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Mountains and Water Text: A Preliminary Study
on the Landscape Significance of Giacomo
Bruni's Mountain and Water Practice

Lin Jiangquan 林江泉

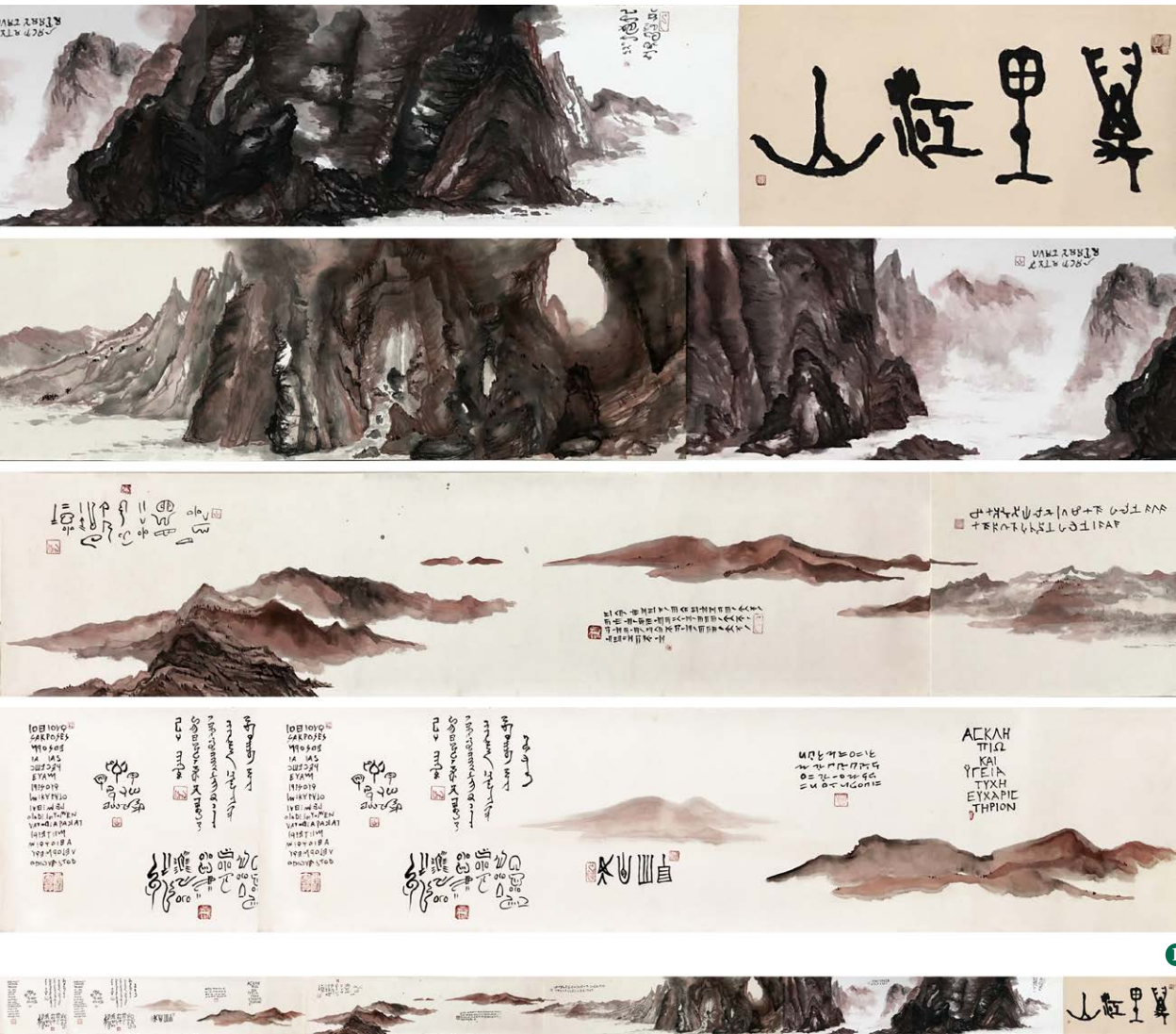
Jia Kemu's 贾客暮 Language Radius Beyond Mountains and Water Text

—A Preliminary Study on the Landscape Significance of Giacomo Bruni's Mountain and Water Practice

By; Lin Jiangquan 林江泉; Translated by; Cherry Tsang

Jia Kemu's thinking is freed from the shackles of formula, and philosophy is given the conditions for its survival and development. (Inscription)

Cruising between elegant and quaint, the vast and the expressionist schema, Jia Kemu, or is alias Fumo 腹墨, constantly escapes the conventional formulas and the inherent pictorial experience, the autonomous grammar widening the radius of his language. He pushes forward a new "time difference" in ancient paintings - the extracted structure and space belonging to "self" *wozhe* 我者. The texts of 12 countries are arranged in the traditional artistic conception and style, the concept of ink and wash, the structure and space of modernism, and the writing ability of traditional Chinese painting is brought to the complex



multilingual scene, and the long scroll with ink and wash as the main medium, *Ten Thousand Miles of Rivers and Mountains, Wanli Jiangshan* 《万里江山》 (38x450 cm, 2018, fig.1) brings a recognition system of "citizen of the world" to generate icons that face reality. The image is formed according to the breath, and the movement and transformation of the image which mobilizes the dynamic code of the rocks, flowing water, trees and clouds.

