

观山

林 鑾 崇
个人作品展

Mountain Watching

LIN LUAN CHONG
Solo Exhibition

开幕/ 1月17日下午3点 展期/ 2021. 1. 17-31 地点/ 白灼空间 | B-JOY

山中有人来

文 / 龙奕塘

“意识到我不是在画山，而是在做轮廓本身。” 鑫崇似乎是凭借着记忆去摹画想象中的山。

画山，从来不似看山那般轻易。现实里我们所见的山其实都只是山的显影。山的实质是它几乎不易察觉、逐渐生长着的轮廓，在宋人山水里由一点一皴渐渐堆叠，在塞尚长久的等待那里，则是晶体般闪烁的粼光。

鑫崇的山自有他自己的特质，乍看如点阵状有序排列，细看却又如其说话的方式：四处指涉，不知所踪。他的思维向来如此，一方面有着理性的“顽固和平衡”，另一方面又有着来源感性经验的“模糊与异动”，且对于这两者，他似乎从来都没有打算实现彼此的对应。鑫崇说，这么画山是源于30岁后逐渐收拾的记忆，幼年见祖母抄经画点，一笔一笔，整页整页，一天一天。这一“记”的方式像是在写录自身，而自己彼时不得要领，常常半途而废，此时才意识到，那关乎的其实是某种时间的轮廓，以及与自己相处的技术。关照自己，从来不似认识自己一般容易。山是他的主体性显现，而逐渐连续起来的点则是其主体性生成的痕迹，从无到有，从有到多，从多又生出空隙。这意味着他的“山”是符号而非象征的，象征意味将指向一个确定的对象，而符号性则不必如此，散布、破碎和非连续，最后总会回到包含着一切的本质原点：“一和多”的辩证关系。

鑫崇始终在自己的山中等待着某人何时的造访，那件被命名为《无山》的山或许让他拥有了自己的艺术时刻。小睡者的大脑里，同时有着反复问答的寻隐者和童子，当“无（無）”写完后，只剩下能写“一”的空隙。当下猛悟到“一”或许比山更重要，人尽在着墨的每一点，并在那里留住了时间的轮廓。

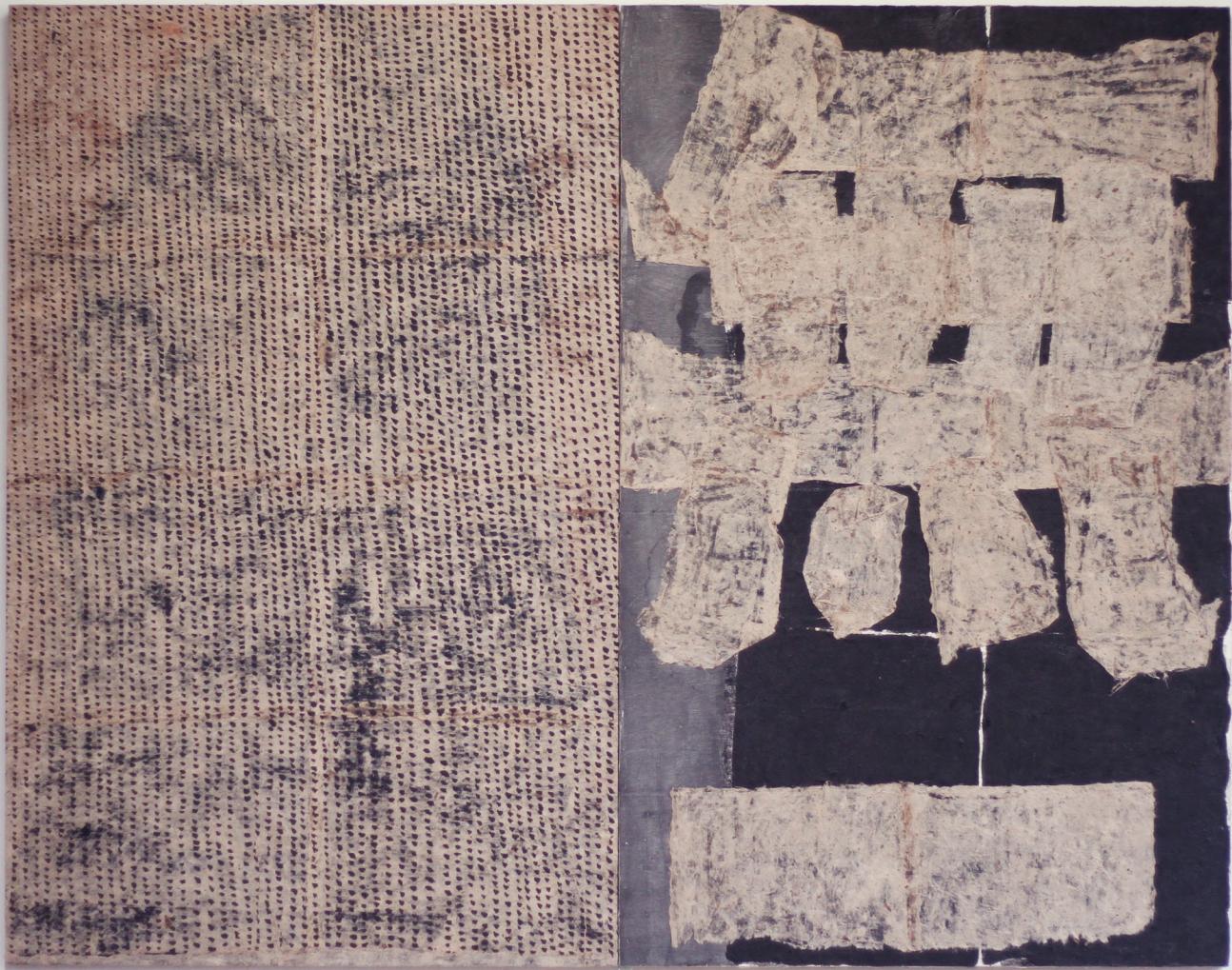
Mountain Watching: A simultaneous occurrence of creative expression and self-realization

