



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

《親愛的帕索里尼》

Studio Olivier Saillard

Embodying Pasolini

奧利維耶·薩亞工作室



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.8.23 Fri. 19:30

2024.8.24 Sat. 14:30

2024.8.25 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長 105 分鐘、無中場休息。
- ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。

- ◎ **Duration is 105 minutes without intermission.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staffs' instructions.**

節目介紹

舞台上，蒂妲·史雲頓（Tilda Swinton）如一張白紙，從封好的紙箱中拿出電影服裝，循著服裝的主體、配件，一件件穿上。她行走，展示，不帶任何情緒，讓封存在膠卷中的電影服裝再次鮮活立體。

擅長改編文學作品的義大利傳奇電影導演帕索里尼（Pier Paolo Pasolini），長期與服裝設計師達達尼羅·多納蒂（Danilo Donati）合作，以貧窮藝術（Arte Povera）的製作方式，取日常厚重的布料設計角色服裝，莊嚴低調，讓服裝在不喧賓奪主的前提下，在電影中有了自己的隱喻。從《馬太福音》、《一千零一夜》到備受爭議的《索多瑪的120天》表演回顧了這些因電影下檔而封箱的服裝檔案，展現它們被發現、整理，到再次被穿上的過程，讓這些生命短暫的藝術，有了再次面世的機會。

2021年，法國知名時尚策展人奧利維耶·薩亞（Olivier Saillard）攜手英國知名演員蒂妲·史雲頓發表了行為藝術表演《親愛的帕索里尼》，致敬2022年帕索里尼百年冥誕。流動的性別氣質是蒂妲·史雲頓的特質，當這些沉默的服裝展示在她的血肉之軀上，她沒有選擇再次扮演這些角色，而是讓自己如一張白紙般中立地展示，體現服裝與身體、演員與電影，彼此靈肉分離後的孤立；而觀眾現場感受的，還有織品與肉身之間，令人讚嘆的依存關係。

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奧利維耶·薩亞 × 蒂妲·史雲頓

2012 《不可能的衣櫃》（The Impossible Wardrobe）

2013 《永恆的禮服》（Eternity Dress）

2014 《衣帽間—必須使用》（Cloakroom — Vestiaire obligatoire）

2016 《過度曝光》（Sur-Exposition），與夏綠蒂·蘭普琳合作

2020 《親愛的帕索里尼》（Embodying Pasolini）

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序文

從平行到交集，從影展到現在：蒂妲·史雲頓、帕索里尼與臺灣

撰文 | 聞天祥（台北金馬影展執行長）

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最早知道蒂妲·史雲頓，是因為 1987 年金馬影展引進了德瑞克·賈曼導演的《浮世繪》（1986）。她不僅以此片踏入影壇，還如同班底接連演出賈曼的《英倫末路》（1987）、《戰爭安魂曲》（1989）、《花園》（1990）。宛如一期一會，每年影展我們總是從座椅仰視銀幕上的她。也見證她在穿著時裝的古裝片《愛德華二世》（1991）扮演心機皇后，勇奪威尼斯影展最佳女演員。

然後，非常「影展」的《Orlando》（1992）冠上《美麗佳人歐蘭朵》的中文片名，衝進了院線。在那個藝術電影院還很珍稀的年代，她的雌雄同體，複雜演繹，成為性別論述的最佳範例。一致的好評，也順勢開啟她多元的戲路。她可以在魏斯·安德森電影把戲份再少的角色都演到讓你過目難忘；也可以穿梭在李奧納多·狄卡皮歐、湯姆·克魯斯、基努·李維、喬治·克隆尼的明星光環而不遜色（甚至還因此拿了座奧斯卡最佳女配角）；有人從漫威的超級英雄電影《奇異博士》（2016）認識她；也無需驚訝她出現在奉俊昊、阿比查邦、阿莫多瓦或貝拉·塔爾的片子，菊壇有所謂「文武崑亂不擋」，影壇代表非她莫屬。

如果是影展帶臺灣影迷初識蒂妲·史雲頓的話，帕索里尼也理當如此吧？這裡我要畫上大大的問號。

金馬影展作帕索里尼專題，是 2001 年的事情。在此之前，他的名字早已如雷貫耳。因為他跨越文字與影像創作的多才多藝；既是招搖的男同性戀。又是積極的馬克思主義者；他幫費里尼寫過劇本，也提攜了貝托魯奇；當然更包括他如何死於一樁血腥暴力情色糾葛的凶殺案。

序文

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最早是在李幼新（李幼鸚鵡鵪鶉小白文鳥）的著作《坎城威尼斯影展》（增訂版）多達四十幾頁的文字認識他。那時常有讀文字容易過看電影的飢渴匱乏。隨著 1980 年代後期至 1990 年代初 MTV 在臺灣盛行，除了充當《九降風》（2008）、《鬥魚》（2018）描述的青春男女耳鬢廝磨的祕密洞，也成為像我這種求片若渴的影癡的許願機。不待影展引進，我們就已經在小包廂裡見識帕索里尼的桀驁不馴與驚世駭俗。他把耶穌變成社會主義的革命家；以「性」為中心來論述宗教影響；無論希臘悲劇或古典文學，到了他手裡都能轉化為人類學式的現代指涉。而他最後四部長片《十日談》（1971）、《坎特伯雷故事集》（1972）、《一千零一夜》（1974）、《索多瑪 120 天》（1975）還成為莫名的「世界十大禁片」DVD 的領銜者，簡直被當作情色教主，大誤特誤啊！

上述種種寫來雖像備忘錄，也沒把握萬無一失，但既是對他們的瞻望，也是對臺灣影迷（藝文）生態爬搔梳櫛的記錄。過去沒想過，兩個世代差異如此大的藝術家，會有交集的那一天。畢竟帕索里尼在 1975 年就已過世，10 年後蒂妲·史雲頓才要踏入影壇。誰料到前者電影的戲服，會啟發後者的演出？這些服飾出自達尼羅·多納蒂之手，除了與帕索里尼長期合作，他為費里尼的《卡薩諾瓦》（1976）和柴菲萊利的《殉情記》（1968）設計的服裝囊括了兩座奧斯卡！再想想他們從創作裡玩耍、叛逆、顛覆、再造的精彩，線索或許早就存在，只待緣分和時機。

