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ILLUSION REALITY

幻影現實

STAGE

沈昭良
SHEN CHAO-LIANG



作者簡歷

沈昭良，1968年生於台灣台南，畢業於台灣藝術大學應用媒體藝術研究所。歷任報社攝影記者、副召集人及專任駐校藝術家。自1993年起，沈昭良即投入數個專題式影像創作，2001年首度推出《映像·南方澳》系列專題，其後陸續出版《玉蘭》、《築地魚市場》等長篇攝影著作，殷實細緻的紀實影像風格與嚴謹的攝影集製作，普遍為相關專業人士所肯定。作品除於國內外刊物發表及展出，曾於2000、2002年獲頒行政院新聞局雜誌攝影類金鼎獎。「映像·南方澳」及「台灣綜藝團」系列專題作品，並分別獲頒2004年日本相模原攝影亞洲獎及2006年韓國東江國際攝影節最佳外國人攝影家獎。

近年以建構台灣特有娛樂產業與文化現象的「STAGE」系列作品，受邀展出於2008年韓國大邱當代攝影雙年展、2009年西班牙畢爾包GETXOPHOTO國際攝影節及2009 PHOTO TAIPEI。2010年該系列作品，除於東京、大阪及台北等地舉辦巡迴個展，同時也獲選於2010台灣美術雙年展及2010年中國大理國際攝影節中展出。著有《築地魚市場》、《玉蘭》、《映像·南方澳》及《BRAND 9—全球九大暢銷品牌創意解析》。目前除從事專題影像創作、評述與研究，同時兼任教職於多所大學。

www.shenchaoiliang.com



STAGE # 46: Lightjet C Print
台南 台灣 Tainan City, Taiwan, 2009

About the Photographer

Shen Chao-Liang was born in Tainan, Taiwan, in 1968. He obtained his master degree from the Graduate School of the Applied Media Arts, National Taiwan University of Arts, Taiwan. Shen worked as a photojournalist and vice-convenor at the Liberty Times, and the Artist in Residence at National Central University. He has been dedicated to feature photography since 1993. From his early works of *Reflections of Nan-Fang-Ao* (2001) to the latter series of *YULAN Magnolia Flower* (2008) and *Tsukiji Fish Market* (2010), Shen has been broadly recognized by his sophisticated style of image creation and commitment to documenting the evolution of Taiwanese society. Shen's works are published and exhibited both at home and abroad. He won the Golden Tripod Award of Best Photography (magazine category) of Taiwan in 2000 and 2002, and his *Reflections of Nan-fang-ao* and *Taiwanese Cabaret* series won the Asia Award in Sagamiyara, Japan (2004) and the Best Foreign Photographer Award at the Dong-gang Photography Festival, Korea (2006).

Shen's recent *STAGE* series, in which he documented a unique Taiwan entertainment culture in a surrealist and colorful style of image, was exhibited in the 2008 Deagu Photo Biennale, Korea, the 2009 GETXOPHOTO, Bilbao, Spain. In spring 2010, the solo exhibition was held in Tokyo and Osaka, Japan, and planned in Taipei. He is also invited to exhibit the series at 2010 Dali International Photography Exhibition in China and the 2010 Taiwan Biennale.

Shen's publications include *Tsukiji Fish Market*, *YULAN Magnolia Flower*, *Reflections of Nan-Fang-Ao*, and *Brand 9 – the Creative Ideas of the World's Nine Best-Selling Brands*. Currently he is a freelancer and teaches photography at several universities in Taiwan.

www.shenchao-liang.com



STAGE # 41. Lightjet C Print
台中 台灣 Taichung City, Taiwan, 2008



STAGE # 34. Lightjet C Print
雲林 台灣 Yunlin County, Taiwan, 2008

STAGE

文 沈昭良

綜藝團為台灣特有的移動式演出團體，自1970年代，即活躍於台灣社會的各式婚喪喜慶場合。初期的演出舞台，除了現仍沿用的搭棚台方式，也有以貨車改裝，具燈光音響設備的簡易人力式花車。現今隨著時代進步，加上經營者和觀眾對於優質燈光音響設備的視聽需求，逐步發展成現今摺疊油壓式開展的現代化舞台車。

演出的內容，自初期即以歌舞表演為主，跑場歌手的服裝造型較近似室內秀場的華麗秀服。近年來，歌手的服裝打扮則以上下兩截式，搭配內穿比基尼的造型較為普遍。綜藝團的表演內容也為滿足顧客需求及吸引目光，不斷推陳出新，除了影視歌星、跑場歌手的載歌載舞之外，亦能視預算規格，提供鋼管舞蹈、雜耍、魔術、民俗技藝、猛男秀和反串秀等演出。

