

# 孔耘五集

孔仲超



孔耘著  
陕西人民美術出版社



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## 艺术简历 / Art Resume

孔耘，字祥云，1963年生于浙江青田，1985年毕业于西南师范大学（现为西南大学）美术学院中国画系，1990年毕业于浙江美术学院（现为中国美术学院）中国画系山水专业，现为杭州师范大学美术学院绘画系主任，硕士生导师，杭州市美术家协会副秘书长，杭州市青少年美术家协会副主席。

Ms Kong Yun, known as Xiang Yun, was born in Qingtian, Zhejiang Province in 1963. She graduated from Southwest Normal University (Southwest University) in 1985, majoring in Chinese painting in the Department of Fine Arts, and completed her studies of landscape painting in the Department of Chinese Painting in Zhejiang Academy of Fine Arts (China Academy of Art) in 1990. Currently, Kong Yun serves as the Director of Department of Fine Arts in the School of Fine Arts in Hangzhou Normal University, tutor of MA students, Vice-Secretary-General of Hangzhou Artists' Association, and Vice-Chairman of Hangzhou Artists' Association for Teenagers.



## 以气息取胜

——读孔耘的山水画

邵大箴

当今画坛创作和评价标准日趋多元，中国画领域也不例外。就山水画创作来说，重写生与重笔墨语言的两个派别，时有文字观点交锋不说，艺术实践也自然分道扬镳，各设壁垒。其实，我国古代画论历来主张师造化与师古人并重。师造化即向自然学习，从自然中吸收营养；师古人即向传统求教，研习前人积累的创作规范。师造化的内容广泛，包括观察、体验、写生等方法，并非限于写生，但写生应为其中不可或缺的手段。当然，写生也有多种方法：对景直写、默写等。师古人，应从临摹开始，掌握章法、笔墨、构图等要领，但师古人的目的是“师其意而不师其迹”（唐志契《绘事微言》）。学古人而不似古人，从古人来而又自立面貌，这是每一位尊重传统的艺术家必须具备的志向。中国画是以笔墨造型为特点的艺术，笔线墨色变化无穷，构成中国画的意、趣、情、韵、思与志。传统笔墨自有规范，但规范仅是大致的法则，并不束缚艺术家的个性创造。学习任何一位大师的笔墨，必须摒除迷信的态度，万万不可一味盲从。中国画重气息、重意境。何谓气息，客观对象的形貌与神韵经过创作者主观体验、领会之后反映于画面的一种气质与精神。气息贯穿于整个画面，包含在章法、构图与笔墨之中。气息包含了时代、地域和个性的因素，它在艺术创作中是一种自然流露，反映出作者的气质与修养，非人力刻意追求所能及。意境，简单地说“是客观事物精粹的集中，加上人的思想感情的陶铸，即借景抒情，经过艺术加工，达到情景交融的美的境界、诗的境界，这就叫意境”。（《李可染画论》）从这个角度反观当代包括山水画在内的中国画坛，我想不论是强调写生或重视笔墨的一派，应该立气息、意境创造为目标，而不拘泥于对景写生与否，更不应立某家某派为笔墨传统的正宗而排斥其他不同的探求。

我对孔耘山水画的印象是，她的作品以气息取胜，重视笔墨趣味，追求意境。她深入地研习山水画传统，但不追随一家一派，而是采取广采博取的态度。她出生在浙江青田，自幼受瓯江自然景色与南方文化熏陶，在气质上更易接受南派山水画影响，这是很自然的。但她少年时即随父母所在部队前往大西南学习，那里不同于浙江故乡秀美山水的崇山峻岭、茂密树林和湍湍急

