



大河微尘

Ripples on the Canal

陈澍 著



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序 言

运河在塘栖，故事渐渐地积累起来。

1972年，75岁的丰子恺写下了随笔《塘栖》。丰子恺是个具有旅行者趣味的人。二十世纪二十年代，正是体验近代火车旅行的时候，他却从夏目漱石的小说《旅宿》里获得了一种慢节奏的认同感。在夏目漱石看来，火车把几百个人装在同样的箱子里蓦然地拉走，毫不留情，许多人被装进箱子里，大家必须以同样的速度奔向同一个车站。火车代表了二十世纪的文明，是那样地“蔑视个性”。

丰子恺一面讪笑这位夏目先生的顽固，一面体谅他的心情：“在二十世纪，这样重视个性，这样嫌恶物质文明的，恐怕没有了。有之，还有一个我。”拒绝被近代火车搬运的丰子恺，选择了从家乡坐客船到杭州，“走运河，在塘栖过夜，走它两三天”。那时的塘栖是一个镇，其特色是家家门前建着凉棚，不怕下雨。

塘栖廊檐相连，酒家也颇有特色，“即酒菜种类多而分量少。几十只小盆子罗列着，有荤有素，有干有湿，有甜有咸，随顾客选择。真正吃酒的人，才能赏识这种酒家……酒徒吃酒，不在菜多，但求味美。呷一口花雕，嚼一片嫩笋，其味无穷”。塘栖枇杷十分有名，“在船里吃枇杷是一件快适的事……靠在船窗口吃，皮和核都丢在河里，吃好之后在河里洗手”。当代的环保主义者看到这里，也会表示认同吧。

郁达夫也来过塘栖，不过他不太认同客船的缓慢，而选择了从杭州坐汽车前往。但塘栖镇7公里外的超山“十里梅花香雪海”，让他体会了“疏影横斜水清浅”的雅致。最后，郁达夫给出了从超山往塘栖的最佳交通方案，还是“走走路坐坐船更为合适”。

不过，如今的旅游爱好者知道周庄、西塘、同里等等，知道塘栖的并不多。明、清时期曾贵为“江南十大古镇”之首的塘栖镇，位于杭州市区以北20公里。塘栖是苏、沪、嘉、湖的水路要津，京杭大运河穿镇而过，镇域内河道纵横、水网密布，自古以来就是杭州的水上门户。

塘栖本来只是个小渔村，直到元末张士诚拓宽官塘运河以后，人们沿塘而栖，小镇才初现雏形。明代弘治年间，广济桥的构筑使镇区两岸连成一片，逐渐形成具有一定规模的集镇。

本书的作者陈澍就出生在塘栖镇，这样一个曾经城市繁华与乡野淳朴的交汇处。在陈澍画的地图里，他的父母曾经是“君住河西，我住河东”——做医生的陈爸爸一直生活在运河以西的村庄，在丝绸厂做财务工作的陈妈妈老家在运河东面的村庄。

据说，他们见面靠的不是运河里的摆渡船（尽管这样直线距离最短），而是陈爸爸骑着自行车由自家出发，先向北，然后向东过桥跨过运河再向南，生生在地图上画出一个巨大三角形的两条边来，才到达目的地。用丰子恺的眼光打量，可能这算得上是有个性。

二十世纪八十年代的某个中秋，陈妈妈坐上送月饼的面包车，到了镇里的中医院生下了陈澍。在陈澍的记忆里，到上学前，他每天都是坐着妈妈的自行车从广济桥东往广济桥西，再从桥西往桥东，沿着运河就这么来来回回，“对运河的最初情感，大概就是那么来的”。待到上小学二三年级，他“经常和小朋友们把球踢到运河里，过往船上的渔民就会捞起球扔回岸上”。

桥梁把水和生活联络了起来，镇上的广济桥是京杭大运河上现存的唯一一座七孔桥，又称“通济桥”，建于1489年，由于年久失修，加上运输流过大，时常有船只撞击桥墩，安全受到严重威胁。1998年，对运河塘栖段进行了改道，如今京杭大运河上的货船不再经过广济桥。

时间回到清代光绪年间，有个传教士沿河而来，他拿起相机，记录了漕运晚期的光景——人们越过水坝，把船从一条河道拉向运河，而船只在杭州过坝十分费力。漕运的大船需先把货物搬下，把船卸空了过坝，过了坝，再把货物重新装在船上。

50多年前的1972年，马可·波罗的老乡米开朗基罗·安东尼奥尼拍

摄的纪录影片《中国》，记录了二十世纪六十年代的中国面貌。在黑白镜头里，安东尼奥尼跟着运河的船只来到江南，靠岸时这些木船纷纷降下桅帆，白色的帆布犹如收拢起来的云朵。如今，再也看不到挂帆的船只。

现在置身于这座千年水乡古镇，街头数不清的苍蝇小馆充斥着闪亮的酱香、绰约的茶香，还有各色冒着香气的糕点小食，就连地地道道的杭州人到了这里，恐怕也会眼花缭乱。

但文化创意产业和旅游者并不十分青睐塘栖，杭州有西湖，运河就是站在“美人”旁边的衬托。或者说，什么才是历史街区？保护历史街区，需要的不是填充物，而是生命活体，也就是至今还活着的、流动着的文化遗产。但如果没有了来来往往的货运，运河如何算是活着呢？

2010年，本科四年级在读的陈澍如同一位旧式文人一般开始拍摄运河，以及那些想象的古镇光晕与退场的水乡生活。

“一次偶然回到塘栖，发现周围的环境跟儿时的记忆很不一样。”就像丰子恺认为包括火车在内的现代机械文明有可能挤压人性的自由与丰富，“我在天然情感上就没法接受，并且开始意识到这里即将会发生更大的改变，于是就拿起相机，想要记录”。

2013年至2016年，陈澍拍得最勤奋，“跟着谢伟洪主席、许强老师完成了很多挑战”。为了捕捉嘈杂、繁荣、随意的景致，镜头被隐藏到了菜摊里、被单里，拍摄者将自己隐藏到被拍摄者的视野范围之外，一切就像普通的一天。这是一种本能的视角，也是一种诚实的视角，在研究人与环境的关系。从一块石头、一堵墙，到老屋、枇杷、破铜烂铁……这些东西无不参与进了构图。

在不打扰被拍摄者的前提下，陈澍敏锐地捕捉到了那些行走着的、闲逛着的、聚精会神工作着的人。这些人与环境融入一体时，就是一幅属于现代运河的画面。

微尘，象征着生命的短暂与时间的恒常，以及生命中的不确定性。

于是，在《大河微尘》里，我们看到了一张张陌生的脸在镜头前晃过，你不知道他们来自哪、要去向哪，每个人都是过客，他们构成了一个塘栖原住民对小镇巨变的第一印象。尽管这种印象是幼稚的、表面化的，但至少它将干扰降到了最低。

约 1794 公里的京杭大运河，流经浙、苏、鲁、冀、津、京六个省市，连接钱塘江、长江、淮河、黄河、海河五大水系，是世界上开凿时间最早、规模最大、线路最长的人工大运河。千百年来，河流带来了码头、市井、城镇、客轮……农业文明时代贯通中国南北交通的运河，走到了当代，虽历经岁月更迭，运河水却永远波澜不惊。

目前，京杭大运河山东到浙江段仍旧保持通航，山东、苏北、长江沿线的煤炭、油品等大量生产资料，通过此航道运到杭州及浙江中西部各地，返航时带回其他商品。这是一条至今活着的、流动着的运河，其古老河道的生命将在另一项工程中继续呈现张力。

这一次，它运载的不是粮食，不是煤炭，而是生命的源泉——水。2011 年动工兴建的南水北调工程，其东线工程将利用京杭大运河作为长江水北送的主要渠道，通过运河向山东和江苏两省供水。

运河的水以它独有的诗意与个性，将会成为陈澍当下聚焦的主题——“流·像”，“不同时期运河的功能会根据人类的需求改变，十年来我自己的内心从抗拒转变为接受、思考和对话，创作也更多转向以运河为本体。无论人类怎么理解它，它有着自己的命运和轨迹”。

在对运河之城、运河人家与运河遗产的不断探索中，陈澍将继续寻找运河沿岸仍旧新鲜的生活现场与时代的波痕。

刘旻

2024 年 5 月 26 日于老余杭

Foreword

The stories of the Canal in Tangqi gradually accumulated over time.

In 1972, Feng Zikai, at the age of 75, wrote the essay “Tangqi”. Feng Zikai, a person with a traveler’s taste, sensed a slow-paced appreciation in Natsume Soseki’s novel during the 1920s when modern train travel was becoming popular. He observed that trains, which represented twentieth-century civilization, were somewhat “contemptuous of individuality”, carrying hundreds of people in the same box, forcing everyone to travel at the same speed to the same station.

While Feng Zikai mocked Mr. Natsume’s stubbornness, he also understood his feelings. “In the twentieth century, perhaps there are few who value individuality and loathe material civilization as much as him. If there is another, it is me.” Refusing to be transported by modern trains, Feng Zikai chose to take a passenger boat from his hometown to Hangzhou, “taking the canal, staying overnight in Tangqi, and traveling for two or three days”. At that time, Tangqi was a town where every house had a canopy in front, unafraid of rain.

