山水

SHANSHUI

Restructuring Streams and Mountains

Zhu Tong

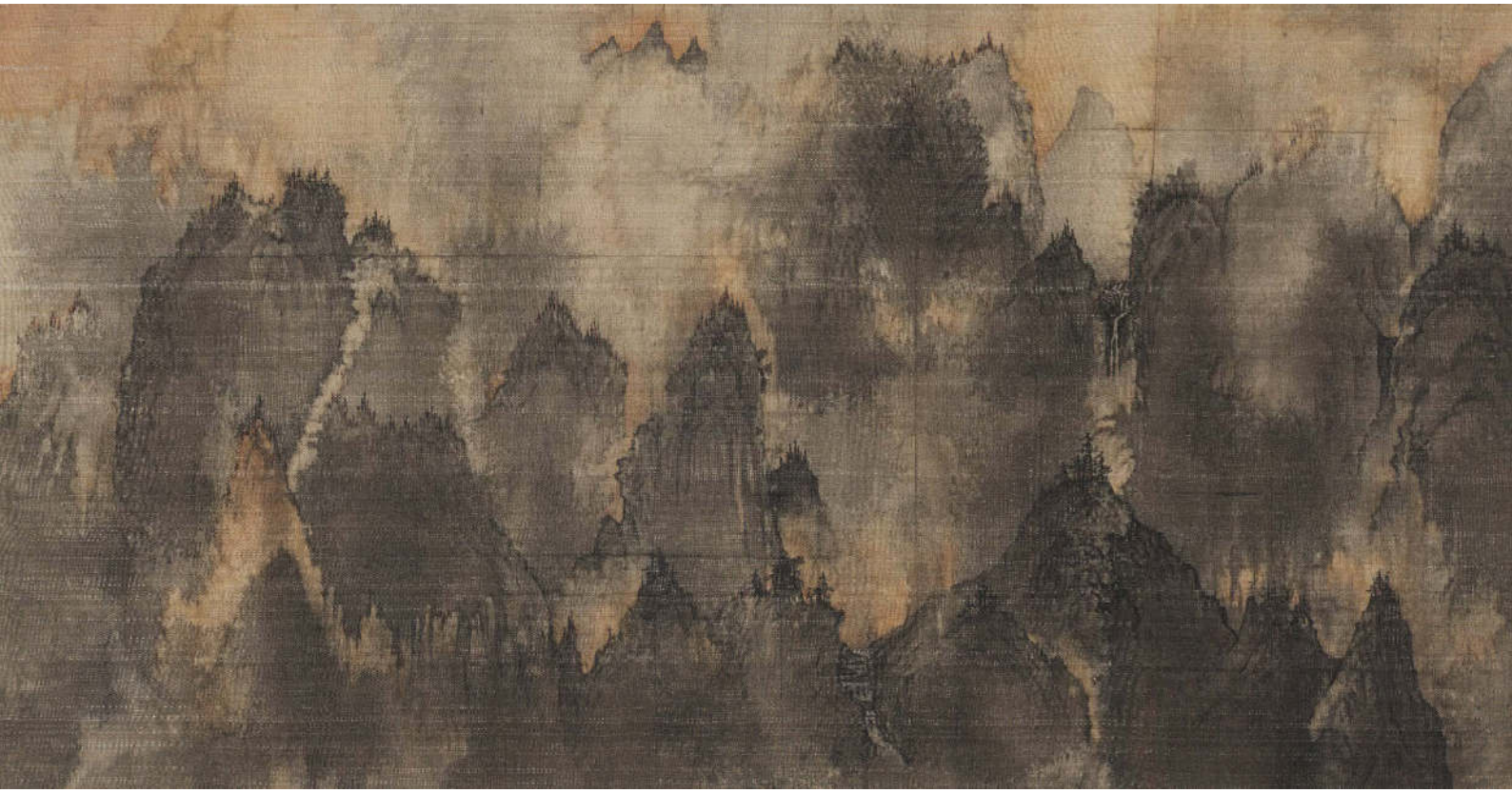
Restructuring Streams and Mountains

By; Zhu Tong

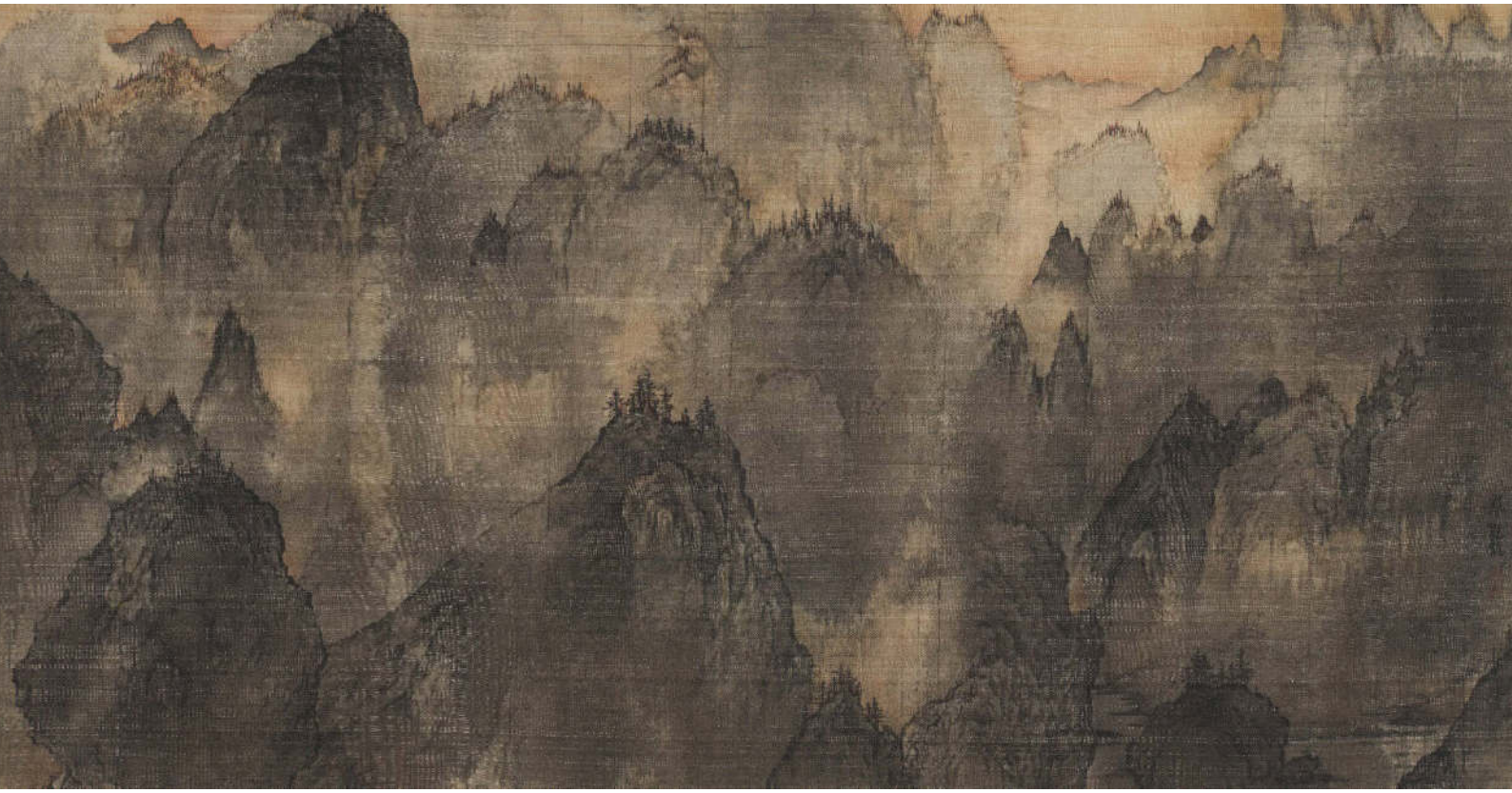
The works of Luo Yanlong 罗艳龙 present a unique and vibrant contemporary ink art style that is utterly original and pioneering in every sense. Incorporating physical performance into his creative process through "endless splashing and pouring of ink", the artist unlocks boundless expressive possibilities on the canvas. Furthermore, he integrates the classic traditions of Chinese literati *shanshui* painting into his indeterminate, spontaneously flowing ink compositions. This artistic approach guides his works from intricate, winding vistas to sudden spacious openness, ultimately attaining the spiritual realm of the "Peach Blossom Land".

By embedding bodily movement and performative action into creation, the free, fluid vitality embodied in his ink wash works allows viewers to perceive the dynamism and transformations inherent in natural mountain and water landscapes, echoing the traditional "view of landscape" established by ancient Chinese literati. Meanwhile, the artist's active intervention in the creative process itself constitutes an integral part of his artistic expression. Such performative creation bears clear traces of the "action painting" theory proposed by Harold Rosenberg. Rather than executing a pre-conceived image on paper, the artist treats ink, brush and paper merely as creative materials. As Rosenberg argues, "What matters truly is the revelation emerging in the act of painting. Ultimately, regardless of its visual presentation, the image achieved possesses powerful expressive tension." [Harold Rosenberg, *The tradition of the new*, translated by Chen Xiangjun, Yuan-Liou Publishing Company, 1997, p.25.] With every brush stroke, rubbing and ink wash, dark ink tones diffuse gently across aged silk. The spreading water stains embody contingency and accumulate the layered thickness of time, while the surging, flowing ink manifests innate natural verve and the spiritual radiance ignited by the artist's ingenious craftsmanship.

