

—沙—世界
—花—天堂

專訪攝影家安世中超脫自在的禪心人生

In a World of Her Own Under Lens

Photographer Shih-chung Ann and Her Zen Style

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倒映在湖面上的雲，讓水面上的葉片有種寂靜之美。
The reflection of clouds as the background has added a feel of tranquil beauty to the leaves floating on the lake.



她強調自己一直不那麼「正統」；
她形容自己性格帶點任性妄為；
她認為風格無需刻意建立；
她不怕別人質疑自己拍照的效率，
她只怕自己拍不出「活」的東西，
更怕自己的生命枯萎。

因為 她不只是攝影家、藝術家，
更是一位重視性靈的禪修家……

Unorthodox and a little presumptuous as she describes herself, Shih-chung Ann reckons that she does not need to deliberately create her own style, neither does she fear for doubts raised over her works. She, however, is concerned that her work fails to convey a sense of life, and that her life ceases to shine.

She is more than a photographer and an artist, but a Zen master that values spiritual uplift.





看過安世中的攝影作品的人都會同意，她的作品非常好認，因為安世中的風格與眾不同，不但十分純粹、乾淨，而且照片常給人一股超然物外的感受。若是盯著她的作品多看兩眼，更感覺裡面的湖光山色、石礫、流水皆充滿了詩情畫意，浪漫得很。

多年來，安世中的作品常出現在國家公園的文宣品中，也出版過幾本攝影集。她拍大山大水，把山形宏偉的的南湖大山拍得氣勢磅礴；也拍細微的水波、落葉，無論是大景或微物，安世中都秉持著細膩、詩意的一貫風格。其中，在安世中與太魯閣國家公園合作的詩文攝影集《水與石的對話》中，她自述道：「我思索著，除卻表象，生命的本體在哪裡？」在書中，安世中不只是捕捉水與石的「外在美」，更進一步詮釋它們的內在、本質，也因此它們在她鏡頭裡總多了幾分靈性，有別於用一般角度解讀的水石。

曾有攝影同好形容安世中是獨一無二的「畫意派」攝影家，但安世中強調，攝影和繪畫是兩種截然不同的藝術形式，她沒有用攝影機表現繪畫的企圖，「每種藝術都有它的獨特性。」雖然她喜歡繪畫，小時候曾經立志當畫家，但現在只一心一意用攝影表達她的觀點和感觸。

Those who have seen Ann's photographs would agree that her works are easily recognizable---pure, refined and unworldly. If you look more closely, you would even find the beautiful scenery of lake, mountains and stones she captures poetic and romantic.

For years, Ann's works have appeared on the promotional materials of national parks, and she has also published a few photo collections. The subjects of her works range from magnificent mountains, exquisite water waves to falling leaves, but a consistent fine and poetic style is always a common element. In *The Wonderful Conversation Between Water and Stone*, her poetry and photography collection co-published with Taroko National Park Headquarters, Ann wrote: "I'm continually pondering, other than the external representation of life, what is the true substance of it?" She not only capture the outer beauty of water and stones, but attempts to interpret their inner quality and essence, making them more spiritually oriented instead of boringly mundane.

Some fellow photographers describe Ann as an "unparalleled pictorialist," yet she stressed that photography and painting are two different forms of artistic expression and that she has never attempted to perform painting through cameras because "each form of art is unique in its own right." Though she loves painting and wanted to become a painter as a child, now she devotes herself to expressing her views and feelings purely by photography.

在安世中的鏡頭下，山形宏偉的聖稜線也能有不同的韻致。
Under Ann's lens, magnificent Holy Ridge Trail looks refreshing.

