

# 好戲

Story of  
The  
Budaxi Stage  
Digital Multimedia  
Exhibition

布袋戲彩樓  
數位多媒體展

# 在臺



2023  
12.30  
—  
2025  
01.02

國立傳統藝術中心  
宜蘭傳藝園區 展示館

## 展覽總說

### 展覽緣起

布袋戲最早的雛型是單人演出的肩擔戲，一個人、一套演出道具、一個大布袋，演出行頭就都齊了。平常大布袋用來收納演出道具；演出時大布袋化身為表演舞台，將演師的身體、雙腿遮住，自然地將觀眾目光集中在戲偶人物的演出。這個大布袋讓觀眾留下鮮明的視覺印象，也是「布袋戲」名稱的由來之一。在布袋戲表演舞台中，以「彩樓」的外觀構思巧妙、獨具匠心，是最華美、也是最富傳統工藝表現的舞台。

本次展覽以中心典藏的「布袋戲彩樓」為展示核心、「好戲在臺」為展題，「好戲」除了是上演的布袋戲，也是戲臺雕刻中的戲曲故事；從戲臺的演變，更能窺見布袋戲的發展歷程。此外，戲臺也乘載了布袋戲演師及樂師、請戲主與戲迷投注的熱情，從戲臺前方等著戲迷就坐的椅子，戲臺後整齊擺放的戲偶，戲臺上的千秋牌、戲路表、賞金等，都交織了臺前臺後的記憶故事，這些「好戲」都環繞著「戲臺」而發生。

#### 參觀資訊

開放時間：2023/12/30-2025/1/2，每日上午9:00~下午6:00(周一上午休館，中午12:00開館)

參觀地點：國立傳統藝術中心 宜蘭園區展示館(268宜蘭縣五結鄉五濱路2段201號)

#### 導覽服務

定時導覽：每日上午10:30及下午3:30各進行一場(展示館一樓導覽服務台集合)。

專人團體導覽預約：<https://gov.tw/1SS>

指導單位



主辦單位



執行單位



## 戲臺故事

布袋戲約於十九世紀，從福建漳州、泉州以及廣東潮州地區傳入臺灣。這兩百多年間，它的舞臺亦隨著戲劇環境、社會政治經濟及流行文化等時代背景的轉變，發展出不同的形式。從演出場域來區分，可以分為在戲院演出的內臺，以及廟埕祝壽等，請戲演出的外臺。

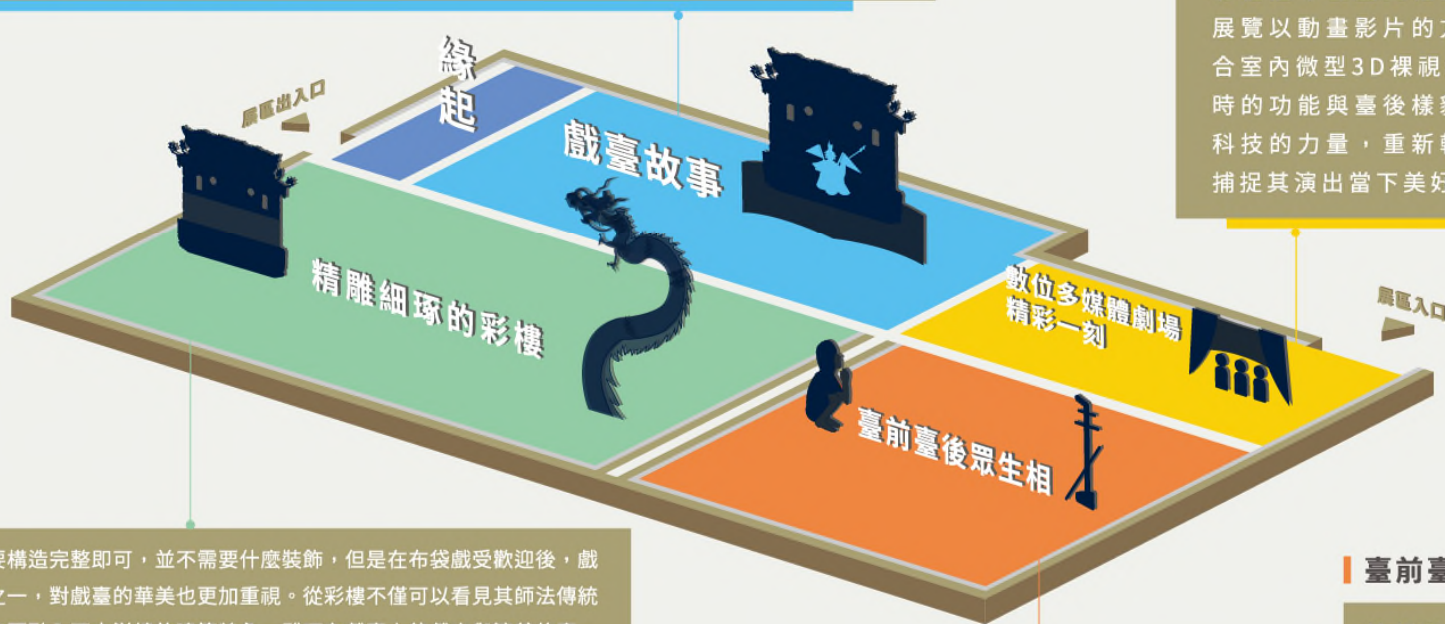
內臺演出為了吸引觀眾入場買票，在道具及舞台上求新求變。外臺戲臺則有木雕戲台及使用彩繪佈景搭棚。外臺搭棚的形式又有竹棚、牛車搭棚、鐵架木板搭棚、卡車搭棚等等；隨著時代發展，更有廣播、電視、電影等攝錄影棚及現代劇場佈景的舞台形式。隨著不同的演出需求，布袋戲臺發展出各種樣貌。這些不同形式與風貌的布袋戲臺，依循演出需求而靈活調整，同時也見證了時代社會的重大演變。