The eaves were connected, and the restaurants were distinctive, “with a variety of dishes in small portions. Dozens of small plates were laid out, both meat and vegetarian, dry and wet, sweet and salty, for customers to choose from. Only true connoisseurs could appreciate such a restaurant... Drinkers didn’t need many dishes, just tasty ones. A sip of Huadiao wine and a bite of tender bamboo shoots, the taste was endless”. Tangqi’s loquats were famous, “eating loquats on a boat was a pleasure... Leaning against the boat window, throwing the peels and pits into the river, and washing hands in the river after eating”. Even modern environmentalists

might also approve of this.

Yu Dafu also visited Tangqi, though he preferred the speed of cars from Hangzhou over the slow passenger boats. However, the ten-mile sea of plum blossoms at Chao Mountain, 7 kilometers from Tangqi, allowed him to appreciate the elegance of the verse “sparse shadows slanting across clear water”. Ultimately, Yu Dafu suggested that the best way to travel from Chao Mountain to Tangqi was still to “walk and take a boat”.

Today, however, few tourism enthusiasts know about Tangqi compared to places like Zhouzhuang, Xitang, and Tongli. Once the foremost ancient town in Jiangnan during the Ming and Qing dynasties, Tangqi Town is located 20 kilometers north of Hangzhou, serving as a key waterway hub between Suzhou, Shanghai, Jiaxing, and Huzhou, with the Beijing-Hangzhou Grand Canal running through it. The town’s area is crisscrossed by waterways, forming a dense water network, historically serving as Hangzhou’s water gateway.

Tangqi was originally a small fishing village until Zhang Shicheng expanded the official canal during the late Yuan dynasty. People began to settle along the canal, and the town gradually took shape. During the Hongzhi period of the Ming dynasty, the construction of Guangji Bridge connected the two sides of the town, gradually forming a significant market town.

The author of this book, Chen Shu, was born in Tangqi Town, at the intersection of urban prosperity and rural simplicity. In Chen Shu’s maps, his parents once “you live west of the river, I live east of the river” — his father, a doctor, lived in a village west of the canal while his mother,

who worked in a silk factory, was from a village east of the canal.

It is said they didn't meet by taking the ferry across the canal, despite it being the shortest distance. Instead, Chen's father would ride his bike north, then east across the bridge, and finally south, forming a large triangle on the map to reach his destination — a choice Feng Zikai might have seen as an expression of individuality.

In the mid-autumn festival of the 1980s, Chen's mother took a van delivering mooncakes to the town hospital to give birth to Chen Shu. In Chen's memory, he traveled back and forth across Guangji Bridge daily on his mother's bike, forming his initial emotional connection to the canal. Later, in second or third grade in primary school, he often kicked balls into the canal, which passing fishermen would retrieve and throw back to the shore.

Bridges connected water and life. Guangji Bridge, also known as Tongji Bridge, built in 1489, is the only surviving seven-arch bridge on the ancient Beijing-Hangzhou Grand Canal. Due to disrepair and heavy traffic, it often suffered from collisions, posing significant safety risks. In 1998, the canal section in Tangqi was rerouted, and cargo ships on the Beijing-Hangzhou Canal no longer pass through Guangji Bridge.

Back in the Guangxu era, a missionary came along the canal and took photos capturing the late period of canal transportation. People would haul boats over dams, making the passage through Hangzhou laborious. Large cargo boats had to unload their cargo, cross the dam empty, and then reload on the other side.

In 1972, Michelangelo Antonioni, a fellow countryman of Marco Polo,

filmed the documentary *China*, capturing the features of China in the 1960s. In the black-and-white footage, Antonioni followed canal boats to Jiangnan, where the boats would lower their sails when docking, the white sails resembling clouds folding in. Today, such sailboats are no longer seen.

Standing in this thousand-year-old water town today, one is surrounded by countless small eateries filled with enticing sauce fragrances, delicate tea aromas, and various fragrant pastries. Even native Hangzhou residents might be overwhelmed by the array.

However, the cultural and creative industries and tourists do not favor Tangqi as much. Hangzhou has West Lake, and the canal is often seen as its backdrop. What constitutes a historic district? The protection of such historic districts require not filling them with objects but living entities, that is, living and flowing cultural heritage. Without the constant flow of cargo, can the canal be considered alive?

In 2010, during his senior year of college, Chen Shu began photographing the canal, capturing the imagined glow of ancient towns and the fading watertown life, much like an old-fashioned literati. “Returning to Tangqi by chance, I found the surroundings vastly different from childhood memories”. Like Feng Zikai, who believed that modern mechanical civilization, including trains, might suppress human freedom and richness in real life, “I could not accept it instinctively and emotionally, and began to realize that greater changes were imminent. So I picked up my camera to critique”.

From 2013 to 2016, Chen Shu was most diligent in his photography,

“completing many challenges with the help of Chairman Xie Weihong and Teacher Xu Qiang”. To capture the bustling, prosperous, and casual scenes, the camera was hidden among vegetable stalls and under sheets, and the photographer moved out of the subjects’ sight, everything like an ordinary day. This instinctive and honest perspective explored the relationship between people and their environment. From a stone, a wall, to old houses, loquats, and scrap metal, these elements all participated in the composition of the photos.

The telephoto lens sharply captured people walking, wandering, and working intently without disturbing them. These people integrated with the environment, creating a modern canal painting.

Ripples symbolizes the brevity of life, the constancy of time, and the uncertainties of life.

In *Ripples on the Canal*, we see unfamiliar faces passing before the lens, their origins and destinations unknown. Everyone is a passerby, forming the first impression of Tangqi’s dramatic changes from a local perspective. Although this impression is naive and superficial, it minimizes external environmental interference.

The 1794-kilometer-long The Beijing-Hangzhou Canal traverses six provinces and cities, connecting five major water systems: Qiantang River, Yangtze River, Huai River, Yellow River, and Hai River. It is the oldest, largest, and longest artificial canal in the world. For thousands of years, the canal has brought docks, markets, towns, ferries, and dispersals. In the long river of time, the canal, which connected north and south China in the agricultural civilization era, has reached its

modern life cycle, while its waters remain calm and unperturbed.

Currently, The Beijing-Hangzhou Canal remains navigable from Shandong to Zhejiang. Large quantities of coal, oil, and other production materials are transported to Hangzhou and various parts of central and western Zhejiang, returning with other goods on the way back. This is a living, flowing canal, whose ancient waterways will continue to show their vitality in another project.

This time, it carries not grain, or coal but the most direct source of life — water. The South-to-North Water Diversion Project, started in 2011, uses the The Beijing-Hangzhou Canal as the main channel for transporting Yangtze River water northward, supplying water to Shandong and Jiangsu provinces through the Beijing-Hangzhou Grand Canal.

The canal's water, with its unique poetics and individuality, will become the focus of Chen Shu's current theme — "Flow·Image". "The canal's functions will change according to human needs at different times. Over the past decade, my inner resistance has turned into acceptance, reflection, and dialogue. My creations have increasingly focused on the perspective of the canal itself. Regardless of human understanding, the canal has its destiny and trajectory".

In the continuous search for the fresh living scenes and modern revival waves along the canal, Chen Shu will continue to explore the still vibrant life scenes and traces of modern revival along the canal.

Liu Min

May 26, 2024, in old Yuhang

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01

尘 · 光系列
Dust and Light Series

我从大河来
I come from the canal.

记忆碎片
Memento

我从大河来

我打小就泡在运河水里长大。
十四岁，因为求学离开，
二十四岁，因为想念回来。
举起相机拍它，
不用想，就跟呼吸一样自然。
但当我凝视它时，
我想，
我不过是大河抖落的一粒微尘。

I come from the canal.

I was steeped in the waters of the Canal from childhood,
and it was there that I grew up.
At fourteen, I left for my studies.
At twenty-four, I returned, drawn by a profound longing.
Raising my camera to capture it requires no thought—it's as natural as breathing.
Yet whenever I gaze into its flow,
it occurs to me:
I am but a speck of dust shaken loose by the great river.



Memento

For ten years, I have been like a scavenger,
On the two banks of the great river,
Collecting the starlight from my fragmented memories.

记忆碎片

十年间，我就像一个拾荒者，
在大河的两岸，
收集那些我碎片化记忆中的星光。



多年后回想时
记忆里的故乡正在慢慢消散。



When I look back years later,
the hometown in my memory is slowly fading away.



The quilts that I used for countless nights,
finally bathing in the sun,
harvest their own peace.

曾盖过无数个黑夜的它，
终于在阳光下，
迎来自己的睡眠。





我们是时间的山河故人，
内心或许还有一些柔软的记忆。

We are old friends of time.
Maybe there are still some soft memories in our inner hearts.



