

OBSERVING
MY DISTANT SELF
Kang Chunhui
凝视遥远的自己：康春慧

Curated by Nataline Colonnello 箫岭策展

INK studio 墨斋

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KANG CHUNHUI

The Artist

Kang Chunhui (b. 1982, Urumchi, Xinjiang) graduated with her MFA from Seoul National University in 2010 focusing on video art. In 2006, she went to the Kizil Grottos (4th to 8th Centuries) near her hometown of Urumchi to study the early Buddhist mural paintings. The painting materials, technique, style and subject matter of the Kizil Grottos is highly syncretic reflecting Central Asian—Kuchan, Gandharan and Persian—origins and reflecting contemporaneous artistic exchange with Byzantine Europe and historical influence from both India and classical Greece. Kang Chunhui's current artistic practice reinterprets this Central Asia religious painting language within the historical, cultural and sociological context of Xinjiang today.

Kang Chunhui has exhibited at the Xinjiang Art Museum, Urumqi (2023), Wuhan Art Museum, Wuhan (2022), Jiangsu Museum of Modern Art, Nanjing (2021), Drum Tower and Bell Tower of Beijing, Beijing (2021), Zhejiang Art Museum, Hangzhou (2020), Chengdu Museum, Chengdu (2019), The Royal Society of British Artists, London (2018), Today Art Museum, Beijing (2017), University of Sydney Art Gallery, Sydney (2017), University of Hong Kong Museum and Art Gallery, Hong Kong (2016). Her works have been collected by the Art Institute of Chicago, Chicago, Wuhan Art Museum, Wuhan, Akita Museum of Art, Akita, Guardian Art Center, Beijing, Taikang Group, Beijing, and the Center for Contemporary Asian Art, Sydney.

康春慧

艺术家

康春慧 1982 年出生于新疆乌鲁木齐，2010 年毕业于首尔大学，获硕士学位，主修影像艺术。2006 年赴新疆克孜尔石窟（公元 4 至 8 世纪）研究并临摹早期佛教壁画。克孜尔壁画的绘画材料、技法、风格及题材呈现出高度的融合性，可见中亚——古昌（伊朗境内）、犍陀罗及波斯——起源，以及来自印度和古希腊的历史影响，亦反映出同时代与拜占庭欧洲的艺术交流。康春慧在她的艺术实践中，将这一中亚宗教绘画语言置于当下新疆的历史、文化和社会学语境之中进行重新解读与诠释。

康春慧曾在国内外重要博物馆、画廊及艺术机构举办个展及群展，其中包括：新疆美术馆（2023），武汉美术馆（2022），江苏省现代艺术馆（2021），北京时间博物馆（2021），中国园林博物馆（2021），浙江美术馆（2020），成都博物馆（2019），英国皇家艺术学会年展，伦敦（2018），北京今日美术馆（2017），悉尼大学美术馆（2017），香港大学美术馆（2016）等。康春慧的作品被芝加哥艺术博物馆，武汉美术馆，日本秋田县立美术馆，北京嘉德艺术中心，泰康集团，及悉尼亚洲艺术中心等重要机构收藏。

NATALINE COLONNELLO

The Curator

With over 20 years of experience in China and a background in sinology and contemporary art, Nataline Colonnello works as a museum and institution consultant and curator. She has extensive expertise in various media, including photography, film, performance, multimedia installation, and contemporary ink painting, with a particular focus on historical and cross-disciplinary research, new technologies, neuroaesthetics, and scientific applications in the arts.

Over the past two decades, Colonnello has led both commercial galleries and not-for-profit institutions through key transitions, including startups, mergers, and relaunches. She has worked as the director of European, American, and Asian organizations, such as Galerie Urs Meile, INKstudio, and Three Shadows Photography Art Centre, one of the leading photography institutions in China. More recently, she served as the Exhibition Director of Gallery Weekend Beijing, one of the main annual cultural events in the capital.

Over the years, she has collaborated with a diverse array of esteemed international institutions and cultural events, including Tate, LACMA, Hamburger Bahnhof, Nieuwe Intituut, Brooklyn Museum, M+, Istanbul Modern, Kunstmuseum Bern, UCCA Center for Contemporary Art, CAFA, Goethe Institut, Pro Helvetia, Instituto Cervantes, Documenta, La Biennale di Venezia, Les Rencontres D'Arles, and Asia Contemporary Art Week (ACAW).

She has worked with a diverse array of multigenerational artists whose practices encompass various media and conceptual approaches. Notable artists include Ai Weiwei, Antoni Muntadas, Bingyi, He Yunchang, Lawrence Lek, Li Huasheng, Not Vital, Qiu Shihua, Juergen Staack, Johanna Reich, Wang Dongling, Wang Tuo, Wang Xingwei, Wim Delvoye, Xie Nanxing, Zhang Enli, and Zheng Chongbin, among others.