主創者介紹

蘇格蘭 | 蒂妲·史雲頓

蒂妲·史雲頓的電影生涯始於 1985 年，參演導演德瑞克·賈曼執導的《卡拉瓦喬》。她的第二部電影是彼得·沃倫《友誼之死》。在賈曼於 1994 年過世之前，兩人又合作拍攝了七部電影，包括《英格蘭末日》、《花園》、《戰爭安魂曲》、《愛德華二世》，以及《維根根斯坦》；並憑藉《愛德華二世》拿下 1991 年威尼斯影展最佳女演員獎。1992 年她主演莎莉·波特執導，改編自維吉尼亞·吳爾芙同名小說的電影《美麗佳人歐蘭朵》，享譽國際。

1995 年她構思並演出備受好評的限地臨場行為藝術表演作品《也許》，作品中，她躺在玻璃箱內呈現自己正在睡覺的樣子。此作品最初在倫敦蛇形畫廊展出，由她與雕塑家科內利亞·帕克共同完成。次年，她與法國藝術家皮埃爾和吉爾斯合作，於羅馬巴拉科博物館展出這件作品。2013 年她在紐約 MoMA 現代藝術博物館復活了《也許》，並在博物館內多個空間中，未事先公告、無藝術家評論、無官方影像，也無固定時間表地呈現這個作品。

史雲頓與多位導演建立長久的合作關係，包括吉姆·賈木許《噬血戀人》、《喪屍未逝》；柯恩兄弟、琳恩·倫賽《凱文怎麼了》；與盧卡·格達戈尼諾《我愛故我在》、《池畔謎情》、《窒息》；喬安娜·霍格《紀念品》首部曲與二部曲；以及奉俊昊《末日列車》、《玉子》等。

史雲頓憑藉東尼·吉洛伊執導的《全面反擊》獲英國影藝學院影獎與奧斯卡金像獎最佳女配角獎。2020 年因其在電影的成就與貢獻，獲得英國電影協會最高榮譽獎，與威尼斯影展終身成就獎。2022 年她與胡里歐·托雷斯合作拍攝《問題專家》；與大衛·芬奇合作《殺手》等。接下來將約書亞·奧本海默共同拍攝《末日》；並二度合作佩德羅·阿莫多瓦，與朱莉安·摩爾共同演出《隔壁的房間》。她剛完成愛德華·伯格《小玩家的敘事詩》的拍攝。

蒂妲·史雲頓為一對雙胞胎的母親，住在蘇格蘭高地。



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主創者介紹

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法國 | 奧利維耶·薩亞

奧利維耶·薩亞畢業於藝術史學系。1995 年，他被任命為馬賽時尚博物館館長；2000 年，開始負責巴黎裝飾藝術博物館的「時尚」展覽規畫，並於 2010 年擔任巴黎時尚博物館館長。自 2017 年起，他擔任阿拉亞基金會總監，並自 2018 年起擔任法國鞋履巨擘 J.M. Weston 的形象與文化藝術總監。薩亞著有多部著作，包括 2009 年由 Textuel 出版的《當代時尚理想史》，以及 2019 年由羅貝爾·拉豐出版社所出版的《時尚書》。也曾策劃展覽，包含在巴黎裝飾藝術博物館的「山本耀司：就是時裝」、「克里斯蒂安·拉克魯瓦的時裝史」；巴黎時尚博物館「阿澤汀·阿拉亞」與「珍娜·拉望」的回顧展；布德爾博物館「格雷夫人：從裁縫到藝術」、「巴黎世家：以黑為名」，以及近期在佛羅倫斯彼提宮展出的「曇花一現的時尚博物館」。2005 年，薩亞獲選為法國在京都九條山別館駐村藝術家。自此，他一直以表演的形式進行詩意的反思。從業 20 多年來，他發起近 30 場演出。2018 年創立「貧窮時尚」計畫，致力於詩意、表演性和教學性的服裝創作，以高級訂製服的知識與技巧為基礎，改造普通且樸素的服裝。



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演出製作團隊

創作及演繹 | 奧利維耶·薩亞、蒂妲·史雲頓

創作協力 | 蓋爾·馬米納、卡斯帕·德馬瑟、伊·蓋達爾

服裝 | 達尼羅·多納蒂 (法拉尼服裝工作室, 總監一路易吉·皮克羅)

木製帽架 | 皮耶羅尼實驗室 (總監一馬西莫·皮耶羅尼)

製作人 | 艾馬赫·克尼爾 (奧利維耶·薩亞工作室)

共同製作 | 澤特瑪文化公司 (羅馬)

特別感謝 | 法拉尼服裝工作室

皮耶羅尼實驗室

克拉拉·托西·潘菲利

妝髮團隊 | KC Artists mgmt

彩妝師 | 李孟書

髮型師 | 溫鑫雯

彩妝助理 | 李艾倫

視覺設計 | 方序中 @究方社

美術設計 | 劉丁菱

節目英文文案 | 余岱融

文字翻譯 | 李曼瑋

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指定住宿 |  圓山飯店
THE GRAND HOTEL



如蜜蜂般嗡嗡低吟

撰文 | 蒂妲·史雲頓

皮耶·保羅·帕索里尼的電影是個既神聖又極其實際的領域。在我成為藝術家的初期，便相當熟悉他的作品；也是從那時起，他便成為我人生的一位導師。對許多人來說也是如此，他是一種創作的泉源。

1985 年，我 24 歲，剛從大學畢業，決定放棄短暫的劇場專業演員生涯，並準備開啟馬場漫遊和賭賽馬的替代職涯。但我去參加了最後一場面試，與德瑞克·賈曼會面——他當時正為一部關於卡拉瓦喬的電影進行選角。這次偶然的會面為我開啟了新世界的大門；從那天起，這段相遇便一直滋養著我的藝術創作——一種拍電影的習慣——並且，從經驗上而言，一直活在電影之中——差不多成為我接下來 30 年人生的骨幹。我們這些有幸在賈曼團隊工作的成員，將電影視為一種極具影響力的社會行動：包容、挑釁、浪漫、奇想、知識以及政治。懷著對所處時代的清醒認識，我們以一個集體進行共同創作；我們認為自己的工作是很重要的，正因為理解到抵抗是我們的特權與責任：特別是抵抗柴契爾夫人的右翼政府，以及其透過「地方政府法 28 條」壓迫和刑事起訴 LGBTQ+ 族群意識相關的文化傳達，種種威脅英國公民和民主自由的惡意企圖。

