



An Interview with Nature Photographer Jen-hsiu Hsu

專訪自然生態攝影師徐仁修

生態攝影 談觀念 不談技術

Concepts above Techniques

英國皇家鳥類保護學會有個鐵律—

拍攝物的福祉，更重於攝影本身

這樣的精神，

每個生態攝影者都應銘記在心……

The fast rule of the Royal Society for the Protection of Birds (RSPB):

“The welfare of the subject is more important than the photograph.”

Such spirit should be borne

in every nature photographer's mind……

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知名生態作家徐仁修奔波於全球各大洲，進行生態調查、從事生態攝影與寫作，臉上有著歷經風霜的堅毅線條，充滿自信，說話條理清楚。他從台北烏來山上的花園新城住處下山，在荒野保護協會接受採訪，行程滿檔讓此次採訪也變得有些匆忙。

天生的自然觀察家

不過談到生態攝影，徐老師仍然露出興奮、熱情的神采，敘述他印象深刻、難忘的經驗。他說：「蛇很難拍，因為牠總是神出鬼沒，且常在夜晚，出現時又

A celebrated nature writer, Jen-hsiu Hsu has traveled around the globe conducting ecological investigations as he photos and writes about Nature. He is confident and articulate with wrinkles of experience and perseverance on his face.

Coming through a long way from Wu-lai to the Society of Wilderness (SOW) with a busy schedule, he was somewhat in haste through this interview.

A Born Nature Observer

But when speaking of nature photography, Hsu was still in high spirits describing all the impressive and unforgettable moments. “Snakes are a difficult subject to shoot because



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常見頭不見尾，所以不易拍得好。通常毒蛇較不怕人，反而好拍，前提是不要被牠咬到。」他講話簡潔有力，完全沒有猶豫。

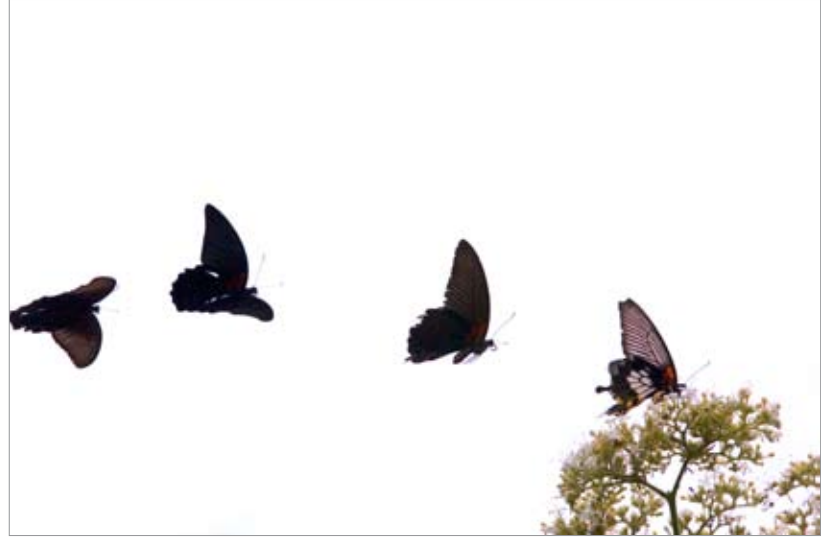
在荒野保護協會，工作人員及志工靜靜地工作著，偌大的幾間教室關著燈，因為白天沒人上課，而略顯空蕩。幾十張生態攝影照片掛在展覽牆上，述說著徐仁修穿山越嶺的足跡，而各單位、團體頒發的感謝狀，則印證這位天生的自然觀察家，對台灣生態教育做出的貢獻。

they appear irregularly and mostly at night. Poisonous snakes are easier since they do not fear humans, but the point is don't get bitten by them,” Hsu talked with a brief, firm and non-hesitant tone.

During the daytime in the SOW, classrooms were unlit and empty, with some staff and volunteers quietly at work. On the walls were exhibited dozens of photos taken by Hsu, recording his traces, while the thank-you certificates granted by various groups served as a proof of his contributions to Taiwan's ecological education.



在彼此尊重的情况下，才能捕捉到如此难得的逗趣画面。
Such an interesting moment could only be caught under the situation of mutual respect between humans and animals.



本圖可沒有經過特效處理，而是許多雄蝶在追前面一隻雌蝶的求偶畫面喔。
Without being tampered by any special effects, this is an authentic picture of many male butterflies going after a female in front.

