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WE STAND AGAINST A SINGLE WORLDVIEW, FOR THERE ARE IN FACT MANY. IT IS A WORLDVIEW THAT DOES NOT UPHOLD DIVERSITY, BUT MERELY TRANSLATES IT. ONE THAT DOES NOT ALLOW CULTURES TO JOIN THE DEBATE WITH THEIR OWN VOICES, BUT ACCEPTS THEM ONLY AFTER ENFORCED METAMORPHOSIS. WE OPPOSE THE IMPERIALISM OF TASTES AND CUSTOMS, OF JUDGEMENT, OF MODES OF EXPRESSION AND OF SUBJECT MATTER, A CONDITION THAT INEVITABLY LEADS TO CULTURAL FLATTENING.

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MOUNTAIN AND WATER ART JOURNAL
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The *Shanshui Magazine* editorial and advisory board is composed of artists, scholars, and curators who share a deep commitment to fostering cultural dialogue between China and the world. Their combined expertise supports the magazine's mission to rethink the role of landscape, ecology, and aesthetics in the contemporary artistic context

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Together, the board works to ensure that Shanshui Magazine remains an open platform for dialogue — where traditional wisdom, artistic practice, and contemporary thought meet to explore new forms of cultural and aesthetic sustainability.

Art, in a general sense, is the expression of a subject, its ideas, feelings, and vision of the world. Similarly, artists rooted in their own culture have the opportunity to express the spiritual mechanisms of their civilization, its origins, and their own interpretation of the world. For this reason, intercultural studies are fundamentally important, and art is one of the finest means of investigation. This applies to modern art, traditional art, or art that has absorbed foreign influences. Any form of art, in any context, is a mirror of the culture from which it comes and is imbued with its aesthetic ideals. Therefore, the study of art from different cultures and historical periods enriches the artist's expressive capabilities.

The vision of nature, the conception of humanity, and the aesthetic ideals of Western and Chinese culture are often nearly opposite, yet this does not exclude the possibility of dialogue. We firmly believe that Western art can be enriched through knowledge of Chinese art. At the same time, however, we must be careful about what is adopted and how it is integrated, and above all, we must not allow external cultures to prevail over indigenous ones. For this reason, dialogue must be undertaken with wisdom and full awareness of the facts: not only through the transfer of information, but also through a deep knowledge and understanding of both cultures, in order to find an appropriate medium of communication.
This is the most difficult aspect of intercultural exchange, especially as we live in an age of globalization and international capitalism. In the so-called "global village," we believe we have unlimited cognitive possibilities with minimal effort, and we are led to think that communication is easily accessible and almost automatic. Whether through the internet or the ease of commercial exchange, this inevitably leads to superficial and largely inauthentic communication. This view is decidedly wrong, for it results in shallow knowledge, the spread of prejudice, and cultural arrogance.
Unfortunately, there is no simple solution to the challenges of intercultural communication. What is required is intellectual and cognitive effort, together with a genuine desire to study and deepen understanding. Our goal, therefore, is to create a language suitable for establishing a structured, non-superficial cultural dialogue.

This journal aims to give a voice to contemporary Chinese and non-Chinese scholars and artists. Our purpose is to build a cultural bridge between two great civilizations, in order to establish a rich and fruitful dialogue in the field of Chinese painting.

Chinese landscape painting is one of China's major artistic expressions, with over 1,500 years of evolution and transformation, and it has entered a new golden age of creativity and expression in contemporary times. This journal will introduce modern and contemporary Chinese artists, theories of Chinese painting, and perspectives on environmental aesthetics in an accessible way, for everyone — from the academic community to any curious mind interested in Chinese art and culture.

Our hope is to popularize an artistic form that can positively impact our lives, allowing us to transcend certain limits subconsciously imposed by Western culture at its roots: such as the concept of reality, our existence, our place in the world, and how we relate to it. Every cultural system has responded to these fundamental questions, yet the answers differ; and art is one of the deepest expressions that embodies all these diverse conceptions.

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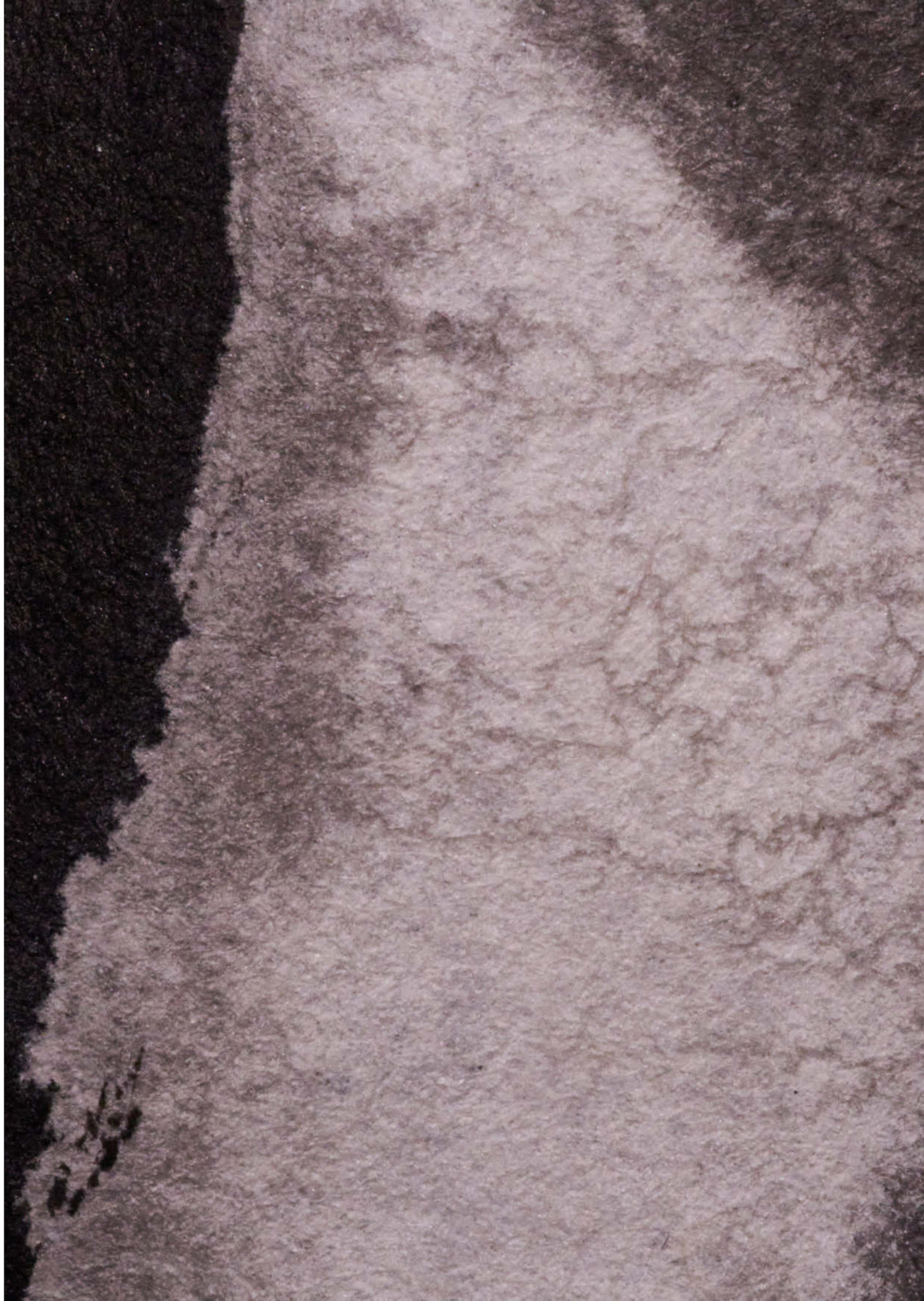
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Our Approach

From the Figure of the Chinese Intellectual Artist (Wenren Hua) to Contemporaneity

In eighth-century China, a new figure emerged — that of the intellectual artist, or wenren hua (文人画). This figure became central to Chinese cultural history and continues to resonate in the present day.

The wenren hua is one who follows the humanistic values and teachings of tradition, while constantly reinterpreting and applying them to the artistic and intellectual needs of their own time. This process has never ceased; it continues to evolve within the contemporary world.

The wenren hua embodies in a single person the poet, the painter, the calligrapher, the theorist, the scholar, and the thinker. For them, the cultivation of the spirit and the intellect is a fundamental purpose of artistic practice.

Thus, a deep connection arises between practice and theory — between thought and artistic expression. The arts are not separated from one another, and a continuous thread unites intellectual reflection with material creation.

While this figure is deeply rooted in Chinese cultural heritage, it remains relevant and compatible with the artistic and cultural needs of contemporary, globalized society.

Moreover, the wenren hua naturally aligns with the principles of Environmental Aesthetics — an essential current of contemporary art. In an age where many of humanity's greatest challenges are environmental, the traditional Chinese respect for nature offers a profound model for renewal.

For the wenren hua, harmony with nature is not merely an aesthetic ideal but an ethical and existential one: humanity and nature form two interdependent parts of a single system. To preserve human life, natural existence must also be protected — for the decay of one inevitably leads to the decline of both.

"who discusses painting in terms of form likeness, has the understanding of a child"

Su Dongpo

Mountain + Water

By; Mary Corrigall

Gwen Van Embden's "Mountain + Water," reflects her enduring fixation with the essence of the landscape. It is not only its art historical significance that drives this interest, but its significance in the context of South Africa's political history. Her practice, rooted in an intuitive approach and shaped by a deep engagement with the medium of black ink, drawing inspiration from Chinese *Shan Shui* painting. In her work, the landscape becomes both a space of retreat and a site of recognition—a stage on which inner turmoil and external realities are equally present.

Van Embden's chosen medium—black ink—anchors her affiliation with Asian artistic methods, particularly the ancient Chinese tradition of *shanshui* painting. The title "Mountain + Water" refers directly to *Shan Shui,* where the contrast between mountain (the immutable) and water (the fluid) serves as both a visual metaphor and philosophical inquiry. In her paintings, Van Embden invokes these dualities, echoing the centuries-old Chinese practice where each brushstroke carries the weight of history, yet is utterly rooted in the present moment of making.

These works are unified by a series of horizon paintings, works that exemplify Van Embden's pursuit of purity in both process and subject. The horizon, for her, is not an imagined fiction or idealized scene but the distilled recollection of many landscapes—an unadulterated subject. Through the horizon, Van Embden charts her fluctuating psychic, spiritual, and physical energy, allowing each work to function as a visual record of presence and the prevailing equilibrium.

There is a tension between abstraction and figuration, more marked in some works where the suggestion of form is subtle. The relationship between the natural and built environments suggested through ambiguous silhouettes adds another layer of intrigue.

Yet, ultimately, purity and distillation are central to her practice. Not only does she distill the core formal elements that delineate a landscape through a constrained though intuitive process but in so doing she remains faithful to her medium, the ink and the Belgian linen canvas. This raw unbleached canvas imparts a textural quality, which echoes the natural scenes that Van Embden evokes.

The elongated, narrow canvases limit the composition but further advance this notion of distillation and purity - drawing attention to intuitive gestural marks that express the essence of the remembered landscapes that Van Embden renders.

The monochromatic palette and sparse mark-making reinforce the conceptual and visual unity, offering a perceivable "gauge" for viewers to sense the subtle modulations of energy, mood, and memory that inform each piece.

European art traditions—such as the black of Rembrandt's mezzotints or the gold leaf reminiscent of Sienese altarpieces—subtly filter into the format and surface treatment of her works. Yet, it is through the embrace of Asian art's ethos and techniques that Van Embden finds a language capable of holding both stillness and flux, memory and presence.

Ultimately, "Mountain + Water" is not only the distillation of the two titular elements of the landscape as per Chinese tradition, but an inquiry into the act of seeing and remembering. The paintings manifest as products of different cultures and histories, offering a space where personal experience and collective tradition can meet. For Van Embden, the horizon is not merely observed, but lived—transformed through ink, intuition, and the purity of line into a record of what is both fleeting and eternal.

Mountain + Water 2

By; Pippa Skotnes

There is a politics of landscape, but that politics is at once a politics of retreat –an escape from the troubles of country and soul – and of recognition – a reflection, or externalisation of the very troubles from which it also serves as an escape. Rilke says that "the earth has made itself invisible inside you" but in painting we also make our inside visible in the land. Landscape is never one thing or another it is always both painter and the painted, the perceived and the expressed.

Landscapes have been at the heart of Chinese painting for a thousand years. The word for landscape painting *Shanshui hua*, embodies the contrasts of mountain and water, the immutable and the fluid, the enduring and the evanescent. For Chinese painters these contrasts are also expressed in masterly brushwork, each stroke carrying the weight of pigment from a hundred strands of ink-laden hair, each painting in conversation with centuries of artistic tradition.

These works represent an exploration of the power of painted traditions of landscape art and the rich expressive tonalities of Chinese ink wash paintings, the lamp black burr of Rembrandt's mezzotint or the dark night of Goya's Disasters of War. They are also a turning out of the inside – grim, deeply felt anxieties in endless dialogue with the beauty of a painted mark.

The body of work speaks to Chinese, European and African forms of landscape making, to the importance of representation (and painting traditions) and it tries to offer a way to make sense of contemporary issues on the stage of the land that will survive them.

These paintings are made using black ink on canvas and silk; the format refers to the (rotated) screens of Chinese ink wash paintings. They include references to Goya and Turner et al while the gold leafed backgrounds to Sienese altarpieces. The contrasts of invoking at once deep space and time of distant mountains and the foregrounded spaceless presence of gold surface.



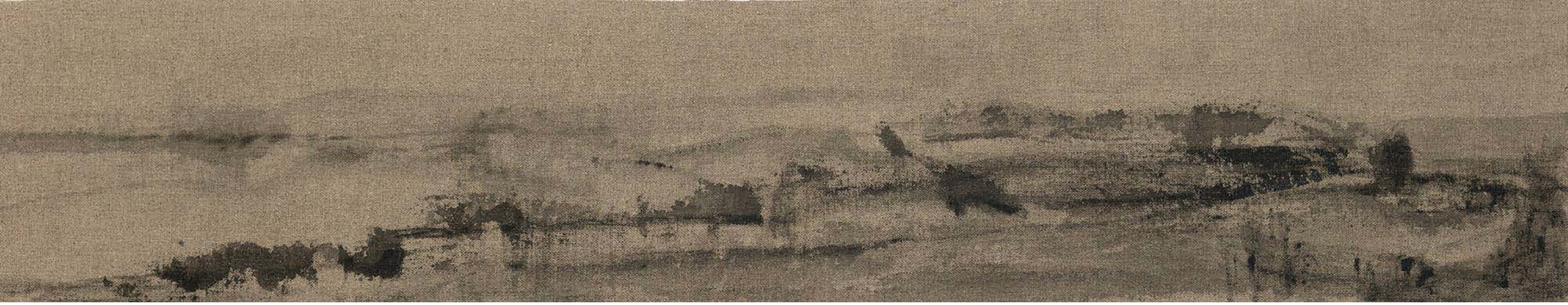
Poppies 25, ink on silk mulberry paper, 100 x 220 cm, 2025



MOUNTAIN + WATER series 24, ink on linen, 23 x 72 cm, 2025



MOUNTAIN + WATER series 25, ink on linen, 19 x 101 cm, 2025



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MOUNTAIN + WATER series 4, ink on linen, 23 x 69 cm, 2025



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Kun Can, the *Neijing Tu*, and the Method of Analogy

By; Fu Xiaodong

I. The Expansion of Cognition

As a curatorial project of critical education, starting in 2012 I organized the "Eighth Day — Artists Visit Scientists' Laboratories" program, hosted by Space Station and Guokr. Over four years, I organized artists to visit the laboratories of different scientists at Peking University, Tsinghua University, and the Chinese Academy of Sciences, with each visit including three or four lectures by the relevant scientists, covering more than 20 disciplines. In October 2017 I curated the art project *The Plan to Create Images* in cooperation with the Microsoft AI division. In November I conducted a five-day graduate workshop on "Daoist Images and the Philosophy of Technology" at Xi'an Academy of Fine Arts. Through the exploration of the unknown, thinking originally confined to the field of art expanded into different knowledge systems, enlarging the domain of cognition and opening up a field of even greater possibility.

How can these fragments of knowledge be structured and systematized? Western philosophy of technology traces its origins back to Greek mythology. For example, Latour champions the "Gaia hypothesis," likening the Earth to a self-regulating, living superorganism. There exist complex, coherent interactions of energy among living beings and the natural environment—including the atmosphere, oceans, polar ice caps, and the rocks beneath our feet. If we trace the origins of the ancient Chinese historical philosophy of technology, we encounter Daoist theory, a kind of proto-scientific doctrine. From Fuxi's Eight Trigrams to the Shang Dynasty's astronomical calendar, ancient China believed in a relation of "unity of Heaven and humanity" between the entire cosmos and human beings. Heaven was deified, representing the laws of natural operation, which could also be understood as a kind of respect for objectivity similar to that of the natural sciences. Confucianism is more concerned with social ethics and the norms of social institutions. Daoist doctrine is more concerned with cosmology, the relations among the Three Realms of Heaven, Earth, and Humanity, the relationship between body and mind, and doctrines of aesthetics and technology. In Joseph Needham's *Science and Civilisation in China*, astronomy, geography, writing, chemistry, medicine, and other fields all involve Daoist doctrine, which centers on natural laws. Once we have opened a knowledge horizon across different disciplines, how do we face anew the Daoist heritage, which was most passionate about image-making in history? The combination of technology and art is not simply the transplantation of scientific and technological achievements into works of art, but the use of new knowledge systems to open up the unknown world behind images. This offers us a new opportunity.

Latour, as an anthropologist, observed scientists' laboratories as objects of anthropological study, proposing that the object scientists study—"science"—is itself a socially constructed product. Scientific research itself is composed of a series of everyday beliefs and cultural traditions; it is a practice with cultural specificity. Science is not an absolute truth but is continuously constructed within the cultural development and historical stages of human civilization, connected to the cognitive level, worldview, cosmology, and other cognitive methods of the people of that time. Science is also a culture. For example, in astronomy, the heliocentric theory of Copernicus that once overturned the geocentric theory has itself already been replaced by the theory of the cosmic "membrane." Truth and error are constantly transformed as the scope of cognition expands. Everything we regard as solid and trustworthy knowledge may still become a partial theory within the process of cognition.

