

重影

DOUBLE IMAGE

段雪敬绘画作品

段雪敬 著

云南大学出版社
YUNNAN UNIVERSITY PRESS

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图书在版编目（CIP）数据

重影：段雪敬绘画作品 / 段雪敬著. —昆明：云南大学出版社，2017
ISBN 978-7-5482-2961-2

I. ①重… II. ①段… III. ①油画—作品集—中国—现代 IV. ①J223.8

中国版本图书馆CIP数据核字（2017）第072367号

责任编辑：陈 曦
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出版发行：云南大学出版社

印 装：昆明富新春彩色印务有限责任公司

开 本：889mm×1194mm 1/12

印 张：9.2

字 数：50千

版 次：2017年6月第1版

印 次：2017年6月第1次印刷

书 号：ISBN 978-7-5482-2961-2

定 价：260.00元

社 址：昆明市一二一大街182号（云南大学东陆校区英华园内）

邮 编：650091

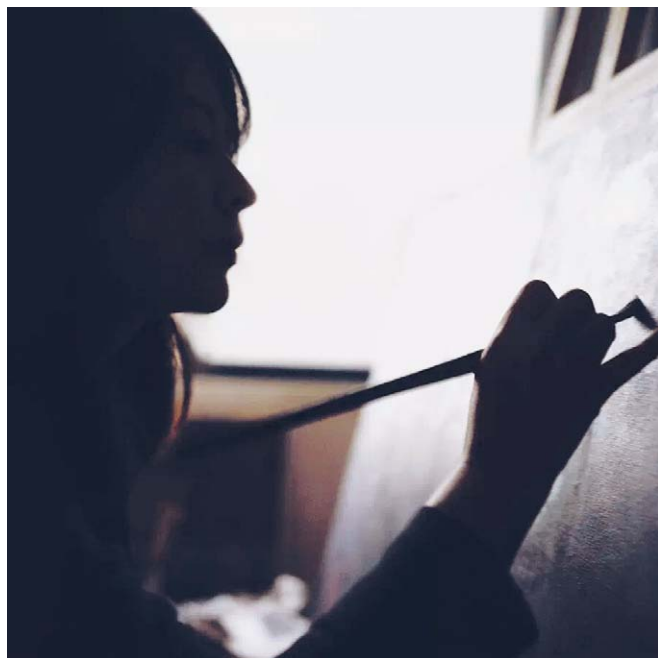
电 话：（0871）65033244 65031071

E-mail：market@ynup.com

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重影，或自我辨认的历程 ——理解段雪敬的绘画

谭 毅

1

段雪敬的几乎所有画作都沉浸在一种内在场景之中，它们呈现的是自我内部的深层运动。在弥漫、稀如薄冰的画布空间里，线条与轮廓像珊瑚积聚而成的礁石一样长出，那些不确定的端点部分仿佛仍在翕张和颤动。画布上灰暗、忧郁或散发着微弱光亮的背景色彩，如同寒冷季节的海藻，暗示着阳光的长期缺席和偶尔照临。作画时，那支在自我的深海中不断下潜的画笔，需要承受具有庞大体积和质量的潜意识之水的压力——这些涌流的潜意识中，既包含着对创伤的记忆，也包含着对幸福的梦幻。

事实上，如果我们凝视雪敬的画作，扑面而来的是记忆与梦幻的双重气息。许多时候，我们无法清晰地辨别出某一画作的原始动机究竟是来自记忆还是来自梦幻。或许，它们本来就是“对记忆的梦”或“对梦的记忆”。这种双重气息赋予雪敬的画以恍惚迷离的精神氛围。比如在“小卡”系列（2005年）中，雪敬将我们带入这种“梦”与“记忆”混而未分的状态：其中的喜悦、迷茫和忧惧聚合为一棵“树”的形象，女孩抱着这棵树就如同抱着她自己。在这些画作里，我们看到的是对某一“灵魂季节”（童年与少女时代）的追忆，它作为“一年中的第五季”，永远遗留在我们的记忆和梦中。绘画所要保留的正是这一季的遗迹，因此，它也是记忆的技艺。