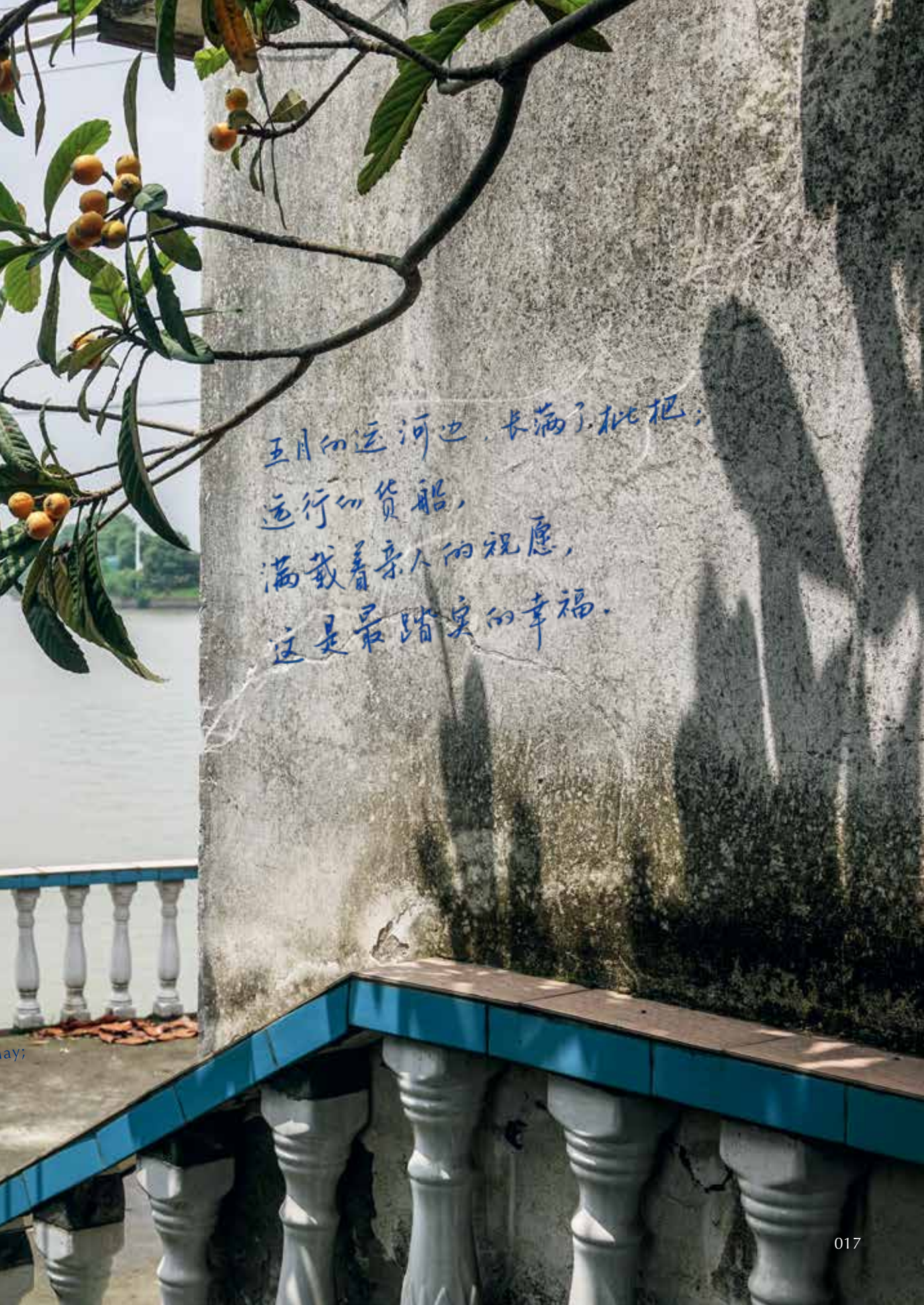
I still remember in the childhood,
I kept guard and you climbed the tree,
the loquat tree that our peers picked together.



是小时候，
我放风，你上树，
伙伴们一起摘过的那棵枇杷树。



Numerous loquats grew along the canal in M
freighters on long journeys,
with blessings of their family members,
this is the most stable and
secure happiness.



五月的运河边，长满了枇杷；
运行的货船，
满载着亲人的祝愿，
这是最踏实的幸福。



读书、读报，
是小镇里的生活习惯。

Reading books and newspapers
is a living habit in the small town.

记忆里，
每家都会有一口压水井，
压出的水是童年里最解渴的饮料。



In my memory,
each family had a well,
the water drafted from the well is the most thirst-quenching
drink in childhood.

蓝天下飞上墙的鱼
是大河边特有的祈祷。

The fish on the wall are just like flying from the blue sky,
it is a special praying by the river.



02

涟漪 · 漪系列
Ripples Series

他们的故事
Their Stories

我的故事
The Story of Me

岁月如歌
Life is a song



他们的故事

我不试图讲述故事，
我只是为故事提供一张面孔。
每一道皱纹、每一处斑驳的环境细节，
都是一个故事的入口。
他们沉默，但他们的存在本身，
就是对抗遗忘最有力的证词。

Their Stories

I never attempt to tell a story;

I only lend it a face.

Every furrow, every weathered detail in the surroundings, is a portal into a narrative.

They are silent, yet their very existence stands as the most powerful testament against oblivion.

































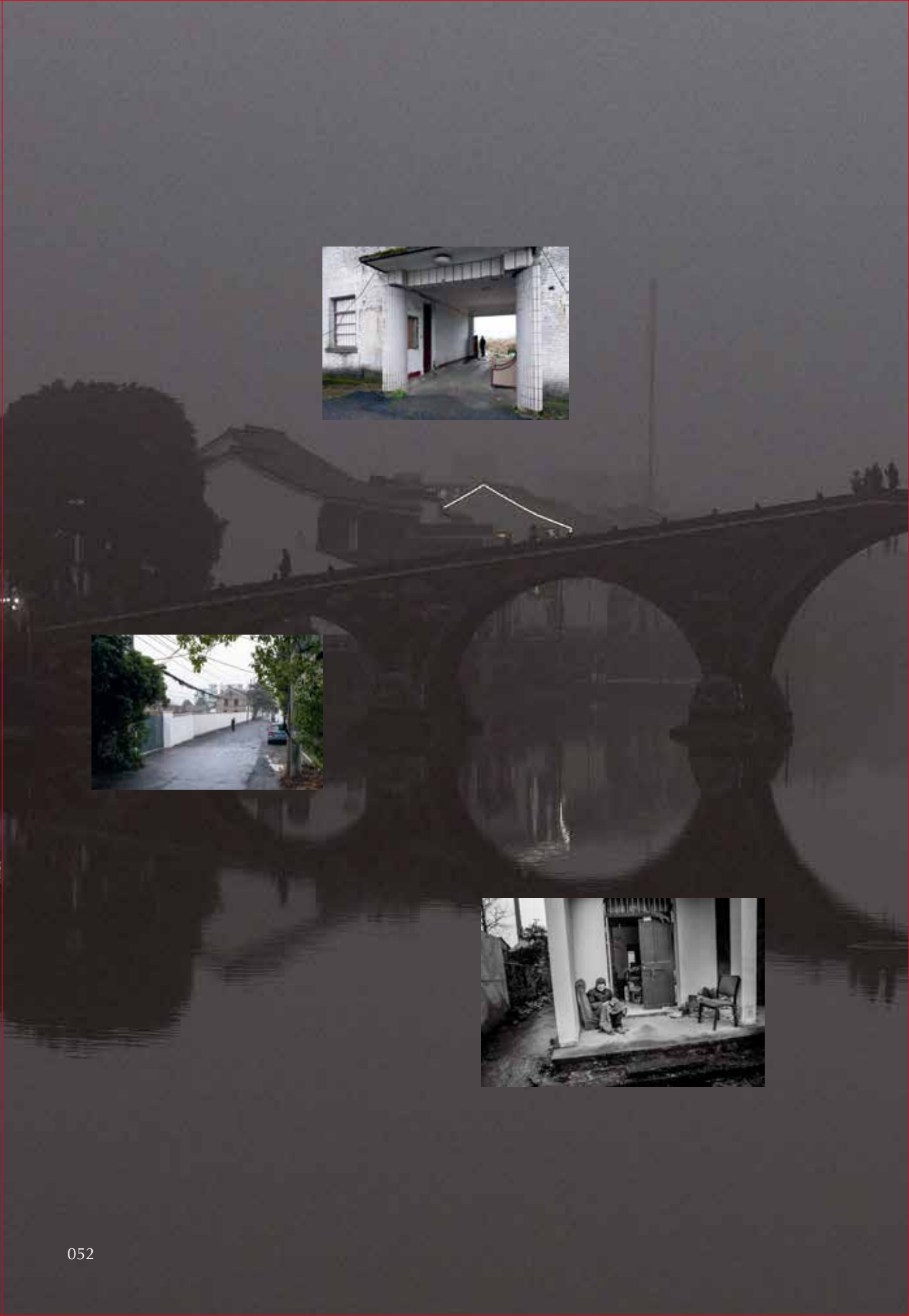
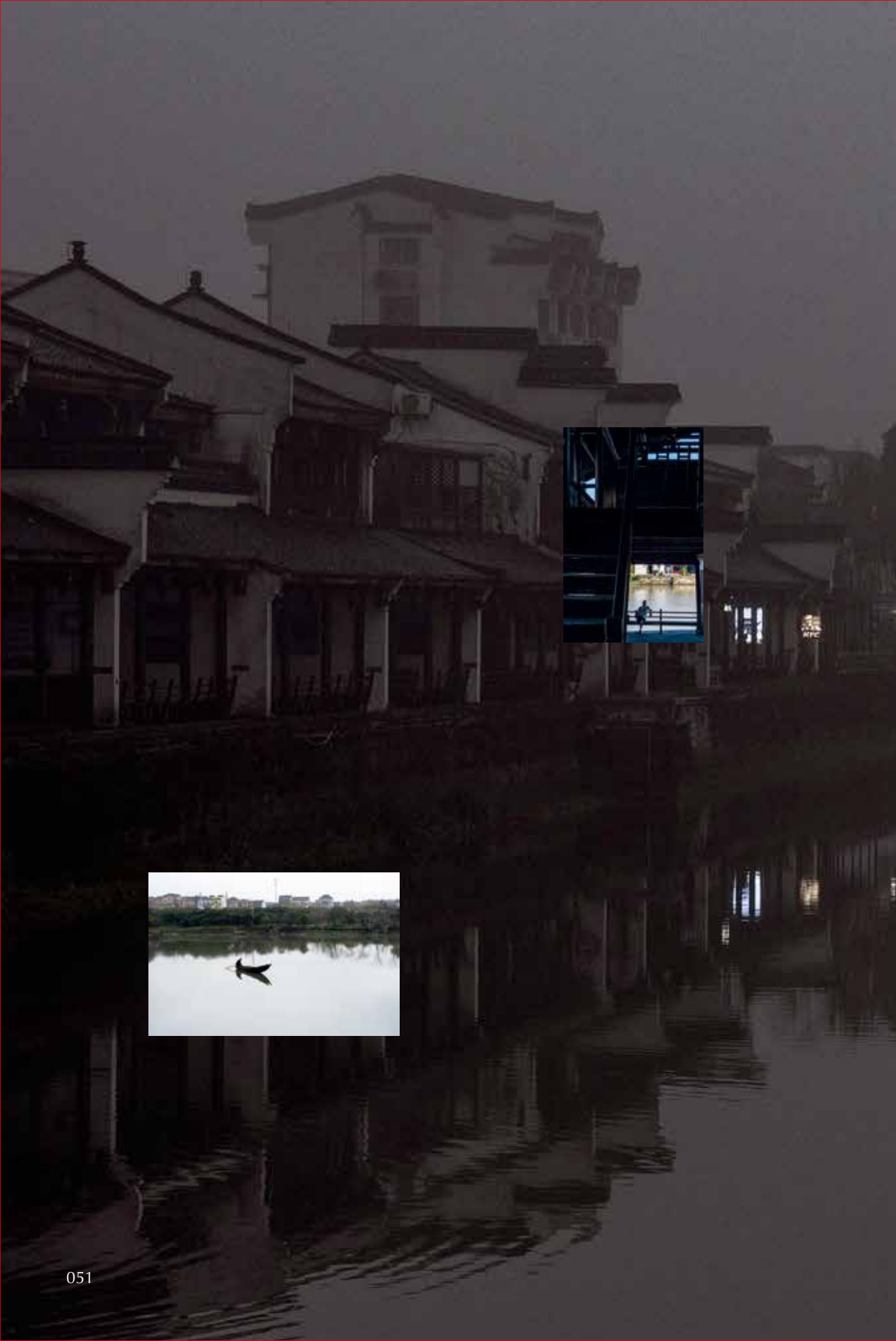
















