

The Trailblazer in Mountains 雪嶺蒼峰的拓荒者

挺拔崢嶸的角，是公水鹿的專利。
The rugged, upstanding antlers are the trademark of male sambars.

專訪生態攝影師劉思沂

An Interview with Eco-photographer Si-yi Liu

如果

水鹿是大自然身上的一根頭髮

而我試著和這根頭髮作朋友

那麼 大自然可能因此

對我開了一扇門

—劉思沂

If

Formosan sambar is one hair of the Great Nature,

And I've been trying to make friends with it;

Then, the Great Nature might just

open a door for me.

— Si-yi Liu

2006年6月17日，台灣首部自製的水鹿紀錄片《逐鹿蹤源》正式上映。壯闊的山景，悠然閒步的水鹿，短短27分鐘，卻是花了300天來進行。

藉此機會，我們認識了水鹿，認識了生態攝影師劉思沂。

吾十有五而志向於山

對劉思沂來說，一本《百岳全集》開啓了他真正的人生。如果說孔子在十有五就志於向學，那麼，劉思沂就是在十有五的年紀，志向於山。高中時，他懷著一股熱情，帶著簡陋的行裝和初生之犢的膽量投向了山的懷抱。為了留住山的美，他一頭栽進攝影的世界，當他眼中的大山透過鏡頭如此切實地與你對望，你會發現，他透過山找到了自己。

On June 17, 2006, the first Taiwan-made documentary about Formosan sambar (*Cervus unicolor swinboei*), *The Trace of Formosan Sambar*, was officially released. The 27-minute-long film had been filmed for 300 days.

Through it we get to know *Cervus unicolor swinboei*, and Si-yi Liu, an eco-photographer.

Heart Set on Mountains at Fifteen

A book titled *The Top 100 Mountains* in Taiwan opened up Liu's life and set his heart on mountains at the age of fifteen. In his high school years, with strong zeal, youthful guts and minimal gears, Liu began embracing mountains, and has since plunged into the world of photography. Looking through Liu's lens at those big mountains, one would know Liu actually found himself in the mountains.





在台灣，水鹿是體型最大的草食性動物。
Formosan sambar is the largest herbivore in Taiwan.



小水鹿的身軀嬌小而可愛。
The little sambar's frame is petite and lovely.

2000年，劉思沂的第一本山岳攝影集《大山閑寂》出版。彷彿昨日還是理著平頭，用發亮的眼睛來回翻閱那本《百岳全集》的毛頭小子，經歷著青澀、徬徨、執著，以及身邊事物啟發的20年山岳攝影歷程，如今手上的這本作品，印上的是「劉思沂」，自己的名字。

人生的第一場挑戰賽，他成功了，追求突破的他又找向下一個更艱鉅的挑戰，拍攝台灣水鹿。

初遇水鹿

1997年8月，劉思沂帶著一只五百釐米望遠鏡頭來到南湖山區，在水鹿可能出沒的地方埋伏守候，枯等數日一無所獲，當欲轉往其它地點時，一個被遺忘的測光表牽引起劉思沂與水鹿的初識。

啪啦啪啦的水聲迴盪在幽靜的山谷裡，吸引了回頭拿測光表的劉思沂的注意。循著聲音來源，發現一隻成年公水鹿在數百公尺外的水池中打滾，然而因為距離過於遙遠，拍攝效果不佳。因為之前曾循獸徑摸索水鹿的移動路徑，猜想著牠接下來的移動方向，他扛起腳架沿著等高線盡全力狂奔，趕在牠會出現的路徑上埋伏。突然，劉思沂被「ㄍ—」的一聲嚇了一跳，抬頭一看，在距離不到10公尺的地方，撞見另一頭母水鹿。

In 2000, Liu's first photography album, *Silence of the Quiet Mountain*, was published. After 20-year-experience of mountain photography, the once young kid with a crop, who had leafed repeatedly *The Top 100 Mountains* with glowing eyes, had now a publication with his name printed on the cover.

He had succeeded in the first challenge of life; he then sought a tougher one — filming *Cervus unicolor swinboei*.

First Encounter with Sambar

In August 1997, Liu carried a 500mm telescope lens up to Nanhu looking for sambars. While Liu was about to leave after several days of vain waiting, he had his first contact with sambar because of a left-behind light meter.

The splashing water sound echoing in the valley drew Liu's attention when he returned for his meter. Tracking the sound, Liu excitedly found a sambar stag wallowing in a pond. Yet the distance impeded Liu's photography. With previous experience of tracing sambars, he predicted and ran ahead to where the stag might be next. On Liu's rush, a sudden squeaking sound shocked him, and about 10 meters away appeared another sambar doe.



山岳、水鹿、檜木林，從靜態到動態，在劉思沂的攝影鏡頭裡，我們看到了物種生生不息的風貌與感動。
Mountains, sambars, and cypress forests. Whether it's something static or active, through Liu's camera lens, we see the vitality and feel the pulse, of Earth.