在精神分析中，记忆往往源于创伤。记忆如同树液，总是从树木的疤痕那里开始涌流，逐渐结痂并将某些场景凝成琥珀般的核心记忆。在“小卡”系列中，那个小女孩的投影或立足之处，总是有一抹紫色或红色，这似乎是对“流血”的暗示。她躲在山石后半露出的警觉的脸（《小卡躲在山石后》），就不能只是解读为“少女的羞怯”，还需要理解为“对伤害的躲避”。在“病号服女孩”系列（2007—2008年）中，这种内在的创伤甚至使得整个世界变成了惨白而阴郁的医院，女孩在其中伤害自己（《自灭》）、肢解自己（《支离破碎的身体》），又治疗自己、拯救自己（《治疗》）。这些核心记忆当然是对虚拟的、内在场景中发生的事情的记忆，但它比对外部世界中事件的记忆更加真实。通过这样的记忆，一个人开始了艰难的自我辨认的过程——雪敬的画，就是她在记忆中所看到的自我的影像。

小卡躲在山石后
100厘米×80厘米
布面油画
2005年
Ka Behinds the Rock
100cm×80cm
Oil on Canvas
2005



2

记忆与梦混合在一起，如同海水中的盐和水无法相互剥离。在雪敬的画中，梦幻既是空间的构成原理和基本色调，也是其中人与事物的存在方式。无论是从树根般的肺上伸出的花枝，还是大脑中绽放的花朵（《花》），无论是行李箱中、柜子里的女孩，还是躺在叶状树冠中睡眠的女孩（《森林中的孩子》），这些画作都遵循着梦的逻辑。雪敬对梦境的处理，不仅吸收了超现实主义画家们（如卢梭、米罗和玛各丽特）的某些画法，而且有自己独特的想象构成方式。例如，她对身体与事物的嫁接方式，不只是出于形象上的相似性（《飞》中“头发”与“树桩”的相似，《花》中“肺”与“树根”的相似），还有着对自我进行深度解析的追求（《稻草人和气泡》中，那个围绕着“不存在的身体”组织起来的“稻草人”，隐喻着自我只是一种“空无”、一种诸装饰的组合物）。同时，她对画中镜像的运用方式，带有强烈的东方色彩，其中出现的多重自我影像，让人想起佛教的“揽镜自照”或“众镜相照”对自我的幻化效应，在某种程度上还与东方神秘主义传统中“个体的天使—影像”有关。许多时候，这些画作呈现的并不是一阶的梦境，而是“梦中之梦”，在其中我们仿佛也被我们梦中的人所梦见。而在这个进入了深度睡眠的世界中，眼睛仍然睁着——那些梦中出现的人和事物，她/它们的存在汇聚为一道从画面上投来的目光（这是修炼过瞳术的目光），击中了观看者。

不过，梦也有自身的成长。作为一位造梦师，雪敬构筑梦境的方式和能力，在时间中不断变化、成熟。从“小卡”系列（2005年）、“病号服女孩”系列（2007—2008年）到最近的一些作品，雪敬的画作主人公逐渐从“女孩”转换为“女人”，而画面构成也从早期的单纯、透明逐渐演变为繁复、晦暗和神秘。雪敬早期的画作主题，是女孩在世界中的不适感，类似于《小王子》童话中“儿童世界”与“成人世界”的对立。而在她最近的画作中，一种更具反思性的理解方式开始出现：梦不再只是对自我病症或受伤感的呈现，而是成为对更古老、悠远的自我之根源的追溯。在灵魂的内在沼泽或土地深处，我们与一些更根本的力量紧密相连，我们的面孔像是这些深层力量借以显现的外观。如同《哈扎尔辞典》所说，“梦”是一种灵物，它以记忆为食，在灵魂的空间中跳

跃、奔跑、穿越，从这个人跑到那个人的头脑里，从自己的童年跑到自己的晚年，而它最终来说是从大地深处的死者、从古老的祖先那里传递过来的。观看过雪敬近作的人，或许都能感受到这种在晦暗深处涌动的、使得每个人的“自我”得以成形的力量。

3

雪敬的每一幅画中几乎都出现了女性身体。这些着衣的或赤裸的身体，这些变形为植物或装扮为动物的身体，都笼罩着一层孤独之光。即使这些身体出现在画中的镜子里，雪敬所要传达的也不是某种自恋性的情绪，而是一种深刻的、生存论意义上的孤独。这孤独来历不明，它既可能由空间的逼仄、狭窄感带来，也可能由空间的浩渺、空旷感带来。在雪敬的画中，与女性身体相关的其他意象——树、花、衣服和浴缸，都暗示着某种私密性，它们作为“身体”的隐喻和转喻，同时也是“孤独”的喻体。

