

A ONE & A TWO

一一重構

回顧影展

放映地點 國家電影及視聽文化中心
Venue: Taiwan Film and Audiovisual Institute

07.22~10.22, 2023 FILM PROGRAM
RETROSPECTIVE
EDWARD YANG

楊德昌

關於成為一個世界上有史以來最棒的電影工作者這件事
如果我做得比別人更好，是因為我比別人更有愛。

*ON BEING THE BEST FILMMAKER IN THE WORLD, EVER:
I DO IT BETTER FOR I LOVE IT BETTER*



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A STATEMENT FROM THE DIRECTOR:

One thing we all learn from history is that history repeats itself. Things that happened in the past would take off its costumes and put on trendy clothes to reappear in the future. The present bears always a close resemblance of the days gone. Just like each one of us forever repeats what is generally called mistakes over and over again. To go into filmmaking is considered by many one of those mistakes.

Making films is not merely about retelling dreams, but to give life to dreams so that they resemble reality closely. For the power of Film lies in how this fabricated reality can be so intimately related to each individual's isolated living experience which is confined by a meager life span. Thus one of the most honorable duties for a filmmaker is to provide mankind this opportunity, for each individual's life can not be otherwise enriched.

It makes it twice as interesting when a film's subject is found back in the past, for it should really be about what we are now. It can be senses so common and so closely attached to every one's every day life. It can be a universal truth. And it can be prophecy.

For, otherwise, the magic of filmmaking, the most potent form of telling stories, will be sadly wasted.

作為一位導演的宣言

我們從歷史中學到的一件事就是，歷史總是在重演。過去發生的事情總會以不同的樣貌，一再地反覆出現在未來；現下的世界總與過去有著密切的相似之處，我們每個人似乎永遠都在重蹈著前人的覆轍。

創作電影不僅僅是講述夢想，而是賦予夢想生命，使其與現實密切相關，甚而能與每個人孤立的生活經歷產生共鳴。然而這種生活經歷，受限於一個人一輩子有限的生命。因此對我作為一位電影人來說，最崇高的職責之一，就是為人類提供這樣的機會，讓每個人的生活能夠更豐富。

當一部電影的主題回探過去時，它將變得兩倍有趣，因為它實際上攸關我們現在的生活。可以觸動我們最普同的感知，且與日常生活緊密相關；它可以是個普世的真理，也可以是則預言。

否則，電影創作的魔力，這種最具影響力的敘事形式，會被可悲地浪費。

—— 摘自楊德昌創作筆記，推測為 1991 年



YANG AND HIS GANG, FILMMAKERS

台北市光復南路三六 巷十二號
12, LANE 126, GUANG FU SOUTH ROAD TAIPEI, TAIWAN TEL: 7737557 FAX: 7524916



序言 Foreword

「一一重構：楊德昌」回顧展契機始於 2019 年，楊德昌導演 (1947-2007) 的遺孀、鋼琴家彭鏡立女士寄存一批兩千多件、從未公開的楊德昌相關文物予國家電影及視聽文化中心，包括了手稿、筆記、企劃、劇本、書信、文件、影音、道具等等，銘刻著他生命歷程和各個階段的創作軌跡。

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。我們盡可能地在這本手冊與影展現場，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。

「反正，每次有人問我怎麼會走上電影這條路的時候，我覺得這問題本身就很有趣，他們總是說『電影這條路』，而且是用『走』的。這一點也沒錯，當時我是坐在一輛又寬又大又舒適的冷氣車裡，突然發現這車子不到終站是不停的，多麼乏味的事呀！於是，我就從車上跳下來了。一直到今天，我還是在走，走這條路。」1985 年時，從電腦工程轉往電影創作的年輕楊德昌這麼說。¹

時至今日，楊德昌那些不朽的電影作品，也還仍持續地在走，走這條路。

國家電影及視聽文化中心

¹ 楊德昌，〈浪子跳車——從電腦走上電影之路的楊德昌〉，《大人物雜誌》1985 年 11 月號，頁 128-129。

The "A One & A Two: Edward Yang Retrospective" originated in 2019 when Ms. Peng Kai-li, a concert pianist and the wife of director Edward Yang (1947-2007), entrusted over 2,000 unreleased artifacts related to Yang to the Taiwan Film and Audiovisual Institute. These artifacts include manuscripts, notes, filming proposals, scripts, letters, documents, audiovisual materials, props, etc., representing the creative trajectory of Yang's various life stages.

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.

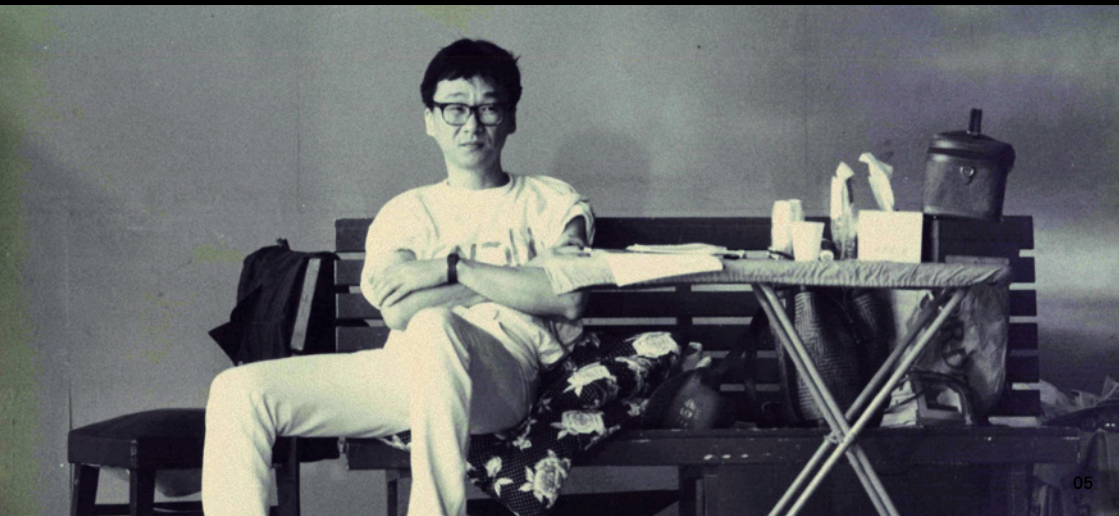
The film program presents three sections: "A One: The Rational Soul," "A Two: Edward Yang's Top 10," and "Special Screenings." By exploring the artifacts left by Edward Yang, we attain a deeper understanding of how his characters are intricately constructed. Within cinematic storytelling, he breathes 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.

"Well, whenever someone asks me how I ended up on this path of filmmaking, I find the question itself quite interesting. They always say 'this path of filmmaking' and use the word 'walk.' And that's right. Back then, I was like sitting in a spacious and comfortable air-conditioned car, and suddenly I realized that the car wouldn't stop until the final destination. How boring! So, I jumped off the car, and till this day, I'm still walking, walking this path." This is what the young Edward Yang, who transitioned from computer engineering to filmmaking in 1985, said.¹

To this day, Edward Yang's immortal cinematic works continue to traverse, persistently walking this path.

Taiwan Film & Audiovisual Institute

¹ Edward Yang, excerpt from "Rebel's Departure: Edward Yang's Journey from Computer to Cinema," in *PEOPLE Magazine*. (Taipei, 1985), p.128-129.



票務資訊 Tickets

	全票	TFAI 會員票 學生票	孩童票 敬老票
一般票價	220	180	110
A ONE 套票 內含本影展票券任四張， 加贈楊德昌經典語錄筆記本 (一般觀眾與 TFAI 會員 各限量 150 套)	880	720	優待票不適用 套票方案
A TWO 套票 內含本影展票券任十張，加贈主題大禮包： 影展紀念帆布包、棒球帽、楊德昌經典語錄筆記本、 徽章、L 夾 (TFAI 會員限定。限量 150 套)		1800	

身心障礙票：各場次設有身心障礙席次可免費索取，詳情請洽售票窗口。

General Admission : NTD 220
TFAI Member / Student : NTD 180
Child / Senior Citizen : NTD 110

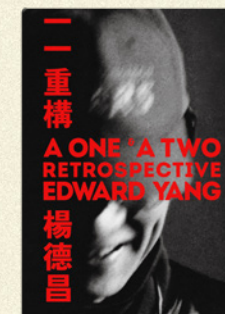
A ONE Combo
NTD 880 (General. Limited 150 sets.) / NTD 720 (TFAI member. Limited 150 sets.)
Plus free notebook with purchase of 4 tickets to any screenings of the program.

A TWO Combo
NTD 1800 (TFAI member only. Limited 150 sets.)
Plus free Gift Bag with purchase of 10 tickets to any screenings of the program.

Person with Disability Free tickets available. Please call (02) 8522-8000 for more detail.



影展紀念帆布包



L 夾



棒球帽



楊德昌經典語錄筆記本



徽章 01



徽章 02



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參觀資訊 Visit TFAI

02-8522-8000
242030 新北市新莊區文藝路 2 號
No.2, Wenyi Rd., Xinzhuang Dist.,
New Taipei City 242030

開放時間
每週一、二休館
一樓全區／二樓展覽區
週三至週日 10:30 - 20:00、週五、週六 10:30 - 21:30

Opening Hours
Closed on Mon. & Tue. Opening hours during Lunar New Year will be informed otherwise

1F & 2F Gallery
Wed. to Sun. 10:30-20:00
Fri. & Sat. 10:30-21:30

Library
Wed. to Fri. 10:30-19:30
Sat. & Sun. 13:30-19:30



中心導航



捷運 By MRT

搭乘桃園機捷至新莊副都心站 → 由 2 號出口步行約 5 分鐘抵達
Take Taoyuan Airport MRT to Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2

公車 By Bus

國家影視聽中心站 (原榮華中信街口) : 257、813 區
中信國小站 : 617 (含副)
中原路站 : 257、615、617、622、813、835、橘 17、藍 18
下車後於中信街左轉 → 步行約 10 分鐘抵達
TFAI Station (Ronghua Zhongxin Roads):
257, 813 Shuttle
Zhongxin Elementary School Station: 617, 617 Sub
Zhongyuan Rd. Station: 257, 615, 617, 622, 813, 835, Orange17, Blue18
Turn left at Zhongxin Street after alighting
→ 10 minutes' walk

高鐵／臺鐵 By Train (THSR/Taiwan Railway)

轉搭桃園機捷 → 新莊副都心站 → 由 2 號出口步行約 5 分鐘抵達
Transfer to Taoyuan Airport MRT → Xinzhuang Fuduxin Station → 5 minutes' walk from Exit 2

自行開車 Drive

國道一號 (國道中山高速公路) National Freeway 1
五股交流道下交流道 → 往新莊方向 → 走新五路二段 → 走新五路一段 → 左轉新北大道 → 右轉中信街 → 右轉富貴路 → 本中心停車場
Exit at Wugu Interchange → to Xinzhuang → Section 2 of Xin 5th Road → Section 1 of Xin 5th Road → Turn left to New Taipei Boulevard → Turn right to Zhongxin Street → Turn right to Fugui Road → TFAI car park