"I am not drawing mountains but rather constructing its "contour". LuanChong seemingly retraces imaginary images of mountains from his memory.

To draw a mountain is never as simple as just observing one. What we witness is only a projection of the mountain itself. In these slow-growing earth piles, the contours of a mountain are less perceptible. The mountains and rivers of the Song Dynasty gradually stack up through each brushstroke. For Cezanne, they are the crystal-like sparkling light in the long wait. LuanChong's mountains contain his own character. Upon first sight, the dots and arrays seem planned and organized. Yet closer to these patterns, is a resemblance to the artist's manner of speaking: flowing in all directions, lost of track.

LuanChong says that: to draw mountains in this particular way is rooted in his recollection of memories after turning 30. As an infant, he saw his grandmother copying scriptures, stroke after stroke, page after page, day after day. This time-consuming repetition seems like a "writing down" act and the recording of oneself. At the time, he wasn't able to grasp the meaning of this practice, often giving up mid-way. Only now, he awakes to that this was in fact a skillful practice that dealt with the "self" and captured the contour of time. To embrace oneself is never quite as easy as looking at yourself. Mountains are manifestations of his subjectivity, and the gradually continuous points are traces of that. From "nothing" to "being", from being to "many", and from "many" to the emergence of "gaps". Mountains are icons without specific symbolic meaning in his work, because symbolic meaning would imply that there is a specific object of study, while icons do not require as such, they are allowed to be scattered, broken and discontinuous. All this returning to the exploration of the dialectical relationship of "one vs many"

LuanChong still awaits in his own mountain for someone to visit. His piece of work named Mountain-less) may be his own artistic moment of enlightenment. The recluse seeker and child in LuanChong's mind and perhaps all our minds, repeatedly questioning and answering each other. When the writing of "無"(-less/nothingness) is completed, all that is left is the gap to write"—" (one all). In that moment, the sudden realization of "—" seems possibly more important than the mountains themselves. In the act of placing down each dot of ink, we also seek to retain the contour of time.



