

雲  
動  
·  
水  
流  
·  
空

Enter The Emptiness

從宋朝蘇軾〈題西林壁〉引發創作意念，作品由八張單幅繪畫拼合而成，透過八張單幅繪畫的不同排列組合，呈現了不同的空間層次，讓觀者在遊其中，體驗不同的美感經驗。山水雲煙在不同的空間之中不斷交替重疊，形成山水雲煙之間若即若離、互相牽引、靜而顯動，空而求現、層疊、錯致、幻像與曖昧的視覺效果。層疊的景象，增添觀者多重聯想。

The work is inspired by the poem of Su Shi (1037-1101). It is composed by eight individual pieces of painting. From the different combinations of the eight pieces, spectators may see the different space that allow them have different sense of beauty. Cloud, mountain, river and sky are in hazy state. The scenery seems having something or nothing there. Full accompanies emptiness, silence in the movement, from limited to unlimited, transcend the emptiness, forget everything beyond the scene that let the spectators have multiple associations.

橫看成嶺側成峰  
遠近高低各不同  
不識廬山真面目  
只緣身在此山中

宋·蘇軾〈題西林壁〉

Written on the Wall at West Forest Temple

Su Shi (1037-1101)

From the side, a whole range; from the end, a single peak  
Far, near, high, low, no two parts alike  
I cannot tell the true shape of Lushan  
Because I myself am in the mountain

Translated by Burton Watson

\*Burton Watson (born 1925) is an American scholar and translator of both Chinese and Japanese literature.



雲動·水流·空 Enter the Emptiness , 布上水墨丙烯 Ink and acrylic on canvas , 150x37.5cm each x 8 panels , 2014