我的故事

镜头转向自己，
这是一场自我考古。
我试图回答，
当一个记录者反复书写一条河流时，
那条河流又在他身上留下了什么？
这些沉默不语的物品，
就是我与运河之间最私密的情感契约。

The Story of Me

The lens turns inward—this is a metaphorical act of self-archaeology.

I seek to answer: when a scribe repeatedly writes of a river,
what has the river itself carved into him?

These silent objects are the most intimate covenant,
a tangible bond between the canal and me.



记得小学时有一段时间，
放学后最开心的一件事，
是等我爸回家唱卡拉 OK。
那个时候，
周末爸妈还会约几家好友一起来家里唱歌，
有一次我唱《小白杨》，
邻居们听见都打电话到家里表扬我。

I remember there was a time in elementary school,
one of the happiest things after school,
was waiting for dad to come back and sing
karaoke.
At that time,
my parents often invited some friends to sing at
home at weekends.
Once I sang *Little White Poplar* (Xiaobaiyang),
my neighbors praised me on the phone.



我喜欢拍照片，
启蒙大概是来自我的四姨父。
自小我都是仰视四姨夫的，
因为我记得每年正月回外婆家，
他都是拿着摄像机给大家录像，
等大伙儿都到齐了，
会在家门口拍一张全家福，
这张照片也是当年姨父为我拍下的。

I'm fond of taking pictures.
Its origin probably came from my fourth uncle.
I've always admired him since childhood.
I still remember when I returned to my grandma's
home every lunar January,
he always took videotape with a camera.
We would take a family photo at the door when
all were there.
My uncle also took this picture for me.



我是从杭七中美术班考入杭师大的。
高中里的兄弟情义，
一直延续到了现在。
这个橘色的三星 MP3，
是爸爸请他深圳的朋友从香港带回来的，
当年可是让这些兄弟们唯一羡慕我的存在。

I was admitted to Hangzhou Normal University
via the art class of Hangzhou No. 7 Middle
School.
Brotherhood in high school,
has been proceeding until now.
This orange Samsung MP3,
was brought back from Hong Kong by my father's
friend in Shenzhen.
It was the only reason that my peers envied me.



我家祖传是行医的。
曾祖是乡里有名的儿科医生，
因为他在家排行最小，
所以大家都叫他“小毛先生”。
爷爷是乡卫生院第一任党委书记，
奶奶在中药房工作，
我从小就是在医院里长大的，
这个听诊器是我小时候最喜欢的“玩具”。

My ancestors have practiced medicine for generations.
Great-grandpa was a famous pediatrician in the town,
Since he was the youngest in his family, everyone called him "Mr. Little Mao".
My grandpa is the first Party secretary of the township hospital,
and grandma worked in a traditional Chinese medicine pharmacy,
so I grew up in the hospital.
This stethoscope was my favorite "toy" when I was a child.



在大扫除的时候，
翻出来很多爷爷的证书，
爷爷一辈子勤勤恳恳，善良，不怕辛苦，
哪怕是到了退休年龄，
人家还多次来劝说爷爷能返岗，
再多待几年。
我一辈子都以爷爷为榜样。

During the sweepup,
I came across numerous certificates belonging to
my grandfather.
He was a hardworking and kind man who never
shied away from putting in the effort.
Even after reaching retirement age,
Others continued to encourage him to return to
work,
And stay a few more years.
This is the grandfather I will always admire.



我奶奶是萧山义桥人，
16 岁时就出来赚钱养活家里。
后来定居到良渚行宫塘与爷爷相识，
奶奶为家人操劳了一辈子。
爷爷去世后，
电视机和这个能播放越剧的红色机器，
便是陪伴她最久的“朋友”了。
奶奶是我人生的导师，
她自强不息的精神一直影响我到现在。

My grandma was from Yiqiao, Xiaoshan.
At the age of 16, she left home to earn a living to
support her family.
Later on, she met my grandpa at Liangzhu
Xinggongtang where she settled down.
She spent a lifetime with the family.
After my grandpa passed away,
the TV and this red machine that played Shaoxing
Opera,
became her "friends" accompanying her for the
longest time.
Grandma was my mentor in life,
her spirit of self-improvement has been influencing
me till now.



我有三位姑姑，
她们年轻时都是针线活的高手，
但是她们的技术不是来自奶奶，
是来自外曾祖母。
她也是唯一见过我的曾祖。

I have three aunts,
who were masters of needlework in their youth.
But their techniques didn't come from grandma,
but from my great-grandmother.
She's the only great-grandparent who ever saw
me.



儿时家里的藤椅，
现在都忘了当时放在家里哪个位置了。
只记得我妈经常坐在藤椅上督促我写作业，
有时候她累了，
就靠着稍微休息一会儿。
其实我一直都知道，
没有我妈的当年，
就没有我的今天。

The rattan chair in my childhood home,
I've forgotten where I put it at home.
All I remember is that my mom used to sit there
and urge me to do homework,
sometimes she got tired,
just rest for a little while.
As I've always known,
without my mom's efforts,
I wouldn't achieve these accomplishments.



我小时候大部分时间在小镇长大，
只有寒暑假才会回到农村老家。
老家的小伙伴们经常会去河边抓鱼、抓虾，
我不会，只能看着。
所以我没有它的故事，
只能看它成为故事。

I grew up in a small town most of my childhood,
only returning home in summer and winter
vacations.
My peers in my hometown often caught fish and
shrimp along the riverside,
I just watched since I was unable to do that.
So I don't have such a story,
just listening to the story.



小时候,
妈妈总说多吃葱的小朋友聪明。
长大后我才知道,
“葱”和“聪”不是亲戚关系,
是谐音关系。

When I was a child,
my mom always said that children who eat more
green onions are smarter.
It wasn't until I grew up
that I realized "onion" and "smart" are not related,
they just sound similar.



农村的孩子，
可能都熟悉这样的组合。
这对组合，
陪我写过作业，
陪我吃过饭，
陪我喝过茶。
但是最难忘的可能就是，
大夏天的傍晚，
一家人散坐在屋子外面，
摇着蒲扇，
赶着蚊子，
吃着用井水冰镇过的西瓜，
听长辈们讲过去的事情。

Children from the countryside
are probably familiar with this combination.
This pair of furniture,
has accompanied me while doing homework,
eating meals,
and drinking tea.
But perhaps the most unforgettable memory is,
When summer evening,
Our family sitting outside the house,
using palm fans to stay cool, swatting away
mosquitoes, eating watermelon chilled in well water,
and listening to the elders talk about the past.



枇杷，
家乡的特产。
小时候觉得剥皮很麻烦，
老是跟大人说我不爱吃。
没成想现在做爸爸了，
剥给儿子吃。
想想自己真好笑。

Loquat,
specialty of hometown.
When I was a child,
I always told my parents I didn't like it as peeling
was so troublesome.
Unexpectedly, I often peel for my son
since I have been a father right now.
It's so funny, right?