掃描學習單

## 精雕細琢的彩樓

從實用角度來看，戲臺只要構造完整即可，並不需要什麼裝飾，但是在布袋戲受歡迎後，戲臺也成為戲團比拚的行頭之一，對戲臺的華美也更加重視。從彩樓不僅可以看見其師法傳統廟宇建築與神龕構造，有些更融入西方洋樓的建築特色，雕琢在戲臺上的戲文與演義故事，更經常可以看出一個布袋戲團的精神代表與縮影。在搭建方式上，木雕戲臺最初以懸空固定在棚子支架上的方式演出，則來自「上不見天、下不著地，妖魔鬼怪就跑不進去」的典故，從中看出布袋戲從業人員對鬼神的崇敬。一座精雕細琢的彩樓，宛如一個小世界，靜靜地立在那，卻說盡了布袋戲從業人員敬天福人、重視己業的態度。



# 展覽地圖

## 數位多媒體劇場:精彩一刻

彩樓是布袋戲文化與戲臺工藝的結晶，本次展覽以動畫影片的方式打造多媒體展間，結合室內微型3D裸視技術，除了呈現戲臺演出時的功能與臺後樣貌外，也希望能夠用數位科技的力量，重新轉譯彩樓這項傳統文物，捕捉其演出當下美好的一刻。

## 臺前臺後眾生相

演師與樂師、請戲主與戲迷，這些臺前臺後交織的記憶故事，都環繞著布袋戲戲臺而發生。



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## Exhibition overview

### Origins

Budaixi, or Taiwanese glove puppetry, began as a form of solo “shoulder-pole play”. All you needed was a performer, some props, and a large cloth bag that doubled as a storage bag for prop and a stage that concealed the puppeteer during performances, directing the audience’s attention to the puppets. This dual-use bag inspired the term budaixi, meaning “cloth-bag drama”. The budaixi stage, also called the “color pavilion” or cailou, is the product of remarkable craftsmanship, with the hexagonal style being the most ornate and iconic.

The Drama Unfolds on Stage exhibition focuses on the Xiao Xi Yuan color pavilion from our collection. “Drama” refers not just to puppetry performances but also to the stories told through the stage itself, showing how puppet theater has changed over time. The stage retains the passion of puppeteers, musicians, hosts, and fans. From front-row seats to backstage puppets, banners, playbills, tokens of appreciation, and gold medallions, each element tells a story. These dramas all take place around the stage. In The Drama Unfolds on Stage, we hope to share the stories, memories, and connections that.

#### Visiting Information

Opening Hours : From December 30, 2023, to January 2, 2025, daily from 9:00 AM to 6:00 PM (Closed on Monday mornings, opens at 12:00 PM noon).

Location : National Traditional Arts Center, Yilan Park Exhibition Hall (No. 201, Section 2, Wubin Road, Wujie Township, Yilan County 268, Taiwan).

#### Guided Tours

Scheduled Guided Tours : A guided tour will be conducted daily at 10:30 AM and 3:30 PM respectively (Meet at the Information Desk on the first floor of the exhibition hall).