The ancient texts that have survived the long river of time, after being cut off by different regimes, cultures, beliefs, migrations, and wars, leave behind only the empty shells of images that appear on the surface—like slices, evidence that summons thoughts once preserved, collective human understandings and interpretations of the world that truly existed in another time and space. In an age when gravitational waves are frequently recorded, gene scissors are in use, the God particle has appeared, and the AI AlphaGo has crushed Go players, the mysteries of the natural universe are being revealed bit by bit. The mixture of knowledge constantly appearing in globalized social media has also given us new angles from which to understand ourselves and the world we inhabit. We are still in a process of gradually understanding the world.

In *Order Out of Chaos* by Ilya Prigogine and Isabelle Stengers, the authors summarize three hundred years of the history of modern natural science, examining the evolution of science within a cultural context, and pointing out that we should combine dynamics with thermodynamics, physics with biology, natural sciences with the humanities, and Western cultural traditions with Chinese cultural traditions, establishing on a higher foundation a new alliance between humanity and nature, and forming a new view of science and nature.

Every kind of image in the history of art can serve as proof of a particular history, region, religion, and level of technology—the external expression of a school of thought or concept. We no longer focus simply on the evolution of a style or technique; images have become collections of ideas. The history of images and of the perception of images is also a discussion among various cognitive systems carried out by creators and viewers across different times and spaces. The paintable painting has become the readable image. Crossing the research domains of various disciplines, my understanding of art has long since removed the division between tradition and the contemporary. Let us return then to some origins and fundamental questions: How did ancient China understand nature? How did it handle the relationship between the subject and objective nature? What different conceptual distinctions existed between East and West? Let us begin another journey of knowledge exploration within images.

II. Kun Can and the *Neijing Tu*

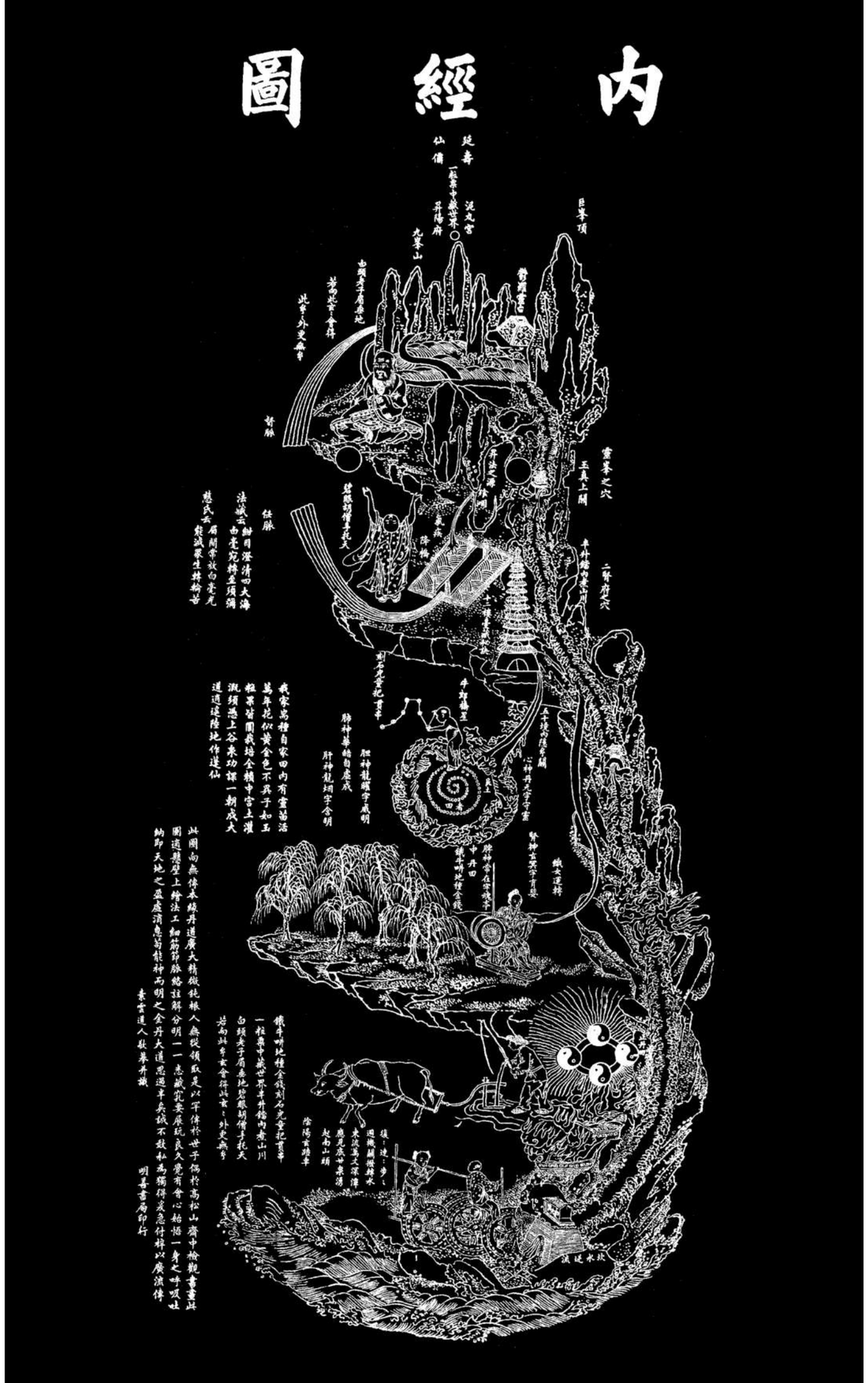
Mountain-and-Water painting (*shanshui hua* 山水画) is the mainstream of Chinese scroll painting history. How can natural images be restored within a cognitive framework? This was my point of entry. In June 2017, the exhibition of the Four Monks of the early Qing at the Palace Museum triggered this path. Kun Can 髡残 (1612-1672), one of the Four Monks of the early Qing, was a monk painter of the late Ming and early Qing who once declined the robe of the Caodong sect and was a famous monk known for his enlightenment through the Dharma. The Caodong 曹洞 sect mainly expounds the relationship between "suchness" (*zhenru* 真如) and the phenomenal world, holding that between all things there is a relation of "mutual interpenetration" (*huihu* 回互) and "non-mutual interpenetration" (*buhuihu* 不回互). "Mutual interpenetration" means that all things interpenetrate and fuse with one another: although the boundaries of things are clearly distinguishable, within one there is the other, and within the other there is one; they mutually enter into each other without distinguishing self from other. "Non-mutual interpenetration" means that all things each have their own position, each abiding in its own place without confusion. The Caodong sect's most important practice was silent, practical seated meditation; it held that by simply meditating in this way, one could depart from the five desires, remove the five hindrances, and meet the Buddha—without burning incense, prostrating, chanting the Buddha's name, performing repentance, or reading sutras. These practical experiences of seated meditation, together with the Caodong sect's understanding of the relations among all things, formed the intellectual foundation of Kun Can.

The Platform Sutra 《坛经》 states: "The nature of people in the world is pure, like a clear sky; wisdom is like the sun, knowledge like the moon, wisdom and knowledge always bright. When one clings to external objects, delusive thoughts cover it like floating clouds, and one's own nature cannot be made clear." This already clearly presents the metaphor of sun, moon, and floating clouds for mind-nature and wisdom. The Caodong sect, which valued the *Yijing* 《易经》 and the study of changes, was described in the Qing dynasty as follows: "The family style of Caodong: the sovereign and ministers unite in the Way; the upright and the partial support each other; the bird's path and the dark journey, the golden needle and jade thread, mutual interpenetration within and without; principle and matters intermingle, without establishing a single dharma." The Caodong sect was saturated with a temperament that valued the six lines and the foundations of Yijing thought. During the Ming and Qing dynasties, Buddhism and Daoism were connected in cultivation practice, with an evident tendency toward the fusion of the Three Teachings; many monks also practiced inner alchemy. In his colophons, Kun Can signed under the names "Daoist of Remnant" (*Can Daoren* 残道人), "Daoist of Patience with Humiliation" (*Renru Daoren* 忍辱道人), and "Daoist Dwelling in Lightning" (*Dianzhu Daoren* 电住道人), revealing his daily practice of cultivating both Buddhism and Daoism, closely connected to the inner alchemy of Daoist cultivation.

The *Neijing Tu* 《内经图》 is a secret diagram of the qi channels and heart-method of Daoist inner alchemy, originating from the *Huangting Neijing Jing* (*Scripture of the Yellow Court's Inner View*《黄庭内景经》). It uses the form of a Mountain-and-Water painting to connect the five viscera and six bowels of the body's internal anatomy with the two meridians of conception and governor (*ren* 任 and *du* 督), designing them as a harmonious small celestial cycle of mountains, waters, pavilions, and terraces—a secret essential diagram not transmitted for a thousand years.

The Neijing Tu represents the true essence of Daoist still-cultivation thought and technique. Its cryptic expressions, riddles, and hidden language appear extensively in both diagrams and discourse, expressing the inner-work concepts of cultivating life and firming fate and of the interaction between Heaven and the human. The inner alchemy method began in the pre-Qin period; the *Neijing Tu* passed through several versions over time, and the version seen today was formed in the late Ming and early Qing. In the thirteenth year of the Guangxu reign, it was discovered and made public by Liu Suyun, a chief eunuch of Empress Dowager Cixi, at the "Gaosong Shan Zhai" temple of the Huoshan school; the woodblock version can still be seen on the wall of the Baiyunguan (White Cloud Temple) in Beijing.

In the *Neijing Tu*, the internal structure of the human body is likened to a set of natural landscapes, accompanied by highly metaphorical poems that make visible the important acupoints and essential techniques of the practice through images. In the picture, the essence-*qi* of the kidneys is likened to water, as the kidney governs yin and belongs to water. The spring willow in the middle is the liver governing wood; the child of the heart-spirit governs fire; the Weaver Girl belongs to metal and represents the lungs; the field of the heart-mind belongs to earth and needs harmonization and stillness—corresponding to the concept of the Five Phases. The *qi* channel runs upstream along the mountain path representing the spine, converging at the "Nine Peaks Mountain," which is wider at the top and narrower at the bottom—namely the niwan palace (the upper elixir field). The pagoda of the Twelve Storied Tower is the throat; the three acupoints—*weilü* (tailgate 尾闾关), *jiaji* (spine 夹脊关), and *yuzhen* (jade pillow 玉枕关)—are all drawn as small city gates, respectively representing the *changqiang* 长强穴, *shendao* 神道穴, and *fengfu* points 风府穴. The qi channel breaks through these three barriers and reaches the top of the head, then connects the conception and governor meridians through the tongue, com-



Neijing Tu《内经图》



Kun Can, *Layers of Peaks and Ridges* 髡残《层峦叠嶂图》

pleting the small celestial cycle. This corresponds to such cultivation methods as visualizing the lower elixir field, breathing the original qi, and swallowing the fluids of the mouth, realizing the process of refining essence into qi, refining qi into spirit, and refining spirit back to emptiness. Inner alchemy cultivation seeks through the agitation of water and fire to exclude the conscious mind, enter the subconscious, activate the original spirit, cultivate both nature and life, and regulate the mind and nourish the disposition. The alchemist imagines the body as a furnace, with essence, qi, and spirit as the medicines, regulating breathing and igniting the fire, driving the Three Corpses and Nine Worms out of the body, while gathering the original spirit within the niwan palace at the top of the head.

Kun Can was surely fully aware of the referents of these metaphors. Using his masterful brush and ink, he repeatedly reproduced this process in a series of *shanshui* paintings, confirming the realization of the inner-work heart-method. All his pictorial schemas are alike: the bottom of the picture is a great body of water, representing the spine as a winding, unbroken mountain path; at the top are complex ninefold peaks wider at the top and narrower at the bottom; overall it is the image of a solitary Kunlun Mountain peak, and the streams flowing from the mountain's head are the precious saliva of the mouth and tongue. Although each image differs slightly—some works have a twelve-story pagoda at the throat in the middle, or a cluster of buildings, and the spine sometimes leans left or right—almost all accord with every claim and positioning of the *Neijing Tu*. In *Layers of Cliffs and Valleys* (*Cengyan Diehe Tu* 《层岩叠壑图》), exhibited at the Palace Museum, the positions of the Three Barriers are accurately drawn with pavilions and buildings; in a cave at the mountainside is drawn a monk meditating in seated meditation; below, a small waterfall flows out and bends into an anomalous S-shaped symbol hinting at the Eight Trigrams. The work is clearly filled with the symbolic markers of the Daoist inner-alchemy seated-meditation metaphor. Contrary to an abstract aesthetic dominated by visual elements, Kun Can's work is filled with the symbolism and metaphor of images. Because of the untransmitted knowledge system of inner-alchemy cultivation, Kun Can's shanshui paintings surpassed his era; like Magritte, he concealed countless riddles within his pictures, becoming a master of obscure, circuitous pictorial metaphor.

II. The Topological Sacred Landscape

This notion of the *shanshui* painting as a metaphor for the body was not founded by Kun Can but had existed since antiquity. According to the Tang dynasty Buddhist treatise *Guang Hongming Ji* (*Extended Collection on Spreading the Light*, 《广弘明集》), which cites Daoist sayings, when Laozi created the world, his body transformed into Heaven and Earth and the myriad things: "His left eye became the sun, his right eye the moon, his head became Mount Kunlun, his hair became the stars, his bones became dragons, his flesh became beasts, his intestines became snakes, his belly became the sea, his fingers became the Five Sacred Peaks, his hair became plants and trees, his heart became the ornate canopy—even his two kidneys united to become the true parents."

Even more directly corresponding is Guo Xi's 郭熙 *Linquan Gaozhi* (*The Lofty Message of Forests and Streams*, 《林泉高致》), which writes: "Stones are the bones of Heaven and Earth," and "Water is the blood of Heaven and Earth." "Mountains take water as their blood vessels, plants and trees as their hair, and mist and clouds as their spirit." Guo Xi's *Early Spring* (*Zaochun Tu*, 《早春图》), with its enormous S-shaped twisting mountain range and connected qi channels, although lacking the landmark touch of the Three Barriers pavilions and terraces, can nevertheless in its composition and structure be seen as a reproduction of an early version of the *Neijing Tu*. Fan Kuan's 范宽 *Travelers Among Mountains and Streams* (*Xishan Xinglü Tu*

Kun Can, *Hut Among Verdant Mountains* 髡残 《苍山结茅图轴》



Kun Can, *Chan Secrets and Conversational Wit* 髡残 《禅机话趣图》



Kun Can *Clouds and Streams* 髡残《云洞流泉图轴》



《溪山行旅图》) appears more like another variant of the same theme, and the Southern Song's *Diagram of the Ascending and Descending of the Body's Form* and the *Mutual Lifting of Yin and Yang* (*Ti Xiang Yin Yang Sheng Jiang Tu* 《体相阴阳升降图》) turns the body into a huge upright mountain form, with the qi channels running upon it.

Shanshui paintings from before the Song and Yuan dynasties and a minority from the Ming dynasty repeatedly describe this theme: from the thatched cottages of the mundane world where roosters and dogs are heard, through hidden caves or steep Three Barriers, reaching the soaring eaves and jade towers at the cloud-touched mountain summit—this is a sacralizing supernatural journey. The blue-and-green *shanshui* of the ancients and the terrace-and-tower *shanshui* of the boundary-painting style were almost without exception descriptions of the realm of the immortals. Among the layered cliffs and stacked ridges, the ornate bracketed terraces, the double-eaved hip roofs with cross-shaped ridgepoles and the hip-and-gable roofs, all are symbols of temples and palaces, marking the main hall as the sacred space of the immortals' residence. The cloud-qi outlined and shaded with washes conceals the blue-green immortal mountains; the auspicious clouds and radiant colors illuminated by the rising sun, the banners fluttering in the wind that summon the spirits, the groups of fine cranes appearing in pairs, even immortals riding phoenixes appearing directly in the sky, and the square ritual altars hidden beneath the peaks and above the precipices—these are all typical iconographic markers of sacred space. Passing through peach blossoms and bamboo groves and entering caves, what reveals the immortal realm is often verdant pines and cypresses; the pine is the evergreen tree, marking a timeless and unchanging time and space. Like what is described in Tao Yuanming's 陶渊明 *Peach Blossom Spring* 《桃花源记》, this is the dwelling of Heaven and humans, where one day above equals ten years below. Three mountains, not connected, separated by broad waters, are classified as the Three Islands of the Sea—Fangzhang方丈, Penglai蓬莱, and Yingzhou瀛洲—as for example Wang Ximeng's 王希孟 Song dynasty *A Thousand Li of Rivers and Mountains* (*Qianli Jiangshan Tu* 《千里江山图》).

The small figures in the scene are all travelers in transitional spaces amid the mountains and waters, difficult journeys of seeking—at the mouths of waterfalls or caves in barren mountains and steep cliffs they search for an opening in time and space, hesitating on bridges where they know neither advance nor retreat, travelers tossed about by fate on the track of time and the journey of the mind-nature. A cave is like a cosmic wormhole, connecting worlds of different natures. Combined with the *Neijing Tu*, besides the theme of the external image of the immortal realm and long life without aging, the landscape is also a space of the mind-nature that one can enter—through holes, through tranquil, concentrated, inner-visualizing meditation amid hardship and tribulation—flipping inside and outside to enter a sacred space. Inside is outside; outside is also inside. The landscape thus becomes a "Klein bottle" with humanity within and nature without—a topological space with the functions of convergence, connectedness, and continuity.

Zong Bing's 宗炳 *Preface to Painting Landscape* (*Huashanshui Xu* 《画山水序》), the first treatise on Chinese *shanshui* painting, describes this topological experience in words:

"The sage embodies the Way and mirrors things; the worthy clears his mind and savors images."

"Moreover, great as Mount Kunlun is, small as the pupil of the eye is—if you press the eye close to it within an inch, its form cannot be seen; but if you withdraw to a distance of several li, it can be enclosed within the pupil. Truly, the farther away one is, the smaller it appears."

"Now with regard to what responds to the eye and meets the mind as principle, when the class is perfected in skill, then the eye responds in the same way and the mind joins in. Response and meeting move the spirit, and the spirit transcends and attains principle."

