



SHANSHUI

**Brahma and simplicity beyond image:
Contemporary Chinese Shan Shui
Painter Lin Hanqin**

Goldman & Stanley

Brahma and simplicity beyond image

—Contemporary Chinese *Shan Shui* Painter Lin Hanqin 林汉钦

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Looking around at the narrow sky and earth, I suddenly waved my pen without realizing it. —Lu You 陆游, Song Dynasty poet

Lin Hanqin began learning calligraphy in his childhood, constantly studying it. Later, he was admitted to the Guangzhou Academy of Fine Arts, where he learned from different masters. Starting from the *Four Wangs* 四王 and traced back to various schools of thought in the Song and Yuan dynasties. He imitated and followed the teachings of various schools, never failing to connect with the ancients. Decades of traveling north and south, delving deeply into the blank spaces of life, free and easy to emerge from the dust, searching for images in the vast expanse. He currently resides on Lianhua Mountain (莲花山) in Guangzhou, adjacent to the towering peaks and clouds, and has a close eye on the Great Buddha Temple. He has been learning from nature all year, living in the daily life of mountains and rivers. He observes, meditates, and freely transforms into a chest-centered image. Mencius said, 'I am good at nurturing my boundless energy, and even the energy is between heaven and earth.' (孟子云: “吾善养吾浩然之气, 是气也塞乎天地之间。”) All things on his wrist return to the origin of calligraphy, and Brahma and simplicity are externalized into things beyond the image, consistent with the 'breath' (气).

In long-term practice, Lin Hanqin advocated incorporating calligraphy into painting and using the brush to express himself. "Painting comes from

calligraphy, and the law serves me". Intended to start with the brush and apply ink outside the image, attempting to open up the landscape awareness system, the mysterious timing of the brush breaks free from the boundaries of consciousness, starting from the brush and ink, repeatedly harmonizing day after day, conscious and unconscious body behavior gradually shapes the clouds and water at the bottom of the brush, the lines are indulgent and subtle, and the line quality extraction and thread weaving techniques are connected to form clouds and mist, the smoke and waves are vast, constantly growing, and mobilizing the vitality of the "brush" itself. Attempting to express the different changes in natural mountains and rivers, as well as the timing and color of the overflow smoke clouds. Vague and uncertain, specious, between the rugged and watery nature of the mountain, it distanced itself from reality. The language library of lines and structures rooted in the earth made Lin Hanqin yearn for the great roc bird in Zhuangzi's "Care-free Journey" 《逍遥游》 to soar in the air. He remembered the poet Ko Hyeon-ryeol's question in his long poem: "The Great roc bird": "In the sky where humans began to exist and on some too empty and irregular surface. Often, there is a sound of nature playing in the sky, and a sound of the earth playing on the ground. Have humans ever played with a sound?"

Drive the brush to write mountains and rivers, outline, texture strokes, scratching, and dotting from the bottom of the wrist to the end of the brush, and





the drawing program is constantly re-organized to complement each other. Picking up a simple and light letter brush is actually a pursuit of implicit and profound *qi*. Tang Dynasty calligrapher Huai Su 怀素 commented on the cursive script and said, "East but west, south and north, back and forth, intermittent and continuous." (“东却西，南又北，倒还起，断复续。”) The writing style is formed, the strokes are used to write imagery, and the blank space is left to write short poems. The posture of the pen changes beautifully, and the ink is always in motion. The lines are rigid and soft, tracing the essence of the majestic and graceful ups and downs. In an instant, hesitation resonates with the heart, and simplicity suddenly rises out of the mountain without any obstacles. The lines twist and mutate, creating various appearances.

"Great and handsome, galloping the best horse in the world." (开张天岸马) Lin Hanqin's brush is a horse that gallops both inside and outside of consciousness, transforming the boundaries of mountains and rivers into free clouds and mists, and even flying sand and stones in the distance and depth. By removing the narrative elements of mountains and rivers that are present through elevation and oblique movements, we explore a new world of consciousness between mountains and water, between mountains and clouds, and before mountains and mountains, and develop a philosophical mechanism for debating the local nature. Personal labels or addresses may be refreshed as a result. The changing state of the depth image of the mountain body interacts with the light and shadow of the clouds and water, and the layered stack needs to create a multi-layer style of space. A thousand strokes will generate circuitous and indirect semantics, providing an illusion

of an alienated nature.

Rivers and mountains can be seen as a person constantly updating themselves, with each mountain outputting a spatial model. In writing, the texture of the mountain ranges is intertwined, flipped upside down, and the paths are intertwined, interweaving and bowing to form my visual mechanism. It is not only a natural phenomenon that can be seen everywhere, but also a concentrated body of physical movement when writing, a complex of consciousness, and a secondary ideological externalization of the motion vectors of space and events. Through the elevation of mountains and rivers, the abyss of touching lines, the opposite of crushing structures, and the information reflected in the perception of depths are presented. With writing, mountains and rivers create a world.

Lin Hanqin's landscape is one that can lead to countless paths of reality. In his practice, landscape is no longer just a landscape, nor is it just a noun. He continuously adjusts the movement trajectory of clouds and mists until everything becomes clouds and mists, or all the mountains contain a layer of five colors that appears in his deconstruction. The presentation of different layers is the image generation of the re-understanding of mountains time. When he explored the complex state of mountains and rivers, he reflected on multiple paths: first, depicting the return of mountains and rivers from fantasy to direct resistance to reality. The second is to explore the subtle psychology that mountains and rivers bring to viewing. He combines the poetic nature of mountains and rivers with the original trauma of mountains and rivers, exploring the mysterious internal world of landscapes and often emphasizing certain variables of fate.

Whether it is the overlap or omission



Colors through the clouds 《穿云楼彩》 70x130





Dragon's Breath 《龙喷须》 130x70

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Ten thousand ravines contain fine air, the lotus echoes clear sound 《万壑含佳气，莲花吐清音》 130X70





Cloud Forest Valley 《云林溪谷》 70x137





Steep cliffs and lush green walls 《峭崖屏列翠》 71x142





Thousand peaks an forests 《千峰森列》 71x139





Boundless springtime 《春光无限》 70x137



新嘉坡 壬午 月 日 敬清 卷 五 迹



江山留勝



汪地写生

庚子初春

王地书