The "one stroke" *yihua* 一画 emphasized by Shi Tao 石涛 (1642-1707), a famous painter in the late Ming and early Qing Dynasty, is a methodology for solving all kinds of things. Jia Kemu's landscape practice hides the relationship between "one stroke" and "different phenomena and things" *wanshu* 万殊, and achieves a certain symmetry with "the principle of one stroke". He emphasizes the movement of gestures, and his tightness is moderate, as loose as a tangle, as tight as a carving knife, his thinking is freed from the shackles of the program, and the philosophy of the rhythm of the picture has obtained the conditions for survival and development, and achieved the construction of saving ink and color. Connecting the empty scene and the real scene, connecting the divine scene and the real scene, when the realistic meaning of the landscape is drawn closer, the depth of field of historiography becomes active.

Jia Kemu studied Gao Qifeng 高奇峰 (1889-1933) and the Lingnan School of Painting, and I remember when he told me that Guan Shanyue 关山月 (1912-2000) was the first Chinese painter that caught his attention. During my study of mountains and water at preschool age, I was also influenced by Guan Shanyue's *Rafting in Autumn Stream* 《秋溪放筏》 (fig.2) and other works. In this regard, I formed a spiritual resonance with

Jia Kemu. He believes that the landscape at the bottom of the brush comes from the depth of field in his heart: "the mountains in his mind", and the portraits of these mountains have become his mental models. The continuous mountain peaks from one self to another self; from one cloud to another cloud; from one way out to another are elusive and varied. As Fang Shishu 方士庶 (1693-1751), a painter during the Qing Dynasty, said: "The mind creates the environment, and the hand moves the mind, this is the virtual state. The virtual and the real are the existence of the brush and ink. Therefore, the ancients use the brush and ink to make the green mountains and luxuriant trees, living waters and moist stones, in order to construct another kind of spiritual transmission outside of heaven and earth." *Tia yong an suobi*: "因心造境，以手运心，此虚境也。虚而为实，是在笔墨有无间，故古人笔墨具此山苍树秀、水活石润，于天地之外另构一种灵寄。" 《天慵庵随笔》 The different depths of field of Jia Kemu's paintings peaks a metaphorical depth of field from the self, daily life to the spiritual.

Human life is controlled by urbanization in all aspects. The media in the cities are moving people's attention to whether matter is the carrier of consciousness. The virtual has become a common way of life for human beings. In Jia Kemu's fictional "Mountain and Water Realty", fiction and realities relationship is a clue he has been following. In his series of mountain and water works, fiction and reality are synchronized. Within the same time and space, the two constitute the organic core of the movement of things. The viewer tries to find an exit in his mountains and waters through the twists and turns of social reality, which seems to exist for his mountains and waters painting. As the philosophy of

"being" conveyed in poetry:

no bird
there is no sky

push the window again
until you see the world
—*Birds and the Sky*
(Gye-gye Lin Kanyi)

It turned out to be the largest background in the landscape - meaning the existence of the sky is for the flight of birds. Urban scholars do not know whether the landscape can bear significant geopolitical responsibility, but it represents an artistic way of mediating in today's world. Urbanism is, on a certain level, evidence of rationality, the vertical development of architecture is the reflection of mountains and water.

In Jia Kemu's "Mountain and Water Text", an important monograph on the practice of landscape painting *Linquan Gaozhi, The Lofty Message*

of Forests and Streams 《林泉高致集》, from the Northern Song Dynasty, text by Guo Xi 郭熙 (1020-1090), Art Critic John Berger's *Ways of Seeing*, University of Pennsylvania Architecture Professor William W. Brahm's *Views on Landscape* Assortment of properties and architect and historian Alan Hess's traces of how landscaped public spaces came to be in the 1950s, it is clear that they all have common immediacy. Jia Kemu's practice of mountain and water painting and rubbing of physical objects has a timeless immediacy, preserving the real-time state of things, like Artist Stanley K.C Lam's automatic painting *Concrete Sends an Invitation to Rain*' (Automatic painting, rain, concrete, ink, acrylic sheet, dimensions variable, 2016, fig. 3), which is on an acrylic panel attached to concrete, and lets the rain wash away, leaving the shape of the rain, as on the mountains and water after rain.

The immediacy of works such as *Jinwen Shanshui* 《金文山水》, *Chinese bronze inscriptions Mountain and Water Series* (44x66 cm, 2020, fig.4.), *Xiajiang River After Rain* 《峡江云雾》 (24x32 cm, 2019, fig.5), *Hanshan Mingyan Temple* 《寒山明岩寺》 (144x26 cm, 2020, fig.6) and other works constitute Jia Kemu's "Mountain and Water Text". Light, shadow and color are enough to reveal and create a scene, or bring out philosophical and life scenes. The meaning or attributes behind these factors are not the point, what really matters is the physical state of the vision at that time and place. "Shanshui Text" is the process of materializing time and presence. In the dying "time difference" and restricted scenes, a tit-for-tat and dangerous and mysterious negotiation was launched on the tense relationship between mountains and water and the city. The famous Chinese scientist Qian Xuesen





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钱学森 (1911-2009) proposed the concept of "Shanshui City" in the 1980s. In view of the emerging large-scale cement construction, he put forward a new model of urban development based on Chinese Shanshui spirit, which was meant to allow people to "stay out of nature and return to nature." Qian Xuesen pointed out that modern cities' worship of power and capital leads to maximization and utilitarianism. "Buildings in cities should not become living machines. Even the most powerful technology and tools can never endow the city with a soul."