安世中永遠記得，對畫畫的熱情轉淡的同時，她的心裡有個聲音漸漸變得清楚——她有很多想法需要藉由某種藝術的形式來表達、抒發，不能只是擺在心裡。直到有天，她欣賞了一場攝影展，從此便選定了往後要用鏡頭來呈現她內心的異想世界。

向來隨心所欲的安世中，很快買了台相機，卻沒有很積極地拜師學藝。幸好，她碰上了一位亦師、亦友、亦父的貴人，硬拉著她走向戶外，實地指導她拍攝。幾次下來，她漸漸喜歡上大自然，也逐漸對攝影技法有所領悟。安世中笑說，剛開始爬山時，朋友們還給她起了個「摔跤大王」的綽號，她根本想像不到有天自己會蛻變成為了拍張好照片、能獨自開車往山裡鑽的女性。

懂得忠於自己 放空自己

「我是個很極端的人，任何事情只有兩個選項，不是斷然放棄，就是勇敢的用盡全力。」

對攝影傾盡全力的安世中，拍出了知名度後，許多人會問她，「風格如何建立？」面對這些問題的安世中卻只想反問，「風格何需建立？」每個人的本質都不一樣，只要忠於自己，不受外界影響，作品就能呈現屬於自己的風格。而這也正是安世中攝影時的獨家秘方——全然發揮

She recalled that as she turned less passionate about painting, she became keener on making her ideas known and heard through some other forms of art, instead of keeping them only to herself. One day, she went to a photo exhibition and was deeply moved. From then on, she decided to make her inner world known through cameras.

She then bought a camera, but didn't really take learning photography seriously. Luckily, she met someone, who turned out not just a photography instructor to her, but a father-like close friend. He made Ann go outdoors, where he introduced her to photography. Gradually Ann got the hang of it and grew fonder of Nature. She started out as a clumsy mountain-climber and an amateur photographer, and transformed into someone who is able to drive into the mountains all alone just to take good photos!

Be True to Herself and Empty Herself

"I always go for the extremes. I'd either give things up completely or give them every bit of my efforts."

As she became more prominent, many people would ask her questions about "creating a style of one's own," something Ann never believes there is any deliberate need for. "Since everyone is different, staying true to yourself is definitely the most effective way of showing who you are as an artist," noted Ann. And she brings that very belief into her works: she follows her heart,





涓流的水面，有著與磅礴大海不同的自在生命力。其作品取名為「自在」。
Ann named this photo "Ease" as ripples on the surface of the water represent vitality with ease.



▲南湖大山的氣勢，安世中亦能精確掌握。
The power and grandeur of Mt. Nanhu is fully expressed in Ann's photo.

安世中從水塘裡的枯枝看到生命誕生的脈動與勇氣，於是她將這張照片取名為「生命」。
Ann named this picture "Life" as she saw tenacity and courage of life from the dry sticks in the pond. ▶

個人本質，依循著自己的心，把心感受到的東西內化，再透過鏡頭訴說攝影者的認知跟情懷。

「大自然是所有藝術的源，而進入大自然的不二法門是寧靜的心。」安世中將她感受到、吸收到的日月精華、自然哲學，都內化進到骨子裡了，所以無論對人生，或者對攝影，她所堅持的是人應該順著機緣、把握機緣，而不是去強求、去爭奪。因為人也像自然萬物般，自有一套運作的法則。

「人生除了規劃，更重要的是懂得順應變化才不至於制化，而且攝影其實也不一定需要按照章法。」安世中每回走到了戶外，便把自己歸零、放空，她透露如此才能和大自然有所感應，維持創作的活水。

留心生活周遭 處處有藝術

任何一位按照章法的攝影家，鮮少能像安世中這般，即使只是一根水塘裡的枯枝、一片掉落在水溝裡的葉子，都能將之視為創作題材，她的靈魂甚至和微物碰撞、產生交集，於是當她按下快門，一張張絕妙的藝術品便油然而生。

「人會喜歡某樣東西，必然是因為自己和它之間有某種程度的關連。」水塘和枯枝、水溝和葉子的組合，在別人看來也許毫不起眼，然而對安世中而言，她卻對這些微物產生一份敬意。

internalizes the feelings and expresses them through her camera.

"Nature is the source of inspiration for all forms of art. To become one with Nature, you need to put your mind at peace." As Ann has internalized all the things she learned and felt, she knows it's more important to seize the opportunity instead of fighting for it. This is because in addition to other living forms, the law of nature also applies to humans.

"People should learn to adapt to changes to be more flexible. Besides, there are no set rules for photo shooting," said Ann. She also noted that whenever she goes out for the photoshoot, she would try to empty herself, so that she could feel more connected to Nature and more inspired for her work.