Private Group Guided Tour Reservation : <https://gov.tw/1SS>

## Stories of the Stage

Budaixi glove puppetry made its way to Taiwan from the Fujian and Guangdong regions of China in the 19th century. Over the last 200 years, glove puppetry stages have evolved with the times, reflecting changes in theater, society, economy, and culture. Performances generally take place on one of two types of stages: an indoor one for theaters and an outdoor one for temples or private events such as birthdays. The indoor stage is a mini version of a proscenium stage, which the audience sees as an arch-shaped frame, thus creating the illusion of a performance within a picture frame. Outdoor stages, however, can take many forms, from four-cornered to hexagonal stages, and often use painted backdrops. They can be set up on various structures, including bamboo or iron-wood frames, ox carts, and trucks. With the rise of new technology, budaixi has appeared on broadcasting sets, TV, film studios, and small theater stages, taking on various forms as required. These different budaixi stages,



digital study sheets

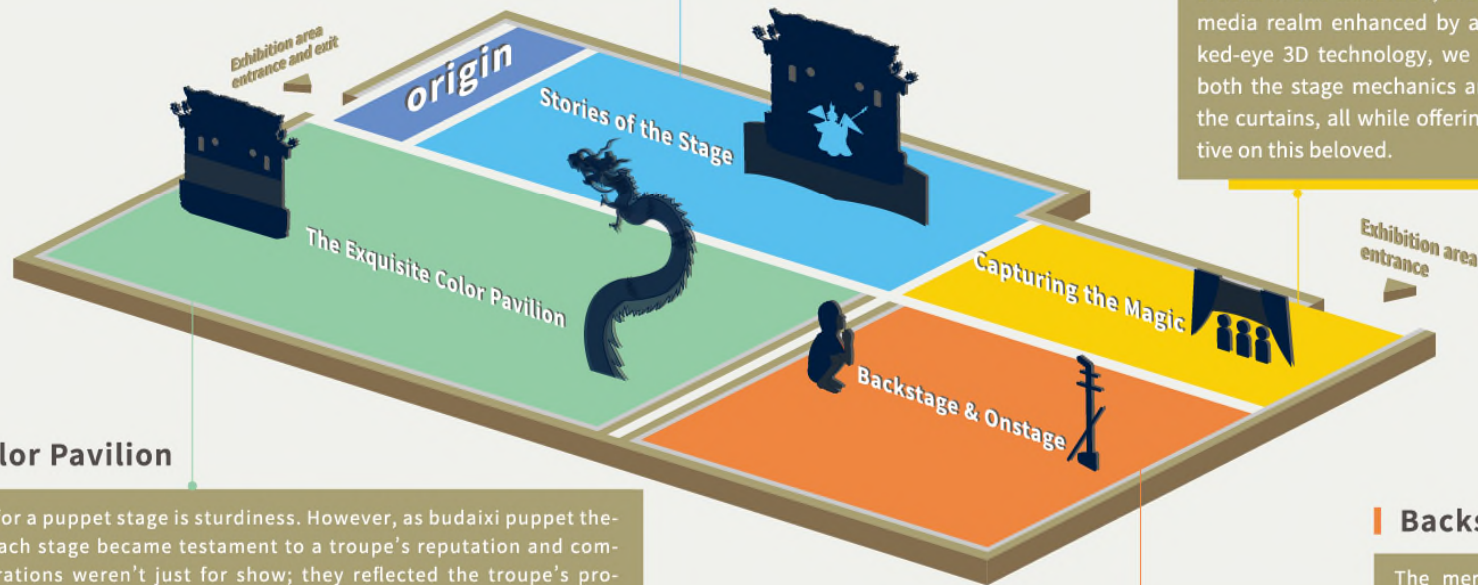
## The Exquisite Color Pavilion

The primary requirement for a puppet stage is sturdiness. However, as budaixi puppet theater grew in popularity, each stage became testament to a troupe's reputation and commitment. Elaborate decorations weren't just for show; they reflected the troupe's profound dedication to the art. Sometimes blending traditional temple motifs with Western hexagonal designs, these stages showcased intricate carvings that embodied the spirit of the troupe and the tales they told. Initially designed to "float", the stages were hung from frames to ensure they touched neither sky nor earth. Believed to ward off evil spirits, this arrangement epitomizes the puppeteers' deep respect for both the craft and the spiritual realm. Even in its stillness, the detailed design of the pavilion bears testimony to the puppeteers' unwavering passion and reverence for their art.

# Exhibition Map

## Capturing the Magic

The color pavilion embodies the culture of budaixi puppetry, showcasing the dedication and passion of countless artists. In this exhibition, the stage comes alive in a multi-media realm enhanced by animated displays. Using naked-eye 3D technology, we provide an insider's look at both the stage mechanics and the hidden world behind the curtains, all while offering a modern, digital perspective on this beloved.



## Backstage & Onstage

The memories and stories woven between the performers and musicians, the puppeteers and the audience, all revolve around the puppetry stage.