從事自然攝影，守候是最基本的入門功。然而拍攝景觀與動物最大的差別在於，你遲早會等到美麗的日出，卻可能永遠等不到一頭水鹿。
Waiting is the basic task of nature photography. But the greatest distinction between shooting landscape and doing animals is: Beautiful sunrise is sure to come, but sambars are not.



一幅幅的野生畫面看來卻如此親近深刻。當改變了自己，也改變了和水鹿間的距離。
Each of these images of wildlife looks so up close and vivid. As you change yourself to think like sambars, you'll narrow the distance between you and them.



相較於公水鹿的霸氣，母水鹿的身軀顯得嬌小可愛，眨著靈氣的雙眼，歪著頭瞧了瞧眼前的不速之客，隨即在草叢中失去蹤影。劉思沂克制住跟隨母鹿的衝動，直奔預估的所在地點，架起腳架，果然不到5分鐘，那位神氣的公水鹿沿著獸徑出現在7、80公尺外的草坡上，劉思沂慎重的按下一張張快門，直到相機底片耗盡，牠被自動捲片的持續低頻聲驚嚇，隱沒於林間。

改變自己 直到……

從事自然攝影，守候是最基本的入門功。然而拍攝景觀與動物最大的差別在於，你遲早會等到美麗的日出，卻可能永遠等不到一頭水鹿。要了解水鹿的行為，以在最好的時間、地點與水鹿相遇，或許從水鹿的觀點來思考是個好方法。於是劉思沂想像自己若是頭水鹿，將會有何種行為模式？他改變自己，配合這些想像中的行為，於是他開始可以接近水鹿了！

漸漸的，和水鹿相處的時間長了，開始依牠們的特徵取名字，如「大黃」、「中黃」、「小黃」、「斷角」和「小姐」。每隻水鹿在筆者眼裡看來都差不多，劉思沂卻像是聊著認識許久的朋友般，就著圖像，一一說著牠們的故事。

The doe had a delicate frame and shrewd eyes. She tilted her head looking at the “unknown creature” in front of her, and then disappeared into the tufts of grass. Refraining from following the doe, Liu stuck to the original plan about the stag, and in 5 minutes he had started pressing the shutter at the sambar with countless films until the sound of automatic film rewinding scared it away.

Change Yourself until……

Waiting is the basic task of nature photography. But the greatest distinction between shooting landscape and doing animals is: Beautiful sunrise is sure to come, but sambars are not. So to get to meet sambars, you'd better think like one. What would you do if you were a sambar? That's how Liu started to change himself to be like sambars and managed to get close to them!

After the relationship was built, Liu named some of them by their traits, such as “Big Yellow,” “Little Yellow,” “Broken Horn,” and “Lady.” With all of them almost identical to the eyes of us readers, Liu yet can tell stories of each of them, just as the sambars were his long-time friends.



廣闊的山景，翠綠的草地，是牠們最自在的國度。
Broad ridges and verdant meadows are the paradise for sambars.