Elements of Art: Here and There

Photographers who "play by the rules" are a far cry from Ann, who treats banal objects such as dry sticks in a pond or even a fallen leaf in the ditch as the subjects for her creation. Focused and passionate, she always creates works that impress and touch the audience.

"People like something because they feel they are more or less connected to it." The same is true for the subjects of photos: unremarkable as ponds, dry sticks, ditches and leaves may be to most people, to Ann, they are all precious little things through which she uses to tell different stories.



「不同生命歷練的人有不同解讀人事物的心態和觀點。」安世中從水塘裡的枯枝看到生命誕生的脈動與勇氣，讓她感受到勇敢；從水溝裡的葉子看到光陰歲月的足跡，讓她聯想到苦難。她說，她不勇敢，也沒經歷過苦難，所以能正視它們，喜歡它們，讓自己和它們產生連結。

順其自然 隨緣惜緣

大至浩瀚星宇，小到草芥微塵，安世中都一視同仁，給予尊重。「宇宙萬物原本就流著相同的血液，跳躍著同樣的脈搏吧！」安世中是攝影家，但彷彿也是一位禪修家，在她的思想裡不時見到禪的精神。而所謂禪的生活，就是在矛盾中求統一，在來與去之間超脫自在，以積極、簡樸、自適的安心方式認真過日子。近幾年來，順著機緣，安世中跨進了編導的領域，努力把她悟到的自然融入人文，依舊在影像的世界裡盡情發揮。

問及安世中未來對自我、對攝影還有哪些目標時，她也沒想，笑說「未來？我也不知道，隨緣吧。」一切依循自然，一切順其自然，讓心安安靜靜，生活自在自在，只專注、清楚地走自己的路。縱身於萬千紅塵裡，安世中不追名逐利，只求能將她自身所見、所想、所感受，透過攝影藝術，傳達到觀者的心靈。

原來，安世中的創作之所以超然物外，是因為她內在有一顆寧靜、不惹塵埃的禪心。不論外在的世界如何紛擾、善變，四季寒暑如何更迭，安世中對人生、對藝術的堅持，卻從未改變。

"People with different life experiences also perceive things from different perspectives." From the dry sticks in the pond, Ann sees tenacity and courage; from the leaves in the ditch, she sees the trace of time and associates it with suffering. She said that in her life, she has not been through much pain, so she could observe, like, and link herself to such feelings.

Treasure Every Moment but Let It Be

Ann perceives things with equal respect, regardless of their physical characteristics. "Everything in the universe is of the same blood," said Ann. From the way she interprets life, she is both a photographer and a Zen master. She tries to find unity in inconsistency, and leads a positive but simple life, earnest and contented. These few years she also chanced to try her hand in script-writing and directing, merging her Zen philosophy further into the world of imaging.

When asked about her expectations and goals for herself in the future, Ann answered smilingly, "I don't know. I'll just see how things go then." That is Ann, always letting Nature take its course naturally, always focusing on the road ahead and always seeking to communicate with the audience, through photography, what she sees, thinks and feels.

It is from her pure and simple heart that the unworldliness in Ann's works comes, and it is the Zen-like mindset that keeps her true to her life and photography.

簡介 Profile

安世中 Shih-chung Ann

於1982年開始從事攝影創作，1985年便榮獲中國文藝獎章攝影藝術獎、英國皇家攝影學會博學士榮譽；1980年「水石」、1996年「自在」專題個展於台北市立美術館展出，作品並於美術館典藏；詩文攝影集有《水與石的對話》、《心靈河流》、《婆娑之洋·美麗之島》等；現在的安世中不但是攝影工作者，也從事影音節目編導，創立了自己的製作公司。

Ann started photography creation in 1982, And has won Photography Arts Award of Chinese Writers' & Artists' Association in 1985 and the recognition of The Royal Photographic Society. Ann's individual exhibition of *Water and Stone* and *Unrestricted* was held in Taipei Fine Arts Museum in 1980 and 1996. Ann's photographic collection includes *Wonderful Conversation Between Water and Stone*, *Streams of One's mind* and *Oceans of Whirling, Beautiful Formosa*, etc. Currently Ann is not only a photographer, but also a program director. She founded her own production incorporation recently.

