

Exhibition Resume:

2024"*To Attain the Oneness*"Fu Xiaodong Solo Exhibition,Migrant Bird Space,Berlin, Germany
2024"*Spring Lives - Song Yun Transmits Sound - Artist invitational exhibition*"Song Yun Art Museum, Hangzhou
2024"*Orogeny: Contemporary landscape in view of Nature*", Art West Lake House, Hangzhou
2024"*Homecoming - Nomadism of artists in Northeast China*"The Puppet Manchukuo Palace Museum, Changchun
2023"*Flower&Bird Art Festival*"Tianmuli B10CK Concept Stone, Hangzhou
2023"*Real Mountain*", A Permanent Exhibition in Bimo-Zizai New Space, Hangzhou
2023"*Era of Principle And No principle Interwoven*", Hengshan Calligraphy Art Center, Taiwan
2022"*The New Wave of Northeast China*"Shan shang Art Museum, Dalian
2022"*Nation Tour Exhibition of Norhest Industrial Theme*"Liaoning Art museum, Cuizhenkuan Art museum of Xian, Renmei Art museum of Beijing, Lizijian Art museum of Changsha
2022"*Endless Mountains—Tang Poetry Road Art Exhibition*", Zhejiang Exhibition Hall, Hangzhou
2022"*Enlightened Brocade*"Banzhetang, Nanjing
2021"*Enfleshed-Elaborated*", Gallery Titanil, Amsterdam, Holland
2020"*She Writes Ink*"Today ART MUESUM, Beijing
2020"*Emergency Exit! Spring Breeze Miles*"Gallery55, Shanghai
2019"*Link Heaven and Earth —Sacredness rule of Time and Space*", Space Station, Beijing
2017"*Han Jingwei Teacher-student Exhibition*", Jinan, Shandong
2013"*From Tian'anmen to Gwanghwamun*"Seoul City Hall, Seoul, South Korea
2008"*Live Young—Fu Xiaodong & Yang Dazhi*", ART BEATUS,
2006"*Difference of tradition*"HEXIANGNING ART MUSEUM, Shenzhen
2006"*The 5TH International Ink Art Biennale of Shenzhen*", GUAN SHANYUE Art Museum, Shenzhen
2006"*From 'Polar Region' to 'Tie Xi Qu'—Exhibition of Contemporary Art in Northeast China (1985-2006)*", GUANGDONG MUSEUM OF ART, Guangzhou
2005"*Future Archaeology*"Nanjing Art Triennial", NANJING MUSEUM, Nanjing
2005"*Landscape: Century and Heaven*"The 2TH Chengdu Biennale, Chengdu
2004"*The 4TH Shenzhen International Ink Art Biennale*" Shenzhen Art Museum, Shenzhen
2004"*Inheritance and Development—Born in the '70s Joint Exhibition of Chinese ink painters*" Yan Huang Art Museum, Beijing
2003"*The first Beijing International Biennale*"Beijing

51

50

参展简历:

2024 《得一之想—付晓东个展》，候鸟空间，德国柏林
2024 《春光住—宋韵传声—中青年艺术家邀请展》，宋韵美术馆，杭州
2024 《造山：自然观中的当代山水》，艺术西湖家，杭州
2024 《归乡—东北艺术家的游牧》，伪满皇宫博物院，长春
2023 《花鸟集 2023》，想象力学实验室，天目里，杭州
2023 《真山》，笔墨·自在新空间，杭州
2023 《法与无法—交织的年代》，横山书艺双年展，中国台湾
2022 《东北新浪潮》，山上美术馆，大连
2022 《东北工业题材全国巡回展》，辽宁美术馆，沈阳、崔振宽美术馆，西安、人美美术馆，北京、李自健美术馆，长沙
2022 《山水美育·寻瓯记—瓯江山水诗路影像艺术大展》，浙江展览馆，杭州
2022 《青山行不尽—唐诗之路艺术展》，浙江展览馆，杭州
2022 《开明画锦》，半遮堂，南京
2021 《Enfleshed-Elaborated》，Gallery Titanil，阿姆斯特丹，荷兰
2020 《自由活动》，美术文献艺术中心，武汉
2020 《她水墨》，今日美术馆，北京
2020 《紧急出口！春风十里》，五五画廊，上海
2019 《地天通—时空的神圣秩序》，空间站，北京
2015 《会心独造—韩敬伟师生展》，齐鲁美术馆，济南
2013 《夜走黑桥》，我们说要有空间于是就有了空间，北京
2013 《从天安门到光化门》，首尔市政厅，首尔，韩国
2008 《青葱岁月—付晓东、杨大治双人展》，精艺轩，香港
2006 《传统的延异》，何香凝美术馆，深圳
2006 第五届深圳国际水墨画双年展，关山月美术馆，深圳
2006 《极地 & 铁西区—东北艺术三十年》，广东省美术馆，广州
2005 《未来考古学》，南京艺术三年展，南京博物院，南京
2005 《景观：世纪与天堂》，第二届成都双年展，成都
2004 第四届深圳国际水墨画双年展，深圳美术馆，深圳
2004 《传承与开拓—70年代出生水墨画家联展》，炎黄艺术馆，北京
2003 《创新：当代性与地域性》首届北京双年展，中国美术馆，北京

道、形、气

文：陶金

建筑师，并从事自然与人造仪式空间的研究

时间

2013年8月，我随芝加哥大学艺术史系一众博士生（领队为冯安宁）前往敦煌，考察莫高窟壁画。团队中有两位校外人士，除我外便是晓东，一位当时已经声名鹊起的青年策展人。在其后的几年中，我们一同策划了多次当代艺术与宗教研究相互交涉的活动。我也在798空间站—晓东的艺术舞台陆续结识了一些志趣相投的朋友，比如后来以“睡庙”著称的艺术家梁硕。

我致力于当代仪式空间的设计，但希望能立足于传统。这一方面当然需要抽丝剥茧式的研究，而艺术家们对于传统艺术当代性的思考与试验也是极好的旁参。在这样的背景下，我也邀请晓东赞襄到我的建筑作品之中，江苏茅山崇禧万寿宫中的一批重要匾额榜书皆出于伊手。

约从2014年，我开始关注地理观念“洞天福地”，并逐步扩展至园林、盆景与山水绘画之中，希望能探求出一套对于它们进行综合式理解的理论工具。在这一过程中，我与晓东曾有过多次基于山水画图像元素的讨论，这些讨论不断印证着来自

数年以来，我与同僚往来于岳读之间，按索图经，考山河形势；寻诸闾巷，访耆旧口碑。其间金庭玉室，水府灵潭，或决眦于大疆，或卧游于谷歌。目力所及，积年之久，约概括出名山空间范式有四，其一者“崑阆通天”，二者“蓬壶龟浮”，三者“九曲蜿蜒”，四者“桃源遗世”。大略而言，每一名山之中或兼有多种范式，但其必备者惟“桃源”一种。盖因“桃源”是真气宜人、山居福地，无此，便无所谓人与山水之深诚密契。

“桃源”亦称“壶天”，是独立于世外的“别一天地”。法国汉学家石泰安先生曾以盆景为例，总结出其中之要素有三：一者老树，二者奇石，三者灵池。此三者相互依凭，水为石脉，石为树胎，而人盘桓卧居其间，物我相融，与道合真。具体而言，仙踪绿野之中常见有山峦合抱之处，其谷口隐蔽，有溪水流出，缘溪而行，乃渐入壶中。其幽隐之处必有高隆绝岩，岩下有穴，灵泉发源其中，水音清越，泠泠作响，三叠而出，落入灵潭，平陆曲回，出于谷口。玉壶之中，云蒸霞蔚，万化含春，是生气蓬勃之所。非但千年松柏，灵芝瑞朮，更有太一禹余之粮，西胡玉门丹砂，此皆山水秀气积而所生。按《真诰》中晋人所言，如此福地，是建立静舍，精修上道的理想处所。道以山水之形而向外显化，人则以山水之质而与道相融。也正是这一原因，晋人宗炳将山中隐居论为“澄怀观道”“凝气怡身”。换言之，山水是人与道交流的重要界面。

不同维度山水之中的知见。我们逐渐形成了一个共识：山水绘画（至少是其中的一部分）都具有极强的“神圣性”，这不仅仅体现在其最终相当于宇宙图示的成果，更还体现于绘画创作的过程之中。这一过程可以等同于萨满用篝火、铃鼓于西伯利亚旷野之中开启一处通天圣所，也可以等同于雪域僧人以指捻彩砂绘制出等同于宇宙的曼荼罗坛场。

本着这样的共识，2017年我邀请晓东为茅山乾元观的松风阁（用以纪念南朝高道陶弘景，456-536年）创作了一幅山水绘画，而据她所说，这也是她重新“回归”绘画实践的一个重要时间点。

2021年，晓东移筑杭城西湖，从游于林海钟教授。在敦煌考察十年后的今天，那些对于天地、山水、身体的超越性理解依凭着熟稔的笔法，在山水真形与毓气之间散逸而出。我也很荣幸能成为这一过程的见证。

形

Tout site parfait, complet (c'est-à-dire comprenant un mont et une pièce d'eau) et retiré, mérite le terme *hou-t'ien* « Ciel en forme de gourde ».