國道三號 (福爾摩沙高速公路) National Freeway 3
中和交流道下交流道 → 往中和方向 → 走 64 快速道路 → 新莊思源路 → 左轉中原路 → 右轉中信街 → 左轉富貴路 → 本中心停車場
Exit at Zhonghe Interchange → to Zhonghe → Provincial Highway 64 → Siyuan Road → Turn left to Zhong Yuan Road → Turn right to Zhongxin Street → Turn left to Fugui Road → TFAI car park

活動 Events

楊德昌拼圖－城市地景走讀

Walking Tour in Scenes of Edward Yang

時代的變化，地景的轉換，跟隨楊德昌的電影視角，穿梭於臺北巷弄內，回顧浮光掠影的往日城市印象，是繁華殞落的哀愁、當代轉型後的新風貌，亦或不復存在。

以另類的臺北旅行指南，細探楊德昌電影中的場景，對照古今兩個時空的建築、街景風貌與生活型態，遊覽四十年來的發展與歷史軌跡。

兩條路線，一一重構，楊德昌與這座城市的成長記憶。

日期：08.06 | 08.20 | 09.03 | 09.17 | 10.01 | 10.15

費用：新台幣 700 元整

每場限量 20 名

光影復現－電影海報修復工作坊 楊德昌電影海報

Exploring Edward Yang: The Poster Restoration Workshop

隨著時光流逝，文物難逃逐漸斑駁的命運，跟著文物整飭專家，認識紙質類保存方法、體驗修復技法，閱覽臺灣的電影史和印刷史，重現電影絕代風貌。

時間：2023.09.10 (日) 10:30 - 16:30

講師：魏綉芬／國家電影及視聽文化中心文物修復師

費用：新台幣 500 元整 (含課程材料費，午餐請自理)

地點：國家電影及視聽文化中心 1F 多功能室

更多活動細節請參考 Opentix 網站



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OPENTIX APP



iOS



Android

講座 Talks

※ 所有場次皆為免費，自由入場。

2023.07.27 THU

20:20 – 21:20

大影格

電影合作社與楊德昌經濟學

講者 | 詹宏志 / 監製、作家、出版人

※ 此講座為當日 16:20 《牯嶺街少年殺人事件》映後座談，欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

2023.08.05 SAT

16:00 – 18:00

多功能室

英雄創業小成本，電影革命大本營

講者 | 小野 / 作家、柯一正 / 導演

2023.08.26 SAT

14:00-16:00

多功能室

女性的意見：楊德昌電影女子圖鑑

講者 | 李昂 / 作家

2023.09.17 SUN

18:30 – 19:30

大影格

一一念真情：NJ 的心裡話

講者 | 吳念真 / 導演、演員

※ 此講座為當日 15:30 《一一》映後座談，欲觀賞電影者須購票入場，座談將視現場情況安排候補入場，額滿為止。

2023.10.08 SUN

14:00-16:00

多功能室

往日真言：

《牯嶺街少年殺人事件》在場證明

講者 | 倪重華 / 資深音樂人、閻柔怡 / 資深經紀人

2023.10.22 SUN

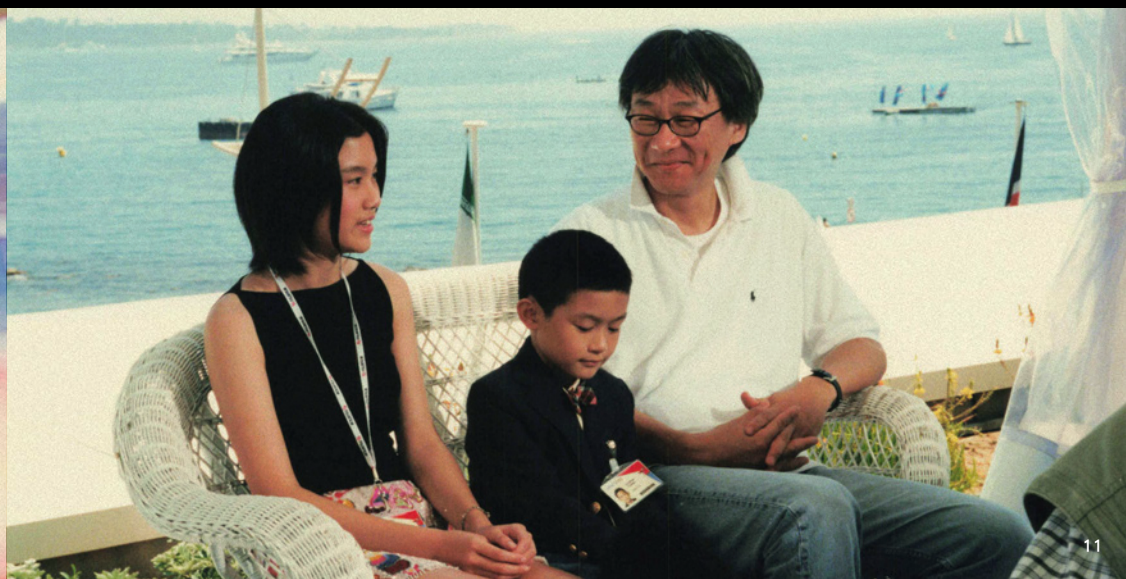
14:00-16:00

多功能室

尋人啟事：

在沒有楊德昌的時代找楊德昌

講者 | Fred / 「一一日日」粉專版主



理性的靈魂：

A One: The Rational Soul

再見 楊德昌



《恐怖份子》 Terrorizers

本單元完整回顧楊德昌的電影創作生涯。除了《恐怖份子》、《牯嶺街少年殺人事件》、《一一》等多部代表作品外，也納入了楊德昌首度擔任劇情策劃的《一九零五的冬天》、參與1982年新電影開山之作四段式電影《光陰的故事》之一的短片《指望》、電視戲劇《十一個女人》系列裡的《浮萍》，以及未能完成的遺作《追風》試拍片段。

擅長理性分析與追求結構的楊德昌曾在手稿中寫下：「電影是每個人的『下一個小時』。在當下的時刻，去設想自己下一個小時的情況，是每個人最切身的話題。下一個小時即將發生的事情，其實和過去的每一件事都息息相關，其來龍去脈，與即將發生的狀況，絕對是沒有漏洞的，都非常具體，非常嚴密，有一無庸置疑的因果關係。」

This section provides a comprehensive overview of Edward Yang's filmmaking career. In addition to his notable works such as *Terrorizers*, *A Brighter Summer Day*, and *Yi Yi: A One and a Two...*, the section also includes his earlier projects before he participated in the anthology film *In Our Time* with his short film "Expectations" in 1982. These include his first venture as a co-writer in *The Winter of 1905*; "Floating Weeds" one of the episodes from the TV drama series *Eleven Women*, and a trial shooting segment from his unfinished last work, *The Wind*.

Edward Yang once wrote in his note: "Film is everyone's 'next hour.' Imagining one's own situation in the next hour is the most immediate and relevant topic for everyone at the present moment. Those in the next hour are intricately connected to everything in the past. The cause and effect, the intricacies, and the upcoming situation are all concrete and tightly woven, with an unbreakable cause-and-effect relation."

浮萍

Floating Weeds

楊德昌 Edward YANG | 臺灣 Taiwan

1981 | DCP | Color | 149min

月花嚮往五光十色的生活，到臺北追求明星夢，跟同鄉鄰居銀春和電視明星莉玲同住。她找了經紀人、在餐廳打工、兼職當模特，登上雜誌封面，在家鄉引起騷動。鄉下男友正雄來訪，勸月花回鄉就業，終究失望而歸。幾個月後，銀春結婚，莉玲為生活所逼下海伴遊；月花看見殘酷現實，返回鄉下，正雄卻已結婚。

1981年，甫自美返臺的楊德昌，結束電影《一九零五的冬天》劇組工作後結識張艾嘉，獲邀執導《十一個女人》劇集中的《浮萍》，展開導演生涯。該劇啟用多位新導演，其清新的影像語法，對現實題材的處理，被視為新電影的起點之一。楊德昌於此片展現影像調度的自信與潛力，隨後獲得《光陰的故事》的執導機會。

Yue-hua moves to Taipei to pursue her dream, sharing a residence with Yin-chun and Li-ling. She works part-time and takes on modeling gigs, causing a buzz in her hometown with a magazine feature. Her boyfriend Zheng-xiong visits and urges her to return home for employment, but he leaves disappointed. Later, Yin-chun gets married, and Li-ling turns to escort services for a living. Witnessing the harsh reality, Yue-hua decides to return to her countryside roots, only to discover Zheng-xiong already married someone else.

In 1981, Edward Yang returned to Taiwan from the US. After his screenwriting work on *The Winter of 1905*, he met Sylvia Chang and was invited to direct *Floating Weeds*, an episode of the TV series *Eleven Women*. This series introduced new directors and was seen as a starting point for Taiwan New Cinema. *Floating Weeds* showcased Yang's visual storytelling potential, marking the beginning of his directing career and leading to his subsequent work, *In Our Time*.

小影格 Cinema B

07.29 SAT 18:30 | 08.19 SAT 18:40

09.30 SAT 18:30

* 非英文發音，無英文字幕

Non-English language film without English subtitles



一九零五的冬天

The Winter of 1905

余為政 YU Wei-cheng | 香港 Hong Kong | 1981 | DCP | Color | 94 min

本片為余為政導演任職宏廣公司期間，與親友集資合力完成。楊德昌首次參與電影擔任劇情策劃，並客串演出日本軍官。取材自新文化運動先驅李叔同的年輕事跡。1905年，日本與俄羅斯兩大強權為爭中國領土，在東北戰場開打。同年，熱衷文藝的上海富家公子赴東京留學，欲尋淨土潛心精進藝術。然而，憤青好友力勸其加入革命黨。亂世當前，誰能置身事外？

「雖然那時候我還沒去過日本，但我讀了那些資料後非常興奮，那是一個學生處在大時代的環境裡，對我來講，這對現代是有意義的。我所有的懷舊都是有意義的，你絕對要跟現代產生意義，作品才能成立。」——楊德昌

This film was produced during Yu Wei-cheng's tenure at Wang Film Productions, with the support of his family and friends. It is considered legendary as being "Edward Yang's first co-written film" and features his cameo appearance as a Japanese officer. The story is based on the New Cultural Movement's pioneer, Li Shu-tong's youth. Set in 1905, during the conflict between Japan and Russia over Chinese territory in Northeast China, a wealthy Shanghai young man traveled to Tokyo to pursue his study in Arts. However, his friends persuade him to join the Chinese Revolutionary Party as political tensions escalate. When turbulent times befall, who can remain indifferent?