生態攝影避免侵略性

徐仁修認為，生態攝影許多人會應用到「擺佈」的方法，這往往對動物造成「干擾」。他說拍野生動物的紀錄片，需要與動物學家合作，事先要有一番討論與路線時間及位置的設計。例如攝影者要隱藏在某些地方，取得一些角度。而拍攝大動物時，更要避免干擾到牠們。

「有些鳥類攝影者，使用強烈的閃光燈，甚至拍巢鳥時會剪斷巢附近的樹枝，這種『擺佈』，完全不顧慮巢鳥可能無法進行正常的繁殖行為。這完全是一種破壞生態的行為」徐老師略顯憤慨地說。

徐仁修拍攝時會儘量避免帶有侵略性，譬如他不拍攝巢鳥，因為很容易造成母鳥棄巢的悲劇。尤其鳥類孵卵時，牠可能受驚嚇而飛起，有可能不慎把卵踢落。他在擔任生態攝影評審時，對於違反這種攝影倫理的鳥類攝影作品多半不會讓它入選。

「有一次，有張鳥類攝影作品，是拍攝一隻母鳥腳著昆蟲，要餵食雛鳥。因為看到有人接近拍攝，牠可能就許久不敢飛進鳥巢，這也是一種侵略性的干預行為。」

Non-aggressive Nature Photography

Manipulative methods have often been used by many photographers, which would disturb the animals' life, Hsu said regrettably. "In shooting a documentary of wild animals, one must work with zoologists to plan the routes, locations and details such as where to hide to get some good shots. When filming larger animals, one must avoid disturbing them."

"In photographing birds, Some people would use dazzlingly bright flashlights or even cut off twigs and branches near the birds' nests. This kind of manipulation totally ignore the risk of ruining birds' breeding, and is simply a destructive act to ecology," said Hsu somewhat indignantly.

He prefers non-aggressive methods whenever possible. He never photographs birds in the nest because it often leads to tragedies such as a mother bird abandoning the nest, or eggs being kicked off the nest by frightened birds. When being a judge for nature photography contests, Hsu would deny these kinds of ecologically unethical works any nominations.

"There was once a contestant trying to catch the moment a mother bird fed her young. But the bird sort of hesitated to get into the nest because she saw the photographer was nearby, which turned out an aggressive intervention."

鳥類攝影 英國立法規範

拍攝鳥巢所造成的疏忽，向來遭到自然主義者的批評。目前英國的鳥類生態攝影道德問題，已獲得法律規範，就是1954—67號的「鳥類保護法」。英國規定，鳥類攝影者若想在鳥巢或其附近拍攝稀有鳥類，必須先取得自然保育局的同意執照。其他國家也有限制，如冰島稀有種的鳥巢，若無執照也是不得拍攝的。

但徐老師對於台灣能否跟進立法，不表樂觀。「像國土規劃這種重要法案，在立法院一擺就是許多年，生態攝影倫理這種細微的法案，不會受到立法院重視。」

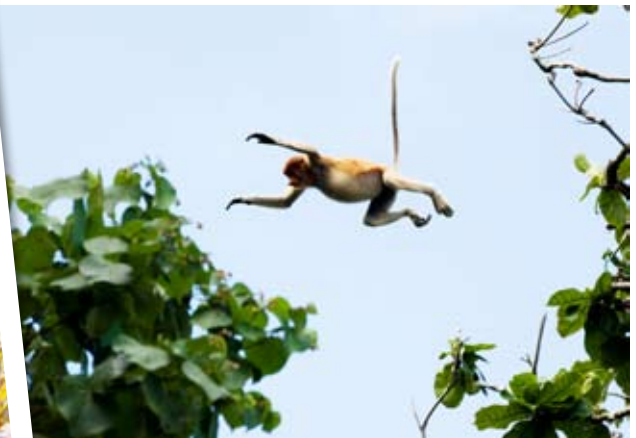
「如果要推動，應由鳥會、生態攝影協會、動物福利協會等民間團體提出來，但仍然有很長的一段路要走。」他說。

Legislation for Bird Photography in Britain

The negligence in photographing bird nests has long been criticized by naturalists. In Britain, ethics of bird photography has been regulated by law – the Protection of Birds Act 1954-67 – which prohibits any up-close photography of rare birds near their nests without the license granted by Nature Conservancy. In other countries such as Iceland, shooting the nests of rare birds without a license is also illegal.