合理申請 合情開放

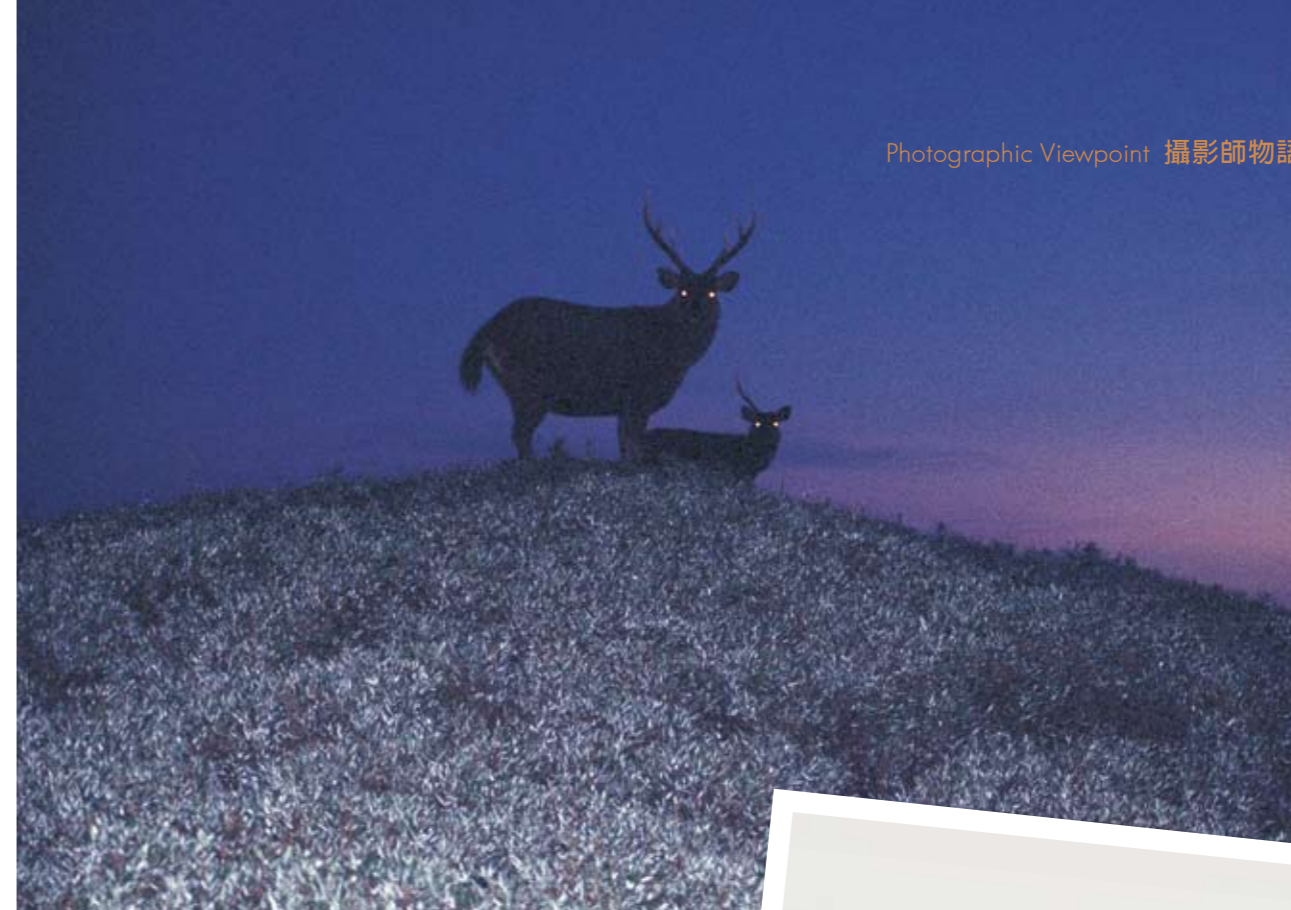
對於被問到目前有什麼計畫，他表示除了持續拍攝台灣水鹿的生活史外，同時也拍攝台灣檜木的故事。至於對台灣生態影像紀錄的整體展望，他則有些疑慮，儘管仍有不少年輕人願意忍受辛苦和惡劣的環境，投入自然生態影像的拍攝，然而制度上的不友善，讓他們更受挫折。因此他希望一些行政上的制定，可以更軟性開放些。

「每拍一張山岳或水鹿的照片，都讓我對國家公園保育工作的盡心，覺得感動。但如果有些行政上的規定可以彈性一點，相信可以造就出更多的自然生態攝影人才。」像是入園登山證的時限申請，以水鹿這樣無

Apply reasonably, open flexibly

When asked of his current plan, Liu revealed that his shootings of sambars and of Taiwan's cypress are going on now. For the larger prospects of eco-image recording in Taiwan, he is concerned that young photographers, despite their willingness to endure hardships in capturing eco-images, may be frustrated and discouraged by the unfriendly regulations, which should offer more flexibility.

“As I take every picture, I'm always moved by the efforts of our national parks in conserving the Nature. But with more flexibility in administrative regulations, more talents can be brought out.” Taking the mountain entry permit application, Liu said considering sambars' elusiveness, it is indeed difficult to finish shooting within a restricted time. Liu expects the management can offer more room to make



與水鹿夜晚中的美麗相遇。
An encounter with Formosan sambars at nightfall



法掌握時效紀錄性的生物而言，要在限制的入山時間內完成任務，實在是困難的事。他希望管理單位可以在提出合理的證明下，給予他們適當的合情空間，去達成自我的理想與實踐。

山岳有著千嬌百媚的風情，生物有著千變萬化的姿態，就像每個攝影師的背後，也有著盈千累萬的故事。在劉思沂的攝影鏡頭裡，我們看到了物種生生不息的風貌與感動。📷

ideal eco-photography possible.

True, behind every photographer, there are multitudinous stories. Through Liu's camera lens, we see the vitality and feel the pulse, of Earth. 📷

劉思沂先生簡介 Profile of Mr. Si-yi Liu

1968年生，17歲開始登山，23歲立志成為山嶽攝影家，30歲拍攝水鹿，38歲發表台灣第一部生態影片「逐鹿蹤源」，目前除了持續拍攝水鹿生活史，並同時拍攝台灣檜木的故事。

Born in 1968, Liu started mountain climbing at the age of 17, and determined to be a mountain photographer at 23. He started to photograph *Cervus unicolor swinboei* at 30, and presented *The Trace of Formosan Sambar* at 38. Currently Liu keeps working on the shooting of sambars and cypress in Taiwan.