"Although I hadn't been to Japan then, I was excited after reading those materials about a student immersed in such a significant era. For me, this holds meaning in the modern world. All my nostalgia is meaningful. Filmmakers must establish a connection with the present for their work to be relevant." —Edward Yang

1982 金馬獎最佳攝影提名

Nominated for Best Cinematography, Golden Horse Awards

小影格 Cinema B

08.05 SAT 14:10 | 10.08 SUN 19:20

數位修復
RESTORED

海灘的一天

That Day, on the Beach

楊德昌 Edward YANG | 臺灣 Taiwan | 1983 | DCP | Color | 166min

佳莉與哥哥的前女友旅外鋼琴家蔚青敘舊。當年哥哥順從父親，與蔚青分手；佳莉違抗父命，爭取自己的愛情，卻迎來破碎的婚姻。自從在海灘發現疑似丈夫足跡的那一天之後，一切有了不同。此為楊德昌首部執導的劇情長片，由新藝城與中影共同出資合製。敘事往返於回憶與現實之間，藉由女性的生命歷程透視臺灣社會與家庭變遷。其突破片廠舊制度的人事任用，史詩般的架構、現代的女性論述，無疑是臺灣電影的一次創舉。

「創作的核心：以處於社會邊緣地位的家庭主婦視角，描繪一段因著快速增長的經濟發展、社會價值觀與節奏變遷、人際關係發生劇變、舊有道德標準與新實用主義之間衝突所困擾的婚姻關係。」——節錄自楊德昌《海灘的一天》個人創作筆記

Jia-li reunites with Wei-qing, her brother's former girlfriend. Years ago, obedient to their father, Jia-li's brother broke up with Wei-qing. In contrast, Jia-li defied her father's wishes and fought for her love, only to end up in a broken marriage. However, everything changes after she discovers some suspicious footprints on the beach. This film is Edward Yang's directorial feature debut, jointly produced by Cinema City Enterprises Co. and CMPC. The narrative intertwines memories and reality, reflecting the rapid changes in 1980s Taiwan through the life experiences of women. This film represents a groundbreaking achievement in Taiwanese cinema, not only its departure from the traditional studio system but with its epic structure and contemporary youth perspective.

"Main Objective: To articulate a marital relationship which has suffered from rapidly growing economic society, changes in social values, changes in social rhythm, changes in human relative distances, and conflicts between the old moral standards and the new practicality. From a marginally positioned housewife's point of view." —Excerpt from Edward Yang's note on *That Day, on the Beach*

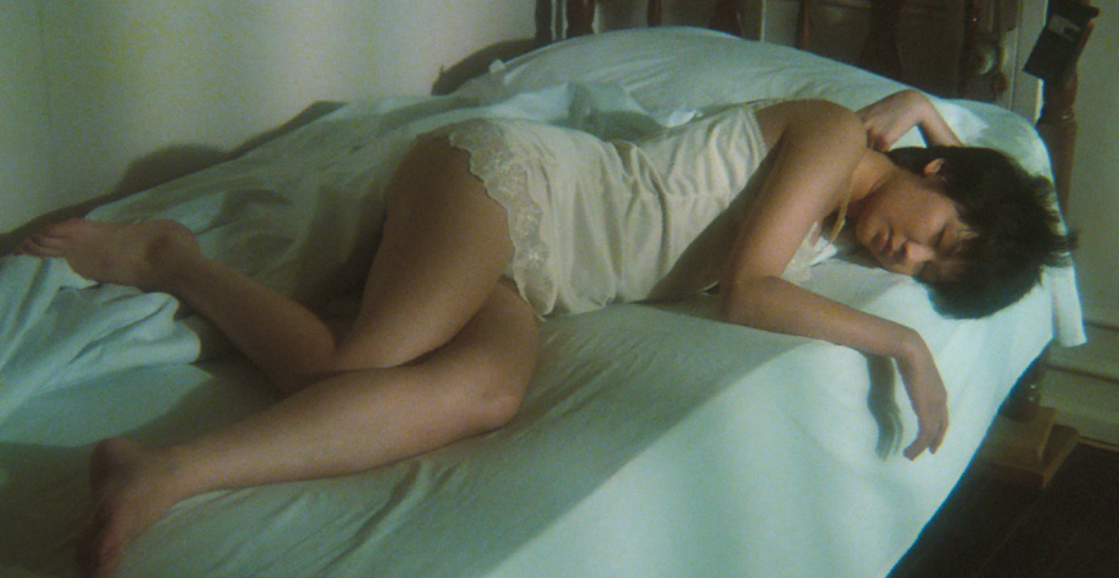
1983 金馬獎最佳劇情片、原著劇本、導演提名

1983 亞太影展最佳攝影

Nominations for Best Feature Film, Best Original Screenplay, Best Cinematography, Asia Pacific FF Best Director, Golden Horse Awards

大影格 Cinema A

07.29 SAT 14:30 | 08.19 SAT 14:30 ★ | 09.03 SUN 12:40 | 09.30 SAT 14:30



光陰的故事

In Our Time

數位修復
RESTORED陶德辰 Jim TAO、楊德昌 Edward YANG、柯一正 KO I-chen、張毅 CHANG Yi
臺灣 Taiwan | 1982 | DCP | Color | 110min

《光陰的故事》是由四個短片組成的集錦電影。楊德昌執導第二段《指望》。故事描述正值青春期的國中生小芬與母親和姊姊三人相依為命。家中房間出租給一位大學男生，內心萌生浪漫想望的小芬，初潮也在此時來臨。她該如何面對身心突如其來的變化？熟稔古典音樂的楊德昌，視《指望》為全片的第二樂章，以慢板的節奏、精準的調度，細致地鋪展出女性私密的成長經驗。

「那種（初潮到來的）無助是個重點。那東西不是感性，是很理性的，所以處理時要感性跟理性互動，才會有了新的感覺。因為感性的東西都是已經實現過的東西，那是你的經驗，加上理性之後可以開拓你經驗之外的東西，而這個經驗之外的東西才有意思。」——楊德昌

In Our Time consists of four segments. The second segment, *Expectations*, is directed by Edward Yang. The story follows Xiao-fen, a teenage girl living with her mother and older sister, whose life takes a turn when a college boy becomes a lodger in their home. As Xiao-fen experiences her first menstruation, romantic desires emerge. How will she navigate these sudden changes? Proficient in classical music, Yang considers *Expectations* as the second movement of the whole piece, delicately unfolding the intimate growth experiences of women with an adagio rhythm and precise mise-en-scene.

"That sense of helplessness during a girl's first menstruation is significant. It goes beyond mere emotions. Emotions are rooted in personal experiences. Therefore, engaging emotions and rationality is essential to evoke a new sensation. It allows you to explore beyond personal experiences, making things more intriguing." —Edward Yang

1982 金馬獎最佳女配角提名

Nomination for Best Supporting Actress, Golden Horse Awards

大影格 Cinema A

08.26 SAT 14:30 ★ | 09.08 FRI 19:30 | 09.29 FRI 19:30



數位修復
RESTORED

恐怖份子

Terrorizers

楊德昌 Edward YANG | 臺灣 Taiwan | 1986 | DCP | Color | 109min

作家郁芬文思枯竭，立中寄望升職能改變家庭現況，夫妻倆陷入婚姻僵局。到處打惡作劇電話的少女，卻成為郁芬得獎小說的題材；立中眼看妻子離家、自己升遷落空，積鬱不滿的他有如城市裡的瓦斯槽，即將爆炸。楊德昌以精密的影像部署，建構出多向度的時空情境，描繪現代人孤寂、虛妄與暴力的心靈圖景；蔓生的情節，衍生多重寓意，為電影的敘事帶來解放。

「《恐怖份子》最有趣的是王安打電話跟人開玩笑的經驗。既然從這裡下刀的話，一定要有對夫妻，王安有個媽媽……這是很邏輯性的推展，所以說像是益智遊戲。我後來覺得這些人最好全都不要有關係，全是社會裡不可能發生關係的人……這幾條線交錯之後，人物原來的生活狀況全部改變了。一開始的創作動機是這個，所以最後結局其實是證明題的結束。」——楊德昌

The marriage of Yu-feng and Li-zhong has reached a stalemate. Yu-feng, a writer, faces a creative block, while Li-zhong pins hope on a promotion. A teenage girl's prank calls become the subject of Yu-feng's award-winning novel. As their lives unravel, frustration builds like a gas tank on the verge of explosion. The film constructs multidimensional contexts through precise audiovisual deployment, depicting loneliness, deceit, and violence in modern society. The proliferating plot generates multiple meanings and liberates the freedom of film narration."

"The most exciting aspect of *Terrorizers* is Wang An's real-life experience of making prank calls. Since the story revolves around this, there must be a married couple and a mother. This is a logical development, like a puzzle game. However, I later decided that the characters should be unrelated. After the intertwining of storylines, their lives are completely transformed. This was the initial creative motivation, so in the end, the film is a resolution of this premise." —Edward Yang

1986 金馬獎最佳劇情片 Best Feature Film, Golden Horse Awards

1987 盧卡諾影展銀豹獎 Silver Leopard, Locarno FF



大影格 Cinema A

07.30 SUN 19:20 | 09.03 SUN 16:20 | 09.24 SUN 15:40 | 10.14 SAT 14:30 ★



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青梅竹馬

Taipei Story

楊德昌 Edward YANG | 臺灣 Taiwan | 1985 | DCP | Color | 120min

數位修復
RESTORED

作風傳統老派的阿隆在迪化街經營布行，阿貞是建設公司特助，渴望擺脫過去，跟著建設中的臺北走向未來。兩人交往多年，但卻掙扎於彼此價值觀的歧異，將未來寄託在移民美國的計畫，勉力維繫感情。本片展現楊德昌擅以光影敘事的能力，白晝的細微變化、留白與陰影的運用，勾勒出人際的疏離且映照出城市生活的情感虛無。侯孝賢擔綱男主角之餘，亦是本片編劇與監製，見證了新電影時期的同儕情誼。

「我想在侷限的創作環境裡看我能夠做到多豐富，那是對自己的一個挑戰。所以我完全不考慮已經有 credit 的人，眾人公認的明星演員，我都不需要；攝影師也全部啟用助理。工作的組合都像我一樣，就是拍一、兩部戲的經驗，完全還沒被肯定的人；他們在這種條件下也可以做得非常好。」——楊德昌

Lung runs a traditional textile business, and Chin works as an assistant in a construction company, aspiring to move towards the future in developing Taipei. As the couple's dreams of marriage and emigration begin to unravel, they are desperately trying to maintain their relationship. Edward Yang's exceptional directorial skills depict the alienation of urban life in cinematic narratives. Collaborating with Taiwan New Cinema master Hou Hsiao-hsien who takes the male lead and serves as the screenwriter and producer. This collaboration is a testament to the camaraderie among New Cinema filmmakers.

