

東北

尚江专题摄影集

二人转







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馮大中題



谨以此书献给中华人民共和国60周年华诞

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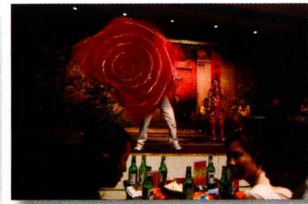
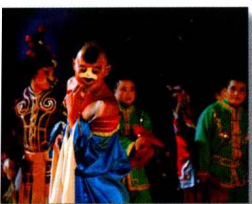
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水是万源的树是有根  
的生活是需要开  
心的传统是要继承的  
发展是要创新的  
与时俱进的人  
就是这样的  
人们喜欢它肯定是有原因的

己亥年  
趙本山





# 近距离拍摄的情感定位

——写在尚江《东北二人转》专题摄影集前面的话

中国曲艺家协会副主席  
辽宁省文联副主席

崔凯

不懂摄影艺术的我却应约为一部摄影作品集作序，肯定聚焦不准。

这份差事是著名摄影家、中国摄协副主席王郁文派给我的，他说：“俺们照相的手艺人（调侃语）也不容易，这个尚江认准了东北二人转，花了好几年的时间，拍了几万张二人转艺人的台前幕后，你给看看，想写点什么随你的便。”就这样我应下了这份差事，不懂摄影也要谈谈摄影，反正外行从来不怕内行。

于是我见到了身为“江海大戏院”老板的摄影家尚江。

于是我认真欣赏了尚江用心血和情感拍摄出的精彩作品。

于是我受到了不小的感动，不完全因为作品。

于是我有了勇气，打算不揣浅陋说点关于尚江、关于摄影艺术创作方面的外行话。

本人很少接触摄影理论，偶尔看到一些关于摄影的文字大多是探讨技术的。我知道技术对于摄影艺术创作当然很重要，但是，比技术还重要的东西是什么？有还是没有？我固执地认为，虽然数码技术和电脑制作的出现使摄影理念发生了重大改变，拍什么？怎样拍？好像不十分重要了，依靠电脑制作就可以心想“片”成。但是，就艺术创作而言，技术和设备永远不能取代人的作用——摄影家的情感聚焦和艺术追求。

尚江使用的是什么设备我不知道，但是他拍摄出来的关于东北二人转的艺术作品让我感受到了情感的温度。

六年前，尚江接手了一个二人转剧场，取名叫“江海大戏院”，其实不过是一个仅有300多座位的小剧场。经营这种小剧场一般是赚不到大钱的，叫做“大戏院”只能说明他心大，不在乎赚不赚钱。有人说尚江“不差钱”，经营这个二人转剧场是为了方便拍摄。尚江自己说不是这样的。过去他只是听说东北有一句话叫“宁舍一顿饭，不舍二人转”，也知道二人转有近三百年的历史，是能够给老百姓带来快乐的民间艺术。由于他所在的本溪市流动人口不多，票价也较低，小剧场很难经营，当初的经营者找到了尚江，他并没多想，就接手了这个快要黄铺的剧场。

起初，尚江只是为在他剧场演出的二人转演员们拍点剧照，送给他们。渐渐地他对二人转有了更多的了解，与更多的民间艺人交上了朋友。他发现二人转艺人和其他演员不一样，他们能吃苦，不娇气，台下苦练基本功，上台会使出吃奶的力气为观众表演，逗乐时让人喷饭，煽情时催人泪下。生活中他们都很本份朴实，不肆张扬。很多人为了出来演出抛家舍业，常年在外奔波漂泊，挣点辛苦钱很不容易。基于对这些民间艺人生存状态的深刻了解，尚江超越了老板和雇员之间的界线，以他一贯的善，给了民间艺人无数的爱。赶上节日他备下酒菜招待演职人员；有的演员家里有事他派车送他们回家；有的演员要离开他的剧场到别处演出，他赠送礼物欢送他们；有的演员带着孩子来演出，他给孩子买零食捎带着当临时保姆；在他的剧场演出的二人转演员没有人管尚江叫老板，都亲切地称他为尚哥。他们说：“尚哥对我们太好了，在他的剧场里演出让我们感到很温暖，离开他的时候总是觉得欠了他许多人情似的。”

作为摄影家的尚江深刻解读了他所拍摄的对象（民间艺人）的喜怒哀乐，因此他手中的相机有了温度和情感，他所聚焦的二人转艺人生活、排练和演出场面真实细腻，同时他把镜头深入到了民间艺人的内心世界。所以他拍摄出来的作品不仅给人以视觉的冲击，也给人以心灵的震撼。我相信，通过他的作品，人们会看到红红火火的二人转背后还有艺人们的许多艰辛；在台上活蹦乱跳的二人转演员台