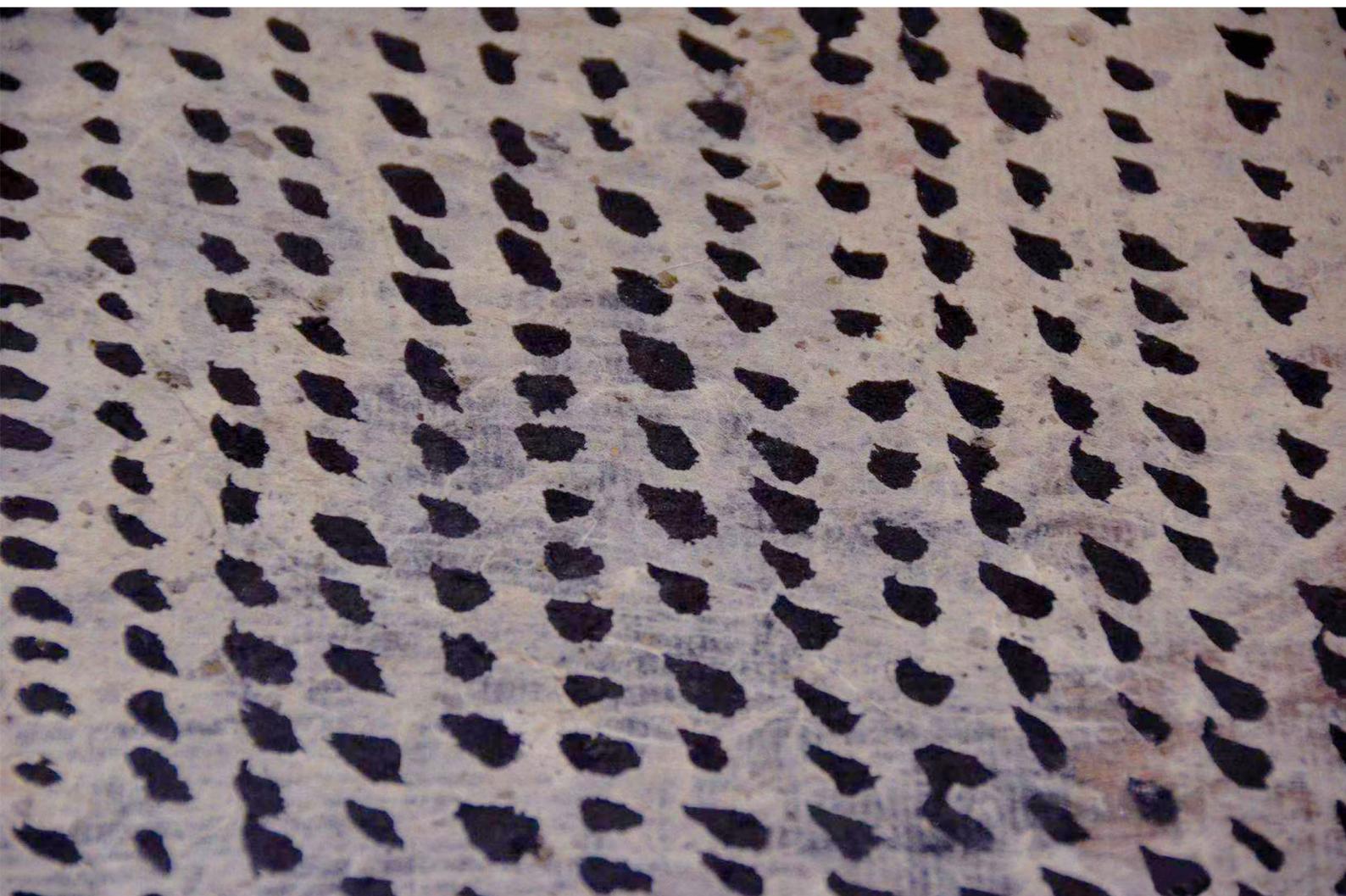
無山 / The mountain of nothingness

综合材料 / Consolidated materials

2020

140×110 cm





無山-局部
The mountain of nothingness
(Partial)