与其他在作品中书写“身体与孤独”之关系的画家不同，雪敬对这一主题的独有切入方式，是通过“身外之身”来使身体的孤独加深。雪敬各时期的画作中，都会在女主人公之外出现一个或几个相同或相似的女孩形象——她们是镜像，是孪生，是微缩版的布偶，或者是梦中出窍的魂魄。这些在画布上幻化而出的“身外之身”，或许指涉着自我之中的多重性或异质性，但在更多的时候却使孤独感翻倍。那陪伴着自己的自己，也只能被自己所陪伴——“他人”在此是完全缺席的，因此爱欲在雪敬的画作中被封闭在一种自我指涉的内在性之中：当女孩与一朵花同在对峙时，这朵花并非她的朋友或爱人，而是她自己的化身。

这样一种孤独，作为自我的多重折射所形成的焦点，有一种寒冷的灼痛感。当画作中的所有面孔都来自于同一个人，这种“身外之身”的分离就变成了单一理念对诸多殊相的回收运动。因此，和大多数现代绘画不同，我在雪敬的画中从未感受到混乱或分裂的存在，相反，每一幅画都具有高度的统一性。极度的统一，正来自于这种理念般的孤独。

花-1
60厘米×60厘米
布面油画
2009年
Flower-1
60cm×60cm
Oil on Canvas
2009



4

然而，究竟为什么要通过“身外之身”来呈现这种孤独？如果孤独状态在女孩和女人身上存在着差异，那么，画家应该如何处理这其中的微妙区别？这种孤独是一种不幸吗，抑或它是任何一种幸福都必不可少的伴随物？

在我看来，雪敬之所以要坚持在画中以“梦中梦里身外身”的方式来书写女性的形象，并非仅出于某种类型化的“女性意识”的观念，而是出于自我辨认或自我认识的要求。随着这种自我认识的深化，画作中的身体、梦境和孤独感都发生了改变：从少女时代“白昼的孤独”，转变为更幽暗深沉的“夜晚的孤独”。前一种孤独是透明的、童话性质的，它有着一朵花初醒或入眠时的性质（如《夏日童梦》）；而后一种孤独则难以穿透，它在黑暗中下沉到大地深处，与根须或本源的神话纠缠在一起。前一种孤独与单纯而直接的自我相关，后一种孤独则与综合或反思性的自我及其深层意识相关。

正是在这里，雪敬画中不断出现的重影，以某种方式指向了神秘主义传统中的“守护神”或“个体天使—影像”。如果说，早期的雪敬更侧重于以“孪生或微缩的自我”来对创伤和不适感进行提示，那么，近些年她的画作中出现的自我的多重影像则更多地与“守护神”或天使、与对幸福的想象有关。在她的画中，镜像并非是对自我的复制、再现和自恋，而是一种对自身中的“天使—影像”或守护神的辨认。对古希腊人来说，“守护神”（daimon）与“幸福”（eu-daimonia）之间的关联是显而易见的。这一守护神代表人的“隐秘的自我”，然而人在一般情形下是看不见它的。在犹太—基督教传统中，这个“隐秘的自我”一般被称为“灵”或“影像”（tzelem）。人与这影像一起生长，与这影像一起穿越世界。这就是“确然人与一个影像同行”（《旧约·诗篇》39：7）的意思。人的时日通过这影像而存在，并取决于它，它就是决定个体命运的天使。这个“天使—影像”构成了一个他我，一个天上的、双重的、源始的影像。正如阿甘本所说的：“它关注的是人的前历史和前存在，关注预言与救赎的母题。”在伊斯兰传统的《珍珠之歌》中，最终回归故土的王发现他作为一套光明服饰的影像：“那衣服突然在我面前出现，就像我自己的一面镜

小卡在玩蓝色的泉水
80厘米×100厘米
布面油画
2005年
Ka Dabbles a Hand in the blue
Spring
80cm×100cm
Oil on Canvas
2005



