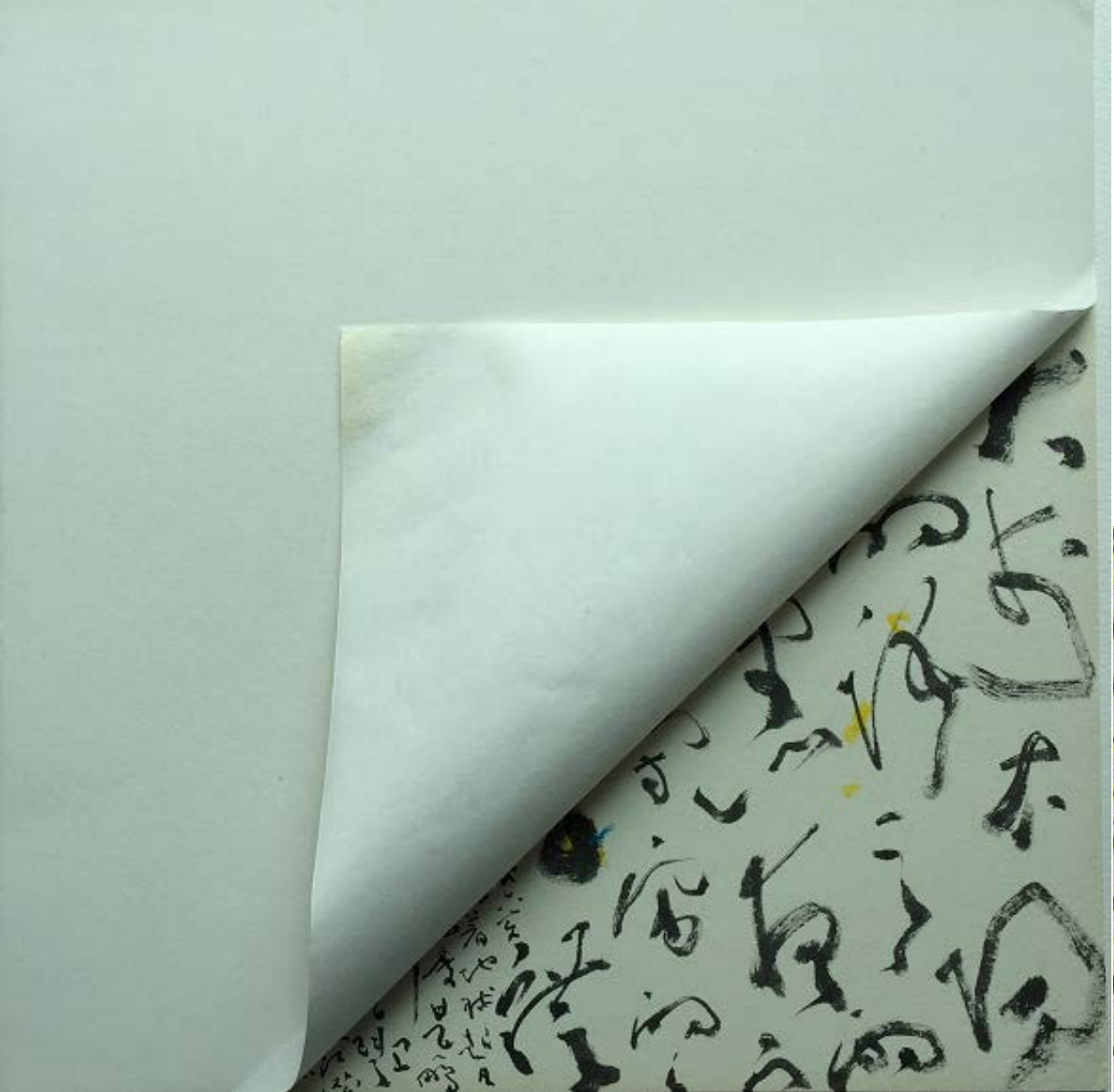


山水

SHANSHUI

Iconography of the landscape of Difference

Lin Jiangquan 林江泉



Iconography of the landscape of Difference

延异的山水图像学

By: Lin Jiangquan 林江泉

