荒原與大象，2015年，“繼承塵埃”系列。
Wasteland with Elephant, 2015 [Inherit the Dust]

Behind Nick Brandt's "Inherit Dust"

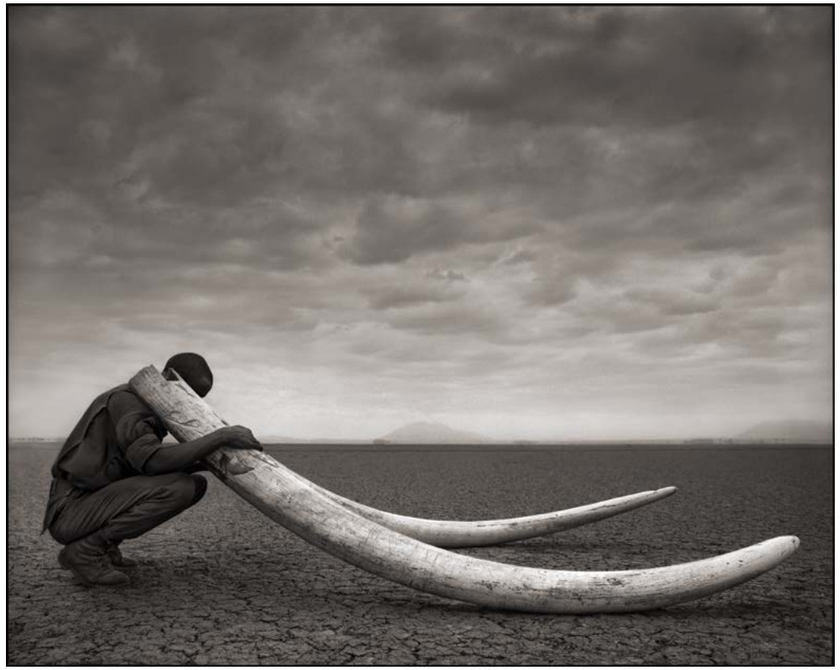
Reawakening Connections with the Natural World

當自然只餘塵埃

關愛自然的呼喚——知名攝影師尼克· 布蘭特專訪

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The crew sat idly in the shade off to the side of the open landfill for a third day, waiting for clouds to form and for the impoverished people living on the periphery there to become accustomed to their presence. They watched as garbage trucks rolled up, and desperate local people rushed to eat the newly-arrived rotting food.



Left: Ranger with Tusks of Killed Elephant, Amboseli 2011 [Across the Ravaged Land]
Opposite: Elephants Walking Through Grass, Amboseli 2008 [A Shadow Falls]

右頁： 守護員與被獵殺大象的長牙，2011年於Amboseli，“穿越被踐踏的土地”系列。
對頁圖：荒原與大象，2015年，“繼承塵埃”系列。

這已經是整個攝影團隊坐在露天垃圾填埋場的第三天了，他們在側面的陰影裡等待著雲朵的形成，也在等待著住在垃圾場旁邊的民眾們習慣團隊的存在。他們看著場地上垃圾車的翻斗捲起、絕望的當地居民衝上去搶奪新到的腐爛食物。

尼克·布蘭特 (Nick Brandt) 是一位來自英國的攝影師。他選擇了肯尼亞中部的垃圾場作為取景處是因為這裡幾年前曾是一個野生動物走廊的組成部分，當時有很多野生動物在這裡自由來去。他讓團隊把自己之前的一幅攝影作品印成實物大小支在地上，照片上是一個名叫“小男”的強壯公象。這是他在不到十年前走在這片還未被破壞的草原上拍到的，如今這樣豎立在這，對比著巨大的荒原。

14世紀荷蘭有位畫家叫作耶羅尼米斯·博斯 (Hieronymus Bosch) ，他曾用三聯畫展現放縱人類慾望的後果。布蘭特的新作、 “繼承塵埃” 系列攝影與之相似，畫面不像他從前的作品像史詩一般壯麗，肅穆，唯美。但是這樣的畫面卻能夠建立觀看者與作品中動物個性的紐帶。這些畫面描繪著大自然的終結，試圖在趁非洲喪失其最珍貴的資源、也就是野生動物和生態系統之前，喚醒觀看者的一種內在美好。這種美好是一種布蘭特認為人與生俱來的與大自然的連繫。