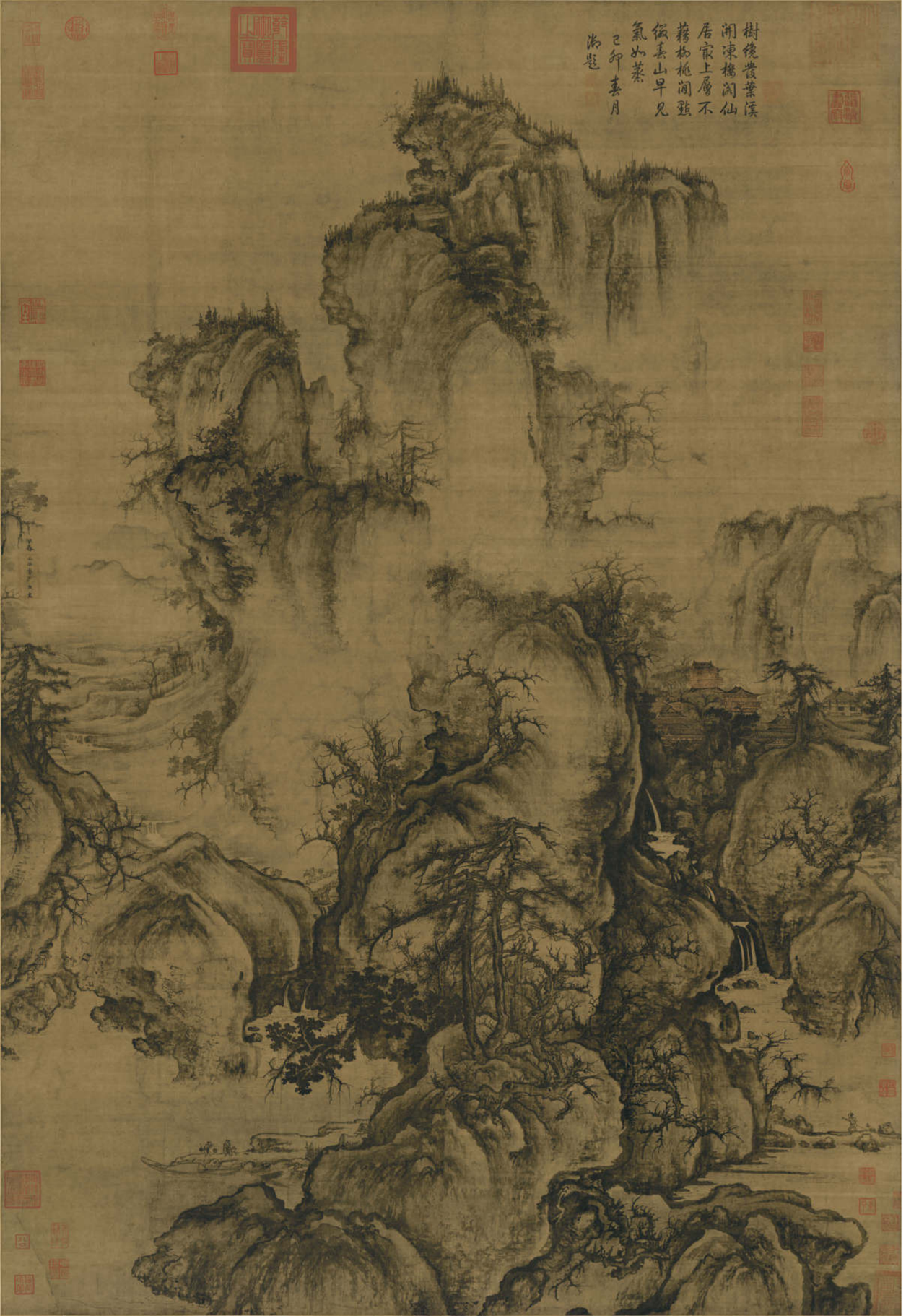
During the Northern Song, *shanshui* paintings flourished without decline: they were huge in size, intricate in depiction, time-consuming to make, and inevitably hung on the main wall of the grand hall of a great residence—which in the structure of old dwellings is the position of the deity image. In the early Daoist system in China, image-worship was not the primary focus; the ritual platform of Daoist altars still took the *boshan* censer (hill censer) as the center of worship, and artificial rockeries in courtyards once served the function of summoning the spirits. To this day, the perforated Taihu stones still appear on desks and in gardens, though the ideas behind them have long been buried in the torrent of history. The *shanshui* painting with topological spatial properties is undoubtedly a marker of the cosmic view of the unity of Heaven and humanity, once possessing the function of immortal faith and sacred totemic worship.

In the Zhuangzi, *Discussion on Making All Things Equal* (*Qiwu Lun* 《庄子齐物论》), it says: "Beyond the Six Receptacles (*liuhe* 六合), the sage preserves them but does not discuss them; within the Six Receptacles, the sage discusses them but does not argue about them." The "Six Receptacles" are interpreted by Pan Yuting 潘雨廷 in *Yi Lao yu Yangsheng* (*The Changes, Laozi, and Nourishing Life* 《易老与养生》) as a regular cube of three-dimensional space; "within" is three dimensions, "beyond" is multidimensional space. In the Zhuangzi, chapter *Great Ancestral Teacher* (*Dazongshi* 《庄子大宗师》), Confucius says: "He roams beyond the bounds; I roam within the bounds." Roaming beyond the Six Receptacles is "roaming in the single *qi* of Heaven and Earth." Daoism pursues infinite time and space; long life is infinite time, the immortal realm is infinite space, and all this can be experienced only by entering a higher-dimensional state of consciousness through seated meditation and visualization. Rather than saying one ascends to immortality, it is better to say one enters a subconscious state, lifting the heart-mind from the external three-dimensional world into a higher-dimensional space, and obtaining the infinity of time and space through spiritual wandering. If length, width, and height are the coordinate axes measuring three-dimensional space, then one can imagine human consciousness as the endpoint of a fourth coordinate axis, continuously shifting and transforming space amid constant wandering and karmic conjunction. It can be said that human consciousness is the opening to the higher-dimensional time-space that the ancients long sought—obtaining within the human body itself a vast infinity in union with the cosmos. *The Neijing Tu* is the secretly transmitted method of the Daoist dual cultivation of nature and life, the key to opening the mouth of the time-space cave, all metaphorized in the form of *shanshui* painting.

III. The Yin-Yang Five Phases Doctrine and the Method of Analogy

Dong Zhongshu 董仲舒 writes in *Chunqiu Fanlu* (*Luxuriant Dew of the Spring and Autumn Annals* 《春秋繁露》): "The *qi* of Heaven and Earth unites as one, divides into yin and yang, is judged into the four seasons, and is arrayed into the Five Phases. 'Phases' means movement; their movements differ, and therefore they are called the Five Phases. The Five Phases are the five offices; they generate one another in sequence and overcome one another at intervals. Thus they govern order; if one goes against them, there is chaos; if one follows them, there is order."

The theological thought of "unity of Heaven and humanity" incorporates all things in the universe into the system of yin-yang and the Five Phases for classification and explanation. The cosmic model can be understood through the *Xici Zhuan* (*Commentary on the Appended Judgments* 《周易系辞上》) of the Zhouyi: "In the Chang-



Guo Xi, *Early Spring* 郭熙《早春图》

es there is the Supreme Ultimate, which generates the Two Principles; the Two Principles generate the Four Images; the Four Images generate the Eight Trigrams." In Chen Tuan's *Wuji Tu* (*Diagram of the Ultimate of Non-Being* 无极图), yin-yang, the Five Phases, and the Eight Trigrams correspond to one another both spatially and dynamically, extending through the myriad things, interlocking with one another to form a whole. Pan Yuting held that "the Hexagram Position Diagram of Fuxi's Sixty-Four Hexagrams corresponds to all events in four-dimensional space—within the eight-cell cavity." The *najia* method 纳甲法 uses the phases of the moon to correspond the twelve double-hours of the day and the heavenly stems' temporal attributes within it. This is a topological cosmic structure relation in which time and space are unified, flipping from within to without, continuously transforming in motion. The four directions of east, west, south, and north correspond to the four divine beasts—the Azure Dragon, Vermilion Bird, White Tiger, and Black Tortoise—and at the same time represent the twenty-eight lunar mansions, the groups that govern the rotation of the heavens, establishing a unification from astronomy to geography, with the human being at the center between Heaven and Earth. The Five Phases correspond to the different internal organs of the human body and the operation of the qi channels, and also to different animals, plants, minerals, double-hours, solar terms, and feng shui. This set of numeral trigrams from three thousand years ago, possessing the heavenly stems and earthly branches, the four directions and four seasons, the Five Phases and six lines, the *Hetu Luoshu* 河图洛书 of yin-yang and the Five Phases generating and overcoming one another, as well as such time-space insights as mutual information, the repetition of reversal, and the interweaving of threes and fives, layer upon layer forming the integral structure of the Three Realms of Heaven, Earth, and Humanity—has been transmitted to the present day, its most common applications being the system of traditional Chinese medicine, mathematical geometry, pictographic writing, and computer algorithms.

The Five Phases doctrine is used to describe the relations of mutual movement among different systems, with the generative and overcoming transformations based on their inner natures. Just as in computer algorithms, how each word in a storage register should be understood depends entirely on the role that word plays in the program. The "method of analogy" enables all things to establish a tightly connected viewpoint. It is used to explain the accumulation of observation and knowledge in everyday life, and also to construct an entire grand symbolic system of political rule. The movements of the celestial bodies, the contingent events of natural climate, the order and chaos of state politics, and the social ethics and morals of human beings—all are constructed into a corresponding system of explanations.

If one understands it mathematically, the Chinese yin-yang, Five Phases, and Eight Trigrams are very much like a Möbius strip—a self-looping ring with no beginning or end, no obverse and reverse, no inside and outside—also a topological system. Topology studies the properties of geometric figures that remain unchanged under continuous deformation, considering only the positional relations among objects without considering their distance and size. Lacan also used topology to construct the structure of human psychoanalysis: the subject receives its own message from elsewhere; each term is already foreshadowed in the structural relations of the other terms; conversely, each term, through its retroactive action, determines the meaning of the other terms—a loop of the unconscious circuit. Chen Tuan's 陈抟 *Wuji Tu* is interpreted as a method of inner-alchemy cultivation; the Eight Trigrams are often used to divine external changes; yin and yang are the 1 and 0 used by Leibniz to invent binary; the changes between yin and yang metaphorize the internal operating structure of the human body, the circumstances of a person's life, the course of social history and celestial movement, all represented by the sym-

Li Cheng, *Temple in the Clear Mountains* 李成《晴峦萧寺图》



Fan Kuan, *Travelers Among Mountains and Streams* 范宽《溪山行旅图》



bols of the sixty-four hexagrams, continuously turning, flipping, and extending up and down, inside and outside, on circular tracks. The *Xici Zhuan* of the *Zhouyi* 《周易系辞上》 says: "The virtue of the yarrow stalks is round and spiritual; the virtue of the hexagrams is square and knowledgeable; the meaning of the six lines is easy and communicative." For two thousand years the changing images of yarrow stalks, hexagrams, and lines have all turned back to be obtained in the five viscera and six bowels and the circulation of *qi* and blood.

The AI theorist Douglas Hofstadter, by writing programs that can think for themselves, explores the way human beings think. He hypothesizes that the human brain is an extraordinary piece of software that, through continuous measurement, comes to understand its own thinking mechanisms, in order to build machines that can think. He wrote *GEB* (*Gödel, Escher, Bach*) and *Fluid Concepts and Creative Analogies: Computer Models of the Fundamental Mechanisms of Thought*. He holds: "Your mind is at all times trying to place the new situation you are in into the context of other situations you have encountered before, that is, to understand the new situation at a higher level of abstraction; this involves stripping away irrelevant and superfluous details and isolating what is truly important." "I believe that thinking involves finding the essence of a situation, and this idea is closely related to the notion that analogy is the core of cognition. Basically, this view holds that analogy arises when we ignore surface appearance and find the deep core essence shared by an old and a new situation, and treat the new situation as the same as (or a kind of) a previous situation." To give the simplest example: in teaching the AI to attach recognition labels of repetition and sequence to "ABC" and "IIJJKK," when the condition "ABC" becomes "ABD," the AI can automatically generate "IIJJLL" through the sequence label. The deeper connections and abstract relations among symbols have become the essence of the subconscious automatic association of the human brain. This way of thinking—not the direct classification of surface categories and subjects, but the search for identity of inner, deep nature—corresponds strongly to the cosmic view of universal connection and mutual transformation formed by the yin-yang, Five Phases, and Eight Trigrams doctrine, in which any phenomenon can be understood as an embedded relation within a time-space structure.

From the 1940s onward, with the development of mathematical logic and artificial intelligence, computation characterized by cognitive-computational representation emerged. To bridge the gap in intelligence between humans and machines, thinking about the human mind and cognitive science became a prominent subject in AI research. Its indirect philosophical sources are mainly Pythagoras's "number," Platonism's "doctrine of Forms," and Aristotle's "teleology"; its direct sources are mainly Descartes's "mind-body dualism," Hobbes's "reasoning as computation," Leibniz's "pre-established harmony," and early analytic philosophy and logical empiricism. These all neglect the role of the cognizing subject's brain, body, and environment in cognition and intelligent activity, and are called non-embodied cognition and the computational-representational view. The concept of embodiment points out that cognition is embodied, that cognition arises from the interaction between the body and the world, that the human mind is not confined to the head but is rooted in the entire organism and the environment in which the organism is situated, depending on the neural layer and its lower processing processes and structural relations—an activity process of a complex system in which brain, body, and environment are integrated and interwoven, a self-organizing mega-system formed through continuous activation, selection, competition, and recombination. From the 1980s, the second generation of cognitive science made a turn, mainly encompassing "embodied cognition," "situated cognition," and "embedded cognition." Embodiment emphasizes the interaction among brain, body, and environment—a mutually triggered karmic conjunction—holding that humans are closely connected with their external environment and the external things within it, together forming a dynamically coupled system.

Researchers used a mathematical model called "algebraic topology" to determine the geometric structure positions in a virtual brain built by software. To test the model, they conducted experiments on real brain tissue.

In 2015 the *Blue Brain Project* published the first digital copy of a cerebral cortex, and researchers, using algebraic topology to study neuroscience for the first time, revealed a space and cosmos with multidimensional geometric structures within brain networks, in which each neuron connects with other neurons in a specific way to produce geometric objects. When researchers apply stimuli to the virtual brain tissue, more and more higher-dimensional neuronal cliques temporarily combine, enclosing higher-dimensional voids—namely higher-dimensional cavities. The brain responds to stimulation by building and then erasing multidimensional towers of blocks, somewhat like sand being cast into shape and then collapsing into a multidimensional sand tower. After repeated tests, the laboratory found that this higher-dimensional brain structure could never arise by chance. Then, following the diagram of the *Neijing Tu*, gathering the original spirit at the *niwan* palace in the brain to obtain infinite time-space, and using the Eight Trigrams and the sixty-four hexagrams and their changing lines to perform numerical derivations, the body-mind training techniques accumulated from two thousand years of experience can also be understood as a special symbolic system that seeks to approach the truth.

We return to the pictorial metaphors that the ancient Kun Can and the *Neijing Tu* have brought us: everything is hidden within the secrets we use daily without knowing. The Klein bottle is a surface that can only truly manifest itself in four-dimensional space—a non-orientable topological space, which can be simply described as a bottle whose opening and the hole at its bottom connect with each other, having no distinction between inside and outside. If it is projected onto a two-dimensional plane, it happens to be exactly the yin-yang fish of the Eight Trigrams—yin and yang, black and white, continuously flipping from inside to outside, circulating, like the projection of a four-dimensional figure onto two dimensions. From Kun Can's seemingly conventional landscape paintings, to the Neijing Tu, to the method of analogy: if these images, from the very beginning, understand the relation between the human body-mind and cosmic time-space in terms of higher-dimensional mathematical structures, then after bridging the walls among disciplines and between ancient and modern, China and the West, can we decode and recognize anew those systems of knowledge experience preserved within the images that lie in the rubbish heap of history?



Diagram of the Ascending and Descending of the Body's Form and the Mutual Lifting of Yin and Yang
《体相阴阳升降图》

髡残、内经图与类比法

文：付晓东

——道家图像与技术哲学演讲稿之一

这是2017年9月，在歌德学院《土地、导灵、科学与政治——关于后人类主义和新唯物主义》讨论会上的演讲，后来又在关山月美术馆和四川美院演讲过，作为一个将科学、艺术与传统联系起来进行图像分析的起点，将延展出一系列以不同图像作为切入点的更多方面的研究。

一、认知的扩展

作为批判性教育的策展项目，从12年开始，我组织了由空间站和果壳网主办的“第八日——艺术家的访问科学家实验室”计划。在4年的时间，组织艺术家们去北大、清华、中科院的不同科学家实验室访问，每次进行相关科学家进行3、4场的演讲，接触了20多个学科。17年10月策划了微软人工智能部门合作艺术项目《造图计划》。11月在西安美院做了为期5天的《道教图像与技术哲学》的研究生工作坊。通过对未知的探索，原本局限在艺术领域的思考扩展到不同的知识体系,扩充了认知领域，也打开了一个更具可能性的领域。

如何把这些知识的碎片结构化系统化？法国的技术哲学，会把源头追溯到希腊神话中去。比如拉图尔所推崇的“盖亚假说”，把地球比喻成一个自我调节的有生命的超级有机体。生命体与自然环境，包括大气、海洋、极地冰盖以及脚下的岩石之间的能量存在着复杂连贯的相互作用。如果追朔中国古代的历史技术哲学理论的源头，会遇到道家理论，是一种原始科学的教义。从伏羲八卦，到商代天文历法，中国古代认为整个宇宙和人之间是一种“天人合一”的关系，天被神性化，代表自然运行的规律，也可以说是一种类似自然科学对客观性的尊重。儒家更多是关于社会伦理和社会制度的规范。道家学说更多是关于宇宙论、天地人三才的关系、身心关系、美学与技术的学说。李约瑟在《中华科技文明史》中，天文、地理、文字、化学、医药等方面都涉及到以自然规律为主体的道家学说。当我们已经获得了一个打开不同学科的知识视野，如何重新面对历史中最热爱制造图像的道家遗产？科技与艺术的结合不是简单地把科技成果挪用到艺术作品中，而是用新的知识系统去打开图像背后的未知世界，这给我们提供了一个新的契机。

拉图尔作为一个人类学家，把科学家的实验室当成人类学的研究对象进行观察，提出科学家研究的对象——“科学”也是社会建构的产物。科学研究本身也是由一系列的日常信仰和文化传统构成，是具有文化特异性的实践。科学不是一个绝对化的真理，是在人类的文化发展和历史文明阶段不断地被建构出来的，与那个时间段的人的认知水平，世界观、宇宙观等一系列认知方法有联系。科学也是一种文化。比如天文学里，曾经颠覆“地心说”的哥白尼“日心说”早已被宇宙“膜”的理论所替换。真理和谬误总是随着认知范围的扩大而不断转变，一切我们认为坚固可信的知识，依然可能成为认知过程中的局部理论。