留影1 / The shadow left behind 1
综合材料 / Consolidated materials
2020
30×86 cm



留影2 / The shadow left behind 2
综合材料 / Consolidated materials
2020
30×76 cm



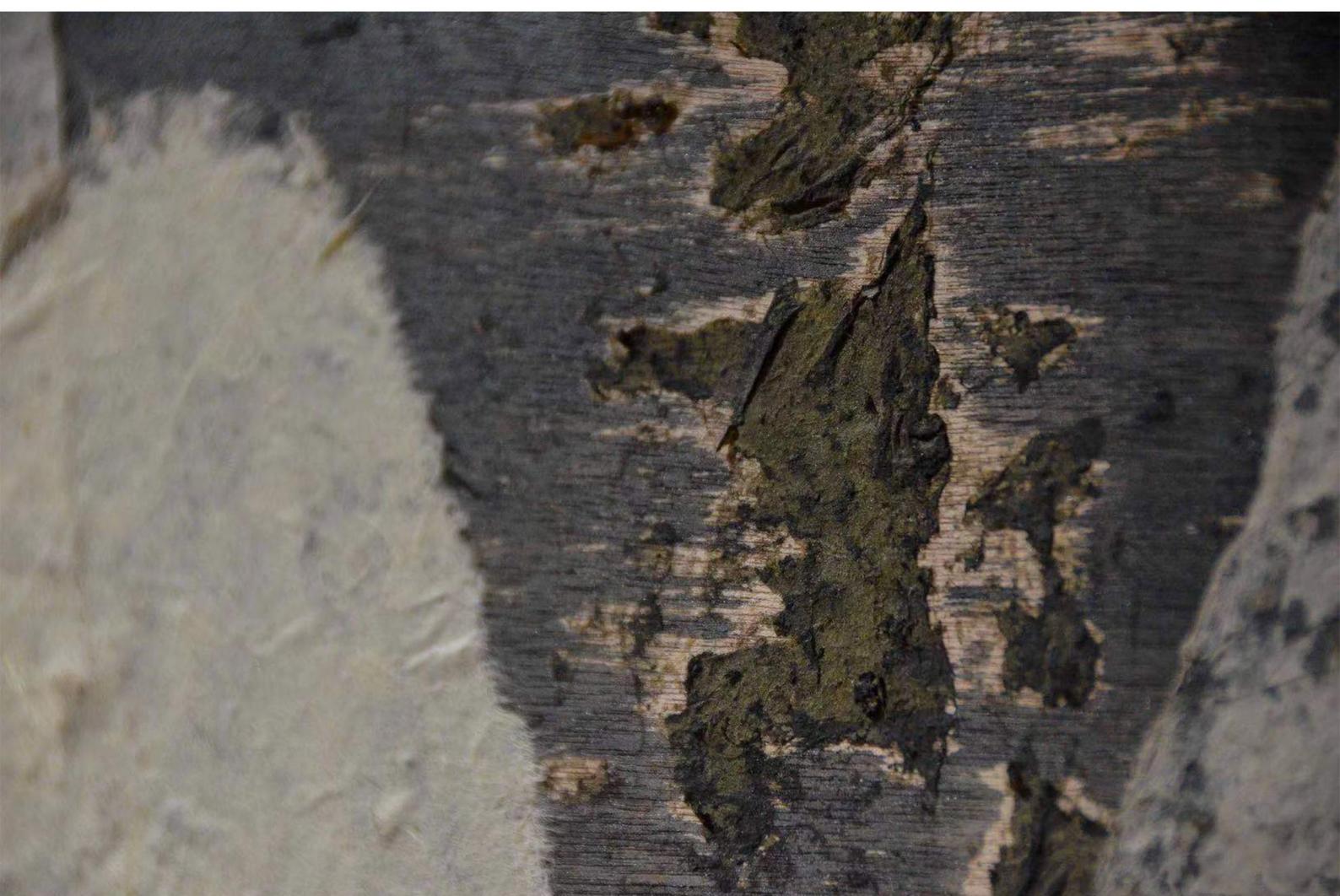
留影3 / The shadow left behind 3
综合材料 / Consolidated materials
2020
30×78 cm



留影1-局部
The shadow left behind 1
(Partial)

留影2-局部

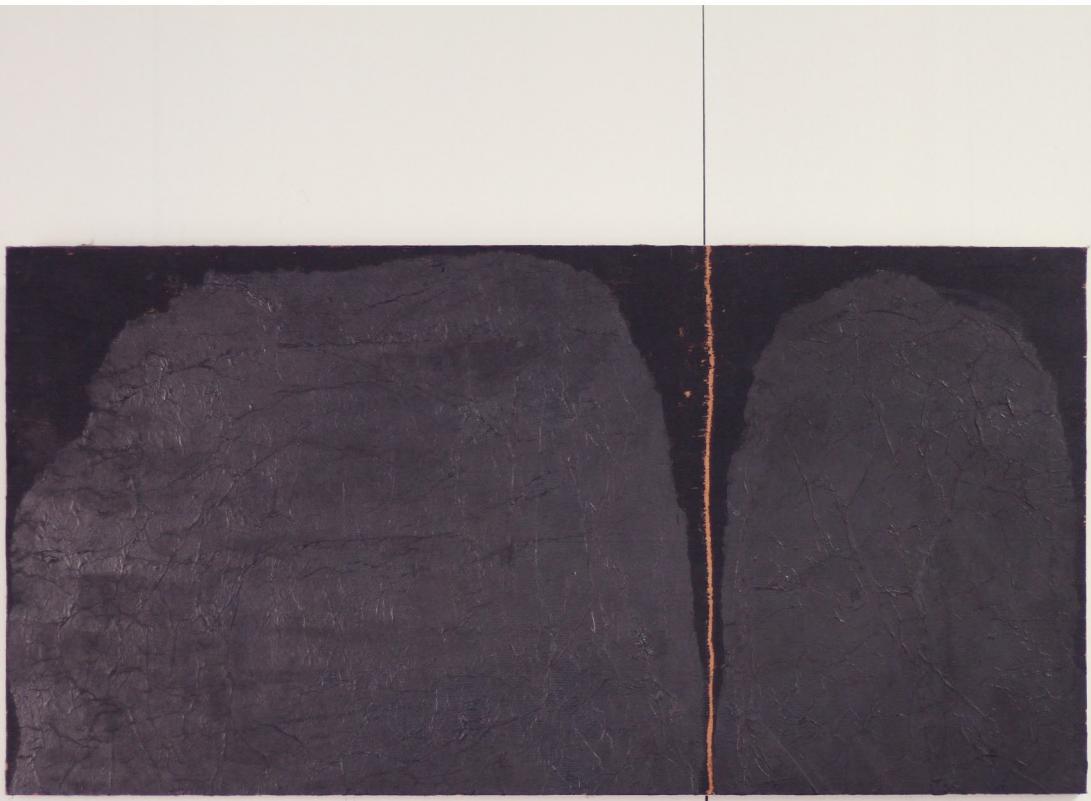
The shadow left behind 2
(Partial)





