

「海天獨釣」

## “Lone Fisherman”

2007 年旗標出版社幫我展出北海八景，這是其中之一。台灣四面環海，曾經被葡萄牙人稱為 Formosa，意即美麗之島！幾個世紀的發展，無論是經濟、軍事或民主政治，台灣的命脈都跟海洋密不可分。例如台灣就曾經被政治家們畫成一隻大海鯨漂在海上；軍事要衝位置讓這個小島舉手投足都是世界話題，而經濟的發展更是繞著海洋生生不息。可惜過度的發展，偏差的話題造成很多天然資源被人為破壞，現在到北海繞一圈，許多天然美景已被坑坑洞洞的九孔養殖業，怵目驚心的垃圾、沿路談不上格調的房子逐漸淹沒。

This is one of the photos from my 2007 exhibition North Coast Scenery, which was sponsored by Flag Publishing. Taiwan was known to the Portuguese as Ilha Formosa, “Beautiful Island,” and despite the many changes wrought by time, the ocean continues to be its lifeblood. Taiwan has been described by statesmen as a great whale swimming in the ocean; military strategists have seen it as a floating fortress; and the intimate relationship between the ocean and the island’s economy has been obvious to just about everyone. Unfortunately, misinformation and excessive development has resulted in much destruction of the natural environment. Today a tour of the North Coast reveals that quite a few scenic sites are slowly losing their natural beauty due to a steady onslaught of aquaculture, litter, and gaudy architecture.

三十幾年來我常經由濱海公路或搭北迴鐵路繞過北海岸，短短兩小時的車程總讓我印象深刻；豐富的地貌、變化多端的氣候、風景宜人的海岸線、獨特的海洋人文，念大學時就無限嚮往，可惜文窮工具少，不知道要怎麼記錄這些讓人驚嘆的美景。當時就立下宏願，我一定要帶著大型相機回來拍攝。近一二十年來看著國內經濟的蓬勃發展，觀光人潮鯨吞了北海的寧靜，目光如豆的吃喝文化漸漸在蠶食這塊瑰寶，我知道是要及早實現想法的時候了。

For some 30 years now I’ve been regularly traversing the North Coast by taking the coastal highway or the train, a quick two-hour trip which has left a deep impression on me. All through my time at university I took every chance I could get to take in its rich landforms, ever-changing weather, inviting coastlines, and unique seaside culture. It’s a pity that my lack of wherewithal prevented me from documenting its breathtaking scenery at that time, but I did resolve to return someday and take photographs with a large-body camera. Yet breakneck economic development in Taiwan over the last few decades has resulted in the tranquility of the coast being gobbled up by hordes of tourists. Seeing our short-sighted consumer culture gradually nibbling away at this rare gem, I realized that I had better act fast while I still had the chance.

2005 年我用一台 Alpa 相機揭開了創作序幕。一顆 Schneider 無與倫比的廣角鏡，12SWA 移軸裝備讓我能充分掌握岩石的景深與海平面的優美。那天跟兩位好友來到野柳，時間雖然算早，但在炎炎夏日，九點過後就暑氣難當，國寶級的裱畫師傅葉先生平日不僅養生有道，律己以嚴，避暑也有妙招，他頂了約略一尺半的斗笠傘，優游自在地站著看海；Jimmy Lu 則是偶而用他的小相機伺機而動，拍完就閃，耐不住高照的豔陽。我提了一個鐵箱，深怕攜帶的精密儀器會撞到岩石，或掉到海裡，背負這種重裝備拍照一點也不如預期般享受，反而頓時自內心深處升起一股完成使命的豪情壯志。

In 2005, using an Alpa camera, I made my debut in creative photography. An unrivalled Schneider wide-angle lens and a 12SWA with shift facility allowed me to take full command of the depth of field of the rocks and sea. On this particular day two good friends came with me to Yeliu. It was quite early in the morning but the summer sun was already blazing, and after nine o’clock the heat was ferocious. One friend, Mr. Ye, is a kind of national treasure; in addition to being a master at mounting paintings, he is also self-disciplined, health conscious, and aware of the importance of avoiding the summer heat. He was standing nearby in his conical bamboo hat contentedly admiring the ocean. The other friend, Jimmy Lu, was taking cover in the shade,

waiting for the opportune moment to take a shot with his small digital camera. I kept all of my precision equipment in a metal box to keep it from getting damaged by colliding with the rocks or falling into the sea. Just as I was getting weary of lugging this heavy box around, I saw my chance to fulfill my mission.

站在這岩石上，地勢有點傾斜，相機上的水平儀確保海不會歪斜，架妥腳架，透過觀景窗我發現畫面裡那位仁兄並不是一般孤寂的垂釣人；他有一群夥伴在後方不遠處烤肉，三不五時會遞個肉串、飲料給他，人多景雜難以入鏡；他一會站起來甩竿，一會躺著晒太陽，幾經觀察我發現他的坐姿跟海天最相稱。接著我又在畫面從上到下，反覆揣摩了很多角度，不停實驗晴空、海面、岩石的構造、稜線、岩縫、垂釣人的相互關係，我試著讓這些畫面裡「微量元素」都構成一個精確的點、線、面，確實扮演個別的角色。

The rock I was standing on was on a slant, but the camera's leveling device insured that the ocean would not be at an oblique angle. Then, having set the tripod in place, I looked through the viewfinder and discovered this unusual solitary fisherman in the frame. His companions were busy barbecuing nearby, and every now and then they would bring him a skewer of meat and a drink, but this made the composition excessively busy. Standing up to cast his line into the ocean, he would then lie down for a while in the sun. After observing him for a while I discovered that his posture was in perfect harmony with the ocean and the sky. I repeatedly tried out various angles from the top to the bottom of the frame, experimenting with the interrelationship between the sky, ocean, rock structure, crest line, rock seam, and the fisherman. Finally, each "microelement" was in its proper position and playing its distinctive role with regard to point, line, and surface.

天地幽幽，神造萬物均有其意，我等畫面裡的垂釣人、每條線、每個景，最後都找到他（它）最適當、最有意義的位置時，才滿意地按下快門！

With heaven and earth looming in the distance, all creation has its proper place. Only after all the various elements took their most meaningful and appropriate position in the frame was I satisfied enough to click the shutter.