondered on civilization critique and the blueprint of cinema. His works and ideas will continue to inspire the future of culture and film.

展場平面圖 Floor Plan



1.
時代的童年
Childhood Through the Ages

2.
略有志氣的少年
A Somewhat Ambitious Adolescent

3.
城市探索者
The Urban Explorer

4.
多聲部複語師
The Polyphonic Practitioner

5.
活力喜劇家
The Zesty Satirist

6.
生命沉思者
The Life Ponderer

7.
夢想實業家
The Dream Entrepreneur

8.
楊德昌年表
Edward Yang's Chronology

CHILDHOOD THROUGH THE AGES

時代的童年

多年以後，楊德昌導演的電影精神沒有一刻不蘊含於世界電影轉動的瞬間，他的全球影響力歷久不衰，影迷版圖有增無減。最後一部電影《一一》（2000）的潛在意涵，似乎為其思想的由一而終乃至電影生命力的生生不息，賦予了最佳定義。回顧楊德昌的生命歷程（1947-2007），總結在其墓誌銘上的語句：「愛與希望之夢永不消逝」，呈顯出他的世界觀與理想，就像電影膠卷中，影格凝結在具有純真與對未來懷抱想像的童年時代而永不止息。走進楊德昌的電影世界，時間彷彿重回電影開場的倒敘：既近且遠、若即若離，交融著個人絕妙電影時刻與世界圖譜的視線；他在生命中的不同階段，皆試圖對世界文明的變遷做出回應，甚至希望以電影力量改變社會。而這個信念讓他捨棄了擔任多年的電腦系統軟體設計師一職，毅然決然投入電影創作。隨著楊德昌導演生命旅程的回溯，引領我們穿越電影創作能量的死而復生，重見他與世界對話的靈光乍現。

Many years later, Edward Yang's cinematic spirit continues to permeate every moment of the world's film movements. His global influence remains strong, and the number of his fans continues to grow. The underlying meaning of his final film, *Yi Yi: A One and A Two...* (2000), encapsulates his unwavering philosophical beliefs and the enduring vitality of his cinematic oeuvre. The life journey of Edward Yang (1947-2007), summarized in the epitaph on his tombstone: "Dreams of love and hope shall never die," bears witness to his worldview and ideals. Just like the frames of a film strip, purity and hopeful imagination of childhood remain forever frozen and never fade away. Stepping into Edward Yang's cinematic world is like returning to the opening of a film with a flashback, where, near or far, great personal cinematic moments intersect with the world's landscapes. Throughout different stages of his life, he attempted to respond to the changing world civilizations, even hoping to change society with the power of film. It was this belief that prompted him to abandon his long-time career in microcomputer and systems design to wholeheartedly pursue filmmaking. In tracing the journey of Edward Yang's life, we are transported back in time to revive and relive his creative energy, once again witnessing the epiphanies in his dialogue with the world.



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1. 楊德昌與父母及哥哥合照，約 1948
Edward Yang's family portrait, ca.1948
2. 楊德昌（左）與哥哥（右），約 1949
Edward Yang (left) and his brother (right), ca.1949

彭鎧立提供，寄存於國家電影及視聽文化中心
Courtesy of Kaili Peng, deposited in Taiwan Film and Audiovisual Institute