在 1980 年代後半和 90 年代初我們大膽地創作，認為自己加入了邊緣藝術家的長列。他們是歷史洪流中高舉的明亮大旗與火炬，我們則從他們的靈感中汲取脈絡、觀點與情誼。國際主義令人尊敬的長者們——從約翰·迪伊到克里斯多福·馬羅，再到三位威廉：莎士比亞、布萊克、柏洛茲——這其中，我們最崇拜的，或許就是帕索里尼。我相信，單單就帕索里尼存在的這件事，就給予了賈曼很大的勇氣：無論是作為詩人、知識分子、政治活動家，或是激進的電影工作者，他擁有著不可否認的國際影響力與卓越地位。帕索里尼走在前端，點明了前路、照亮了方向；在我們感受到嚴峻威脅的時代，在我們初試啼聲，嘗試著一種全新、現代、具辯證意涵電影的時候，是他與他的電影鼓勵著我們的創作。

如蜜蜂般嗡嗡低吟

帕索里尼的《馬太福音》（1964 年）無疑是賈曼在拍攝《卡拉瓦喬》（1986 年）期間的護身符。《馬太福音》的現代性、真實與雕塑並行的獨特質地、奇想與日常的相互融合，都為賈曼的劇組在創作《卡拉瓦喬》的過程中，提供了具體的參考——那部電影的劇照在技術人員、藝術和攝影部門之間不斷複製並被自由分享。帕索里尼將他的人物和形象構建成生活中真實的人，而非單純由演員所詮釋的一種存在；他將當代、具有人性的聖人與天使，形塑成具體、形象化且具代表性的角色，就像義大利畫家皮耶羅·德拉·弗朗切斯卡與安德烈亞·曼特尼亞——以及當然還有卡拉瓦喬——所創作的人物一樣。我的朋友西蒙·費雪·特納原本負責替電影尋找臨時演員，後來成為賈曼電影的傑出配樂作曲家。他在倫敦東區義大利社區的咖啡館裡，尋找具有紅衣主教和模特兒氣質的面孔，就像是帕索里尼在羅馬屠宰場，挑選聖使與其見證者的方式一樣。這些人物的面容沐浴在未經雕琢的自然光線之中，清晰且立體，而他們的輪廓和姿態，在這兩部電影裡，無不流露出風格主義的特徵。帕索里尼和賈曼將他們沈浸在俐落、原始的光線裡面，將他們造成栩栩如生的雕塑；與此同時，又將每一個人物定錨成新現實主義者，具足重量感及簡樸真誠。清新如白晝，永恆而不朽。

帕索里尼作為引道：這條通往真實的道路，同時提供了一種精神層面的可能性，從中積極回應文學所承載的偉大主題。帕索里尼這位一貫的無神論者與馬克思主義者，被問及為何會對耶穌基督的故事感興趣，他對此形容自己為「對信仰抱有懷舊之心的無神論者」。他稱自己的電影是「由類比所重構的福音書」，呈現的並不是耶穌所生活的真實歷史，而是他死後兩千年來所累積的基督教故事。這些不同層次的觀點、脈絡與意義，標誌著帕索里尼對戰後歐洲社會政治論戰所做出的貢獻。後來，賈曼在他的電影《暴風雨》（1979）和《愛德華二世》（1991）中汲取了這種具賦權意義的精神，直言不諱地將個人意識與當代氣韻編織進這些經典作品的經緯之中，如同帕索里尼處理喬叟、薄伽丘和《一千零一夜》（1974）一樣，賦予這些文學作品尊嚴、權力與生命。藝術家們用生命力、熱情和靈魂掌握住他們的時代；一道鮮豔的火線在他們之間燃起。

如蜜蜂般嗡嗡低吟

電影，如同信仰，遠遠超出其組成元素的總和。各種構築這有機體的碎片，包括每一幀的內容—景觀、道具、天氣—是神秘又充滿魔力的。或許，觸碰這些痕跡就是在玩弄鍊金術的元素，因為，被拍攝下的東西不會死亡。在電影中，氣氛、物品、尤其是人，都停滯了時間；他們的雙眼看向先前的時空，他們的時間蹤跡與我們截然不同，而我們則透過電影這扇舷窗，窺視著他們。時間彎曲回到過去、回到我們的先輩、回到我們的根以及我們當下所處的時代，時間在此停下、消融。我們思考著這些影子、這些鬼魂的真實性：他們行走的樣子跟我們一樣，他們的動作和姿態是我們認得出來而且可以回應的方式，他們滑過分歧、進入一種似乎是溝通的狀態—自此，訊息的接收變得清晰而明瞭—直到我們發現這是條單行道為止。而且，奇妙的是，他們看不見我們。

拿起一件斗篷、一頂帽子或是一條項鍊的過程—這些紀錄於我們熟悉電影中的物品—總是讓人陶醉不已。這個動作鬆綁了我們對連續性的感知：在鏡子背後，這裡是真實存在的，這是時間凍結的確切證據，一個開放、廣闊、和平的入口。我們滑入過去、深入一種懸置狀態—就好像我們將臉浸入清澈見底的熱帶海水之下...這些不過就是遺跡，是上一季落下的葉子，早已在曾經形成它們的樹枝下方，化作了護根層。不久之後，我們也會成為這樣的文物。如果我們被記錄下來，那就是如此。而我們的枝條，從它們那兒受到啟發、萌芽，將會長出新的枝芽，也許它的精神，會從它們的時間回到我們這一刻的池中，向見證我們自己的型態與姿勢傾靠。

跨越了許多門檻，奧利維耶和我獲得接觸到帕索里尼作品收藏的機會，而我們燃起熊熊的熱情。我們深愛著這些在同一個電影宇宙裡的遺跡，能夠與它們對話，有時候真的是令人陶醉至極...這些碎片—誰能想到呢？—原本只是衣服而已。它們仍有功能，仍呈現出我們熟悉的樣貌，但同時，也在電影攝入的樣貌之外，以其它的方式在移動著。那些困在螢幕中、以黑白呈現的物品，就像奇蹟發生一樣，在我們的手中光彩奪目、生機盎然，觸感更是立體。它們沈重而實際，充滿人性。

這些戲服扮演了自己的角色之後，導演喊卡、保留、收工。現在，它們自由了、退休了，安歇在鋪滿薄紙的永恆牧場中。但是一嘿，奇蹟出現了！—我們可以把它們拿起來，穿在自己身上，然後它們立刻開始工作、準備好上鏡，現在、當下、正確，渴望著貢獻自己的服務。它們不朽、全心全意、熱血沸騰、眨動著睫毛、如蜜蜂般嗡嗡低吟。

