

The Game is Killing ~~The Game~~ by David Chancellor

遊戲的自我毀滅

策展人 Steven Bisson

狩獵一直是在歷史上對於瞭解人類與動物間的關係，及人類如何選擇存在這世界上的一個重要關鍵。

然而，狩獵作為生存形式的結束標誌著從游牧民族過渡到居有定所的生活方式。雖然其造成的結果仍在研究之中，但這毫無疑問會影響一個推動演變以保持前進，並滿足迫切需要從逃避恆定現實文明人類的心靈。若大量著作皆通過對狩獵行為的描述以記錄人類的領土和轉型，這則絕非巧合。史前藝術研究結果，即為洞穴壁畫，大多上演動物或狩獵的場景。

David Chancellor在亞洲的首個展覽，是對他長期研究的一個肯定。攝影主要設置於非洲，一個能夠超越任何其它大陸維持喚起集體想像力量的地方。這是個未被馴化動物的家鄉，亦是個受到任何一個狩獵者追捧的土地。非洲是萬物起源的開始，她是連接過去，甚至連接所有被遺忘的和最野蠻的本能的橋樑。狩獵的儀式增進了原始人類社會中共享，協力合作和工具創造的能力。Chancellor於是帶領我們進入過去，但也從而提問我們經過了怎樣的演變，更不可避免地引導我們思考自己的沙漠，那個無限的城市，以及我們如何攝取什麼樣的食物。狩獵原是居住於小型社會裡人類的主要工作，現在則演變為食物從無法清楚辨認的，不知名的遠方運送而來。我們的社區，則已經轉變為成千上萬永遠不會相遇的人們的聚集地。

Chancellor帶領我們去到打獵活動的後台：「今天的狩獵者是對沖基金經理、外科醫生、牙醫、律師，和他們的妻子及孩子。他們可以選擇在自己的國家參加『野生動物園』培訓學校，拍攝遙控的大象、豹子和獅子。他們大多數早在抵達非洲前，於美國和歐洲的家中有著擺放獎盃的角落。」我們可在獵人的家中，在動物首級、皮草地毯、步槍和其他懸掛的獎盃中，觀察到與示範普羅大眾以及其所需的優越性所呈現的矛盾。用於狩獵的費用能否貢獻於實際被獵殺動物的實質保護上？這個議題提出了一個永恆疑問：在生物物種包括人類之間的可能平衡。從Chancellor的字句中：「我堅信通過我所看到的，那就是只有通過對話和理解，才可能偽造自然和人類之間的可持續和諧。」但不是所有的獵人都是一樣，女獵者通常平靜得多：「經常在狩獵後與動物坐著很長一段時間，因此所產生的肖像畫更為發人省思。」作者花了大量的時間與獵人和他們的家庭相處。「我的工作方式需耗費大量的時間，但我很快便學會你就是需要在那裡。機會總是短暫而激烈，且不可能在之後複製它們。」在這一紀錄攝影和人像攝影的綜合作品中，我們慢慢開始掌握動物之間非常複雜的關係，及其努力適應必然不斷變化的環境。

當我受邀為本次的主題策展時，我毫無任何猶豫——我幾年前就認識David Chancellor的作品，且早在他的書出版前便做過了一次訪問。在此介紹中提到的節錄便是由那次訪問收集而來。

“The game is killing the game”

by Steve Bisson

Hunting has historically been a tremendous key to the understanding of the relationship between man and animal and, thus, how the human being has chosen to stay in the world.

The end of hunting as a form of survival has marked the transition from nomadic to sedentary. The consequences of this event are still being studied and undoubtedly affect the mind of civilized man who pushed through progress in order to remain in motion and to satisfy a desperate need to escape from a constant reality. It is no coincidence if a lot of writings have sought through the description of hunting practices to document territories and their transformation. The prehistoric artistic findings, as the cave paintings, mostly staged animals or hunting scenes.