Life is a song

Time itself cannot be photographed,

but the traces of its passage can.

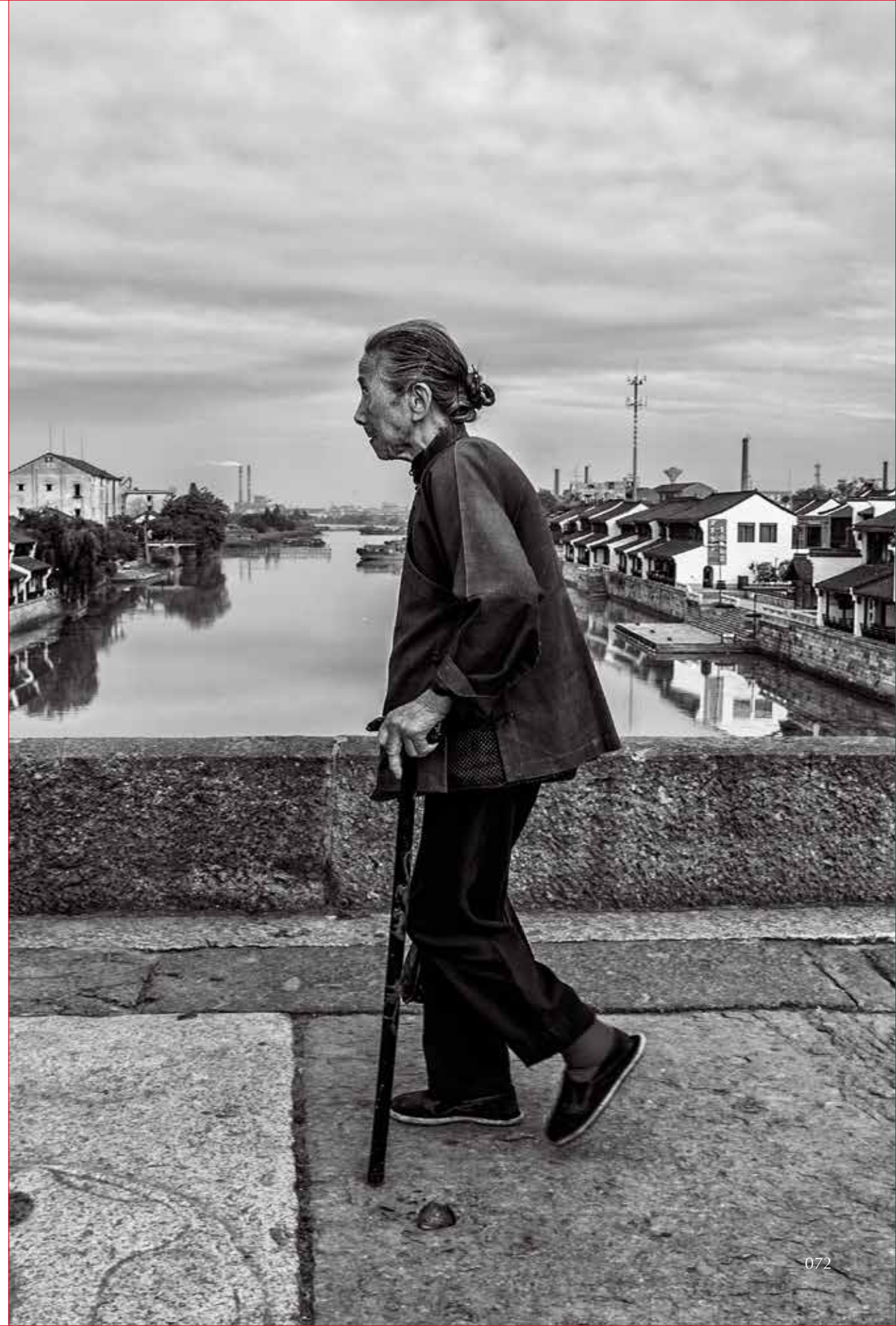
When I focus on the profound scars etched into the very flesh of the great river,

it is not an exercise in nostalgia, but an exploration into the materiality of time itself.

It is not time “like a song,” but the tangible embers left behind after the thunderous roar of the years—something we can still touch.

岁月如歌

时间本身无法被拍摄，
但时间路过的痕迹可以。
当我聚焦于大河肌体上那些深刻的刻痕时，
不是关于怀旧，而是一次对时间的物质性的勘探。
不是“如歌”的岁月，
而是岁月本身轰鸣过后，
留下的、可供我们触摸的余烬。















































03

流·像系列
Flowing Image Series

大运河赋
The Grand Canal Rhyme-Prose

浮 光
Floating Light

苕溪诗帖
Tiaoxi Poetry Post

踏 歌 图
Treading on a Song: Spring's Arrival





那流淌了千年的大河
我将用其波光为你谱写诗篇

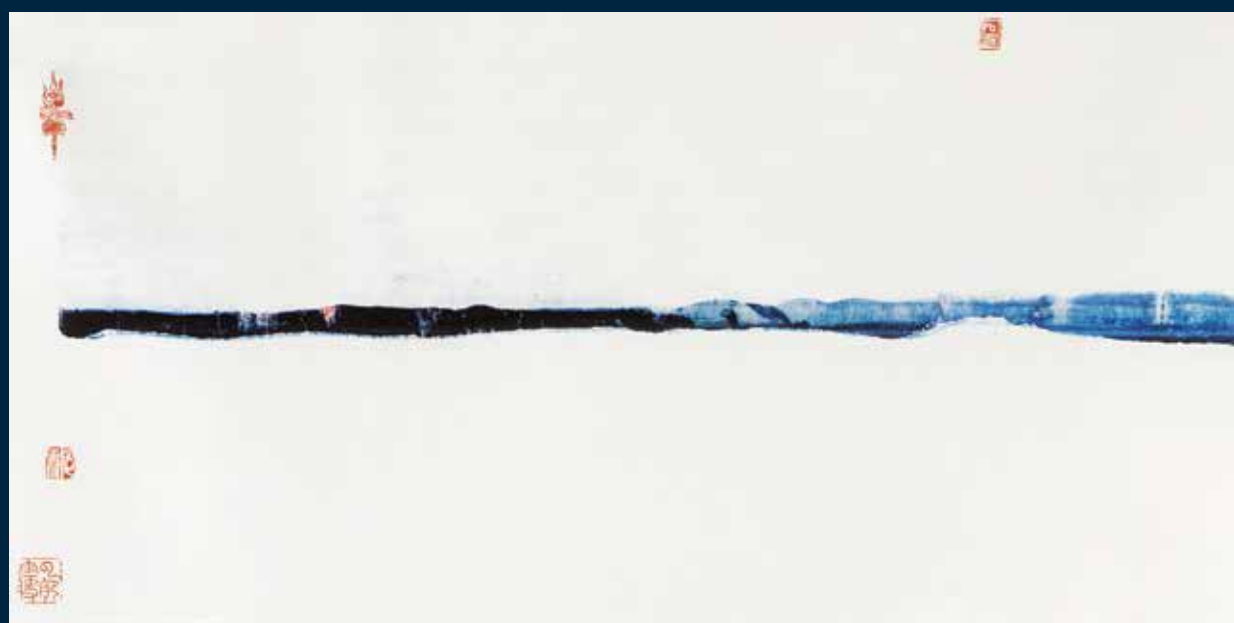
For centuries, the Grand Canal has been flowing, and
I will use its glistening waters to craft poems for you.