流，也给她心灵以强烈感染。步入画坛后，她的足迹遍及大江南北，视野更为开阔，对北方自然、北派山水画也颇有心得和体会，在她创作中可见兼收南北之长的特色，笔墨语言在细致中不乏大气和犷放。由于她长期从事教学工作，反复指导学生在临摹、写生、创作的教学程序中进入中国画的创造天地，这也迫使她自己不断思考与之相关联的山水画继承与创新的课题。孔耘在不断提高自己笔墨造型技巧的同时，更注重提高自己对自然和对中国画创造原理的体验与领悟能力。“悟”源于“行”、“观”与“思”。“行”即具体地艺术实践，“观”即深入地看传统杰作和自然景象，“思”即冷静地体会与思考面临的问题，“悟”，有渐悟，有顿悟，也就在此过程中产生了。具有艺术教育工作者和画家双重身份的孔耘，思考与体悟似乎成了她的本性。我饶有兴味地读她的《写生旅记》，她在旅途中不仅透过林林总总的自然现象，发现展示在她面前各不相同的美感，思考生活与艺术方面的问题。她在“太行山写生旅记之一”中引用黄宾虹的话“惟有看山入骨髓，才能写山之真”以自勉，并颇有感慨地说：“我来得越多，看得越多，画得却越慢，每每还是带着遗憾而归。”（《艺术铭作》，2006-6，中国花鸟画杂志社编）。来多了，看多了，反而画得慢了，说明大自然不断启发她的思考，不断让她沉下心来，领会自然景色内在的美。她接着说，她的太行山写生“试图把重点放在物象的具体性和丰富性上……”，“具体性”、“丰富性”，在当前一些只重视笔墨符号的山水画家那里，已经是很陌生的概念了。其实，再好的笔墨技巧如果不能表现山水的具体性和丰富性，那也就失去了山水画的意义。正是孔耘努力在作品中用生动的笔墨表现南方和北方自然景色的具体与丰富，她的作品才具有强烈的生活气息与文化气息。由此可见，她十分重视生活体验，十分重视从大自然中吸收营养，十分重视写自己真实的感受。读她的画可以发现，她是带着感情画那些山峦、树木、民居、石阶、溪流、瀑布的，同样她的笔墨也带有个性色彩，在曲折多变的笔线与单纯而丰富的墨色中，在点擦皴染中，透露出她观察的细致，描写的精微，且不失整体感，也有一定的力度。还可以看出，她创作过程中愉悦而激动的心情。这，应该说也反映在她作品的气息之中。

孔耘是重视笔墨功夫的画家，她把笔墨趣味与表现客观自然和主观感情紧密地结合在一起，不为笔墨而牺牲她眼中和心目中的自然，牺牲自己独特的感受。她研习笔墨的各种套路，但努力避免一般画家难以摆脱的“习气”，努力保持一种“生”的状态，这也是难能可贵的。

孔耘正进入自己创作的成熟期，在不断提高自己艺术修养的基础上，她的山水画还会呈现出更新的面貌和更新的气息。

Winning by Her Spirit  
——Appreciation of Kong Yun's Landscape Paintings

Shao Dazhen

In the modern era, the standards of artistic creation and evaluation in the realm of painting are posing to be increasingly multi-diversified, and the realm of traditional Chinese painting is of no exception. In terms of the creation of landscape painting, there exist two schools, namely, the school which lays emphasis on sketches while the other school lays emphasis on artistic expression. Due to their divergence of artistic standpoints between the two schools, their artistic practices go different ways, and barriers are set for each other. As a matter of fact, Chinese ancient painting theory has always been advocating learning from nature and molding the forerunners. The former means to absorb essence from nature, while the latter means seeking advice from tradition and studying and practicing creative standards accumulated by their predecessors. The notion of learning from nature includes various aspects including observation, experience, sketch, and etc, among which sketch undoubtedly serves as an indispensable measure. Furthermore, various sketch methods include a direct sketch in front of the landscape, an indirect sketch of the landscape, and etc. Molding the ancient predecessors initiates from imitation, aiming at mastering tactics of structuring, the use of brush and ink, composition, etc.. However, learning from the ancients aims at “Learning more from the spirit rather than the imitating the skills” (Few Remarks on Painting by Tang Zhiqi). Each artist should have the ambition that he learns from the ancients, absorbs their essence but pioneers his unique style of painting. Traditional Chinese painting is an art form characterized by its brush-and-ink modeling, and the tremendous changes of lines and ink constitute the artistic intent, interest, sentiment, rhythm, thought and ambition. The traditional brush-and-ink method evolves in its own law, which, however, is only a general principle rather than a shackle for an artist to conduct his unique creation. A master's works should not be the rigid imitation of his predecessors. Instead, he should get rid of blind faith in them. In traditional Chinese painting, emphasis is laid on spirit as well as artistic conception. The so-called spirit is defined as the temperament and disposition fully exposed from the picture in which an artist depicts the objective subject's shape and verve through his own subjective experience and understanding. Spirit penetrates through the entire picture, included in the composition, structuring and brush and ink. Spirit also includes such elements as era, region and personality, and it is a natural expression of the artist's temperament and self-cultivation. The artistic temperament is simply defined as “a collection of objective things” and cultivation of artist's thought and emotion, i.e. the indirect emotional expression through depicting landscape, all of which eventually lead to an aesthetic and poetic state featuring a complete harmony of emotion and sceneries through artistic processing.” (Theories of Painting by Li Keran) Therefore, from the