在漫长的时间之河存留下来的古代文献，经过被不同政权、文化、信仰、迁徙、战乱的时空阻隔之后，只留下表面显现的图像空壳，如同一个个切片，是召唤曾经存留过的思想的证据，是另一个时空中，曾经真实存在过的人类集体性的对世界的认知和解读。在引力波记录频繁，基因剪刀的使用，上帝粒子现身，人工智能阿拉法狗碾压围棋的今天，自然宇宙的神秘之处正在被一点一点的揭示。不断出现在全球化社交媒体中的知识混合，也使我们对自我和身处的世界产生了重新认知的角度。我们依然身处在一个渐进式认识世界的过程之中。

在 Ilya Prigogine 和 IsabelleStengers 的《从混沌到有序》中，则总结了三百年近代自然科学发展的历史，把科学的演进放在一定的文化背景中加以考察，指出应当把动力学与热力学、物理学和生物学、自然科学和人文科学、西方文化传统与中国文化传统结合起来，在一个更高的基础上建立人与自然的新的联盟，形成一种新的科学观和自然观。

艺术史上的种种图像，都可以作为一个特定的历史、地域、宗教、技术水平的证明，一种思潮和观念的外现。我们不再单纯地关注一种风格和技法的演化了，图像变成了一系列观念的集合体。图像和图像认知的历史，也是创作者和阅读者在不同时空中进行的多种认知体系的讨论。可看的绘画变成了可读的图像。在穿越各个学科研究领域的基础上，我对艺术的认知也早已去除传统和当代的间隔，那么先回到一些原点和基础问题，中国古代是如何认识自然的？如何处理主体和客观自然的关系？东西方曾经有着怎样不同的观念上的区分？让我们开启在图像之中进行的另一种知识探险的旅程。

二、髡残与内经图

山水画是中国卷轴画的主流历史。如何把山水图像还原到一个认知论的框架背景？这是我的一个切入点。17年6月在故宫里的清初四僧展览触发

了这一路径。清初四僧髡残作为一位明末清初的画僧，曾经拒绝了曹洞宗的衣钵，是以佛法参悟而著名的高僧。曹洞宗主要观点是阐释“真如”与现象世界的关系，万事万物之间存在着一种“回互”与“不回互”的关系。“回互”指万事万物互相融会贯通，虽然万物的界限脉落分明，但在此中有彼，彼中有此，互相涉入，不区别彼此。“不回互”是说万物各有自己的位次，各住本位而不杂乱。曹洞宗最主要是默默地实修坐禅，认为只要打坐，就能离五欲、除五盖，便是和佛祖相见，不用烧香、礼拜、念佛、修忏、看经。这些实操性的坐禅经验，和曹洞宗的对万物之间关系的理解，皆是髡残的思想基础。《坛经》认为：“世人性净，犹如清天，慧如日，智如月，智慧常明，于外着境，妄念浮云盖覆，自性不能明。”已经明确的出现了将日月浮云，比喻为心性和智慧的说法。重视《易经》和易学的曹洞宗，在清代被描述为“曹洞家风，君臣道合；正偏相资，鸟道玄途，金针玉线，内外回互；理事混融，不立一法。”曹洞宗充满了重视六爻，易经基础的思想气质。明清时期，佛道在修炼上相通，三教融合倾向明显，很多和尚也炼制内丹。髡残在题跋中署名“残道人”、“忍辱道人”、“电住道人”，可见其佛道兼修的日常实践，跟道家修炼的内丹术有很大的关系。

《内经图》是道家内丹术的气脉心法秘图，源于《黄庭内景经》，用山水画的形式将人体内在解剖的五脏六腑与任督二脉关联，设计为山水亭台和谐的小周天，是千年不外传的秘要图示。《内经图》代表了道家静养功思想和技术的真谛，其廋辞、谜词、隐语在图示与论述上大量出现，表现了修性固命，天人感应的内功观点。内丹功法始于先秦，《内经图》中间经过数个版本的变更，目前看到的成型于明末清初年间。光绪十三年在慈禧太后的大太监刘素云在霍山派宫观“高松山斋”发现，并公布于世，至今木刻版还在北京白云观的墙上。

在《内经图》里，人身体的内在结构比喻成了一组自然的山水，配合画面充满隐喻的诗句，将功法的重要窍穴与机要用图像直观化。画面中，把肾的精气部分比喻成水，肾主阴属水。中间春柳是肝主木，心神的儿童主火，织女属金代表肺，心田属土需要调和静止，是五行对应的观念。气脉沿着代表脊椎的山路逆流而上，汇聚到上大下小的九峰山既泥丸宫处。十二楼台的宝塔是咽喉，三个穴位尾闾关、夹脊关、玉枕关都被画成小的城门，分别表示为长强穴、神道穴和风府穴。气脉突破了这三个关口一直来到头顶，然后通过舌头把任督二脉连接，完成小周天循环。对应着存想下丹田、呼吸元气、漱咽津液等修炼法门，实现炼精化气，炼气化神，炼神还虚的过程。内丹修炼就是要通过水火激荡，排除意识，进入潜意识，激活元神，性命双修，调心养性。炼丹者想像身体为丹炉，以精气神为药，调理吐纳，起火通明，将三尸九蟲驱除体外，而将元神聚集在头顶的泥丸宫内。

髡残想必对这些隐喻的所指心知肚明，他使用了擅长的笔墨功夫，在一系列的山水画中，反复重复着这一过程，印证着内功心法的体悟。他的所有图式都如出一辙，画面底部是一片大水，代表脊椎一条蜿蜒不绝的连贯的山路，顶上是复杂的上宽下窄的九连山峰，总体上是一个昆仑山孤峰的形象，山头里流出的溪水就是口舌处宝贵的津液。每一张图像虽然略有出入，有的作品中间咽喉处有十二层宝塔，或是一组建筑，脊椎或向左，或向右，但几乎符合内经图所有的说法和定位。故宫展出的《层岩叠壑图》中，三关的位置准确的画了亭子和建筑，山腰处的山洞里中画一个正在坐禅的和尚，下面流出小瀑布拐成了一个反常的暗示八卦的S形符号。作品中明显的充满了仙道的内丹打坐的隐喻性图像的标志。髡残一反视觉元素主导的抽象审美，却充满了图像的象征和隐喻。由于内丹修炼的秘而不传的知识体系，使髡残的山水画超越了那个时代，如同马格里特一般，在画面上暗藏了无数的哑谜，成为了一个晦涩曲折的图像隐喻性的大师。

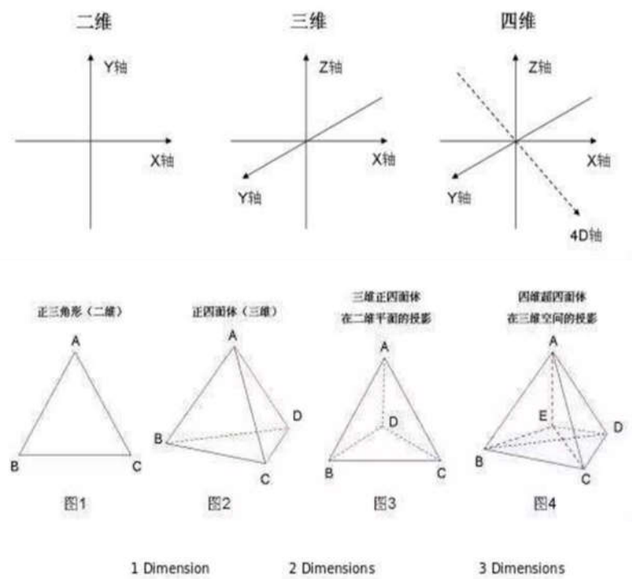
二、拓扑的神圣山水

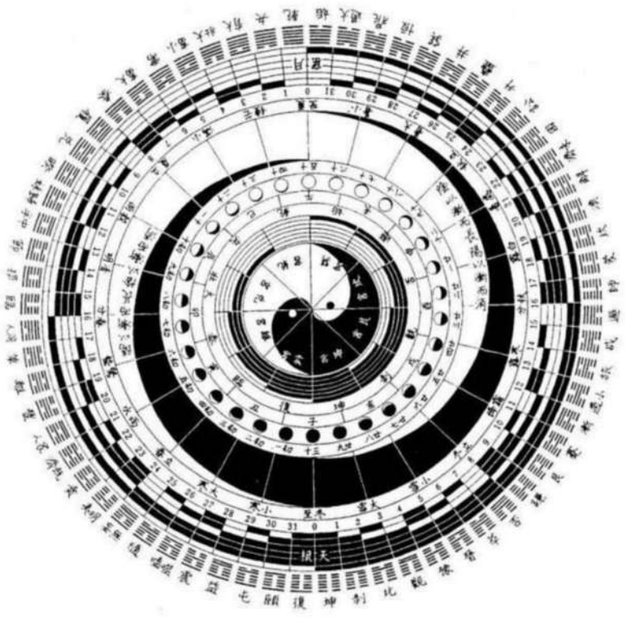
这种关于山水画比喻身体的观念，并非髡残创立，而是古而有之。据唐代佛教论著《广弘明集》转记道教说法，形容老子创世的身体化为天地万物：“左目为日，右目为月，头为昆山，发为星宿，骨为龙，肉为狩，肠为蛇，腹为海，指为五岳，毛为草木，心为华盖，乃至两肾，合为真要父母。”

更为直接对应的是郭熙的《林泉高致》中写到“石者，天地之骨”，“水者，天地之血”。“山以水为血脉，以草木为毛发，以烟云为神采。”郭熙的《早春图》以巨大的S型扭曲山脉，气脉连通，虽然没有三关亭台这样的标志性的点睛之笔，但从布置构图上亦可以看做是早期《内经图》版本的再现，台湾学者黄士珊在《写真之形》中曾经对郭熙的人体山水进行过剖析。范宽的《溪山行旅图》则更像是同样题材的另外一个变体，南宋的《体相阴阳升降图》，身体成为一片巨大直立的山形，气脉运行于其上。

宋元以前和少部分明代的山水画，反复的描述这样一个题材，从人间鸡犬相闻的茅草房景色，通过隐藏的山洞或陡峭的三关，达到云端山顶上飞檐翘角的琼楼玉宇中去，这是一个神圣化的超自







The Hexagram Position Diagram of Fuxi's Sixty-Four Hexagrams 伏羲六十四卦方位图

然之旅。古人的青绿山水和界画的楼台山水，几乎无一例外是对仙界的描述。山间层岩叠嶂，楼台斗拱华丽，十字重檐庑殿顶和歇山顶，都是庙宇宫殿的象征，标志着主殿是神仙居所的神圣空间。勾勒渲染的云气遮掩着青碧的仙山，日出照耀的祥云彩雾，迎风飘动的降神的经幡，成组出现的细微仙鹤，甚至有骑着凤凰的仙人直接在空中神显，隐藏在顶峰之下危崖之上的四方形的道坛，这些都是典型的神圣空间的标志性图像。穿过桃花和竹林，进入山洞，展现仙境的经常是苍松翠柏，松树是长青之树，标志着一个恒久不变的时空。如同陶渊明《桃花源记》里面描述的，这是天上一日地上十年的天人居所。宽广的水域阻隔的三座不相连的山峰，则被归为海上三山，方丈、蓬莱、瀛台，比如宋代王希孟的《千里江山图》既是此类。

点景人物皆是在山水间处于艰难寻旅的过渡空间，在荒山陡崖或者瀑布洞口便出寻找时空开口，在不知进与退的桥之上徘徊，在时间轨迹和心性之途中颠簸于命运的旅人。山洞如同一个宇宙的虫洞，将不同属性的世界相连。结合《内经图》，除了外在长生不老的仙境图像的题材，山水又是一个通过孔洞所连接的，可以通过坎坷磨难的静心秉神冥想内观而进入的心性空间，内外翻转，可以得以进入的神圣空间。里面既是外面，外面也是里面。山水又成为一个以人为内，以自然为外的“克莱因瓶”，是一个具有收敛、连通和连续功能的拓扑空间。

宗炳《画山水序》是中国山水画第一篇论著，用文字描述了这种拓扑经验：

“圣人含道暎物，贤者澄怀味像。”
“且夫昆仑山之大，瞳子之小，迫目以寸，则其形莫睹，迥以数里，则可围于寸眸。诚由去之稍阔，则其见弥小。”
“夫以应目会心为理者，类之成巧，则目亦同应，心亦俱会。应会感神，神超理得。”

北宋时期盛兴不衰山水画尺幅巨大，描绘繁复，耗时漫长，也必然挂在正厅高堂的大宅主墙之上，这在目前的古宅结构中都是神像的位置。在中国早期的道教体系里面并不是神像崇拜为主，道教坛场的仪轨也依然以博山炉作为礼拜中心，假山石在庭院中也曾经起到降神的功能，至今带有孔洞的太湖石依然出现在案头和园林，只是其中的观念早已湮没在历史洪流之中。具有空间拓扑属性的山水画无疑是一个代表了天人合一宇宙观的标志，曾经具有神仙信仰和神圣性图腾的功能的存在。

《庄子齐物论》中说：“六合之外，圣人存而不论；六合之内，圣人论而不议。”“六合”被潘雨廷在《易老与养生》中解释为三维空间的正立方体，“之内”是三维，“之外”就是多维空间。《庄子大宗师》中孔子说：“彼游方之外者也，而丘游方之内者也。”游于六合之外，就是“游乎天地一气”。道家追求的是无限的时间和空间，长生就是无限的时间，仙境就是无限的空间，这一切只有通过打坐冥想使意识进入到高维状态得以体验。与其说是升仙，不如说是进入潜意识状态，将心神从外在的三维世界升至高维空间，以神游的方式获得时空的无限性。如果长、宽、高是丈量三维空间的坐标轴，那么可以把人的意识想象为第四个坐标的端点，在不断的游移和因缘际合之间，延展和转换空间。可以说人的意识，便是古人苦苦寻觅的高维时空的开口，就在人身体的内部获得广大的与宇宙相合的无限性。《内经图》则是道家性命双修，打开时空洞口钥匙的秘传方法，这一切则以山水画的形式来进行图像的隐喻。



Chen Tuan, *Wuji Tu* 陈抟《无极图》

三、阳五行说与类比法

董仲舒在《春秋繁露》“天地之气，合而为一，分为阴阳，判为四时，列为五行。行者，行也，其行不同，故谓之五行。五行者，五官也，比相生而间相胜也，故为治，逆之则乱，顺之则治。”

“天人合一”的神学思想，将宇宙中的万事万物纳入到阴阳五行系统中来进行分类和阐释。宇宙模型可以理解为《周易系辞上》所说：“《易》有太极，是生两仪，两仪生四象，四象生八卦。”，在《无极图》中阴阳五行和八卦进行空间上和动态上的相对应，延展于万事万物，互相套嵌，形成一个整体。潘雨廷认为“伏羲六十四卦方位图对应四维——八胞腔内一切时空事件”。“纳甲法”用月亮蚀相将十二时辰和天干的时间属性也对应其中。这是一个时空一体化，由内及外，互相翻转，连续运动转化的拓扑式的宇宙结构关系。东南西北四个方位，对应着青龙、朱雀、白虎、玄武四种神兽，同时又代表了天象运转的方位二十八星宿的组群，建立了从天文到地理的统一，而人处在天与地的中心。五行对应着人的身体不同的内脏器官和能量气脉运行，也对应着不同的动物、植物、矿物、时辰、节气，以及风水。这套来自三千年前的具备天干地支、四方四时、五行六爻的数字卦，阴阳五行相生相克的河图洛书，以及时空认识的消息旁通、贞悔反复、参伍错综等内容，层层叠加形成天地人三才的整体结构流传至今，最普遍的应用是中医系统、数学几何、象形文字和计算机算法。

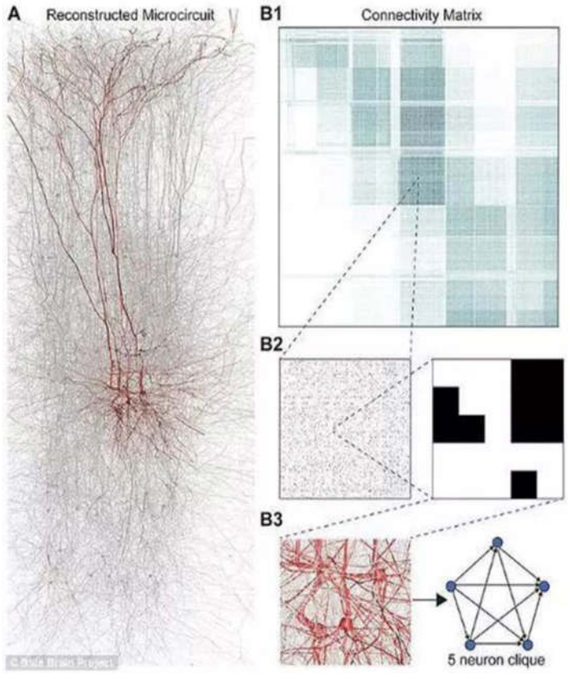
五行说用来描述不同系统互相运动的关系，用其

内在性质而形成的相生相克的转化关系。如同计算机算法中，储存器中每一个字应该如何理解，也完全取决于这个字在程序中所扮演的角色。“类比法”使一切建立起了一种紧密联接的观点。这来用解释日常生活的观察和认识的积累，也用于建构一整套庞大的政治统治的象征体系。宇宙之间的天体运行，自然气候的偶然事件，与国家政治的治乱，人的社会伦理道德，也建构起一套对应性的解释关系。

