序 Foreword

当代摄影，无论从器材还是技法，已然可以捕捉到空气中最细微的尘埃。

Modern photography, whether it is in terms of equipment or techniques, has already the capability to capture the images of even the tinest dusts in the air.

然而只有在通透、澄净、清朗的空气中，各种光影变幻之下大自然所呈现出的纯美色彩才能得以真实、自然的还原和再现。换句话说，只有在一个纯净的世界中，才可以得见最为纯净的光线和色彩。

However, only in one environment - the transparent, clean, clear and cool air - can the pure beauty presented by great nature under twinkling lights and shades be represented and redisplayed in its original true and natural form. In other words, only in a pure world could those lights and colors of the highest purity be observed.

内蒙古赤峰境内乌兰布统大草原，她的苍莽寂寥、天高地阔，她的丰富植被、树大根深，她的四时变幻、朝露晚霞，使其在猎猎北风中俨然成为距北京最近最不可思议的一处世外天堂。这里既有春天里最温暖的阳光以及阳光下湛青碧绿的草场，夏天里最娇艳的鲜花还有鲜花恣意绚烂的红黄蓝白，也有秋天里纯净的蓝天以及蓝天下笔直耀眼的片片白桦，更有冬季里的皑皑白雪以及白雪皑皑中狂放奔跑的俊朗军马；间或中，成群的羊儿会像朵朵白云一样忽而就浮现到眼前、忽而又隐没到草丛林间；甚至所有的气象变幻，风、雷、雨、雪、冰雹、晴空、艳阳、彩虹，如果幸运，会在一天当中轮番上阵。即使最富经验最熟悉器材的摄影师，来到乌兰布统，常常也会措手不及手忙脚乱，因为，这里所能见到的光线和色彩，瞬息万变、亦真亦幻，往往来不及捕捉。

In Wulanbu Grassland, Chifeng, Inner Mongolia, a place of greatness and loneliness, with high sky, seemingly boundless plain, flourishing bushes, big trees, different appearances in different seasons, and finally the morning dews and sunset glow, all work together to make the grassland the most incredible Shangri-La not far away from Beijing. In spring, you could find the warmest sunshine and the most vividly shining green meadow here; in summer, delicate and charming flowers and the splendid colors of red, yellow, blue and white are dancing in front of you; in autumn, the crystal blue sky and the bolt upright white birch trees under it salute you the welcome; and in winter, white snow and galloping horses make you want to fly. From now and then, flocks of sheep appear abruptly, like peaceful and quiet white clouds, and the next moment they just dispear into the bushes as quickly as they come. If you are lucky enough, you could even experience all the weather conditions in one day: wind, thunder, rain, snow, hail, clear sky, bright sunshine, and the rainbow. Even the most experienced photographers with the best knowledge about photographic equipment could be surprised and find themselves in an awkward situation when come to Wulanbu, because constantly changing lights and colors here are half real and half mythical, giving them very little time to react and capture.

不记得多少个寒暑春秋、多少次披星戴月，大志邀集同伴、甚至孤身一人，来到这片堪称神奇的土地进行摄影创作。他的黑白摄影“水墨”技法（李树峰老师定义为“反向区域曝光法“），即是创新与此。技法的创新，源于对物象本身以及对所获得的影像最细致、最透彻的观察和思考。而在观察与思考的往复过程中，又得幸捕捉到无数奇异变幻的色彩瞬间。这一册《色界》，可谓偶得，但实为黑白影像创作过程中对绚烂色彩须臾变幻的四时追踪。

王安石有云：“而世之奇伟、瑰怪，非常之观，常在于险远，而人之所罕至焉，故非有志者不能至也。”

For countless times, no matter days or nights, Dazhi came alone or with his friends to this wonderful place to find inspiration for his works. The unique photographic technique in Chinese ink and wash painting styles (named by Mr. Li Shufeng as the linear system) was inspired and created in here. Innovations in techniques are usually achieved via the meticulous and most thorough observation and reflection on the objects themselves and the images obtained from them. During the repeated process of observation and reflection, many extraordinary and colorful moments were captured. Therefore this Realm of Colors appears to be a work by chance, but actually it is the continuous pursuit of the colorful moments during different seasons in the production process of black-and-white images. Just like Wang Anshi, the famous Chinese poet of the Song Dynasty, once said, that "the singularity and majesty of the nature, as well as some unique scenes of it, lie, quite often than not, in the remote and dangerous places. Since it is rarely visited by human, only those who are resolute and determined can make it."

深以为然，借以为序！

I could not agree more, and therefore woule like to include it here.

2016年3月

March, 2016

文字一 Text one

色，乃世界的本真

Color, is actually the essence of the world.