A SOMEWHAT AMBITIOUS ADOLESCENT

略有志氣的少年

改編自社會案件的電影《牯嶺街少年殺人事件》(1991)，無疑是楊德昌導演以少年為題而廣為人知的傑作。「少年」成為其導演作品的關鍵題旨與形象之一，在尚未進入成人世界前，少年以幾乎天真與浪漫的本性面對周遭環境，對未來懷抱憧憬、帶有衝撞與憤世嫉俗的性格。楊德昌寫於 1960 年代的青少年時期日記本，就以藍色鋼筆留下了日常衝突與愛戀情感的青春字跡。1970 年代末於西雅圖從事電腦系統軟體設計的留美期間，他以打字機一一鍵下對於美國的資本世界、民主、越戰、宗教、女性主義等議題的看法，那些反映世界狀態與深具批判性的觀察，影響了他日後轉向電影創作的題材思考與方向。1980 年代初，楊德昌回到臺灣並開啟導演生涯，「少年」題材的發想劇本反覆出現，如以英文撰寫的《天才少年》與《略有志氣的少年》等劇本。「少年」作為隱喻，它處理的不僅僅是純真情愛與憤怒熱血，更跨越了政治、歷史與文化，正如《牯嶺街少年殺人事件》展現的視野：少年主角小四率直迎臨父執輩不幸深陷魅影幢幢的恐怖年代，也注定了一個走向悲劇的愛情。

A Brighter Summer Day (1991), adapted from a true crime case, undoubtedly stands as a masterpiece for Edward Yang, who is well known for his portrayal of youth in cinema. "Youth" has become one of the key themes and images in his works. Prior to entering the adult world, the adolescent faces his surroundings with almost innocent and romantic ideals, exuding aspirations for the future and a sense of cynicism and defiance against the world. In his diary from the 1960s, during his teenage years, Edward Yang's youthful handwriting captures the daily conflicts and love-filled emotions, all inked with a blue fountain pen. During his stay in Seattle in the late 1970s as a microcomputer and systems designer, he used a typewriter to type out his opinions on issues such as American capitalism, democracy, the Vietnam War, religion, and feminism. These observations, which reflect a critical view of the world, had a significant impact on his later thinking and direction in film creation. In the early 1980s, Yang returned to Taiwan and began his career as a director, and the theme of "youth" repeatedly emerged in his script ideas, such as *The Wiz Kid*, which was written in English, and *A Somewhat Ambitious Adolescent*. "Youth" serves as a metaphor that deals not only with innocent love and passionate anger but also spans political, historical, and cultural issues, as exemplified in *A Brighter Summer Day*, in which the young protagonist Xiao Si'r candidly confronts the terror-stricken era that his father's generation has unfortunately fallen into, and is doomed to experience tragic love himself.



1. 《牯嶺街少年殺人事件》電影道具（男主角小四日記本），
楊德昌電影公司，1991，13×18×3.5 cm
A Brighter Summer Day film prop (Xiao Si's diary),
Yang and His Gang, Filmmakers, 1991, 13×18×3.5 cm
2. 《略有志氣的少年》故事（手寫本），楊德昌，1986，25×17.7 cm
A Somewhat Ambitious Adolescent story (manuscript),
Edward Yang, 1986, 25×17.7 cm

彭鎧立提供，寄存於國家電影及視聽文化中心
Courtesy of Kaili Peng, deposited in Taiwan Film and
Audiovisual Institute



THE URBAN EXPLORER

城市探索者

象徵現代主義重要表徵的「都市蛻變」，成為楊德昌導演影片裡最顯著的特色。他自美返臺後初試啼聲執導的首部電視單元劇《浮萍》（1981），即已將鏡頭對準那些夢想著繁華臺北的鄉鎮少女，滿懷的希望卻漸次幻滅於都會中。「城市」與「女性」成為楊德昌電影的雙重形貌要旨，特別是臺灣新電影時期，呈現幻夢、現實乃至女性與男性之間的情愛落空，包括婚姻及事業中強烈地相遇和碰撞摩擦、女性在都會中的失落或蛻變作為自身代價，或者，男性的失蹤甚至死亡成為兩性對話的終點……，這一切都是他融會感性與智性精準技藝，調度都會臺北及男女過客的結晶。自《浮萍》（1981）、《指望》（1982）、《海灘的一天》（1983）、《青梅竹馬》（1985）至《恐怖份子》（1986），彼時將臺灣新電影推向全球藝術電影目光的青年導演，細緻地在中英文筆記本、劇本、信件、分鏡表及順場表等手稿上，反覆附註謄寫，致使每部影片有其多重版本的前世今生。穿越猶如鏡影森林的城市迷宮，閃現出的是一張隨風昂揚而自信的臉。