任何一处世外的、完美且完形的场所（有山有水），都可被称作“壶天”。

——石泰安 Rolf A. Stein, 《壶中天地》
Le monde en petit, 1987:68 (陶金 / 译)

Toute réalité est en soi totale.
Tout dans l'univers est comme l'univers.

万物之自身皆是全形之身。
天地间万化皆如天地一般。

——葛兰言 Marcel Granet, 《中国思想》
La pensée chinoise, 1950:341 (陶金 / 译)

在中国传统的本体论中，“山水”是真气的凝聚，其山者气刚，川者气柔。山水之“形”取决于内在之“气”，即所谓“内气萌生，外气成形……生气萌于内，形象成于外”。庄子在“道在屎溺”这一著名论述中告诉我们，道本身无处不在，她/他/祂以气的形式潜藏于日常的万物之中。而正是因为这种日常性，使得一处自然场所以得在意念上被转化为一处圣地。在这里，每一掬清泉，每一棵草木，每一块山石无不蕴含着的一处独立的“天地”。而对它们进行笔墨的描摹，则不啻于是一次次地化生“诸天诸地”。这已经不再仅仅是一种仪式，而是像孕育生命一样的伟大事件。

23年秋，林海钟教授举行了名为“笔法记”的个展，以此向荆浩致敬。对于林氏笔法的继承与实践也贯穿于晓东的作品之中。于我而言，这一套首尾相连，环环相套的笔墨心法恰似是大道化生万物这一过程的再现。其中，造物者（或许是道，或许是画者）构成了万物发生的奇点，在摒除思虑，神光大定（即荆氏所言“代去杂欲”）之后所散发

如同穆斯林将对于真主的崇敬融于几何纹饰之中，文艺复兴的建筑师将对天主的阐释融于完美比例的方圆建筑之中，奉道者很自然地以山水之形图写他们至上信仰：无内无外，无形无相，无始无终的道。不过，这种绘于尺素之上的山水，实际也具有和真山真水一样的神异品质，都是具有神圣性的存在，所以宗炳才会说“闲居理气……披图幽对。”而与此同时，山水画的创作过程本身则是一次具有灵力的行为，一次仪式，其以人工描摹山水之“形”的方式，将天地真气引注其中，赋予其“质”。这或许即是宗炳所言“以形媚道”吧。

在这样的背景下，历代山水画作品中都不乏对于仙山桃源、壶中胜境的描绘，并逐渐演化为祥瑞主题的玉石山子。晓东的“世界树”系列再次重拾了这一悠久的主题，并还附上了对于天地之中“建木”的深刻认识，其沟通天地的含义与崑岳相仿，是神明来往于天地之间攀援之所。她不断地变换构图与具象元素的表达方式，在畅意用笔的同时构建出一处处景致不同，有时甚至如洞府一般相互联通的“小天地”。这正是因为她对山水神圣空间的范式已经熟稔于胸，由此便可不断地生发出意趣相近但又千变万化的山水真形。我们在李思训、王希孟、文伯仁、仇英之后，再次看到了这一神圣空间脉络在绘画中的复兴。

By TAO, Jin
Architect, dedicating on the research of natural and built ritual space

Chronology

In August 2013, I travelled to Dunhuang with a group of doctoral students from the Department of Art History at the University of Chicago (led by Anne Feng) to investigate the murals of the Mogao Caves. The team included two outsiders: one is me and the other is Fu Xiaodong, a young curator who was already making a name for herself at the time. In the years that followed, we curated a number of events that involved contemporary art and religious studies. At the Space Station, Xiaodong's art stage, I made friends with like-minded people, such as Liang Shuo, who later became known for his *"Sleeping Temple"*.

I am committed to the design of contemporary ritual spaces, but hope to be grounded in tradition. This, of course, requires exhaustive research, and artists' thoughts and experiments on the contemporaneity of traditional art are also excellent references. Against this background, I invited Xiaodong to participate in assisting me with my architectural works – a number of important plaques in the Chongxi Wanshou Palace in Maoshan, Jiangsu Province, are made from her handwriting.

Around 2014, I began to focus on the geographic concept of "Grotto-heavens and Blissful-lands" and gradually expanded it

的真气浸入，并游走于时间与空间之中，于纸面生根，迸发出第一缕枝条，第一块山石，第一层水波。这是“道生一”。

以此为基础，画者澄心静意，顺随身中气息，将心神灌于笔尖，在方寸、瞬息之间，依正侧、曲直、刚柔等笔墨法度，在看似自然无序的模式下向时、空中自然地化生。这一过程就好像钱塘江滩涂上的潮汐树，由江水大流在天地真气的运行下以无心之心造化而成。也正是如此，由笔法推演而成的山、水、石、木，无一不是在表达真“气”自然流衍之后所凝结成的“质”。此即“一生二，二生三，三生万物”。

从笔法的角度来看，绘画与园林中的叠石之法亦有同工之妙。按扬派叠石名家方惠先生所言：“叠石造山即是行气布势，如有一股气在山石的拼叠造型过程中畅游，意到气到石也到，气到神到形也到，神完气足叠石造山就能形神兼备。”因为身中气脉与所堆山石形态相通相合，故而造物者能够凭借感觉具体处理叠石过程中的形与纹、轻与重、开与合、呼与应、曲与直、石断意连、节奏变化等各种关系。再回顾晓东的《召龙图》，于我而言，这就是另一版本由倪雲林巧构的狮子林：形态各异的波浪充满虚空，恰好似由卧云室四向观望的湖石奇峰。

画中的神龙或潜或跃，与水浪融为一体，这正似天如惟则禅师所曾居止的天目山狮子峰，其是狮耶？峰耶？

庄子有言：“通天下一气耳。”

For several years, my colleagues and I travelled to and from the mountains and rivers, and, according to maps, inspected the geography of them. We also looked for remote villages, and visited the elderly to inquiry about relics. Sometimes I used a drone to survey the blissful lands or the spiritual waters, sometimes I just travelled in the Google Earth. As far as I can see, **there are four spatial paradigms for famous mountains (literally mountain with name or fame): the cosmic mountain, the floating land, the meander valley, and the secluded basin.** Broadly speaking, every mountain may have many paradigms, but the one that is necessary is “the secluded basin”. Because “the secluded basin” is a blissful place for people to live in the mountains, and, without it, there is no such thing as deeply sincere and close tally between people and the landscape.

“The secluded basin” is also known as “gourd-shaped heaven”, an independent “other world”. French sinologist Rolf A. Stein has taken a bonsai as an example, and summed up three elements in it: old trees, grotesque stones, and spiritual waters. These three are interdependent: the flow of water represents the pattern of stone, and the stone is the base for the tree, and the man lies in it, with the self and things integrated, and in harmony with the Tao. Specifically, it is common that there is a passage in the mountains in the Taoist fairy land. The mouth of the valley is hidden, and there is a stream out of the valley, along which one can go gradually into the gourd-shaped world. The deeply hidden place in it must be located in a huge rock stood tall, beneath which there is a cave where a spiritual brook originates from. The clarion brook, after three turns, falls into the spiritual pool, and finally meanders through the mouth of the valley. This world, in which all things are brilliant and splendid, is a place of vitality. Not only a thousand years aged pines,

to traditional Chinese garden, bonsai, and landscape paintings, in the hope of exploring a set of theoretical tools to understand them in a comprehensive manner. In this process, Xiaodong and I had many discussions based on the pictorial elements of landscape painting, which constantly confirmed those insights that come from different dimensions of landscape. **We came to a consensus that landscape paintings, at least some of them, have a strong “sacredness”, which embodies not only in their results that ultimately amount to a cosmic schema, but also in the process of creating them. This process can be likened to a shaman’s opening a sanctuary passport to the heaven with bonfires, bells, and drums in the Siberian wilderness, or a Tibetan monk’s twisting colored sand around his fingers to create a Mandala equivalent of the cosmic.**

With this in mind, in 2017 I invited Xiaodong to create a landscape painting for the Songfeng Pavilion (in honor of Tao Hongjing [456-536], an eminent Taoist lived in the Southern Dynasties) at Qianyuan Temple in Maoshan, which she described as an important point in her “return” to the practice of painting.

In 2021, Xiaodong moved to the West Lake in Hangzhou to study with Professor Lin Haizhong. Today, ten years after her visit to Dunhuang, her transcendental understanding of the world, landscape, and the body is now emerging from the landscape’s true form and reserved pneuma with her skilled brushwork. I am honored to be a witness to this process.

Form

Tout site parfait, complet (c’est-à-dire comprenant un mont et une pièce d’eau) et retiré, mérite le terme *hou-t’ien* « Ciel en forme de gourde ».

