

## Half-century Passion, Five-thousand-km Journey

# 情牽半世紀 足踏五千里

### 用鏡頭說故事的攝影師吳夏雄

Hsia-hsiung Wu, A Photographer That Tells Stories Through His Lens

**對**熱愛登山與攝影的吳夏雄來說，兩者是完美的連體嬰。1962，高三的他第一次登山，當時沒有什麼專業配備可言，隨便穿件牛仔褲就上玉山了，不過，卻很講究的帶了架相機。從此形影不離，近半個世紀以來，這位前輩走過多少山路，就拍了多少照片。

但嚴格說來，接觸攝影的時間要更早。由於父親是台南縣的文獻委員，常要進行田野訪查，小時候吳夏雄也跟在後面，負責背相機。好奇的他，總會趁著父親不注意的時候偷拍幾張，過過乾癮。

#### 美景得來不易

當然，比起平地偷拍，高山攝影要辛苦多了。即便以現在裝備輕量化的標準，都不見得人人有體力上山，何況是早期。那時候，光是一個笨重的帆布帳棚，就不知佔去背包多少空間了，更別說還要多帶台專業相機。這樣的克難階段，吳夏雄可是親身經歷過，點滴在心。

**T**o Hsia-hsiung Wu, an ardent mountaineer and photographer, mountain climbing is a perfect combination of his hobbies. In 1962 when he was a senior high school senior, he took his first trip to the Mt. Jade without any professional equipment but casual jeans and an ordinary a camera. For half a century since then, he has used it to take as many photos as he could while climbing mountains.

Strictly speaking, he began photographing much earlier than he did mountaineering. Wu's father was an archive committee member in Tainan County and often performed field work, and Wu would follow him with a camera, and take photos when his father didn't pay attention to him.

#### Beautiful Scenery Doesn't Come Easy

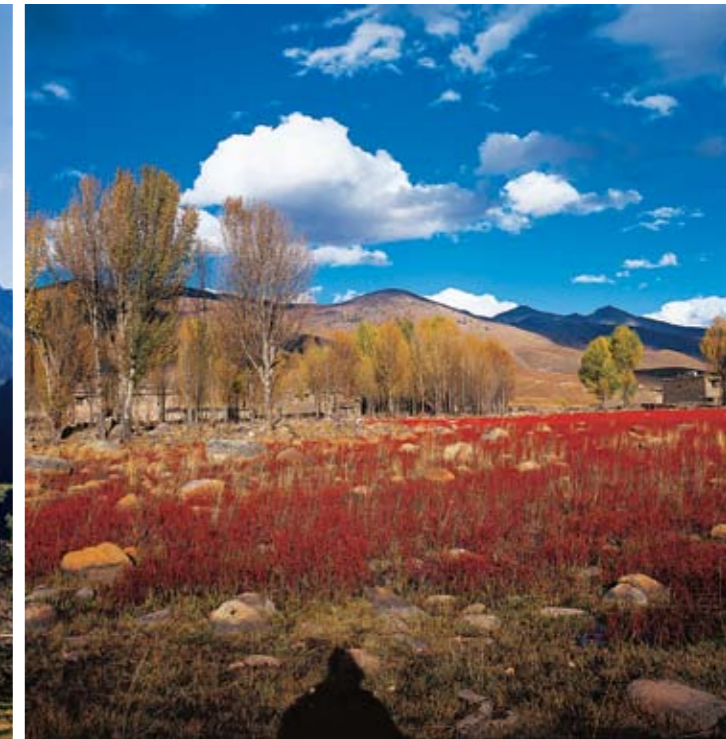
It is much harder to take good pictures in high mountains than on plains. Not everyone has enough vigor to go up to the mountains even if light equipment is provided. In early days, a tent alone would be a real heavy burden for climbers, not to mention having to carry a professional camera. Wu had experienced all this difficult times and remembered it in detail.



攝於聖母峰的基地營，遠處石堆為紀念登山罹難者所立。  
The photo was taken in Mt. Everest base camp. The rock piles in the distance mourn the death of the climbers killed in mountain accidents.