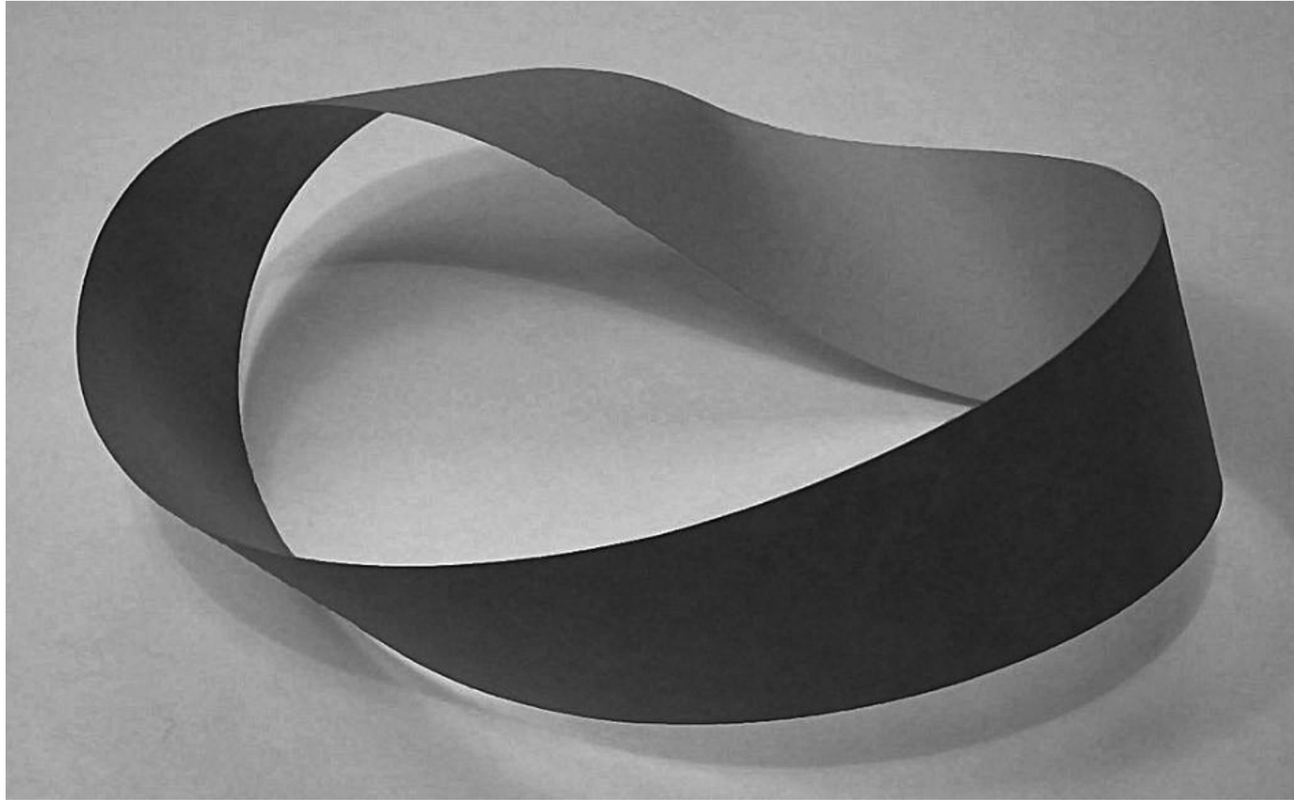
如果用数学的方法来理解，中国人的阴阳五行八卦，非常像一个莫比乌斯圆环，一个自我循环，没有起始结尾，没有反正、没有里外的无限循环的环，也是一个拓扑学的系统。拓扑学研究几何图形在连续改变形状时还能保持不变的一些特性，只考虑对象之间的位置关系而不考虑它们的距离和大小。拉康也用拓扑学来建构人的精神分析结构，主体从他处接受自己的信息，每个词项都已在其他词项的结构关系中得到预示；反过来，每个词项又都通过其回溯作用来确定其他词项的意义，是一个无意识回路的循环。陈抟的《无极图》被解释为内丹修炼的方法，八卦经常拿来占卜外在的变化，阴和阳就是莱布尼茨发明二进制所使用1和0，阴和阳之间的变化，隐喻人身体内部的运行结构，人一生里面的人生境遇，社会历史和天体的运行等等，用64卦的卦象的符号作为表征，不断在循环轨道中上下内外连续、翻转、延伸。《周易系辞上》说：“蓍之德圆而神，卦之德方以知，六爻之义易以贡。” 蓍、卦、爻两千年以来变化的象数，一切又反身以得于五脏六腑及血气运行。

人工智能的理论科学家侯世达通过编写可以自己思考的程序来探索人类思考的方式。他假设人脑是一个非比寻常的软件，通过不断的测量了解自己的思维机制，而来制造懂得思考的机器，曾写过《GEB》和《流动性概念和创造性类比：思维基本机制的电脑模式》。他认为“你的思维无时无刻不在试着将你所处的新情境和你曾经遇到过的其他情况作比较，也即在更高的抽象层面上理解新的情境；这涉及剔除无关和多余的细节，分离出真正重要的东西。”“我相信思考牵涉到找出情境的本质，这一理念与类比是认知的核心这一观点密切相关。基本上讲，这一观点认为当我们忽略表象，找到了新旧两种情境共有的深层核心本质，而将新的情境视为与之前的某个情境（或某一类情境）一样时，就产生了类比。”举一个最简单的例子，我们在给“ABC”与“IIJJKK”贴上人工智能的识别的重复性标签和连续性标签，当条件“ABC”变为“ABD”的时候，人工智能可以通过连续性标签自动生成“IIJJLL”。符号之间更为深层的联系和抽象性的关系，成为了人脑潜意识的自动联想的本质。这种并非表面上科目纲属的直接的分类，而是寻找内在深层的性质上的相同的思维方式，与阴阳五行八卦说所形成的普遍联系互相转变的宇宙观有很强的对应之处，任何一个现象都可以理解为在时空结构里的一个嵌入式的关系。

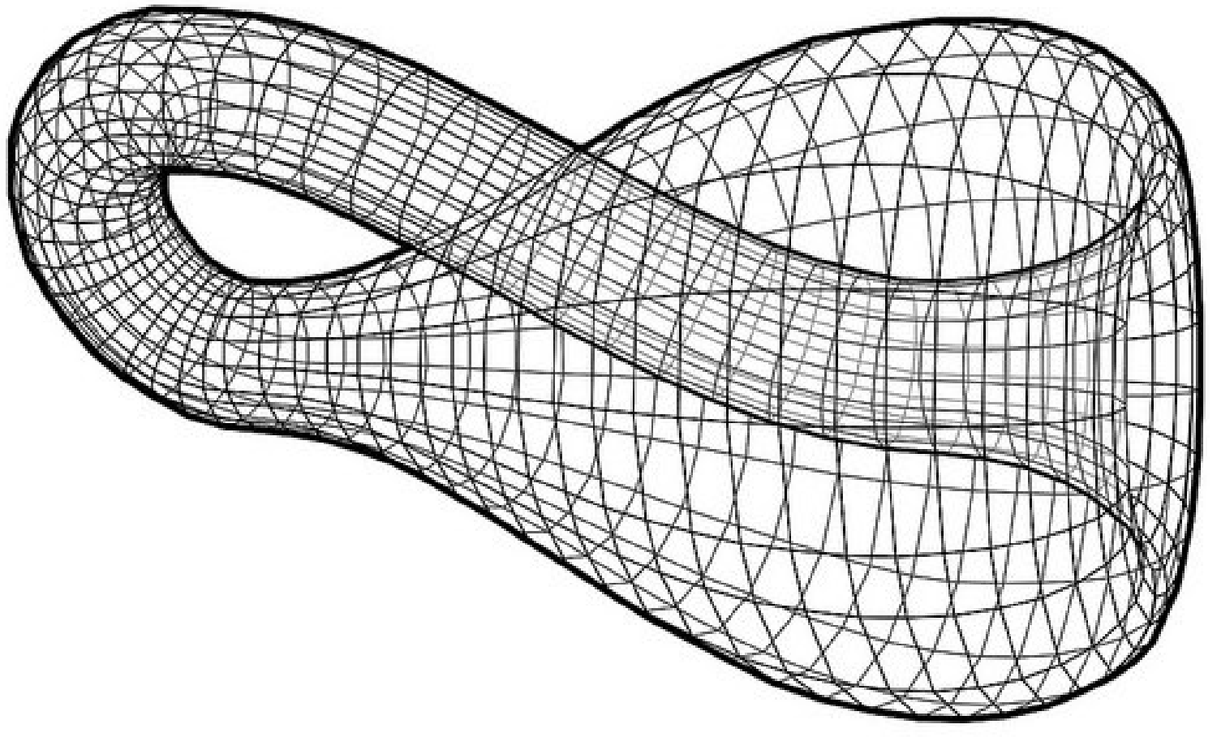
20世纪40年代开始，随着数理逻辑与人工智能的发展，出现了以认知计算-表征为特征的计算。为了跨越人机之间智能差距的鸿沟，对于人的心智和认知科学的思考，成为了人工智能研究的显学。其间接的哲学来源主要是毕达哥拉斯的“数”，柏拉图主义的“理念说”和亚里士多德的“目的论”；直接的这些来源主要是笛卡尔的“身心二分法”，霍布斯的“推理及计算”，莱布尼茨的“前定和谐”和早期的分析哲学和逻辑经验主义思想。这些都忽视了认知的主体大脑、身体与环境之间在认知和智能活动中的作用，被称为非涉身认知和计算-表征观。涉身性概念指出，认知是涉身的，认知源于身体和世界的相互作用，人的心智并不是局限于头脑之中，而是根植于整个有机体及有机体所处的环境之中，依赖于神经元层面与其更下层的处理过程和结构关系，是大脑、身体与环境整合交织而成的复杂系统的活动过程，是在过程中不断的激活、选择、竞争和重组中形成的自组织织巨系统。从80年代开始的第二代的认知科学转向，主要包含了“涉身认知”、“情境认知”和“嵌入性认知”。涉身性强调了大脑、身体、环境之间的交互作用，是一种相互触发的因缘际会，认为人类与其所处的外在环境及环境中的外在物紧密联系在一起，共同构成了一种动态耦合的系统。



B1 A Reconstructed Microcircuit Connectivity Matrix B2 B3 5 neuron clique



Möbius strip 莫比乌斯圆环



Klein bottle 克莱因瓶

“Thirty years ago, before I practiced Zen, I saw mountains as mountains, waters as waters. Later, when I met wise teachers and gained an entry into the truth, I saw mountains not as mountains, waters not as waters. Now I have reached a place of rest: once again, I see mountains are just mountains, waters are just waters.”

Qingyuan Weixin

Restructuring Streams and Mountains

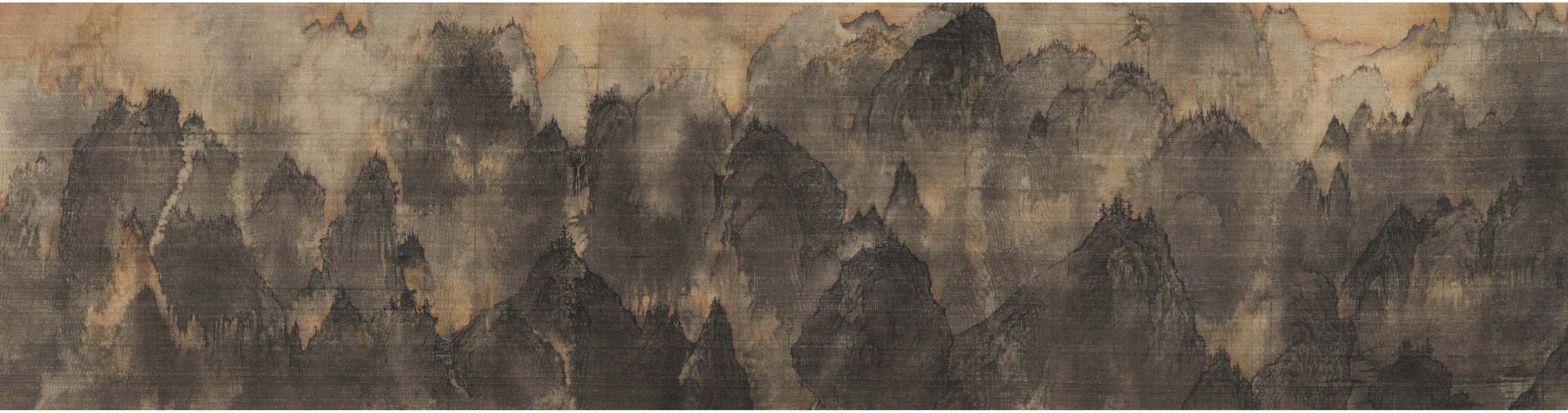
By; Zhu Tong

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.

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.

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



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。

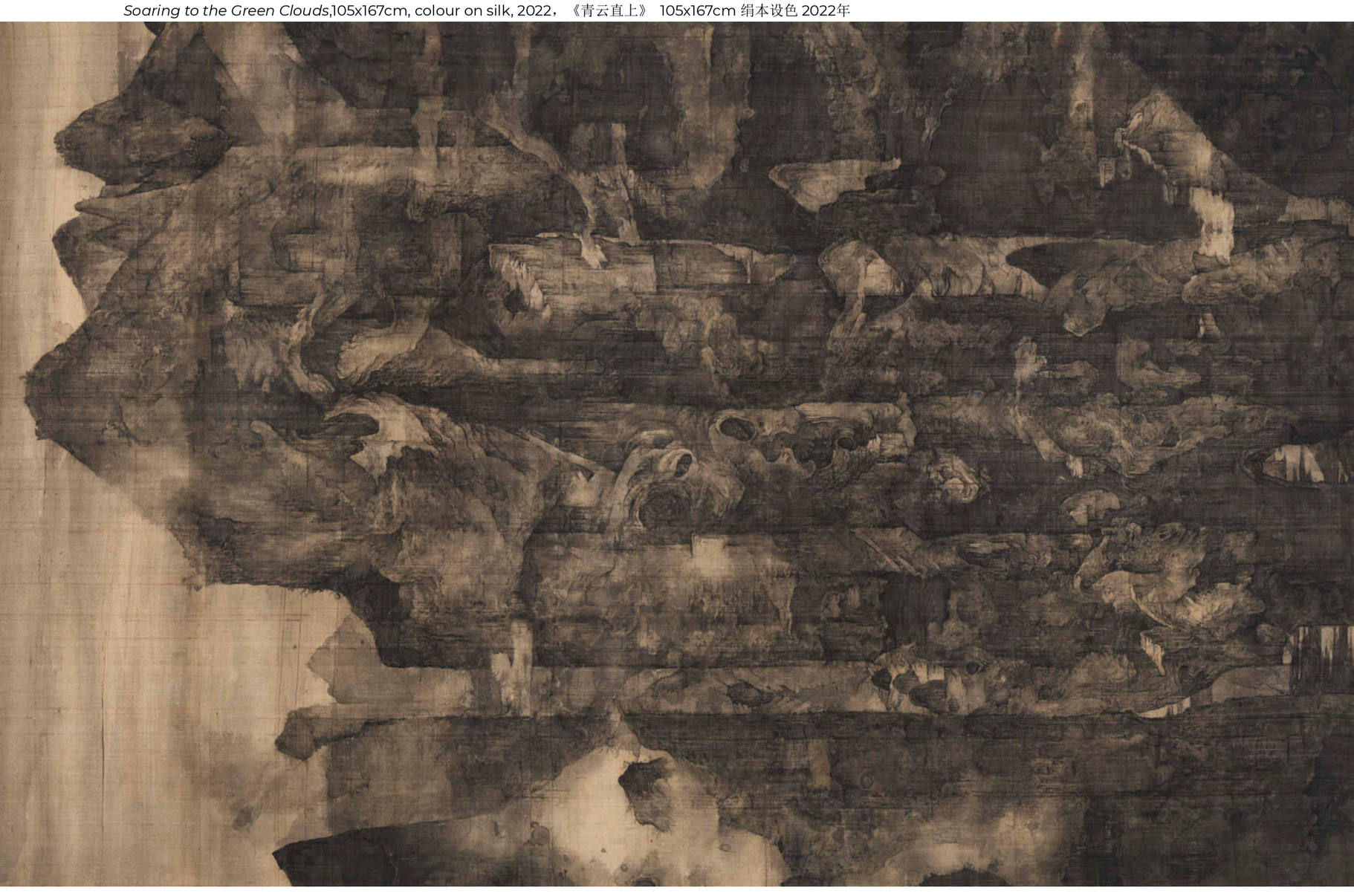
Illusory Realm, 35x85 cm, colour on silk, 2023，《幻境》 35x85cm 绢本设色 2023年



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



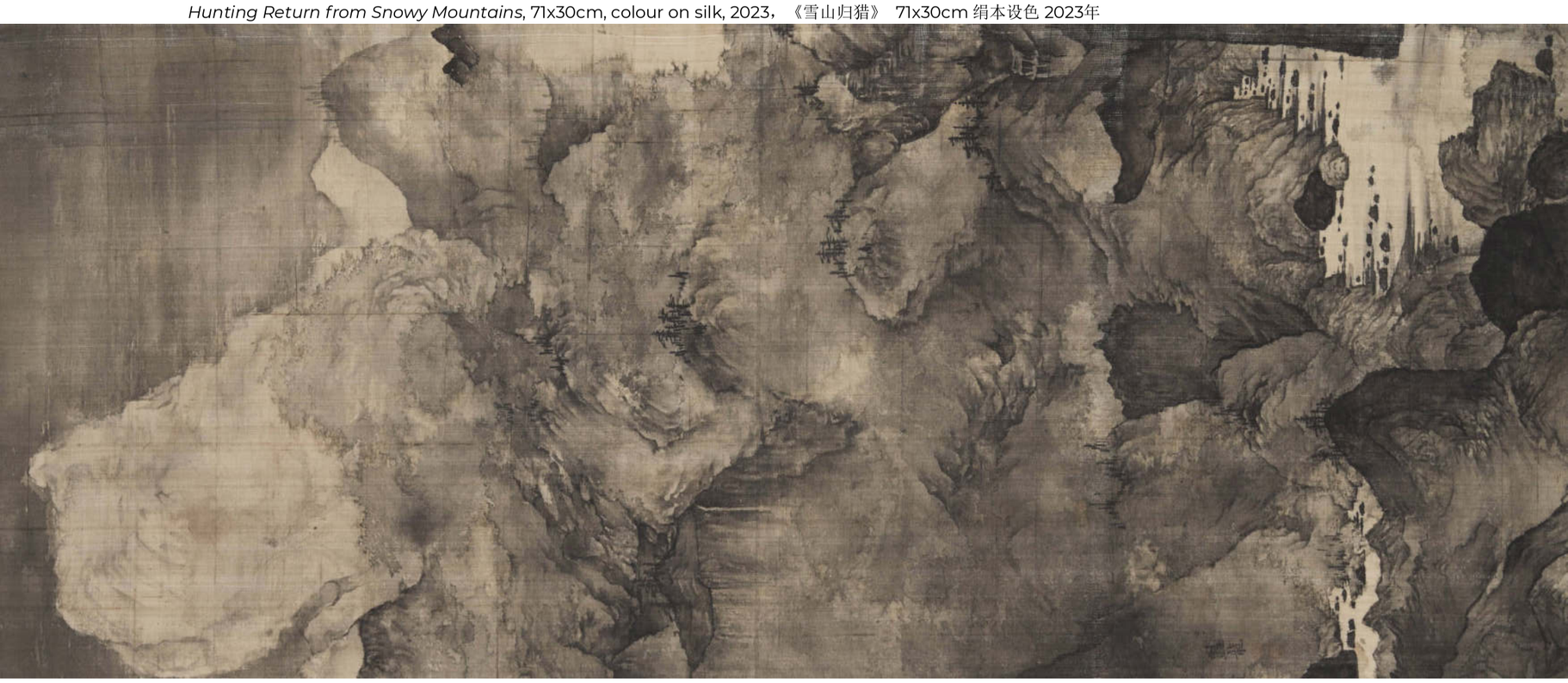
Soaring to the Green Clouds,105x167cm, colour on silk, 2022，《青云直上》 105x167cm 绢本设色 2022年