The metamorphosis of a city as an important symbol of modernism is one of the most distinctive features in Edward Yang's work. In his first television drama, *Floating Weeds* (1981), which he directed upon his return to Taiwan from the United States, Yang had already trained his lens on young girls from small towns dreaming of the bustling city of Taipei, only to gradually lose their hope and become disillusioned with the metropolis. "City" and "women" form a dual thematic focus in Yang's films, particularly during the era of Taiwan New Cinema. Themes from dreams, reality, to failed romantic relationships are manifested, including strong encounters, collisions, and frictions in marriages and careers, women's sense of loss or transformation in the city coming at a cost, or the disappearance and even death of men becoming the endpoint of the dialogue between the sexes.... Yang masterfully combines his intuitive and intellectual abilities to bring forth a precise portrayal of urban Taipei and its transient inhabitants. From *Floating Weeds* to *Expectations* (1982), *That Day, on the Beach* (1983), *Taipei Story* (1985), and *Terrorizers* (1986), this young director who propelled Taiwan New Cinema to global arthouse film recognition, meticulously annotated and transcribed on hand-written notebooks, scripts, letters, storyboards, and shooting schedules in both Chinese and English, resulting in multiple versions and variations of each film. Through the labyrinthine city maze, akin to a forest of mirrors, a confident and uplifted face is glimpsed, fluttering in the wind.



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1. 《恐怖份子》淑安回眸照片一景，1986。中央電影公司、嘉禾（香港）影業公司提供

Image of Shu An looking back from *Terrorizers*, 1986. Courtesy of Central Motion Picture Co., Golden Harvest Film Production Co. Ltd.

2. 《光陰的故事》之《期待》（後更名為：指望）分鏡圖（影印本），楊德昌電影公司，1982。彭鎧立提供，寄存於國家電影及視聽文化中心

Expectation (later renamed *Expectations*) storyboard from *In Our Time* (photocopy), Yang and His Gang, Filmmakers, 1982. Courtesy of Kaili Peng, deposited in Taiwan Film and Audiovisual Institute



THE POLYPHONIC PRACTITIONER

多聲部複語師

楊德昌導演留下的大量筆記與手稿，中文及英文書寫的比例幾乎旗鼓相當，由此彰顯出他擅以切換不同語言來構築創作思考的特有方式。在其電影中，多語並陳、音畫錯置，甚或營造不同聲音的堆疊，這些都建構出兼容多語複音的電影聲景。電影《海灘的一天》(1983)中，藉由陰性語聲尋覓不見蹤跡丈夫的音畫分離，賦予楊氏聲音美學無與倫比的隱喻想像：影像可能僅是誘餌，聲音變得可觸，聲音與畫面之間表現出既曖昧又融匯的十足張力。1975年，二十八歲的楊德昌在美國西雅圖觀賞了德國新浪潮電影導演韋納·荷索的作品《天譴》(1972)後，深受感動並決定以電影創作為發展職志。多年以後，透過楊德昌朗讀荷索寫於1974年的旅途日記《冰雪紀行》之珍貴錄音，同為優秀電影創作者的深刻情感流動表露無遺。在楊德昌的創作生涯中，精準運用聲畫技藝，他現身說法，時而為角色配音，時而在自己與他人的電影中擔任客串，甚或實驗具開創性的音樂錄影帶。讓我們閉上眼睛，聆聽這位化身多聲部複語師的電影告白。