CURATORIAL PRACTICE Colonnello's curatorial practice offers a profound exploration of contemporary themes through a series of impactful exhibitions. Her recent

group show "Liminal Stages: Explorations on Perception, Existence, and Techno-consciousness" at Wind H Art Center (2024), examines the complex relationship between humans and machines, highlighting how technological advancements reshape our perceptions of existence and identity. This exhibition encourages viewers to engage with the transitional spaces created by technology, prompting reflection on how these interactions redefine human experience.

In addition to curating Kang Chunhui's international debut solo exhibition, "Observing My Distant Self: Kang Chunhui" (2024), Colonnello has curated significant past exhibitions at INKstudio. "He Yunchang: Water Forming Stone" (2016) was a documentary and performative solo exhibition that examined the fluidity of identity through the metaphor of water, emphasizing transformation and resilience. During Asia Contemporary Art Week 2015, she curated "Wang Dongling: The Heart Sutra", a calligraphic performance held at the Brooklyn Museum on November 7, 2015. Her collaboration with Dr. Britta Erickson on two group exhibitions—"Ink and the Body: Ink and Phenomenology Exhibition No.1" (2014) and "Ink and the Mind: Ink and Phenomenology Exhibition No.2" (2016)—investigated the deep connections between ink painting, the human body, cognition, emotion, and memory. These exhibitions collectively underscore Colonnello's commitment to fostering dialogue around complex themes of existence, perception, and cultural identity through diverse artistic practices.

TALKS AND EVENTS Colonnello actively cultivates cross-cultural, multidisciplinary dialogues through a variety of curated talks, conferences, and panels that bring together experts from art, culture, technology, women's empowerment, and the sciences. These dynamic forums foster innovative collaborations and advance discourse across cultural and academic boundaries. Since 2024, she has been collaborating with the Embassy of the Kingdom of the Netherlands in Beijing to establish *Cultural Crossings*, an interactive platform featuring a series of five interdisciplinary events and accompanying exhibitions. Bringing together artists, academics, and professionals from China and the Netherlands, the initiative fosters open dialogue, inspires diverse perspectives, and drives innovative ideas on global challenges. The inaugural event, "Imagining New Relationships with Nature—From Conservation to Collaboration: How to Make it Real?" (2024), aligned with critical discussions at Biodiversity COP16 in Colombia and Climate COP29, emphasizing shared commitments to sustainability, biodiversity, creativity, and international cooperation.

Among other notable projects is "Beyond the Screen: Merging AI, Video, and Artistic

Visions” at Goethe-Institut Beijing (2024), which delved into the intriguing intersection of artificial intelligence and visual art. Another significant initiative was the 2021 “Women in Tech and Culture: Digital Explorations from China and Germany” event at the German Embassy in Beijing that focused on women’s contributions in technology and culture. Colonnello also curated “This is Me! A Series of Performative Talks by Young Chinese Practitioners” at UCCA Center for Contemporary Art (2020), a thought-provoking series featuring live lecture-performances that engaged audiences with personal narratives and contemporary art practices. Additionally, she organized and participated in the jury talk “The Mechanics of Photography Exhibitions: Research and Collection Among Museums in the East and West” at Three Shadows Photography Art Centre (2018). This event explored the complexities of photography exhibitions and acquisition processes across diverse cultural contexts, fostering insightful discussions among experts in the field.

ESSAYS AND INTERVIEWS As a seasoned art critic and editor, Nataline Colonnello has made significant contributions to the field through her insightful essays and interviews, which have been featured in a wide range of international magazines, exhibition catalogues, and monographs. Her work includes historically significant publications such as *RongRong’s Diary: Beijing East Village* (2019), *Shanshui — Poetry Without Sound? Landscape in Contemporary Chinese Art* (2011), and *Mahjong: Contemporary Chinese Art from The Sigg Collection* (2005). Colonnello’s critical essays on contemporary ink art include *Observing My Distant Self 73°40'E ~ 96°23'E 34°25'N ~ 48°10'N: Kang Chunhui’s Journey to the Inner Land* (2024), *Telling Tales: Yang Jiechang’s Black and White Mustard Seed Garden (Tale of the 11th Day)* (2017), *The Heart of the Mirror: He Yunchang’s Artistic Practice From 1993 to 2016* (2016), and *Li Huasheng: The Meditation Room* (2016).

AWARD NOMINATOR Beyond her curatorial and writing endeavors, Colonnello has played a pivotal role in the nomination, development, and organization of significant art awards. She has served as a nominator for distinguished prizes, including the Falling Walls Foundation Prize in the *Science in the Arts* category (2020), the C/O Berlin Talent Award for *New Documentary Strategies* (2018), the Head On Photo Award (2018), and the Prix YISHU 8· Chine (2018).