The exhibition of David Chancellor, in its first Asian exposure, is a tribute to a long-term research. The photography is mainly set in Africa, that more than any other continent, maintains an evocative power in the collective imagination. It is the home land of the big animals not yet domesticated, the most sought after destination by any hunter. Africa is the place where it all started, it is the bridge to our past as much as to all the forgotten and most savage instincts. The rituals of hunting prompted the capacity of sharing, collaboration and the creation of tools among the first human communities. Chancellor then brings us into our past, what we were, but it also raises questions about what we have become. Inevitably leads us to think about our own savana, the infinite city, and to how or what we eat. Hunting was the main occupation of the man who lived in small communities. Now the food comes to us from far away, from a not well specified where. And our communities have become agglomerations of millions of people many of whom will never meet.

Chancellor takes us to the backstage of hunting. “Today’s hunters are hedge fund managers, surgeons, dentists, attorneys, and their wives and children. They have the option to attend ‘safari’ training schools in their home countries, shooting remote controlled Elephants, Leopards, and Lions. Most have a place for their trophies in their homes back in the US and Europe, long before they even arrive in Africa.” In the homes of hunters, among stuffed heads, skin rugs, rifles and other hanging trophies, we find the ordinary man and the demonstration of a need for superiority which somehow appears paradoxical. The fee’s they paid to hunt could actually contribute to the conservation of the animals that they actually hunted? The issue raises the eternal doubt over a possible equilibrium among the living species, humans included. As in the words of Chancellor “I’m deeply convinced by what I’ve seen that it is only by dialogue and understanding that a sustainable harmony between nature and mankind can be forged.” Not all hunters are the same though. The huntresses are much calmer “often sitting with the animal for a long while after hunting it, therefore the resulting portraits are much more contemplative.” The author has spent a lot of time with the hunters and their families. “The way I work, it’s hugely time consuming but I learned very quickly that you simply have to be there. The opportunities are brief and intense and it’s impossible to duplicate them later.” In this mixture of documentary and portraiture we slowly begin to grasp the hugely complex relationship between animals that are both struggling to adapt to inexorable changing environments.

I knew the work by David Chancellor several years ago. I interviewed him long before his book came out. The phrases mentioned in this introduction are collected from that interview. When I was asked to curate an exhibition on this subject I had no hesitation.

是次展覽作品來自三個不同作品系列。

《狩獵者》(hunters)

在20世紀初，東非狩獵之旅成為尤其是在英國和美國的特權階級成員之間的一種時尚追求。於1901年完成的烏干達鐵路，令英屬東非（今肯尼亞）內部高地更容易獲得大型狩獵遊戲，特別是大象、獅子、野牛和犀牛。英國殖民政府也把大狩獵視為收入來源，收取遊客和獵人殺死獵物的許可費。1909年，一張在英國東非洲UKP 50狩獵許可證賦予其購買者殺：2頭水牛、2頭河馬、1頭大羚羊、22頭斑馬、6頭劍羚、4頭水羚、1頭扭角林羚、4頭小旋角羚、10頭轉角牛羚、26頭狷羚、229頭其他的羚羊、84頭疣猴和無限的獅子和豹子；因為它們會獵殺牲畜，所以被列為「害蟲」。「白色獵人」為這些付費用戶提供導向，教師和保護者等服務。「白色獵人」原意指在非洲合股貿易的歐洲和北美專業狩獵者。該活動仍然存在於仍允許狩獵遊戲的非洲國家，但「白色獵人」現在被稱為「職業獵人」。在最近幾年南部非洲狩獵業增長，部分原因是比賽牧場採用傳統的畜牧技術所帶來的犧牲。野生動物現在集中在既新又陌生的棲息地。當一旦它們可以自由移動，現在出現圍牆和圍欄的邊界，動物密度上升，棲息地減少，土地本身開始死亡。曾經，這裡的人只為了保護自己的生命，或食物而殺獵，現在它是運動，或是獎杯，而這遊戲正自我毀滅。

在許多情況下，在記錄獵人的時候我也有機會觀察到動物在剝皮工人到臨前的平靜和安然，當然之後的抓狂也包括在內。

《獵殺》(hunted)