perspective, considering the realm of modern Chinese painting including the landscape painting, I uphold that both



schools, i.e. the school which lays the emphasis on sketch and the other school which lays the emphasis on artistic expression, should focus on the creation of his own spirit and artistic mood instead of being confined by painting rigid sketches or repelling others by only worshipping one school as the authentic one.

What Kong Yun's landscape paintings impresses me most is her spirit, her emphasis on the soul of brush-and-ink and her pursuit of artistic temperament. She conducts intensive researches and study on the tradition of landscape painting. Meanwhile, on the other hand, she does not strictly follow one single school, but absorbs the essence from diversified schools. Born in Qingtian, Zhejiang Province, she has been nourished and edified from her early ages by the natural landscape along the Oujiang River as well as the southern culture, that make her more prone to be influenced by landscape painting of the southern school of China. However, in her early ages she went to southwestern China with troops her parents belonged to; lofty ridges and towering mountains, flourishing forests and turbulent currents there, varying from sceneries in her hometown, have had profound impact on her soul. Later, when she entered the realm of painting, she made her footprints all over China, benefiting her broader horizon as well as her awareness and understanding toward the nature and landscape paintings of the northern school of China. As a result, her works feature a combination of both southern and northern aesthetic styles, and the artistic expression in her works appears delicate as well as bold and unrestrained. As a teacher who has devoted to the cause of art education, she often instructs students to imitate, sketch and create so as to grasp the techniques of Chinese painting, which, on the other hand, enables her to persistently ponder the latest issues concerning the inheriting and innovation of the traditions of Chinese painting. In enhancing her techniques of utilizing brush and ink, Ms Kong Yun attaches great importance to the further improvement of her experience and understanding of the nature and the principles of Chinese painting. "Meditation" derives from "act", "observation" and "thinking". "Act" indicates the specific artistic practices; "observation" indicates a thorough observation of various traditional masterpieces and natural landscape; "meditation" indicates calm awareness and reflection on the issues confronted; "comprehension", divided into gradual comprehension and instant comprehension, comes into being through this process. As a member of the teaching staff in art education as well as an artist, meditation and comprehension seem to have become her innate quality. I have read her Notes of My Sketch Trip in which she depicts various natural phenomena during her trip, from which she finds different aesthetic features, and thinks over issues about life and art. Ms Kong Yun has quoted Huang Binhong's sayings in her "Sketch Trip in the Taihang Mountains I" to motivate herself, "those who want to depict the spirit of mountains must carefully observe the nature of the mountains". She depicts with her deep feelings, "the more I experience and see, the slower I paint; quite often I return home with much regret." (Meditation on Art, 2006-6, compiled by Chinese Flower and Bird Painting Journal Press) The more often she travels and the more carefully she observes, which makes her paint more slowly. It fully demonstrates that her confrontation of the nature constantly inspires her to think in depth in a tranquil state of mind, in order to understand the inherent beauty of the natural landscape. She mentions that her sketches of the Taihang Mountains "intend to focus on objects' concreteness and richness..." The concepts of "concreteness" and "richness" may sound totally unfamiliar to those painters of landscape painting who only emphasize some symbols of brush and ink. As a matter of fact, despite the sophisticated artistic techniques, landscape paintings without concreteness and richness of the



nature, will definitely lose their significance. Kong Yun endeavors to reflect the concreteness and richness of natural landscapes both in the southern and northern parts of China with vivid artistic techniques, and that is why her works are always full of life and cultural vitalities. Therefore, we may find out that she attaches great importance to life experience, the nutritious absorption from nature and her own true feelings. While appreciating her works, we may discover that she paints those mountains, trees, residences, stone steps, creeks and waterfalls with her own feelings. Meanwhile, her brush and ink are highly individualized, namely, complicated and changing lines and simple but rich ink and colors. All the techniques she applies demonstrate her delicate and careful observation and detailed description. Meanwhile they pose complete unity and power of expression. In addition, her works show her delight and exciting inner heart throughout the process of artistic creation. All the above also fully reflect the spirit of her works.

