



# 嗨，台湾

*Hello, Taiwan*

许牟 朱砂 著  
Author Xu Mou Zhu Sha

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## 序

影像定格，能留下瞬间。虽然时间可以摧毁一切，却无法让它消失。这就是上世纪艺术的新产物——照相。

在古今中外，艺术的表现，不外乎在表现、表达、传递生活之美，却无法与定格的影像相较。当我发觉他能如此传达、传承，我被深深吸引了。

那些年，到内地，好像是休假旅游，其实是艰辛的工作。在记录，在创作，走过大都市、小地方，到过西南，走过西北，繁华的，朴素的，凡走过，有让自己冲动的影像，就想留住。有沉淀的影像，也想留住。从中记录人文素材，也直接在艺术领域加以创作。不分黑白还是彩色，皆能表达出那份较深的情感。

当时在台湾，我对影像的绝对喜爱，超过一切。不管白天黑夜，连梦里也在琢磨。想若是相同的时空元素，对等的条件，为何有些图片只能是美美的，有些能传递情感，让人感动，画面好像在述说一种更深的讯息。对照绘画的意义，没有两样，皆是艺术。只是使用的工具，表达元素不一样。相同的是纯艺术。

影像最早普遍是用于留影，无论人或物，是所谓留念照，渐渐的有了记录照、新闻照、娱乐大片，人文照等等，终于走进艺术殿堂。大部分的影像则是包含多项意义。

由胶卷时代进入数码时代，不管何种成像，均是需要透过镜头，这并无抵触艺术。有幸参与此书的制作，集结部分台湾生活、民俗影像，多多少少能让你对台湾民俗风情有所认识。

# Preface

Recommended Name for the Book: Years of Our Lives /Days of Our Lives, in Those Years

Freeze-frame can capture those moments. Time can destroy everything, but not eliminate everything. That's photographing, a new product of art from last century.

Whether now or then, home or aboard, the presentation of art is all about present, express and deliver the beauty of life, being no better rivals to images. I was deeply attracted to it when I realized its capability of delivering and inheriting.

Those years in the mainland, which sounded like traveling for pleasure, are actual toils. They involved recording and creating. With all the travels through big cities, small towns, to the southwestern part, to the northwestern part, whether bustling or plain, I could not resist the impulse to capture those scenes. Also I love to keep those images of history, from which I can record materials for humanities but also present creativity in the field of art. Black and white, or colorful, those images all can present the deep emotion.

During my time in Taiwan, my love of images ruled everything. Day and night, even in my dreams, I was thinking: among pictures of same time and place and under the same circumstance, why some are just beautiful, but some are touching and can deliver emotions as if the image is communicating in a deeper way. Compared with painting, photographing is also art, only with different tools and different elements to deliver.

Images were most commonly used in recording. Whether of people or stuff, those pictures were for one to remember by. This gave rise to news photos, entertainment photos, photos on the aspect of humanity and so on, making their way of the hall of art. Most of the images involve many layers of meaning.

在拍摄这些影像时，从没想过多年后会在上海出版此书。有些是节庆风俗的主题，有些是即兴拍摄。早年，我随身带着数套传统相机、器材，带足底片，走民间，走进庆典，大街小巷，咔嚓咔嚓，影像就这样一张张留存下来。台湾在从上世纪九十年代至今，民俗风情并没有多大改变。变迁的是主角人物。所以，这些影像看起来会格外亲切，让隔着海峡相望的朋友们对海峡这一边多一些认识。

As the film age entered into the digital age, whatever kinds of imaging need to be through the lens. This has no collision with art, the exploring into pure image art. Today, we should appeal to friends from the mainland, who know not enough about Taiwan but wish to, to enjoy this book. It is my honor to be in part of the book's creation, to assemble some images on life in Taiwan and its cultures, which would give you some understanding.

When I was shooting those images, I had never thought of publishing this book in Shanghai after these years. Some of them are on festival and cultural theme, and some are just impulse-driven. In earlier years, with several sets of traditional cameras, equipments and sufficient films, I would walk into the culture and the ceremonies, from street to street, clicking, clicking, and captures all those pictures. The customs in Taiwan have not changed a lot since the 90s. What has changed is the main character. And that's why these image look particularly friendly, making friends from different sides of the Straits love to know more about the other side.