世界原本混沌一片。因为有了光，也便有了色。

The world was originally chaos. Then light was created, and next followed the colors.

光本无色，因为有了这个地球的映衬、折射，便分了七彩，便有了我们眼中这个瑰丽变幻的世界。

Light is colorless, but thanks to the reflection by earth, can be divided into seven colors. And therefore, there emerges the magnificant and constantly changing world in our view.

于是，美从中来，成就了物质世界的美，同时升华出精神世界的纯净。

And therefore, there comes the aesthetics, which materializes into the beautiful appearances of the world, and sublimates itself to the cleaness of the spiritual world.

有了来自太阳的光芒，大自然成为最具神奇的调色板，即使最懂得运用光线和色彩的艺术大师梵高，也只能在心中产生对这般神奇的无限敬畏。“明亮、鲜艳、温暖、高纯度的色彩”不仅成为梵高毕生的迷恋，甚至将色彩上升到主观的精神追求和膜拜，因而也创作出了一系列源于自然，又超乎自然的传世佳作。梵高的作品之所以得到人们的欣赏和崇拜，是因为光线和色彩的无限变幻，正是太阳与大地阴阳交合的绝妙映射，反映出大自然最具感召力的一面。对光线和色彩的敬畏，无疑就是对天地甚至是对宇宙的敬畏。早在19世纪，伟大作家列夫·托尔斯泰就借小说中人物之口说出自己对人生的观察，“人生的一切变化，一切魅力与一切的美，都是光与影构成的。”

With sunshine being available, nature could become the most amazing pallet that even Vincent van Gogh, the most talented master in the application of light and colors, could only worship its magical capability in his mind. "Vividness, brilliance, warmth, and highliy purified colors" had become the obsession of van Gogh in his whole life. He even put color onto such a high level as his spiritual pursuit and warship, and thereby created a series of paintings very well recognized for generations, the masterpieces that are originated from nature but go far beyond that. People adore and admire van Gogh's paintings because the infinite changing of the light and colors in his works is an excellent display of the interaction between the sun and the earth, as well as the Yin and Yang, and reflects the most inspiring aspect of the nature. To admire the the light and colors is to admire the heaven and the earth, and even the universe. As early as in the 18th century, Leo Tolstoy, the great writer, once presented his insight of the life via the person in his novel that "all the changes of life, all the charms and beautifulness, are composed of light and shades."

真相只会有一个。每一个智者，都在用一生的实践、用自己独特的方式，试图接近真相的本源。

There is but only one truth. Every sage tries to get closer to its origin via the endeavor of their whole life, and in their unique approaches.

文字二 Text Two

感受人类的孤寂 To experience the loneliness of human beings

大自然或纯净或浓郁的色彩，总让人迷醉，就着或清冽或和煦的微风，甚至能从中品味各色的味道。我总疑心，黑白艺术所展现的，是这个世界的本质，或是人类思想的哲学思考；而色彩艺术则更多承载了人类各色的情感，或炽烈、或忧郁，或直白、或含蓄。色彩的视觉展现，有意或无意地，透露出了艺术家本人对于这个世界的主观理解，以及在这一理解背后深深的情感取向。我们会看到，风景各处都是相同的，但影像作品却是千姿百态。

The colors of the nature, whether they are light or deep, could always be fascinating, and you could even smell them if you are standing in a cool and chilly breeze. I always wonder whether it is true that art in black and white reveals the essense of the world, or the philosophical reflection of the human beings, while art in colors carries human beings' emotions of various kinds, intensive, depressed, frank, or implied. Visual presentation of colors exposes the subjective understanding of the artists about the world, and their emotional expression based on the understanding, no matter whether this exposure is intentional or not. Anyway, it is obvious to us that people looking at the same landscape could have quite different photographies produced.

但无论有着怎样的不同，色彩背后深藏着的，却是人类挥之不去的孤寂。这种孤寂，是人类对人类自身在这块土地上的生存压力从古至今的无奈，也是对于个体与族群未来不确定性的迷茫和悲悯。

But no matter how different they are, we could still feel the loneliness behind all those colors - the loneliness caused by human beings's acceptance of the survival pressure on this earth ever since its existence, as well as the bewilderment and sorrow individuals and groups have about the uncertainty of their future.