子。我在其中看到整个的自己，我也整个地在它之中；因为我们是两个，彼此分离，但我们又是一个，在形式上相似。”（亨利·科尔班《论伊朗的伊斯兰》）

在这样一种神秘主义传统的序列中，我们可以对雪敬最近的作品进行定位。不难看到，其中自我影像的出现方式有一种“守护神式的飘忽不定”。考虑到这些影像来自于女性的深层意识，我们可以借用巴霍芬《母权论》中所说的“原始神秘的海洋时刻”来形容它们。它们仿佛存在于“以太之混沌”中，在每个人诞生之前就已经在那里，而大多数人只有在死亡时才能与之相遇。不过，对艺术家来说，“自我”的真正影像并不是既存于起源之时的影像，相反，她/他是艺术家通过自己的作品塑造出来的影像。在本雅明的描述中，有这样一种影像：

它不会不招自来，相反，问题与我们在记忆之前不曾看到过的影像有关。这在比如我们像在梦中一样看到自己的影像中最为明显。我们站在我们自己面前，就像我们曾经立足于某个我们不曾看到过的源始的过去中那样。而确切来说，最重要的影像——那些在经历过的时刻的暗室中发展的影像——就是此时我们看到的那些。我们可以说我们最深刻的时候，就像某些烟盒一样，是和一个小小的影像，一张我们自己的小小照片一起交给我们的。（本雅明《关于普鲁斯特的简短演说》）

本雅明在这种影像、这种“对不曾存在的东西的记忆”中，看到了对过去的救赎和幸福的可能。确如阿甘本所言：“创造者的家不是他出生的地方，相反，他进入的那个世界才是他的家。”幸福就是在这个创造或自我辨认的历程中实现的，在那里，生成者与被生成者、记忆与梦幻、喜悦与创伤、孤独与共同性，发生着交换和融合。画家通过与自己创造的“天使—影像”相遇，来辨认自己的和更高者的面容，并在这种相遇和辨认中获得幸福。我想，雪敬是幸福的，因为她一直走在这条自我辨认的路上。

2016年7月于昆明

The Journey to self-knowledge On Xuejing Duan's paintings

Yi Tan

1

The paintings by Xuejing have been set, with intention, in a scene, with diverse images pushed by some inner power in depth of her own. Over the canvas is suffused with wishy-washy haze, down which coral-like reefs sprawl their twigs and branches at will, with each end and tentacle either quivering or chattering in the water away. The only brightened portion goes to that of colors, throwing, scarcely, faint light over the background setting, murmuring their own sentiment and woe, but, at the same time, singing heart-felt gratitude to the sun's attending. Deeper down them are the continuous ups and downs of a brush, forming a power that helps shoulder the pressure from the enormity and giganticness of sea waters. All the dispositions in her paintings reveal a kind of connotation for the nostalgic memory and the prospective expectation.

Taking a look at Xuejing's paintings, we are met with a dual undercurrent of nostalgia interlaced with a kind of dream for the goals. How many times we become lost in searching for the very primary motivation behind her brush, wondering what could be the memory and what could be the dream. And all the time what we can do is in vain but only the crossword puzzles: "the dream for memory" or "the memory for dream" left, but thus creating the atmosphere of a psychological charming full of trances and mists. In the series of "Xiao Ka", for example, she hypnotizes us into a state of being in a "dream" which is interwoven with a "memory". We see them haunting over a "tree" with delightful joy, confusion and melancholy, and also over the "girl" who is holding the "tree" in arms, and who is holding, we believe, the painter herself as well. We, the audience, in this series, follow her traces, with the hint of the memory, to certain "age of mental pursuits" — the ages of teenage and juvenile youth, an age commended as "the fifth season of beings' life", but, also, an age that has left far behind in the river of times. Fortunately, by Xuejing's painting, we catch the traces, and thus the feats of how to keep them for good.

花-2
60厘米×60厘米
布面油画
2009年
Flower-2
60cm×60cm
Oil on Canvas
2009



As taught in the psychoanalysis, memory is the after pains of trauma which, like the sap of a tree, is shedding from nowhere but the wounds, and then turning scared and being slowly condensed with time in its marble-shaped core deep in the memory. Again, in the series of “Xiao Ka” , the space where the little girl stands and that where her shadow lies have been rendered with brushes of purple and red, implying somewhat “bleeding” . That’s why her face that is half hidden in the rocks with alarming-look can not be interpreted as “being shy” but “being evaded from hurt” . In another series titled “the girl in hospital gown” , the inner-hurt trauma seems to have become so unbearable that it turns the world as a whole into a hospital filled with pains and depression. We see the same marks left in her other ones, the “Self Ruining” , “Dismembered Body” and “Self Healing” . These marks, these inner memories to what have happened, look virtual, but they have strengthened the real world outside where what have happened have happened. Only by these memories, by the efforts Xuejing has made, can she and we work our way into self- identification.

