

百張圖片看現代台灣

100 Images of Contemporary Taiwan

擁抱
臺灣

**Embrace
Taiwan**

光華書報雜誌社 編著

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台灣生命力，定格！

Framing Taiwan's Vitality

「千門萬戶重疊成好一堆惘然
 紅塵也無所謂
 煙火也無所謂
 ……
 如果有一拂飄飄的僧袖
 四海隨我去雲遊
 如果袖中有一隻葫蘆
 寧可打酒
 也不願把下面那纖纖的世界啊
 裝在裡頭」

在台北山上，詩人余光中流露出棄絕喧囂繁華都會而去的心情。
 假如要用一句話敘述台灣，你會怎麼描寫她？「富裕之島」、「民主之窗」，或是「貪婪之島」

Thousands and thousands of homes piled one on top of another,
 Dust rising from the mundane world, it doesn't matter
 Drifting smoke from celebrations, it doesn't matter
 If I had a monk's sleeve flapping in the breeze
 Following me across the seas and through the clouds
 If there were a wine jar in the sleeve/ I'd rather have a drink
 Than have the fabric of that world below/ Stored inside

From atop a mountain outside Taipei, thus did the poet Yu Kuang-chung express his desire to leave behind the cacophony of city life.

If you had to describe Taiwan in a single sentence, what would it be? "Island of prosperity"? "Window on democracy"? Or "island of greed" and "playground for the criminal and the corrupt"? When these ideas are brought into our conscious minds, our feelings are complex and unsettled. Sometimes we feel joy, other times discouragement. Sometimes we are proud, and, at others, ashamed. In fact, no single set of words can describe all of Taiwan.

But what of images? In fact, often through pictures we can get a glimpse of the answer to the question, "What is Taiwan?"

For a million years now, Taiwan has stood tall and proud out of the Pacific on its eternal flight upward. Four hundred years ago, Portuguese sailors glimpsing the island from afar gave it the epithet "Formosa," the beautiful isle. Four hundred years later, as mankind welcomes in the culture of the third millennium, the contestation and division in Taiwan have caused many people and poets to a common point—the desire to escape from it all.

As Taiwan enters the 21st century, it is democratic in its politics and prosperous in its economy; the people have a high level of education, and society is full of vitality. As the pace of modern life becomes ever faster,

序

Preface 1

」、「黑金樂土」？當這樣的意念飄過心頭，我們的情緒是複雜而澎湃的，時而歡喜，時而悲傷；時而驕傲，時而羞愧。事實上，所有的敘述都很難完整的呈現台灣，但是，往往我們可以從影像中窺見「台灣是什麼？」

百萬年來，台灣以其永恆飛揚之姿矗立於太平洋上，四百年前，葡萄牙人從宜蘭外海遠望，給了它「福爾摩沙」的美譽，四百年後，也就是人類欣喜迎接第三個千禧文明之際，台灣社會的紛紛擾擾，卻讓許多人與詩人產生共鳴，難受的希望避而遠去。

走入二十一世紀的台灣，政治已然民主，經濟已然富裕，人民教育程度提高，社會充滿活力，踏著現代化生活的快速步伐，社會洋溢著「愛拚才會贏」的氣息，在政治、外交、兩岸關係等因素的擾動下，台灣人處變不驚的努力在經濟生活上打拚出頭天。

但在台灣經驗成為其他開發中國家典範的同時，台灣社會卻也在付出代價，生活品質有待提升、環保工作千頭萬緒，有著世界第一的離婚率、墮胎率，家庭親子愈形疏離，越來越多高齡老人需要照顧，上一世紀台灣人的勤奮努力，為這片土地留下亟待解決的問題。

而媒體本身也反映著我們社會快速發展、卻缺乏耐性的特質，如今報紙雜誌百家齊放，電子媒體風起雲湧，環球資訊隨手可得，人人可以一抒己見，但在求新、求變、求出奇制勝之下，傳媒上各種價值觀齊飛，讓人茫然錯愕，記者蜂擁至新聞現場，卻對後續影響置之不理，報紙上喧騰一時的新聞，轉眼間無人問津，傳媒也在對社會失憶症推波助瀾。