--Rolf A. Stein, *Le monde en petit*, 1987: 68

Landscape paintings throughout the ages have been full of depictions of fairy mountains and sacred places in seclusion, which gradually evolved into the auspicious theme of miniature landscape jade sculpture. Xiaodong's Cosmic Tree series revisits this time-honored theme and adds a deep understanding of "Jianmu", a sacred tree of ancient legend, which is similar to Mt. Kunlun in its meaning of connecting the heaven and earth, and which is the place where the gods travel to and from between the heaven and earth. **She constantly changes the composition and the way of expression of figurative elements, and, using her brush freely, builds up many "small worlds" with different sceneries, which sometimes even interconnect like caves. This is precisely because she is familiar with the paradigm of the sacred space of landscapes,** which allows her to continuously produce landscapes of similar interest but with many variations. After Li Sixun, Wang Ximeng, Wen Boren, and Qiu Ying, we once again see the revival of this sacred space tradition in painting.

Pneuma

Toute réalité est en soi totale.
Tout dans l'univers est comme l'univers.

Marcel Granet, La pensée chinoise, 1950:341

In the traditional Chinese ontology, "the mountains and waters" are condensed in the true pneuma; and the mountain's pneuma is rigid, and the water's tender. The "form" of them depends on the inner "pneuma", in the sense that "the internal pneuma sprouts, and the external pneuma forms ... the vital pneuma sprouts in the inner, and the image forms in the external." Chuang Tzu tells us in his famous assertion "it [the Tao] is in the piss and shit" that there is no place the Tao does not exist, and that it is hidden in the form of pneuma in everything in

cypresses, Ganoderma lucidum, and auspicious daisy, but also the food thrown into the river by Yu the great [limonite] and west tribesman's Yumeng cinnabar, all of which are born out of the accumulation of pneuma of the mountains and waters. According to what the man lived in the Jin Dynasty said in The Declarations of the Perfected, such a blessed place is the ideal locus to establish a hermitage and to cultivate the Tao. The Tao manifests itself outwardly in the form of the mountains and rivers, while the human being is in harmony with the Tao through the quality of them. It is precisely for this reason that Zong Bing of the Jin Dynasty referred to secluding in the mountains as "clarifying one's mind and observing the Tao" and "condensing one's pneuma and enjoying one's body." In other words, **the mountains and waters are an important interface between human beings and the Tao.**

Just as the Muslims incorporated their reverence for God into geometric ornamentation, and just as the architects of the Renaissance incorporated their interpretation of God into perfectly proportioned squares and circles (e.g., Tempietto di San Pietro in Montorio, Donato Bramante), it is natural for those who follow the Tao to depict their supreme belief in the form of mountains and waters: the Tao, which has no inside or outside, no form or appearance, and no beginning or end. However, this kind of landscape, painted on a canvas, actually has the same divine quality as the real mountains and waters, and is a divine being – that is why Zong Bing said, "conditioning the pneuma while living in idleness ... unfolding the scroll, and enjoying it in silence." At the same time, the process of creating landscape paintings is itself an act informed with a spiritual power, a ritual, in which the "form" of mountains and waters is manually depicted in such a way as to draw the true pneuma of the world into it and give it "quality". This is perhaps what Zong Bing called "adoring the Tao in the form".

“the One gives birth to the Two, and the Two gives birth to the Three, and the Three gives birth to all things.”

From the point of view of brushwork, painting and the method of stacking stones in rock garden also have the same subtlety. According to the Yang school gardener Mr. Fang Hui, “stacking stones into a rockery consists in the flow of the pneuma, as if the pneuma wanders in the process of modelling. If the intention and pneuma are in place, then the rockery is in place; and if the pneuma and spirit are in place, then the form is in place.” Because the pneuma of the body is in harmony with the form of the stacked rocks, the maker can rely on his or her feeling to treat various relationships, such as shape and pattern, light and heavy, open and close, curved and straight, coordination and the rhythm of the changes in stacking. Looking back at Xiaodong’s Dragon Invocation Rite, it, to me, is another version of Ni Yunlin’s ingeniously constructed Lion Grove: waves of different shapes fill the void, resembling the lakeside rocks and grotesque peaks that are viewed in all directions through the Reclining Cloud Room. The divine dragon in the painting either dives or leaps, merging with the waves, which is like the Lion Peak on Tianmu Mountain where Zen Master Tianru Weize used to live -- is it a lion? Or a peak?

Chuang Tzu said, *“you have only to comprehend the one pneuma that is the world.”*

the daily life. And it is this everydayness that allows a natural place to be transformed in your mind into a sacred one. Hence, every spring, every blade of grass, and every rock contains an independent “world”. **And to depict them with ink and brush is just like to give birth to “the heavens and the earth” over and over again. This is no longer just a ritual, but a great event like the conception of life.**

In the autumn of 2003, Professor Lin Haizhong held a solo exhibition titled Brushwork Notes as a tribute to Jing Hao. The inheritance and practice of Lin’s brushwork is also present in Xiaodong’s work. For me, this set of brush and ink techniques that are interlinked and interlocked seems to be a representation of the process by which the Tao gives birth to all things. **The creator (perhaps the Tao, perhaps the artist) constitutes the singularity at which everything occurs, and the true pneuma, emanating from it after the elimination of thought and the great concentration of the divine light (or “removing inadequate desires”, as Jing Hao puts it), immerses in and travels through time and space, taking root on the surface of the paper, and erupting into the first wisp of branch, the first piece of stone, and the first ripple of water -- this is “the Tao’s giving birth to the One.”**

Based on this, the painter clarifies her mind, and follows the pneuma in her body, and pours her mind into the tip of the brush, and, in the space of an inch, in an instant, according to the rules of brushwork, transforms in a seemingly disordered pattern into the time and the space naturally. This process is just like the tidal trees on the mudflats of the Qiantang River, which was created by the river under the operation of the true pneuma of the world without intention. It is also the case that all of the mountains, waters, stones and woods created by the brush are “qualities” condensed after the expression of the natural flow of the true “pneuma”. This is that

上一世，我被整个社会发展的力量推动，成为举办了百余场展览的策展人，为了更自主的实施项目，又开办了自己的画廊“空间站”，从观念艺术，到行为艺术，新媒体艺术无所不及，还在十二年前发起了持续性的艺术与科学的“第八日”活动，涉猎不可谓不广泛。但对中国传统的深入体验，于我而言，却是一种已经陌生化了的生命形式，是从外向拓展转而面向内在世界的进路。已经有了各种跨学科经验之后，秉持着技术哲学的视野，再看浩瀚的传统，却有了异样的发现。古人也曾经这样观念主义过，这样的图像歧义过，这样的行为互动过，传统并不是铁板一块的样式，而是有这样多鲜活的生命与经历。时间跨度中不同的观念所形成的迥异价值观，一切观念的流变，都是人的自然的发展。中国画则是建立在中国整体论的宇宙观和认识论基础之上，发展出来的复杂体系。

还原到基本问题，如何在画中“得一”？“无”或“有”，“阴”与“阳”，中国画是建立在一种类似于1和0编码般的阴阳互补，拓展出无限的笔墨分形，在时间过程中循环运动，变化衍生之中，同时以人的知觉状态，调动无意识或者潜意识的力量，以“炁”或生命的能量把握节奏的变化。纸的平面作为一个更大空间的入口，每个点画，都是更大的整体与二维平面碰撞，所留下的痕迹。中国古人对这个痕迹进行了深入的分析，从每一个细节入手，每一笔从起笔开始的运行，充满了沉着而痛快的力量，无往不复，盘旋环绕，笔与笔之间连贯呼应，即使是脱离纸面的虚空之中亦充满生气，如同宇宙

得一之想

——一个展杂记

文：付晓东

《道德经》云：“天得一以清，地得一以宁，神得一以灵，谷得一以盈；万物得一以生；侯王得一以为天下贞。”

魏晋大家顾恺之的《论画》中说：“神属冥芒，居然有一得之想。”

如何用一，来弥合二元对立的存在？如何在东西方不同的文化体系中得一？如何在古今之中得一？如何在支离破碎的世界中得一？纷繁的万物中得一？如何在千笔万笔中得一？大概只有得其心，又能守其心也。

我是一个实践主义者。疫情期间，我从北京搬往杭州。之前生活在熙熙攘攘的名利场的北京，有更快的节奏，更密集的信息，和更加激烈的视觉冲击。疫情之后，则是寻了一处安静的书桌，面对一窗西湖，尺幅寸素，看奇异的天光湖景彩霞映衬，在朋友圈惊呼数日。又与师友于名湖畔之间读古画论，访老禅寺，寻真洞天，仿佛到了另外一国，体会了另一种人生。我仿佛如同重生文中的角色，回到二十年前，在美院毕业的瞬间，这一遭我选继续画画试试，而不是投身进风起云涌的中国当代艺术浪潮之中。但是，我还带着前世的记忆……

是曾经带领唐玄宗升天游月宫的著名唐代皇家道士。唐明皇在月宫里看到仙女们仙衣飘逸，演奏仙乐，回来按记忆谱写了《霓裳羽衣曲》。独山古寨里留存下来的雕花繁缛的明代石牌坊，于今便如同月宫仙境中的超现实背景，明代样式的绢质汉服也是飘逸得如同云衫。我们以两件跨越时空的物件，在夜晚搭建了一场特别的灯诱活动。当特质频率的灯光亮起，随风飘摇的绢衣上落满了寻光而至的夜行飞蛾，组成了一件转瞬即逝的羽衣。昆虫学家杨小峰用微距镜头拍摄了每个不同品种的飞蛾，我把这些当晚诱惑来的飞蛾用工笔画的形式永恒的描绘到绢质汉服之上，也是一次对独山生态的田野调研的呈现。