—— 本篇文章收錄自 Rizzoli 出版的《Embodying Pasolini》（2022）。

關於服裝本身

撰文 | 奧利維耶·薩亞

「至於我自己的電影，我從來沒有要製作一部團隊創作的電影。我一直認為電影是作者的作品——不僅是劇本和導演，還包括場景、地點、角色，甚至是服裝的選擇，我選擇一切，而音樂就更不用說了。我有合作夥伴，比如我的服裝設計師達尼羅·多納蒂。我對服裝有初步構想，但我不知道怎麼製作，所以由他來完成。他做得非常出色，而且品味優雅、充滿熱情。」
——皮耶·保羅·帕索里尼

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在 1968 年與喬·哈利戴（亦名為奧斯瓦·斯塔克）進行的一系列訪談中，皮耶·保羅·帕索里尼回顧了他的電影和創作，勾起他對導演工作的回憶——場景氣氛和地理位置的選定、角色及其意圖的挑選等等。這些訪談成為了解帕索里尼思想的橋樑，也讓我們認識構成這個思想的一些重要題材，同時，這些資料也讓我們接觸到當代的裂面，以及一個電影創作者所描繪的世界，儘管那裡的影像建構奠基於其它時代與地點，但依舊相當真實；而這，便是這位詩人兼電影創作者始終堅持的想法。

在為編劇和導演所服務的圖像建構之中，包裹著人物和演員的戲服並不是次要的心理裝飾，而是一幅絕不應該動搖的真實肖像。當代義大利的平民服裝——帕索里尼從中所觀察到的過度現象——揭示出人們對中產階級的追求，就好像他們在試穿外套一樣輕鬆隨意。電影《伊底帕斯王》（1967）、《十日談》（1971）和《坎特伯雷故事集》（1972）的服裝進入了其它的時空和地理空間，不再受限於過於明確且趨於普遍的參照。從破爛的衣物到莊嚴的厚重布料，他召喚出的是可表現性，而非簡單的再現。

在帕索里尼所處時代的所有服裝設計師之中、在所有受他影響的從業人員之中，達尼羅·多納蒂（1926–2001）可說是這種短暫藝術中最傑出的工匠——他理解何為「親身實踐」，從新發明的剪裁與縫製技術，他進入服裝本質，進而賦予服裝實體。

關於服裝本身

儘管最初的構想出自於帕索里尼，但這絕不意味多納蒂只是個裁縫師。前者提出的要求是直覺性的，而那些構想一若不是由後者給予生命，便無法實現。他們雙方都明白，創作過程不是建立在行動和才能的階級之上，只有在作品完成（有時要在多處實現）時，原初構想的崇高地位才值得稱道，而多納蒂也承認這點，並對此毫不畏懼。自從他們在電影《軟乳酪》（1963）中首次合作以來，多納蒂在帕索里尼的美學中便一直扮演著重要的角色。他在煮過的羊毛或撕裂的雪紡上，展現出簡約風格的大師之作，而他的色彩，則借鑑義大利畫家喬托或馬薩喬的畫作，為電影增添了超越演員本身的魅力，少有人能及。

多納蒂的職業生涯既顯赫又低調，這相對證明了他在藝術上的卓越成就，也使他與維斯克堤和費里尼這些大師級導演有了合作機會。他還進一步與莫洛·鮑羅尼尼、法蘭哥·柴菲萊利和羅貝托·貝尼尼合作，並憑藉柴菲萊利的《殉情記》（1968）和費里尼的《卡薩諾瓦》（1976）贏得了兩次奧斯卡最佳服裝設計獎。但無疑地，與帕索里尼的合作的影響力最深遠。

多納蒂為帕索里尼的九部電影設計了服裝。在今天仍然開放的法拉尼工作室中，多納蒂親手染布、起皺、拼接，將義大利壁畫色彩中的陰影撕裂重組。在每部電影中，他都專注於一種材料：粗厚的羊毛麻花編織，讓《伊底帕斯王》呈現出電影所追求的古風；柔和色調的毛氈用於製作厚實的外套，讓衣物看起來就像建築結構或居住空間；而厚重的天鵝絨披風和大衣則出現在《坎特伯雷故事集》。多納蒂還發明了處理這些粗重布料的機器，因為沒有人能夠駕馭這些材料。

許多人認為《美狄亞》（1969）的戲服最為花俏，但事實上，這並不是出自於多納蒂之手，而是皮耶羅·托西，而且，著名歌劇演員瑪麗亞·卡拉絲在這件事情上，或許有很大的影響。然而，儘管它們奪目耀眼，這種豐富裝飾所訴說的雕琢式陶醉狂喜，並不是多納蒂的興趣所在。相反地，他是藉由粗糙的材料和布料，以及不常見的拼接組合技術，才實現了不朽、獲得最終的成功。

多納蒂為帕索里尼創作的戲服緊密懸掛並列著，安靜如架上的叢書，它們默默地展示在羅馬的法拉尼工作室之中，這裡也是製作這些服裝的所在。主角和配角的戲服、臨演的衣服，都按照電影和製作進行分組、按章節和場景收集在一起，它們盤旋在曾經服務過的無意識記憶之中，有些衣服在拍攝結束之後，就再也沒有觸碰過人的肌膚。

關於服裝本身

相較於普通衣服與保存在博物館的時裝，戲劇和電影的服裝更加渴望軀體。短暫、孤立無援，它們就像沒有音樂的片尾字幕。訪客、觀眾、迷失的電影愛好者在他們身上、在自己身上，徒然地尋找合適的解釋。籠罩在電影的陰影之下，這些謎一般的織品只能靠著電影的記憶重現生機。但這幾乎無法實現，因為其它配件和那個從未被提及的身軀穿戴一動作，並不保存在倉庫的抽屜裡；在片尾結束的時候，就已消散無蹤。

《親愛的帕索里尼》是一場以表演形式呈現的展覽，將這些服裝從隔絕的世界中提取出來。跟隨著帕索里尼電影的腳步，它們從包覆保護的防塵罩內、懸掛的衣架上、原本長眠的盒子中，一一掙脫出來。

沒有進行危險的場景重現，崇拜式的聖徒傳記也不是它們的命運。最多，就是讓那些由帕索里尼構思並後來成為靈感的初衷，漸漸浮現出來。從畫家皮耶羅·德拉·弗朗切斯卡那兒偷來的手勢、從喬托的壁畫上捕捉到的動作、或者是從拜占庭畫作中所觀察到的態度，都不能違背被喚醒的衣服和戲服所強調的現實主義。