「牠沒有動，也沒有倒下，但是牠的身上的每一根線條都變了。牠一下子變老了，全身萎縮，好像那顆子彈的可怕威力沒有把它打得倒下，卻使牠僵死在那裡了。經過很長時間，我估計大約有五秒鐘，牠終於四腿發軟跪了下來。牠的嘴巴淌著口水，全身出現了老態龍鐘的樣子。你覺得牠仿佛已有好幾千歲了。我朝原來的地方又開了一槍。牠中了第二槍後還不肯癱倒，雖然很遲緩，但還是努力要站起來，勉強地站著，四腿發軟，腦袋下垂。我開了第三槍。這一槍終於結束了牠，你可以看到這一槍的痛苦使牠全身一震，把牠四條腿所剩下的一點點力氣都打掉了。但在倒下的時候還好想要站起來，因牠兩條後腿癱在它身下時，牠仿佛像一塊巨石倒下時一樣，上身卻抬了起來，長鼻衝天，像棵大樹。牠長吼一聲，這是牠第一聲吼叫，也是僅有的一聲吼叫。最後牠肚子朝著我這一邊倒了下來，地面一震，甚至在我趴著的地方也感覺得到……牠在慢慢地、極其痛苦地死去，但是牠已到了一個遠離我的世界，子彈已經不能再傷害牠了……」節錄自佐治·歐威爾(George Orwell)的《射象》(Shooting an Elephant)。

那當然，野獸必須由專家親自進行修復。讓牠看起來好像一切都很好，生和死之間的時間像是從來沒有發生。牠們正在另一個平原長生不老地生活下去。

《狩獵俱樂部》(safari club)

美國—德克薩斯州—達拉斯

在這裡描繪的那些狩獵者都奉獻大半生去收集及展示周圍的動物。這些作品往往到他們死亡後由自然歷史博物館收購及展示出來才被人看見。直至到那個時候，很多人仍然會選擇與他們獵殺的動物住在一起。

一系列授予給狩獵者各種成就的獎項，以認可敬業的狩獵者。

美洲獎—追封成功收集以弓和箭狩獵的極地熊。

非洲大遊戲獎—為公平追逐的條件下成功狩獵了非洲大象、水牛、獅子和豹。

優秀獵人成就獎—在狩獵世界業績傑出，如：狩獵所有「北美大狩獵」(North American Big Game)的動物，所有9種非洲螺旋角的羚羊，世界上所有可狩獵的北山羊，所有的世界野生牛、羊的超級大滿貫，或者新世界紀錄的動物。

這些獎項總是在每年那些俱樂部年終黑色領帶晚宴頒發。

David Chancellor 2012

This exhibition consists of 3 series of works.

'hunters'

At the beginning of the 20th century, East African hunting safaris became a fashionable pursuit among members of the privileged classes, particularly in Britain and the United States. The completion of the Uganda Railway in 1901 provided easier access to the interior highlands of British East Africa (now Kenya), where large game, especially elephants, lions, buffalo and rhinoceros, was plentiful. The British colonial government also turned big-game hunting into a source of revenue, charging the tourists and hunters licensing fees for permission to kill the game animals. In 1909, a UKP 50 hunting license in British East Africa entitled its purchaser to kill 2 buffaloes, 2 hippos, 1 eland, 22 zebras, 6 oryxes, 4 waterbucks, 1 greater kudu, 4 lesser kudus, 10 topis, 26 hartebeests, 229 other antelope, 84 colobus monkeys and unlimited lions and leopards, because these last two, which killed livestock, were classified as 'vermin'. The white hunter served these paying customers as guide, teacher, and protector. White hunter is a former term used for professional big-game hunters of European or North America backgrounds who plied their trade in Africa. The activity still exists in the African countries which still permit big-game hunting, but the 'white hunter' is now known as the 'professional hunter'. The southern African hunting industry has grown in recent years, due partly to a major increase in game ranching at the expense of traditional livestock farming. Wildlife is now concentrated in new and strange habitats. When once they were free to move, now boundaries are declared with walls and fences, population densities rise, habitats are diminished, and the land itself begins to die. Where once man killed only for his life, or food, now it's sport, or trophy, and the game is killing the game.