《写生册页》系列是在2022年和23年，游历了杭州西湖、安徽九华山和白岳齐云山的现场写生。盘坐于自然山川和湖畔之间，长时间的写生与独处，似乎可以体会古仁人之心。更加直观的去触摸古人来自自然的造型之法，体峰岚之间显隐莫测之幽微，万物生发之清霭，恨笔下纸端不能逮其一二。我素喜爱用花青赭石，亦试图在自然中锤炼出一套没骨山水的表现手法。何为“写生”？写，即是以骨法用笔书写；生，即是万事万物之真形；正形，乃是万物生长与组合的规律；真，则为生机盎然之气。在纷繁复杂的自然归纳出纯粹的美的规律。盘旋曲折，错落有致，如同莫比乌斯环一般，一笔一墨如此，形的分割如此，大的构图亦如此。尺幅之间，拓展出无限的变化。间或也会体会到当下凝神两忘的状态，写生既是体验自然，又是心性的磨炼。透过层层的现象看到自然抽象的本质，利用各种具

生生不息的创造之力。这既是人的生命状态的修炼，又是人在深入的观察自然造物之后，以自己之身来进行体验的契合。意识到这一点后，就成为我工作的基础方法，也是底层逻辑的开始。在创作实践之中，则有一个循序渐进的探索的过程。在候鸟空间的展览之中，如实的记录了我从疫情以来，生命状态的改变，所思所想的实践轨迹。

《每日一字》系列是2020年过年期间，首次疫情袭来，独自被隔离在北京的时候完成的。那时每天面对疫情的惶恐与未知，社交媒体中充斥着匪夷所思的新闻以及舆论风暴。我利用宋代道教符篆的方法，把一个词的多个字合组成一个新的合体字，用金色写成，周围配上手绘的与语义相关的图像，附以搜集来的古董老穗子和刺绣，如同神龛周围的装饰。在禁闭身体期间，每天创作一个合体字，可以读成一个简洁有力的短语，如同口号一般的贴在社交媒体里，既可以逃过审查，也可以被很多人转发。多是当时如鲠在喉的表达，也是生命情绪的记录。中国的象形汉字和图像之间的关系充满了无限可能性的空间。从不同的知识谱系和历史溯源的关系出发，图像和文字有互译性，自我指涉，借用和仿形，有一种相互映射的同位的构成关系。《每日一字》系列作品，则在特殊的状况下，成为了一种生命情绪表达，字的表意和传播的功能性，形成了一种爆破的出口。

《霓裳羽衣》绢本着色作品，作品的起点来自于浙江独山叶法善故居老村落的游历。叶法善

小世界中的本源存在。在不同文化的远古叙事中，神树一直作为创世体系和沟通天地的连接点。在北欧神话中，由巨木的枝干构成了整个世界，Yggdrasil，此树高达天际，衍生出九个世界。《旧约》中，卡巴拉树为生命之树，是通往神的路径，是神从无中创造世界的方式。古埃及的生命之树，将生死两界隔开，象征初创之始，也是连接自然世界和超自然世界的纽带。中国《山海经》中的建木是沟通天、地、神的天梯。热爱玄幻如我，不同样式的树都被分派在不同的圆球之中，如同小行星一般铺陈在8个条幅之中。又如同一个小世界，不一定哪个会诞生出神秘的超自然力量，漂浮在虚无的宇宙和时空之中。《召龙图》则是尽量以流畅而多变连贯的笔法模拟水的运转，勾勒点染出波涛汹涌的涡流和汪洋。水雾之中，穿跳出若干金龙和水龙。受道教“投龙筒”的仪式启发，金龙既是人与天地为盟，与自然定下契约的凭证。如何借助自然之力，如何驱使自然之力？一支笔可以调动自然之力，完成的萨满的仪式吗？《枝状物》则来源于类似于外销瓷的东西合璧的审美趣味，罗马巴洛克式的纹饰花纹于东方崇尚自然主义的枝干花草融为一体，组合成为无穷无尽的花柱形式，亦是笔墨跌宕，兴趣所致的施展空间。

东西方相互勾连和歧义的不仅仅只有图像和样式，还有支撑绘画方法背后的观察方法和观念，不知能否“得一”乎？

体形象转化为绘画手段，复杂因素对比关系的使用，无限的增加变化和偶然性。久居山林，与其说人使其笔，不如说是自然之力借人驱笔，需看人已脱落了几分。有时又做宇宙模型于眼前、笔前、心前之想，现场偶得散句：

“炉火烧开豁然境，洗却凡间不了尘。”

“墨入神明，落纸云烟，古来竟传六法；笔拂惊奇，满堂风雨，此时一画开天。”

“八卦定乾坤，山泽气相通。风雷互为薄，水火不相射。两仪分四象，五行万古同。”（八卦田）

“枕霞卧秋荷，身如不系舟。感吾心之驰广，叹生灭之短暂。”（苏堤）

“西子湖畔老树精，吞天吐月纳五州。北上须臾撒红萝，山雨云水一纸收。”

《黄山系列》于去年秋，遥望莲花峰云烟，有浮云托远山之意。雨后雾霭，山峰若莲花绽放，缥缈如云烟，随风漫灭飘荡，若隐若现，巨峰亦有清静逍遥之感。大概诗意即是生命之中开放出的花朵，生活既是培花的雨露和泥土。古人云“诗是无形画，画是有形诗。”始知道画中诗意何以难得，为画则不挥霍这份诗情，使之得以保留。由写生衍生出的《湖边纪事》系列，则是常日游历湖畔的小品印象，暮霭晨昏的天光变化过分的情绪化了，也在尝试和创新各种不同的绘画方法，记录了一些异想天开的略超现实场景。

《生命树》、《召龙图》和《枝状物》是最新近的作品，更加自由主观了一些。在《生命树》中，不同类型的巨大树木被视为在各自

the epidemic, I sit at a quiet desk, facing a window from which there is a fine view of the West Lake, to see the grotesque sky lights and the lake against the colorful haze, and I exclaimed over these magnificent scenes for several days in my WeChat Moments. And my teachers and friends and I read ancient painting theories in the famous mountains and lakes, visited the old Zen temples, and sought for the grotto-heavens, as if we lived in another country and experienced another life. It was as if I had been reborn as a character in a rebirth fiction, back to twenty years ago, at the moment of graduation from the Academy of Fine Arts when I chose to continue to paint, instead of plunging into the rising tide of Chinese contemporary art. However, I still carry the memories of my previous life ...

In my previous life, I was driven by the development of society, and became a curator planned more than a hundred exhibitions. In order to carry out projects more independently, I set up my own gallery, Space Station, which has been involved in everything from conceptual art, performance art, to new media art, and I also initiated the ongoing art and science event Eighth Day Twelve years ago. However, the in-depth experience of Chinese tradition is a form of life that has been alienated to me, and it is a way to approach the inner world instead of expanding from without. Having had various interdisciplinary experiences, I found a different horizon when I looked at the vast tradition with the vision of philosophy of technology. Ancient people also had such conceptualism, pictorial ambiguity, and behavioral interactions. The tradition is not a monolithic bloc, but has so many vivid lives and experiences. The very different

To Attain the Oneness: A Miscellanea of a Solo Exhibition

By Fu Xiaodong

In the Tao Te Ching, it is said,

*“The things which from of old have got the One (the Tao) are --
Heaven which by it is bright and pure;
Earth rendered thereby firm and sure;
Spirits with powers by it supplied;
Valleys kept full throughout their void;
All creatures which through it do live;
Princes and kings who from it get
The model which to all they give.”*

In his On Painting, Gu Kaizhi of the Wei and Jin dynasties said that *“spirits with powers are in an obscure world, and peacefully have the thought of getting the One.”*

How to bridge various dichotomies with the One? How to get the One in different cultural systems of the East and the West? How to get the One between the ancient and the modern? How to get the One in a fragmented world? How to get the One in the midst of things? And how should one get the One in thousands of strokes? I guess the only way is to get it at heart and keep it in heart.

I am a pragmatist. During the Covid pandemic, I moved from Beijing to Hangzhou. Before that, I lived in the hustle and bustle of Beijing, where there was a faster pace, denser information, and more intense visual impact. After

The One Character One Day series was completed while I quarantined alone in Beijing during the Spring Festival in 2020. At that time, I was in the midst of a daily storm of unbelievable news about the epidemic and social media opinions. **Using the method of the Song Dynasty Taoist talisman, I combined multiple characters into a new amalgamated one, and made it surrounded by hand-drawn semantically related images, attached to old antique spikes and embroidery that I collected as if they were decorations around a shrine.** During the period of physical and mental confinement, I created one character every day, which could be read as a concise and powerful phrase, and posted it in my WeChat Moments as a slogan, which can escape censorship and be reposted by many. Mostly, this work both was an expression of something stuck in my throat and a record of my life emotions during this period. The relationship between Chinese hieroglyphic characters and images is full of infinite possibilities. From the point of view of different knowledge genealogies and historical origins, images and words could be translated into each other, and borrowed and imitated from each other; both have the characteristic of self-reference, and a kind of isomorphic relationship of mutual mapping. **The series, in this special situation, became an outlet for the expression of life emotions in the functionality of characters.**

The Rainbow and Feather Dress Dance, a colored silk scroll, is inspired by the former residence of Ye Fashan of Dushan, a famous royal Taoist lived in the Tang Dynasty who once guided the emperor Xuanzong on a tour of the Moon Palace. The emperor saw the

values formed by different conceptions, and the flux of all concepts, are the natural development of human beings. Chinese painting, on the other hand, is a complex system developed on the basis of the Chinese holistic view of the universe and epistemology.