策展人身著連身工作服，把戲服上的褶皺攤開，調整鑲在外套的裝飾，安靜無聲地移動組合禮服與長袍。蒂妲·史雲頓是其中一位策展人，就好像在博物館裡進行導覽，她不發一言地展示著這些物品。

「我為電影選擇演員的標準一直都是一樣的：我選擇的是演員的本來面目，而不是他們巧妙假裝出來的樣子。」帕索里尼表示。史雲頓小心地處理這些戲服，謹慎的動作旋即加入了服裝所象徵的深深缺失感。她迅速投入其中，努力揭示那些她有時穿上的服裝外殼及其所暗示的巨大消逝。在由戲服重新掌管的空間之中，她將它們穿上。

史雲頓沒有在扮演、也不是在表演，她只是擁抱並體現服裝本身的樣貌。

—— 本篇文章收錄自 Rizzoli 出版的《Embodying Pasolini》（2022）。

Introduction

Swinton unpacked the raiment of films past like so many treasures salvaged from oblivion - VOGUE

Saillard once again delivers a perfect performance, which allows "this assembly of inert bodies" to live again, and better - TOUTE LA CULTURE

"Cinema artefacts have this one fantasy moment, and that's it" - Tilda Swinton

An original performance created by French fashion and art historian Olivier Saillard and the iconic, multi-award-winning British actor, Tilda Swinton, *Embodying Pasolini* brings together a wide selection of costumes from the films of Italian director Pier Paolo Pasolini, live, for the very first time.

Designed by Danilo Donati and prepared by the Farani workshop, outfits from *The Gospel According to St. Matthew*, *Oedipus Rex*, *A Thousand and One Nights* and *Salò, or the 120 Days of Sodom* prove Pasolini and Donati's abundant and long-term collaboration. This performance retraces the process of how the pieces were discovered, identified, and assessed until they were brought onto the stage and worn again, which was originally prohibited.

As if being a silent mannequin captive to its memory, Saillard and Swinton try on nearly thirty costumes, dresses, coats, and hats. They make a brief appearance for a daring try-on session, with audience members as witnesses. Captured in fabrics, Swinton doesn't represent the correspondent characters. Instead, her role is precisely the lack of a role. Her presence sheds light on how the now explicitly orphaned costumes are separated from the body, the actors and the films, situated in their soulful and truthful existence.

Olivier Saillard & Tilda Swinton

2012 The Impossible Wardrobe

2013 Eternity Dress

2014 Cloakroom, Vestiaire obligatoire

2016 Sur-exposition, with Tilda Swinton and Charlotte Rampling

2020 Embodying Pasolini

Introduction

When Two Parallel Paths Cross, from Film Festivals to the Present: Tilda Swinton, Pier Paolo Pasolini, and Taiwan

Text by Wen Tien-Hsiang, CEO of Taipei Golden Horse Film Festival

I first came to know Tilda Swinton through the 1987 Golden Horse Film Festival, which featured Derek Jarman's *Caravaggio* (1986). Not only did this film launched her into the film industry, but it also made her a regular in Jarman's works, such as *The Last of England* (1987), *War Requiem* (1989), and *The Garden* (1990). It felt like the Japanese saying—*ichi-go ichi-e* (treasuring the unrepeatable nature of a moment); each year at the annual film festival, we'd look up from our seats to see her on the screen. I bore witness to her evolvment, particularly in the period drama *Edward II* (1991), where she played a scheming queen and brought home a Best Actress award at the Venice Film Festival.

Then came *Orlando* (1992), with its Chinese title translating to *The Beautiful Orlando*. This very artsy film made inroads into mainstream cinemas. In an era when art film theatres were still rare, Swinton's androgynous and complex performance became a quintessential example for gender discourse. The unanimous praise she received paved the way for her versatile acting career. In Wes Anderson's film, she could make even the smallest role memorable; she holds her own among the likes of Leonardo DiCaprio, Tom Cruise, Keanu Reeves, and George Clooney (even earning an Oscar for Best Supporting Actress). While some may know her from Marvel's *Doctor Strange* (2016), it wouldn't be surprising to see her in films by Bong Joon-ho, Apichatpong Weerasethakul, Pedro Almodóvar, or Béla Tarr. In traditional Chinese theatre, there's a saying, "capable in both scholar and warrior roles"; in cinema, Swinton is this versatile counterpart.

If it was a film festival that introduced Taiwanese audiences to Tilda Swinton, could the same be said for Pier Paolo Pasolini? Here, I must place a big question mark.

A Pasolini retrospective at the Golden Horse Film Festival happened in 2001. Before that, his name was already a legend due to his multifaceted talents spanning literature and film, his unabashed homosexuality and staunch Marxism, his contributions as a screenwriter to Federico Fellini and as a mentor to Bernardo Bertolucci, and of course, his violent and scandalous murder.

Introduction

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I first learned about Pasolini through Lee You-Shin's (pen name Quail Java Sparrow Youth-Leigh) *Cannes and Venice Film Festivals* (expanded edition), which devoted over forty pages to him. Back then, it was often easier to read about films than to see them, given the scarcity which made us hungry for more. As MTVs (video booths) became a phenomenon in Taiwan during the late 1980s to early 1990s, it served not only as the secret dens for intimate whispers among young men and women, as depicted in films like *Winds of September* (2008) and *The Outsiders* (2018), but also as a wish-granting machine for cinephiles like me, who were desperate to get their hands on films. We didn't have to wait for film festivals; we saw Pasolini's untamed and shocking works in video booths. He portrayed Jesus as a revolutionary socialist; centred 'sex' in his discussions on religious influence; and transformed Greek tragedies and classical literature into modern anthropological references. His last four feature films, *The Decameron* (1971), *The Canterbury Tales* (1972), *A Thousand and One Nights* (1974), and *Salo, or the 120 Days of Sodom* (1975), even became the most celebrated top ten banned films in the world, elevating him as a maestro of erotic cinema. What a misleading perception!