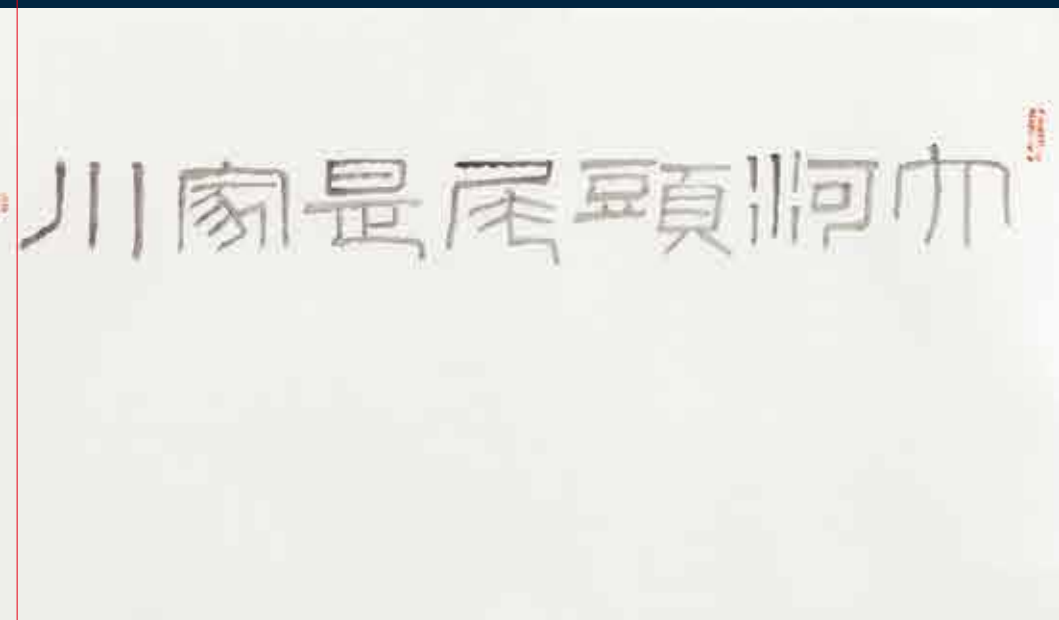
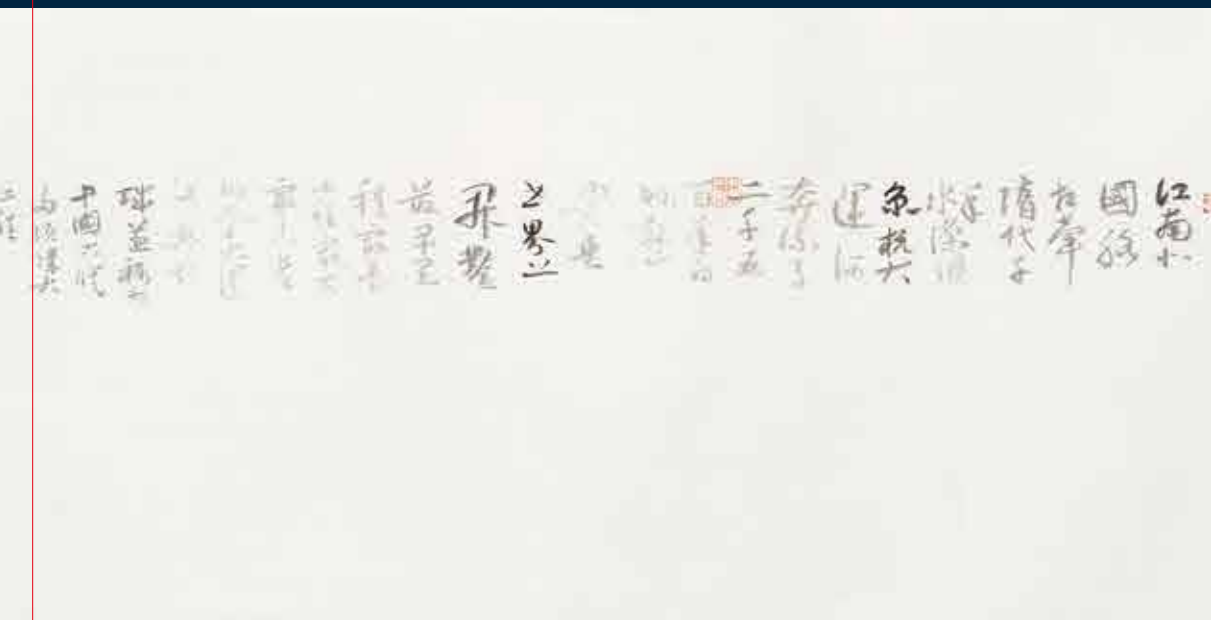
大运河赋

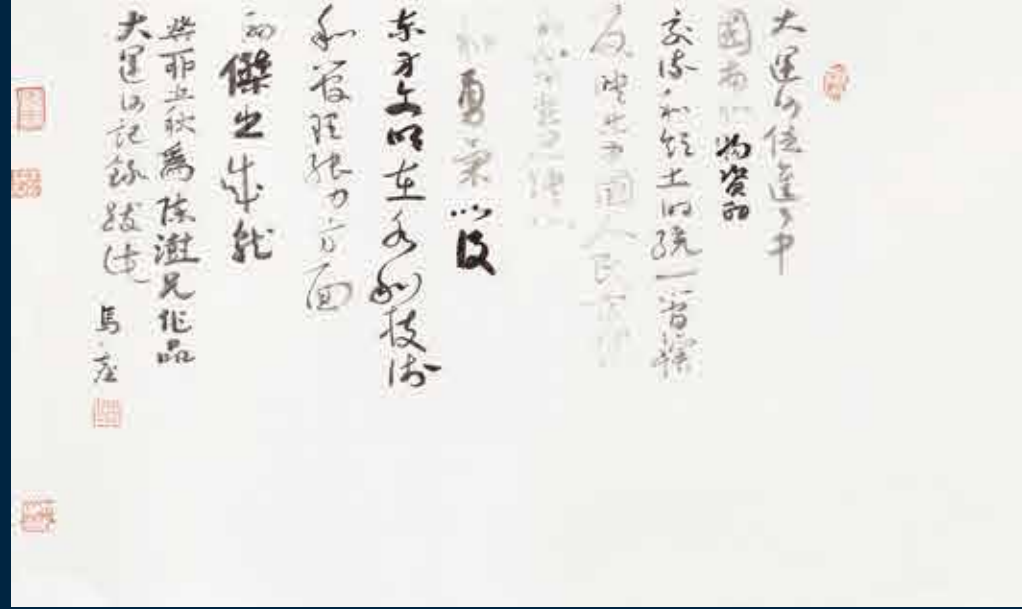
南来北往，
曾经的地是帝王的梦想，
是拉动大国南北文化与经济的动脉，
是农耕社会里最重要的保障。
而今时代的飞速发展，
她也在渐渐地改变自己，
但唯一不变的是那些她用“笔画”划过的来往船只，
厚厚的船体犹如一张白纸，
每一次的接触，
她都会画上几笔，
在她绵延1794公里的画布上绘就波澜壮阔的艺术作品。
我只是提取了其中如尘埃大的一部分，
我相信她心中的那幅“画卷”，
会一直画下去……

The Grand Canal Rhyme-Prose

From southern shores to northern skies she glides,
In dreams of emperors once she did confide.
A vital strand, culture and trade's embrace,
Binding vast arable land in her watery grace.
In currents swift, midst change's ceaseless churn,
She evolves, yet her essence firm does not burn.
Each vessel, a brushstroke upon her span,
Their hulls, blank slates, crave art's gentle hand.
With every touch,
A tale is softly spun,
Etching masterpieces along her 1794-kilometer stretch.
I've glimpsed but shadows, yet trust and sketch.
The visions that her depths do hide and hold,
In endless unfolding stories yet untold.









中国古建
何是中
新式建
创造型
界性文化
艺术也
生于和
北族建
发
展也何中
展城王大
武族以
平族力
和白一保
大工性由
系杭古建
何随原
大建何
浙至建
三和
分建何
何建何

浮光

浮光跃金，
静影沉璧。
水与光的相逢，
是他们经历了千年的等待。
悠然自得地讲述着，
一个又一个时代的故事，
时而激动，
时而忧伤。
我时常问自己，
这一滴水来自哪里？
最后又流向了哪里？
是大海？
是生活？
亦或是未来？
……
没有答案，
但浮光告诉我，
那些曾经看见的，
现在忘记的，
后来追寻的，
都流向了故事，
变成了大河上的涟漪。

Floating Light

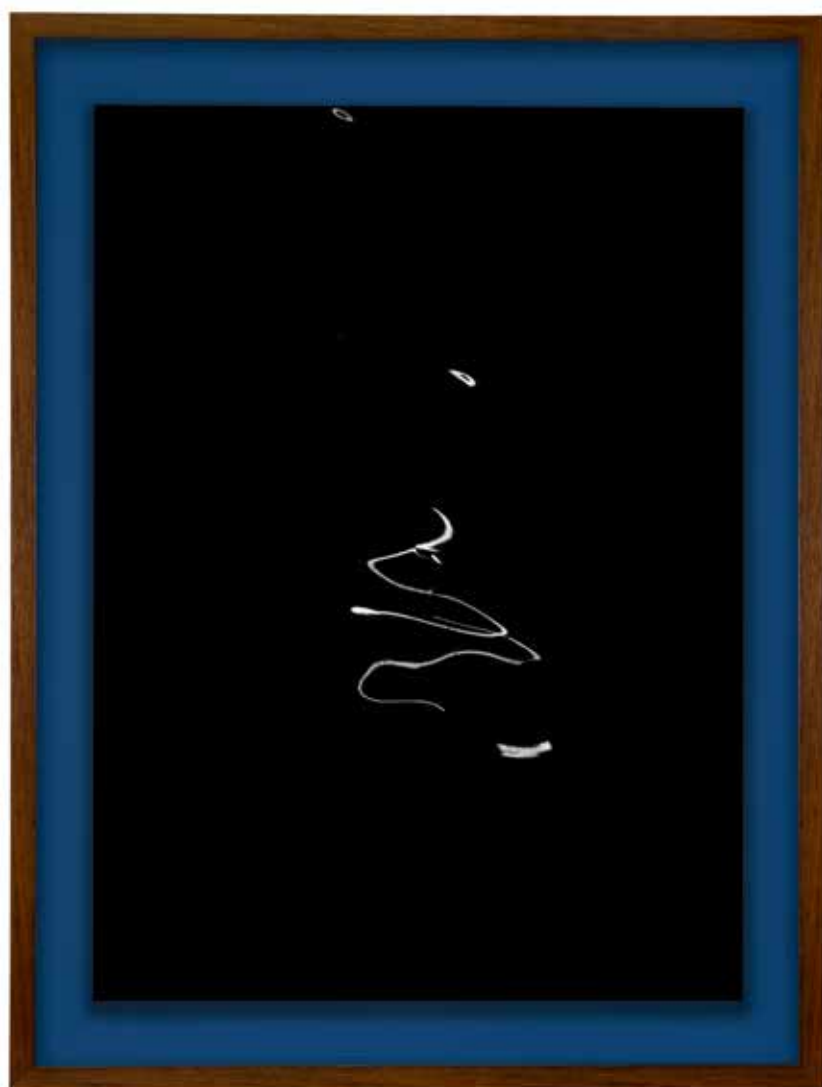
Shimmering light like dancing gold,
Calm moonlight on water's surface,
a sinking jade in gentle fold.