"I want to challenge myself and see how much I can achieve in a limited environment. Therefore, I don't consider those with established credentials or widely recognized actors; I choose to work with assistant photographers. The crew consists of individuals like me, with only one or two film experiences. I want to prove that those who haven't been acknowledged can still excel under limited conditions." —Edward Yang

1985 金馬獎最佳男主角、攝影提名 Nominations for Best Actor & Cinematography, Golden Horse Awards

1985 盧卡諾影展國際影評人費比西獎 FIPRESCI Award, Locarno FF

大影格 Cinema A

07.30 SUN 16:30 | 08.27 SUN 14:30 | 09.16 SAT 14:40 ★ | 09.23 SAT 19:20



獨立時代

A Confucian Confusion

開幕片
OPENING FILM4K 數位修復
RESTORED

楊德昌 Edward YANG | 臺灣 Taiwan | 1994 | DCP | Color | 129min

《獨立時代》是「新臺北三部曲」的首部曲。人見人愛的琪琪被覺得太假、富家女 Molly 面臨一樁看來不妙的婚約、公務員小明安分守己卻過於單純；再加上滿口歪理的舞台劇導演、懷疑生命目的的小說家，各種荒謬的人際情境彼此糾纏。天亮之後的明天，他們該怎樣真誠地面對自己？楊德昌將編導兩部舞台劇的經驗融入《獨立時代》，以喜劇型態與誇大的表演風格，擺脫過往作品的嚴肅，對道德失序的社會提出批判和省思。

「我在拍《獨立時代》時，有一個很興奮的、很大的樂趣，就像探險。字幕卡是個實驗，而這實驗也不完全是章回式的意義，整齣戲的節奏絕對不是視覺的，也不是對話的，也不是屬於以前那種電影蒙太奇的。換句話說，這戲太寫實的話，反而失掉它真正的寫實性。」——楊德昌

A Confucian Confusion serves as the opening chapter of the New Taipei Trilogy. Yang delves into the lives of urban dwellers. These characters find themselves entangled in a web of absurd relationships. How will they confront themselves with genuine sincerity? Edward Yang infuses his theatrical experience into the film. Departing from the seriousness of his previous films, he employs a comedic approach to offer a profound critique and reflection on contemporary society.

"When making *A Confucian Confusion*, I had immense excitement and pleasure, like embarking on an adventure. The use of intertitles was an experiment, not solely for narrative purposes. The rhythm of the storytelling is not visual, nor is it based on dialogue or even reminiscent of the montage I used in previous films. In other words, if this film were too realistic, it would lose its true essence of realism." —Edward Yang

1994 坎城影展 Cannes FF

1994 金馬獎最佳原著劇本、男配角、女配角

Best Original Script, Best Supporting Actor, Best Supporting Actress, Golden Horse Awards



大影格 Cinema A

07.23 SUN 16:00 | 08.25 FRI 19:10 | 09.10 SUN 18:20 | 10.08 SUN 16:00 ★ | 10.22 SUN 18:40



A Brighter Summer Day

楊德昌 Edward YANG | 臺灣 Taiwan | 1991 | DCP | Color | 237min

數位修復
RESTORED

在物質與精神都匱乏的 1960 年代，就讀建中夜間部的小四，承擔著家中對他的期待。他與三五好友恣意享受青春。然而，小四愛上老大的女友小明後難以自拔，少年的理想愛情與殘酷現實，逐漸凝結成臺灣政治高壓年代裡父執輩不幸生命的縮影。電影於解嚴後推出，楊德昌融入大量個人記憶，在節制的影像技法下洶湧著澎湃情感。為了有更好的製作條件，他自組工作室，啟用大批新人，點燃無數創作的火苗。

「為什麼臺灣會有今天？其實跟那個時代非常有關係。那個時代有很多線索可以讓我們看清楚現在這個年代，這是我做這個片子最大的動力。臺灣是一個非常特殊的環境，為什麼我們很少去提醒自己，我相信這跟整個群體自信心有關，對自己沒有自信才不會去想這些。」——楊德昌

Set in Taiwan during the repressive 1960s, *A Brighter Summer Day* follows Xiao Si'r, a high school student burdened with familial expectations, seeking solace in youthful indulgence. He falls in love with Xiao-ming, the girlfriend of the group leader. Their young and idealistic romance collides with the harsh realities of life. Against Taiwan's politically charged backdrop, the film offers a glimpse into the tragic destiny of the older generation. The film was released after martial law was lifted; Edward Yang embedded his memories into it and masterfully channeled intense emotions with its restrained narrative rhythm. Yang's pursuit of better production conditions led to establishing his studio, fueling creativity with emerging talents.

"Why has Taiwan become what it is today? In fact, it's closely connected to that era. Clues from that time can help us understand the present, which drives my work. Taiwan's environment is unique. So why do we rarely remind ourselves of this? It has to do with the lack of self-confidence collectively, as we overlook such matters when we lack confidence in ourselves." —Edward Yang

1991 金馬獎最佳劇情片、原著劇本 Best Feature Film & Best Original Screenplay, Golden Horse Awards

1991 南特影展最佳導演 Best Director, Festival des 3 Continents

大影格 Cinema A

07.27 THU 16:20 ★ | 08.12 SAT 11:30 | 08.27 SUN 17:20

牯嶺街少年殺人事件



膠卷放映
35MM
SCREENING

麻將

Mahjong

楊德昌 Edward YANG | 臺灣 Taiwan | 1996 | 35mm | Color | 121min

紅魚、綸倫、牙膏、香港是騙徒四人組，一心夢想發大財。他們計畫拐騙法籍少女 Marthe，將她賣給老鴇，怎料意外不斷，還有兩光黑道出來攪局，究竟四人能否貫徹唯利無良的價值觀，完成發財夢想？《麻將》是「新臺北三部曲」的第二部曲，承襲《獨立時代》的喜劇風格，在誇飾的演員演出、令人眼花撩亂的鬧劇情節之餘，仍保有楊德昌對於世代、階級、群體之間衝突的犀利觀察。

「我之所以設計這個故事，最重要的是要這些孩子面對生死的問題。在懷疑的當兒，他的所有虛偽、自信會被瓦解。像戲中紅魚與顧寶明角色的一場 confrontation 很重要，如不去 confront，人生沒有意義；而希望是建立在很單純的事上。」—— 楊德昌

Red Fish, Lun-lun, Little Buddha, and Hong Kong are a goofy gang of swindlers with a dream of striking it rich. They plan to deceive the French girl Marthe and sell her to a brothel, but unexpected events derail their plans. Can the four individuals stay true to their unscrupulous values and fulfill their dreams of wealth? *Mahjong*, the second part of the New Taipei Trilogy, continues the comedic style established in *A Confucian Confusion* while retaining Edward Yang's astute observations on conflicts among generations, social classes, and communities.

"The core behind this story is for the characters to confront the existential question of life and death. While you begin to ask questions, all pretenses and self-assurance are shattered. Just like the crucial confrontation between the characters in the film, life loses its meaning without confrontation. And hope is actually built upon something very simple." —Edward Yang

1996 金馬獎最佳男配角 Best Supporting Actor, Golden Horse Awards

1996 柏林影展特別提及 Honorable Mention, Berlinale

大影格 Cinema A

08.05 SAT 11:40 | 08.19 SAT 11:00 ★ | 08.26 SAT 11:30



Yi Yi: A One and A Two...

楊德昌 Edward YANG | 日本 Japan
2000 | DCP | Color | 173min

2000 坎城影展最佳導演

Best Director, Cannes FF

《一一》為楊德昌的遺作，也是「新臺北三部曲」的終曲。影片聚焦一個臺北中產階級家庭：NJ、敏敏這對夫妻與念高中的婷婷、讀國小的洋洋、同住的婆婆，以及敏敏的小弟與其妻。他們皆對自身處境感到迷惘，於是各自出走，探尋解答。角色們有著各自的際遇卻又彼此相連，楊德昌一貫地以多線敘事交織出獨立又多重的生命樣貌。精煉的敘事與圓融的調性，被視為其巔峰之作，獲頒 2000 年坎城影展最佳導演。此後，他宣布告別電影，追尋動畫之夢。本片因影片版權問題，2017 年才正式在臺灣上映。

「如果要講一個關於生命的故事，可以用單一的個人，拍他的每個生命階段，從小到大、到老。但若我要講一個這樣的故事，最好就講一個『家庭』，因為所有的年齡都有一個代表，所有的人又都是密切相關的，他們的經驗可以投射到彼此身上。」—— 楊德昌

Yi Yi: A One and A Two... is Edward Yang's last feature film and the finale of the New Taipei Trilogy. It delves into the lives of a middle-class family as they navigate dilemmas and seek the meaning of existence. Yang skillfully weaves together the characters' experiences, creating multi-layered and abundant portraits. The film's sophisticated storytelling and harmonious tone are regarded as Yang's pinnacle achievement, earning him the Best Director award at the 2000 Cannes Film Festival. Subsequently, he announced his departure from filmmaking to pursue animation. Due to copyright issues, *Yi Yi* finally received its anticipated theatrical release in Taiwan in 2017, many years after his death.

"When telling a story about life, one can capture every stage from birth to death through an individual's perspective. However, if I were to tell such a story, focusing on a "family" is the ideal approach. Because each life stage would be represented, and all the members would be closely interconnected. Their experiences could be reflected upon one another." —Edward Yang

大影格 Cinema A

09.02 SAT 15:10 | 09.17 SUN 15:30 ★ | 09.24 SUN 18:20 | 10.07 SAT 15:00

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追風 (試拍片段)

The Wind (Demo)

楊德昌 Edward YANG | 臺灣 Taiwan
2002-2005 | Video | Color | 7 min

2002年，楊德昌開始籌拍武俠動畫電影《追風》。此為他 2007 年逝世前未能完成的遺作片段。

故事設定在宋朝，中國史上最自由開放、最具世界觀的朝代，充滿人們所不曾享有的思想衝擊與自由。然而，暗地滋長的腐化與貪婪正迅速地侵蝕著多采多姿的表象。一個平凡的男孩，被視為支持改革派的失勢餘黨、武林地下勢力之「真主」再世。人們急於試探他的真偽，當權者欲以叛國罪逮捕他，許多覬覦「真主」之稱的武林高手也對他下挑戰書。男孩的一生，從此有了天壤的變化。

「每種藝術都各有特色，這是最有價值的，各自有特別之處。我非常敬佩宮崎駿，他的風格很他自己。《追風》出來之後是反映我的思想及我想做的事情，任何藝術品都是反映這個特色。在臺灣成長是很幸運的事，有來自日本與美國的影響，尤其是日本的動漫，非常普遍。所以我覺得臺灣很適合做動畫，我們很早就創作的氣氛裡。」—— 楊德昌