While the above may read like a memorandum and lacks absolute certainty, it reflects both an admiration of their legacies and a record of the (artistic) ecosystem among Taiwanese film enthusiasts. It was unimaginable that the paths of the two artists, so different and from different generations, would one day cross. After all, Pasolini died in 1975, and Swinton only began her film career a decade later. Who could have predicted that the costumes from Pasolini's films, designed by Danilo Donati—who also worked on Fellini's *Casanova* (1976) and Franco Zeffirelli's *Romeo and Juliet* (1968), both of which won Oscars— would inspire Swinton's performance? Given the playfulness, rebellion and subversive spirits, and brilliance of reinvention in both of their creative works, the clues, it seems, were always there, just waiting for the right moment and fate to be put together.

Artist

Tilda Swinton /Scotland

Tilda Swinton started making films with the director Derek Jarman in 1985 with *Caravaggio*.

Her second film was Peter Wollen's *Friendship's Death*. She and Jarman made seven more films together, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she won the Best Actress award at the 1991 Venice International Film Festival) and *Wittgenstein*, before Jarman's death in 1994. She gained wider international recognition in 1992 with her portrayal of *Orlando*, based on the novel by Virginia Woolf under the direction of Sally Potter.

In 1995 she conceived and performed her acclaimed site-specific live-art piece *The Maybe* — in which she presents herself lying asleep in a glass case— which was originally performed at The Serpentine Gallery in London with an installation she devised in collaboration with sculptor Cornelia Parker. The following year, in collaboration with the French artists Pierre et Gilles, she performed the piece at the Museo Barracco in Rome. In 2013, she revived *The Maybe* at MoMA in New York, where the specifics of its incarnation there meant that it appeared unannounced, unaccompanied by an artist's commentary, official images or finite schedule, in various spaces in the museum.



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She has established rewarding ongoing filmmaking relationships with Jim Jarmusch (including *Only Lovers Left Alive* and *The Dead Don't Die*), Joel and Ethan Coen, Lynne Ramsay (*We Need to Talk About Kevin*), Luca Guadagnino (*I Am Love*, *A Bigger Splash*, *Suspiria*), Joanna Hogg (*The Souvenir Parts 1 and 2*) and Bong Joon Ho (*Snowpiercer* and *Okja*).

She received both the BAFTA and Academy Award for Best Supporting Actress of 2008 for Tony Gilroy's *Michael Clayton*. In 2020, she was the recipient of both a BFI Fellowship and a Leon d'Oro at the Venice Film Festival for her lifetime's work.

In 2022 she shot with Julio Torres on his feature *Problemista* for A24 and David Fincher on *The Killer* for Netflix. She will next be seen in Joshua Oppenheimer's *The End*, and her second collaboration with Pedro Almodóvar in *The Room Next Door* with Julianne Moore. She has just finished shooting *The Ballad of a Small Player* with Edward Berger for Netflix.

Tilda is the mother of twins and lives in the Highlands of Scotland.



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Artist

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Olivier Saillard /France

Olivier Saillard is a graduate in art history. In 1995, he was appointed director of the Marseille Fashion Museum; in 2000, he became responsible for the "Fashion" exhibition programming at the Musée des Arts Décoratifs in Paris, and in 2010, director of the Palais Galliera, the City of Paris Fashion Museum. Since 2017, he has been the director of the Alaïa Foundation and the artistic director for image and culture at J.M. Weston (since 2018). He has authored several works, including *An Ideal History of Contemporary Fashion* (Textuel, 2009), *The Fashion Book* at Robert Laffont (2019), and major exhibitions such as *Yohji Yamamoto: Just Clothes*, *Christian Lacroix: A History of Clothes* at the Arts Décoratifs; *Azzedine Alaïa, Jeanne Lanvin* at the Palais Galliera; *Madame Grès: Couture at Work*, *Balenciaga: The Work in Black* at the Bourdelle Museum, and most recently, *The Ephemeral Fashion Museum* at the Palazzo Pitti in Florence. In 2005, Olivier Saillard was a recipient of the Villa Kujoyama in Kyoto. Since then, he has been conducting a poetic reflection presented in the form of performances. Nearly thirty performances have thus been initiated over 20 years. In 2018, he founded "Moda Povera," a project dedicated to poetic, performative, and pedagogical clothing creation, based on the transformation of ordinary and modest clothes magnified by haute couture knowledge and techniques.



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Production Team

Created and interpreted by Olivier Saillard and Tilda Swinton
Artistic collaboration: Gaël Mamine, Gaspard de Massé, Zoé Guedard
Costumes: Danilo Donati a Farani workshops, directed by Luigi Picolo
Wooden shapes: Pieroni workshops, directed by Massimo Pieroni
Produced by Aymar Crosnier - Studio Olivier Saillard
Co-produced by Zetema Progetto Cultura, Roma and Azienda
With the support of the Ateliers Farani – Luigi Piccolo for the costumes and the Laboratorio Pieroni
The Studio Olivier Saillard warmly thanks Clara Tosi Pamphili

Hair & Makeup: KC Artists mgmt
Makeup Artist: Meng Shu Lee
Hairstylist: Sundia Wen
Makeup assistant: Ellen Lee
Graphic Design: Joe Fang @JOEFANGSTUDIO
Art Design: Orange Liu
Copywriter (EN): Yu Tai-Jung
Translator: Mavis Lee
Photography: Ruediger Glatz

Designated Accommodation: Grand Hotel



Humming Like Bees

Text by Tilda Swinton

The cinema of Pier Paolo Pasolini has been a landscape both sacred and profoundly practical and familiar to me from my earliest beginnings as an artist. He has been a sort of godfather in my life ever since, as for many, and something of a source.

When I was twenty-four, in 1985, recently down from university and fresh in my decision to abandon my short-lived graduate adventures as a professional actor in the theater—and about to embark on an alternative career as a flaneur and gambler on the horses—I was sent for one last appointment to see Derek Jarman, who was casting his film about the life of Caravaggio. This chance meeting was to be the original gateway drug that has nourished me from that day forward: a habit of making—and, to an empirical degree, living in—a cinema that has served as pretty much the architecture of the following three decades of my life. Those of us lucky enough to be gathered into the pack that formed the crew around Jarman valued cinema as a profoundly powerful social gesture: inclusive, provocative, romantic, fantastical, intellectual, and political. We made work together as a collective in an open-eyed awareness of our time. We learned to think of our work as relevant precisely because of the resistance we considered it our privilege and duty to provide: specifically, its resistance to Margaret Thatcher's right-wing government and its pernicious attempts to threaten civil and democratic liberty in the United Kingdom and its initiative, through a proposition known as Clause 28, to suppress and criminally prosecute all cultural expressions of LGBTQ+ life and consciousness.