The extensive notes and manuscripts left behind by Edward Yang are written in both Chinese and English in almost equal measure, showcasing his unique approach to creative thinking through switching between different languages. In his films, the juxtaposition of multiple languages, the displacement of sound and image, and even the layering of different voices construct a cinematic soundscape that is compatible with polyphony. In his film *That Day, on the Beach*, the separation of sound and image through the use of feminine voice searching for her missing husband gives rise to unparalleled metaphorical imagination in Yang's sound aesthetics: the image may only be bait, while sound becomes tangible, creating a tension that is both ambiguous and integrated between sound and image. At the age of twenty-eight in 1975, Yang was deeply moved by the work of New German Cinema director Werner Herzog after watching his film *Aguirre, the Wrath of God* (1972) in Seattle, USA, and he decided to pursue a career in film. Years later, the precious recording of Yang reciting Herzog's travel diary *Of Walking in Ice* (1974) clearly expressed the profound emotional connection between the two outstanding filmmakers. Behind Yang's skillful and precise use of sound and image in his creative career, he also speaks for himself, occasionally dubbing for characters or making cameo appearances in his own or others' films, and even experimenting with groundbreaking music videos. So, let's close our eyes and listen to the cinematic confession of this master of polyphony.



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1. 楊德昌朗讀韋納·荷索英文版《冰雪紀行》卡帶，楊德昌，1990 年代中期，10.6×6.2×2 cm。彭鎧立提供，寄存於國家電影及視聽文化中心
Tape of Edward Yang reciting Werner Herzog's *Of Walking in Ice* (English version), Edward Yang, mid-1990s, 10.6×6.2×2 cm. Courtesy of Kaili Peng, deposited in Taiwan Film and Audiovisual Institute
2. 楊德昌與韋納·荷索於 1995 年舊金山國際電影節相見歡。© Pamela Gentile / SFIFF；攝影：Pamela Gentile
Edward Yang and Werner Herzog greet each other at the 1995 San Francisco International Film Festival. © Pamela Gentile / SFIFF；Photo by Pamela Gentile

THE ZESTY SATIRIST

活力喜劇家

1988 年楊德昌導演開始於國立藝術學院（現今國立臺北藝術大學）戲劇學系兼課，教授「電影原理」。《牯嶺街少年殺人事件》便起用來自藝術學院的演員與幕後班底，亦影響了之後的創作方法，而由他訓練出的演員更為日後臺灣電影帶來另番氣象。楊德昌較少為人所知的劇場導演作品如獨幕劇《如果》（1992）與七幕劇《成長季節》（1993），則為電影《獨立時代》（1994）奠定了關鍵雛形，他將之稱為「新活力喜劇」。《如果》與《成長季節》展露出這位新電影創作者試驗科班演員與兩性關係主題的全新階段，而標榜活力喜劇的電影則詰問世紀末臺灣如何從儒家文化與中外政經形勢的夾擊中突圍。爾後的《麻將》（1996）更直探臺灣社會因邁向高度資本化而導致的精神危機。1997 年，在楊德昌為《新新聞》週刊撰寫專欄「原子蛋」關注「香港回歸」議題之前，他曾被「進念·二十面體」邀請至香港創作劇場作品《九哥與老七：九七狂想》（1997），之後又再次被邀請赴港發表劇作《實驗莎士比亞：李爾王》（2000）。楊德昌的創作生涯，劇場與電影密不可分，既同屬場面調度，更為思想實驗室。

In 1988, Edward Yang began teaching “Film Basics” as a part-time instructor in the Department of Drama at the National Institute of the Arts (now known as Taipei National University of the Arts). His film, *A Brighter Summer Day*, which employed actors and crew members from the National Institute of the Arts, influenced his subsequent creative methods. And the actors he trained would later infuse new energy into the Taiwan film industry. Yang’s lesser-known works as a theater director, such as the one-act play *Likely Consequence* (1992) and the seven-act play *Growth Period* (1993), laid the key groundwork for his so-called “new zesty satires” in *A Confucian Confusion* (1994). *Likely Consequence* and *Growth Period* reveal a new phase of this Taiwan New Cinema filmmaker’s experimentation with professional actors and themes of gender relations, while the zesty satire genre interrogates how Taiwan could break free from the squeeze between Confucian culture and domestic and foreign political and economic situations at the turn of the century. Later on, his film *Mahjong* (1996) directly explored the spiritual crisis caused by Taiwan’s transition towards a highly capitalist society. In 1997, before writing his column “Atomic Egg” for the magazine *The Journalist*, focusing on the issue of “Hong Kong’s handover,” Yang was invited by Zuni Icosahedron to create a theatrical work titled *Brother Nine and Old Seven—A ‘97 Fantasy* (1997). Later, he was again invited to Hong Kong to present his play *King Lear—Experimental Shakespeare* (2000). In Yang’s creative career, film and theater are inextricably linked. They are both part of *mise-en-scène* and serve as laboratories of ideas.