Water and light
In a long reunion,
Leisurely share their stories old
Of different eras,
Thrilling,
Sorrowful, in whispers told.

I often ponder:
Where does this water spring?
And where does it ultimately go?
To the vast ocean,
Essence of life,
Or a glimpse of tomorrow?

.....

No answers fixed, yet
The glistening light
Hints at memories we held,
Forgotten dreams
We once chased,
Stories merging, creating ripples
On the river of life.







苔漂诗帖

流淌千年，
她始终不紧不慢地向人们靠近，
静静的看着岸边发生的故事，
就这样千百年间，
她默默的看。
直到人们将黑夜里阳光，
放到她的身旁，
他便开始在每个晚上偷偷的记录着，
那些过去的历史、文化的演变，岸边的活动以及外界带给她的情绪，等等。
我想当这个时代赋予她表达的权力时，
我们应该努力的去看，去解读，去感受，
那些她在每个漆黑的夜里，
孤独的写下的那些不为人知的诗歌。

Tiaoxi Poetry Post

For millennia, she flows
With graceful ease,
Quietly observing tales unfold
On her ancient, storied shore.
Silently she watches as centuries wane,
Until the night is brightened by light,
Reflected softly in her depths.
She begins her secret recording,
Chronicling history, culture, life,
the emotions of the world above,
each night inscribed in her flowing lines.
When this era grants her voice,
We must strive to observe, to read, to feel
The poems she composes in the darkness,
Lonely and unknown to others.









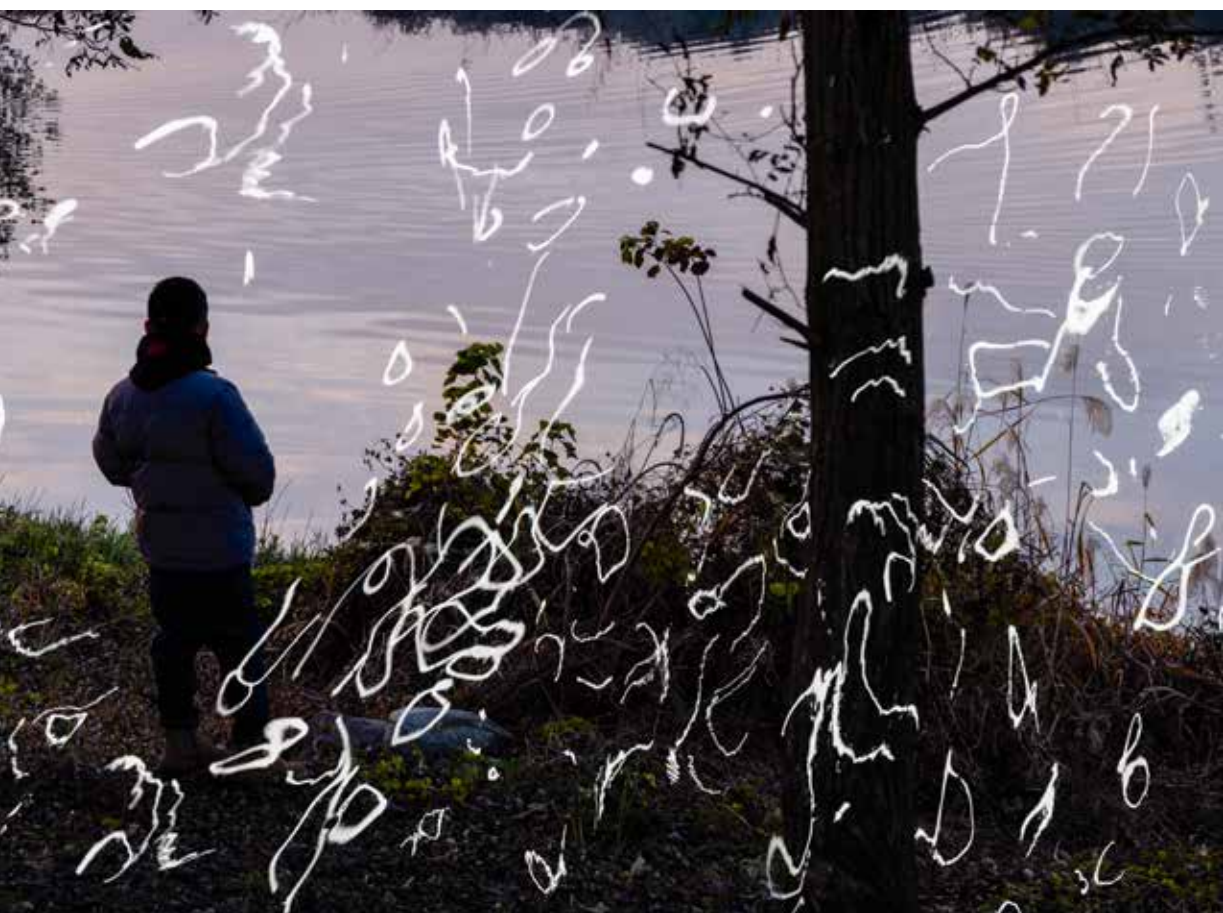


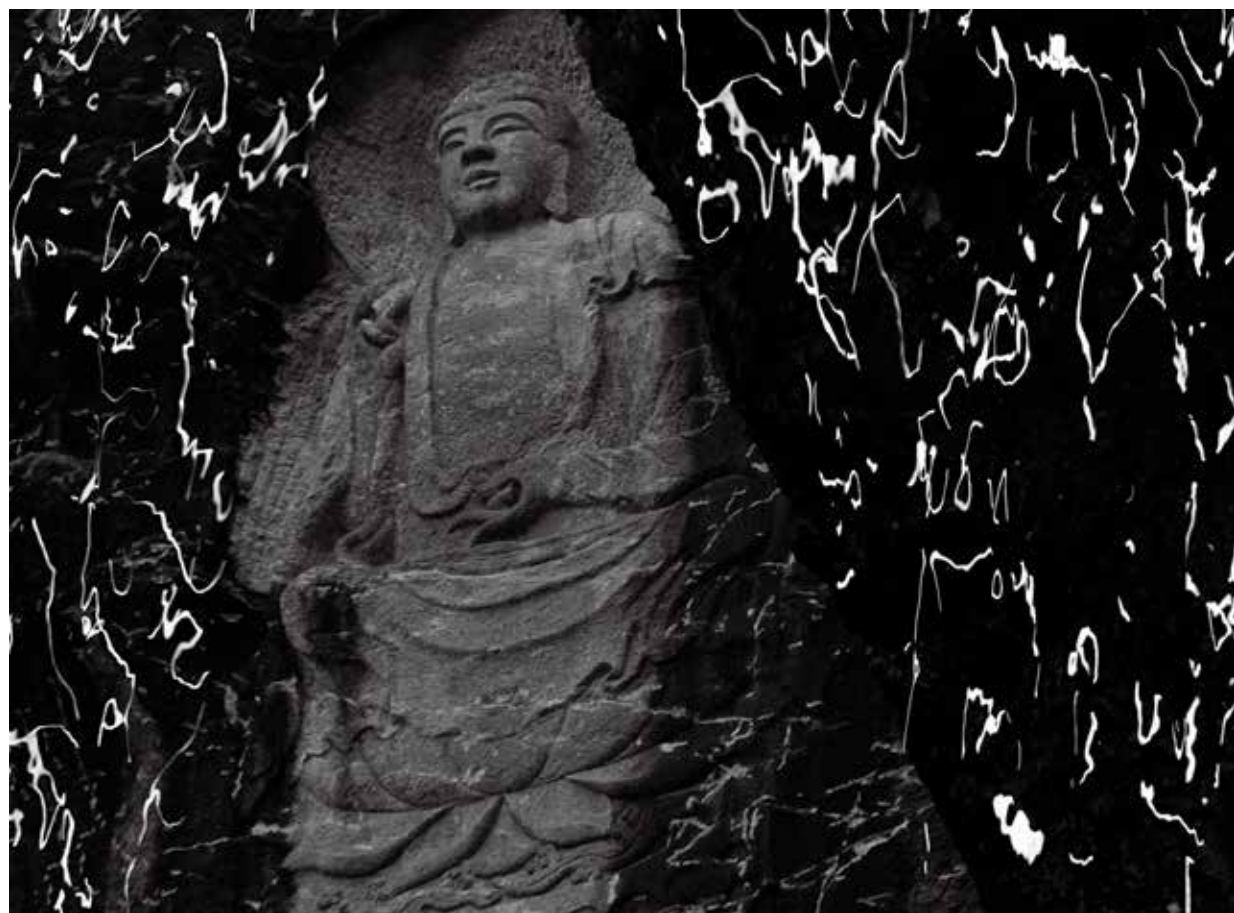














踏歌图

南下的盐，
北上的稻。
大河的涟漪，
无形的蔓延至了稻田。
那是马远笔中南方乡间庆祝丰收的景象，
是中国人民与水稻相濡以沫的故事，
是中华民族劳动人民骨子里的审美。

Treading on a Song: Spring's Arrival

Salt wends its way southward,
Rice embarks on a northern journey.
Along the sinuous bends of the grand river,
Unseen hands caress the emerald rice paddies.
In Ma Yuan's brush, a harvest's hymn, in southern skies,
A saga of toil, in rice's tender clasp,
A symphony of reverence, in labor's grasp.