We were emboldened in the second half of the 1980s and early '90s to see ourselves as joining a long line of outsider artists, a bright banner strung through history, torchbearers from whose inspiration we drew a sense of context, perspective, and fellowship. And, along with the most honored elders of our internationalist house—from John Dee to Christopher Marlowe to the three Williams: Shakespeare, Blake, and Burroughs—we worshipped, perhaps above all, Pasolini. I believe that the very existence of Pasolini gave Jarman courage: in his status as poet, as intellectual, as political activist, as well as his preeminent position as radical filmmaker of undeniable international impact, Pasolini went before, blazed the path, and lit the way. He and his films kept us company and laid down encouragement in our project—that of cutting the teeth of a new, modern, polemical cultural cinema in what felt, to us, like critically threatened times.

Humming Like Bees

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The Gospel According to St. Matthew (1964) was, undeniably, a talisman for Jarman during the making of *Caravaggio* (1986). In its modernity, the distinctive texture of the real and the sculptural, the fanciful combined with the quotidian, this film formed a concrete point of reference for the entire crew throughout our work. Still images were copied and freely shared amongst electricians and the art and camera departments. Pasolini frames his people, his portraits, as living beings taken from life, not actors interpreting existence, contemporary and human saints and angels, as concrete, as material and iconic as those composed by Piero della Francesca, by Andrea Mantegna, and, of course, by Caravaggio. My friend Simon Fisher Turner, later the composer of Jarman's sublime film soundtracks, was originally tasked with finding extras for the film. He scoured the cafés of the East End of London's Italian communities for the faces of cardinals and models just as Pasolini did in the Mattatoio in Rome for his divine messengers and their witnesses. The clarity and substance of their features, bathed in unstudied light, and their profiles and gestures in both films are nothing if not Mannerist. Pasolini and Jarman bathed them in crisp, raw light and positioned them as living sculptures, while at the same time anchoring each icon as neorealist in weight and sparse candor. Fresh as the day, timeless and never-ending.

Pasolini the Portal: the pathway to the real also supplied the spiritual possibility of an engaged response to the great themes of literature that carried them. When questioned about how he, a long-standing atheist and Marxist, might find an interest in approaching the story of Jesus Christ, Pasolini described himself as "an unbeliever who has a nostalgia for a belief." His film, he said, is of "a Gospel remade by analogy," a history not in fact of Jesus's life, but of 2,000 years of Christian stories since he died. These layers of perception, of context and of significance, are emblematic of Pasolini's contribution to the arena of postwar European sociopolitical polemic. Later, Jarman drew on this empowered spirit of entitlement for his films *The Tempest* (1979) and *Edward II* (1991), weaving an unapologetically personal and contemporary verve into the weft of this canonical material, owning the life of these literary classics with dignity, authority, and heart, just as Pasolini had with Chaucer, with Boccaccio, and with *Arabian Nights* (1974). These artists grasped their time with vigor and passion and soul. What a vibrant line of fire is shot between them.

Humming Like Bees

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Film, like faith, is made up of much more than the sum of its parts. And the bits and pieces that go to make its formula, including all components in its every frame— its landscapes, its properties, and its weather—are magical and mysterious. Perhaps to touch these traces is to mess with the elements of alchemy. Because, things that are filmed do not die. Atmospheres, objects, and preeminently, people, halt all the clocks, their eyes looking out at a former time and space, their tidemark distinctly different from ours, peering as we are into the porthole of a transport afforded us through film. Bending back into the past, towards our ancestors and progenitors, to the roots of ourselves and of the era we currently inhabit, time stops and dissolves. We wonder at the realness of these shadows, these ghosts: they walk like us, they move and gesture in ways we recognize and respond to, slipping across the divide into what feels like communication— messages received loud and clear— until we realize this is a one-way street, and marvelously, they cannot see us back.

To take up a cloak, a hat, a necklace worn for and recorded by any film we know well is a heady business. It unmoors our sense of continuity: here is a real survival beyond the looking glass, concrete evidence of time arrested, of a gateway open, wide, and peaceful. We slip into the past and enter into limbo— like laying our faces below the surface of a clear, tropical sea.... They are but vestiges, these things, leaves fallen in a previous sea-son, already mulch below the branches of the shapes they made. We will be such relics too, before long. If we are recorded, that is. And our own branches, grown out of and inspired by theirs, will grow new shoots, the spirits of which will, perhaps, lean in to witness our shapes and gestures, out of their own time and back into this pool of our present moment.

Humming Like Bees

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When Olivier and I were offered an opportunity to make this encounter with the archive of Pasolini's work, various thresholds were crossed, and fires started. The possibility of entering into a dialogue with these remnants of a cinematic universe so beloved by us both, was, at moments, intoxicating to a degree... These pieces are—who knew? — just clothes. They are still functional, make the shapes we recognize, and yet also move in other ways beyond those captured by the films they contributed to. Those that lived in black and white within the bounds of the screen are, miraculously, not only vibrant in our hands, but alive in living color, four-dimensional to our touch, weighty and practical and human geared.

These costumes played their parts. Cut. Print. Wrap. Now they are free. Retired, at rest, let out to the eternal quiet of a tissue-papered pasture. But— hey presto! — we can lift them up, put them on and up against us, and they swing into action, ready for their close-up, right now, present, correct, and eager to serve. Deathless, wholehearted, and beating with blood, batting their eyelashes, humming like bees.

— This article is from *Embodying Pasolini*, published by Rizzoli in 2022.

The Costumes Themselves

Text by Olivier Saillard

"As for my own films, I never conceived of making a film that would be the work of a group. I've always thought of a film as the work of an author- not only the script and the direction, but the choice of sets and locations, the characters, even the clothes; I choose everything, not to mention the music. I have collaborators, like Danilo Donati, my costume designer; I have the first idea for a costume, but I wouldn't know how to make the thing, so he does all that, extremely well, with excellent taste and zest."

Pier Paolo Pasolini

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During a series of interviews with Jon Halliday (also known as Oswald Stack) in 1968, Pier Paolo Pasolini looks back on his films and his creations, summoning memories of directing— choices about the atmosphere and geography of settings, characters and their intentions. These interviews serve as a steppingstone to Pasolini's thought and the powerful themes that constitute it as well as to contemporary fractures and the depiction of a world that, although based on images from other eras and other places, is nevertheless realistic, a notion to which the poet and filmmaker remained firmly attached.