箫岭

策展人

箫岭拥有 20 余年的在华经验以及汉学和当代艺术的背景，现在美术馆和机构担任顾问及策展人。她在摄影、电影、行为艺术、多媒体装置和绘画等多种媒介领域具有深厚造诣，尤其专注于历史与跨学科研究、新技术、神经美学及科学在艺术中的应用。

在过去的二十年中，箫岭主导了多个商业画廊和非营利机构的运营，曾任职于欧洲、美国和亚洲的多家机构，如麦勒画廊、墨斋画廊和中国领先的影像艺术机构——三影堂摄影艺术中心。近年来，她还担任了北京画廊周的展览总监，这一活动亦是北京主要的年度文化盛事之一。

多年来，她与众多知名国际机构和文化活动密切合作，包括泰特美术馆、洛杉矶郡立艺术博物馆、汉堡火车站当代国家画廊、荷兰新研究所、布鲁克林博物馆、香港 M+、伊斯坦布尔现代美术馆、伯尔尼美术馆、尤伦斯当代艺术中心、中央美术学院、歌德学院、瑞士文化基金会、塞万提斯学院、卡塞尔文献展、威尼斯双年展、集美·阿尔勒国际摄影季以及亚洲当代艺术周（ACAW）等。

她曾与众多跨代际、创作涵盖各媒介与概念的艺术家的合作，其中代表性的包括艾未未、安东尼·蒙塔达斯（Antoni Muntadas）、冰逸、何云昌、劳伦斯·莱克（Lawrence Lek）、李华生、诺特·维塔尔（Not Vital）、邱世华、约根·斯塔克（Juergen Staack）、约翰娜·莱许（Johanna Reich）、王冬龄、王拓、王兴伟、威姆·德沃伊（Wim Delvoye）、谢南星、张恩利和郑重宾等。

策展实践 箫岭的策展实践通过一系列颇具影响力的展览，深刻探讨了广泛的当代议题。她的最新群展“边缘阶段：感知、存在和技术意识的探索”（2024，北京山中天艺术中心）探讨了人与机器之间的复杂关系，展示了科技进步如何重塑人们对存在与身份的认知。展览邀请观众置身于技术创造的“过渡性空间”，并通过这些互动引发重新定义人类体验的思考。

除康春慧的首次国际个展《凝视遥远的自己：康春慧》（2024）外，箫岭还在墨斋策划了诸多重要展览，如《王道至柔：何云昌》（2016），该展览通过水的隐喻探讨身份的流动性，强调了转化与韧性。在2015年亚洲当代艺术周期间，她策划了“王冬龄《心经》”书法表演，于同年11月7日在布鲁克林博物馆举行。此外，她与林似竹博士（Britta Erickson）合作策划的两个群展——“水墨与身体《水墨：现象与阐释》系列展之一”（2014）和“水墨与心灵《水墨：现象与阐释》系列展之二”（2016），探究了水墨画与人类身体、认知、情感和记忆之间的深刻连接。正是这些展览构成并凸显了箫岭致力于在存在、感知与文化身份之间建立对话的实践。

讲座与活动 箫岭积极培养跨文化、跨学科的对话，通过一系列讲座、会议和小组讨论的策划，汇集艺术、文化、科技、女性赋权和科学领域的专家。这些充满活力的论坛促进了创新合作，推动了文化与学术间的交流。自2024年以来，她一直与荷兰王国驻华大使馆合作，共同建立“文化交汇”（Cultural Crossings），这是一个互动平台，包含一系列五场跨学科活动及配套展览。该项目汇聚了来自中国和荷兰的艺术家、学者和专业人士，促进开放对话，激发多元视角，并推动全球挑战下的创新理念。首场活动“想象与自然的新关系——从保护到合作：如何实现？”（2024）与哥伦比亚生物多样性大会 COP16 和气候大会 COP29 的关键讨论相呼应，强调了对可持续发展、生物多样性、创造力及国际合作的共同承诺。其他代表性项目包括2024年北京歌德学院举办的“人工智能、存在与技术意识：影像和艺术愿景的融合”，探讨了人工智能与视觉艺术的交汇；另一项重要活动是2021年在德国驻华大使馆举办的“科技和文化领域的女性：来自中国和德国的数字化探索”，该活动聚焦女性在科技与文化中的贡献。此外，2020年她还在尤伦斯当代艺术中心策划了“This is Me！中国年轻艺术从业者系列行为讲座”，呈现了一系列现场讲座、表演，以个人叙事和当代实践与观众进行互动。她还组织并参与了2018年三影堂摄影艺术中心的评委研讨“东西方美术馆当下的摄影展览、研究及收藏机制的”，深入探讨了不同文化背景下摄影展览的复杂性，促进了专家之间的见解交流。