下却安安静静：那些能够逗人开怀的丑角（男演员）自己却有许多忧愁和苦闷。尚江能够捕捉到二人转台前幕后这些精彩瞬间完全得益于他和二人转艺人的零距离接触。

好像有一位著名摄影家说过：如果说我们做的还不够好，那是因为我们走的还不够近。

摄影家也应该认认真真地体验生活、感受生活，不能总是端着相机到处寻找值得拍摄的对象，如果不是用心灵感悟到的东西，即使拍出了那山、那水、那人、那物、那场面也可能是些凝固的、冷冰冰的相片，而不是能够感染人的艺术作品。照相与摄影创作的区别大概于此。特别是有了“傻瓜”相机之后，摄影活动已经极大地普及了（傻子也会照相），有钱谁都可以办影展出影集，平庸无聊的写真照相俯拾即是，真正的摄影艺术精品可谓凤毛麟角。我愿意为尚江的《东北二人转》集作序，不完全因为我与二人转有关，而是被他的创作态度和艺术追求所感动。

从摄影艺术的角度评判尚江这部作品集的价值不是我修养可及之事，但最少可以说，他的这部作品集问世，对于研究原生态东北二人转的现状和东北地域文化具有重要的参考价值。

关于东北二人转的发生学、传播学和接受学至今都是一本糊涂帐。许多专家学者盲人摸象般地信口开河，主观臆断地胡乱定位。举个例子，有一位专家提出二人转具有270年的历史，我问他有什么根据可以认定是270年，而不是269年或300年？他说根据在辽宁的黑山县出土的一个墓碑，上面记载了蹦蹦艺人张骞拜孙大娘（男艺人）为师的具体时间推算，距今是270年。那么这个孙大娘是蹦蹦（二人转）的创始人吗？肯定不是。既然当时二人转已经有了职业艺人并有了正规的师承关系，就足以说明张骞拜师的时候不是二人转的源起，不能以猜想来代替事实。由于二人转这类土野的民间艺术社会地位低下和生存状态窘困，历史上的文字记载肯定非常鲜见，所以关于它的史学和美学研究还有许多空间。

通过尚江的这部作品集我们可以厘清几个关于二人转学术方面的基本问题。

一是关于东北二人转的起源问题。二人转起源于东北秧歌，而不是源于河北莲花落，更不是什么闯关东带来的移民文化。东北大秧歌发起的时间较早，据现有资料记载可追溯到明代，铁岭总兵李成梁时代，辽北就有了汉族歌舞形式。在清代的东北大秧歌中已经出现了扮演角色、唱曲和角色化的舞蹈成分。也就是说在二人转的“唱、说、扮、舞”四功中，有三功来源于大秧歌。而河北莲花落除了曾经出现过的男女对唱（彩扮莲花落）在表演形态上与二人转近似，其他方面均与二人转无关。在山东更找不到与二人转类似的艺术形式。至于某些二人转文学脚本可能有和莲花落或山东琴书脚本相似的地方，并不能证明这种表演艺术的成因，有些传奇故事全国各曲种通用的现象不足为奇。东

北大秧歌是二人转的母体应该无可争议。这也是尚江的《东北二人转》作品集中收入了高跷（秧歌）图片的出发点。

二是关于雅俗问题。近几年由于赵本山引领的时尚娱乐二人转的火爆上演，引发了来自学界的诸多争议，争论的焦点是雅与俗的问题。可以肯定的说，二人转雅不了，也雅不起。它的DNA就注定了它的俗，它是大众的、通俗的、野生的东北乡土化的民间艺术。有人指责二人转庸俗、低俗、恶俗，主要是丑角（男演员）惹的祸。其实早在东北大秧歌里就出现了丑角（傻柱子），一般是由秧歌队里最有技巧的男演员来扮演。到了二人转里，男演员都被定位于丑角，不管演什么戏码，二人转都是一旦一丑，没有小生、老生等行当。丑角在二人转中一直发挥营造喜剧气氛的重要作用，素有三分包头的（男扮女）七分唱丑的说法。丑角丑扮是二人转的传统，在一副架里（一男一女）只有女丑出现时男演员才俊扮。在尚江的摄影集里有一组丑角造型图片，我戏称之为“群丑图”。他用镜头语言再现了丑角演员的扮相和表相，丑角们各具形态，滑稽可笑。我建议作者在每张作品旁再配一张丑角演员的肖像，目的是让大家看到演员艺术的和生活的不同形象。当然，摄影家管不了演员的表演，如果这些丑角要是再艺术一些，做到丑中见美，丑中见雅，可能就是另一番境地了。