In the iconographic construction that serves the scriptwriter and the director, the costumes that envelop man and actor are not a secondary artifice in the service of psychology but a veritable portrait that must never falter. The civilian clothes of a contemporary Italy— whose excesses Pasolini observes — expose the bourgeois aspirations that everyone tries on as if they were slipping on a jacket. The costumes, which films such as *Oedipus Rex* (1967), *The Decameron* (1971), and *The Canterbury Tales* (1972) send into other temporal and geographical spaces, are freed from references that are too certain and tend toward universality. From rags to the majesty of heavy fabrics, he summons representability rather than representation.

The Costumes Themselves

Of all the costume designers of his era, and of all those whose vocations he has influenced, Danilo Donati (1926-2001) is the biggest artisan of the ephemeral— the one who understood, "bodily," how to invent new cutting and sewing techniques that led to the essential and gave it substance.

Though the initial idea belonged to Pasolini, this in no way relegated Donati to the status of tailor. The orders of the former were intuitions, some of which—and this is certain—would not have been accomplished had they not been brought to life by the latter. Each of them knew that the creative process is not built upon a hierarchy of actions and talents and that the primacy of an idea can only be applauded when its completion, sometimes in several places, is attained.

Donati did not tremble at this admission. He played an influential role in Pasolini's aesthetic from when they first met and collaborated on *The Ricotta* (1963), His masterpieces of simplicity, in boiled wool or lacerated chiffon, and his colors, borrowed from the paintings of Italian artists Giotto di Bondone or Masaccio, dressed the films beyond the actors like few others.

Donati's career, as prestigious as it was discreet, was an admission of the distinction of his art. It placed Luchino Visconti and Federico Fellini on his path. He also went on to work with Mauro Bolognini, Franco Zeffirelli, and Roberto Benigni, and won two Oscars of Best Costume Design for *Romeo and Juliet* (1968) by Zeffirelli and Fellini's *Casanova* (1976) by Fellini. But it is undoubtedly his collaboration with Pasolini that had the most impact.

Donati designed costumes for nine of Pasolini's films. In the Farani workshop, which is still open today, Donati dyed, crushed, and assembled by hand, tearing up shadows woven in the colors of Italian frescoes. For each of the films, he focused on just one material. Wool, in a chunky cable knit, gave the clothes in *Oedipus Rex* their sought-after archaic style. Felt, in muted shades, was used for solid coats that look like architectural structures or habitats. Velvet, thick and heavy, shrouded coats and capes appear in *The Canterbury Tales*. Donati invented machines to work with raw and heavy materials that no one else could have tamed.

The Costumes Themselves

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Many find the costumes of *Medea* (1969) the most garish. They were not, in fact, the craftsmanship of Donati, but of Piero Tosi. The presence of the famous opera singer Maria Callas probably had a lot to do with that. However, as impressive as they may be, their rich decorations tell of a stylistic euphoria that was not Donati's interest. Rather, it was through harsh materials, rough fabrics, and unusual assembly techniques that he achieved timelessness and ultimately triumphed.

Hung in tight rows, silent as books, the costumes that Donati created for Pasolini are showcased at the Farani workshop in Rome, where they were made. Grouped by film and production, and assembled by chapter and scene, the clothes of the lead and second roles, along with those of the extras, hover in the unconscious memory of the purpose they once served. Some of them have not brushed against skin since the time of the shoot.

Even more than ordinary clothing, or fashions preserved in museums, theater and film costumes cry out in their longing for a body. Transient, orphans, they are like credits without music. Visitors, spectators, and disoriented film lovers seek in them, in themselves, and in vain, for an interpretation that suits. Haunted by the films they accompanied, such textile enigmas can only be brought to life by cinematic memory. Barely, however, for that other accessory and never-mentioned corporeal apparel, movement, which is not kept in the drawers of a storeroom, was dissolved with the end slate.

Embodying Pasolini is an exhibition in the shape of a performance that brings these costumes out of isolation. From the dustcovers that envelop and protect them, from the hangers on which they are suspended, from the boxes in which they rest, they break away, following Pasolini's filmography.

The Costumes Themselves

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No dangerous re-creation of scenes is undertaken. Hagiography is not their destiny. At most, that initial idea that Pasolini takes credit for, which led to inspiration, emerges. A gesture stolen from Piero della Francesca, a movement fallen from a Giotto fresco, or an attitude observed in a Byzantine painting must not betray the effort to be realistic that the clothes and costumes, thus awakened, impose.

In work overalls, the curators unfold the pleats of some pieces, adjust the panels of a coat, and move the assembled dresses and tunics, without volume. Tilda Swinton is one of the curators, guiding this session as if in a museum, showing pieces without saying a word.

"The criteria by which I choose the actors in my films are always the same: I choose actors for what they are and not for what they cleverly pretend to be." Pasolini stated. To the prudent gestures evoked by Swinton as she carefully handles the costumes is soon added the precipice of the absence that they signify. She swiftly dives into it, endeavoring to reveal the envelopes that she sometimes wears as much as the great disappearance they suggest. She clothes herself in the space that all these costumes once again command.

Swinton is not pretending, she is not performing, she embraces and embodies the costumes themselves.

— This article is from *Embodying Pasolini*, published by Rizzoli in 2022.

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The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

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臺北藝術節 系列書展

今年的臺北藝術節，青鳥書店與臺北表演藝術中心合作，為每一檔精彩的節目挑選相關書籍並在青鳥書店內舉辦特別的書展。本次合作旨在通過閱讀與藝術表演的結合，為觀眾提供更加豐富和多元的文化體驗。

藝術節匯聚了來自世界各地的藝術家和創作團隊，呈現出多樣的戲劇、舞蹈、音樂和跨界表演等節目。青鳥書店精心挑選了與這些節目主題相關的書籍，無論是社科理論、歷史研究，還是與演出主題契合的小說和其他延伸閱讀，這些書籍都將在青鳥書店內展示，為觀眾提供進一步探索和理解這些藝術作品的機會。

此外，書展中也包含了演出團隊及創作者親自挑選的書單，這些書單彷彿是藝術家們心靈的映照，為觀眾展開了一幅幅多彩的文化畫卷。青鳥書店希望搭建一座橋樑，將藝術節的表演與文學世界緊密聯繫起來，讓觀眾通過閱讀深入體會藝術作品的精髓與背景。

青鳥書店誠摯地邀請所有觀眾在欣賞完演出後，來到書店細細品讀這些與節目相關的書籍，享受一次文學與藝術的雙重盛宴，共同分享這場文化的饗宴。

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