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1. 楊德昌與倪淑君於《獨立時代》拍攝現場，1993
Edward Yang and Joyce Ni on the set of *A Confucian Confusion*, 1993
2. 楊德昌於《獨立時代》拍攝現場，1993
Edward Yang on the set of *A Confucian Confusion*, 1993

彭鎧立提供，寄存於國家電影及視聽文化中心

Courtesy of Kaili Peng, deposited in Taiwan Film and Audiovisual Institute



2

THE LIFE PONDERER

生命沉思者

享譽全球影壇的電影《一一》，片中有關科技與人文的核心命題，堪為楊德昌導演一生創作理念的縮影：作為從未停止科技革新的電影藝術，究竟可為人們帶來何種無法預知的世界？拍攝電影成為楊德昌回應萬變生命的一種方式。而漫畫則是他另一個嘗試回應的途徑，它發軔於楊氏初中時期完成多本流傳於同學間的創作圖稿，這亦成為他日後作為電影導演的想像最與生俱來的姿態。就在《一一》將楊德昌推向事業高峰之際，他於2001年推出了鎧甲娛樂系列網路動畫，敏銳地用新世紀數位媒體呼應世界趨勢，其中，《情人之路》營造小清新式的校園戀愛風；《國傢俱院》結合相聲與諷刺。而未完成作品《追風》（2002–2005），則進一步發展以北宋畫卷為表現形態的武俠動畫長片。看似懷古的《追風》實則無比當代，離不開楊德昌窮盡一生究詰的課題：武藝無關個人勝負，而是得以啟發未來生命的無窮力量。另部未完成遺作《小朋友》（2003–2007）亦是如此：小孩與動物之間的真情故事，難道不就是生命本質的愛與自由？

The globally acclaimed film *Yi Yi* features a central theme on technology and humanity, which epitomizes Edward Yang's lifelong creative philosophy. As a form of art that never stops innovating technologically, what kind of unpredictable world can cinema bring to people? Filmmaking became one of the ways for Edward Yang to respond to the ever-changing life. And comics was another way he attempted to respond, which began during his junior high school years when he completed several creative sketches that circulated among his classmates. It also became the most innate posture for his future imagination as a film director. Just as *Yi Yi* propelled Yang to the peak of his career, he founded Miluku Entertainment and Technology Inc. in 2001 and launched a series of on-line animations that keenly embraced the digital media trend of the new century. Among them were *Lover's Road*, a youthful campus romance, and *National Leaders Theater*, a satirical take on the Chinese art of cross-talk. His unfinished work *The Wind* (2002–2005) was further developed into a martial arts animated feature using the form of Northern Song scrolls. Despite the seemingly nostalgic theme, *The Wind* is extremely contemporary and inseparable from the lifelong pursuit of Yang's directorial career: martial arts are not about personal victories, but about the infinite power to inspire future life. So is the other unfinished work *Little Friend* (2003–2007): a story of true bond between a girl and her dog, isn't love and freedom the essence of life itself?