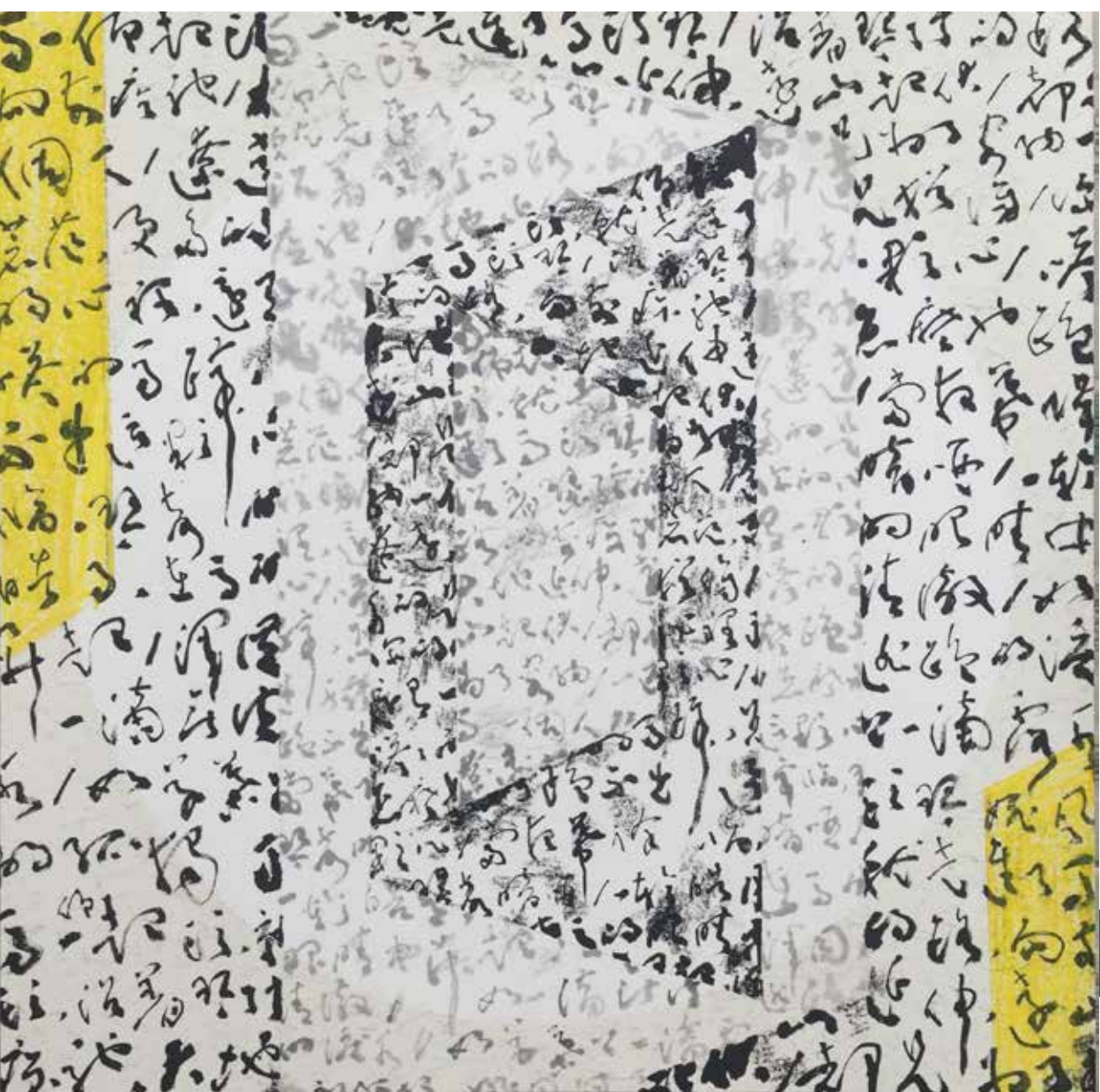
Lam's landscape works, which were geometric and symbolic through the trajectory of his Calligraphy writing. The output of landscape images of these three people is "la différence"