桃山下的武陵農場顯得靜謐而優美。  
Wuling Farm at the foot of Tao Mountain is tranquil and appealing.



四川稻城鄉的紅草地，每年僅有十幾天的時間在秋季出現，吸引不少攝影師的狂熱追求。  
The red grassland of Daocheng Township, Sichuan Province. The spectacle appears for only about ten days each autumn and always attracts many photographers each year.

這麼累是為了什麼呢？他說，千里迢迢而來，眼前美景得之不易，唯有相機才能把它保留住，帶下山，既可珍藏紀念，亦可分享大眾。高山的空氣稀薄、溫度低，只要稍微喘口氣，觀景窗就會被霧氣蓋滿，非得小心耐住性子。所以，從取出器材到順利按下快門，每一次的拍攝都不簡單。也因此，若非讓人感動的畫面，是不會輕易停下腳步、拿起相機的。

#### 說出山中故事

吳夏雄本身是位傑出的建築師，建築的訓練讓他對採光、構圖有紮實的認知。但他的攝影作品不強調浪漫唯美，而是著重事實描述。他對偏遠、原始的山區情有獨鍾，在那裡，除了壯闊的天然景觀，還有各具特色的少數民族。鏡頭兼顧了自然與人文，是一個完整的世界，讓照片看來更豐富、更具故事性。

What is all such toil for? Wu said that beautiful scenery doesn't come easy and only cameras can catch its glory, and share it with the public. Since alpine air is thin and the temperature is low, the viewfinder will be covered with mist by human breaths, so one must gently breathe while photographing. It's a complicated process from taking out the equipment to pressing the shutter. Thus, only impressive views could urge him to stop and catch the wonderful moment.

#### Stories in the Mountains

Wu is an outstanding architect. The training of architecture equipped him with solid knowledge of lighting and composition. The emphasis of his works is not placed on beauty and romance but on realistic description. He especially adores remote mountain areas where nature landscapes and distinctive minority tribes coexist. In Wu's photos, there is an integrated world combining nature and culture, which enriches the stories in his photos.

在公開展覽的作品中，有兩組最具代表性。其一是聖母峰基地營健行。在尼泊爾的昆布冰河上，若沒有經驗與技術，是無法將漫天蓋地的白雪，拍得層次分明。這片白色國度裡，有一個畫面讓吳夏雄印象深刻。那是遠方一叢叢的石堆。對登山信徒來說，聖母峰就是他們的麥加。但朝聖之路充滿危機，下不了山的人，連屍體都找不到。這些石堆，就是為罹難者所立。除了紀念，也提醒人類，對大自然要更為謙卑。

### 秘境之旅

另一組是香格里拉之旅。在小說《失落的地平線》裡，香格里拉是深山裡一處神秘祥和的世外桃源。在現實社會中，中國的麗江、中甸、稻城亞丁都有類似的環境，雖無法確認位置，卻也驅動了人們對夢土的追尋。這趟追尋，讓吳夏雄穿越四川、雲南、貴州境內，前後共花了五年時間，足足橫跨5,000公里。他走訪了納西族、苗族、侗族、白族、摩梭族等少數民族的家鄉，感受他們純樸的人情和呼應土地的建築。

Among his works on display, there are two representative photos. One is about the hike to the base camp in Mt. Everest. Without abundant experiences and skills, it's impossible to catch the detailed beauty of the snow on the Khumbu Glacier in Nepal. Wu was especially impressed by the view of the rock piles in the distance. To pious mountaineers, Mt. Everest is their Mecca; however, the pilgrimage route is so crisis-stricken that the victims' bodies cannot even be found. The rock piles were set up not only to memorize the victims but to remind human to be humble in the presence of nature.

### The Journey to Mystic Place

The other one is about the journey to Shangri-la. In the novel *Lost Horizon*, Shangri-la is a mysterious and peaceful place away from the turmoil of the world. In China, the sceneries of Lijiang, Zhongdian, and Daocheng Yading are similar to what is described about Shangri-la. Although the exact location is unconfirmed, people have been urged to seek their dream land. Wu spent five years traveling 5000 kilometers through Sichuan, Yunnan, and Guizhou to visit local tribes such as Naxi, Miao, Tong, Bai, and Mosuo to experience their kindness and appreciate local buildings.