Peaks and Ridges, Dim and Bright, 34x133 cm, colour on silk, 2022，《峰峦晦明》 34x133cm 绢本设色 2022年



Luo Yanlong erases the boundary between art and life through performative painting, thereby realizing the integration of subjective life experience into natural landscape creation. As Guo Xi wrote in *The Lofty Ambience of Forests and Springs*, "Mountains take rivers as their veins, vegetation as their hair, and cloud mist as their spirit. Waters take mountains as their countenance, pavilions and terraces as their features, and fishing and angling as their vital essence." [Guo Xi, *The Lofty Ambience of Forests and Springs*, translated by Yang Bo, Zhonghua Book Company, 2010, p.47.] The artist delicately manipulates ink rendering to achieve unrestrained, vivid tonal effects. Through the microcosm of brush and ink, he connects to the macrocosm of nature, crafting ever-changing and unpredictable landscape scenes. His works inherit the core essence of Chinese *shanshui* painting: prioritizing natural representation and personal emotional perception. By infusing his intimate feelings and natural insights into his unique creative techniques, he faithfully conveys the "vital rhythm" and "spiritual charm" cherished by traditional literati *shanshui* art. Beyond formal aesthetics, his paintings transcend physical forms to deliver profound spiritual realms and inner emotions, embodying a cosmic vision where the artist resonates and unites with all living things in nature.



重构溪山

文：朱彤

纵观罗艳龙的作品，艺术家向我们展示了一种独特而富有活力的当代水墨艺术风格，甚至是独一无二和开拓性的。他通过将行为融入创作过程中的“无尽泼洒”，展现了在画面中的无限可能性。随后，他亦将经典的中国文人山水画融入不确定、偶发的流淌画面中，使得他的作品逐步由山重水复走向豁然开朗，从而进入“桃花源”之境。

在将身体、行为融入到创作过程中，这种水墨自由而灵动的流淌所显露出的作品生命力，使得观者能够感受到大自然中山水景观的活力和变化，秉承古代文人构建的“山水观”。同时，他在行动上对作品的“干预”本身构成了其艺术表达的一部分，这种“行动”可以看到哈罗德·罗森伯格的所提出的“行动绘画”的痕迹：不是先在心里想好图像再作画，笔墨、画纸都只是绘画的材料，“真正重要的是绘画行动中的启示。可以确定的，在终极的效果中，影像，无论是什么或不是什么，终将是具有张力的表现”「哈罗德•罗森伯格，《新的传统》，陈香君译，远流出版公司1997年，第25页」。落笔皴染之间，墨色在沉

Illusory Realm, 35x85 cm, colour on silk, 2023，《幻境》 35x85cm 绢本设色 2023年



稳的老绢中晕染开来，水渍推开的是偶然，是层层叠叠的时间之厚度，泼洒流动着的是浑然天成的自然之貌，是经由艺术家之手溅起的灵韵之光。

罗艳龙以绘画的行动解除艺术与生活的界限，从而开启将主体生命移入自然山水这一创作部分。“山，以水为血脉，以草木为毛发，以烟云为神采。水，以山为面，以亭榭为眉目，以渔钓为精神。”「郭熙，《林泉高致》杨伯译，中华书局，2010年，第47页。」艺术家巧妙地勾勒和明确水墨的渲染和淋漓效果，以笔墨的“小宇宙”，通往自然的“大宇宙”，创造出了变幻莫测的山水景象。他作品中展现出了中国山水画强调自然表现和个人情感体验的一面，将这种个人情感和对自然的感知融入到作品中，通过独特的创作方式和表现手法，成功地传递出文人山水画一贯强调的“气韵”和“神韵”，更传递出了一种超越形态的精神境界和内在情感，体现了艺术家与万物同体共振的宇宙观。



Soaring to the Green Clouds,105x167cm, colour on silk, 2022，《青云直上》 105x167cm 绢本设色 2022年



Chaos,134x169cm, colour on silk, 2024，《混沌》 134x169cm 绢本设色 2024年





Vermilion condensed resonance, 71x165cm, colour on silk, 2025，《丹砂凝韵》 71x165cm 绢本设色 2025年