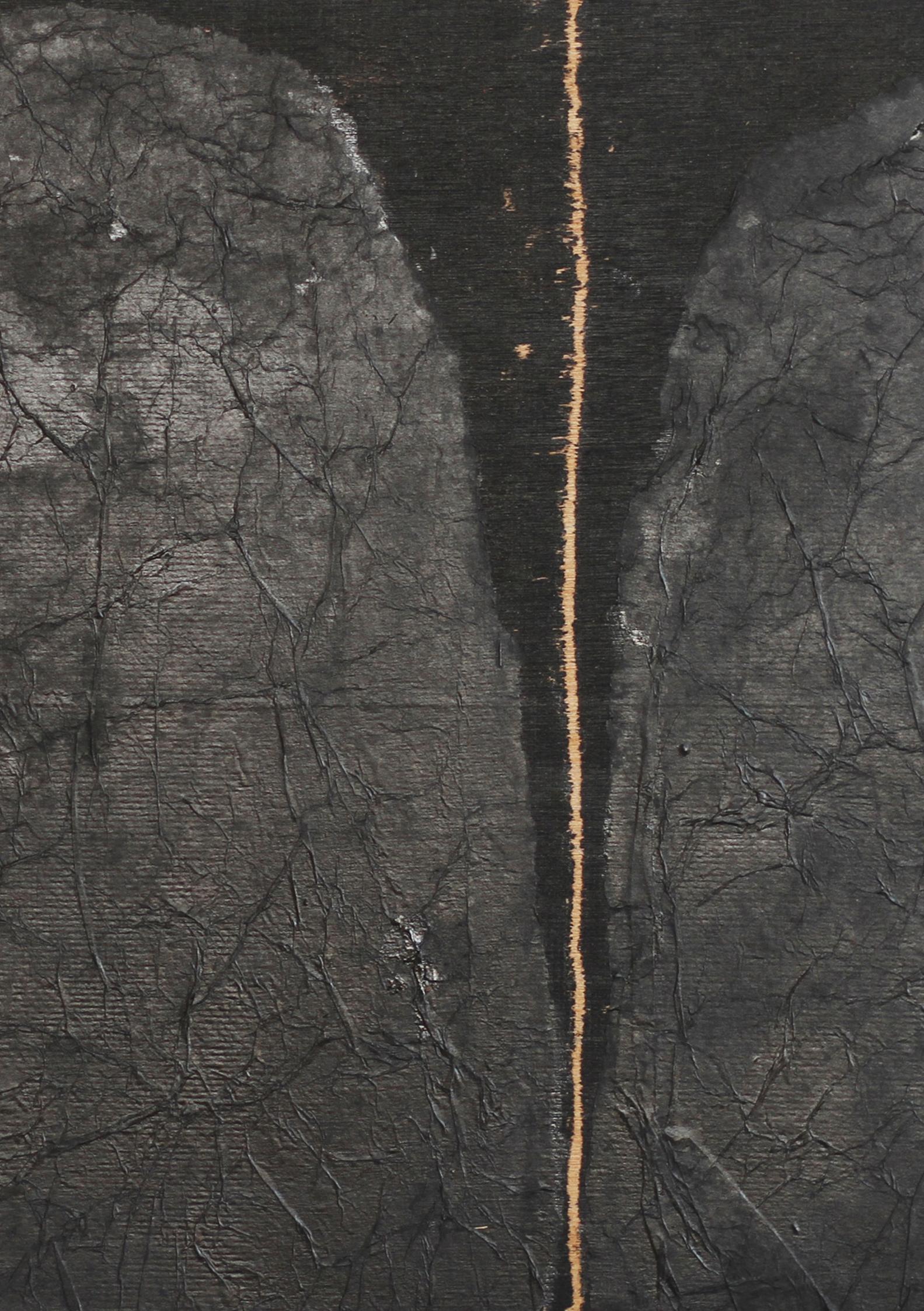
观湖 / Lake Watching
综合材料 / Consolidated materials
2020
48×62.5 cm