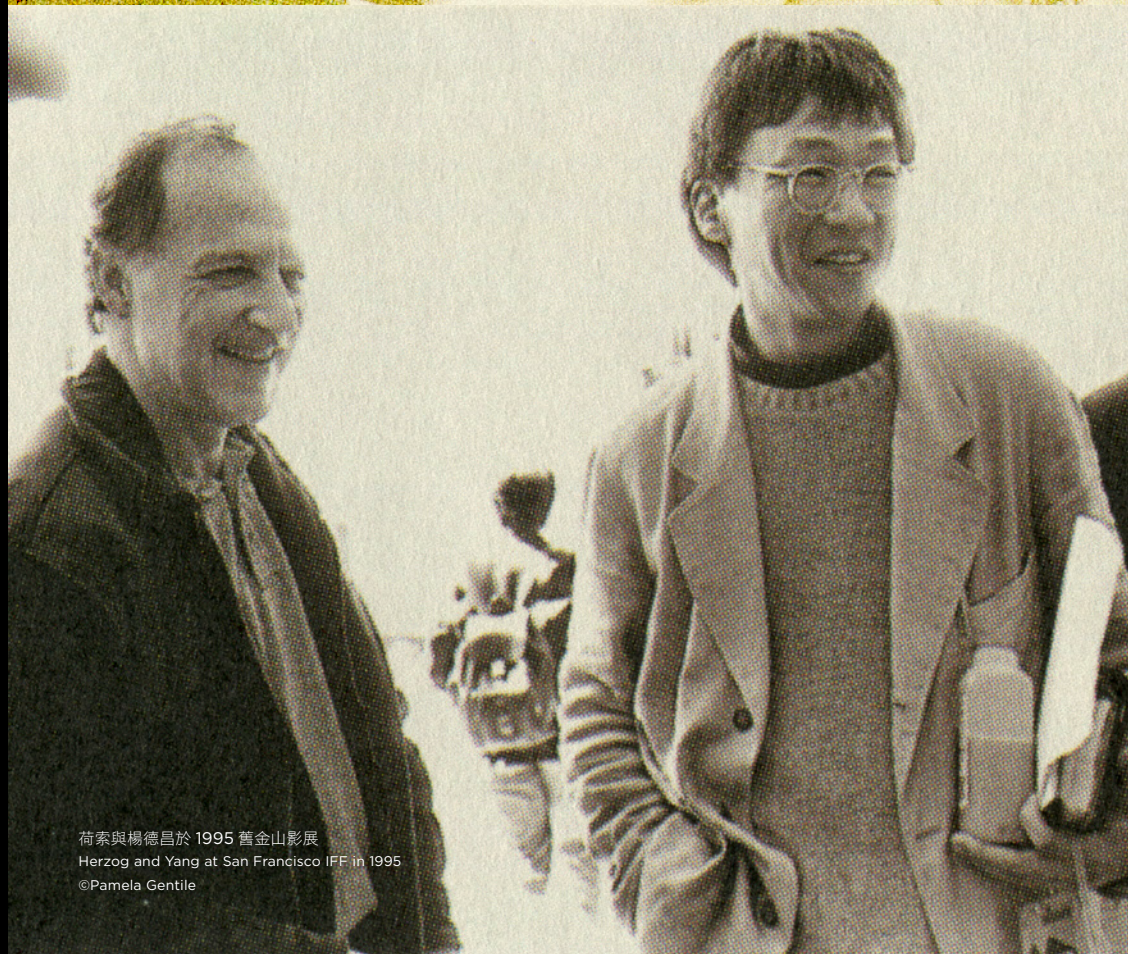
The Wind is the animation project that Edward Yang began preparing in 2002. Unfortunately, it remained unfinished following Yang's passing in 2007.

Set in the Sung Dynasty, a period known for its intellectual progressiveness and cosmopolitanism. A boy was viewed as the possible reincarnation of the True Master. Underground forces are eager to test his authenticity, and those in power seek to arrest him for treason. Many contenders arise, each believing they deserve the position. From that point onward, the boy's life undergoes pivotal changes.

"Every art form has its unique characteristics, and that's what makes it valuable. I deeply admire Miyazaki Hayao for his distinctive style. Therefore, *The Wind* reflects my thoughts and aspirations, as any artwork does. Growing up in Taiwan has been fortunate, as we have been influenced by Japan and the USA, especially in terms of manga and anime, which are popular. That's why Taiwan is an ideal environment for animation, as we have long been immersed in a creative atmosphere." —Edward Yang

* 本作品於二樓常設展展間輪播
This work is displayed in the 2F Gallery.

楊德昌的 十大電影



荷索與楊德昌於 1995 舊金山影展
Herzog and Yang at San Francisco IFF in 1995
©Pamela Gentile

A Two: Edward Yang's Top 10



1992年，楊德昌曾應英國電影協會《視與聽》雜誌邀請，參加影史百大片單票選，列舉出自己的影史十大佳作，而後也刊載於1993年六月在臺灣出版的《影響》雜誌第38期裡。我們亦陸續在手稿中發現楊德昌對這些作品的讚許。本單元企圖從楊德昌的眼光重新理解這些世界名作，也藉此更深入他的電影創作觀。

In 1992, Edward Yang was invited by the British Film Institute's *Sight & Sound* magazine to participate in a poll for the greatest films in cinema history. He listed his top ten films of all time, which were later published in volume 38 of the film magazine *Influence* in 1993, Taiwan. This section aims to reinterpret these renowned masterpieces from Edward Yang's perspective, offering a deeper insight into his approach to filmmaking.

天譴

數位修復
RESTORED

Aguirre, the Wrath of God

韋納荷索 Werner HERZOG | 德國 Germany
1972 | DCP | Color | 95min



1973 德國電影獎最佳攝影
Best Cinematography, German Film Awards
1976 法國影評人協會最佳外片
Best Foreign Film,
French Syndicate of Cinema Critics

大影格 Cinema A

07.23 SUN 19:00 | 09.01 FRI 19:40 | 09.09 SAT 16:20

人類的崩壞是上帝的懲罰，還是自食其果？西班牙殖民探險隊入侵亞馬遜叢林尋覓傳說中失落的黃金之城，面臨原住民與大自然的怒火。軍官艾吉雷發動叛變，人類的貪婪與日俱增，沒有終點的漂流，以及近在眼前，卻從未現身的敵人，讓隊伍陷入癡狂的自我毀滅。

「對我而言，最值得推薦的作品是荷索的《天譴》。它啟發我成為獨立電影製片人，因為它在六〇年代強大的潮流中逆流而上，實現斬新與進步的東西，暗示電影可以僅憑一個人的意志而製作。」

— 摘錄自楊德昌寫給時任《視與聽》雜誌編輯菲力浦多德的信，1994年10月28日。

Driven by greed, a troop of Spanish conquistadors is on a headless journey searching for the lost city of gold in the jungle. However, their expedition is devastating as hunger, fear, and death take hold. The survivors are consumed by madness, a crazed delusion that leads Aguirre and his band of explorers into the heart of darkness.

"One of the most remarkable films that profoundly influenced my career as an independent filmmaker is Herzog's *Aguirre, the Wrath of God*, for it accomplished something new and progressive against the grain of the formidable in the 1960s. It suggested that a film could be made independently."

— Excerpt from Edward Yang's letter to Philip Dodd, the editor of *Sight & Sound* magazine. October 28, 1994.

藍絲絨

Blue Velvet

大衛林區 David LYNCH | 美國 USA
1986 | DCP | Color | 121min



1987 奧斯卡金像獎最佳導演入圍
Nomination for Best Director, Academy Awards
1987 美國獨立精神獎最佳女主角獎
Best Female Lead, Independent Spirit Awards

大學生傑佛瑞返鄉探視病倒的父親，某日竟在郊外撿到一只被割下的人耳。在好奇心驅使下，他與警長女兒聯手調查此案，意外結識了身陷麻煩的美豔歌女桃樂絲，以及殘忍操控她的黑幫男友法蘭克，自此墜入一場深淵般的夢魘。

本片奠定大衛林區的作者風格，重組黑色電影的類型框架，戳破白籬笆與鬱金香環伺的寧靜郊區表象，挖掘八〇年代美國社會潛抑的騷動欲望、暴力暗影，並以性虐和窺淫等大膽場景，構築出這座藍光氤氳、迷幻魅惑的敘事迷宮。

After stumbling upon a severed human ear in a field, college student Jeffrey is determined to solve the mystery. He teams up with the daughter of a local police detective; their investigation leads to a strange and violent underworld where a sociopathic sadomasochist torments a beautiful nightclub singer.

This film establishes David Lynch's signature style, reconfiguring the film noir. It shatters the facade of tranquility in 1980s American suburbs, revealing society's hidden violence and suppressed desires. With daring scenes of sexual violence and voyeurism, it constructs a cinematic labyrinth infused with a captivating and ethereal atmosphere.

大影格 Cinema A

08.20 SUN 13:20 | 09.03 SUN 19:20 | 09.10 SUN 13:00

發條橘子

A Clockwork Orange

史丹利庫柏力克 Stanley KUBRICK | 英國 UK、美國 USA
1971 | DCP | Color | 136min



1971 紐約影評人協會最佳影片、導演
Best Film & Best Director,
New York Film Critics Circle Awards
1972 奧斯卡金像獎最佳影片、導演、改編劇本、剪輯入圍
Nominations for Best Picture, Director, Adapted
Screenplay & Editing, Academy Awards

大影格 Cinema A

07.28 FRI 19:00 | 08.11 FRI 19:00 | 08.20 SUN 19:00

近未來的英國，青年亞歷與他的邪惡同黨四處恣淫擄掠、無惡不歡。當他因殺人案被捕後，自願接受一項極端的行為矯治實驗，自此只要浮現作惡念頭，將會感到噁心嘔吐。看似成功洗心革面的亞歷，出獄後真能重返社會嗎？

庫柏力克改編安東尼伯吉斯的同名小說，以華麗詭譎的音畫調度，描繪主角瘋狂的暴行，以及反烏托邦式的極權控制；赤裸刻劃人性的惡之華，亦反諷體制扭曲人性之殘酷。上映後遭多國禁演，成為備受爭議的影史邪典。

In the near future, Alexander, a young British man and his gang wreak havoc around the town. They unleash chaos and mercilessly attack unsuspecting victims. Eventually, Alexander is subjected to extreme aversion therapy by the state. After being jailed, he returned to the world defenseless and became the victim of his prior crimes.

Adapted from Anthony Burgess' novel, *A Clockwork Orange* vividly depicts a dystopian regime's violence and oppressive nature. It explores the dark side of human nature and satirizes the distorted cruelty of authoritarian systems. Its release sparked controversy and led to bans in various countries back then.

大導演正籌拍他的第九部電影，卻因創作瓶頸而焦慮不已。他來到溫泉勝地靜養，試圖求助宗教、接受心理治療，此時他的現實生活，竟開始與自己的綺想幻夢、童年回憶交融，展開一場行雲流水般的輪舞。虛實交錯間，他與生命中來來去去的女人重逢，人生宛如一齣華麗而蒼涼的馬戲，而夢才是唯一的真實。

「19 歲接觸費里尼的《八又二分之一》，看第四遍時突然懂了，並立即被震懾住，初次體會到電影的力量可以如此洶湧、盛大。」

— 楊德昌，〈我喜歡的電影〉，《聯合報》，1994 年 4 月 5 日。

Film director Guido finds himself creatively blocked at the peak of his career. Urged by his doctors to rest, Guido heads to a luxurious resort while people around him beg him to get on with the show. As he works through his problems, he reminisces about significant incidents in his life and all the women he has fantasized about, loved, and left.

"When I was 19 years old, I watched Fellini's 8½ for the first time. It wasn't until the fourth viewing that I suddenly understood and was immediately captivated. It was my first realization of cinema's immense and grand power."

— Excerpt from Edward Yang, "The Movie I Like" In United Daily News. April 5, 1994.

