

兩尊臺灣南部的早期鎮殿媽造像

Two Early Matzu Sculptures at the Main Hall of Two Mazu Temples in Southern Taiwan

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摘要

媽祖傳說於 11 世紀末以里中巫身份興起，12 世紀末晉封為妃，到 18 世紀上半漸有天后稱謂。其神像造形也因封號，在頭飾與服裝間起變化。本文以明代后妃服飾為基礎，探討兩尊臺灣南部較早的鎮殿媽，輔以 15-18 世紀相關媽祖書刊插畫。結果顯示：臺南市開基鎮殿媽屬 17 世紀下半葉的天妃造形，其花冠延續明代渦形翠雲樣，組成菱形如意雲於冠身正中，兩側飾以尖雲蓮瓣；其袍服與搭配件承襲傳統：大帶紐從胸腹之間垂下、垂在最外層。北港朝天媽的頭飾在花冠頂增列九龍，冠側飾翔鳳，屬后級的九龍二鳳冠。兩尊媽祖雖皆著龍紋盤領袍，但朝天媽蔽膝完整呈現帝王級正面坐龍於立水壽山之上，僅呈現大帶紐末端，屬 18 世紀下半葉的天后造形。

關鍵詞：媽祖、龍鳳冠、九龍冠、盤領龍袍

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Abstract

The cult of Mazu, the patroness of sailors, originated as a female village shaman at the end of the 11th century in neighborhood of Putian, near Xinghua, Fujian Province. At the end of the 12th century Mazu got the honoured title of “princess” and kept it until the first half of 18th century, when the higher title of “heavenly empress” was bestowed. The form of Mazu figure was altered because of the new title, by varying the head dress and costume. In order to understand the iconography of two early Mazu sculptures at main hall of temples in Southern Taiwan, this research takes the costume of Ming empress and princess as the basis, included the illustration from the books of Mazu legend and stories between the 15th and the 18th century as reference. The analysis has shown several key points: the Mazu sculpture in ‘The First Grounded Mazu Temple’ in Tainan City could be dated back to the second half of the 17th century. Her head dress reflects the typical decoration as auspicious cloud on the middle of the crown with lotus leaves on both sides. Her costume and the style of her accessories continued the traditional manner: the tie band for the apron (bixi) hung under the breast and the rest band descended on the surface layer, down to the ground. The sculpture of Chaotian Mazu at Chaotian Temple in Beigang wears a crown decorated with nine dragons in parallel and two flying phoenixes behind the ears. Such kind of dragon decoration belongs to the empress. Both Mazu sculptures wear the decorated dragon garment in one piece, similarly to caftan, but with band collar. The evident difference by Chaotian Mazu, dated back to the second half of 18th century, is in the description of a sitting dragon in the front above the sea weave with protruded rocks on the apron, whose design patented to the emperor only. Such kind of appearance symbolized Mazu as “heavenly empress”.

Keywords: Mazu (the patroness of sailors), crown decorated with dragon and phoenix, crown decorated with 9 dragons, garment with dragon pattern and band collar

紀錄片的真理轉向

The Turn of Truth in Documentary Film

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摘要

「何謂真實記錄？」、「紀錄片是否可能反映真實？」、「紀錄片如何反映真實？」這些與紀錄片真理理論（truth theory）相關的問題，長久以來引發了諸多的意見分歧與爭議。本文便是以紀錄片的真理理論為探討核心，在文中，筆者觸及了紀錄片領域中四種不同的真理觀，分別是：（1）基礎論的真理觀；（2）符應論的真理觀；（3）由模式論轉向倫理方法的真理理解；（4）轉向語言溝通行動的真理觀。

上述的前兩種真理觀，有助於釐清過去引發爭議的原因；後兩種真理觀，則對紀錄片的真理研究提供新的思考方向。根據本文研究，過去引發紀錄片真理爭議的主因乃是在於諸多關鍵概念的模糊與誤用，而解決爭議的方式，除了要作出概念的釐清之外，更須重新思考紀錄片在攝製上的媒體特殊性，以及紀錄片作為一種廣義的社會溝通語言工具的使用意涵，將倫理學與社會實踐脈絡導入原本屬於認識論的真理探討。

關鍵詞：紀錄片模式、紀錄片倫理、紀錄片認識論、紀錄片真理觀

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Abstract

What is documentary? Can documentary film *reflect* reality? How it reflect reality? Those questions related to the Truth in documentary film arise various debates in academia. The focus of this paper is on the Truth Theory of documentary, and the paper concentrates on four different comprehensive approaches toward the perception of the Truth in terms of (a) fundamentalism, (b) correspondence theory, (c) ethical turn, and (d) turn to speech and communicative act in studies of documentary film.

The first two approaches of perceptions of the Truth help us to clarify controversial debates in the past decades while the latter two approaches provide new ways of thinking and allow us to abandon traditional schema of *Reality*. The paper explores that the reason caused debates on the Truth in documentary film is vague usages and misemployments of key concepts. In order to solve these debates, we shall not only clarify all key concepts but also reconsider the characteristics of documentary in filming. Additionally, documentary film, as a popular social communicative means, requires leading Ethics and social practical context into original epistemological discussion of the Truth.