1

1. 《一一》分場劇本（楊德昌自製「原子小金剛」紅色封套），楊德昌，1999，19.5×14.3 cm
Yi Yi screenplay (with red Astro Boy cover made by Edward Yang), Edward Yang, 1999, 19.5×14.3 cm
2. 楊德昌青年時期手繪二戰漫畫（靈感可能來自電影《坦克大決戰》），楊德昌，約 1965–1970，27×21 cm
Young Edward Yang's Hand-drawn World War II comics (possibly inspired by the film *Battle of the Bulge*), Edward Yang, ca.1965–1970, 27×21 cm

彭鎧立提供，寄存於國家電影及視聽文化中心

Courtesy of Kaili Peng, deposited in Taiwan Film and Audiovisual Institute



2

THE DREAM ENTREPRENEUR

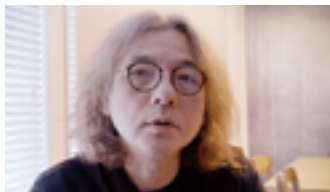
夢想實業家

回望楊德昌的導演生涯，共有八又四分之一部影視作品與四部劇場編導流傳於世。直到他離世前，手中還繪製著動畫電影《小朋友》。數十個出自楊德昌之手而未拍成電影的劇本或綱要，顯現了他的高度旺盛動能，留下許多相互關聯的故事，諸如：《暗殺》、《婊子無情》、《小五與傑克》、《寶貝》、《平妖傳》、《綠島小夜曲》、《小兵：金門故事》、《死黨》及《無賴》等劇作。另個體現楊德昌從未停止思考電影的證據，肯定是關於電影理念的深刻書寫與表述：〈楊導 20 講〉以為什麼拍電影作為開場白，〈我和建築共八項筆記〉則列舉包含歷史與科技等八項診斷臺灣電影的要點……。終其一生，楊德昌明瞭介於藝術與商業的電影產業，非得嚴肅回應有關科技與人文、傳統與數位等當代論題。當他的作品向全球觀眾傳達其獨特思索世界的想法之時，這一回在電影散場前，輪到了由多位曾結識他、與之共事過乃至受其作品影響的國際影人，追敘關於這位獨特且重要臺灣導演的回憶及其給予的電影遺贈。

Looking back at the directing career of Edward Yang, he has produced a total of eight and a quarter film and television works, as well as four theater productions. Until his death, he was still working on the animated film *Little Friend*. Dozens of scripts or outlines from Yang's hands, which have not been filmed, reveal his highly energetic creativity and leave behind many interrelated story, such as *Assassination*, *The Stunt*, *Little Five and Jack*, *Baby*, *Quelling the Demons' Revolt*, *The Green Island Serenade*, *Little Soldiers: Kinmen Stories*, *Buddy*, and *Fly!*, among others. Besides, Yang's continuous contemplation on film is demonstrated in his profound writings and expressions on film concepts, such as "Twenty Talks by Yang" which uses the topic of why making films as an opening statement, and "Architecture & Me and Seven Other Notes" which lists eight diagnostic points for Taiwanese cinema including history and technology. Throughout his life, Edward Yang was acutely aware of the film industry that lies between art and commerce, and felt obligated to seriously respond to contemporary issues related to technology and humanity, tradition and digitalization. As his works conveyed his unique perspective to global audiences, it is now time, before the last curtain falls, for domestic and international filmmakers who knew him, worked with him, and were even influenced by his works to reminisce about this unique and significant Taiwanese director and the cinematic legacy he left behind.



1.1



1.2



1.3



1.4



1.5



1.6



1.7



1. 國際影人憶楊德昌導演集錦影片，湯尼·雷恩(1.1)、岩井俊二(1.2)、奧利維·阿薩亞斯(1.3)、一成尾形(1.4)、韋納·荷索(1.5)、濱口竜介(1.6)、張震(1.7)

Video compilation of domestic and international filmmakers remembering Edward Yang, Tony Rayns (1.1), Shunji Iwai (1.2), Olivier Assayas (1.3), Issey Ogata (1.4), Werner Herzog (1.5), Ryusuke Hamaguchi (1.6), Chang Chen (1.7).

