

## 普罗里修斯的茴香枝

茴香枝作为储藏火种的材料，暗含着火的发成与消亡，同时也是故事本身的内涵。普罗米修斯将“盲目的希望”塞入人的胸膛，使其忘却自身消亡。故事本身变得不重要，但是对故事的解读，推演成了真实的漩涡，两者生成且同时在场。人把自身“先知”性人格化的同时，先知作为先知意义的本身，也就变成了承载其意义施动的材料。引发的“生成与消亡”合于自然的轮回之中。我把自己的作品作为界址，袒露故事化的自然及事件的同时，并将推演之力退缩在平面载体上。展览从画面上卸下的颜料凝块开始，东方牧羊人在辽阔的西北点燃了取暖的火……再到启蒙，到西进运动，经过复辟抑或者重建，直到最后，将其安置在画面上，作为未尽的状态结束。

我出生于河南，黄土高原末端。这无论是全球信风落尘所致还是“卧龙跃马终黄土”，“空念远”与“有限身”之间的矛盾，以及物质以何聚散，“此在”何以得证，诸多问题决定了我个人对绘画的理解：即如何描述事物不存在本质和稳定的结构，以及我们所面对的只有无尽的虚空和某种意志的推演。

带着这些问题，在参观并阅读了许多东西方壁画之后，似乎问题得以实现。首先壁画它以经验所产生的图义，被放置平面的同时，自身也产生了壁垒；其次图义又参与了物质的共同衰解，形质的断裂、漫漶、尘化（灾变、危情、无限）与观者（生命、此在、有限）产生对立；再次，由于氧化或者脱落进而形成了浅色向无，深色向空的审美关系。

刚开始的时候，我先用颜料模拟了一堵泥墙，带着自然主义经验，画了一个生发与消亡的轮回场景，并希望图义能够参与到平面的物质中。西北荒漠，冬日清阳。大地上窜起一簇簇野草。它们线条的延展让我想起郭熙（1023~1085）《早春图》里的枯枝去抓解了冻的水气，牧羊人为了取暖，将它点燃。在《乡村骑士的间奏》弦音中，所有一切变得飘零回旋。

华托（Antoine Watteau, 1684-1721）用轻薄模糊的笔触，布置了《舟发西苔岛》的场景，画中的人物就像剧场的演员。一位天使举着火，场景在烟雾弥漫的气氛下成为舞台的帷幕。这一切如同得到了造物主的启示。神秘理想的“桃花源”已不复存在，开始向着启蒙运动进发，而运动远没有结束。我想借用这个图式传递此在的危情。《野烧西苔岛，再觅新田园》的名字中“野烧”两字，同时把姜夔（1154-1221）年的《昔游诗》中“不见行路人，但见草木蕃。忽看野烧起，大焰烧乾坤”以及罗聘（1733-1799）的画《忽看野烧起》中同样的情绪串联起来。画法上，一边建立一边破坏，反反复复。画面也更像一面无法穿透的墙，图像通过材料物质化的呈现，在空间上混为个体。

“运动”本身必然招致绝望，但又只能通过“运动”来缓解。浪漫主义接过火种，被放置在拓荒者的办公室里，夕阳映照，江山多娇……这种无限感，让拓荒者自己获得了崇高的满足。阿尔伯特·比斯塔特（Albert Bierstadt, 1830-1902）用微小细节建立了“真实”的全景，而我将其图像以及背后的社会运动产生的同时引入衰解。在《普罗里修斯的茴香枝》三联画里，图像与尘化之间的关系呼应着灰烬与火之间关系，持续着意志的推演及其空间的无尽，将我们与物共同归属于敞开的领域。

接下来是将故事的要素退缩在平面上，让其自证。《复辟或重构》首先要做的是，将“普纽玛（希腊文，气息）——火与气的复合物，是所有存在物维系的原因”，这个的概念放在平面上。这让我想到莫高窟57窟的菩萨画像，壁画的生潮与侵染，氧化与浸墨，所散发出气晕及生机。画法上做加法，画一层加一层薄白，再覆盖，再晕染。这样既能达到生潮与浸染，深色也越发的空无。环境上也要有水分，用了热带水果的色彩，以及墙壁苔藓的颜色。树也变得像虾一样的质感。加上雨一样得线条和红色火苗。附上两张不同性别的人类，在盲目希望中，相互遮蔽消亡。画法“以点带染，凄迷琐

碎”让其形成动势。普罗米修斯用粘土做出了人形，雅典娜赋予有记忆的灵魂。雅典娜即观者，观者也是复辟或重构者。

《说书》中的背景，我把它描绘成“洞穴”式的宇宙，说书产生了世界，由于世界对应经验世界又与语言对应，语言的边界就是世界的界限，但是“洞穴”本身则建立了洞穴之外的概念，就像世界的外面是什么？所以就将说书的行为附着在了所能描述的背景上。

《大历史》，打下基础的这代人将动物所有的长处，同我们时代有教养之人展现出的庄严和高贵意向结合在一起。历史的循环就是这样。这种循环就如同舞台的剧演。《野烧西苔岛，再觅新田园》的黑色水渍已落下，背景的夜色成为星空布帘，大熊星与仙后座永恒轮转。

最后《未尽状态》，我对认知保持怀疑，如果把认知抽掉。所有的物质将失去一切依托。就像戈壁滩上的石子，失去载体，如同漂浮的陨石带，全都被镶入“无”的背景之下。

## **Fennel Stalk of Prometheus**

Fennel stalk, as the material for the storage of fire, implies the generation and corruption of fire, as well as the connotation of the story itself. Prometheus foisted "blind hope" into a man's chest and made him forget his own corruption. The story itself is not important, but its interpretation is deduced into a real swirl, and both of them are generated and present at the same time. When people personify their own "prophetic" nature, the prophet itself, as the meaning of prophet, also becomes the material carrying its meaning. The resulting "generation and corruption" is in the cycle of nature. I took my work as the boundary, and shrink the power of deduction on the planar carrier while exposing the nature and events of dramatization. The exhibition starts from pigment clots scratched from pictures, eastern shepherds light fires to warm themselves in the vast northwest area...to the enlightenment, the westward movement, restoration or reconstruction, and is finally placed on the picture and finishes as the unburned state.