To return to the basic question, how to get the One in painting? **The Chinese painting is based on a kind of Yin-Yang complementarity, similar to 1 and 0, expanding the infinite fractals of ink, circulating in the course of time, and at the same time, mobilizing the power of the unconscious or the subconscious in the state of human perception, and grasping the rhythmic changes with the qi or the energy of life.** The plane of paper serves as an entrance to a larger space, and each dot is a trace of the collision between the larger whole and the two-dimensional plane. The ancient Chinese analyzed this kind of trace in depth, starting from every detail, **and they found that each stroke from the beginning of the operation of the brush is full of calm and brisk power, never repeating, circling around, and echoing each other in a coherent manner. Even if it is separated from the paper surface of the void, it is also full of vitality, just like the universe of the unending power of creativity. This is both the cultivation of the state of life and the fulfillment of one's own experience after deeply observing the natural creation.** This is both the basic method of my creation and the beginning of all underlying logic. In creative practice, there is also a gradual process. In the exhibition of Migratory Bird Space, I have faithfully recorded the changes in my life since the epidemic, and the trajectory of my thinking and practice.

and forgetfulness is both an experience of nature and a refining of the mind. One should see the abstract essence underlying complicated phenomena, and utilize various painting means of expression to increase changes and contingencies. When you look at the mountains and rivers, nature opens up to you; and, instead of men using their brushes, it is more like the power of nature driving their brushes via them. Sometimes I think about the universe and painting before the canvas, writing poems about them:

*“The fire opens up the realm of openness,
and washes away the dust of the mortal world.”*

“The Eight Trigrams determine Heaven and Earth, and Mountains and Marsh are interconnected by the qi; Wind and Thunder follow each other, and Water and Fire do not struggle with each other; Yin and Yang are divided into Four Images, and the Five Elements are eternal.”

“Pillowing in the haze, and lying in the autumn lotus, my body is like an untethered boat. I sigh with my mind’s gallop, and sigh for the transience of life and death.”

“The old dryad on the shore of Xizi Lake swallows the heaven and spits out the moon to embrace the five states. Heading north, it takes only a moment to scatter red creepers, and the mountains, rain, clouds, and water are collected on paper.”

The Huangshan series depicts floating clouds on the distant mountains. In the clouds and mist, the peaks are like lotus flowers blooming, and misty clouds and smoke are dispersed with the wind. It is a feeling of purity and

fairies dressed in flowing clothes playing fairy music, and when came back, he composed the Nishang Yuyi Song according to his memory. The elaborate memorial stone gateway built in the Ming Dynasty, survived in the ancient fortress of Dushan, is now like the surreal background in the Moon Palace, and the silk traditional Chinese dress of the Ming Dynasty is also as elegant as a cloud-like garment. These two artifacts spanning time and space have created a special light lure activity. When the light of a specific frequency came on, the silk clothes fluttering in the wind fell all over the moths seeking light, forming a fleeting feathered garment. Entomologist Yang Xiaofeng photographed different species of moths in Dushan’s ecology with a macro lens, and I then added these lured moths to the silk traditional Chinese dress in the form of meticulous paintings, which was also a presentation of scientific research on the ecology of Dushan.

The Album of Paintings from Nature series is a series of on-site paintings that I created in 2022 and 2023 while travelling to the West Lake in Hangzhou, Jiuhua Mountain in Anhui Province, and Qiyun Mountain in Baiyue. Sitting among the mountains, rivers, and lakesides, I had learned the ancient people’s methods of modeling and composing, and tried to obtain the spirit of the hidden and inscrutable or the qi of vividness. I love to use blue ochre, and try to refine a set of boneless landscape techniques in nature. To paint is to paint with the brush in the bone-method; and nature is the true form of everything; and the right form is the law of growth and combination; and the truth is the vitality of the qi. The laws of pure beauty are summarized in the complexity of nature. The present state of concentration

heaven, earth and gods. Different styles of trees are assigned in different orbs, like asteroids laid out in 8 banners. They also like small worlds, which may give birth to a mysterious supernatural power floating in the void of the universe and space-time. The Calling the Dragon, on the other hand, tries to simulate the movement of water with smooth and varied strokes, outlining and coloring the turbulent eddies and oceans. Amidst the water mist, a number of golden dragons and water dragons jump out. Inspired by the Taoist ritual of “**Dragon Invocation Rite**”, the golden dragon is the witness of man’s alliance with heaven and earth and his contract with nature. **How can one utilize the power of nature? and how can one drive it? Is this a shamanic ritual that can be accomplished with a brush?** The **Branching Elementare** has an aesthetic taste similar to the export porcelain combined Chinese and Western elements: the Roman Baroque decorative pattern blend with the natural branches and flowers that the East adores, forming an endless form of flower columns.

It is not only the images and styles, but also the methods of observation and conceptions that underpin various painting techniques, that connect or differentiate between the East and the West, so I wonder if it is possible to “get the One”?

freedom. **Probably the poetic meaning is similar to the blooming flowers in life**, and life is the rain and soil that nurtures the flower. As the old saying goes, “Poetry is invisible painting, and painting is visible poetry.” I came to know why poetry in paintings is so rare, and how to preserve it by not squandering it for the sake of the painting. **The Lakeside Chronicle series** derived from this is a series of vignettes of daily trips to the lakeside. It is about the changes in the light of day in the twilight, which records surreal scenes full of moods with a slight touch of imagination while experimenting and innovating with different methods of painting.

The Cosmic Trees, Dragon Invocation Rite and Branching Elementare the most recent works that unleash even more free creativity and imagination. In *The Tree of Life*, different types of giant trees are seen as native beings in their own small worlds. In the ancient narratives of different cultures, the sacred tree has always served as a system of creation and a connecting point between heaven and earth. In Norse mythology, an entire world is constituted by the branches of a giant tree, Yggdrasil, which reaches as high as the sky and gives rise to nine worlds. In the Old Testament, the Tree of Cabala is the pathway to the God, a way in which the God created the world from nothing. The Tree of Life in Ancient Egypt separates the worlds of life and death, symbolizing the beginning of creation and the link between the natural and supernatural worlds. The Jianmu in the Chinese Classic of Mountains and Rivers is a ladder that connects



元《混沌图》朱德润 手卷 纸本水墨 29.7x86.2厘米 藏于上海博物馆
Yuan "Chaos Map", Zhu Derun, hand scroll, ink on paper, 29.7x86.2cm, Collected in Shanghai Museum

“混沌者，天之未判之象。”“混混沌沌，屯屯蒙蒙，无分无别，不有不无。”

宋代张载说“太虚即气”，认为太虚充满了颇有生命活力的气，体现了天道生生不已的力量。太虚是体，气是用，太虚要成物化物，都离不开气的作用。气散即为太虚，聚则为万物。太虚是气的本来形态。太虚作为形式结构永远不变，气作为具体内容永远在变动之中。太虚也用来比喻心体，不变不化的是心之体，万变万化的是心之用。与太虚同体的心的形式永远不变，与太虚气动内容相似的心的发用则永远在变动中。

太虚无形，气之本体。其聚其散，变化之客形尔。至静无感，性之渊源。有识有知，物交之客感尔。客感客形，与无感无形，惟尽性者一之。（《正蒙·太和篇》）

“心体虚明，万物皆备。”也是孟子“万物皆备于我”。

戴维玻姆（David Joseph Bohm, 1917 - 1992）认为，我们叫做“虚空”的东西包含着巨大的能量背景，我

一笔画：以一管之笔拟太虚之体

文：付晓东

我从2012年-2018年所组织的“第八日—艺术家访问科学家实验室项目”，曾经组织年轻的家们与20多个学科的科学进行讲座和实验室参观。为了探索技术哲学的在中国传统文化中的体现，在疫情期间，我来到了杭州，试图来以中国画作为中国传统宇宙观和认识论的承载对象，来进行分析。

一、什么是无？混沌太虚与能量海

这是元代朱德润的《混沌图》，他的题跋是：“混沌者不方而圆，不圆而方，先天地生者，无形而形存，后天地生者，有形而形亡。一合一张，是岂有绳墨之可量哉？”

他的这段话典型的体现了中国古人对宇宙生成论的认识，他的画也是这个观点的最好体现。混沌者，天地未判之像，不可名言。除了他人肉徒手画的这个近似正圆形，还有旁边的一收一方的s型的树和聚拢的石块，在单位面积内的最大丰富性的变化，体现了他对“气”本体的认识。