Seeing is a limitation, and so is not seeing. Artists can produce knowledge of images by "turning a blind eye". In the solo exhibition of contemporary Chinese painter Huang Guowu held by Guangdong DaJia Art Museum (广东大家美术馆), his series of "Light Ink Landscape" has entered the philosophical line of nothingness. In Huang Haiqing solo exhibition at Luohu Art Museum in Shenzhen, the artist delays the truth of the image through Iced landscape (冰镇山水). Academic publishing houses in Washington and London published Stanley

action, forming a trilogy of changes.

The viewer can try to close his eyes and enter the practice of these three artists, who embrace mountains, clouds and stars through isolation, body and mind in the past and present in sync, perception and motivation alienated. "Knowledge archaeology" is their way of working: he delves into the time and space of ancient literati texts and extracts clear clues and directions from them. He retells the text in painting, looking back to the tradition in a deductive way and changing the scene in reality. The scene of their art creation and life constitutes an open landscape, and the viewer gets new viewing coordinates.

The works of the three artists have a textual property of illustration. They extricate themselves from the image vocabulary and record the metaphysical landscape state with unspecific images, without taking shape as the starting point.



Huang Guowu 黄国武, Ko Tao 《涛岛》, 138×69.5cm color on paper, 2022



Huang Guowu 黄国武, *Walking the Dragon Ditch* 《行飞龙沟》, color on paper, 138×69.5cm

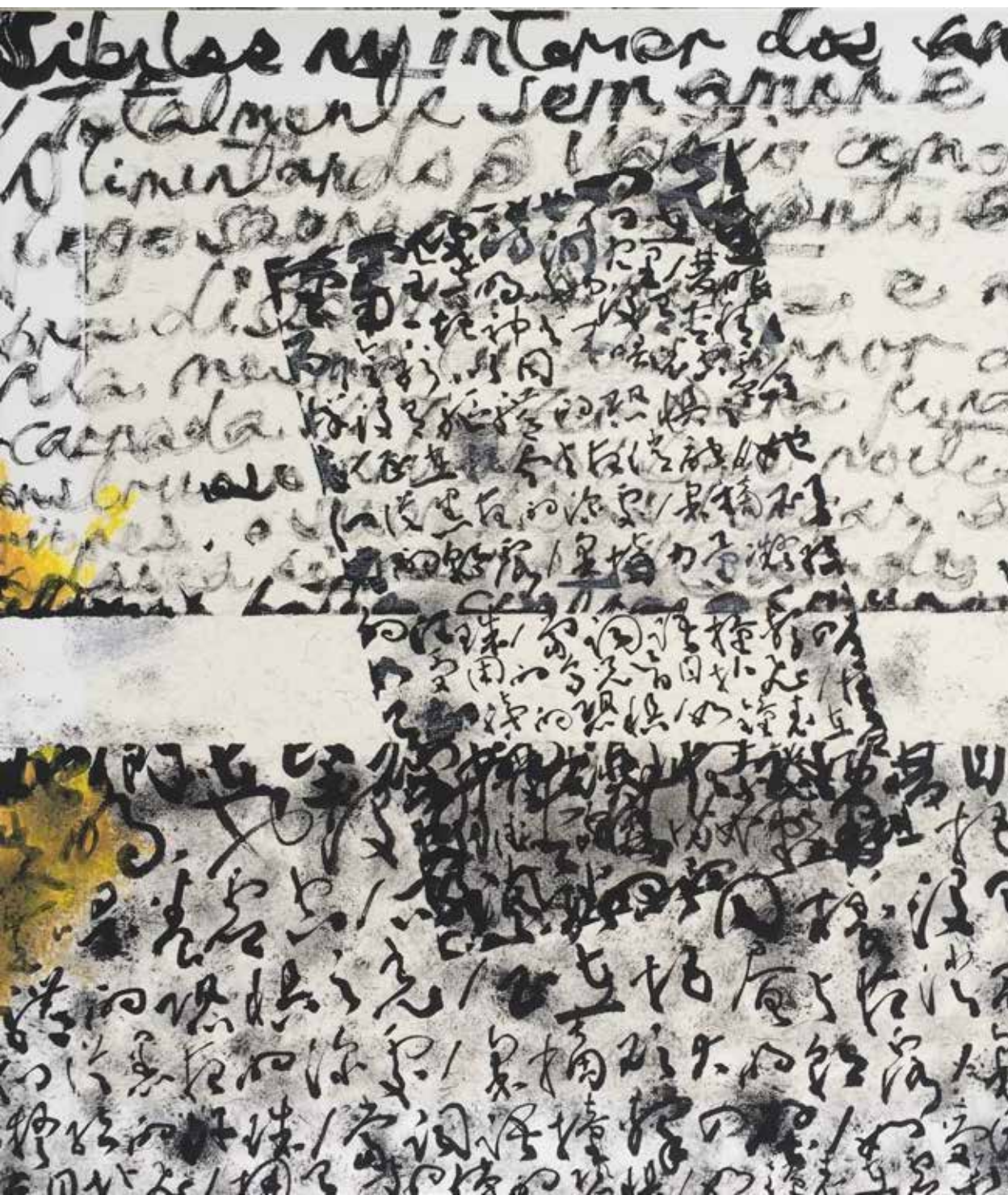




Huang Haiqing, *Iced landscape 2107-3*, 200×120cm, Oil on Canvas, 2021



Stanley Lam, *Landscape Sequence of iceberg Section*, Color on paper, 68×68cm, 2019





The seemingly undefined state of those mountains and rivers corresponds to each landscape they redefine. They balance the interior and exterior of the landscape, always keeping the tone in an intermediate state. The state of stroke tone can be shallow or deep in different levels, which is a reflection of the experience of drawing with changeable ideas. He even eliminates the interference of aesthetic excess, enters the non-objective depth range, and re-enters the disintegrated world in “la différence” landscape.

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看得见是一种局限，看不见也是一种局限，艺术家可以通过“视而不见”的方式进行图像的知识生产。广东大家美术馆举办的中国当代画家黄国武个展中，他的“淡墨山水”系列进入了虚无的哲学纹路；深圳罗湖美术馆举办黄海清个展中，艺术家通过 Iced landscape（冰镇山水）延迟图像的真相；华盛顿与伦敦的学术出版社出版 Stanley Lam 的山水作品，他通过书写的轨迹把山水几何化和符号化。三人的山水图像输出都是一次延异（la différence）的行动，形成了更迭的三部曲。

观者可以试图闭上眼睛进入三位艺术的实践中，他们通过隔离拥抱山峦、烟云与星宿、身体和心灵在过去与现在同步，感知和动机得到异化。“知识考古”是他们的工作方式：他深入到古代文人的文本时空里进行发掘并从中提炼出明晰的线索与方向。他以绘画重述文本，以一种演绎的方式回望传统并在现实中转场。他们的艺术创作和生活的现场构成了开放的景观，观者得到新的观看坐标。

三位艺术家的作品在图像语汇中解脱出来，不以形为出发点，用不具体的图像记录形而上的山水状态。那些山水看似无定义的状态对应了他们重新定义的每个景观。他们平衡了景观内部和外部，始终把笔调保持在一种中间状态。笔调的状态在不同层面上可浅可深，是观念多变的图绘经验的一种默化，他甚至排除掉美学过剩的干扰，进入了非客观的纵深区间，在延异的景观中重新进入分崩离析的世界。