壯闊雄偉的能高越嶺道主稜。  
 The epic main ridge of the Nengao Mountain Trail.



當地民族的人文風情，亦在吳夏雄的鏡頭下細膩生動的呈現而出色。  
 Wu captures with his lens the images that present the cultures and customs of local ethnic groups.



雲南瀘沽湖上山光水色的落水莊。  
 Luoshui Village on Lake Lugu, Yunnan Province, has beautiful scenery of lakes and mountains.

最後不難發現，住在山裡的人，雖然物資缺乏，但知福惜福，懂得與自然共存，因此，生活單純而快樂。

現在，已過耳順之年的吳夏雄，還是會帶著德國哈梭老相機上山。山中靈氣讓他看起來總是精神奕奕，也引領著他繼續走、繼續拍，記錄下世界的美好和感動。

### 後記

在攝影領域耕耘十數載的吳夏雄老師，其作品除了景致綺麗的世界風光，也拍攝許多台灣山林美態。為了本次專訪，吳老師原亦準備更多台灣風景作品與讀者分享，只是家住南部的吳老師，住家受水災影響，無法於短時間內找出攝影正片，熱心的吳老師亦無私地投入

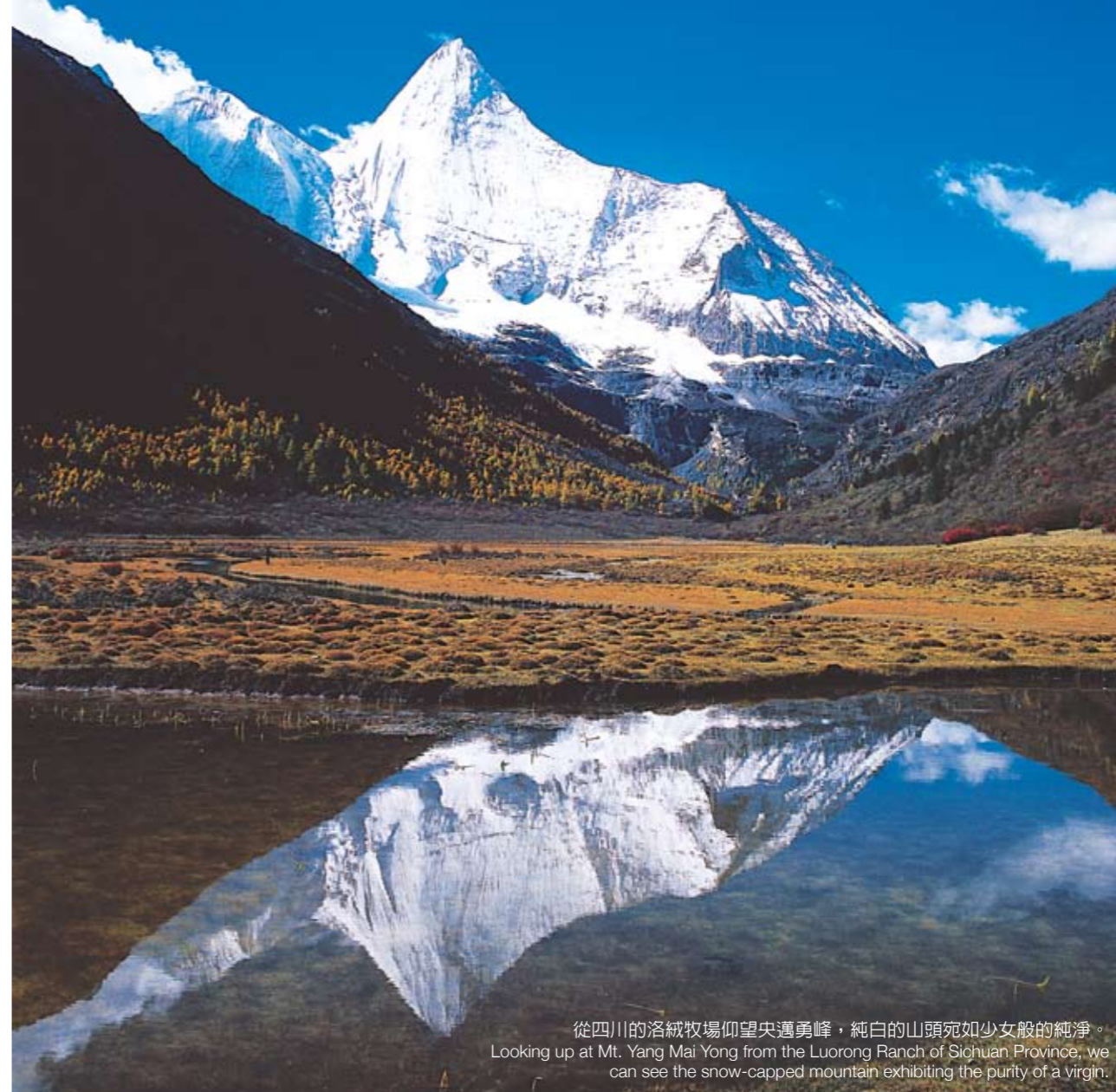
It's not difficult to find that in spite of limited goods and materials, people living in the mountains know how to cherish what they have and live in harmony with nature, and thus lead a simple but happy life.