《道藏》的古道经中描述：“元始结炁，混沌之中，下成形兮，盘礴冥空。”

浪，这些细浪进一步向外传播，组成了我们的‘膨胀宇宙’。‘膨胀宇宙’必定会把它的‘空间’包容在自身里面，这种‘空间’就是特别突出的、展开和显现出来的序。”

气的运动规律就是一呼一吸，代表天的上升的阳气与代表地下降的阴气，与人所代表的一呼一吸之中，阴阳震动之中，产生了波动和聚散，从而化生出万物，生生不息。

《楞严经》中说：“犹彼十方虚空之中吹一微尘，若存若亡，如湛巨海流一浮沤，起灭无从……妙心常驻不灭。”

在虚空的状态中，阴阳处于一种叠加的状态，即是阴，又是阳，一旦处于偶染的触发，形成了运动，于是阴阳相生，互相转化。这就如同莫比乌斯环上的任意位置的片段得以显现，在局部上看，它是二分的对立的两个不同的面向，实际上从整体上来看，是一体的。

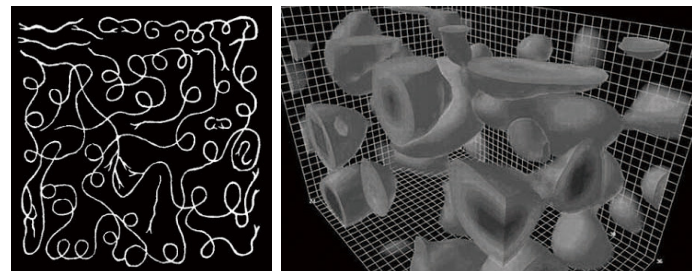
中国画对用笔的描述也正是如此，我们看到的纸面上的痕迹，其实是一整套完整的身体在空间中运动中的一个过程。所以中国的用笔并不是笔触，讲究循环往复，强调骨法用笔的力度，一整套笔法之间的连贯性的动作，这样调动了能量、运动轨迹、已经惯性力的借用，从而完成对线条的要求。可以从一体的书法里面看到线条空间的摆动和人的力量的加入。

这个线条的运动轨迹有一种基本内在的秩序。如

们所知道的物质只是这种背景上面的一种小小的、“量子化的”波状的激发，它就象汪洋大海上面的一道小波纹。在顶部形成细浪，那么你就得到了物质。”这里的物质是指“基本粒子”等物质形态。拥有如此多能量的空间是“充实的”而不是“虚空的”。

在存在巨大的能量“海”（the ‘sea’ of energy），我们所观测到的整个物质宇宙应被看成是一个被激发出来的较小的式样：它是相对自主的、近似地周期发生、相对稳定的投射物。

玻姆对众所周知的宇宙“大爆炸”进行了解释。他认为，在地面的海洋中，无数的小波浪偶然地聚集起来，并且由于偶然地存在相位关系，产生了一个很大的波浪：它就象是直接来自波浪不存在的地方和虚无中冒出来的。“这样的事情也许能够发生在巨大的宇宙能量海中：它突然产生一次波脉冲，我们的‘宇宙’就从这次波脉冲中诞生了。这次波脉冲向外爆发，分散成为较小的细

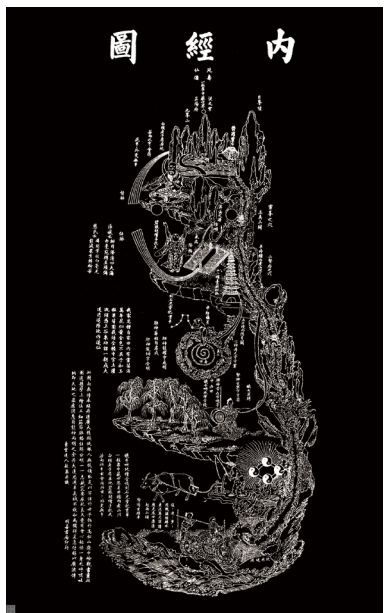


灵宝始青变化之图
The picture of the change of Lingbao Shi Qing

物，万物负阴而抱阳，冲气以为合。”庄子也认为阴阳二气互通互融而产生万物。

由阴阳衍生出的八卦，则是套数学矩阵，阳爻和阴阳的互相叠加和渐次变化，衍生出4094种不同可能性的变化。如同概率论一般预测着事物发展的各种可能性。如同一个高维的棱镜，折射着不同时空下事物的状态。潘雨廷认为“伏羲六十四卦方位图对应四维一八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。

在量子态的粒子问题上，粒子的波函数使之以一种虚无的概率形式弥散于整个空间中，我们的测量活动又使其坍缩回到一个实体的粒子状态。



内经图
Neijing Tu

玻姆提出了显序和隐序的概念来解释量子态和这个宇宙的基本结构，理论大致可以描述为：客观世界存在两个层次，一个在生物学和物理学的层面上显示自己，而另一个则在比较深的层次，我们无法直接认识，只能间

同蜜蜂舞一样的8字型轨迹，在自然界中最简洁而又面积最大的形式。在转动的过程中，还会如同贾尼别克夫效应一样，发生180度的翻转，从而使笔的变化发生如同莫比乌斯环一样的扭曲和旋转。使线条运动的轨迹出现最大的复杂化，成为一种拓扑式的翻转方式。这个不断翻转的螺旋拓扑曲线，则成为了一张作品内在的秩序，林海钟的《太虚震泽图》则用阴阳混气的方法模拟了太虚本体之气，艺术家在放空状态下运动的频率，使个体成为自然节奏的同频共振。

二、什么是有序？八卦与隐序理论

量子力学把不可再分的粒子作为基础的研究对象，最基本的粒子被认为是一小段能量的波。那么我们也可以把中国画的每一笔作为画面里不可再分的一个单元来进行分析。

如果从形态上来看，五代十国董源的树枝画得非常像镭在云台上的放射性粒子的显形，使出枝已经成为一种在不同方向上释放力量的矩阵。我们可以看到林海钟是如何用柔软的毛笔，来完成这些有力，翻转变化的，而且在不同方向的出枝。毛笔作为一个能量的靶标，在连续动作的力持续的打到纸面上。石头也是一样，螺旋起伏，虚实交错的毛笔，成为了模拟自然生成的岩石沉积纹理的异曲同工之妙，大自然假手于人。

《周易系辞上》中说“一阴一阳谓之道”，《道德经》中说“道生一，一生二，二生三，三生万

是，两个粒子之间相互关联的方式，在高维原则上是不可分割的整体，其包含整个具有其全部‘场’和‘粒子’的整体宇宙。”

更高维的实在是心灵和肉体的共同基础，在此高维基础中，心灵和肉体最终只是一个东西。并不说心灵和肉体因果地相互影响，而说这两者的运动是共同的高维基础的相关投影的产物。

“每个空间和时间结构的区域都包含了被‘卷入’它自身里面的总结构。”玻姆通过全息图的例子说明，每一时空区域都隐含了总序（未分割整体的总序）和总结构。

在这里，我们可以把山水画的一些局部的点，树和石头，视为一个完整的单元和部件，他自身就具有完整的画面世界所需要的全部因素，比如疏密有致、参差错落，六法兼备，进而，他们在可居可游自然链条上无尽的随机的组合，从而形成了一个庞杂宏大的完整的世界。如同宇宙本体不同维度上所折射出来的投影。繁多依然表现得是同一个本源的本体，表现的是这个“一”。

三、五行说与天人合一的认知模式

《内经图》是道家内丹术的气脉心法秘图，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。

接地了解它。玻姆称之为隐序。隐序的基本特征是，在时间和空间（显序）中所发生的一切事都被折迭在内。基本粒子看上去是实体，实际上它们来自基本的“折迭”隐序。

隐秩序理论认为任何事物都可以被卷入到任何事物之中，认为宇宙是一个整体，认为现在物理学所谓的分子、原子、基本粒子都是隐秩序整体性里面的暂时表现。我们肉眼直接可见的三维物质世界的独立个体，实际上是更高维整体的一个投射，我们由于不能理解更高维度的整体性而误以为我们所看到的一个个人或物是独立的个体。

总法则是隐含的，不可测的，它必须通过万物所有的序来表现，玻姆也称之为“必然性的力量”，它决定全运动的过程，引起隐卷序和显展序的相互转化。

“‘我们自己’完全隐含在我们所看到的和思考的一切事物中。”

玻姆对超距作用的解释：“两个纠缠粒子应当被视为同一高维现实的两个不同的低维投影，在三维空间看来，二者没有相互接触，毫无因果关联；而实际情况



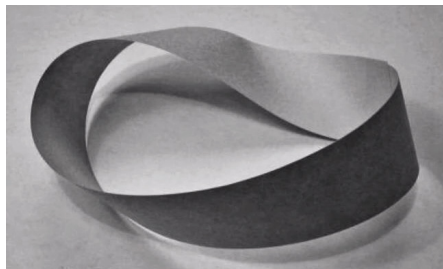
陈抟《无极图》
Chen Tuan "Promise Figure"