即使到今天，当大部分的人不再为吃穿甚至病痛发愁的时候，我们却开始忧虑全球气候变暖、忧虑人工智能是否会在有朝一日让人类成为机器的奴隶。甚至有人说，远远望过去，人类世界就是一个一个孤独的心灵。这份孤独，不仅仅是因为“你的心我不懂，”也还因为，“我的心你不懂。”这是人类与动物的本质区别之一，也是人类集体孤寂的深层次原因，虽然我们眼前看到的，或许是同一抹亮色！

Even today, when many of us don't have to worry much about food or illness, we worry about the global climate change, about whether one day AI would make human beings their slaves. Some people even have the imagination that if you have a bird's eye, you could see from above that human society consists of individual lonely souls. This loneliness is not only the "I don't know your heart" kind of loneliness, but also "you don't know my heart" kind of loneliness. This is why man is different from animals, and this is also the fundamental cause for human beings' collective feeling of loneliness, although they might be looking at the same scenery.

后记 Afterword

想不到的一路精彩

The Unexpected Wonderful Moments

人生，大体是一次又一次的遇见。

而所谓精彩的人生，不过是每一次要紧处的遇见，都能把握住其中的精彩。

Life is more or less the countless encounters from time to time.

And the so-called wonderful life, is nothing but a life that every important encounter and the splendidness lies in it could be captured in due time.

几个月前，大志像是随意地对我说，黑白作品发表了不少，但一路行来，着意黑白水墨创作的摄影旅途中，也还留下不少彩色的胶片，不同于水墨创意，全然是四时变幻、日出日落的大胆写意，即将成书，嘱我写序。作为大学室友，我满口应承，不以为意。即将发表的这些色彩记录，其中的一大部分，是我俩共同旅程的写照，一张一幅，都是熟悉的曾经，所以我以为，几笔文字，小事一桩。

Months ago, Dazhi told me in a casual talk that although he has many black and white photos published, but aside from his focus on black and white Chinese ink and wash painting style photos, he has had also many colored photographic films. Different from the works in ink and wash painting style, the colored ones are bold and free representation of the dynamics of the four seasons, sunrise and sunsets. Since these photos were going to be published, he invited me to write a foreword for the book. As Dazhi's classmate in university, I agreed without any hesitation and didn't think much about it. A big part of the color photos to be published were actually taken with my witness, and they remind me of what we have experienced during the journey. Therefore I took it for granted that it wouldn't be a very difficult task.

但是没想到，大志催了至少五次稿，我竟不能成文。然后国庆过了，元旦过了，春节又过去了，龙抬头了。我发现，之所以久久不能成文，是我的内心依然不能转换，没想到，大志的彩色作品，也是这样出人意料。

But it turned out quite differently: Dazhi urged me five times and still I couldn't finish it. Then came the National Day, and the New Year's Day, and the Spring Festival, and February 2 in Chinese lunar calender. I finally found out that the only reason I could not finish the foreword was that I found it difficult to accept one thing - I am used to his creativeness in black and white photos, but never expected that the colored ones are also very extraordinary.

几天前，本想干脆回绝大志的作序邀请。但想来想去，能够为大志作品作序的人固然很多，但能够对他人生旅途、创作路径有最深入的了解，恐怕也找不出第二个人了。

A few days ago, I even made up mine mind not to write the foreword. But on second thought, for sure there were many who are eligible to write foreword for Dazih's publication, but he could not find another person who knows as much as I do about his journey and his pursuit for creativeness.

行至今天，大志的人生旅途，说精彩便显得平淡了。让我来总结，是一路的想不到。

To describe Dazhi's life story to this point, it would be too ordinary a comment to use the word "excellence". If you ask me, I would say that it is a journey full of unexpected events.

大学我们不仅同窗，还在上铺床挨着床。作为支书的我闻鸡起舞，大志不到饭点儿绝不起床，每天看似昏昏沉沉，但想不到数据库程序编得有模有样。

In university, we were not only classmates but also roomates, sharing the same bedroom. As a student leader I got up early everyday but Dazhi was always late for classes. He seemed not so concerned about his grades, but surprised us all with excellent DB programming capabilities.

大学毕业我们一起分到原兵器工业部（那时候已经改叫国家机械工业委员会），我在经研所，大志在标准化所。经研所福利好，标准所房子多。常常下了班我提着鸡鸭鱼肉到标准所打牙祭，生活好像日日深杯酒满。但想不到，四年之后我离开机关大院投身传媒领域，几个月之后，大志也断然离开程序化的稳定工作和我一起来到计算机世界，我做杂志、大志做报纸。

After graduation we both got our first jobs in China North Industries Group Corporation (the former Ministry of Ordnance Industry), where I was working in the Economic Research Institutue and Dazhi was working for the Standard Institute. Since we were both singles at the time, and our employers paid us well, we often went out for dinner. Life was fun and easy, and alcohol was not seldom to be found around us. Four years later, I found my second job in the media sector, and months later Dazhi also gave up his stable but programmed job and came to join me at China Computer World. I was working in the PC magazine, and he was working for the newspaper.