儘管布蘭特說這些圖像看起來讓人感到絕望，但他強調其實還是有希望的。這種希望來自於人們的醒覺，大量的艱苦工作和慈善事業。

富民經濟

大約六年前，布蘭特成立了“大生命”基金會，來保護南肯尼亞和北坦桑尼亞近兩百萬畝生態環境中的野生動物，以免它們遭偷獵者襲擊。自然觀光是這個地區最主要的產業，基金會就成為了最大的僱傭公司。超過三百多個守護員在給“大生命”工作，偷獵行為則基本停止了。

“策略是這樣的，如果環境保護能夠支撐當地社會的經濟，那麼社會也會反過來支持環保事業。至今證明這個想法是可行的。”

那些守護員的家庭受益於這樣一份穩定的收入而成為了基金會支持網的一部分，也積極的舉報潛存的偷獵者。“所以基本上在當地我們不只有三百多雙眼睛，而是一千雙。”

在布蘭特看來，野生生物與自然環境是非洲的經濟命脈，也是能讓這片大陸坐上自然觀光業頭把交椅的因素。

“務實地講，保護動物及其生長的環境這件事，有著令人難以置信的長期經濟利益，因為在那種環境裡，如果沒有了這些動物，那基本就不剩任何經濟價值了，” 布蘭特說。

保護自然世界

在布蘭特從事生態攝影之前，他曾是獲過大獎的知名音樂MV導演，在90年代與許多大牌合作過，例如莫比，珠兒（Moby, Jewel）和邁克爾傑克遜（Michael Jackson）。21年前，布蘭特在坦桑尼亞給邁克爾傑克遜的《地球之歌》拍攝MV的時候，一些東西改變了他。

他愛上了這片土地以及自由生活在這裏的動物，卻因為自己的職業沒能為改善當地的環境做出任何貢獻而感到心裡十分痛苦。從而他在心中做了一個決定，“我決定用餘生來烘託人類與動物共享的大自然，這個需要我們保護的自然世界” 布蘭特說。

不久後，他找到了用照相機來講故事的方法。為了照片能夠呈現出他對動物的尊敬，布蘭特想要用一種特殊的方式來拍攝。

他在2000年的時候回到了非洲，用給人物拍肖像照的方式來拍野生動物。他拋棄了自然攝影師慣用的變焦鏡頭，湊近上前，盡全力捕捉畫面裡主角的性格與特點。捉捕到了其



Nick Brandt, a photographer originally from Great Britain, selected the dumpsite in Central Kenya because some years earlier it had been part of a wildlife corridor, where animals roamed freely. He had his crew erect a life-size photograph of a bull male elephant called “Little Male” that he had photographed walking across unspoiled savannah almost a decade before, and juxtaposed it against the immense barren landscape.

Like the triptych paintings of 14th Century Dutch painter Hieronymus Bosch that illustrate the consequences of indulging human desires, the resulting semi-dystopian images in Brandt’s new body of work, *Inherit the Dust*, are not meant to be beautiful like his earlier works, which connect the viewer with the personalities of the animals. The new images, which portray the end of nature, intend to reawaken an inner beauty within the viewer — that innate connection between man and the natural environment that Brandt believes everyone is born with — before Africa loses its most precious resources: its wildlife and its precious ecosystems.

Though Brandt says the images appear to offer no hope, there is hope. That hope comes about through awareness, a lot of hard work, and a lot of philanthropy.

Enriching Economies

Almost six years ago, Brandt set up Big Life Foundation to protect animals from poachers in 2 million acres of ecosystem in Southern Kenya and Northern Tanzania. Nature tourism is the largest industry in the area, and the foundation has become the largest employer. With more than 300 rangers working for Big Life, poaching has basically halted.

“The ethos is, if conservation supports the community, then the community will support conservation. And so far that is working.”