## 放天灯

### 放飞平安的讯息

朱砂：2010 年上海世博会到台湾馆参观过的游客们一定都不会忘记在台湾馆里“放飞”的天灯。虽然那是通过电脑模拟的方式放飞天灯，但在台湾馆里特别设置的这个项目，也让放天灯这一民俗成了台湾文化的一个特别生动的符号。台湾人是不是都会有过放天灯的经历？

许牟：其实，我小时候根本没有机会放天灯。我是金门人，在我童年、少年的岁月里，两岸还处于“敌对”的状态，金门根本不允许放天灯。事实上，别说放天灯，放飞鸽子都不行。连孩子们玩的篮球，都必须登记备案。种种的措施，都是为了防范当地人给大陆传送情报或者偷跑去大陆。

朱砂：放天灯习俗的背后有着怎样的来由？

许牟：台湾很多地方都有放天灯的习俗，其中，平溪放天灯有两百年历史了，名气最大。地处山区的平溪乡旧时山贼出没频繁，当地村民岁末收成后，就带着细软财物躲进深山，直到元宵前夕才派壮丁返回村子查看。确定安全后就放飞天灯，以此向躲在深山中的村民传递平安的讯息，告诉大家可以回家了。日据时期，百姓们为了躲避日军也用同样的方式。现在没有战乱、没有山贼，但放天灯的习俗却流传下来，每年元宵节都会举行盛大的活动，吸引很多的游客参与。

朱砂：你的照片里人头攒动，好不热闹。放天灯有怎样的诀窍？

许牟：放天灯要选空旷的地方。人们会把自己的愿望都写在天灯上祈福。放一个天灯一般要三五个人合作，把纸做的天灯撑开，点燃下面的金纸钱——煤油，天灯便会随着上升的热气高飞，这个过程中掌握平衡很重要。比较特别的是数百人一起放飞超大的天灯，当然要特别小心啦，否则不小心烧着了，麻烦不小。一般这类活动，消防车都会在一旁待命。

# Sky-Lantern Releasing

## Sending a Message of Safety

Zhu Sha: Visitors to the Taiwan Pavilion at the 2010 Shanghai Expo would hardly forget the “released” sky lantern. Though it’s a just computer-simulated sky-lantern releasing, this project, specially installed in the Taiwan Pavilion, enabled this practice to make quite a vivid symbol for Taiwan culture. Is it true that every Taiwanese has experience in releasing sky lanterns?

Xu Mou: Actually, I never got that chance as a child. I was born in Jin Men and during my childhood and teens, and there was “hostility” between the two sides. No sky-lantern releasing was allowed in Jin Men. Indeed, forget about the lantern. Not even sending away a dove was allowed. Even basketballs for kids were to be registered. All those means were to prevent local people from passing intelligence to the Mainland or sneaking there.

Zhu Sha: What’s the story behind sky-lantern releasing?

Xu Mou: Many places in Taiwan have this practice. Among them, the most prominent one, Pingxi has maintained this practice for 200 years. In the past, Pingxi Village was frequented by bandits. Therefore, after their harvest at the end of the year, the villagers would hide in the recesses of the mountains till the eve before Lantern Festival, when some strong men would be sent to check on the village. And when safety was secured, sky lanterns would be released to send a message to the villagers hidden in the mountains so that they can come home. During the period when the land was occupied by the Japanese Army, civilians also adopted this method to dodge the enemies. Now we have no wars or bandits, but this practices remains. Grand activities are held every Lantern Festival, attracting numerous tourists.

Zhu Sha: I can see there are many people in your pictures. It’s quite a feast. What are the tricks of sky-lantern releasing?

Xu Mou: A wide area is needed for sky-lantern releasing. People would write their prayers on the sky lanterns. It usually takes three to five people to get one lantern released. The lantern is made of paper so it needs to be spread first and as the kerosene at the bottom is lit, the lantern would rise with the help of the heat. During this process, the key is balance. It’s trickier when it comes to the gigantic sky lantern that requires over 100 people to release. It requires particular carefulness. It would cause huge trouble if it catches fire. In this kind of activities, people would often have fire trucks stand by.