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。

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。

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



莫比乌斯圈
The Möbius Circle

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

这种关于山水画比喻身体的观念，古而有之。

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。

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。

《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，这一切只有通过内观玄览，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

Painting with One Continuous Stroke: Simulating the Essence of the Great Void with a Painting Brush

By Fu Xiaodong

I. Emptiness? The Chaotic Great Void and the Sea of Energy

According to Dao Zang (or The Daoist Canon): “*The qi [1] is born out of primitive chaos. It then assumes a shape and wanders in the deep void.*” “*The chaos is the state of the universe before it comes into being.*” “It is chaotic, stagnant, with no distinction, and in a state between existence and non-existence.” Zhang Zai (1020–1077), a Song Dynasty Chinese philosopher, asserted that “the great void is the qi.” Zhang posits that the great void is filled with dynamic qi, which embodies the way of nature that works in endless cycles. The great void is the essence, and the qi is its application. When dispersed, the qi will return to the great void; when gathered, the qi will become all things in the universe. As the original state of the qi, the great void is immovable. As the concrete embodiment of the great void, the qi constantly moves and changes. The great void and the qi have also been invoked to describe the essence and applications of one’s mind, with the former immovable and the latter infinite in its ever-changing varieties. “The great void is the essence of qi and has no shape. The dispersal and gathering of qi are only the great void’s applications.” (Zhengmeng or The Right Clarification by Zhang Zai) This idea also echoes Chinese Confucian philosopher

39 38

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。“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。

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。

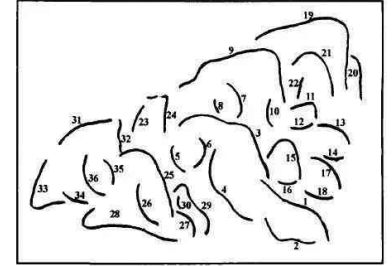
克莱因瓶是一个在四维空间中才可能真正表现出来的曲面，是一个不定向的拓扑空间，可以简单描述为一个瓶子的开口和底部的洞互相连接，没有内部和外部的分别。如果把它投影在二维平面上，恰好就是八卦的阴阳鱼，阴和阳黑和白，从里到外不断地翻转，循环，如同一个四维图形在二维上的投影。如果说这些图像从一开始就从高维的数理结构去理解人的身心与宇宙时空之间的关系，那么在弥合各个学科和古今中外之间壁垒之后，我们是否可以重新破译和认识那些在历史垃圾堆里保留在图像内部的知识经验的体系？

if all segments are considered in their entirety, they still belong to an integral whole.

Such a theory could be borrowed to describe the use of the brush in traditional Chinese painting. The traces left by a brush on a piece of paper reflect a whole series of body movements of the artist in the space. Therefore, when traditional Chinese artists used their brushes, rather than focusing on brush strokes, they attached much more significance to their cycles and repetitions, to the power and inner structure of brush movements, and to the inner coherence within an entire set of brush techniques. Only in this way can an artist give full play to their internal energy, which, combined with the trails of movement and the application of inertia, endows the lines with spirit.

The lines' trails of movement follow an internal order. Similar to the figure-of-eight-shaped waggle dance of a honey bee, such a movement is the most efficient in the natural world to cover the most extensive possible area. In the movement process, the lines sometimes flip 180 degrees, generating twists and rotations like those of a Mobius band. In such cases, the complexity of the trails of movement will be maximized, resulting in flips and turns in a topological sense. In the end, such spiraling, constantly turning, topological curves become the internal order of traditional Chinese painting. Lin Haizhong's *The Void and the Lake* mixed yin qi and yang qi to simulate the essential qi of the great void. With the artist moving in an unconscious state, his body resonated with the natural frequency of the universe.

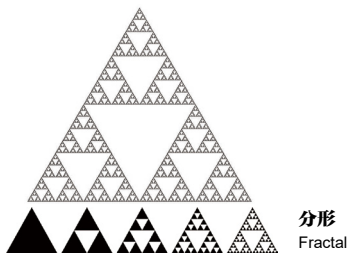
Mencius's (372–289 BC) saying, “*I am naturally endowed with the way of all things in the universe.*”



Scientist and quantum theorist David Joseph

Bohm (1917–1992) proposes that “the void” is filled with infinite energy, and the matter is but a tiny, quantum, wave-like stimulation of such a background. So, if you stimulate a small wave on top of such a sea of energy, you will generate matter. (Here, the matter refers to the material form of “elementary particles.”) Therefore, the energy-filled space is “full” instead of “empty.” This theory also explains the big bang. An infinite number of tiny waves came together at one point due to their relative phase relations. These accumulated waves formed a colossal wave, almost out of nothingness, and generated a wave pulse. It was out of this wave pulse that our universe was born.

According to the Śūraṅgama Sūtra, “[It’s] like a dust floating in an immense universe, whose very existence is questionable. It’s also like steering a small boat in a roaring ocean whose very direction is questionable ... Yet the essence of one’s mind always exists.” In the void, yin and yang exist in a superposed state, which is simultaneously yin and yang. If, due to a random stimulation, they start to move, yin and yang will mutually promote one another while constantly transforming from one into the other. It is similar to a random segment of a Mobius band, which, if considered locally, seems to extend toward two binary, opposite directions. However,



due to the mutual superposition and gradual changes of the whole and broken lines. Like the probability theory, bagua predicts the possible outcome of things in the world. It's also like a high-dimensional prism that reflects the various states of things in different times and spaces.

Now let's return to the quantum state of particles. The wave function of a particle determines that the particle is dispersed in the entire space following a probability model, and it is our measuring activity that collapses it into one particular particle.

Bohm proposed the concepts of explicate and implicate orders to explain the quantum state and the universe's basic structure. According to the implicate order theory, everything is enfolded into everything. The whole universe is considered as a whole. All the molecules, atoms, and elementary particles defined by modern physics are seen as temporary representations of the wholeness of the implicate order, and all the "independent" individual entities in the three-dimensional world are projections of a higher-dimensional whole. The law of the whole is implicated (or enfolded) and immeasurable. It expresses itself through the total orders of all things, determines the processes of all movements, and triggers the mutual transformation of implicate and explicate orders. Bohm explained "action at a distance" in the following manner:

II. Existence? The Bagua[2] and the Implicate Order Theory

Quantum mechanics considers indivisible particles as its object. Every elementary particle may be described as a wave of energy. Similarly, we could also analyze every single brush stroke in a traditional Chinese painting as an indivisible unit of the artwork.

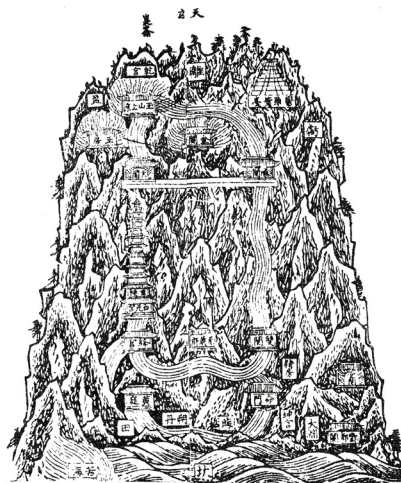
Let's look at the branches painted by Dong Yuan (a traditional Chinese painter active during the Five Dynasties and Ten Kingdoms period). They are much like the visualized passage of the ionizing radiation of the chemical element radium (Ra). All the branches form a matrix with their powers radiating in different directions, and the paper is like a target absorbing the energy (or power) continually injected into it by the painter's brush. The analogy also works with rocks. With the rotation and undulation of the painter's brush resulting in a mixture of emphasized and unemphasized lines, the painted rock miraculously acquires the texture of sedimentary rocks.

In the Xi Ci of The Book of Changes, it says: "Dao consists in the combination of the yin and the yang." Dao De Jing says: "The Dao produced one; one produced two; two produced three; three produced all things. All things leave behind them the yin and embrace the yang, while they are harmonized by the breath of the void." Zhuangzi[3] also believed that the communication and integration of yin qi and yang qi created all things.

Derived from yin and yang, bagua is a mathematical matrix describing the 4,094 possible combinations

III. Kun Can, Neijing Tu, and Analogy

A few days ago, Bruno Latour visited China, bringing with him a series of lectures and concerns. In his earlier book *Laboratory Life*, he argues that the objects of scientific research are also products of social construction, and that the activity of scientific research, itself, consists of a series of beliefs, oral traditions, and culturally specific practices, and that science is a culture. Ilya Prigogine and Isabelle Stengers' *Order out of Chaos* summarizes how early modern natural sciences developed over three centuries, and places the evolution of science in certain cultural contexts for further investigation. They point out that kinetics and thermodynamics, physics and biology, natural sciences and social sciences, Western and Chinese cultural traditions should be integrated to establish a new alliance between the human and the natural on a higher basis, in order to form a new conception of science and nature.