2. 楊德昌獲第五十三屆坎城影展「最佳導演獎」頒獎典禮現場，2000。彭鎧立提供
Edward Yang wins the Best Director at the 53rd Cannes Film Festival, 2000. Courtesy of Kaili Peng

「——重構：楊德昌」回顧影展

作為「臺灣新電影」的代表人物之一，楊德昌享譽國際，獲獎無數。他充滿現代性的電影被譽為精準的手術刀，冷冽地剖析現代社會中的疏離與虛偽，當然其中也有複雜的情與愛，還有那些也許窮盡力氣都未能有答案的追尋——生命本身。

回顧影展以「理性的靈魂：再見楊德昌」、「楊德昌的十大電影」、「特別放映」三大單元構成。在反覆閱讀與研究楊德昌遺留下的文物後，我們不僅更清楚他是如何建構角色、給予人物血肉與歷史，藉著電影構築出一個現實世界；也得知他自年少時對漫畫的喜愛，並受到國際電影名作的影響，這些都是他立志拍出屬於自己電影的重要啟發。本次影展透過電影放映、講座活動、展示語錄與創作文件，深入他的電影創作，也重構他的電影精神世界，同步與在臺北市立美術館舉辦的回顧展覽相互呼應，可謂是致敬楊德昌最全面也最完整的影展。

A One & A Two: Edward Yang Retrospective Film Program

As one of the Taiwan New Cinema movement's prominent figures, Edward Yang stands as an internationally acclaimed filmmaker, garnering numerous accolades for his artistic contributions. His oeuvre, characterized by its distinct modernistic sensibilities, is praised as precise surgical tools that dissect the alienation and hypocrisy of contemporary society. Within his cinematic exploration, the intricacies of emotions and love intertwine with the profound and ceaseless quest for the essence of life itself.

The film program presents three sections: "A One: The Rational Soul," "A Two: Edward Yang's Top 10," and "Special Screenings." By exploring the artifacts left by Edward Yang, we attain a deeper understanding of how his characters are intricately constructed. Within cinematic storytelling, he breathes life into his characters, infusing them with vitality, emotions, and a sense of realism. His early affinity for comics and the impact of influential cinematic masterpieces have significantly shaped his cinematic vision. The film retrospective endeavors to engross participants in Yang's extensive body of work through curated screenings, lectures, and showcases of archival materials. This program provides an unparalleled opportunity to revisit and reimagine his cinematic universe. Moreover, this retrospective synergistically aligns with the Taipei Fine Arts Museum exhibition, creating a comprehensive and heartfelt homage to the renowned soulful pioneer of Taiwan New Cinema, Edward Yang.