進入二十一世紀，電腦、網路的發達，媒體更急於與之合縱連橫，大家都歡欣期望著一個大資訊時代的來臨，但我們要問，除了新奇求變，大資訊時代的實質內涵是些什麼？

此時光華雜誌出版《擁抱台灣》一書，是光華送給關懷台灣者的一份賀禮。過去，新聞局的刊物，由於負有國際宣傳的任務，在呈現台灣時，常以壯麗的山川、雄偉的建築、珍奇的動物與健康的兒童，讓世人知道，我們是欣欣向榮的國家。現在，台灣更富裕了，全然民主了，社會更多元了，我們卻清楚意識到自己的不足、社會的不完美、生態環境的缺失，因此，我們的鏡頭中，有著讚嘆，但更多的是「反省」。

或許可以說，我們更成熟了，能夠坦然面對自己，深沈探討問題，在光華資深攝影的鏡頭中，真實的紀錄、俏皮的捕捉和細膩的刻畫台灣在風光、社會檔案、人文藝術、族群、環境生態的一瞥，一張張專注定格於台灣社會場景的圖片，不論九二一大地震、修復的老火車頭、失業勞工、哈日族、失怙老人，一張張台灣人的臉，一張張台灣的一景一物，正是要提醒我們，多年來台灣走過的路一步步如此實在，需要社會、媒體更有耐心去細細反省、投以關注，需要我們以更多的良知來面對一路走過的足跡，與解決這一路上留下來的問題。

當下「擁抱台灣」的意義，不在歌頌台灣，不在台灣獨大，而是希望在回顧台灣一路行走過來的同時，能努力找到延續台灣生命的長遠動力，開創一個富精神性與創造性的新世紀。

今年也是光華雜誌創刊二十五週年，四分之一世紀的歲月，足夠使人青絲變白髮，但也累積了豐厚的工作經驗與成熟的自省力，藉著這一百張圖片，展示了光華雜誌多年來對社會的關心。光華雜誌要將這些圖片呈獻給大家，帮助大家記憶台灣的點滴，幫助忙碌的台灣人發現寶島仍留下的驚人美麗，帮助大家記住一起走過的辛苦路程。

讓我們透過鏡頭，擁抱台灣，迎接更有愛心與文化的二十一世紀。

發行人
Chao Yi, Publisher

趙怡

society is permeated with an attitude that “if you want to win, you’ve got to go all the way.” Amidst disturbances from the realms of politics, foreign relations, and cross-strait relations, the citizens of Taiwan remain undeterred from continuing to work hard so that each might come out on top in economic terms.

But even as the Taiwan experience becomes a model for other developing countries, Taiwan society is paying a price. The quality of life could stand some improvement, there are complex environmental problems, and Taiwan has rising divorce and abortion rates. Family relations are increasingly hollow, observed in form only, and a growing number of elderly people have no one to care for them. The arduous efforts that Taiwan’s people put in during the last century have left a number of problems for this land to solve.

The media reflects the rapid development of our society, and lacks the quality of patience. Today there are countless magazines and newspapers with their own points of view, the electronic media is booming, and information from around the globe is always right at hand. Everyone can have their say. But as we seek novelty, change, and the out-of-the-ordinary, the huge diversity of values broadcast through the media leave one feeling disoriented. Reporters swarm to news scenes, but pay no attention to latent effects or follow-up. Stories that newspapers blare out for a while are forgotten in the blink of an eye. The media is contributing to the increasing amnesia of society.

Entering the 21st century, with the development of computers and the Internet, and the media rushing off in pursuit of multi-media integration, everyone looks optimistically forward to a great information era. But, we may well ask, besides novelty and change, what is the substantive content of this information age?

The publication at this time of *Embrace Taiwan* is a gift from *Sinorama* to all those concerned about Taiwan. In the past, publications of the Government Information Office, weighed down by the duty to help in polishing Taiwan’s international image, usually confined themselves to picturesque scenery, impressive architectural feats, unusual animals, or healthy children, to show the world that we are a country to be appreciated. Today, Taiwan is wealthier and fully democratic, its society is increasingly diverse. But we also clearly are conscious of our shortcomings, the imperfections in our society and the losses suffered by our natural ecology. Thus, though these images are sometimes “in praise of. . .” they even more often are meant to inspire reflection.

Perhaps it can be said that we are more mature, that we can look at ourselves frankly, and explore problems more deeply. Through the lenses of *Sinorama* photographers, through straightforward recording of images, cleverly capturing Taiwan, we glimpse many aspects of this island: scenery, society, culture and the arts, ethnicity, and environment. Every photograph frames a scene from Taiwan life—the 921 earthquake, the restoration of old locomotives, unemployed workers, “Japanophile” kids, elderly people with no one to care for them.