三是关于二人转的传统与现代问题。传统二人转是由一旦一丑（一男一女）两个演员且歌且舞，且说且演，分包赶角，叙事兼代言地完成一个比较完整的戏剧性故事。由于现在演出市场和观众审美需求的巨大变化，传统的二人转表演方式已经很难被观众接受了。为了生存的需要，二人转艺人们集体创造了现在这样的改良版的娱乐二人转，有人说他们不唱正戏，多是在台上搞笑，不能算二人转了，应该叫“二人秀”。我则认为不必这样苛求，改变传统就是在创新，任何艺术都应该随着时代的发展而发展，根据接受者的需求而不断创新。不发展、不创新肯定没有活路。现代版的二人转起码还保留了一丑一旦的表现形式，保留了二人转的说口、小帽和舞蹈、绝活等许多的传统元素，为什么一定要让它更名改姓呢？在尚江拍摄的这些作品中，基本上都是时尚二人转，传统意义上的二人转不多，他也很难找到了，也可以说这是此部《东北二人转》摄影集的一点缺憾。另外，二人转中还应该有“单出头”、“拉场戏”等其他表演样式，本集中也没有见到。假如尚江先生还要继续拍摄东北二人转这一题材，希望能够设法弥补这一缺憾。

因为尚江先生与二人转这一民间艺术零距离的长期接触，他带着热情和创作冲动拍出来的这些精彩作品，已经远不同于一般意义上的二人转写真，而是一部鲜活生动地反映了当代二人转生存状态的成功之作。我祝贺这部作品集的问世，同时也感谢他为发展二人转艺术和传承东北地域文化所做出的重要贡献！



# Emotional Orientation Photographed with Shorter Distance

## Preface of Photograph Collections of Shang Jiang's Special Topics- Northeast Errenzhuan

Vice-chairman of Chinese Ballad Singers Association and Liaoning Literature and Art Association Cui Kai

Being invited to write preface for a photo collections, what I said must not be so accurate as I am a layman of photography.

The famous photographer and vice-chairman of China Photographers Association- Mr. Wang Yuwen has asked me to do so, as he said: "we, as the craftsmakers (in playful tone) of photos shall have met a lot of difficulties. Shang Jiang, thinking high of Northeast Errenzhuan, has taken several years to take photos of Errenzhuan from the curtain's back to front. Please look at the photos and write what you want." Therefore, I accepted the task and talked about the photography as the layman. Anyway, the laymen has never been afraid of the in-house experts.

Therefore, I met the photographer Shangjiang- the boss of Jianghai Theatre.

Therefore, I focused my attention on appreciating Shang Jiang's excellent photos filled with his efforts and fillings.

Therefore, I was deeply moved, not totally due to the works.

Therefore, I was encouraged and planned to say something as the layman about Shang Jiang and photography.

I seldom access the photography theory and occasionally read some articles on photography mainly discussing about the photography techniques. I know that technique is surely important for photography creations; however, what is more important than technique? Is there anything more important than technique? I insist on that even though the digital technologies and the appearance of computer-generated creatures have enabled the photography theory to be changed, as what to photography and how to photography seem not to be important any more and the ideal "photos" could be made based on computer, in terms of art creation, technology and equipment could never supersede people- the photographers' emotional focus and art pursuit.

I have no idea on what kind of device Shang Jiang has used; however, the photos on Northeast Errenzhuan taken by him has made me sensed the deep feelings.

Six years ago, Shang Jiang took over Errenzhuan theatre named "Jianghai Big Theatre", actually it is the small theatre only with 300 seats. Generally, operating such a small theatre would not be possible to earn money and naming "Big Theatre" just shows his bosom, never caring for whether to earn money or not. It is said that Shang Jiang is not short of money and the purpose of operating Errenzhuan theatre is only for taking photos. Nevertheless, Shang Jiang said this was not true. He once heard an old saying: "we would like abandon a meal rather than giving up Errenzhuan" and also knows that Errenzhuan is the folk art with the history of nearly three hundred years, which could bring happiness and joy for the local people. As

there are less floating people in Benxi where he is from and the price is very low, the theatre is difficult to survive. Nevertheless, when the operator asked Shang Jiang to take over the theatre, he agreed without much thinking.