完整片單 Complete Film Lists

理性的靈魂：再見楊德昌

A One: The Rational Soul

《一九零五的冬天》*The Winter of 1905*, 1981

導演 Director — 余為政 Wei-Cheng Yu

劇情策劃 Narrative Designer — 楊德昌 Edward Yang

《浮萍》*Floating Weeds*, 1981

《光陰的故事》*In Our Time*, 1982

《海灘的一天》*That Day, on the Beach*, 1983

《青梅竹馬》*Taipei Story*, 1985

《恐怖份子》*Terrorizers*, 1986

《牯嶺街少年殺人事件》*A Brighter Summer Day*, 1991

《獨立時代》*A Confucian Confusion*, 1994

《麻將》*Mahjong*, 1996

《一一》*Yi Yi: A One and A Two...*, 2000

《追風》試拍片段 *The Wind* (Demo), 2002–2005

07.22–10.22, 2023

影展地點：國家電影及視聽文化中心

Venue: Taiwan Film and Audiovisual Institute

More Info: www.tfai.org.tw

楊德昌的十大電影

A Two: Edward Yang's Top 10

《天譴》*Aguirre, the Wrath of God*, 1972

韋納·荷索 Werner Herzog

《藍絲絨》*Blue Velvet*, 1986

大衛·林區 David Lynch

《發條橘子》*A Clockwork Orange*, 1971

史丹利·庫柏力克 Stanley Kubrick

《八又二分之一》*8½*, 1963

費德里柯·費里尼 Federico Fellini

《浮雲》*Floating Clouds*, 1955

成瀨巳喜男 Mikio Naruse

《曼哈頓》*Manhattan*, 1979

伍迪·艾倫 Woody Allen

《我的美國舅舅》*My American Uncle*, 1980

亞倫·雷奈 Alain Resnais

《鄉愁》*Nostalghia*, 1983

安德烈·塔可夫斯基 Andrei Tarkovsky

《切腹》*Harakiri*, 1962

小林正樹 Masaki Kobayashi

《錢》*L'Argent*, 1983

羅伯·布列松 Robert Bresson

《金錢》*L'Argent*, 1928

馬賽·萊赫比耶 Marcel L'Herbier

特別放映

Special Screenings

《電影映照時代：侯孝賢與楊德昌》

When Cinema Reflects the Times: Hou Hsiao-Hsien and Edward Yang, 1993

是枝裕和 Hirokazu Kore-eda

《原子小金剛：宇宙的勇者》*Astro Boy: The Brave in Space*, 1964

手塚治虫 Osamu Tezuka



系列座談 Conversation Series

北美館 1 樓展覽室外廊道

The 1F Corridor, TFAM

7/29 (六) 16:00–18:00

「一一重構：楊德昌」策展人對談

策展人：

王俊傑 | 臺北市立美術館館長

孫松榮 | 國立臺北藝術大學藝術跨域研究所教授

8/12 (六) 16:00–18:00

檔案作為電影展示

主持人（展覽策展人）：

王俊傑 | 臺北市立美術館館長

孫松榮 | 國立臺北藝術大學藝術跨域研究所教授

與談人：

王君琦 | 國立東華大學英美語文學系副教授

陳泰松 | 藝評人

9/16 (六) 16:00–18:00

美術館的電影展覽

主持人（展覽策展人）：

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孫松榮 | 國立臺北藝術大學藝術跨域研究所教授

與談人：

鄭慧華 | 獨立策展人、立方計劃空間藝術總監

黃建宏 | 關渡美術館館長

7/29 Saturday 16:00–18:00

Curators in Conversation about *A One and A Two: Edward Yang Retrospective*

CURATORS:

Jun-Jieh Wang | Director of Taipei Fine Arts Museum

Song-Yong Sing | Professor of the Graduate Institute of

Trans-disciplinary Arts, TNUA

8/12 Saturday 16:00–18:00

Archives in Exhibited Cinema

MODERATORS (Curators of The Exhibition):

Jun-Jieh Wang | Director of Taipei Fine Arts Museum

Song-Yong Sing | Professor of the Graduate Institute of

Trans-disciplinary Arts, TNUA

PANELISTS:

Chun-Chi Wang | Associate Professor of National

Dong Hwa University

Tai-Sung Chen | Art Critic

9/16 Saturday 16:00–18:00

Exhibition of Cinema in Art Museum

MODERATORS (Curators of The Exhibition):

Jun-Jieh Wang | Director of Taipei Fine Arts Museum

Song-Yong Sing | Professor of the Graduate Institute of

Trans-disciplinary Arts, TNUA

PANELISTS:

Amy Huei-hwa Cheng | Independent Curator, Artistic Director of

The Cube Project Space

Chien-Hung Huang | Director of Kuandu Museum of Fine Arts

創作坊 Workshop

北美館兒童中心大工作坊

The Studio of Children's Art Education Center, TFAM

8/19, 9/9 (六 Sat.) 14:00–17:00

「改變中的 _____」敘事與影像分鏡工作坊

Visualizing Your Narrative:

Storyboarding Workshop

* 創作坊須事前報名 Reservation required.

活動詳情及報名請以北美館官網最新公告為準

Please visit **www.tfam.museum**

for registration and latest information

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Curators | Jun-Jieh Wang / Song-Yong Sing Chief Creative Counselor | Kaili Peng Coordination Consultant | Chun-Chi Wang

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