大影格 Cinema A

09.09 SAT 13:10 | 10.01 SUN 18:40 | 10.14 SAT 18:00

八又二分之一

4K 數位修復
RESTORED

8½

費德里柯費里尼 Federico FELLINI
義大利 Italy、法國 France | 1963 | DCP | B&W | 139min



1964 奧斯卡金像獎最佳外語片、黑白片服裝設計
Best Foreign Language Film & Best Costume Design
(Black & White), Academy Awards
1972、1982、1992、2002、2012 視與聽雜誌影史十大影片
Top 10 Greatest Films of All Time, Sight & Sound

* 本片數位拷貝由義大利羅馬國家電影資料館提供
DCP courtesy of CSC-Cineteca Nazionale

CSC Cineteca Nazionale

浮雲

Floating Clouds

成瀨巳喜男 NARUSE Mikio | 日本 Japan | 1955
35mm | B&W | 124min



1956 藍帶賞最佳影片
Best Film, Blue Ribbon Awards
1965 電影旬報獎最佳影片、導演、男主角、女主角
Best Film, Best Director, Best Actor & Best Actress,
Kinema Junpo Awards

大影格 Cinema A

10.07 SAT 11:40 | 10.21 SAT 11:40

艾薩克是名年逾四十、神經兮兮的電視台編劇，前妻離婚後愛上女人，更出書踢爆兩人婚姻內幕，讓他困擾不已。他與青春正盛的少女熱戀，卻又不可自拔地愛上好友的情婦，這段剪不斷理還亂的多角關係，卻在伍迪艾倫的輕盈筆觸下，昇華成一封獻給紐約的雋永情書。

伍迪艾倫是楊德昌最鍾愛的導演之一，《獨立時代》便深受其連珠炮的喜劇風格影響。兩人作品不僅共享鮮明的都會氣質、知識份子憂慮，深諳世故之餘，更探究人心的幽深曲折。

Middle-aged TV writer Isaac Davis despises his job and struggles to find meaning in his life in Manhattan. He falls in love with a teenage girl, deals with his ex-wife's upcoming book about their failed marriage, and becomes enamored with his friend's mistress. Woody Allen masterfully turns these intricate relationships into a timeless ode to New York.

Woody Allen holds a special place among Edward Yang's most beloved directors, and his comedy style greatly influenced the film *A Confucian Confusion*. Both filmmakers capture a vivid urban atmosphere and delve into the anxieties of intellectuals. They skillfully navigate the intricate and the mysterious of human nature while maintaining a keen understanding of the world.

大影格 Cinema A

07.30 SUN 14:00 | 08.04 FRI 19:40 | 08.20 SUN 16:30

相戀於亂世之外的越南，有婦之夫富岡答應返回日本後將離婚，迎娶年輕貌美的雪子，但美好的誓言終究敵不過現實的殘酷。戰後兩人藕斷絲連，富岡並未離婚，且因經商失敗，流連於不同女人間尋求慰藉。雪子執著的愛戀，徘徊在期盼與失望中。待苦戀迎來撥雲見日的那天，生命已悄然流逝。

「在我心目中，很少導演能夠毫無敗筆，保持一份完美的紀錄。也許只有皮雅拉、雷奈、塔柯夫斯基等少數幾位。當然這絲毫不減我對費里尼、伍迪艾倫、庫柏力克的崇敬，更不用說成瀨巳喜男和荷索。」

— 楊德昌，〈我喜歡的電影〉，《聯合報》，1994 年 4 月 5 日。

Having met the young and beautiful Yukiko in Da Lat, Kengo promised to divorce his wife and marry her upon their return to Japan after the war, despite being married. However, when Yukiko reunites with Kengo after their return, she discovers he is determined to stay married due to his ambition for success. This toxic relationship explores a woman's enduring affections that will eventually fade away before the end of life.

"Very few directors can boast a flawless record... such as Pialat, Resnais, and Tarkovsky. Of course, this in no way diminishes my admiration for Fellini, Woody Allen, and Kubrick, not to mention Naruse Mikio and Herzog."

— Excerpt from Edward Yang, "The Movie I Like" In United Daily News. April 5, 1994.

曼哈頓

Manhattan

伍迪艾倫 Woody ALLEN | 美國 USA | 1979
DCP | B&W | 97min



1979 美國國家評論協會最佳影片、女配角
Best Film & Best Supporting Actress,
National Board of Review Awards
1980 奧斯卡金像獎最佳原創劇本、女配角入圍
Nominations for Best Original Screenplay & Best
Supporting Actress, Academy Awards

我的美國舅舅

數位修復
RESTORED

My American Uncle

亞倫雷奈 Alain RESNAIS | 法國 France
1980 | DCP | B&W, Color | 125min



1980 坎城影展評審團大獎
Grand Jury Prize, Cannes FF
1980 法國影評人協會最佳影片
Best Film, French Syndicate of Cinema Critics

大影格 Cinema A

09.02 SAT 19:10 | 10.07 SAT 18:50 | 10.21 SAT 15:00

雷奈將電影化為實驗室，搭配法國行為學家昂利拿布烈講解其支配理論，觀察三位主角：小型工廠的技術經理、熱愛舞台的女演員及電視台的行政人員，從出生到成長的過程。三人分別遇到感情與事業危機，他們追求與逃避，以及放棄心理與行為模式，皆透過鏡頭放大檢視，與動物反應相互比對並加以分析。

「對我來說，雷奈的作品是經過非常理性整理過的，所謂完整，是指創作的原動力開始就具備的企圖心，在他的每部作品裡，都具有對人的感情的、很慷慨的一種照顧。」

——楊德昌談雷奈的啟發與創作，《世界電影》，第258期，1990，頁79-81。

From childhood to adulthood, we observe the parallel and interconnected lives of an orthodox textile plant manager, a rebellious theater actress, and an ambitious TV executive. Drawing inspiration from French behavioral scientist Henri Laborit's manipulation theory, the film is an experimental laboratory examining how each character responds to desire, avoidance, and inhibition, much like lab animals.

"For me, Resnais's works are meticulously crafted and rational. The notion of completeness refers to the ambition present from the very inception of his creations. In each of his works, there is a generous care for human emotions, a heartfelt sentiment that permeates throughout."

— Excerpt from "Edward Yang Talks about Alain Resnais's Inspiration and Creation" In *World Screen Magazine*, Vol. 258. (Taipei: 1990), pp.79-81.

鄉愁

4K 數位修復
RESTORED

Nostalgia

安德烈塔可夫斯基 Andrei TARKOVSKY
義大利 Italy、蘇聯 USSR | 1983 | DCP | Color | 126min



1983 坎城影展最佳導演、國際影評人費比西獎、基督教評審團獎
Best Director, FIPRESCI Prize & Prize of the Ecumenical Jury, Cannes FF
1983 紐約影展 New York FF

詩人安德列前往義大利尋訪18世紀俄國作曲家生前的足跡，眼前的荒涼鄉間景色，卻令他想起遙遠的家鄉，陪伴他的美麗女翻譯尤妮亞，更令他夢見等候他的妻子。遊訪溫泉古城時，安德列遇見一名瘋癲的老人，要求他手持燭火涉過溫泉池水，聲稱這將可阻止世界末日降臨。塔可夫斯基首部於蘇聯境外拍攝的作品，轉化其遊訪義大利的個人經驗成劇本，以標誌性的長鏡頭運動，在霧氣瀰漫的廢墟中緩緩雕刻時光，訴說異鄉人靈魂深處的疏離與憂傷。

Russian poet Andrei Gorchakov embarks on a journey across Italy accompanied by his beautiful translator Eugenia as they delve into the life of an 18th-century Russian composer. In an ancient spa town, they meet a lunatic named Domenico, who captivates Andrei's attention. Through a series of dreams, Andrei's yearning for his homeland and wife becomes entangled with his ambivalent feelings for Eugenia and his unexpected connection to Domenico.

* 本片數位拷貝由義大利羅馬國家電影資料館提供
DCP courtesy of CSC-Cineteca Nazionale

CSC Cineteca Nazionale

大影格 Cinema A

09.09 SAT 19:10 | 10.01 SUN 15:40 | 10.21 SAT 18:20

切腹

膠卷放映
35MM
SCREENING

Harakiri

小林正樹 KOBAYASHI Masaki | 日本 Japan
1962 | 35mm | B&W | 135min



1963 坎城影展評審特別獎
Jury Special Prize, Cannes FF
1963 日本電影藍絲帶獎最佳男主角、劇本
Best Actor & Best Screenplay, Blue Ribbon Award

大影格 Cinema A

09.02 SAT 11:20 | 09.16 SAT 11:30 | 09.24 SUN 12:30

* 非英文發音，無英文字幕 Non-English language film without English subtitles

寬永七年德川幕府第三代將軍家光的中央集權統治下，諸侯權力削弱，曾經威武風光的武士階級淪為浪人。甚至有許多浪人來到諸侯家以切腹自殺敲詐錢財。諸侯不堪其擾，當一名叫津雲半四郎的老浪人前來要求借井伊家實地切腹自殺時，家臣決定將計就計，讓他自行了斷，然而卻低估了老浪人身為武士的信仰及畢生的榮耀。

「有兩波電影浪潮讓我最難或忘——六〇年代的日本電影，和七〇年代的德國新電影。」

——楊德昌，《我喜歡的電影》，《聯合報》，1994年4月5日。

In 1630 Japan, the disintegration of warrior clans left countless samurai unemployed and destitute. Hanshiro Tsugumo arrives at the Iyi clan intending to perform hara-kiri, a dignified ritual suicide. Mistakenly viewing him as a mere beggar seeking ransom, the Iyi clan decides to force his hand, only that they underestimated his intentions and true beliefs of honor.

"There are two waves of film movements that have deeply impacted me — the Japanese films of the 1960s and the New German Cinema of the 1970s."

— Excerpt from Edward Yang, "The Movie I Like" In *United Daily News*. April 5, 1994.

錢

4K 數位修復
RESTORED

L'Argent

羅伯布列松 Robert BRESSON | 法國 France
1983 | DCP | Color | 85min



改編自俄國文豪托爾斯泰小說《偽鈔》。因向父親討零用錢失敗，男孩們拿著五百元假鈔到照相館換真錢，以假亂真的紙鈔騙過了老闆，又轉手給了油罐車司機伊凡。收到假鈔的伊凡猶如受到詛咒般引發一連串的衰事，先是偽鈔讓他丟了工作，而後當槍手遭逮捕，最終被判刑。一夕間，伊凡失去生活中擁有的一切，然而金錢卻再次將他推向更大的深淵。

楊德昌在多份文件中都表露出對於布列松的喜愛。根據吳念真的回憶，初識楊德昌時，他穿著一件自製的T恤，上面寫著「Bresson, Herzog and Yang」(布列松、荷索、楊德昌)。

A group of children successfully attempts to exchange a counterfeit 500 bill for real money. Fooled by the children, the shop owner unknowingly passes the fake bill to oil truck driver Yvon, who is eventually arrested for carrying counterfeit currency. This incident marks the beginning of Yvon's troubles as he becomes branded as a criminal and is left with no choice but to willingly turn to a life of crime.

Edward Yang's admiration for Bresson is evident in various documents. According to Wu Nien-jen's memoir, when he first met Edward Yang, he wore a self-made T-shirt with "Herzog, Bresson, Yang" printed on it.