有光
2020年
综合材料
41.8cm x 82.2cm

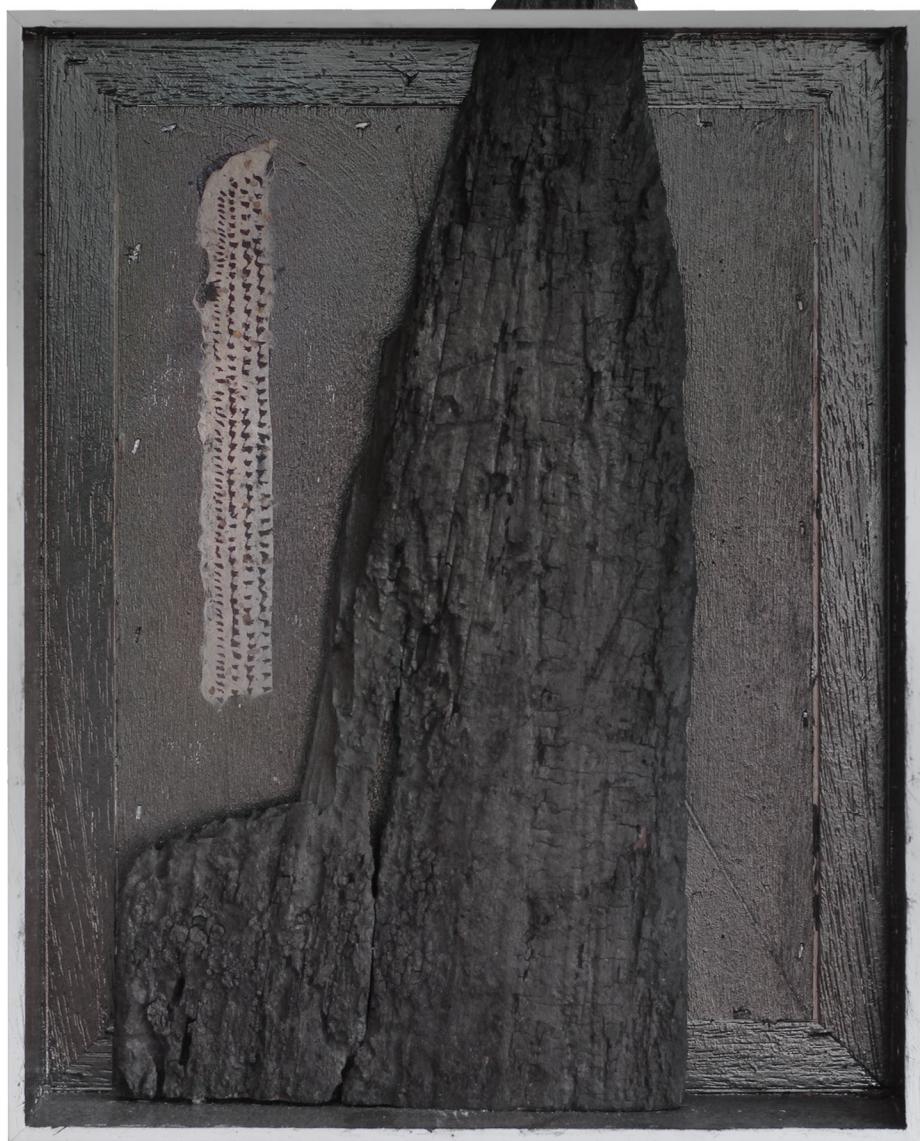
有光 / There is light
综合材料 / Consolidated materials
2020
41.8×82.2 cm