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

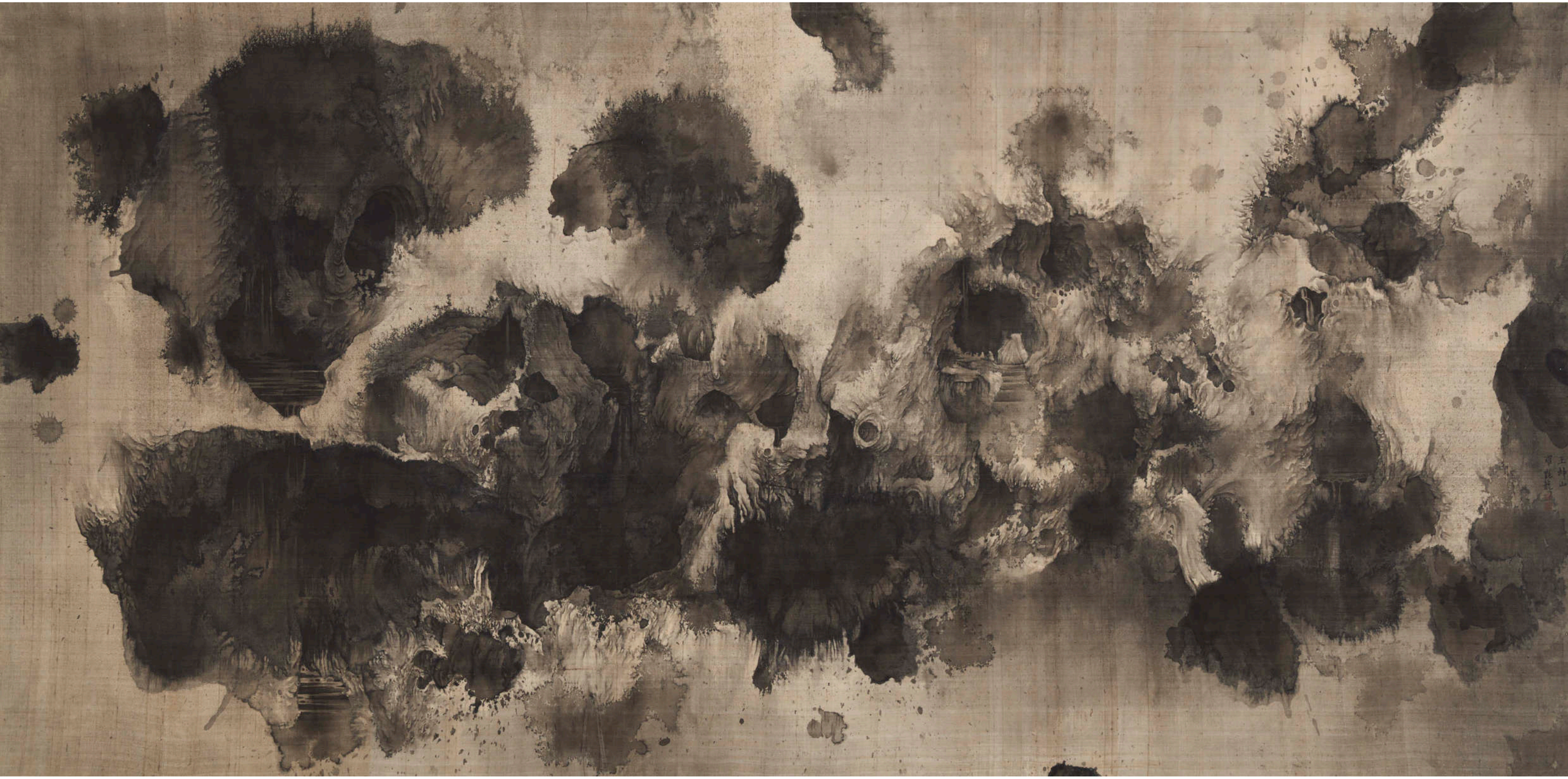


Hunting Return from Snowy Mountains, 71x30cm, colour on silk, 2023，《雪山归猎》 71x30cm 绢本设色 2023年



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



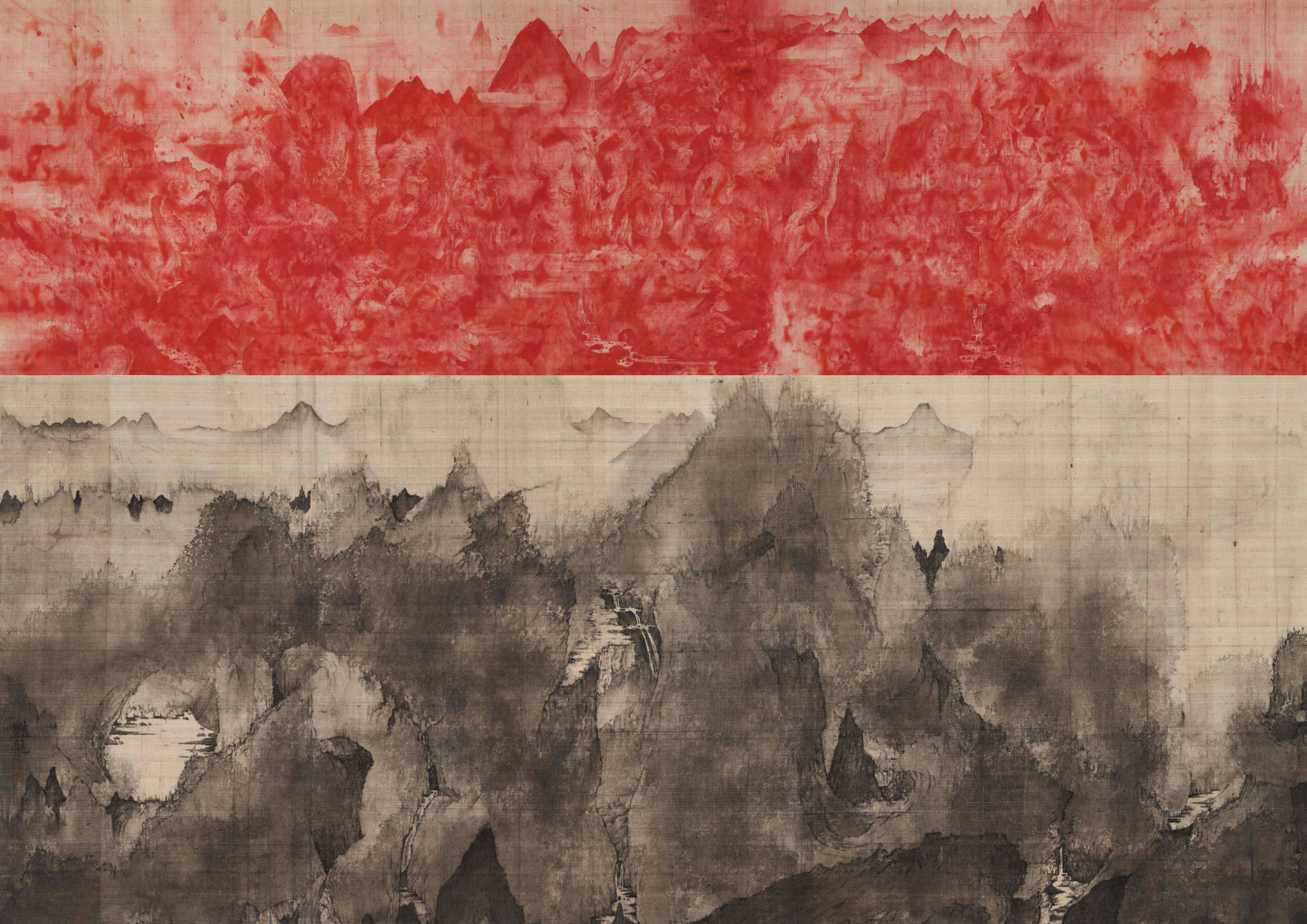


Wang Kunshan Co-Creation Space, 70x140cm, colour on silk, 2023，《王坤山 • 共创空间》 70x140cm 绢本设色 2023年

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



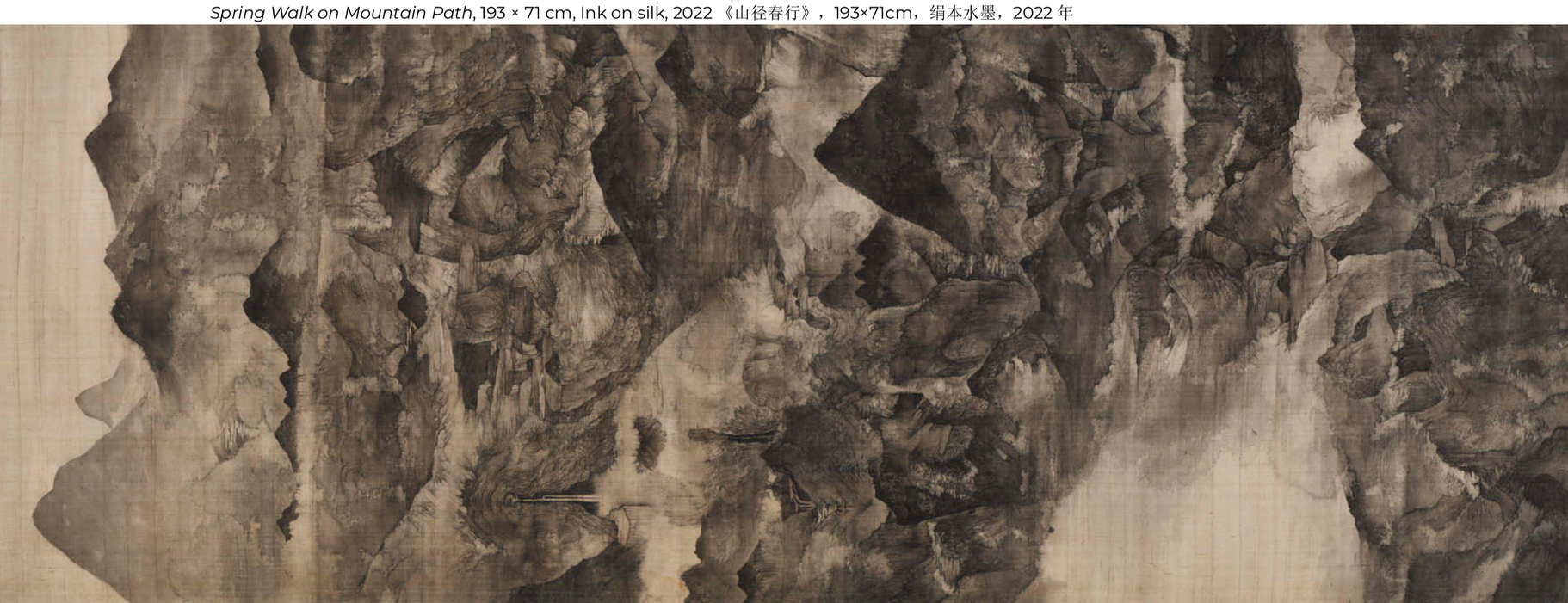


Wuyi Stream, 218 × 67 cm, Ink on silk, 2022 《武夷溪涧》，218×67cm，绢本水墨，2022 年

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



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

Chinese and Western Ways of Perceiving Landscape

By; Jiang Shuzhuo

To the Chinese mind, natural landscape is never a mere physical entity. It serves as a spiritual refuge, a mirror of inner consciousness, and a microcosm of the universe. When Song Dynasty painter Guo Xi stated in *Lin Quan Gao Zhi* (林泉高致) that landscape contains sites “suitable for walking, gazing, wandering, and dwelling”, he articulated far more than a superficial appreciation of natural scenery. He defined a unique cognitive mode that fully internalizes landscape into personal lived experience. In stark contrast, traditional Western perceptions of the natural world follow an external, analytical, and geometrically systematic mode of observation. These two divergent cognitive paradigms originate from distinct civilizational and philosophical foundations, evolving over millennia to shape unique aesthetic traditions and spiritual temperaments.

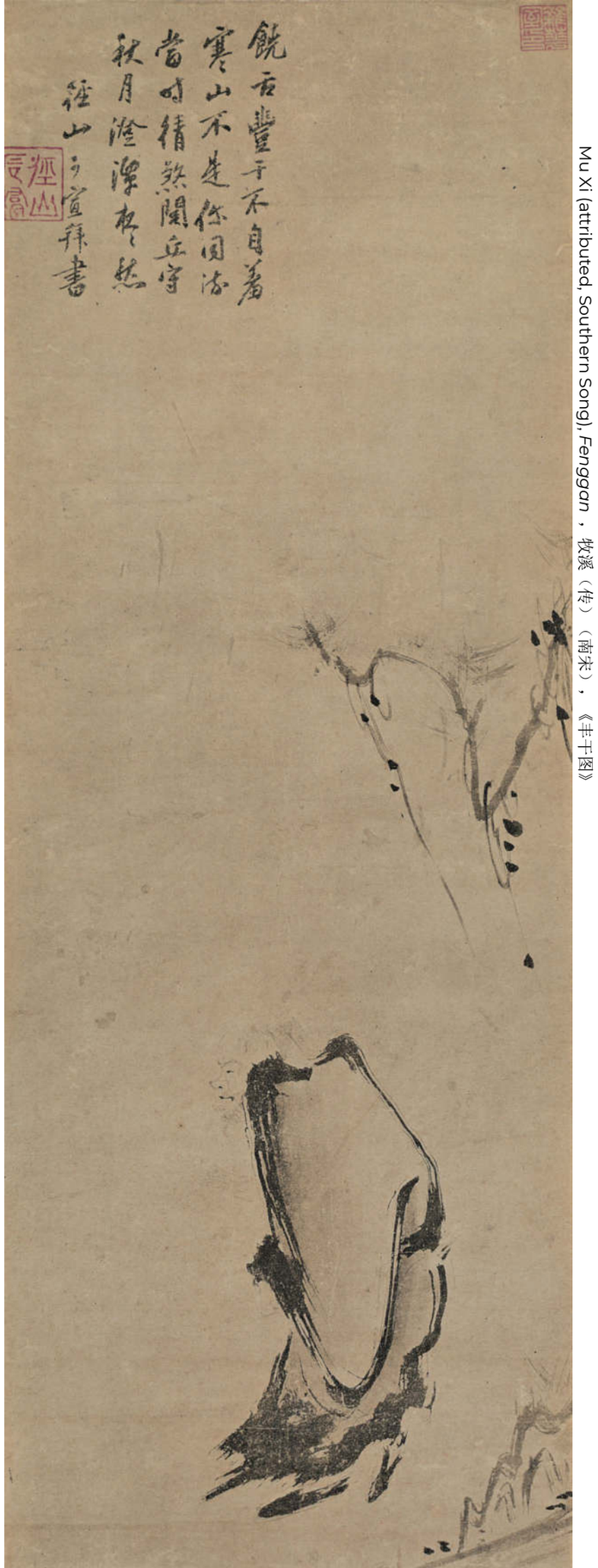
The core of Chinese landscape cognition rests on the integrated life philosophies of ruism (*rujia* 儒家), daoismis (*daojia* 道家), and Buddhism (*fojia* 佛家), centering on harmonious human-nature coexistence and the principle of *tianren heyi* (天人合一) (the unity of sky and humanity). The cognitive framework for understanding natural landscape is a harmonious synthesis of Confucian, Taoist, and Buddhist thought, with each school establishing an independent yet complementary approach to engaging with the natural world.

From the perspective of *rujia*, landscape functions primarily as a carrier of moral virtue and social order. Confucius established the classic aesthetic-ethical concept of the virtue symbolism (*bide* 比德), asserting that “the wise delight in water, the benevolent delight in mountains”. The fluid, adaptive nature of water symbolizes the intellectual agility of the wise, while the stable, immovable solidity of mountains embodies the steadfast integrity of the benevolent. This bide tradition anthropomorphizes and ethicizes natural landscape, transforming ordinary natural scenery into a symbolic vessel for virtues such as benevolence, wisdom, tranquility, and fortitude. During the Han Dynasty, Dong Zhongshu 董仲舒 (179-104) further institutionalized landscape within state sacrificial rituals, embedding natural scenery into the orthodox framework of political order. Confucian scholar-officials refined their moral character by projecting their aspirations and emotions onto landscape. Their voluntary retreat into nature often carried an inherent ideological tension: while dwelling amid natural scenery, they remained devoted to state affairs and public governance. For Confucian literati, landscape constituted a private spiritual domain for moral self-preservation, enabling the fulfillment of the classical ideal of upholding personal integrity in times of political adversity.

Daojia infused Chinese landscape cognition with a profound ethos of spiritual freedom and transcendence. Laozi formulated the foundational cosmic principle: “Man follows the earth; the earth follows the sky; the sky follows the Dao; the Dao follows nature/naturalness”, elevating inherent natural order as the ultimate universal truth. Zhuangzi expanded this philosophy through the ideal of free spiritual wandering, dissolving the ontological boundary between human subjects and natural objects and advancing the state of “Sky and Earth exist together with me, and all things are one with me." (天地与我并生，万物与我为一), in which humanity exists in complete unison with sky, earth, and all living things. Within Daoist thought, visible landscape is the tangible manifestation of the invisible Dao, representing an authentic, unadulterated natural state untouched by human artifice. To observe and contemplate landscape is to comprehend the universal Dao and return to humanity’s primordial spiritual condition. During the Wei and Jin dynasties, the flourishing of metaphysics (*xuanxue* 玄学) merged Dao-



Zhu Da (Qing), *Wusong Mountain*, colour on paper, 112.4×43.4 cm，朱耷（清），《五松山图》，纸本设色，112.4×43.4 cm



Mu Xi (attributed, Southern Song), *Fenggan*，牧溪（传）（南宋），《丰干图》

ist doctrine with the teachings of *Yi Jing* (易经). Intellectuals embraced the ethos of transcending rigid social conventions and embracing natural spontaneity, retreating deeply into forests and mountains. As exemplified by the poet Tao Yuanming 陶渊明 (365-427), they sought spiritual liberation from secular confinement through immersion in nature. In this turbulent historical period, natural landscape became a poetic sanctuary for individual spiritual settlement and emancipation.