计算机世界固然是中国传媒界的一个传奇，人才济济、呼风唤雨。但是想不到，大志做了几年“专题版”的编辑，忽然提出、进而真的创办了中国第一个“互联网协会”。那时候，我们对互联网的认识还仅限于发个电子邮件、看看电子公告板（BBS）。再后来的想不到，作为“网络版”主编的大志同学跨界进入广告部，以程序员的思维对广告业务进行梳理、再造，成就广告业务科学化管理的奇迹并攀上计算机世界广告营销的巅峰。

China Computer World was a legend then, with its elite team and its influence in the sector. But after working as an editor of the features column for a few years, Dazhi gave me another surprise when he proposed and actually established the first Internet Society in China. You have to know that at the time what we knew about internet was still quite limited, nothing more than emails and BBS. Later, Dazhi made another decision - also quite unexpected - to work in the advertisement department. He handled his business there with a programmer's way of thinking, and soon stood at the top of the whole advertisement business of China Computer World with his unique way of managing ads in a scientific method.

巅峰时刻，为了良知，我们在同一时间离开曾经深爱的集体。想不到，几年之后，大志进入投资领域，不仅迅速成就亚洲第一只咨询顾问公司在香港上市，之后在投资和管理领域还涉足到软件工程、商业百货、酒店餐饮、环保工程、文化创意、儿童出版……

In the prime of our careers, we followed our conscience and quitted our jobs in China Computer World. It was not easy to leave the jobs and colleagues that we once loved so much. But quite unexpectedly, again, Dazhi got involved in the investment sector, and successfully helped the first consulting company get listed publicly in Hong Kong. Since then, his investment and management activities covered software engineering, commerce and merchandise, hotel and beverages, environment protection projects, cultural creativity, publication for children...

更加想不到，“非典”期间无事可干甚至不能出门，二十多人加入习练陈氏太极。北京郊区诺大的一个高尔夫球场，蚊虫飞舞，挥汗如雨，日复一日，最后竟然只有我们两人坚持下来，一直到今天。

Another surprise was brought to us during the SARS crisis, when people had nowhere to go. About twenty of us gathered together and found us a teacher to learn Taiji. A giant but empty golf court at the suburb of Beijing became our exercise fieled. After countless days of sweat and tears, only two of us stayed, until now.

尤其想不到，若干年前，仅仅是为了“生活的情趣”，我们一起在一个偶然的机会随于云天、冯建国两位摄影大家参加《数码摄影》杂志的野外拍摄活动，之后便一发不可收。我们一起不知走过多少山山水水，凭着太极拳练就的功底，背着几十斤重的设备攀登数不清的山峰。当大志的作品在中国美术馆、在台北、在法国巴黎、在日本京都以个展的方式精彩呈现的时候，当“水墨摄影”在摄影技法上的大胆创新引发摄影界或褒奖、或质疑的时候，我们集体冷静下来，思考所有的这一切，是为什么？

What startled us really badly was Dazhi's passion for photography. It all started from a few years ago, when we, just for fun and by chance, took part in a field photography event organized by famous photographers Yu Yuntian and Feng Jianguo, sponsored by CHIP Photo Video magazine. After that, a hobby has gradually developed into a pursuit. Together we have climed countless mountains and crossed countless rivers, and thanks to the Taiji exercises, we could handle tens of kilos equipment easily. When Dazhi successfully delivered his solos and displayed his photos to the public in the National Art Museum of China, in Taibei, in Paris, France, in Tokyo, Japan, when his innovative approach of photography in the Chinese ink and wash painting style triggered both praises and doubts in photographic sector, I started to calm down and asked myself why this everything happened.

程序不是人生、媒体不是人生、投资不是人生，摄影当然也不是人生。但这一步一步认真走过来，至少是对人生的一种负了责任。

Programming is not life, media is not life, investment is not life, and for sure photography is not life, either. But every step he has taken includes his attitude and his accountability toward life.

我们眼里看到的，其实是我们自己的内心。精彩或平淡，本不重要，贵在本真。区别可能在于，有的人及时按下了快门，有的人不介意是否需要快门。

What we see through our eyes are actually what our mind wants us to see. It does not matter whether it is splendid or ordinary, what matters is the truth. The difference is that, some people press the shutter button timely, while some others don't care whether you need a shutter button.

2016年3月，北京

March, 2016, Beijing

弗戈博达媒体董事

《数码摄影》杂志出版人熊伟

Xiong Wei

Director, VOGELBURDA MEDIA

Publisher, CHIP Photo Video

从清晨至日暮，

坝上这个“色界”，

在不同的地点、不同的季节、不同的时段，

为我们展现“一天”时光的色彩...........

From sunrise to sunset,

In the realm of colors of Bashang,

At different places, different seasons, different times,

We could see different colors of a day, changing...