Kong Yun is an artist who always attaches great importance to brush and ink techniques and combines the depiction of objective nature and the expression of her subjective emotions. She never emphasizes these techniques at the sacrifice of nature in her eyes and heart and her unique feeling. Though she studies various techniques, she tries to avoid some rigid traditions that an average painter could hardly get rid of. She is highly treasured for persistently keeping her “lively” state.

As Kong Yun has entered a productive stage of her artistic creation, her landscape paintings are committed to bland new looks and vitalities on the basis of her further artistic cultivation.

Beijing

July, 2008

祥雲  
寫生





## 行走在山水间

孔耘

懵懂年代,喜于山林溪谷间流连,甚至暮不思归。写字描红是外公督促下的不自觉,坐在石鼓上领着大院邻童唱歌却是我乐此不疲的爱好。而后心中虽无如陆机《文赋》“遵四时以叹逝,瞻万物而思纷;悲落叶于劲秋,喜柔条于芳春”的睹物兴情,也没有如王世贞《艺苑卮言》“神与境合,忽然而来,浑然而就”的心物交感,却在自觉不自觉间踏上了艺术创作和艺术教育的道路,至今大学教龄已逾二十载矣!蓦然回首间,似明了情与景的偶然触碰拨动的是心灵深处的情愫,萦绕中是对山水的情有独钟,亦或是山水已把我当成她的儿女。《孔耘画集》的出版,恰是双方情感交融的体现,希望能得到大家的喜欢。

我偏爱于天地自然的纯真气息,每每有带队写生、艺术考察、寒暑假假期,都会迫不及待呼啸欣喜而去,青藏高原、沙漠盆地、内蒙草原、巴山蜀水、苍莽秦岭、太行山脉等地,多次往返而意犹未尽,昼观夜读,师古人、师造化、师心源,慢慢体悟北宋画家范宽所言“前人之法,未尝不近取诸物,吾与其师于人者,未若师诸物也;吾与其师诸物者,未若师诸心”。技法与哲理的提升终究是一个个台阶走上去,先贤诸师的精神世界,亦要从传统、自然中浇灌提炼,方能进入。“直线往往并不是最快的道路”也是这个道理。

我也不倦于在教学创作之余“精耕细作”家中庭院,农耕意识之超越赏花雅兴,体现在瓜果蔬菜绿繁枝茂,收成颇好,势头直盖梅兰竹菊,且喜所养鸟之聪、龟之敏,犬之耿、猫之黠,一大家族浩浩荡荡,嬉闹非凡。在我眼里,世间万物灵动而优美,感应它们的存在和变化,尊重它们的生存之道,人类在“创造”和“改变”世界同时,才不会被异化、被反噬,“和谐”就是人与人、人与物、物与物之间的相互包容,“同一个世界”、“同一片天空”才会从一个虚空的或者是被动的概念转化为真正被我们的心灵所接受的现实。

画集主要收集自己近几年的创作和写生作品,反映了当时当地的风土人貌和此景此情的心理历程。从绘画艺术来讲,“技艺之道”渗透“人文之道”,便拥有着在方寸之间纵横捭阖的宽广



空间和充足能量，“哲学命题”与“视觉审美”的结合也会水到渠成，能帮助我们去寻觅生活艺术的真谛。

天地有大美而不言。惟有描绘，不言挽留；惟有创新，不言传承。不求浓墨逸韵，不图流光溢彩，如能表达出一份至情之语，呈现出有生命的自然，便算是自己从事艺术的至美之途了。