Keywords: modes of documentary, ethics of documentary, epistemology of documentary, truth theory of documentary

後檔案時代，家庭檔案與家庭電影

Post-archival Era, Family Archives and Home Movie

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摘要

20世紀70年代開始檔案研究領域提出後保管的範式變遷，然而仍然難以徹底改變後保管所全力反對的傳統保管思維，因而有必要從後保管時代走向後檔案時代，表現為全民性地面向未來紀錄當下歷史，主動參與社會記憶構建，活動影像或電影在這場範式革命中處於極為重要的地位，而集中的體現則是家庭電影。由於這種檔案轉向，電影以及其他活動影像檔案呈現各種理論與實踐的亂象，本文對此加以分析，並簡要介紹了中國大陸在這些方面的情况。

關鍵詞：後檔案時代、後保管時代、家庭檔案、家庭電影

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Abstract

The terminology “post-custodial era” put forward by archival research circle in 1970s has not changed thoroughly the traditional custodial inclination in archivist world, and we might replace it with “post-archival era”. In post-archival era, the people should participate more in archival activities to document their lives for future, especially by home movie. Chaos in theory and practice for film or moving image including home movie archives occurred due to the lack of realization of new paradigm. Family archives and home movie as archives in mainland China has been introduced.

Keywords: Post-archival Era, Post-custodial Era, Family Archives, Home Movie

中華民國郵票設計中的觀光 與臺灣意象

Tourism and Taiwan Image in the Design of Postage Stamps of the Republic of China

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摘要

中華民國自1956年開辦觀光事業以來，郵政總局即配合觀光政策發行各類型主題之郵票，用以宣傳臺灣自然與文化之觀光資源，吸引外國觀光客來臺旅遊。隨著1970年代國際情勢的轉變，郵票在中華民國總體外交策略中，扮演著國際政治宣傳與拓展觀光的重要角色。到了1980年代，一方面由於中共改革開放所造成觀光資源的競爭與挑戰，另一方面則因臺灣經濟高度蓬勃發展促使國內大眾旅遊的興起，影響了郵票設計對國內民眾觀光需求的注意。而從1990年代以來，郵票設計更轉向對臺灣在地文化以及文化活動體驗的重視。

本文以郵政總局所發行的郵票為研究對象，分析郵票中的風景、天然與文化物產等主題，探究自1950年以來郵票設計中臺灣意象的轉變。筆者藉由馬坎奈爾對觀光研究所提出之「景點神聖化」與「觀光佈景」中的前臺與後臺論點，將郵票設計中的臺灣意象區分為三個階段，首先是1950-1970年代以大量中國文化符號所營造之中國意象，其次是1980-1990年代逐漸轉向臺灣本地天然與人文景觀之描繪，最後是2000年之後強調體驗動態文化展演之新趨勢。

關鍵詞：郵票設計，觀光，景點神聖化，觀光佈景

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Abstract

Since the government of the Republic of China (ROC) started promoting the tourism industry in 1956, the Directorate General of Posts (DGP) has released various kinds of postage stamps in coordination with the tourism policy. Representing natural and cultural tourist attractions of Taiwan, these tiny images serve to draw foreign tourists to visit this island. Postage stamps played a significant role in international propaganda in the 1970s when the ROC conducted total diplomacy to face a series of diplomatic setbacks. In the 1980s, when the People's Republic of China's Open Door Policy made it a strong competitor in promoting Chinese image and with the rise of domestic massive tourism in Taiwan, the ROC postage stamps gradually placed equal emphasis on the tourism of local people by representing Taiwanese culture and its actual experience.

This article tackles the relations between postage stamp design and the official tourism industry since the 1950s by analyzing postage stamp subjects of landscapes, natural products and cultural artifacts. Borrowing from Dean MacCannell's theory of 'sight sacralization' and the front and back regions in 'tourist settings', three stages of representing Taiwan image in the postage stamp design can thus be outlined. Firstly, using multiple Chinese cultural signs to create a Chinese image in the 1950-1970s; secondly, portraying Taiwanese landscape and native culture without referring to Chinese cultural connotation in the 1980-1990s; thirdly, highlighting authentic experience of dynamic cultural activities since the year of 2000.

Keywords: postage stamp design, tourism, sight sacralization, tourist settings

媒體即身體：綠色小組與環保抗爭

The Medium is the Body: Greenteam and Environmental Protest

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摘要

在1980年代的另類電子媒體中，綠色小組無疑地扮演著重要的角色，本文企圖從麥克魯漢的「媒體是人的延伸」、「媒體即訊息」等等觀點出發，重新觀看早期環保抗爭的紀錄影像（水源里反李長榮化工）；透過綠色小組的社運影帶，一方面我們得以看見草根民眾如何以身體作為媒體進行抗爭，另一方面我們也得以將另類電子媒體視為社會運動的一環，進一步釐清新的媒體形式是如何透過身體來實踐，並改變了既有的社會關係。

關鍵詞：媒體、身體、社會運動、綠色小組、環保抗爭

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Abstract

Greenteam played important role of alternative media movement in the 1980s in Taiwan. In this article, the author attempt to use the image archives of early environmental protest as the focal point of discussions. By applying “the media is the extensions of man” and “the medium is the message” of perceptions developed by McLuhan, the author will look at how Greenteam has represented bodies of grassroots. Furthermore, how Greenteam has fulfilled the practice of media through bodies will also be explored.

Keywords: medium, body, social movement, Greenteam, environmental protest