As for whether Taiwan would follow suit, Hsu felt pessimistic. “Even issues as important as national land planning would be tabled for years in the legislature, not to mention minor acts such as ethics of nature photography.”

“It should be proposed and promoted by civil groups including birding associations, nature photography societies, and animal welfare institutes. But there's still a long way to go,” said Hsu.



1 2
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1-2. 拍攝野生動物時，須瞭解其習性後，再規劃路線時間與位置的設計。圖(左)為青面子金絲猴，(右)為長鼻猴。

In photographing wild animals, one must be familiarized with their habitual behaviors before planning the routes and locations for shooting. On the left is Snub-nosed Monkey (*Rhinopithecus roxellanae*), On the right is *Nasalis larvatus*.

3. 蛇常在夜晚出現，神出鬼沒，不易拍攝。

Snakes are a difficult subject to shoot because they appear irregularly and mostly at night.



關懷自然 就不要掠奪

英國自然歷史攝影學會曾提出「自然生態攝影執行規範」，以補強法律限制，該規範也被英國「皇家鳥類保護學會」(RSBP)所採用，其中有個簡單的鐵律：「拍攝物的福祉，更重於攝影本身」。這樣的精神，每個生態攝影者都應銘記在心。

徐老師以擔任攝影評審的經驗指出，編輯人要注意攝影作品有哪些問題，有無破壞生態、破壞環境的情形。有一次評審時，他發現有人把幼鳥用三秒膠黏在姑婆芋的紅色果實上，還打很多燈光，「的確很好看，但這卻是一種可鄙的暴力。生態攝影藉著攝影來欣賞及關懷大自然，不要未保護卻先破壞了大自然。」

徐老師常常提醒生態攝影者永遠要記得，「被拍攝生物的福祉，更甚於攝影作品本身」。



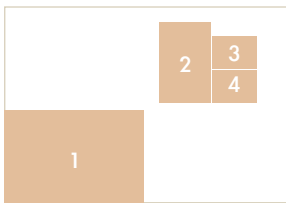
More Care, No Ravage.

Britain's Association of Natural History Photography Societies, in order to supplement related laws, once proposed the Nature Photographer's Code of Practice, which was also adopted by the Royal Society for the Protection of Birds (RSPB). In the Code is one hard and fast rule: "The welfare of the subject is more important than the photograph." Such spirit should be borne in every nature photographer's mind.

With experience of a judge in photo contests, Hsu advised that one should notice questionable points in a photo and whether there is any devastation on the ecology. He once found someone glued a fledgling on the red fruit of a Giant Elephant Ear (*Alocasia macrorrhiza*) and used heavy lighting. "It looked impressive but was truly despicable violence. Nature photography shows and cares about Nature, not ravage it."

Hsu always reminds nature photographers to keep in mind: "The welfare of the subject is more important than the photograph."





1. 在徐仁修的鏡頭下，讓這枯木展現生生不息的生機。圖為沙勞越取景。
The dead tree shows strong vitality under the lens of Jen-hsiu Hsu. The picture was taken in Sarawak.
2. 拍攝鳥類時應避拍巢鳥，以免造成母鳥棄巢的悲劇。圖為黃頸啄木鳥。
Photographing birds in or near their nests should be avoided because it may lead the mother birds to abandon the nests. The picture shows a Darjeeling Woodpecker (*Dendrocopos darjellensis*).
3. 徐仁修拍攝生態時，神態專注。
Hsu was all focused taking picture of Nature photography.
4. 正在樹上產卵的巨樹蛙。
A Giant Tree Frog (*Litoria infrafronata*) was spawning on a tree.

徐仁修簡介 Profile of Mr. Jen-hsiu Hsu

知名作家、自然生態攝影家，曾派駐尼加拉瓜擔任農技顧問，1974年開始在全球攝影旅行，曾獲吳三連報導文學獎、吳魯芹散文獎等。1995年成立荒野保護協會，籌款購買荒地，保留生態和物種。

A known writer and nature photographer, Hsu was once accredited to Nicaragua as an agricultural consultant, and has started traveling and photographing around the world since 1974. He had won Wu San Lien Journalistic Literature Award, Lucian Wu Prose Award, etc. In 1995, he founded the Society of Wilderness, fundraising to purchase wild-land to preserve the ecology and species.