之外一
2020年
综合材料
39.5cm x 28cm

之外 1 / Outside 1
综合材料 / Consolidated materials
2020
39.5×28×6 cm



之外 2 / Outside 2

综合材料 / Consolidated materials

2020

39×28×6 cm



对空
2020年
综合材料
39cm x 65cm

对空 / TwoSet gaps
综合材料 / Consolidated materials
2020
65×39 cm



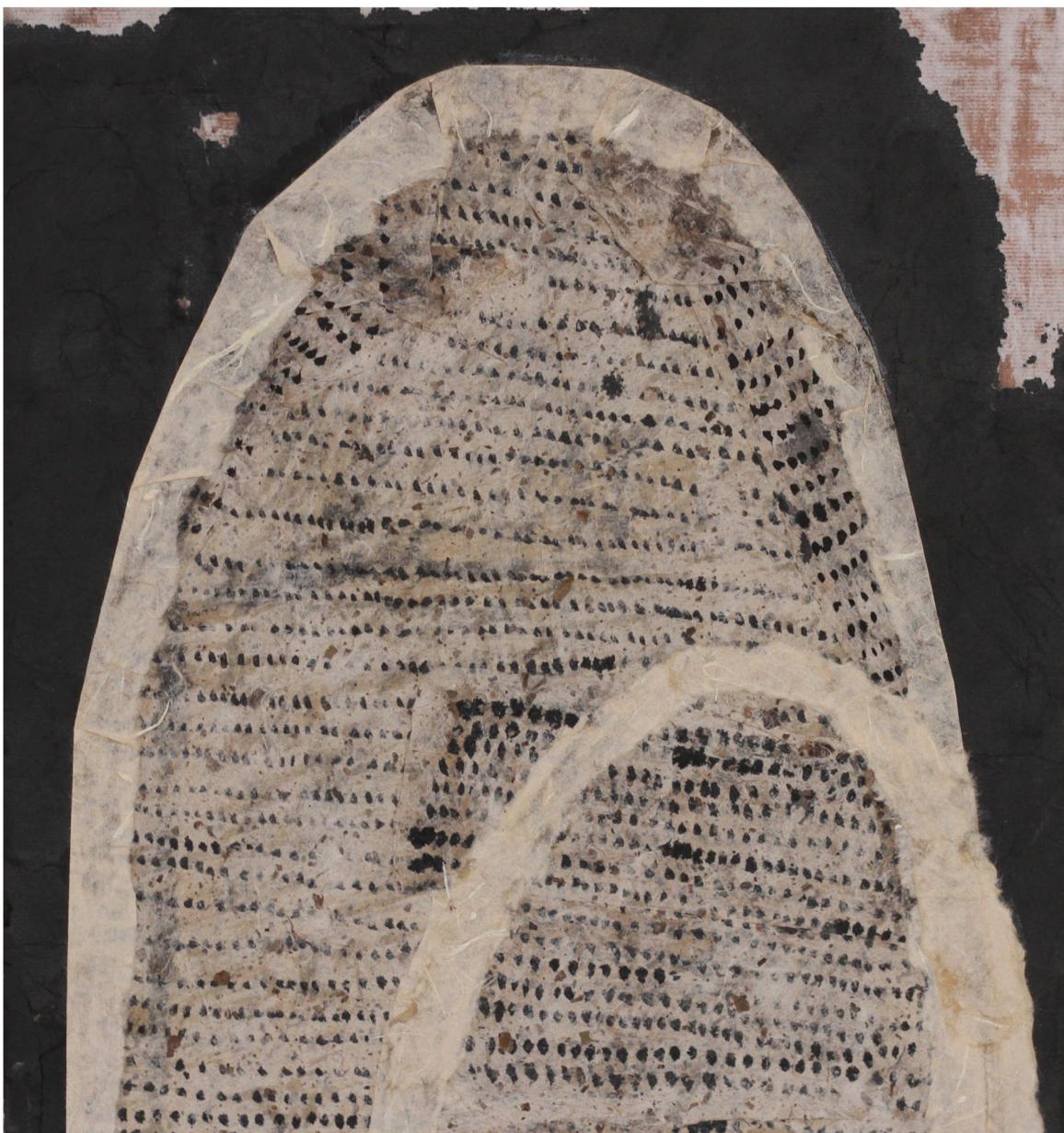


显影 / Shadows shown
综合材料 / Consolidated materials
2020
40×51.5 cm



影子 / The Shadow
综合材料 / Consolidated materials
2020
30×32 cm

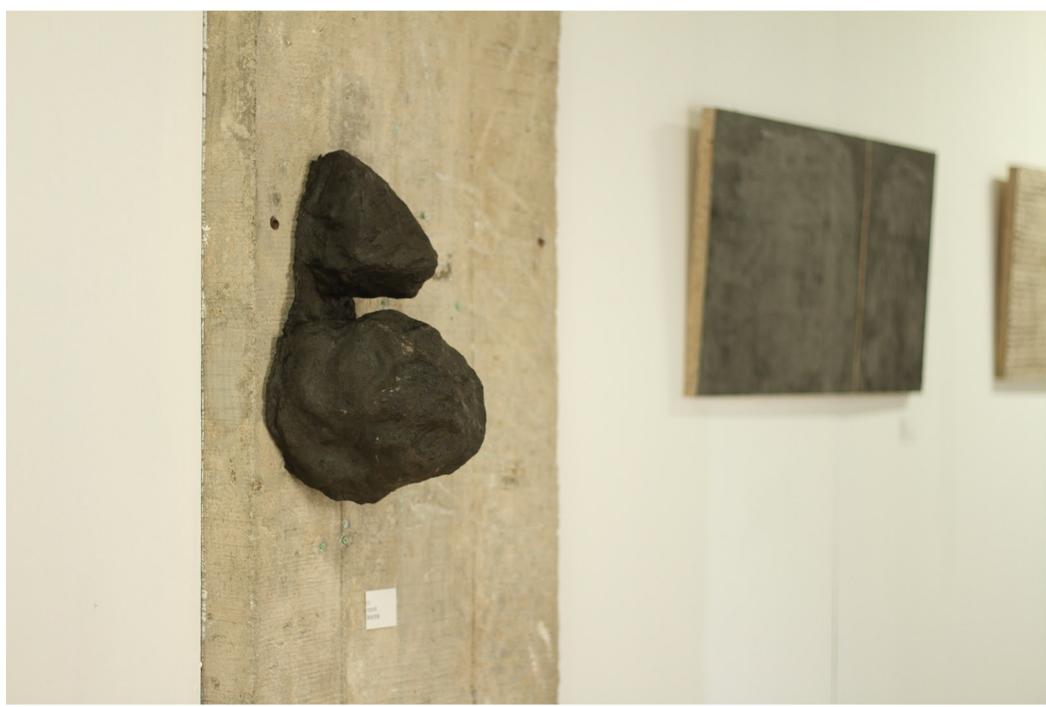