大影格 Cinema A

08.26 SAT 18:20 | 09.16 SAT 18:30 | 10.15 SUN 15:30

金錢

L'Argent

馬賽萊赫比耶 Marcel L' HERBIER

法國 France | 1928 | DCP | B&W | 151min

數位修復
RESTORED



©Lobster Films

小影格 Cinema B

09.15 FRI 18:50 | 10.07 SAT 14:40 | 10.21 SAT 14:30

有錢能使鬼推磨，銀行家薩卡為炒高自家銀行的股價，利用飛行員阿姆藍跨越大西洋的飛行計畫做為宣傳，吸引股東投資。飛機成功啟航後，對阿姆藍太太一見鍾情的薩卡趁虛而入，揮灑千金只為擷取佳人一笑。但當一則飛機墜落的消息引起金融界的混亂後，阿姆藍太太似乎也發現薩卡異於常人的鎮定下，隱藏著巨大的陰謀。

楊德昌當年提名十大電影時，僅留下原文片名，無更多資訊，經推測應為布列松版本。但 1993 年六月臺灣出版的《影響》雜誌第 38 期中列出為 1928 年版本；經策展團隊討論後，決定選映兩個版本，以饗影迷。

Financier Saccard enlists aviator Hamelin in a publicity stunt to fly across the Atlantic, aiming to increase the value of his failing stocks. Taking advantage of Hamelin's absence, Saccard seizes every opportunity to seduce Hamelin's wife, whom he immediately falls in love with, offering her lavish wealth. However, when news of a plane crash rocks the financial world, Hamelin's wife discovers that Saccard is not who he appears to be.

Edward Yang listed the original title *L'Argent* without additional information when he made his top ten film nominations for *Sight & Sound* magazine. However, in the June 1993 issue of the Taiwanese magazine *Influence*, it was mentioned that Yang referred to the 1928 version. After careful consideration by the curatorial team, both versions were included in the program to delight film enthusiasts.

我最喜歡的電影

文 / 楊德昌

我的成長和電影密不可分，可以說是中國人中，¹自幼看電影長大的第一個世代。許多影片都曾給我的生命帶來強烈的衝擊和影響。六歲以前，我一直對看電影有種莫大的恐懼，直到看了《血戰勇士堡》才豁然而癒。19 歲接觸費里尼的《八又二分之一》，看第四遍時突然懂了，並立即被震懾住，初次體會到電影的力量可以如此洶湧、盛大。

在諸多影片當中，我無法指出哪一部令我印象最為深刻。有兩波電影浪潮讓我難忘或忘——六〇年代的日本電影，和七〇年代的德國新電影。除此之外，溫納荷索七〇年代中期的一系列作品對我啟發最多。我當時原已放棄了做一個電影創作者的願望，卻又被重新鼓舞起來。他影像的力量簡單而直接地觸及心靈深處，使我的呼吸和心跳重新復活。尤其是他的獨立、堅忍，使我深信電影可以靠一個人的力量來完成，這信念至今不移。我最喜歡的電影，若要指出唯一的一部，我會選我第一次遭遇的荷索作品：《天譴》。

我最喜歡的導演

許多導演可以拍出一部令人欽佩的電影，但能夠持續拍出傑作的人要少得多。有人在達到某種成就後，明顯地墮落了；有人在一次偉大的嘗試失敗後，就退縮成一個小丑，開始討好觀眾。既然這是個人的選擇，我想採用一般評鑑重量級拳擊手或賽馬的方式：憑競賽紀錄。在我心目中，很少導演能夠毫無敗筆，保持一份完美的紀錄。也許只有皮雅拉、雷奈、塔柯夫斯基等少數幾位。當然這絲毫不減我對費里尼、伍迪艾倫、庫柏利克的崇敬，更不用說成瀨巳喜男和荷索。²

——本節錄文章原刊載於《聯合報》，1994 年 4 月 5 日。

The Movies I Like

By Edward Yang

My growth and cinema are closely intertwined, and I am the first generation of Chinese people who grew up watching movies from a young age. Before the age of six, I had a great fear of watching movies until I watched *Escape from Fort Bravo*, which suddenly healed me. I experienced a transformative moment through that film. When I was 19 years old, I watched Fellini's *8½* for the first time. It wasn't until the fourth viewing that I suddenly understood and was immediately captivated. It was my first realization of cinema's immense and grand power.

Among the many films, it is difficult for me to single out one that has made the most profound impact on me. There are two waves of film movements that have deeply impacted me — the Japanese films of the 1960s and the New German Cinema of the 1970s. Apart from that, a series of films by Werner Herzog had the most profound impact on me. I had already given up on my desire to become a filmmaker at that time, but his work reignited my passion. The simplicity and directness of his visual language resonated deep within my soul, reviving my breath and heartbeat. His independence and perseverance, in particular, convinced me that a film could be accomplished through the determination of one person, a belief that remains steadfast to this day. If I were to choose my favorite movie, if I had to pick just one, it would be Herzog's *Aguirre, the Wrath of God*, the first of his works I encountered.

The Filmmakers I Like

While many filmmakers can create admirable works, those consistently producing masterpieces are scarce. After reaching a certain level of achievement, some individuals clearly decline; others, following a failed attempt at greatness, shrink into clowns, seeking to please the audience. Since this is a personal choice, I prefer to adopt the approach commonly used in evaluating heavyweight boxers or racehorses: based on their track records. Very few directors can boast a flawless record and maintain a sense of perfection. Perhaps only a handful, such as Pialat, Resnais, and Tarkovsky. Of course, this in no way diminishes my admiration for Fellini, Woody Allen, and Kubrick, not to mention Naruse Mikio and Herzog.

— Excerpt from Edward Yang, "The Movies I Like" In *United Daily News*. April 5, 1994.

¹ 當年楊德昌文中稱「中國人」自有其特殊的時代脈絡。然而，此牽涉個人的國族身份認同，如今已不可考據。暫且可理解為華人。

² 楊德昌文中提到的「溫納荷索」目前臺灣通譯為韋納荷索；「塔柯夫斯基」為塔可夫斯基。



電影映照時代：侯孝賢與楊德昌

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

免費入場
FREE SCREENING

是枝裕和 KORE-EDA Hirokazu | 日本 Japan | 1993 | DCP | Color | 47min

九〇年代初，各以《悲情城市》和《牯嶺街少年殺人事件》揚名國際的侯孝賢與楊德昌，不僅共寫臺灣新電影尾聲的輝煌，更分別展開創作生涯的新篇章。侯孝賢以《戲夢人生》持續追索本土的文化記憶；楊德昌則在臺北拍攝都會喜劇《獨立時代》，思考儒家思維與西化浪潮的碰撞。

是枝裕和從戰後歷史脈絡出發，爬梳時代洪流對兩人的影響，亦從庶民視角捕捉廟口放映及西門紅樓電影院的風景，勾勒本地觀影文化的縱深。楊德昌一身勁裝、談笑自如的年輕風采，以及他在幕後與演員親暱互動的身影，為臺灣影史留下彌足珍貴的片段。

In the 1980s and early 1990s, Taiwan New Cinema gained international acclaim for its groundbreaking filmmaking approach and exploration of Taiwan's identity and history. This TV documentary by Kore-eda delves into the visions of Hou Hsiao-hsien and Edward Yang, two influential figures in the New Wave movement, offering a nuanced reflection on contemporary Taiwanese society and its evolving historical trajectory.

2015 山形紀錄片影展 Yamagata International Documentary FF

大影格 Cinema A

09.17 SUN 13:50 | 10.15 SUN 17:50 | 10.22 SUN 17:00

* 非英文發音，無英文字幕

Non-English language film without English subtitles

Special Screenings

特別放映

本單元選映兩部有特別意義的作品，向楊德昌致敬。

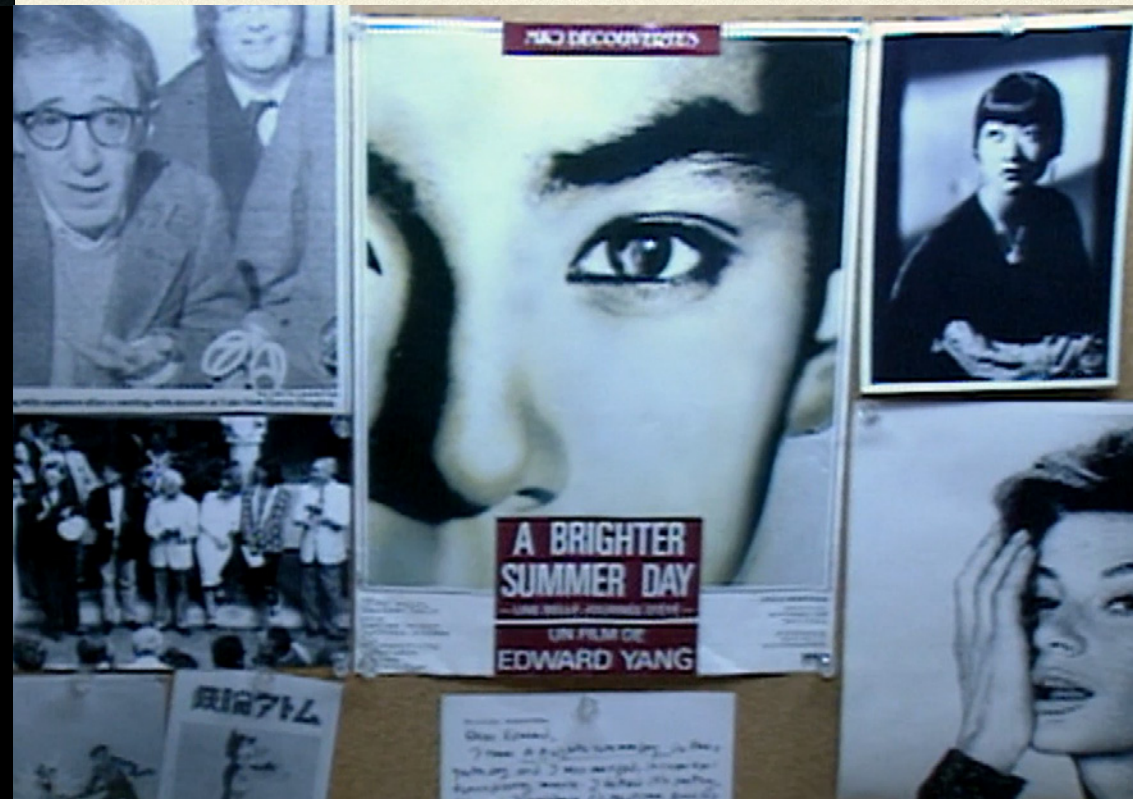
九〇年代初，日本導演是枝裕和造訪臺灣，以《電影映照時代：侯孝賢與楊德昌》記錄下正在拍攝《獨立時代》的楊德昌創作身影，呈現出另一位創作者眼中的楊德昌，也更進一步描繪出臺灣新電影的樣貌。

另一部作品同樣來自日本。自小愛看漫畫的楊德昌，深受日本漫畫大師手塚治虫啟發，曾說自己的電影和漫畫是同源潛意識。此次選映《原子小金剛：宇宙的勇者》以紀念年少時代的楊德昌及其創作意識之萌芽。楊德昌曾在筆記手稿寫到：「手塚對我而言，最重要的意義是『世界上有這樣的一個人，在做一些令我非常感謝的事。』」

This section presents two significant films as a tribute to Edward Yang.