2

When interwoven together, memory is to dream what the salt is to water in the sea. In Xuejing’s paintings, dream plays the roles of component factor, the primary color, and the survival ways of beings. All of her heroines, either the blossoming boughs arising out of root-like lung, the flowers of brain (“Flower”) , the girls lying asleep in the suitcase, in the cupboard or in the crown canopy (“Children in the Forest”) , abide by the laws of dreaming, tinted with slight surrealism, but above all employed her imaginative and artistic language of composition to full. Take as example the approach of her “grafting” the human body and her ways to build its connection with surrounding world. We come to make out some similarities in images, as those between the “hairs” in the works of “Flying” and the “tree stab” , those between the “lung” in the works of “Flower” and the “tree

root” . They are all crying for analyzing in depth. The straw man in “Straw Man with Bubbles” is another case in point. The so-called straw man consists of “nonexistent body” , conveying the message behind the philosophy that being self is nothing but a “nihility” or “emptiness” , or something, if it something, close to a set of ornaments. The image of “mirror” in her paintings serves as another artistic media she employed with full-tasting complex of oriental mysticism in painting. The double images in the mirror remind the viewers, in terms of Buddhism, of the “reflection of oneself in a mirror” or “the mirror in one’s reflection” . To some extent, such a metaphysic preference to self-recognition is closely related to the philosophy of oriental mysticism which teaches the idea of “being the angel of one self, i. e, the image of ego” . To put it another, these paintings have no one layer of the dream world but the world of “dream in dreams” , in which we dream of ourselves in the dream of those who dream of us. On the other hand, under the circumstances of deep dream, we are dreaming, with our eyes open, of those that we have experienced in the dream. With the gaze of the eyes, they delight us, the viewers, and dazzle us as well.

As a dream-maker, Xuejing, in creation, has experienced a time-length process of growth from consistent transforming to substantial maturity, so does the steps of her making the world dream-like. Back to the series of “Xiao Ka” in 2005, and the series of “the Girl in Hospital Gown” from 2007 to 2008, and then to the recent works, the heroines in Xuejing’s paintings, grew up from “a girl” to “a lady” , with the component factors converting from the plainness and transparency in the early age into sophistication, gloominess and mysteries. The theme in her early painting looked a sense of being clumsy. “The world of children” is a case in point which is in quite contrast with “the world of adult” , somewhat close to the legend of “Little Prince” . In her recent creation, however, there have arisen the thoughts of self-introspection that dreams serve no more as a presentation of self – diagnosis and self-remorse but as the introspection of self-identification in root, deep away enough even to the most ancient one. It is in such a depth of our soul, our inner swamp, that we bind ourselves

with the most primitive but the most fundamental power. The face, our faces, just illuminates outwards such a binding. As said in “Zohar Dictionary” , dream is a being, feeding on memories, leaping in the space of the souls, shuttling back and forth from one person’s mind to another, from one’s childhood to the twilight years. It transcends from the dead, our ancient ancestors. Xuejing has caught this point in her paintings.

3

There is, we can see, a woman body in almost every painting by her. The body takes its field either in clothing, or in nude, or in deformed shape, or in animal–feigned look, but all, without exception, are haunted by a beam of lonely light. Born no “where” and traced to no “who” , such liveness in her paintings, including those in the mirrors, conveys little message of narcissism but that of significant liveness in depth and in insight to being existent. Other images, like those trees, flowers, clothing and bathtubs, definitely serve as a kind of metaphor and metonymy, connoting, to certain extent, both a sense of privacy and a metaphorical object of “being lonely” .

Different from other artists who rely on “body and loneliness” , the approach, with which Xuejing employed to catch the nature of being lonely, is to fuel such an idea with “the body beyond body” . In her paintings at diverse span, the heroines have girl companions to be aside, usually in numbers. They are taken for as the twin–born heroines, the mirror–reflected images, the proportion–shortened idols or even the spirit–freed body in the dream. Magically transformed, these bodies beyond bodies, with their dispositions of multiplicity or non–uniformity, have strengthened in double times the sense of loneliness. The companions with companion go hand in hand, with “others” absent in so sheer absolute that there presents a closed – off inhesion of being ego–related.