The Taiwanese faces, places, and events captured in each photo remind us that the road that Taiwan has walked these many years has not been something abstract; each step has been made by very real individuals, in very real places, and through very real events. What is needed is for society and the media to think about these things in detail. We must face the tracks left by our journey with more knowledge and conscience, and resolve the problems we have left in our wake.

Thus the significance of *Embrace Taiwan* is not that it sings the praises of this island, but that, as it looks back, it does so in an effort to extend Taiwan’s vitality into the future, and to contribute to a new era rich in spirituality and creativity.

This year happens also to mark the 25th year of *Sinorama*. A quarter of a century has been long enough to turn dark heads grey, but it has also been an accumulation of experience and maturity. These 100 photographs symbolize the continuous concern *Sinorama* has shown for Taiwan society all these years. *Sinorama* offers these photographs to help people remember the little details of the Taiwan experience, to help the busy urban-dwellers of modern Taiwan to recall the startling beauty of this island, and to remind us all not to forget the hard road that has been traveled.

Let us, through the camera lens, embrace Taiwan, and welcome a new millennium of greater culture and greater love. □

(tr. by Phil Newell)

澎湃的記憶：一百個時代座標

Unsettled Memories: 100 Coordinates for an Era

紀

錄和報導攝影，有如文件的編纂，它捕捉變化的瞬間，而留存的則是記憶和經驗。因此《國家地理雜誌》前攝影主編巴塔格尼亞（Lee Battaglia）遂如此說道：「一幀報導攝影圖片變成一組經驗；這種經驗在某種程度上，乃是訊息的一部份，它同時也足以動人並在特定時刻為某個社會所分享。照片的影像亦在感情層次提供了某些特定的訊息，它是經驗的核心，但人們必須自己去標示。」

而這也是近年來台灣幾乎每個鄉鎮與縣市都那麼執著於尋找老照片的原因。老照片是歷史的痕跡，也是一種社會文本。只有藉著解讀老照片，人們始能尋找到過去的點點滴滴，從而對自己生長的地方多出一層感情上的連繫，這是歷史的尋根，也是認同與關懷的起源。

《光華雜誌》在一九九九年十月號，曾製作了一個「國府遷台五十年」的專號，試圖藉著圖片與文字來詮釋過去半個世紀以來，台灣在政治、經濟與社會、文化的變遷。這個專號以「飄搖半世紀，『拚』命出頭天」為題。以「拚」為核心來解釋五十年的變化，很能扣緊整個時代的脈動。「拚」是一種埋頭向前的單行道。台灣拚出了經濟奇蹟，也在「拚」字之下掙脫了舊時的政治威權體制，並使得社會與文化上解除了束縛。

然而，「拚」字固然重要，它是向前的動力，但一個「拚」字也湊不出完美社會的圖象。而這也是此刻台灣的景況：政治有了激情卻少了冷靜，多了自由的空間卻犧牲了法治；經濟有了繁榮，但卻少了節制，並使得環境上付出重大成本；至於社會鬆綁，則多出了亂象；文化解嚴，卻又滋生出各式各樣的倒錯及混淆。半個世紀的艱苦與努力，有了今天的台灣，而此刻顯然已到了一個新的分水嶺上。一個社會，必須有破有立始能久安。「拚」了半個世紀是「破」，而往後的台灣顯然已必須在各種層面上有所升級，讓紀律、秩序、智慧、節制、純良等新的公共意識得以成長。

而《擁抱台灣：百張圖片看現代台灣》顯然就是延續著「國府遷台五十年」而來的製作，它以風光、社會檔案、人文藝術、族群、生態等五個篇目為題來勾選圖片，這是一種生活取向的選擇，而任何選擇都是一種註解，顯露出願景與批判。這一百張照片是一種提醒與呼籲，我們希望將來能夠生活在什麼樣的台灣？

解嚴後的台灣已進入一個新的階段。經濟的發達與資訊的流通，已使得台灣進入一個步伐變動更快，而價值標準也更加鬆動的新時代，加以大眾消費的趨勢更加明顯，青少年的價值與行為已變得更加值得關切。但於此同時，則是許多舊而未決的問題，以及新生的問題也紛至沓來，其中包括了人口老化、勞工福利、無住屋問題，以及愈來愈增且嚴重性累增的犯罪問題等。而由「九二一」大地震，更讓人警覺到建商的專業倫理及建築管理等攸關人民生命財產安全的問題，也有待努力。所有這些都顯示出，台灣的社會在許多地方仍有待根據更高的標準來重建。那是一種新的合理性，當這種合理性建造完成，或許各類社會亂象及價值倒錯始能漸歸穩定。