绘画艺术创作过程既艰辛，又甘美。元好问曾经在《论诗绝句三十首》中写道：“池塘春草谢家春，万古千秋五字新”，这是对谢灵运诗句“池塘生春草”的高度赞誉，然而艺术高度的提升并不是依靠时间的简单推移可以实现的。笔墨的张力源自于心灵的熔铸，气韵本乎游心，至善生于至真。借助艺术，坚持心灵塑造与精神渐染的交融如一，推助自己 and 艺术同道一起去探寻新知的领域，抒写别具的情怀，营造丰富的世界，去铺设一条多姿多彩、更宽更美的人生道路，实现创造幸福的生活艺术本意。

画集的编撰，得到了宅心仁厚的良师益友的关注支持。恩师中国美院孔仲起教授欣然题写了画集名，中央美院邵大箴教授亲自撰写了前言，杭州师范大学国际教育学院吴晓维先生、杭州师范大学美术学院靳庆金先生、西泠印社出版社彭德先生等给予了诸多帮助，在此不一一列举，谨致谢意。

最后，我要对陕西人民美术出版社和杨西婷女士的完美工作和辛勤付出表示衷心感谢。

2008年7月于杭州小和山清华居

## Strolling Along the Landscape

Kong Yun

When I was still in my age of innocence, I would like to wander in the nature, even forget to go back home. At that time, I learnt to practice Chinese calligraphy under my grandpa's guidance and supervision, which was merely out of my own willingness. Instead, what I would like to do was to lead other kid of my age to sing songs while sitting on the drum-shaped stone blocks in the courtyard. Lu Ji once described his mood in *Prose on Literature*, "While tracing the four seasons, one laments their passing; while gazing at the myriad things, one's countless thoughts arise. In mid autumn, one mourns the falling leaves and in early spring, one rejoices at the budding twigs". Wang Shizhen once wrote in the *Remarks on the Artistic Garden*, "The spirit accords with the environment, which comes all of a sudden and integrates with a mass." I could hardly capture their sentiment; I unconsciously stepped into the path of artistic production and art education, and I have been a university teacher for over 20 years! In retrospect, I seem to have become aware of the fact that those sentiments and situations are constantly vibrating the inner emotion from the bottom of my heart. I cherish my passion for the mother nature, and maybe the mother nature has treated me as her kid. The publication of *Kong Yun Painting Album* happens to be a reflection of emotions mingling of the both parties. I wish my readers will like it.

Since I have a passion for the innocent breath of the nature; therefore, in leading my sketch teams, conducting art field trips and leaving either in winter and summer vocations, I always in a bit of a rush to set off. Though I have repeatedly visited the Qinghai-Tibet Plateau, the desert, the basin, the Inner Mongolia Prairie, mountains and rivers in Sichuan Province, the mighty Qinling Mountains, the Taihang Mountains, etc., my eagerness of visiting them once again grows with each passing day. I observed during the day and read various books at night, and thus I can learn from the predecessors and the nature so as to cultivate my inner world. Gradually, I understood what Fan Kuan (a famous painter in the Northern Song Dynasty) said, "Our predecessors acquired the techniques from the nature; it is better for me to learn from the nature rather than to learn from our predecessors; it is better for me to learn from the inner heart rather than from the nature." The improvement of my techniques and philosophical meditation escalate step by step. As an saying goes, "The straight line is not always a shortcut.", the spiritual world of those predecessors becomes accessible only when their essence is properly selected from the traditions and the nature.

In addition to my teaching activities and artistic creation, I spend numerous amount of time cultivating my courtyard in front of my house. I find that I prefer farming to flower admiration. As a result, fruits and vegetables in my house are flourishing and have a good harvest than the blossom of flowers, namely, plum, orchid, bamboo and chrysanthemum. In addition, I am also fond of raising clever birds, acute tortoises, faithful dogs and cunning

cats, and all the above make a hilarious large family. From my perspective, all creatures on earth are spiritual and graceful. We should respect their existence and change, as well as their way of survival. While human beings are creating and change the world, only by observing this law, human beings will not eventually become disassimilated. “Harmony” is meant by mutual acceptance between people, people and living creatures, and between living creatures; thus the concept of “One World” and “One Sky”, originally a rigid concept, will be committed to the reality accepted by all people worldwide.