At first, Shang Jiang just took stage photos of Errenzhuan actors and actresses and then sent the photos to them. Gradually, he had more profound understanding on Errenzhuan and made friends with many folk artists. He found that Errenzhuan actors and actresses were different from other actors, as they are hardworking and not effeminate. They earnestly practice the basic training off the stage and make the greatest efforts to perform on the stage. The audience can not help laughing for its amusement or would be moved into tears. In the daily life, they are plain and simple, and many of them leave their family and hometown for performing Errenzhuan and earning some money during all the year round. On the basis of deep understanding on the living conditions of these folk artists, Shang Jiang has transcended the boundary between the employer and employee and contributes his limitless love to the folk artists. He banquets the actors and actresses and workers in the festivals; send them to go home once there is something urgent to them; gives the presents to the performers who shall leave his theatre and acts as the temporary servant for the actors' children and buys snacks for them. In his theatre, all the Errenzhuan actors and actresses call him Brother amicably instead of the boss, as they said: "Brother Shang treats us so well and we have sensed the warmness in his theatre and shall feel owe him a lot if we leave him".

Shang Jiang, as a photographer, has deeply understood the happiness and sorrows of the people (folk artist) he took; therefore, the camera in his hand has the warmness and feelings. He focuses on the true living conditions, rehearsals and performances of Errenzhuan artists as well as the psychological state of the folk artists. Therefore, the photos taken by him have not only brought visual shocks to people, but also the spiritual shock. I believe that through his photos, we could see the performers' hardships behind the prosperous Errenzhuan. The actresses jumping and singing on the stage would keep so quiet off the stage and the clowns (actors) amusing the audience have to face so much worries and anxieties. The reason why Shang Jiang could capture so many excellent moments from curtains back to front concerning Errenzhuan actresses is his close contact with Errenzhuan actors and actresses.

It seems that one famous photographer said: if we could not do well, it means we have not walked so close with them.

Photographers also need to experience life and feel life and should not wander around to seek for objects with the cameras. Without the spiritual feeling, the



mountain, the rivers, people, substance and situations that the photographer photographed would become solid and freezing photos, but not the art works shocking people, which is the great difference between taking photos and photographing creation. Especially after the invention of “idiot” cameras, the photographing activities become more popular (the idiot could use the camera) and any one who has money could exhibit his or her photo collections. As a result, the plain and boring photos exist everywhere; whereas the real photographing art collections are very rare. I am willing to make preface for Northeast Errenzhuan Collections, not totally due to the relationship between Errenzhuan and me, but also being moved by his creative attitude and pursuit of art.

Criticizing the value of Shang Jiang’s work collections from the perspective of photography art is beyond my ability; however, at least, his work collection coming out have provided important reference value for studying current status of ecological Northeast Errenzhuan and Northeast culture.

The appearance, propaganda and acceptance of Northeast Errenzhuan are still unknown up to now. What many experts and scholars said is just the idle talk with the subjectively deduced orientation. For instance, a expert had put forward that Errenzhuan had the history of more than 270 years, and then I asked him why he thought it has the history of 270 years, but not 269 years or 300 years. He answered that what he deduced was based on an unearthed gravestone in Heishan County Liaoning province, on which recorded the specific time when Bengbeng performer Zhang Qian acknowledging Sun Daniang (actor) as his master 270 years ago. The question is whether Sun Daniang is the initiator of Bengbeng (Errenzhuan)? Surely he was not. Since Errenzhuan had the professional actors and formal apprenticeship, it has fully shown that the time when Zhang Qian acknowledging Sun Daniang (actor) as his master was not the origin of Errenzhuan; nevertheless, imagination shall never supersede the fact. As the folk arts such as Errenzhuan have lower social status and poor living conditions, the literal record in history is surely very rare; therefore, there is still a long way to go for studying its history and aesthetic research.

Through Shang Jiang’s photo collections, we could catch hold of the several basic problems with Errenzhuan research.