除了社會檔案的批判性之外，近年來的台灣，環境的惡化殆已有目共睹，這意謂我們已需要一種新的環境意識，包括人與自然環境、人與其他物種的關係都必須被重新反省，這涉及到如何看待各種生物資源，如何從動物權的角度評估我們的生產及消費行為等。台灣地小人稠，除非提升環境意識，否則我們生存條件的惡化及反撲即可能出現。

除了「社會檔案」、「生態」這兩個部分有極強的反省與批判特性外，在諸如「風光」、「人文藝術」、「族群」子題裡，濃厚的鄉愁裡所包裹著的，則是另一種人文關懷。台灣有著獨特的民俗文化，有著秀麗宜人的自然景觀和各種不同的族群，它們都是稍不在意即消失的資產。對於這些既是資產又是記憶的美好過往，我們應當如何維繫並使之長存更新？

Documentary and news photographs are like the written word in that they capture a moment in time, preserving memories and experience.

As Lee Battaglia, chief editor for photography at *National Geographic Magazine*, has said, “A documentary photograph becomes a group experience; the experience in a way is part of the message, and one that is all the stronger for being shared with a certain time. The images provide a given bit of information at the emotional level, the soul of the experience—but you need the label.”

This is why in recent years virtually every township and county in Taiwan has been collecting old photographs. Old photographs are the scars of history, and are also a source of social culture. Only by understanding old photographs can people begin to recover the past, and from this to develop deeper bonds to the place where they have been born. This is the search for historical roots, and the starting point for identification and caring.

In its October 1999 issue, *Sinorama* magazine did a special report on the 50th anniversary of the retreat of the Nationalist government to Taiwan. Through photographs and text, it explained changes Taiwan has gone through in politics, economics, society, and culture over these last 50 years. The title of the story in Chinese centered on the word *pin*, which means “to risk” or “to dare,” with a sense of dogged persistence, of “never say die.” This word does indeed capture the main pulse of this era. The word *pin* suggests that there is only one road to travel, and that the traveller simply puts his head down and plows ahead. Taiwan has plowed forward to create an economic miracle, and through daring and persistence it has struggled free of political authoritarianism and transcended social and cultural limitations.

However, though risk and determination have been important, the result has not been a perfect society. Taiwan’s situation at the present moment is this: In politics there is “sound and fury,” but little cool thinking, and extra space for freedom has come at the expense of the rule of law. Economically there’s prosperity, but little self-restraint, and the environment has had to pay a tremendous cost. Society is less constrained, but more chaotic. Culture has been liberalized, but this has given rise to all kinds of erroneous directions and confusion.

A century of hard work has given us today’s Taiwan, and this moment is clearly a new watershed. Society can only maintain stability if there is both destruction and construction. This past half-century has been in many respects a period of tearing down. The Taiwan of the future must clearly rebuild itself on every front, to create a public consciousness of discipline, order, wisdom, self-restraint, and goodness.

The book *Embrace Taiwan* is an extension of the work of the 50th anniversary article. It hangs photographs on a framework of five subjects—scenery, society, arts and culture, ethnicity, and environment. This is a choice that reflects real life, and any such choice is itself a footnote, a commentary. These 100 photographs are a reminder, a call to attention: In the future, what kind of Taiwan do we want to live in?

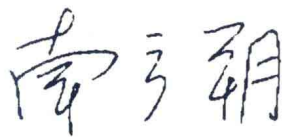
Since the lifting of martial law, Taiwan has entered a new stage. Economic growth and the spread of information technology have brought Taiwan into a new era in which change comes faster and faster and in which value standards are increasingly loose. The trend toward mass consumerism is clear, and the attitudes and behavior of youth have changed in ways that deserves considerable attention. Moreover, there are still many lingering unresolved problems from the past, even as new problems are coming one after another. These include the aging of the population, workers’ welfare, the issue of affordable housing, and the increasingly serious problem of crime. The September 21 earthquake has made even more evident the lack of expertise and ethics in the construction industry and raised the issue of the industry’s relationship to the safety and security of life and property. All these problems reveal that, in many respects, Taiwan society still awaits reconstruction using higher standards. That is, we need a new rationality. When the construction of this rationality is complete, perhaps we will find that the many erroneous values and other things that seem to be out of control will begin to stabilize.