体相阴阳升降图
Yin and Yang of Body Phase

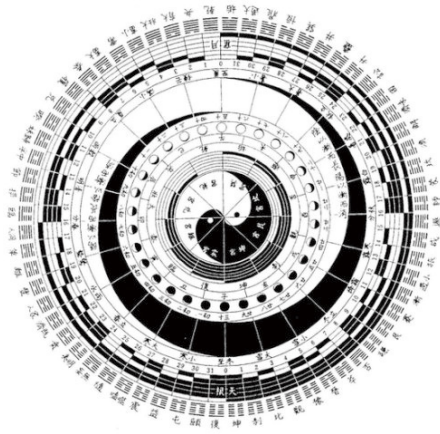


博山炉
Boshan Censer

“Two entangled particles should be considered as two separate lower-dimensional projections of the same higher-dimensional reality.” The higher-dimensional reality is the shared basis of one’s mind and body, the interaction of which is the projection of the same higher-dimensional reality. Bohm used the holograph to illustrate that “... every section of temporal and spatial structure includes the whole structure that has been enfolded within itself.” “We are completely enfolded within everything we see and think.”

Similarly, we could consider the local dots, trees, and rocks as an autonomous unit or part of the whole picture. Each unit includes all the necessary elements, such as proper density, natural layout, and the six principles of Chinese painting (proposed by Xie He), [4]to form a self-sufficient world. On a piece of traditional Chinese painting, these units would naturally evolve, resulting in infinite combinations that would ultimately form an immense, complex, and self-sufficient world. But, like the projections of a universal essence in various dimensions, these highly numerous units still reflect the same essence, the “One”.

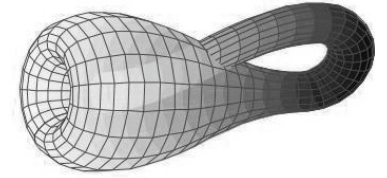
mantle. He was an eminent monk renowned for reaching enlightenment through Buddhist meditations. The most important viewpoint held by Caodong School, one of the Five Houses of Zen, is the relationship between “Tathātā” [“thusness”] and the world of appearances, and that there exists a relationship of “interdependence” and “independence” between all things. For Caodong School, the most important is meditation practice. These practical meditational experiences, along with the school’s understanding of interrelationality in the world, constitute the foundation of Kun Can’s thought. In Ming and Qing Dynasty, Buddhism and Daoism have a lot in common in terms of self-cultivation, and there exists a general tendency towards fusion of Buddhism, Daoism, and Confucianism, as many Buddhist monks also practiced neidan [internal alchemy]. Kun Can’s usage of pseudonyms like “Can Daoren” (Daoren is a Daoist devotee), “Renru Daoren” and “Dianzhu Daoren” in colophons on his paintings shows a daily practice involved both Daoism and Buddhism.



伏羲六十四卦方位图
Azimuth diagram of the sixty-four hexagrams of Fuxi

[1]Qi or Chi (in Chinese philosophy and medicine) is the vital force or energy that animates the universe lit. vapor, air, breath.
 [2]The bagua (八卦) are a set of eight symbols that originated in China, used in Taoist cosmology to represent the fundamental principles of reality, seen as a range of eight interrelated concepts.
 [3]Responsible for one of the core texts in the Daoist Canon.
 [4]The Record of the Classification of Old Painters by Xie He, a Chinese art historian, art critic, painter, and writer of the Liu Song and Southern Qi dynasties (around the sixth century).

Against this intellectual background, if we look at the doctrines of different historical stages as different levels of epistemology, all the different images in the history of art



克莱因瓶
Klein bottle

can be viewed as a manifestation of specific historical, geographical, religious, technological trends and concepts. We no longer only emphasize the difference between high and low under the single evaluation system of the ontological language of the picture, but take these differences and similarities as a representation of different societies, politics, classes, and concepts, and the difference between images can be interpreted as a difference between the knowledge systems possessed by the creators, which makes the paintings that can be viewed become paintings that can be read. Today, with the broad and diversified interdisciplinary field of study, and with the expanding compatibility of knowledge systems and modes of understanding, that how the Chinese ancients saw nature and dealt with the relationship between human beings, as subjects, and nature, as an object, has become the origin of a worldview that is very different from that of the Western scientific world. How can Chinese landscape painting, as a mainstream icon of Chinese art, be reduced to something in an epistemological framework? I have chosen the paintings of Kun Can, which are being exhibited in the Forbidden City, as a case study to interpret, in an attempt to decipher an extendable epistemological adventure that has been overlooked in linear art history.

As one of the Four Monk Masters in the late Ming and early Qing period, Kun Can refused Caodong School’s

Currently lives in Beijing, curator, artist, founder of Space Station, appointed teacher of China Academy of Art. She has been the executive editor of Fine Art Literature magazine, the artistic director of CYAP China Youth Art Promotion Program, the artistic director of Ladder Art Center, the editor-in-chief of Contemporary Art News in Taiwan, and the editor of Beauty Garden magazine of Lu Xun Academy of Fine Arts. She has been a visiting curator of 24HR ART in Australia, 2010, and a visiting curator of Fondation Lorraine, Pompidou Metz, France, 2014. She has 15 times served as a jury member of Photo levallois in France, Pierre Huber New Media Creation Award, Asian Youth Art Award in Korea, and CONTECT Video Festival in Toronto. She is an academic member of UCCA Art Store and a member of the annual meeting of Chinese critics. She has curated more than 130 contemporary art exhibitions for art museums and art centers at home and abroad, including group exhibitions Figure of Speech: Becoming: Nature, Technology and Human Production (The 5th Hubei Art Documentary Exhibition), Archetypal Research (The 8th Shenzhen International Ink and Wash Biennale), The 3rd Hubei Art Documentary Exhibition, The 3rd Nanjing International Art Exhibition, The 5th Chengdu Biennial Art Exhibition, Sharingism (Get it Louder, 2010), Nostalgia: Memory and Fictional Reality, Broken Tongue: Contemporary Art Texts in Post-Centralized Society, and the Post-traditional series. The 14th and 16th OPEN Performance Art Festivals. She has curated several thematic exhibitions for University of Toronto Art Museum, Suzhou Museum, Beijing Painting Academy Art Museum, He Xiangning Art Museum, Guan Shangyue Art Museum, Today Art Museum, Ullens Art Center, a4 Art Museum, Jinji Lake Art Museum, Klein Sun Gallery, Bizart Art Center, Fine Arts Document Art Center, ShanghART Gallery, Tang Gallery, Blank Space, Platform China, Osage Gallery, Soka Gallery, and Space Station. From 2012 to 2018, she hosted The Eighth Day: Artist Visiting Scientist Lab Project with Guokr.com.

She has lectured at Columbia University, Hunter College of Art in the United States, Centre Pompidou, University of Metz and Strasbourg Academy of Art in France, University of Toronto and Queen's University in Canada, Goethe-Institut in Germany, Peking University, Central Academy of Fine Arts, Guangzhou Academy of Fine Arts, Sichuan Academy of Fine Arts, UCCA Art Center, Today Art Museum, Central Academy of Fine Arts, etc. She has also lectured at China Academy of Art, Xi'an Academy of Fine Arts, and Lu Xun Academy of Fine Arts.

现居北京和杭州，策展人、艺术家、空间站创始人，中国美术学院外聘教授。曾担任《美术文献》杂志执行主编，CYAP中国青年艺术扶植推广计划艺术总监，梯级艺术中心艺术总监，台湾《当代艺术新闻》责编，鲁迅美术学院校刊《美苑》责编。2010年澳大利亚24HR ART访问策展人。2014法国蓬皮杜艺术中心梅兹分馆洛林基金会访问策展人。在法国Photo levallois、皮埃尔于贝尔新媒体创作奖、韩国“亚洲青年艺术奖”、加拿大多伦多CONTECT影像节等国内外15个奖项中担任过评委，UCCA艺术商店学术委员、中国批评家年会委员。

为国内外美术馆和艺术机构策划过130多个当代艺术展览，大型群展包括《生生—自然、技术和人的生产》第五届湖北美术文献展，《图说—原型研究》第八届深圳国际水墨双年展，第三届湖北美术文献展，第三届南京国际美展、第五届成都双年展，《分享主义》2010年大声展，《乡愁—记忆与虚构的现实》、《断舌—后集权社会中的当代艺术文本》、《后传统》系列展览，第十四届、第十六届OPEN行为艺术节等。为多伦多大学美术馆、北京画院美术馆、今日美术馆、苏州博物馆、何香凝美术馆、关山月美术馆、尤伦斯艺术中心、A4美术馆、金鸡湖美术馆、美国凯尚画廊、比翼艺术中心、美术文献艺术中心、香格纳画廊、唐人画廊、空白空间、站台中国、奥沙画廊、索卡画廊、空间站等策划过多个主题展览。2012年-2020年与果壳网主持创办“第八日—艺术家访问科学家实验室”项目，举办多个系列讲座和活动。

曾经讲座的机构：美国哥伦比亚大学、hunter艺术学院；法国蓬皮杜艺术中心、梅兹大学、斯特拉斯堡艺术学院；加拿大多伦多大学、皇后大学；德国歌德学院、北京大学、中央美术学院、广州美术学院、四川美术学院、UCCA艺术中心、今日美术馆、央美术馆等；曾在中国美术学院、西安美术学院、鲁迅美术学院授课。