至於綜藝團的演出者則多以跑場方式，於約定時間內，輪番在接近的數個地點表演歌舞，或在喪禮及迎神廟會的行進隊伍中隨行演出。相關的成員為一機動性、臨時性的工作組合。綜藝團的跑場歌手仍以年輕族群較受青睞。通常，年紀較大的歌手不是轉型成為主持人或經營者，即是婚後退出或另謀他業。

《STAGE》系列作品，是以大型相機所攝，拍攝對象為目前使用於台灣各地，由大貨車改裝而成的移動式油壓舞台。這類移動式油壓舞台車的總量並無精確的統計，惟實際參與營業的舞台車數量，全台推估應超過600部以上，計費採用租用方式，價格則依車輛大小及新舊程度而不同。業主則依顧客的需求，將車於指定時間，開至指定地點供雇主使用。

至於跑場歌手通常不是為了協助家計，即是熱衷表演工作，抑或家族長期經營綜藝團而投入相關產業。從業成員則遍佈台灣各地，除了專職的表演者之外，尚不乏學生、英語教師或銀行職員，於假日以兼職方式參與舞台演出。從與跑場歌手的近距離觀察中，更不斷驚見這些表演者在亮麗外表的包裝下，所潛在的平凡與質樸內涵。相較於長期以來見諸報端所形成的片面理解甚至或負面描寫，實有著極大的差異。

此次展出的作品，為目前存在於台灣各地的綜藝團，起始於一九九四年前後，歷經多次研發改進，迄今仍經常使用，由大貨車所改裝的油壓式舞台車，於現實環境中展開的英姿。冀望其中獨特的產業類型與豐厚的文化信息，馳騁的發想與炫麗圖騰，足以誘發觀者對於這項台灣特有的娛樂文化，含括時間、空間，橫向、縱向，平面及立體架構的連結與想像。





STAGE #14. Lightjet C Print
苗栗 台灣 Miaoli County, Taiwan, 2010

STAGE

by Shen Chao-Liang

Since the 1970s, Taiwan society has developed its own cabaret culture which is different from those of the Western countries. In the early years, performers were invited to perform entertainment programs, often in the form of singing and dancing, in a variety of occasions, ranging from wedding banquets or funerals to religious ceremonies. In order to move conveniently around the country, they chose to perform in a simple "theater" - usually in a camp or on a truck renovated specifically for the performance. The form then became the origin of a unique Taiwanese cabaret culture.

As Taiwan gradually developed into a more industrial and modernized economy, the performances have evolved by introducing new technologies and equipments as well as applying more sophisticated skills to improve their entertainment effects. Given all the changes, the traditional elements featuring Taiwanese cabaret can still be found today – joyful, spontaneous, innovative, highly interactive with the audience, they have attracted and entertained generations of Taiwanese people from all walks of life and in every corner of the island.

However, the forms and contents of the performances of Taiwanese cabaret have varied in the past three decades. Due to rising popularity of television variety shows, cabaret artists have to keep upgrading their performing skills and diversifying the formats. Not only singers and dancers are dressed up in formal luxurious costume, forms and programs are also enhanced and re-designed to include "newer" performances such as poll dance, drag shows, jugglers and comedy. Sometimes the moving stage itself, usually a "truck theater" that may weigh up to 8 to 15 tons, is regarded as an integral part of the performance that can attract a considerable number of people. When a show is deemed a success, the owner, or organizer, of the cabaret will receive invitations from around the country.

Most performers of Taiwanese cabaret are young single women in their late 20s or early 30s. In addition to those who work for their "family business", a high percentage of performers are part-time performers with other occupations. Usually after they spend a few years singing or dancing, or after they get married, they would shift to the positions of masters of ceremony (MC) or managers of the group. Due to long working hours and high mobility of the profession, sometimes they have to choose to leave the business because of family reasons.

This photographic project started in early 2005 with an intention to record the important culture of Taiwan that has witnessed countless changes as Taiwan has gradually developed into a modern economy. Among the various cabaret artists I recorded with my camera and had interviews with, most of them have other professions and different "social status" when off stage, such as school teachers, college students, or bank clerks. Underneath their colorful make-up and sexy luxurious costumes, they are only simple normal people who have their dreams and hopes for a better life. The findings present a gap from the general perception of cabaret artists in Taiwan.

At the exhibition, the presentation of the photos featuring various cabaret groups, artists and "truck theaters" is intended to be a "window" for the viewers, especially those who are not familiar with the performances, to glance and appreciate the unique part of Taiwanese culture. The "truck theaters" presented at this exhibition are either the most popular or some unique ones used in cabaret performances today; some have been re-designed or renovated several times since early 1990s. It is my hope that, through the "window" of these colorful "truck theaters" and cabaret performers, the diverse and rich elements of Taiwanese culture will be introduced to more people from around the world.



STAGE #04. Lightjet C Print
嘉義 台灣 Chiayi County, Taiwan, 2008



STAGE #01. Lightjet C Print
雲林 台灣 Yunlin County, Taiwan, 2008



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