一百張照片，有的是令人羞恥的紀錄、有的是即將消逝的古老，因此，一百張照片等於丟出來了一百個題目：這些都是我們的經驗與記憶，我們將如何去領會其中的訊息，並根據這些訊息作為社會及文化重建的參考座標？

在文學上，人們常說好的文字是時代的沈澱，而在紀錄及報導攝影裡，它也同樣是一種沈澱。當一幀或一組照片激起了人們的情感，並解讀出它所承載的意義，這時候照片的訊息即沈澱在我們記憶和判斷的檔案庫裡，成為往後我們在做選擇時的某種指標。看著這一百張照片以及照片組合而成的時代故事，我們的反省又是什麼？

是為序

《新新聞》週報總主筆



Besides social problems, in recent years, the deterioration of the environment has also begun to get widespread attention. We need a new environmental consciousness, including reassessment of the relationship of man to the natural environment and of man to other living things. This involves the problem of how we see biological resources, and how we evaluate our own production and consumption behavior from the point of view of animal rights. Taiwan is small and densely populated, and unless we raise environmental consciousness, we may face the deterioration of the conditions of our existence.

These two sections of *Embrace Taiwan*, on society and the environment, are particularly strong on reflection and criticism. The other three sections, scenery, arts and culture, and ethnicity, are rich in humanistic concern for our home. Taiwan has a unique folk culture, beautiful natural scenery, and different ethnic groups. These are all assets that may disappear if we are not watchful. With regard to the beautiful past that is at once an asset and a memory, how can we act to maintain our ties to it and to ensure its continued existence and renewal?

Of these 100 photographs, some make one feel ashamed, others record a past that is quickly disappearing. In fact, these 100 photographs are equivalent to 100 questions: These are our experiences and our memories. How can we glean from them the information they want to tell us, and use this as a foundation for social and cultural reconstruction?

It is said that good literature is like the “sediment” of an era—what is left after the surface currents recede. Documentary and news photographs are similar—they are residual moments from the past. When a photo or group of photos sparks feelings in us, and when the photos are interpreted for their significance, at this moment the images flow into our memories and into our judgmental database, becoming direction indicators in our choices for the future. Looking at these 100 photographs and the story of the era that they comprise, what is it that our reflection amounts to?

It amounts to a preface. □

(tr. by Phil Newell)

Wang Shing-ching, chief writer
The Journalist magazine



在台灣의 懷抱中擁抱台灣

Returning Taiwan's Embrace

常在台南孔廟的老樹下，呼吸著被台灣擁抱的情意；數十年來，每每離開喧嘩的台北，來到南部的古都，而在這一級古蹟的庭院中，一切現實的、功利的、無奈的、不滿的都被隔絕在大成坊的紅門之外。類似的行走旅程，穿插在忙碌的工作行程中宛如儀式一般，有時是台南的孔廟、或鹿港的龍山寺，也許是阿里山的小湖邊、或澎湖的古戰場，在這些地方毋需花費任何力氣，就可以被家鄉擁吻；是置身在倫敦的拉菲格爾廣場、紐約蘇活區的巷尾、巴黎的凱旋門下、或東京渋谷的街頭，所親聞不到的氣息，那種屬於故有鄉土的，雖不夠細膩但卻絕對夠用的溫馨。

擁抱台灣，代表的是一連串努力的過程，勇敢去愛熱情付出的心態。擁抱台灣的方法也很多，有人從政，有人成立文史工作室，有人務農耕田，有人用文字書寫，有人做田野調查，有人努力工作創造經濟奇蹟。

國家級的光華雜誌攝影群，都是國內首屈一指的攝影師，在每個月不同的專題中，他們用

I often sit under the old tree on the grounds of the Confucian Temple in Tainan. For decades now, each time I have left noisy Taipei and come to the old capital of Tainan, in the midst of this grade one historic monument, all the hard-nosed dealing, the gain-seeking, the frustration, and the dissatisfaction are held outside the temple's red gate.