Jia Kemu peeked into the interior of the landscape, spliced the bewildering landscape reality and time section, using the language codes of line, dot and texture strokes, dyeing and scratching, to mobilize the expressive levels of reality to penetrate the forbid-

den area of the landscape. In semantic dyslexia, the pleasure of cognition is deliberately delayed, and this delay will lead to the pleasure of knowledge production after a thousand turns. As Jia Kemu wrote himself in *The Artist's Manifesto*: "In Ten Thousand Miles of Rivers and Mountains, through the form of a long scroll, I wanted to show the vast space, the mountains in their stability and complex imminence likened to culture. The water's Antonyms, as a metaphor for intercultural communication, as a means of traveling between mountains, albeit at great distances. In addition, a series of inscriptions and seals were added, part of the ancient cultural heritage of Eurasia, to show exactly how the visual arts can more easily transcend cultural barriers, but the complexity and diversity that the written language brings can only be accessed



through the study and knowledge of culture."

Starting from a line or a point, Jia Kemu re-fabricates and integrates the landscape. At the same time, his thinking and critical power also tries to re-integrate the social structure and create a new social model, thus entering into the contemplation of history and urbanism. What appears is not just a distressed earth, but a human scene like the picture of the world unfolded by the famous Chinese artist Jiang Heng's *The Butterfly of Judgment*, 江衡《审判之蝶》(130x85 cm, 2010, fig.7):

When malice pervades the earth,
Did you see it?
The world is so absurd
Good people don't end well
no one saves

when everything is evil
Did you see it?
Justice condenses into tears of sorrow
From which the butterfly of judgment
was born
Judge everything

When butterflies appear in the world
Did you see it?
it will punish the sinner
a hundredfold for his crimes
destroy it

When the due punishment comes
Did you see it?
Butterfly big eyes
And the people you hurt
crying sadly
—*The Butterfly of Judgment*
(Jiang Yutong, ZWIE)

Just like the picture of judgment unfolded by butterfly changes, Jia Kemu is a contemporary artist who alienates landscapes. His point of view ranges from the smoke cloud of his ink and

wash trajectory to the continuous surrounding streamlines, linking and recombining real life and cultural heritage. A single geography has equally the effect of linking and accommodating the efficacy of every phenomenon. The psychological space is endowed with a new perspective and axis in Jia Kemu's landscape text transformation. You don't have to escape from here, you don't have to belong there, to visit Jia Kemu's landscape is to return to a place that doesn't exist. When you realize that you want to go back to the original landscape again, maybe when the landscape disappears, it is possible that even your fictional landscape no longer exists. If we talk about the strangeness of the environment, then painting is not as good as mountains and water. If we talk about the subtlety of brush and ink, then mountains and water are not as good as painting" (Dong Qichang's *Painting Purpose*) "以境之奇怪论，则画不如山水；以笔墨之精妙论，则山水决不如画。" 董其昌 (1555-1636) 《画旨》. The "Mountain and water text" can be a substitute for the spatiality, urbanism and architecture; mountains and waters are also the sum of what our eyes can reach. Jia Kemu's psychological geography of mountains and water in various media and fields may step by step delete the real one, and finally achieve the goal of "de-mountain and water-rization", which was a beginning without an end. Only the landscape is outside the landscape, and the landscape is outside the view. Only by finding a different kind of landscape outside the view, it can surpass the brush and ink.

Lin Jiangquan, is a Chinese contemporary artist, architect and writer. Since he's childhood, he has been studying Poetry, Calligraphy, Painting, Seal cutting and Drama with famous Masters from the Yu Youren Standard Cursive Calligraphy Society. He was admitted to Tsinghua University as a teenager. His art practice includes Painting, installation, Architectural design, Modern Chinese, Japanese and Korean calligraphy and seal carving, Novels, Poetry, Film, and Art criticism. He has been invited to hold exhibitions in well-known art venues in Europe, America, Asia, Oceania and Africa, including the Portuguese National Gallery, the University of Lisbon, Sweden's National Museum, Harvard University, the University of Michigan, etc. As a visiting professor, he lectures at the University of Wales TSD U.K, and is an invited tutor for Harvard University's Design course. He was called by the Author of "Performance Art" published by the Chinese University of Hong Kong: "There are three artists who can deal with difficult problems today: Cai Guoqiang, Xie Deqing and Lin Jiangquan." He also won the Ding Ling Literature and Art Award (1998), and his works are collected by domestic and foreign art Museums, Galleries, Foundations and private collections.