The families of the rangers, who are benefiting from a stable income, have become part of the support network for the foundation, and also actively report potential poachers. “So basically we do not have 300 pairs of eyes, but thousands of pairs of eyes on the ground.”

Brandt sees wildlife and the natural environment as a key economic strength for Africa and something that could enable the continent to thrive as a leader in nature tourism.

“Pragmatically speaking, there is incredible long-term economic benefits to be had for protecting the environment, protecting the animals and the environment in which they live, because in those environments, if you take away those animals, there’s almost nothing left of economic value,” Brandt says.

Protecting the Natural World

Long before Brandt took up photography, he was an award-winning music video director, working with some of the big names of the ’90s, such as Moby, Jewel, and Michael Jackson. He was directing Earth Song for Michael Jackson in Tanzania 21 years ago, when something changed for him.

“I decided that I wanted to spend the rest of my life trying to highlight the extraordinary nature of the animals with whom we share this planet, and the natural world that we need to protect,” Brandt says.

He returned to Africa in 2000 to shoot portraits of animals in the wild the same way one would photograph a person. He got up close, forsaking the zoom lens of a typical nature photographer, and strove to capture the personalities of his subjects. His work was quite different than his predecessors’. It touched people and gained international attention.

“If I am able to achieve people seeing animals as sentient creatures not so different from us, if I’m able to make people think more about protecting animals and the natural world, if I’m able to effect any



橋底通道與大象（往後靠，你的生命已上了軌道 ），2015年，“繼承塵埃”系列。
Underpass with Elephants (Lean Back, Your Life is on Track), 2015 [Inherit the Dust]

他攝影師一生也難碰到的鏡頭。他的作品與前人們的大不相同，十分觸動人心，並獲得了國際社會的關注。

“如果我能夠做到讓人們看待動物的時候，能感覺到它們是有感情的生物，與自己沒什麼不同。如果我能讓人們更多的為保護動物與自然環境考慮。如果我能影響任何這種改變的產生，無論大小，這也許就是我的成就。一直都是這樣的一個目標，”布蘭特說。

看到過去五年內非洲大自然環境的迅速惡化，布蘭特就在2014年又回到非洲拍攝了“繼承塵埃”系列，瞄準了一個比他早前系列作品《在地球上》、《陰影籠罩》、《穿越受傷的土地》都更龐大更複雜的主題。這個最新系列、“繼承塵埃”聚焦於人類與工業對非洲野生動物棲息地的侵占問題。他在那裡待了整整四個月，每一次在取景點為了捕捉完美瞬間都要等上好幾天。

“實際上，照片裡的動物們在大地上就像是幽靈一般的存在，人們看到他們就像沒看到一樣，”他談到最新系列時補充道“我想要把這一點表達出來，希望有傳達到這個信息，就是動物和人都是自然環境破壞的受害者。不僅是動物們在承受痛苦，人類也一樣。

“繼承塵埃”系列將在2016年9月11日於斯德歌爾摩的Fotografiska博物館展出。

想獲取更多關於“大生命”基金會的信息，請登陸biglife.org查看。

kind of change, no matter how small or large, I have maybe achieved something. It keeps coming back to that," Brandt says.

Seeing the rapid degradation in Africa over the last five years, Brandt returned to East Africa in late 2014 to shoot Inherit the Dust, to target a much bigger, more complex issue than his earlier work: *On this Earth, A Shadow Falls,* and *Across the Ravaged Land*. This latest work, *Inherit the Dust* focuses on the encroachment of humans and industry on wildlife habitat in Africa. He was there for four months, spending several days in each location awaiting the right shot.

"The animals are meant to be just like ghosts in the landscape and the people are oblivious to them," he says of the latest work, adding, "I wanted to come across, I hope that it comes across, that both animal and man are the victims of environmental devastation. This isn't just about the animals suffering, it's also about the humans suffering."

Inherit the Dust is currently on display at the Fotografiska Museum in Stockholm until September 11th, 2016.

Information about Big Life Foundation is available at biglife.org.