I was born in Henan, the end of Loess Plateau. No matter whether it's caused by global trade wind and dustfall or "even Zhuge Liang and Gongsun Shu eventually became a handful of dirt", the contradiction between "sudden longing for relatives and friends part for a long time" and "constrained body", how does matter meet and part, how to prove "Dasein", these questions decide my personal understanding of painting: how to describe that things don't have essential and stable structures, and what we face is only endless void and deduction of some will.

After visiting and reading lots of eastern and western frescos with the questions, it seems that the questions have been realized. Firstly, fresco, picture meaning produced by experience, has its own barriers while being placed on the plane. Secondly, the meaning of the picture is involved in the common degradation of material, opposition between broken, unrecognizable and vanished form quality (catastrophe, danger, infinite) and observers (life, dasein, finite). Thirdly, the aesthetic relationship between the light color that is inclined to nothingness and the dark color that is inclined to emptiness is formed due to oxidation or shedding.

I simulated a mud wall with pigment at first, and drew a scene on generation and corruption with naturalistic experience, hoping that the meaning of the picture can participate in the materials on the plane. Desert in the northwest, sun in the winter, and clusters of weeds grow on earth, the extension of their lines reminds me of the deadwood mentioned in Guo Xi's (1023-1085) Early Spring to grab the frozen steam, and the shepherd set it on fire to keep warm. In the chord tone of Interlude of Country knight, everything becomes wandering and whirly.

Watteau (1684-1721) laid out the scene for *The Pilgrimage to the Island of Cythera* with flimsy and vague brushwork, and the characters in the picture are like actors in the theater. One of the angels holds the fire, the scene becomes the curtain of the stage under the halation of smoke, all is like being inspired by the creator. The "Peach-Blossom Source" type of mysterious ideal no longer exists, but moves toward the enlightenment. The movement is far from over, and I hope to convey the danger with the schema. "Burning" in the title of *Burning Cythera* and *Finding a New Land* is lined up with "No travelers appear, but lush grass and trees are there. Fire breaks out suddenly and flame lights up the sky high" in Jiang Kui's (1154-1221) *Poetry of Past Journey* and the same emotions in Luo Pin's (1733-1799) *At the Sight of the Sudden Wildfire*. He repeatedly established while destroying, and the picture is also more like an impenetrable wall, the image is presented by materialistic materials and is mixed into individuals in space.

"Movement" itself necessarily causes despair, but it can only be alleviated by "movement". Romanticism took over the fire, and placed it in the pioneer's office; the setting sun shines, the land is rich in beauty..., such sense of infinity made the pioneer himself have sublime satisfaction. Albert Bierstadt (1830-1902) created the full view of "reality" with minute details, while I introduced his images and the social movements caused behind, and also introduced degradation. In the triptych of *Fennel Stalk of Prometheus*, the relationship between image and dust echoes the relationship between ash and fire, continues the deduction of will and the endlessness of space, and attributes us and things together to an open territory.

The next is to shrink the elements of the story on a plane and make them prove themselves. The first thing need to do in Restoration or Reconstruction is to place on the plane the concept "Pneuma (Greek, breath)—the compound of fire and air is the cause for the maintenance of all existents". This reminds me of the Bodhisattva portrait of Grotto 57 in Mogao Grottoes, artistic conception and vitality are emitted from the tide-generating and encroachment as well as the oxidation and ink-soaking of frescos. Addition is done based on painting technique, a layer is painted, a thin layer of white is added, and then they're covered and shaded. In this way, tide-generating and encroachment can be achieved, and darker colors are emptier. Since the environment should also be watery, colors of tropical fruit and moss on walls are used. The trees also have texture like shrimps, lines like rain and red flames are added. Two pictures of people of different genders are attached, which close over each other and corrupt in the blind hope. Prometheus made a human shape with clay, while Athena endowed it a soul with memories. Athena is the viewer, and the viewer is also the one who can restore or rebuild.

The background in Story Telling is described as the "cave" type of universe. Story telling forms the world, since the world corresponds to the experiential world and also language, the boundary of language is the boundary of the world; however, "cave" itself establishes the concept beyond cave, just like what outside the world is. So the behavior of story telling is attached to the background that can be described.

In Big History, the generation that laid the foundation combined all the advantages of animals with the solemnity and noble intention displayed by the educated people of our time. It's exactly how cycle of history is, such cycle is like a play on the stage. The black water stain of *Burning Cythera* and *Finding a New Land* has dropped down, the night at the background becomes a curtain of starry sky, Ursa Major and Cassiopeia rotate forever.

Finally, in *The Unfinished State*, I remain skeptical of cognition, all matters will lose foundations if taking away cognition, just like stones on the Gobi Desert, if they don't have carrier, they'll be like floating meteorite belts inlaid in the background of "nothingness".