Such a sort of loneliness, the very target of dual presentation of ego, sends out a pang of chilling.

桌面上的孩子-1
41厘米×51厘米
布面油画
2012年
Children on the Table-1
41cm×51cm
Oil on Canvas
2012



However, being aware of the truth that all of the faces derived from one person imply the coming and going motion of single perception, I sense no hint of chaos or disorder in Xuejing's paintings, but the unity, the one and only unity, from sole loneliness.

4

On the other hand, questions still remain such as why loneliness is presented with “the body beyond body” ? What could be the discrepancy between the lonely state of girls and that of women? If there is discrepancy, how can we tell them? And even questions as, could be being lonely curse or bless for living a happy life?

To interpret who the woman is, we need turn to one thing. That is, Xuejing's persistence in the philosophy of “the body beyond body in and out the dreams” roots not only in stereotyped notion of the feminist consciousness, but in the desire for self-recognition or self-identification. With such self-awareness heightened, the changes in body, dream and loneliness happened, so did the changes we can see from “Daytime Loneliness” at girlhood to more sophisticated “Night one” . The former is typical of a transparent fairy tale, like the buds blossoming or light sleeping, for example, the “Children's Dream in Summer Day” , while the latter of safe-guarded amour, sinking down in darkness to the earth deep enough to interweave the hairs of “fighter” with the “ends” of naïve tales. Such changes arise at times with double images: “the conventional image of guardian angel” in term of mysticism or “the image of individual angel” . It might be possible to say that Xuejing tended to interpret hurting and upsetting with the aids of “the images of twins or the image of micro-ego” , but it is truer to say, in recent years' creation, she tends more to “the image of guardian angel” or those have something to do with angels and the pursuit of happiness. Mirror, in her paintings, serves as no more self-duplication, recurrence or narcissism but a self-identifying among “angel-image” and

森林里的孩子-2
41厘米×51厘米
布面油画
2012年
Children in the Forest-2
41cm×51cm
Oil on Canvas
2012



guardians. For the Greek, “Guardian” (daimon) has everything to do with “happiness” (eu-daimonia) because such a guardian stands for the “private ego” , although it is invisible to the mortal. In Jew-Christian belief, this “private ego” is seen as “spirit” or “image” (tzelem) . Human beings grow up with this image, transcending over worlds, and thus the saying goes, “ images hand in human beings” (The Old Testament and Psalms 39: 7) . With image, human beings feel substantially the existence of our own, and we depend on it, even believing in this fate-determined angel. This “angel-image” consists of “others” and “ego” , a double images born with image. According to Agamben, “it is the source of themes about prophesy, salvation, and about that All Men are Mortal” . We read in “the Song of pearl” of Gnosticism that when the just-home-returned prince found himself the image of a gorgeous clothes, he sang, “in sudden, it appears. Just in front of me. Like a mirror. The whole me inside. The whole we are. Independent of each other, but dependent on one”

We come to see, here, that Xuejing’s works possess profound predisposition of “wandering with guardian” and hidden inside the feminist consciousness. This consciousness in depth, in the words of Jakob Bachofen (“Das Mutterrecht”) , goes back away far to the chaos of “the primitive oceanic era” which exists before the birth of beings, and only those knocking at the door of death are passing it by. To the artists, rather, they create it out with images. As once accounted by Benjamin,

“ Its images do not come unsummoned; rather, it is a matter of images that we have never seen before remembering. This is clearest in the case of images in which we see ourselves as we do in dreams. We stand before ourselves just as we once stood in an original past that we never saw. And precisely the most important images ——those developed in the darkroom of the lived moment——are what we see. One could say that our deepest moment like some cigarette packs, are given to us together with a little image, a little photo of ourselves.”

In “a matter of images that we have never seen before remembering” , Benjamin sensed the

森林里的孩子-3
41厘米×51厘米
布面油画
2012年
Children in the forest-3
41cm×51cm
Oil on Canvas
2012



chances of salvation for the past and prophecy the future. For Agamben, “creator’s home lies in no place where He was born, instead, in where He enters” . Happiness comes down all the way to where we create, where we recognize ourselves, and to where those alive, those just born, those remembered, those dreamed of, those delighted, those being lonely and those bridge the gap of communication to embrace “angels ” , Xuejing, in my eyes, belongs to one of them.

2016. July

Kunming