Now in his sixties, Wu still goes climbing with his old Germany-made camera. The air in the mountains refreshes his spirit and motivates him to keep mountaineering and photographing to record every touching moment of the world.

### Afterword

Hsia-hsiung Wu has been in the field of photography for over a decade, and his works feature beauty of the world and the charm of Taiwan. Wu prepared many of his works to share with the readers, but his home in southern Taiwan was affected by typhoon Morakot and he couldn't find the

雲南寧浪雲北梯田的秋天景致。  
 The terraced fields of Ninglang, Yunnan Province, in autumn.



從四川的洛絨牧場仰望央邁勇峰，純白的山頭宛如少女般的純淨。  
 Looking up at Mt. Yang Mai Yong from the Luorong Ranch of Sichuan Province, we can see the snow-capped mountain exhibiting the purity of a virgin.

災區復原工作。盼未來有機會再與讀者分享吳老師的壓箱寶，也希望台灣這片好山好水，在重創後能喘口氣，休養生息，再次展現如同攝影名家底片中、那般如詩如畫、教人驚艷的美。

positive films in time. The selfless Wu is now devoted to the rescue work in the affected areas. It is our sincere hope that we can share with the readers some of his more precious works in the future, and that Taiwan can recover from the devastation and exhibit once again the very breathtaking beauty that we see in the photos.

## 吳夏雄先生簡介 Profile of Mr. Hsia-hsiung Wu

文化大學建築系首屆畢業生，創立華岡山社。除了持續建築專業，亦熱愛登山與攝影，在三方面皆有優異表現。第4屆中華民國傑出建築師得主，曾任台灣山岳文教協會理事長、台南縣攝影學會理事長，現任建築師事務所負責人，亦為《山岳雜誌》總編輯。自許「建築是終身的職業，無怨無悔；登山是人生事業，求高求遠；攝影是一生的志業，盡善盡美」，在提升台灣登山文化的過程中，貢獻良多。

As one of the first graduates of Department of Architecture, Chinese Culture University, Wu founded Hwa Kang Mountaineering Association. In addition to architecture, he also adores and specializes in mountaineering and photography. Once awarded the 4th Chinese Outstanding Architect Award, he used to be the director of Taiwan Alpine Culture Association and the director of Tainan County Photography Association. Currently in charge of an architect's office, he is also the editor-in-chief of the Alpine Magazine. He wishes to "see architecture as a lifetime occupation, mountaineering a lifelong career, and photography a life mission." Wu has made distinguished contributions to the development of mountaineering culture in Taiwan.