The album mainly collects my works of art and sketch works fulfilled in the recent years, reflecting the customs and traditions in that locality at that time as well as the progress of my inner world. In terms of the art of painting, if combining techniques with cultural heritage, the artist will possess a vast territory and ample vitality in a much limited size of paper; furthermore, the integrity of philosophy and visual aesthetics will enable us to search for the essence of the art of life.

The nature is full of charm that is beyond description. There is no detailed description without imitation, and no innovation without inheritance. I do not solely pursue the embellishment dense ink and glittering color; instead, what I pursue is the presentation of my spirit and life attitude, which is my ultimate pursuit in my artistic career.

The process of artistic production is full of hardship and enchantment. Yuan Haowen once wrote in his Thirty Poems on Poetry: “Spring grass flourishing in the pond of the Xie (which is exactly described by Xie Lingyun) and his five-word line has survived the long history.”, which is exactly a high praise for Xie Lingyun’s poem of “Spring grass grows in the pond”. Nevertheless, the improvement of the artistic proficiency is not that simply realized as time passes by. The force of brush and ink derives from the cultivation of soul, spirit from one’s heart, and ultimate kindheartedness from ultimate sincerity. I insist on the integrity of cultivation of both soul and spirit in the production of art. Together with my soul mates, I will further motivate myself to explore the brand new sphere, express my emotions and create a wonderful world so as to aim at paving a colorful and broaden boulevard of life and fulfill the happy life of art.

In editing this album, I gained concern and support from many of my mentors and friends. My teacher, Professor Kong Zhongqi in China Academy of Art wrote the title of this album, and Professor Shao Dazhen in China Central Academy of Fine Arts composed the preface. In addition, many other people offered me their firm support, namely, Mr Wu Xiaowei from the School of International Education of Hangzhou Normal University, Mr Jin Qingjin from the School of Fine Arts of Hangzhou Normal University, Mr Peng De from Xi Ling Seals & Printing Press, etc., I’d extend my gratitude to them all.

Last but not least, I shall extend my gratitude again to Shaanxi People’s Fine Arts Publishing House and Ms Yang Xiting for the perfect work and industrious devotion.

Qinghua Residence  
Xiaoheshan  
Hangzhou  
July, 2008





我的妈妈是一个充满活力，对身边的一切都很认真、积极的人。当投入创作时，她可以拥有无限的力量；当在打点宠物、花草时，她可以拥有无限的热情。从一畦春意盎然的菜园、一个生机勃勃小池、一群充满灵性且忠实可靠的宠物朋友们那儿，你可以看到她美好充实的心灵。在她身上有一股亲切而有感染力的朝气，她的特点是永远精神抖擞、神采奕奕，这种神情，也正是她生活态度的体现。

女儿 吴山

2007年4月29日于白荡海

## About My Mom

Wu Shan, Daughter

My Mom, vigorous by nature, poses a positive and proactive attitude towards everything she does. When she is involved in her artistic creation, she possesses an infinite power. While she attends to her pets and garden plants, she shows her infinite passion. You can feel her beautiful and fulfilled soul from a flourishing vegetable patch, a little pond full of vitality and a group of lively and faithful pets. Being dynamic and amiable by nature, she is characterized by her uplifting personality which is also an ample display of her life attitude.

Baidanghai

April 29th, 2007



《九溪晨曲》局部



山峦与城镇常常隔江相望，山上寺阁土屋掩映于丛林，碧水青山人家，是故乡留连在心中永远的情影。乡情就是剪不断的思恋，那山、那水流连在我的心田。故乡日新月异的发展并没有以破坏环境为代价，山与水的交织形成了一个完美结合的典范，“中国绿谷”乃名至实归。思恋，是幼时黑白的记忆照片；思恋，是当代彩色的生活画卷。

Mountains and towns are located on each side of the river; pavilions, temples and dried-mud huts are dimly visible in forests, and there are always clear water, verdant hills and thatched households; such fantastic impressions of my hometown linger in my heart forever and my love for my hometown is persistent and ceaseless. The hills and water in my hometown are always enchanting in my heart. My hometown keeps developing and changing with each passing day, which is, however, not at the cost of damage to the environment; the mountains and water there make up a perfect model of a perfect combination, which deserves the reputation of “China’s Green Valley”. My nostalgia is the black-and-white photograph in the memory of my childhood, as well as a picture book of our contemporary colorful life.