In many instances whilst documenting hunters what I was presented with was the opportunity to explore the animal quietly and calmly before the madness resumed as skinners arrived, the madness is also included.

'hunted'

'He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralysed him without knocking him down. At last, after what seemed a long time, it might have been five seconds, I dare say, he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One would have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upwards like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further' from Shooting an Elephant by George Orwell.

Then of course the beasts have to be reconstructed by expert hands to look as if all is well and the period between life, and death, has not occurred at all, now they live in another plain reborn to live forever.

'safari club'

Dallas, Texas, USA.

Those hunters portrayed here have dedicated the larger part of their lives to assembling the displays of animals around them. Their work often remains unseen until after their own death when it is acquired by Natural History Museums and displayed in their collections. Until that time many choose to live with the animals they've hunted.

Hunting endeavours are recognized by a series of awards bestowed upon hunters for various achievements.

The Americas Award, bestowed for the successful collection of a Polar Bear with Bow and Arrow.

The Africa Big Game Award, for the successful collection under fair chase conditions of the African Elephant, Buffalo, Lion and Leopard.

The Outstanding Hunters Achievement Award, for outstanding feats in the hunting world, such as hunting all of the North American Big Game animals, or all of the 9 spiral horned antelope of Africa, all of the hunttable Ixobrychus of the world, or all of the wild oxen of the world, or the super slam of sheep, or a new world record animal.

These awards are always presented at a black tie dinners at the clubs annual conventions.

David Chancellor 2012.

攝影師簡歷

David Chancellor, 生於英國倫敦，現於南非工作和生活。他曾參與世界各地眾多主要畫廊及博物館的群展和個展。

他曾三度連續榮獲Nikon的「年度攝影師」大獎，以及在2010年以《狩獵者》(Hunters)系列中「大象的故事」(elephant story)獲得了「世界新聞圖片大獎」(World Press Photo Award)的獎項。Chancellor在2009年於倫敦的「國家肖像館」(National Portrait Gallery London)展出，並在隔年獲得了「Taylor Wessing Portrait Prize」。

他在2011年被提名入選第五屆攝影大師盃(5th Annual Photography Masters Cup)，其作品入圍索尼世界攝影組獎以及自由創作獎。在2012年他獲得了索尼世界攝影獎(自然生態)及「Veolia Environnement Wildlife Photographer of the Year Award」。

Chancellor近年把工作重點轉移到記錄人類將野生動物商品化的活動，並以此題材在2012年出版他首本攝影集《Hunters》，書中探討了人與動物、獵人與被獵物之間的複雜關係。

在2013年，他獲得了「Pictures of the Year International」頒發「World Understanding Award」，吉隆坡國際攝影「肖像獎」，維也納國際攝影「紀實攝影獎」，及Kontinent「紀實攝影獎」。

David Chancellor 由 INSTITUTE 圖片社代表。

www.davidchancellor.com

Profile

David Chancellor, born London England, works and lives in South Africa.

He has participated in numerous group and solo exhibitions, exhibited in major galleries and museums, and published Worldwide.

Named Nikon photographer of the year three times, he received a World Press Photo Award in 2010 for 'elephant story' from the series 'hunters'.

Chancellor exhibited at the National Portrait Gallery London (2009) where the following year he won the Taylor Wessing Portrait Prize.

In 2011 he was a nominee for the 5th Annual Photography Masters Cup, his work was shortlisted for the Sony World Photography Organization Award, and the Freedom to Create Prize.

In 2012 he received a Sony World Photography Award (Nature and Wildlife) and Veolia Environnement Wildlife Photographer of the Year Award.

Chancellor has increasingly turned his focus onto documenting man's commodification of wildlife, and in 2012 he released his first monograph 'hunters', in which he explores the complex relationship that exists between man and animal, the hunter and the hunted.

In 2013 he received the World Understanding Award in the Pictures of the Year International competition, the Kuala Lumpur International Photo Award for portraiture, the Vienna International Photo Award for documentary photography, and the Kontinent Award for documentary photography.

He is represented by INSTITUTE.

www.davidchancellor.com