The inclusion of little side trips to places like this when I am travelling on business has been like a ritual to me. It may be the Confucian Temple in Tainan, or Lungshan Temple in Lukang, perhaps by the side of a little lake at Ali Mountain, or the old battlefields of Penghu. . . . You don't have to go through any great physical feats to feel the warm embrace of home in these places. Trafalgar Square in London, Soho in New York, beneath the Arc de Triomphe in Paris, or on the streets of Tokyo—you won't find in any of these places what you will find in the old hometown, despite its lack of elegance: an intimacy and warmth that you can breathe in.

Embrace Taiwan—what this simple expression represents is in fact a great deal of hard work and the courage to invest oneself and one's feelings. There are many ways to embrace Taiwan. Some people go into politics, some establish folk culture and history workshops, some farm the fields, others use their pens to write, some do field surveys, and others work hard to create economic miracles.

The photographers at *Sinorama* are among the best in Taiwan. On different assignments each month, they observe Taiwan in a direct way, without glamorizing it. The book *Embrace Taiwan*, a collection of their photos, is the fruit of years and years of dedication, and is a mechanism by which we can depict our island of Taiwan.

Using photography to embrace Taiwan is by no means romantic. It is hard work. Let's not say that photography is physical labor, though that is required, but rather that it is like a complex and detailed religious ritual. Photographers lugging their gear get sent into railroad tunnels, onto fishing

平鋪直敘的視點不亢不卑地觀看台灣。集合這些影像所成的《擁抱台灣》叢書是多年來成績的體現，也是建立一個描述台灣這個美麗寶島的機制。

使用攝影從事擁抱行為絕不是浪漫，反而是艱辛無比，如果說攝影工作是辛勤肢體的勞動支撐，其實它更像是一種謹慎複雜的宗教禮儀。攝影者背負著笨重的器材，走進鐵路隧道、登上漁船、潛入海中、攀登高峰、搭上飛機、在花叢之中，在深海之下，攝影者要先把身體擺在那裡，才能舉起相機，指向景物；追逐動物、牲畜、人群的晃動，或特寫人像，那一丁點表情變化的毫釐，是快門按下的時機；忍受雲晴陰雨不同氣候天況的阻礙，只因為天氣愈乖張，敏銳的彩色正片的感光乳劑效果愈綺麗；深入人群，在原住民的部落，在中正紀念堂的廣場，街頭的廟會，寺廟的一隅，到藝術表演的殿堂，感受景況的氛圍，才適情地融入現場，提出看法。

攝影的長處是能精確地描寫現場的光影與景物，但它的罩門也在於攝影作品的精神內涵，必須藉由事物的外貌來呈現。

台灣的外貌正處於一種矛盾與掙扎的狀態中。從歐美西洋與哈日東洋硬生生地橫向移植的文明在島上的各地開花結果；本土化的聲響淹沒在泛政治的call in、call out間低吟；國際化的原動力，只是經濟國力、數字上的支撐；從上到下有意無意的重科技、輕人文的心態，追求自由民主的強度，壓抑法治社會的建立等，內在的因素造就了台灣現狀的外貌是複雜、多元且分立的。在這樣的狀態下，攝影工作者的鏡頭該如何去擁抱？太熱情的去讚嘆自然風光的美好，會被好事者批評不食人間煙火；太疏離的去咒罵台灣庸俗艷麗，又是自命清高的化外人士；只用長鏡頭去把現狀中美好的部位切割出來，好像是見樹不見林，但光用廣角鏡頭把眼見的一切都納入畫面，又能夠呈現什麼來？

擁抱台灣不可能是台灣全紀錄，一個完整的人文生態脈絡、環境生態系與空間相互關係圖，按圖索驥地再現真實台灣；如此的期望是對攝影不夠了解的人才會有的，每一張照片都只是片刻的紀錄，攝影鏡頭所面對的世界，能不能夠呈現真實，就如同攝影這個媒體是不是藝術，一樣老掉牙的問題。攝影在肩負一個寫實的視覺紀錄時，其實所利用的是人們對攝影照片的信賴感，只有觀者相信照片代表真實，那照片才可能接近真實；如果觀者對攝影媒材的理解多於全盤接受，那就該明瞭利用攝影呈現真實只是甜蜜的美夢一場。

當然，每張照片都配有圖說來說明背後的因緣關係，藉由文字描述來彌補攝影的斷章取義之嫌；在文字符號表達較準確意義的同時，影像畫面想像思考空間較大的優點被破壞了，但在大眾傳媒的立場下，呈現一個明白意義的文字加圖像的意念，是比較能符合傳播效能的方式。