Snow Mountain Hermitage, 220x120cm, colour on silk, 2022，《雪山兰若 》 220x120cm 绢本设色 2022年

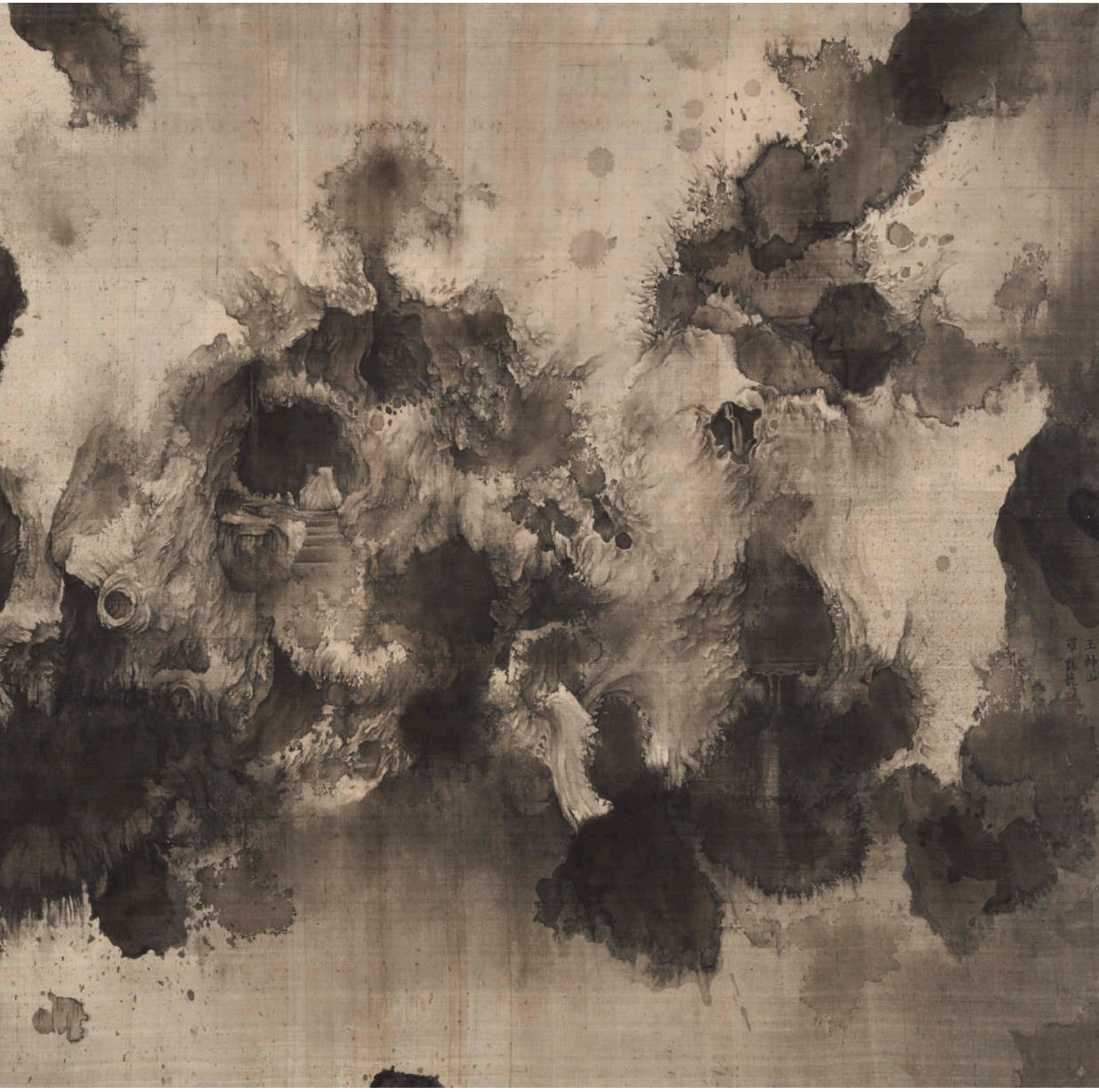


Hunting Return from Snowy Mountains, 71x30cm, colour on silk, 2023，《雪山归猎》 71x30cm 绢本设色 2023年