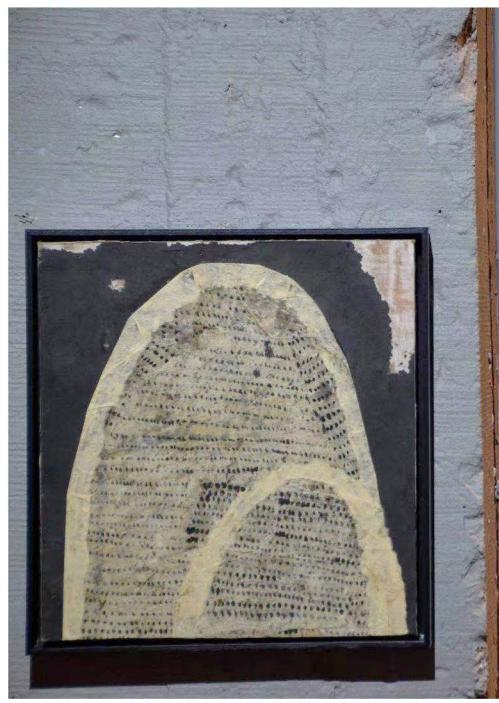


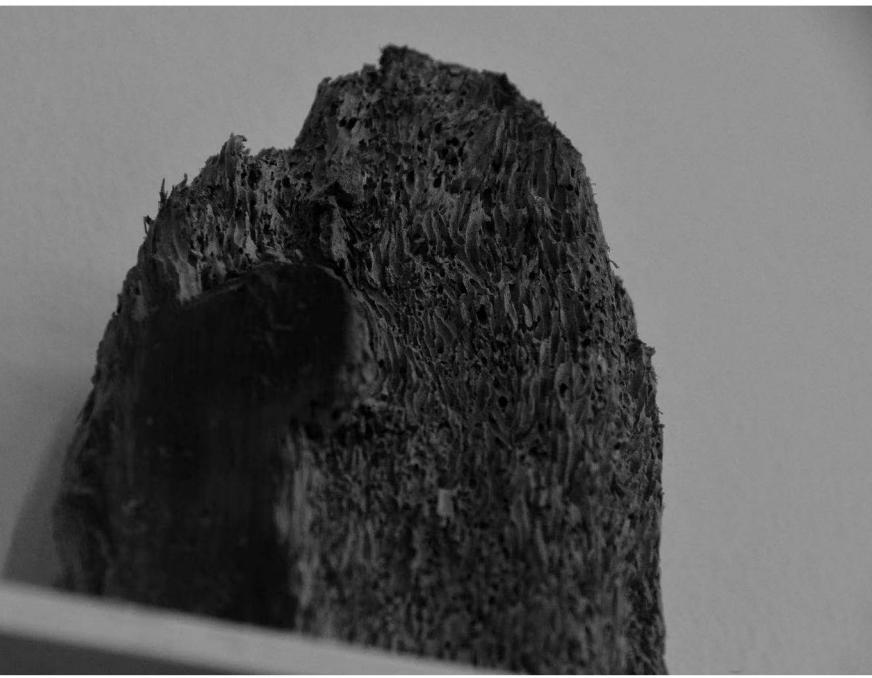
衍 / Derivation
综合材料 / Consolidated materials
2020
30×32 cm

釋山 · 展覽現場
"Mountain Watchig"
exhibition site













脱胎 / Extraction
大漆、瓦灰/ Lacquer & Plaster
2020





脱胎 / Extraction
大漆、瓦灰/ Lacquer & Plaster
2020





当想象力
使未知事物有了形状
当诗人的笔
让它们成形并给空中的虚无
一处居所
一个名号

——莎士比亚《仲夏夜之梦》第五幕第1景 第14-17行

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