只有身在台灣的人知道台灣是什麼嗎？每一個住在此地的人，該先問自己的是：你心中所認識的台灣是什麼？而不住在此地的人們，得誠摯地邀請您來這裡看一看，那我們再從那裏聊起好了。

擁抱台灣，代表的是一連串努力的過程，勇敢去愛、熱情付出的心態。

輔仁大學影像傳播系 講師



boats, under the ocean's surface, to mountain peaks, into dense vegetation. . . . For a place or thing to be photographed, the photographer must first physically get there. They must chase wildlife, ramble along behind livestock, and scamper after people. For portraits, they must find just the right moment, when the features of the subject move that extra millimeter, to press the shutter. They must endure all kinds of weather, knowing that waiting for just the right conditions will pay off when a more beautiful photo emerges in the darkroom later on. They plunge into crowds of people—in aboriginal villages, at the plaza of the Chiang Kai-shek Memorial Hall, on the streets, at temple gatherings, and in performance halls—knowing that they must first get the vibe before they can delve in and offer their own take on the scene.

The strength of photography is the ability to capture the colors and images of an event as it happens. But its soul is in the spiritual content of the photograph, which must somehow be captured through the external appearance of the subject.

Taiwan's external appearance is contradictory. There are beautiful flowers left over from the seeds of Western and Japanese culture that have swept through the island. There are very localized call-in shows exclusively in Taiwanese. The drive for internationalization is in fact to achieve only national economic strength—to drive up the indicators so that we are even more proud of being Taiwanese. From top to bottom, wittingly and unwittingly, there has been an emphasis on science and technology at the expense of humanities and the arts. The strong desire to democratize has worked against the strengthening of the rule of law. Internal factors have created an external appearance that is complex, pluralized, and fragmented.

Under these conditions, what should a photographer's lens embrace? An excessive emphasis on the glories of nature will be criticized by nitpickers as ignoring the achievements of man. To excessively criticize Taiwan for a crude superficiality is to set oneself apart. To focus on only the most photogenic aspects of a scene is to miss the forest for the trees. But what point would one be able to illustrate by trying to include everything with a giant wide-angle lens?

Embrace Taiwan does not pretend to be an exhaustive record, a complete map of the interactions in this space of human life and environmental systems. Anyone who expects that doesn't understand the way photographers think. Each photo is only a slice of reality. Whether reality can be captured in pictures is, like the question of whether photography is art, an old and oft-debated question. When photography is expected to carry the burden of "showing how it is," in fact what is really being tested is the trust of the viewer: If a person believes the photo represents reality, only then does it come to actually do so (if only for that viewer). But if the viewer understands more about photography and doesn't accept everything at face value, then he or she will know that using photography to depict "reality" is nothing but a sweet dream.

Of course, every photo includes a caption that is supposed to explain the background to it. Words are used to compensate for the fact that a photograph is always seen out of context. Sadly, when words are used to narrow the meaning of the picture, the scope for imagination is destroyed. Nonetheless, it is one of the functions of the mass media to explain images in words.

Do people in Taiwan necessarily understand Taiwan? Each person living here should first ask him or herself: How do you see Taiwan in your heart? As for those of you who don't live here in Taiwan, you are cordially invited to come for a look, and you can make up your own minds.

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(tr. by Phil Newell)

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1.

風光篇
Scenery

擁抱
臺灣

Embrace
Taiwan





柳 暗花明又一「洞」！
只在假日行駛的西部
舊山線火車行經一連串山洞
，吸引了許多火車迷前來體
驗這忽明又忽暗的感受。隨
著台灣鐵路局的經營政策更
多元，台灣鐵路之旅也正勃
興。（卜華志攝）

The mountain branch of western Taiwan's north-south railway, which now runs only at weekends and holidays, attracts many railway enthusiasts to experience the alternating light and darkness as trains pass through the many tunnels along the route. The Taiwan Railway Administration's more diversified operating policies have breathed new life into rail travel on the island. (photo by Pu Hua-chih)

穿 梭於櫻花林的阿里山
森林鐵路即將歡度九
十歲，火車迷不遺餘力的追
逐森林火車，林務局也為已
退休的老火車重修門面。（
邱瑞金攝）

The Alishan mountain railway winds its way upward amid blossoming cherry trees. The line, which is approaching its 90th birthday, is a favorite with railway buffs, and the Taiwan Forestry Bureau has had several of its retired locomotives restored. (photo by Diago Chiu)