

一十四 斃氣

神功醫藥

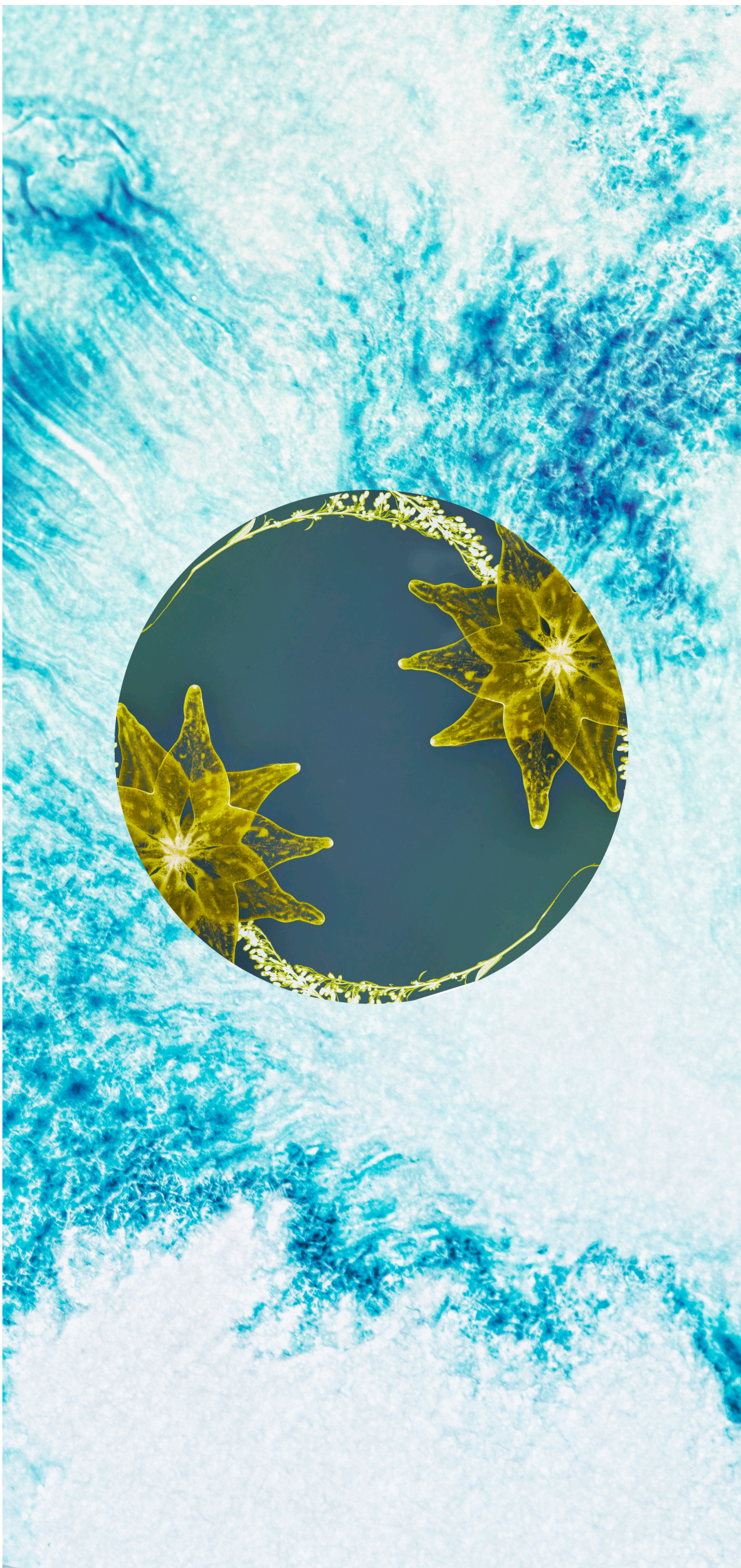
春雨驚春清穀天，

夏滿芒夏暑相連。

秋處露秋寒霜降，

冬雪雪冬小大寒。

初候 獺祭魚
二候 雁北
三候 草木萌動



雨水

初候桃始華
二候倉庚鳴
三候鷹化為鳩



驚
蟄

初候玄鳥至
二候雷乃發聲
三候始電



春分

初候萍始生
二候鳴鳩拂其羽
三候戴勝將于桑



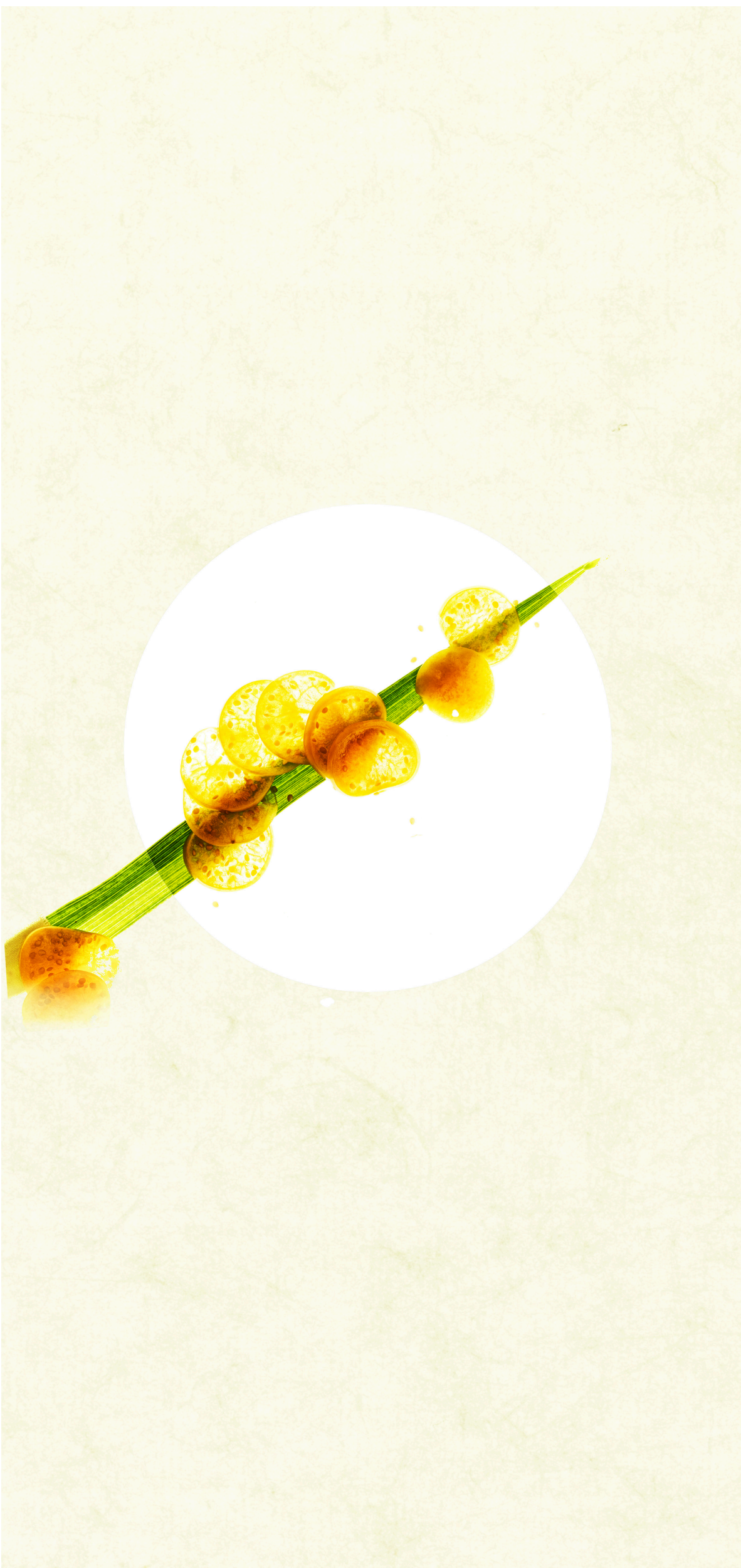
穀
雨

初 候 蟪 蛄 鳴
二 候 蚯蚓 出
三 候 王 瓜 生



立夏

初候螳螂生
二候鷦鷯始鳴
三候反舌無聲



芒種

初候溫風始至
二候蟋蟀居壁
三候鷹始鷲



小暑

初候腐草化為螢
二候土潤溽暑
三候大雨時行



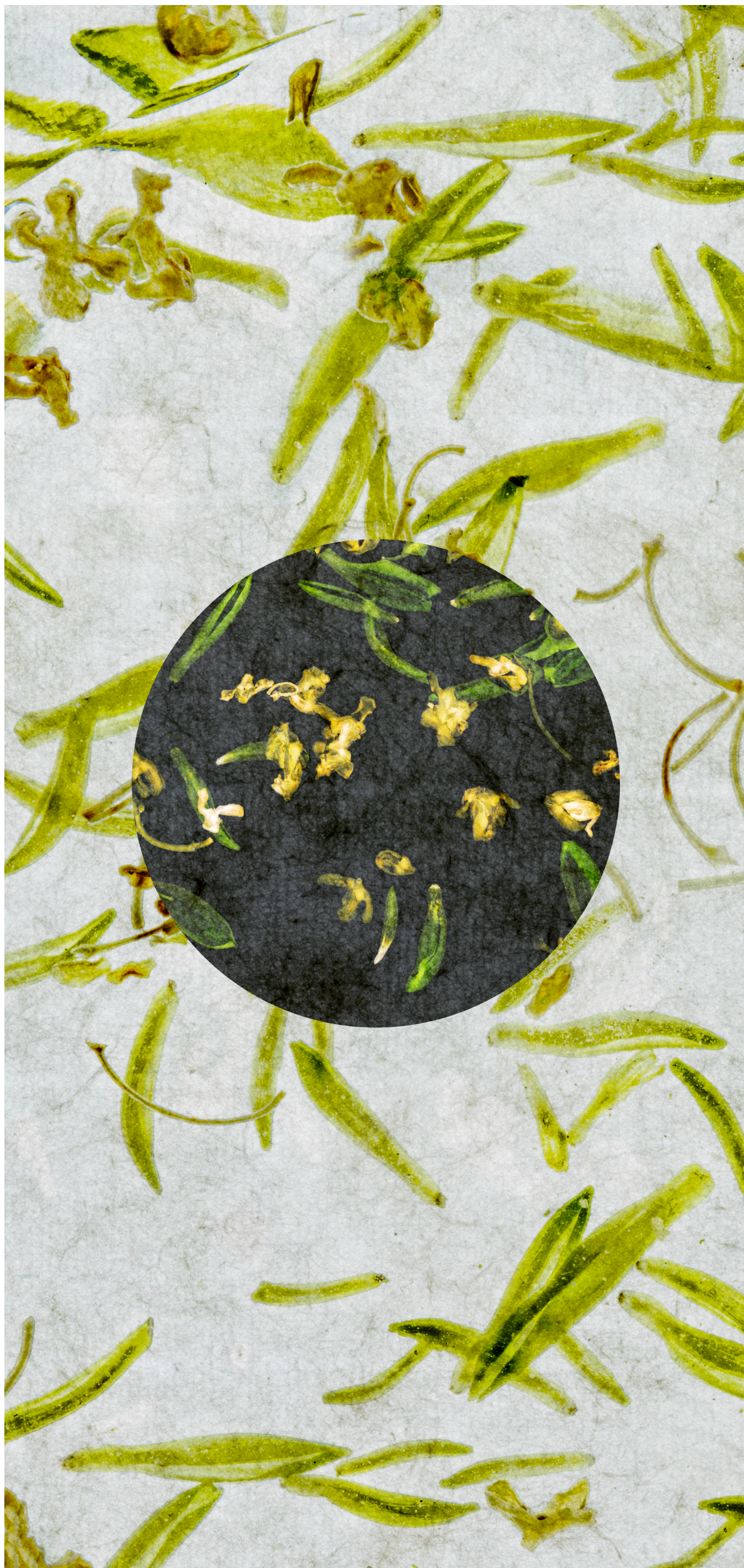
大暑

初候鴻雁來
二候玄鳥歸
三候群鳥養羞



白露

初候雷始收聲
二候蟄蟲壞戶
三候水始涸



秋分

初候虹藏不見
二候天氣上升
三候閉塞而成冬

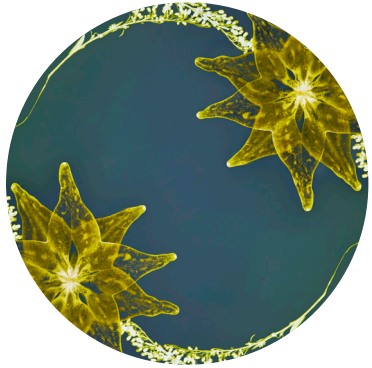


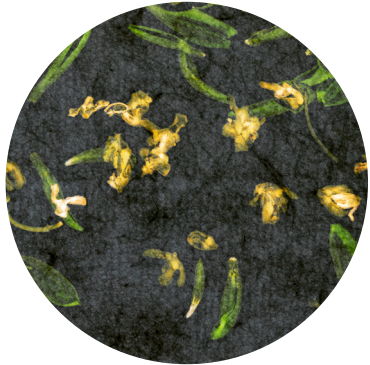
小雪

初候鷓鴣鳴不鳴
二候虎始交
三候荔挺出



大雪





For me, photography is a way to save things that might otherwise be lost. I'm referring not only to the physical things that photography documents, but also to culture in general and history itself. The photographs in Solar Terms are my small way of saving something from my own culture-specifically, the traditional objects and symbols that have long been associated with changing seasons in China.

In China, there aren't just four seasons; there are 24. Each of the West's four seasons is subdivided, and each of these short periods is associated and celebrated with specific natural elements-certain fruits that are eaten and flowers that are cultivated and displayed, for example. I use these "ingredients" to create a collage representing each season. I arrange them on a backlit surface, often cutting them into thin slices, in order to give them a translucency that allows them to be layered yet often visible in their entirety. This approach also imparts a delicate tonal and color quality to the image.

I arrange my raw materials so that they fit within a circular area, and then mask them with a circle in postproduction. In China, the circle is a traditional shape for the presentation and mounting of artwork. It is also, in China and the West, a symbol of nature's ongoing, unending cycle-the circle of life, as the saying here goes.



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