Fojia, particularly its indigenized Chinese school of *chanzong* (禅宗, jp. *zen*), substantially enriched the spiritual depth and interpretive dimension of traditional Chinese landscape cognition. The scholar Zong Bing (宗炳 375-443) proposed the pivotal idea that landscape reveals the subtle truth of the Dao through its formal appearances (山水以形媚道). Chan doctrine advocates the core worldview that "green bamboo embodies the Dharma body; blooming flowers manifest Prajna wisdom", affirming that Buddha-nature permeates every corner of the natural world, rendering all plants, trees, and scenery spiritually luminous. Under this framework, engaging with landscape is no longer limited to external aesthetic appreciation or Confucian moral analogy; it becomes an intimate inward practice of enlightenment triggered by natural observation. The Tang poet Wang Wei's (王维 701-761) iconic verse—"I walk to the stream's end, then sit and watch clouds rise"—epitomizes the Chan state of unforced adaptation and absolute integration of self and nature. In Chan spirituality, landscape embodies the qualities of emptiness and serene stillness, serving simultaneously as a site for spiritual cultivation and an opportunity for sudden awakening. The aesthetic expression of this worldview finds perfect visual embodiment in *shanshui hua* (山水画) (mountain and water painting) of the Song and Yuan dynasties. The Chan-infused works of painters Mu Xi (牧溪 1207-1291) and Yu Jian (玉涧) employ expansive blank space and restrained, elegant brushwork to construct ethereal realms, visually translating the Chan tenet that form is inherently emptiness.

After the Tang and Song dynasties, *rujia*, *daojia*, and *fojia* gradually merged into a unified spiritual system that defined the inner world of Chinese literati. A traditional scholar could uphold Confucian ideals of public service and social responsibility, pursue Daoist transcendence through communion with nature, and attain inner tranquility through Chan introspection. Su Shi (苏轼 1037-1101) stands as the most consummate representative of this integrated spiritual outlook. Throughout a lifelong career marked by political upheaval and exile, he consistently drew spiritual resilience and solace from natural landscape. His Chan poetic verses and dual *Ode to the Red Cliff* 《赤壁赋》 masterfully synthesize the complementary wisdom of the three major Chinese philosophical traditions.

Broadly defined, the Chinese mode of natural environment cognition follows an inward path of internalization and mental contemplation, with distinct expressive characteristics across successive historical eras.

From the pre-Qin period through the Han Dynasty, landscape functioned primarily as a backdrop carrier for mythological imagery—such as the legendary Kunlun and Penglai sacred mountains—or as a vehicle for Confucian moral symbolism, lacking independent aesthetic status. The Wei and Jin dynasties marked a pivotal turning point: widespread social unrest and the prevalence of metaphysical thought led literati to discover the intrinsic aesthetic value of landscape itself. Zong Bing's *Hua Shanshui Xu* (画山水序) laid the theoretical foundation for indigenous landscape aesthetics by introducing the concepts of *chenghuai weixiang* (澄怀味象) (purifying the mind to perceive natural essences) and *changshen* (畅神) (liberating the inner spirit), officially establishing landscape as an independent object of aesthetic appreciation. The prosperous Tang Dynasty fostered unprecedented flourishing in landscape literature and *shanshui hua,* driving innovative progress in the spatial under-

standing of nature. Poets Li Bai (李白 701-762), Wang Wei, and Liu Zongyuan (柳宗元 773-819) emerged as the era's preeminent masters of landscape writing, while shanshui hua matured into a systematically theorized artistic discipline.

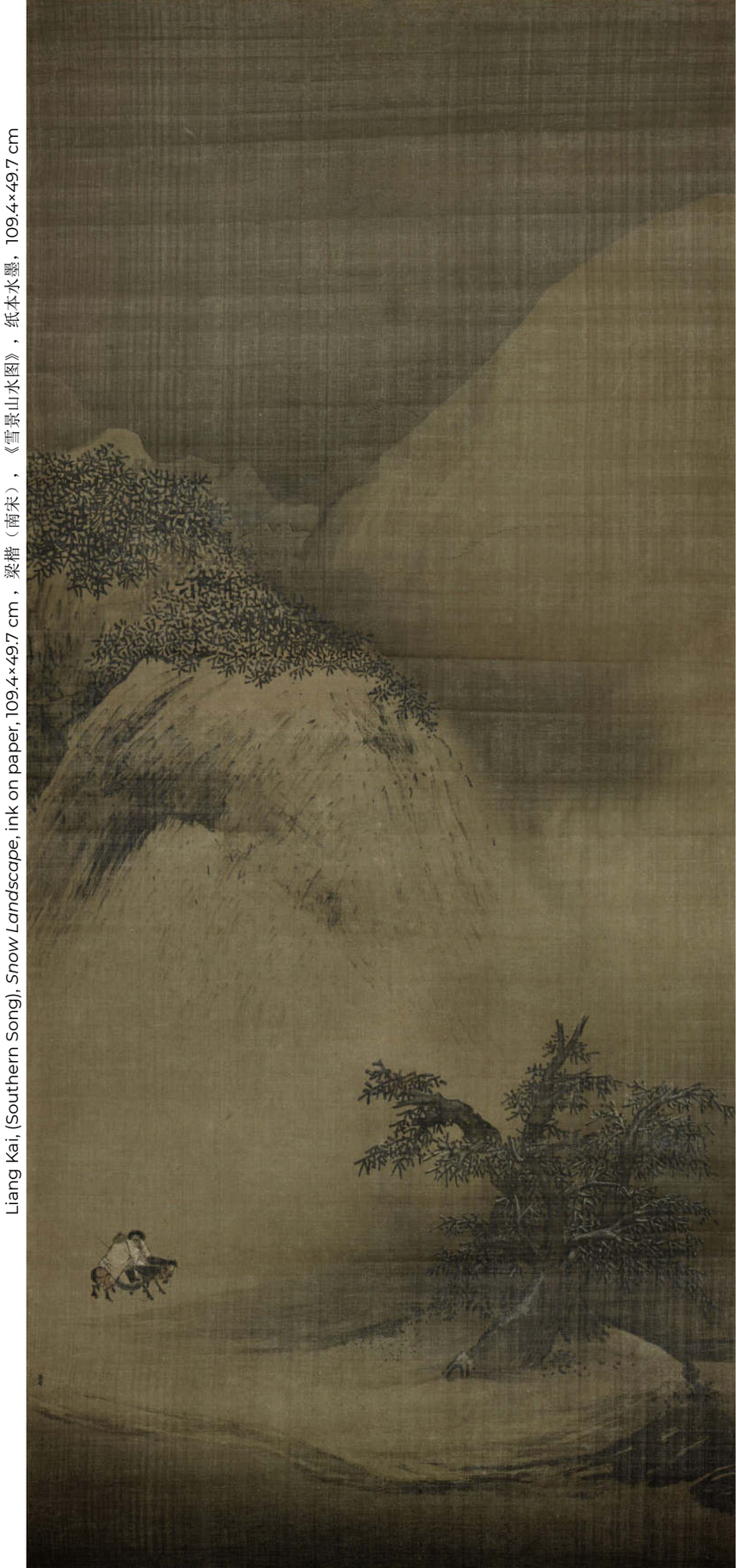
The Song and Yuan dynasties represent the pinnacle of traditional Chinese landscape cognition. Neo-Confucianism synthesized rujia, daojia, and fojia principles and revitalized the practice of *gewu zhizhi* (格物致知) (investigating natural phenomena to attain ultimate knowledge). Unlike Western empirical inquiry, Song intellectual exploration of nature aimed not at human domination or conquest, but at intuitive comprehension of the inherent rational order of all existence. Guo Xi's *sanyuan fa* (三远法) (three distant perspectives), a core compositional technique for *shanshui hua,* is far more than a mechanical perspective method; it constitutes a holistic spiritual approach to contemplating cosmic order and human existence. The rise of literati painting transformed *shanshui hua* into a medium for expressing the artist's intimate inner temperament and untrammeled spirit. Artistic creation shifted from *shizao hua* (师造化) (learning from natural creation) to *shixin* (师心) (learning from the inner mind), prioritizing intangible artistic conception beyond formal representation and subtle resonance beyond literal imagery. In this epoch, landscape was perceived as a congenial spiritual companion to humanity—a vibrant, living natural homeland open to wandering, communion, and dwelling.

The Ming and Qing dynasties brought pronounced individualization to landscape cognition and expression. Dong Qichang's (董其昌 1555-1636) *nanbei zonglun* (南北宗论) (Southern and Northern Schools Theory) of *shanshui hua* advanced a highly subjective, personally biased classification of traditional painting lineages. The *shanshui hua* produced by the early Qing Four Monk Painters conveys intense solitude, resilience, and unyielding integrity shaped by dynastic collapse and national trauma. The landscape depicted in their works no longer adheres to classical bide moral symbolism or Daoist Dao manifestation; instead, it becomes a thorough internalization of the artist's unique personality and a profound vessel for spiritual sustenance.

In direct opposition to China's inward, mind-centered landscape cognition, premodern Western approaches to natural scenery relied entirely on externalization and visual observation. Ancient Greek rationality, grounded in mathematics and geometry, shaped Western empirical attitudes toward nature. Plato argued that the material natural world is merely an imperfect copy of transcendent ideal forms. Aristotle's naturalist tradition established systematic classification and analytical study of natural objects. In early Western philosophical thought, nature existed either as a derivative shadow of ideal reality or as a passive object detached from human subjectivity.

Traditional Chinese *shanshui hua* adopts scattered visual perspective and the *sanyuan fa* system. Its spatial composition unfolds dynamically following the viewer's roaming gaze, constructing a temporal, experiential space that immerses the audience within the scenic world. In contrast, Western landscape painting from the Renaissance onward strictly adheres to scientific single-point focal perspective, designed to capture a static, instantaneous view of scenery as if seen through a fixed window. It was not until the emergence of the eighteenth-century British "picturesque" aesthetic that Western culture began to appreciate irregular, rugged, and untamed natural beauty. Even so, this new appreciation remained conditioned by formal compositional rules, valuing nature only insofar as it resembled a composed painting.

Within Chinese landscape epistemology, humans are active participants and integral components of nature's creative transformation. *Shanshui hua* practitioners strive for spiritual communion with mountains and rivers, ultimately aspiring to the



Liang Kai, (Southern Song), *Snow Landscape*, ink on paper, 109.4×49.7 cm，梁楷（南宋），《雪景山水图》，纸本水墨，109.4×49.7 cm



Dong Qichang (Ming), *Nine Peaks in Cold Verdure*, ink on silk, 123.7×46 cm，董其昌（明），《九峰寒翠图》，绢本水墨，123.7×46cm

supreme aesthetic and spiritual state of *wuwo liangwang* (物我两忘), the complete dissolution of boundaries between self and the natural world. Conversely, traditional Western thought positions humans as external observers, investigators, and even conquerors of nature. For centuries, the Alps were regarded as ugly, savage, and threatening wilderness; only the Romantic movement re-evaluated such landscapes, celebrating them for their sublime, awe-inspiring power.

Chinese landscape cognition is ultimately teleological: it seeks moral elevation, spiritual settlement, and cosmic enlightenment, pursuing intangible spiritual realm and inner transcendence. Traditional Western natural inquiry, by contrast, prioritizes empirical understanding of objective reality, mastery of material environments, or verification of divine creation, focusing entirely on the accurate representation and rational interpretation of physical scenery.

In the contemporary era of escalating global ecological crisis, China's ancient *tianren heyi* worldview offers invaluable spiritual and practical wisdom for humanity. Human beings ought no longer position themselves as legislators or conquerors of nature, but as humble interlocutors and guardians of the natural world. Re-examining the millennia-old Chinese tradition of landscape cognition enables modern people, amid pervasive technological rationality, to recover the poetic sensibility and spiritual calm of empathizing with all living things and communing with the fundamental spirit of the cosmos.

中国人的山水认知方式

文：蒋述卓

山水，在中国人眼中，从来不只是物理的存在。它是心灵的栖息地，是精神的镜鉴，是宇宙的微缩。当宋代画家郭熙在《林泉高致》中提出“山水有可行者，有可望者，有可游者，有可居者”时，他道出的不仅是对自然形式的欣赏，更是一种将山水内化为生命体验的认知方式。相比之下，西方传统中对山水的认知，更像是一种外在的、分析的、几何化的审视。这两种截然不同的认知图景，根植于各自文明的哲学土壤，历经岁月的洗礼，形成了独特的审美传统与精神气质。中国山水认知的核心是儒道佛的生命哲学，强调人与自然的和谐共生、“天人合一”。中国山水认知的哲学根基是儒道佛思想的融合交响，分别呈现出不同方式。

在儒家看来，山水首先是道德与秩序的象征。孔子曰：“知者乐水，仁者乐山。”水灵动变化，象征智者的通达；山厚重不迁，象征仁者的沉静。这种“比德”思想，将自然山水人格化、伦理化，山川不再是蛮荒的存在，而是承载着“仁”、“智”、“静”、“寿”等德行的精神符号。汉代的董仲舒进一步将山川纳入国家祭祀体系，使之成为政治秩序的一部分。儒家士大夫通过“寄情山水”来修养心性，但他们的归隐往往带有“身在江海，心存魏阙”的矛盾，山水成为他们实现“穷则独善其身”的道德自守空间。
道家为中国山水认知注入了灵魂性的自由气息。老子提出“人法地，地法天，天法道，道法自然”，将“自然”推至最高法则。庄子更是以“逍遥游”的精神，打破了物我界限，“天地与我并生，而万物与我为一”。在道家眼中，山水是“道”的显现，是未经人为玷污的本真世界。认知山水，便是体悟大道，回归生命的本然状态。魏晋南北朝时期，玄学兴起，道家思想与《易经》结合，士人们“越名教而任自然”，纷纷走入山林，如陶渊明般追求“久在樊笼里，复得返自然”的解脱。此时的山水，成为逃避乱世、安顿个体生命的诗意栖居地。

佛教，尤其是本土化后的禅宗，极大地丰富了中国山水的精神维度。宗炳讲“山水以形媚道”，禅宗讲“青青翠竹，尽是法身；郁郁黄花，无非般若”，认为佛性遍及万物，一草一木皆可通灵。对山水的认知，不再是外在的欣赏或道德的比附，而是“即景悟道”的内在体验。王维的诗句“行到水穷处，坐看云起时”，透露出的是随缘任运、物我两忘的禅意。山水在禅宗这里，被赋予了“空寂”、“清静”的意味，它既是修行的道场，也是顿悟的契机。宋元时期的山水画，

尤其是牧溪、玉涧等人的禅画，那大片留白与简逸笔触所营造的空灵境界，正是禅宗“色即是空”思想的视觉呈现。

在唐宋以后，儒道佛日益融合于文人的精神世界。一个士人可能既怀有儒家的济世理想，又在山水中寻求道家的超脱，并通过禅宗的观照获得心灵的安宁。苏轼便是最好的例证，他的一生在仕途的波澜中，总能从山水中找到精神的支撑，其“庐山烟雨浙江潮”的禅偈与前后《赤壁赋》，完美融合了三家的智慧。

考察中国人对山水的认知方式，总体上是“内化”与“心观”的路径，但在不同历史时期则有不同的显现：

先秦至汉山水多作为神话（如昆仑、蓬莱）或道德（儒家比德）的载体，处于背景地位，山水并没有成为独立的主体。魏晋南北朝社会动荡，玄风大盛，士人发现山水本身之美。宗炳的《画山水序》提出“澄怀味象”、“畅神”之说，标志着山水作为独立审美对象的自觉。唐代国力强盛，山水诗画繁荣，对山水的空间认知有了新的提升，李白和王维以及柳宗元成为山水文学最杰出的代表。山水画有了理论的规整。宋元是中国山水认知的巅峰。理学融合儒道佛，强调“格物致知”，但宋人格物不是为了征服自然，而是为了“观万物之理”。郭熙的“三远法”（高远、平远、深远）不仅是透视法，更是观照宇宙人生的心法。文人画兴起，山水成为书写胸中“逸气”的载体，从“师造化”转向“师心”，追求“象外之意”、“韵外之致”的境界。山水成为人可游可亲的友人，山水是充满生命气息、可游可居的精神家园。明清个性化色彩明显。董其昌的“南北宗论”崇南贬北，个人色彩浓烈。清初“四僧”的山水，则充满了国破家亡后的孤高与倔强，个性色彩极为强烈，山水并没有轮回到比德、媚道的原圈，而是心灵与人格精神的内化，山水是人心灵与精神的寄托。

与中国的“内化”与“心观”路径不同，西方对山水的认知，在近代以前，主要走的是一条“外化”与“目视”的道路。西方文明的源头古希腊，则孕育了以数学、几何学为基础的理性精神。柏拉图认为理念世界才是真实的，自然只是其摹本。亚里士多德开创的博物学传统，则倾向于对自然进行分类与分析。自然在西方早期，要么是理念的影子，要么是认知的客体。

中国山水画采用散点透视或“三远法”，画面空间随视线流动而展开，观者仿佛在画中漫步，这是一种时间性的、体验性的空间。西方风景画自文艺复兴起，严格遵循科学的焦点透视法，旨在创造一个透过“窗户”看到的、固定视点下的瞬间景象。直到18世纪英国“如画”风景观的兴起，西方才开始欣赏一种带有不规则、荒凉美的自然，但这仍是一种经过构图法则筛选的、“画面般”的美。

在中国山水认知中，人是自然的参与者，是“造化”的一部分。画家要“与山川神遇而迹化”，最终达到“不知我之为山川，山川之为我”的物我两忘境界。而在西方传统中，人更像是自然的旁观者、探索者甚至征服者。阿尔卑斯山在很长时期内被视为丑陋、危险的蛮荒之地，直到浪漫主义时代，才因其崇高感而被重新发现和赞美。中国人认知山水，最终是为了提升人格、安顿心灵、体悟大道，追求的是精神的“境界”。而西方传统认知自然，更多是为了认识客观世界、征服物质环境，或验证上帝的荣光，追求的是对“实景”的把握与再现。

今天，在全球生态危机日益严峻的背景下，中国“天人合一”的山水智慧，无疑为人类提供了一种宝贵的启示：我们不应仅是自然的立法者和征服者，更应是其谦卑的对话者和守护者。重新审视那条流淌于我们文化血脉中的山水认知长河，或许能帮助我们在这个技术理性的时代，找回那份与万物共情、与天地精神往来的诗意与从容。



Hong Ren (Qing), *Winter Snow*, ink on paper, 140×60 cm，弘仁（清），《冬雪图》，纸本水墨，140×60 cm

A Brief Analysis of "Painting Has No East or West" from the Perspective of No-Image (*Wuxiang* 无象)

By; Li Ziwen

If we cross over various countries, ethnicities, and genders, and simply look at people and art from the perspective of human beings, viewing art from the standpoint of no-image, then we are looking at art from the perspective of life. This is a real, transparent, and simple path. It should also be a path that clearly reveals the 优劣 *youlie* (relative merits), quantity, and changes of life energy. Artworks are, in this journey, an unexpected gift to individuals and society.