The first one is the origin of Northeast Errenzhuan. Errenzhuan is originated from Northeast Yangge, but not from Hebei Lianhualuo, nor from the immigrant culture brought by people moving to Northeast from Shandong province. Northeast Yangge has the earlier history. According to the current data, its history could be dated back to Ming Dynasty. At the time of Tieling general commander Li Chengliang, the north of Liaoning province had appeared dances and songs of Han nationality. In Qing Dynasty, Such elements as acting the roles, singing and dancing had appeared in Northeast Yangge; in other words, as for four elements of “singing, saying, acting and dancing” in Errenzhuan, three of them are from Da Yangge. Even though Hebei Lianhualuo had once appeared the performance involving a man and women singing, which is similar with Errenzhuan in form, the other aspects have nothing to do with Errenzhuan. In Shandong province, there is no art form similar with Errenzhuan. Even though the literature script of Errenzhuan is similar with Lianhualuo or Shandong Qinshu script, it could not prove the reason for such performance art. It is no wonder that there are some

general factors in each drama category. There is no doubt that Northeast Da Yangge is the parent body of Errenzhuan, which is the reason why Shang Jiang’s Northeast Errenzhuan includes the pictures of stilts (Yangge).

The second is about the problem with elegance and popularity. In recent years, the popularity of fashionable and entertaining Errenzhuan under the leadership of Zhao Benshan has caused a lot of disputes in academic field and the debating focus is the problem with elegance and popularity. Suffice it to say, Errenzhuan could not be turned into elegance, nor become elegant. It is doomed to be popular from the originality, as it is common, popular, wide northeast folk art. Some people condemn that the vulgar and coarse Errenzhuan is due to clowns (actors). As a matter of fact, as early as in Northeast Yangge, there were clowns (Shazhuzi), and generally speaking, the most artful roles shall be played by the actors in Yangge. As for in Errenzhuan, the actors are positioned as the clowns, and no matter what roles to play, there are one actor and actress in Errenzhuan without young males or old males etc. The clowns have always played the role in cultivating the comedic atmosphere. Clowns and amusing dressing are the tradition of Errenzhuan and the actor shall make up handsome whenever the female clown appears. In Shang Jiang’s photo collections, there is a group of pictures which I playfully called “Clowns picture”. He has represented the appearance and performance of the clowns with his mirror with different postures, funny and interesting. I suggested the author to match a portrait of the clown to let people see different images of the actors in performance and daily life. Of course, the photographer has no right to disturb the actors’ performance. If the clowns could more artful so that there is beauty and elegance in ugliness, it would reach to another supreme state.

The third is about the traditional and modern issue of Errenzhuan. Traditional Errenzhuan consists of two actors (one man and one woman) narrating and completing a complete dramatic story by playing and singing, saying and performing. However, due to the dramatic changes of performing market and the audience’s aesthetic needs, the traditional performance of Errenzhuan seems to be difficult to be accepted by the audience. In order to survive, Errenzhuan artists have collectively created the revised entertaining Errenzhuan. Some people would say that they do not sing an opera, but making amusement on the stage; therefore, it should be called “Errenshow” rather than Errenzhuan. In my opinion, it is unnecessary to be so hypercritical and any form of art shall develop with the development of times and make innovation based on the needs of accepters. Errenzhuan could not surely survive without development and innovation. Modern Errenzhuan at least has maintained the form of one clown and one young female and a lot of traditional elements such as talks, Xiaomang, dances and unique skills of Errenzhuan. Why shall change its name? In Shang Jiang’s photo collections, most of the photos are about fashionable Errenzhuan and there is fewer traditional Errenzhuan; therefore, he is difficult to find, which should be the small pity of the Northeast Errenzhuan Photo Collections. Furthermore, there should be other forms of performance such as “Dan Chu Tou” and “La Chang Xi” in Errenzhuan; however, there are no photos in the Collections. Supposing Mr. Shang Jiang shall continue to photograph Northeast Errenzhuan, we hope that he could try his best to make up such pity.

“二人转”起源于东北秧歌  
“唱、说、扮、舞”四功中，  
有三功来源于大秧歌。

“二人转”起源于东北秧歌，在清代的东北大秧歌中已经出现了扮演角色、唱曲和角色化的舞蹈成分。也就是说在二人转的“唱、说、扮、舞”四功中，有三功来源于大秧歌。

Errenzhuān is originated from Northeast Yangge, which had included dancing elements of acting roles, singing and role division in Qing Dynasty; in other words, as for four elements of “singing, saying, acting and dancing” in Errenzhuān, three of them are from Da Yangge.





高跷秧歌表演

Stilt Walker Yangge Performance









“高跷造型表演”作为秧歌的形式之一已被列入国家非物质文化遗产。

“Stilt Walker Performance”, as one form of Yangge, has been listed in the national intangible cultural heritage.









东北秧歌中的滑稽丑角，已被二人转成功借鉴。

Comedic clowns in Northeast Yangge, has been absorbed in Errenzhuan successfully.