致大河

大河三千里，
刹那八万春。
一坐皆如是，
谁主泛涟漪。

陳澍

跋

陈澍的童年是在京杭大运河的波光里，在两岸的柳荫下，在轮船的汽笛声中度过的。这条历史悠久的运河，给予了他深深的情感。他的早期作品，正是这些珍贵记忆的记录，这些情感的真挚表达。陈澍的镜头宛如一双温柔的眼睛，透过它，我们得以窥见大运河的另一面。那些随着季节更迭而变换的两岸风景，孩童的笑声，老人的沉思，那些在波光中摇曳的倒影，都在他的镜头下变得生动而富有诗意。他的作品诉说着大运河的故事，是对大运河的深情告白，是对故乡的无尽眷恋。

大运河如同一位智者，静静地诉说着历史的沧桑，诉说着时代的变迁。随着时间的推移，陈澍的视野也在不断地拓展，他不再局限于记录生活的点滴，而是开始探索更深层次的运河文化。在他的作品中，大运河不再只是一条河流，它已经升华为一种精神的象征，一种文化的传承。水波纹在陈澍的作品中，被赋予了诗意的象征意义。它们像是大运河写给生活的诗歌，轻轻荡漾在历史的长河中，诉说着运河两岸文化的传承和延续。每一道波纹，都承载着一段故事；每一道

波光，都映照着一一种精神。通过这些细腻的波纹，陈澍用作品展现了大运河的生命力和活力，以及它在时间长河中的永恒魅力，这无疑是对运河文化的一次深刻诠释和展现。

京杭大运河作为中国历史上的一项伟大工程，不仅在物质层面上连接了南北，促进了经济的发展和文化的交流，更在精神层面上成为中国传统文化的象征。在陈澍的作品里，大运河不再只是历史的遗迹，而是活生生的、与现代社会息息相关的文化纽带。这种连接过去与未来、传统与现代的方式，让我们能够从新的角度去感受和理解大运河的价值；同时也鼓励人们去探索和发现历史与现代之间的联系。这种连接不仅体现在物质层面，更体现在精神和文化层面，它让我们能够超越时间的界限，体验到一种跨越时代的共鸣。

《大河微尘》不仅是一部影集，更是一次心灵的旅行。它让我们与陈澍一起，沿着大运河的流域，去探索，去发现，去感受那份来自故乡的温暖与力量，在这条河流的柔波中，找到心灵的归宿。

每一条河流，都有它的故事；每一个人，都有他的故乡；每一个时代，都有它的思考。京杭大运河，这条古老的河流，将继续流淌，继续诉说，继续见证。

范顺赞

2024年5月28日

Afterword

Chen Shu's childhood was spent amidst the shimmering waves of The Beijing-Hangzhou Canal, under the shade of willows along its banks, and accompanied by the sound of steamboat whistles. This ancient canal instilled in him a profound emotional connection. His early works capture these cherished memories and express these heartfelt emotions with sincerity. Chen Shu's lens acts like a pair of gentle eyes, allowing us to glimpse the other side of the canal. The ever-changing landscapes along its banks, the laughter of children, the contemplation of elders, and the reflections swaying in the ripples, all come alive and poetic under his lens. His works narrate the story of the canal, serving as a heartfelt confession to it and an endless longing for his homeland.

The Beijing-Hangzhou Canal, like a wise sage, quietly tells the vicissitudes of history and the changes of the times. As time passed, Chen Shu's vision expanded; he no longer confined himself to

documenting life's fragments but began to explore deeper aspects of canal culture. In his works, the canal is no longer just a river; it has been elevated to a symbol of spirit and a transmission of culture. The ripples in Chen Shu's works are endowed with poetic symbolism. They resemble the poems the canal writes to life, gently undulating in the river of history, narrating the cultural heritage and continuity along its banks. Each ripple carries a story, each glimmer reflects a spirit. Through these delicate ripples, Chen Shu's works showcase the vitality and timeless charm of the Grand Canal, providing a profound interpretation and presentation of canal culture.

The Beijing-Hangzhou Canal, as a great project in Chinese history, not only connected the north and south on a material level, promoting economic development and cultural exchange, but also became a symbol of traditional Chinese culture on a spiritual level. In Chen Shu's works, the canal is no longer just a historical relic but a living cultural link closely related to modern society. This connection between the past and the future, between tradition and modernity, allows us to feel and understand the value of the canal from a new perspective. It

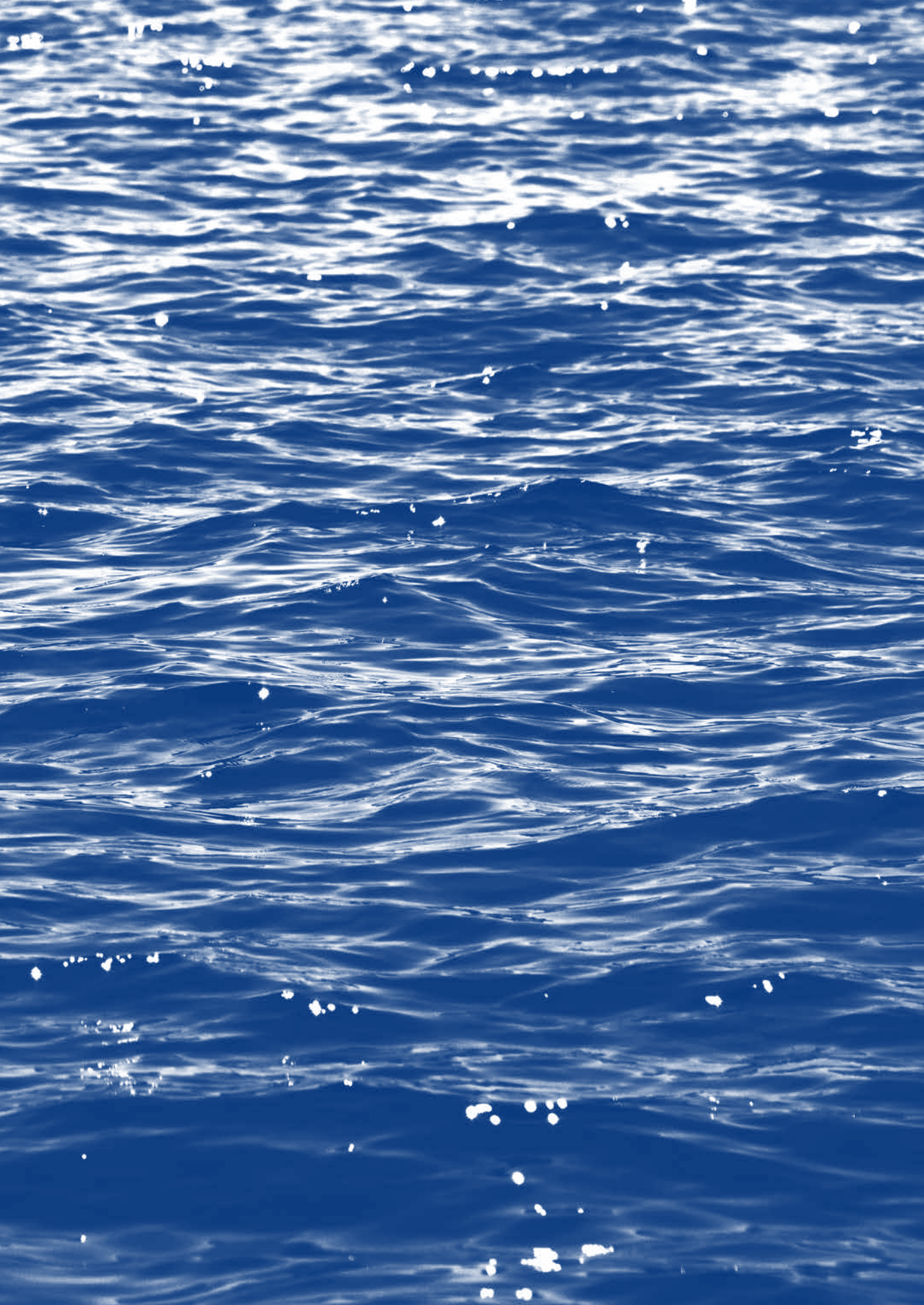
also encourages people to explore and discover the connections between history and the present. This connection is not only reflected on a material level but also on a spiritual and cultural level, enabling us to transcend the boundaries of time and experience a resonance that spans eras.

Ripples on the Canal is not just a photographic portfolio but a journey of the soul. Together with Chen Shu, we explore, discover, and feel the warmth and strength from our homeland along the canal's basin, finding solace for our souls in the gentle waves of this river.

Every river has its story; every person has their homeland; every era has its thoughts. The Beijing-Hangzhou Canal, this ancient river, will continue to flow, continue to tell, and continue to witness.

Fan shunzan
May 28, 2024









陈 澍

1987 年生于杭州余杭
浙江省摄影家协会副秘书长
杭州市摄影家协会副秘书长
杭州市余杭区摄影家协会主席

Chen shu

Born in 1987 in Yuhang, Hangzhou.
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Deputy Secretary-General of the Hangzhou
Photographers Association.
Chairman of the Yuhang District Photographers
Association in Hangzhou.

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