Everyone's life is extremely precious and has its own radiance. All sentient beings possess Buddha-nature. If one stops learning and cultivating, one cannot grow and become full; learning and cultivation are lifelong. Knowing no-image, and that the Dao follows nature, is the best foundation and method for learning, and can avoid many errors caused by obstinacy and misunderstanding. "The Buddha is at Vulture Peak, do not seek far away; Vulture Peak is only in your heart. Everyone has a Vulture Peak pagoda, so cultivate well beneath the Vulture Peak pagoda" [*Wumen Guan · Ordinary Mind is the Way*, by the Song dynasty Chan Master Wumen Huikai]. The poem clearly explains where Buddha-nature is and points out the place of practice. "The Buddha is at Vulture Peak, do not seek far away" can be used to interpret the source of art, namely life itself. From the perspective of life as essence, Eastern painting and Western painting are the same. They are the blooming of vitality, displaying and guarding life energy in different postures.

"Everyone has a Vulture Peak pagoda, so cultivate well beneath the Vulture Peak pagoda" points out the path of artistic growth and cultivation and the essential place. This process of cultivation should be without image; because of no-image there is image, and this image flows naturally, unobstructed and naturally changing and circulating, and therefore ceaselessly generative. In China's earliest Daoist concepts, more than two centuries earlier than the Buddhist theory of "no-mark" (*wuxiang* 无相), it was first written as "no-image" (*wuxiang* 无象), referring to having no traces, no specific form or concept. In Buddhism it is opposed to "having-mark," and is the essence that transcends all specific forms and phenomena, a true state beyond all appearances of the material world; the nature of things is like illusion, colorless and formless, without appearance.

In artistic practice, for example, Huang Binhong's 黄宾虹 view of "spirit resonance" (*qiyun* 气韵) is deeply rooted in the Chinese classical philosophical system. He believed that only the "people's learning" (*minxue* 民学) that values spirit can achieve Chinese cultural history. For example, his "spirit resonance and life-vitality (*qiyun shengdong* 气韵生动) emerging from heavenly completion (*tiancheng* 天成)" is a condensed expression of the "theory of spirit resonance" in traditional Chinese aesthetics, and is an artistic view of the Dao following nature. In his view, *qi* is the source of cosmic life, penetrating heaven, earth, and all things; *yun* is the rhythmic manifestation of the flow of *qi*; together they constitute the inner driving force of "life-vitality" [*Introduction to Art Studies* 《艺术学概论》, Peng Jixiang]. And "heavenly completion" refers to the Daoist thought of "non-action" (*wuwei* 无为). It is not passive accident, but the subject's alignment with the original state of nature after "cleansing the heart and contemplating the Dao," that is, the ultimate return of "humans follow earth, earth follows heaven, heaven follows Dao, Dao follows nature."

In Huang Binhong's late years, the "chaotic and dripping" (*hundun linli* 混沌淋漓) of the "accumulated ink method" (*jimo fa* 积墨法) in his theory of "five brushes and seven inks" is precisely the original appearance of the world, and is also where the expression of brush and ink lies. Through the layered accumulation of brush and ink, and the different uses of brush methods, with rich brush and ink, between intention and non-intention, it presents the inner and outer, seamlessly natural vitality of mountains and waters. It presents the mountains and waters as immovable. It presents the interaction and natural circulation between human life energy and the life energy of the natural world.

The Western artist Giacometti: his signature elongated, thin human figures are the characteristic of his mature works, and can be seen as a psychological state of a person: full but suppressed love, fear, alienation, and anxiety tearing at each other, turning from the inner heart into a real image in the mind, breaking traditional realistic proportions with extreme proportions and forms of figures, with rough and uneven surfaces. The sense of motion and gravity within stillness, and static images, also suggest a tension of being dragged by gravity yet trying to move forward through the body's forward lean and unstable center of gravity. Conflicting emotions entangle and struggle with each other, fully expressed in his figures.

The philosophical content of his works is regarded as a model of existentialist art. Through his association with philosophers such as Jean-Paul Sartre, his sculptures have been interpreted as a profound expression of the individual's isolation in a vast society, the absurdity of existence, and the fragility of life. I rather believe that his works achieve a state of contradictory symbiosis and an unsolvable situation formed in the expression of contradictions suppressing each other, a certain emotional helplessness and isolation and the incomprehension and confinement of the inner and outer worlds. Giacometti eternalized conflict in a new appearance on his figures. Huang Binhong was different: no-image had already helped him complete the recognition, acceptance, and resolution of contradiction. The "accumulated ink method," chaotic and dripping, expresses the chaotic and dripping face of the world, and this is also the transparent path given by no-image from the beginning. Looking at the works, Giacometti evidently had not yet reached the stage of no-image; he was fixed in struggle, and the world began to appreciate his pain and struggle, and applaud. For the painter himself, this should be the cruelest. Paint quietly; in understanding this part one is lonely, in saving this part one is solitary; Van Gogh probably stopped at this node.

Now let us look at the important role of environment. Take the artist Yayoi Kusama as an example: the living environment is crucial to the artist's influence. Or rather, at different psychological stages of the artist, the choice of environment is very important. The culture and customs of the living region will affect the artist's life experience and works. Kusama's creation and environment are very typical. Her mother country is rigorous and full of rules, and evidently was not suitable for the early Kusama, who needed to pour out her inner repression. From an Eastern country to a Western country, she chose an environment more suitable and more able to cooperate with her spiritual growth and repair, and with a suitable rhythm and a suitable country reshaped her own life. Her works are also deeply rooted in personal spiritual experience, completing personal salvation.

As for the recognition, acceptance, application, and resolution of no-image: as the *Diamond Sutra* says, "no self-mark, no human-mark, no sentient-being-mark, no life-span-mark." It is not that they do not exist, but that one does not cling to all things before the eyes; the thing itself holds no image or attribute; marks arise from the mind, and things themselves have nothing to do with the mind. The mind views all things freely, and object and self are seamlessly one, spirit unobstructed and mutually known: "I see the green mountains as so charming, and expect the green mountains see me likewise." [Xin Qiji 辛弃疾 *He Xinlang · Shen Yi Wu Shu Yi* 《贺新郎 • 甚矣吾衰矣》] Therefore, my hand paints my heart, and my heart also understands the spirit of the green mountains, painting the spirit and energy of heaven, earth, and hu-

manity and the immense life energy, and unknowingly completing interaction and exchange with natural energy. This is also what Eastern and Western art share and have in common.

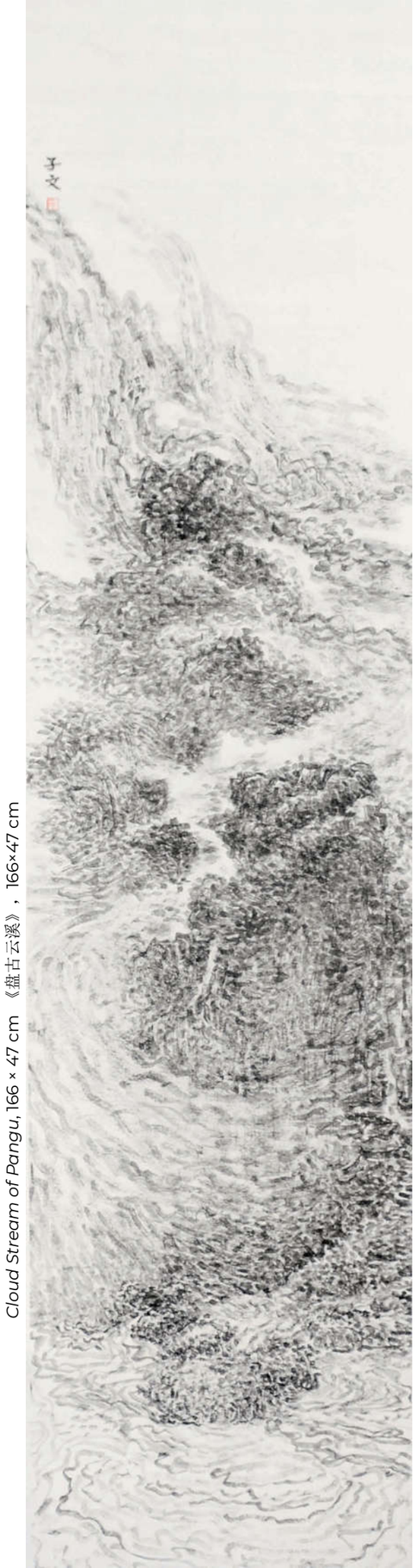
Cherish vitality, guard life energy. Use no-image to depict the various states of living beings, namely joy, anger, sorrow, and happiness. Recognize and use no-image to think about problems. As with the painters Yayoi Kusama and Huang Binhong mentioned above. Therefore, from life focused on art, from repairing life itself, and then returning to art. Such repetition and circulation is the simultaneous cultivation and sublimation of art and life. But no matter which art form, it is the presentation of vitality, the interaction of life energy with others, with nature, and with society. If any work lacks the infusion and sincerity of the subject's life experience, it will be difficult to truly reach the realm of "spirit resonance and life-motion"; the false cannot replace the true. The circulation of *qi* takes truth as its foundation; knowing no-image, one is ceaselessly generative. As the person approaches perfection, the work approaches perfection. When the person approaches the extreme and approaches perfection, and then reaches plainness and natural innocence, a round of growth of life and art is completed. Another way of saying it is from "seeing mountains as mountains, seeing mountains as not mountains, to seeing mountains as mountains" [Qingyuan Weixin 青原惟信 *Five Lantern Festival Record* 《五灯会元》] only then can one avoid nihilism and produce the most vigorous roots, the most luxuriant leaves, and the most beautiful fruits of vitality and art. This is also where Eastern and Western art can be the same; the true goal is consistent. However, artists themselves are on a path of constant growth; not all artists can complete the full process of seeing the green mountains, for example Van Gogh, Giacometti, Mu Xin 木心, and Zhang Ailing 张爱玲.

My mentor Mr. Cheng Dali 程大利 once said: "Art has no East or West. Eastern and Western art are at different points on the same circle."

Eastern and Western art likewise guard and nourish vitality; this vitality is like the roots of a tree, rooted in the earth. Branches and leaves grow toward the sky in their own ways, thriving, and bearing different fruits of East and West. Eastern and Western art are different yet the same; they are the same in observing and accepting the naturally completed world through no-image, and in viewing life with a free and at-ease mind. Ultimately they arrive at plainness and natural innocence.



Li Ziwen, *Confluence*, 138 × 77 cm 李子文《江》，138×77 cm



Cloud Stream of Pangu, 166 × 47 cm 《盘古云溪》，166×47 cm

从无象角度浅析画无东西方

文：李子文

如果越过各种国家、民族、性别，单纯从人的角度，以无象来看待人和艺术，就是从生命的角度看待艺术了。这是一条真实、通透、单纯的路。也应该是清晰展现出生命能量优劣、多少、变化的路。艺术作品则是在这个路途过程中，对于个人和社会的意外馈赠。

每个人的生命都是极其珍贵的，有着自己的光芒。众生皆有佛性。如果停止学习和修炼则无法成长和丰盈，学习和修炼是终身的。知无象，道法自然是最好的学习基础和方法，可以避免许多执拗和误解带来的错误。“佛在灵山莫远求，灵山只在汝心头。人人有个灵山塔，好向灵山塔下修”《无门关•平常是道》宋代道慧开禅师 在诗中说明白了佛性所在，指明了修行道场。“佛在灵山莫远求”可以用来诠释艺术的来源，即生命本身。从生命这个本质上说，东方绘画和西方绘画是相同的。是生命力的绽放，是以不同的姿态展示和守护着生命能量。

“人人有个灵山塔，好向灵山塔下修。”指出了艺术成长和修炼的道路和本质场所。这个修炼过程应该是无象的，因无象而有象，此象是自然流动的，通畅而自然变化和流转，因此生生不息。在中国最早的道教理念中，远比佛教 “无相”之说早两个多世纪，最早写作“无象”，指没有形迹、没有具体形象和概念。在佛教里与 “有相” 相对，是超越一切具体形式和现象的本质，是一种超越物质世界所有相状的真实状态，事物本性如虚如幻，无色无形，无有相状。

在艺术实践中，如黄宾虹先生的“气韵”观就深植于中国古典哲学体系。他认为重精神的民学才能成就中国文化史。例如他的气韵生动出于天成是中国传统美学中“气韵论”的凝练表达，是道法自然的艺术观，在他看来，“气”是宇宙生命的本源，贯通天地万物；“韵”则是气之流动的节奏化显现，二者共同构成“生动”的内在动力（《艺术学概论》，彭吉象）。而“天成”指道家“无为”思想。非被动偶然，而是主体“澄怀观道”后对自然本真状态的契合，即“人法地，地法天，天法道，道法自然”的终极回归。
宾翁晚年“五笔七墨”理论中“积墨法”的混沌淋漓正是世界本来面貌的，也是笔墨的表达所在。通过笔墨的层层叠加，笔法的不同使用。以丰富的笔墨，在有意无意之间呈现山水内在和外在浑然天成的生命力。呈现山水岿然不动。呈现了人的生命能量与自然界生命能量的互动和自然流转。

西方艺术家贾科梅蒂，他的标志性的细长、瘦削人物造型，是他成熟期作品的特点，视为人的一种心理状态：饱满而被抑制的爱，恐惧、疏离、焦虑相互撕扯，从内心变成脑海中真实图像，以人物极端的比例与形态打破了传统的写实比例，粗糙不平的表面。静态中的动感与重力，静止的形象，也通过身体的前倾、重心的不稳定等方式，暗示出一种被重力拖拽又试图前进的张力。对立的情绪冲突互相纠缠、挣扎，在他的人物形象中充分表达出来。

他作品的哲学内涵被视为存在主义艺术的典范。通过与哲学家让-保罗•萨特等人的交往，他的雕塑被解读为对个体在庞大社会中的孤立、生存荒诞性以及生命脆弱性的深刻表达。我更认为，他的作品做到了在表达矛盾相互压制中形成一种矛盾的共生状态和无解情景，某种情绪的孤立无援与内外世界的不解和禁锢。贾科梅蒂把冲突以一种新的模样在他的人物形象上永恒了。黄宾虹不同，无象已经帮助他完成了对于矛盾的认识、认可和解决方法。“积墨法”混沌淋漓地表达着世界的混沌淋漓面貌，这也是无象从开始就给予的通透之路。看作品，贾科梅蒂显然还没有走到无象这个环节，他在挣扎中定格，世界开始欣赏他的痛苦和挣扎，并且鼓掌。对于画家本人，这应该是最残忍的。安静地画吧，在理解这块是寂寞的，在拯救这部分是孤独的，梵高大约就是在这个节点停了下来。

再看看环境的重要作用。以艺术家草间弥生为例子，生活环境对于艺术家的影响至关重要。或者说艺术家在自己不同的心理阶段，环境的选择非常重要。生活地域的文化和习俗会影响艺术家的生命体验和作品。草间弥生的创作和环境就非常典型。她的母国是严谨而富有规矩的，显然，不适合初期需要倾泻内心压抑的草间弥生。从东方国家到西方国家，她选择了更适合、更能配合她心灵成长与修复的环境，以适合的节奏，适合的国度重塑了自己的生命。她的作品也深深植根于个人心灵的体验，完成个人救赎。

对于无象的认识、接纳、运用和解决问题。如《金刚经》讲 “无我相无人相无众生相无寿者相”，不是没有，而是不执着眼前一切，事物本体不持有任何形象、属性，相由心生，事物自身和心无关。心以自由观万物，物我浑然一体，神畅通而相知：“我看青山多妩媚，料青山见我应如是”[辛弃疾《贺新郎 • 甚矣吾衰矣》]，故而，我手绘我心，我心亦懂青山之神韵，绘就天地人的精气神和巨大生命能量，于不知不觉中完成与自然能量的互动和交流。这也是东西方艺术的相同相通。

珍爱生命力，守护生命能量。以无象描绘生命体的各种状态，即喜怒哀乐忧。认识和使用无象思考问题。如上面提到的画家草间弥生、黄宾虹。所以说从生活专注于艺术之上，从修整生活本身，再复归于艺术之上。如此往复循环，便是艺术和生活同步的修炼和升华。但是，无论哪种艺术形式都是生命力的呈现，是生命能量与他人，与自然，与社会的互动。任何作品若缺乏主体生命体验的灌注和真诚。便难以真正抵达“气韵生动”之境，假无法替代真。气之流转以真为底蕴，知无象而生生不息。人趋臻，作品趋臻。人趋极、趋臻，而后平淡天真，就完成了生命和艺术的一个成长回合。另外一种说法就是从看山是山，看山不是山，到看山是山[青原惟信《五灯会元》]，才能避免虚无，生出生命力和艺术最茁壮的根，最茂盛的叶，结最丰美的果实。这也是东西方艺术能够相同的地方，真正的目标是一致的。不过，艺术家本身是在不断成长的路上，不是所有艺术家都可以完成看青山的一个完整过程，比如梵高、贾科梅蒂、木心、张爱玲。

导师程大利先生曾说过：“艺无东西方。东西方艺术处在一个圆圈上的不同点位”。

东方和西方艺术同样在守护和滋养着生命力，这生命力如同树根，扎根在大地中。枝和叶向着天空各自生发，茁壮成长，结出不同的东西方不一样的硕果。东西方艺术不同而同，同在以无象观察和接纳天成的世界，以自在心看生活。最终抵达平淡天真。

At the Beginning of Chaos, 61 × 103 cm 《混沌之初？，61×103 cm



Heavenly Ladder, 138 × 77 cm 《天梯》， 138×77 cm



At the Beginning of Chaos, 103 × 61 cm 《混沌之初》，103×61 cm





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