In the early 1990s, Japanese director Kore-eda Hirokazu visited Taiwan and documented Edward Yang's creative process while he was shooting *A Confucian Confusion* in the film *When Cinema Reflects the Times: Hou Hsiao-Hsien and Edward Yang*. It offers a glimpse of Edward Yang through the eyes of another filmmaker and further portrays the landscape of Taiwan New Cinema.

The other film also hails from Japan. As a lover of comics since childhood, Edward Yang drew inspiration from the renowned Japanese manga master Tezuka Osamu; his *Astro Boy* inspired Edward Yang's early years. Yang once mentioned that his films and manga shared a subconscious connection. He wrote in his note: "The most significant meaning of Tezuka for me is that there is someone in the world who's doing something that I am deeply grateful for."



原子小金剛：宇宙的勇者

Astro Boy: The Brave in Space

手塚治虫 TEZUKA Osamu | 日本 Japan | 1964 | DCP | B&W、Color | 87min

天才科學家天馬博士為彌補喪子之痛，一手打造擬真的機器男孩，最終卻將之棄置，在科學省官員御茶水博士的努力搶救下，一個擁有十萬馬力、能飛天遁地的「原子小金剛」就此誕生！

1963年，手塚治虫改編自己的長篇漫畫《原子小金剛》，推出日本史上首齣動畫劇集，在海內外掀起熱潮。隔年上映的電影版《宇宙的勇者》由其中三集重剪並上色而成，交待主角的起源，更巧妙隱喻六〇年代冷戰時期的軍備與太空競賽，展現超越時代的科幻視野。楊德昌自幼便深受手塚漫畫影響，更將公司命名為「原子電影」向其致敬。

This theatrical version of *Astro Boy: The Brave In Space*, is based on Tezuka Osamu's beloved comic series, which was a significant source of inspiration for Edward Yang since his early years; he even paid tribute to Tezuka by naming his company "Atom Films." The film is a re-edited and partially re-colored compilation of three episodes from the original 1960s animated series. *Astro Boy's* manga and TV show set a new standard in Japanese animation, giving rise to the genre now known worldwide as anime.

小影格 Cinema B

08.18 FRI 19:40 | 09.17 SUN 19:00 | 10.15 SUN 19:30

* 非英文發音，無英文字幕

Non-English language film without English subtitles

「我小時候第一次看漫畫被感動的經驗便是看手塚治虫。那時候並不知道作者是日本人，因為所有盜版書上都換成中國人的名字，但他的風格極易辨識。直到多年以後，這些作品才跟作者的名字連接起來。他的作品給予年幼的我最大的啟迪，便是其中的人道精神，以及對動物、自然一貫的好奇及關心。」

手塚對我而言，最重要的意義是：『世界上有這樣的一個人，在做一些令我非常感謝的事。』從他開始，我認識到，國籍不是最重要的，重要的是這個人的作品能否真正感動到我。這對我將來的創作是非常大的啟發——對人的關心是人類共通的情感，對人愈關心，作品便愈動人；不論是你從事的是繪畫、文學，或任何一種創作的行業。」

—— 摘錄自楊德昌手稿

As a child, my first experience of being moved by a comic was when I read Tezuka Osamu's works. At that time, I didn't know the author was Japanese because the names were changed to Chinese in all the pirated books, but his style was unmistakable. Only years later, I connected those works with the author's name. Tezuka's works inspired me greatly as a young person — about humanity, curiosity, and care for animals and nature.

For me, the most significant meaning of Tezuka is that "there is someone in the world who is doing something that I am deeply grateful for." Through him, I realized that nationality is not the most important thing; what matters is whether the person's works genuinely touch me. This has been a great inspiration for my future creations—caring for people is a universal emotion, and the more we care, the more powerful our works become, whether in art, literature, or any other creative field.

— Excerpt from Edward Yang's note.



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原作/手塚治虫 ■脚本/鈴木良武 ■演出/高木厚 ■声の出演/清水マリ/勝田久
 監製/橋本雄作、杉井儀三郎、若井元明 ■動画/中村和子/山本繁/林重行 ■進行/川畑栄一 ■トレス/白川成子
 録音/松本繁義 ■撮影/佐倉勉 ■製作・提供/虫プロダクション 會 標

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廣告

一一重構：楊德昌

A One and A Two: Edward Yang Retrospective Exhibition

2023.07.22 — 2023.10.22

臺北市立美術館 1A、1B 展覽室
Taipei Fine Arts Museum Galleries 1A and 1B

本展覽由臺北市立美術館與國家電影及視聽文化中心共同主辦，王俊傑館長與國立臺北藝術大學孫松榮教授共同擔任策展人。研究團隊歷時三年，整理楊德昌導演遺留下來各式手稿、文件與檔案，透過七個主題展間，轉化楊德昌創作核心，將首次公開其珍貴的文物檔案，展現其獨樹一幟的美學精神。

楊德昌作為臺灣新電影運動開創者之一，其對都市再現、性別權力、政治批判、歷史暴力、社會變遷與多重媒介，都有著超越時代的洞察力與視野，是臺灣電影珍貴的資產。本展覽將楊德昌的電影世界帶入美術館，乃是對其作品展開共時性的影音造形，讓觀眾沉浸於電影世界，展開視聽感受。此外，展覽亦展出楊德昌於劇情長片之外的重要作品，包括四部劇作、動畫遺作及各種手稿等，以完滿呈現導演畢生創作軌跡與思想藍圖。

展覽期間，美術館將舉辦國際論壇，國家電影及視聽文化中心則同步舉辦楊德昌電影回顧影展。

"A One and A Two: Edward Yang Retrospective," jointly organized by TFAM (Taipei Fine Arts Museum) and TFAI (Taiwan Film and Audiovisual Institute), presents an extensive collection of the filmmaker's manuscripts, documents, and archives that have been researched by a curatorial team over a period of three years, curated by TFAM Director Wang Jun-jieh and Professor Sing Song-yong from Taipei National University of the Arts. It features seven thematic sections that highlight Yang's unique aesthetic spirit.

Recognized as a pioneer of Taiwan New Cinema, Yang's cinematic oeuvre encapsulates profound insights into various realms, including urban representation, gender dynamics, political discourse, historical narratives, and social transformations. The exhibition provides visitors with an immersive audiovisual experience, enabling them to delve into Yang's cinematic world and engage with his artistic vision. It includes his theatrical plays, animations, and manuscripts, some of which are being revealed for the first time.

An international forum will be held alongside the exhibition, fostering scholarly dialogues and critical discourse surrounding Edward Yang's cinematic legacy. Moreover, TFAI will present a retrospective film program, comprehensively exploring Yang's cinematic world.

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場次表

SCHEDULE

A 大影格 Cinema A

B 小影格 Cinema B

M 多功能室 Multi-functional Room

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
07.23	SUN	A 16:00	獨立時代 A Confucian Confusion	R 129	
		A 19:00	天譴 Aguirre, the Wrath of God	R 95	
07.27	THU	A 16:20	牯嶺街少年殺人事件 A Brighter Summer Day	R 237	★
07.28	FRI	A 19:00	發條橘子 A Clockwork Orange	136	
07.29	SAT	A 14:30	海灘的一天 That Day, on the Beach	R 166	
		B 18:30	浮萍 Floating Weeds	149	▲
07.30	SUN	A 14:00	曼哈頓 Manhattan	97	
		A 16:30	青梅竹馬 Taipei Story	R 120	
		A 19:20	恐怖份子 Terrorizers	R 109	
08.04	FRI	A 19:40	曼哈頓 Manhattan	97	
08.05	SAT	A 11:40	麻將 Mahjong	R 121	
		B 14:10	一九零五的冬天 The Winter of 1905	94	
		M 16:00	講座 英雄創業小成本，電影革命大本營 Talks	F 120	
08.11	FRI	A 19:00	發條橘子 A Clockwork Orange	136	
08.12	SAT	A 11:30	牯嶺街少年殺人事件 A Brighter Summer Day	R 237	
08.18	FRI	B 19:40	原子小金剛：宇宙的勇者 Astro Boy: The Brave In Space	87	▲
08.19	SAT	A 11:00	麻將 Mahjong	R 121	★
		A 14:30	海灘的一天 That Day, on the Beach	R 166	★
		B 18:40	浮萍 Floating Weeds	149	▲
08.20	SUN	A 13:20	藍絲絨 Blue Velvet	121	
		A 16:30	曼哈頓 Manhattan	97	
		A 19:00	發條橘子 A Clockwork Orange	136	
08.25	FRI	A 19:10	獨立時代 A Confucian Confusion	R 129	
08.26	SAT	A 11:30	麻將 Mahjong	R 121	
		A 14:30	光陰的故事 In Our Time	R 110	★
		A 18:20	錢 L'Argent	R 85	

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SCHEDULE


A 大影格 **Cinema A**

B 小影格 **Cinema B**



M 多功能室 **Multi-functional Room**

★ 映後活動 With Q&A

▲ 非英文發音，無英文字幕 Non-English language film without English subtitles

F 免費入場 FREE **R** 數位修復 Restored  膠卷放映 35mm Screening

日期 Date	地點 Venue	時間 Time	片名 Title	片長 Min	備註 Note
08.26	SAT	M 14:00	講座 女性的意見：楊德昌電影女子圖鑑 Talks	F 120	
08.27	SUN	A 14:30	青梅竹馬 Taipei Story	R 120	
	SUN	A 17:20	牯嶺街少年殺人事件 A Brighter Summer Day	R 237	
09.01	FRI	A 19:40	天譴 Aguirre, the Wrath of God	R 95	
09.02	SAT	A 11:20	切腹 Harakiri	 135	▲
	SAT	A 15:10	一一 Yi Yi: A One and A Two...	173	
	SAT	A 19:10	我的美國舅舅 My American Uncle	R 125	
09.03	SUN	A 12:40	海灘的一天 That Day, on the Beach	R 166	
	SUN	A 16:20	恐怖份子 Terrorizers	R 109	
	SUN	A 19:20	藍絲絨 Blue Velvet	121	
09.08	FRI	A 19:30	光陰的故事 In Our Time	R 110	
09.09	SAT	A 13:10	八又二分之一 8½	R 139	
	SAT	A 16:20	天譴 Aguirre, the Wrath of God	R 95	
	SAT	A 19:10	鄉愁 Nostalgia	R 126	
09.10	SUN	A 13:00	藍絲絨 Blue Velvet	121	
	SUN	A 18:20	獨立時代 A Confucian Confusion	R 129	
09.15	FRI	B 18:50	金錢 L'Argent	R 151	
09.16	SAT	A 11:30	切腹 Harakiri	 135	▲
	SAT	A 14:40	青梅竹馬 Taipei Story	R 120	★
	SAT	A 18:30	錢 L'Argent	R 85	
09.17	SUN	A 13:50	電影映照時代：侯孝賢與楊德昌 When Cinema Reflects the Times: Hou Hsiao-Hsien and Edward Yang	F 47	▲
	SUN	A 15:30	一一 Yi Yi: A One and A Two...	173	★
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DREAMS OF LOVE AND HOPE
SHALL NEVER DIE

愛與希望之夢永不消逝

獻給楊德昌

Dedicated to
Edward Yang

1947-2007

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