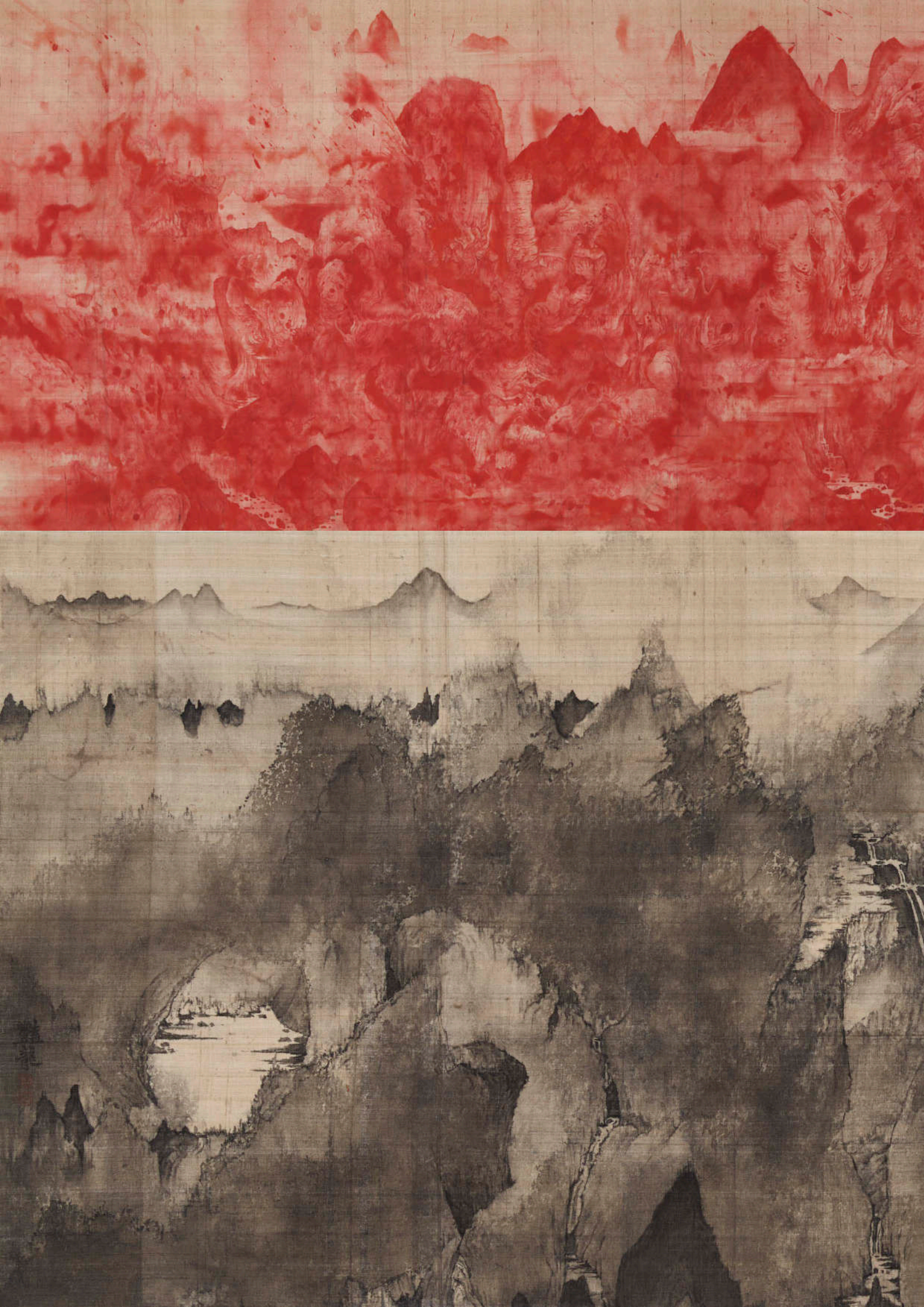
Wang Kunshan Co-Creation Space, 70x140cm, colour on silk, 2023，《王坤山 • 共创空间》 70x140cm 绢本设色 2023年



Next Page:

Dawn of the Red Mountain, 240x70cm, colour on silk, 2023，《红山初创》 240x70cm 绢本设色 2023年

Ink Play of Cloudy Mountains, 34x82cm, colour on silk, 2021，《云山墨戏》 34x82cm 绢本设色 2021年





Spring Walk on Mountain Path, 193 × 71 cm, Ink on silk, 2022 《山径春行》，193×71cm，绢本水墨，2022 年



Snowy Night, 32 × 85.5 cm, Ink on silk, 2025《雪夜》，32×85.5cm，绢本水墨，2025 年

Wuyi Stream, 218 × 67 cm, Ink on silk, 2022《武夷溪涧》，218×67cm，绢本水墨，2022 年

“Understand: ten thousand trees, not one stroke is tree; ten thousand mountains, not one stroke is mountain; ten thousand strokes, not one stroke is merely stroke. Presence is absence; absence is presence — this is transcendence”

Yun Xiang