文章与访谈 作为一位资深艺术评论家和编辑，箫岭的洞见性文章和访谈已刊载于众多国际杂志、展览图录和专著中。她的重要出版物包括《荣荣日记：北京东村》（2019）、《山水——无声之诗？中国当代艺术中的风景》（2011）和《麻将：希克收藏的中国当代

艺术》（2005）。她对当代水墨艺术的批判性文章包括《凝视遥远的自己：73°40'E ~ 96°23'E 34°25'N ~ 48°10'N：康春慧的内陆之旅》（2024年）、《讲故事：杨诩苍的黑白芥子园〈第11日的故事〉》（2017）、《镜心：何云昌1993 - 2016年以来的艺术实践》（2016）以及《李华生——冥想室》（2016）。

奖项提名人 除策展与写作工作外，箫岭还担任多个重要奖项的提名人，包括2020年德国 Falling Walls 基金会的“艺术中的科学”奖、2018年 C/O 柏林 Talent Award 的新纪录策略奖、2018年 Head On 摄影奖及2018年中国艺术8奖。

OBSERVING MY DISTANT SELF: KANG CHUNHUI

Nataline Colonnello

PROLOGUE

“I found myself in a landscape reminiscent of the Western Regions, particularly the ancient city Loulan that has long since vanished. I stood atop a hill, observing my distant self—undeniably me—I turned to the setting sun.”^{1,2}

Almost like an enigmatic prophecy, this vivid childhood dreamscape had lingered in the subconscious of contemporary ink painter and video artist Kang Chunhui for over three decades. Then, in 2023, the moment arrived for her to revisit its mystique with renewed urgency. A fragmented yet majestic sequence of frames—from her early, oneiric preschool years—resurfaced with pristine visual and emotional intensity.³ This re-emergence coincided with a pivotal artistic juncture, compelling her to embark on a return journey to her native Xinjiang from her Beijing studio, where she had lived since 2010.⁴

1. Kang Chunhui in an interview with the author in her Beijing studio, 27 April, 2024.

2. Loulan Kingdom, an ancient desert civilization situated along the Silk Road, was known by the 2nd century BCE for its strategic location on the northeastern edge of the Lop Desert and its flourishing oasis culture. Conquered by the Han Dynasty in 108 BCE, the city of Loulan was eventually abandoned due to desertification and nomadic incursions. Its ruins, located in the desiccated Lop Nur basin, were rediscovered in the early 20th century by explorer Sven Hedin.

3. Between the ages of 3 and 5, children’s burgeoning language skills and emerging autobiographical memory enable them to report dreams as brief, image-based fragments rather than full narratives—a shift that not only reflects how they experience dreams but also how these early memories set the stage for later, more complex dream recall. See: Foulkes, D. (1999). *Children’s Dreaming*. Routledge.

4. Neuroscience reveals that dreams signify a crucial shift in brain function. As we sleep, activity transitions from the Executive Network to the Default Mode Network, turning focus inward. During REM sleep, an activated limbic system forges novel synaptic connections, merging past experiences with new information. This process generates the visually rich, emotionally charged narratives we call dreams—a potent wellspring of creative inspiration. See: Jandial, R., 2024. *This Is Why You Dream: What Your Sleeping Brain Reveals About Your Waking Life*, London: Penguin Random House, pp. 11-99.

PART 1 – “OBSERVING MY DISTANT SELF”: A JOURNEY BACK TO THE ROOTS

“Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N” (2019–2023) is a transformative multimedia artwork in which Kang Chunhui integrates her long-dormant skills in video and public art with her established painting practice. Stemming from the artist’s personal dream, the project unfolds as a metaphorical pilgrimage to the Western Regions—an area she left behind at the age of eighteen, carrying with her the cultural and educational influences that shaped her artistic and personal development. This journey reflects her evolving appreciation of the region’s landscapes, artistic heritage, and the confluence of diverse cultural traditions, a realization that deepened only after her departure.



Figure 1 The artist Kang Chunhui working in the Kizil Caves 艺术家康春慧在克孜尔石窟

Used to hold a brush before she was even able to write, Kang Chunhui started learning painting since a very young age. Under the teachings of her painter father, she soon became a well-trained *gongbi* (or ‘meticulous style’) painter and calligrapher.⁵ At a defining moment before entering the Academy of Fine Arts, Kang Chunhui realized she had exhausted the learning potential of traditional painting techniques and felt a strong urge to explore something entirely new.

This led her to enroll in the Art and Design College at Jiangnan University in Wuxi, where she earned her BFA in 2004. In 2005, Kang moved to South Korea. In 2006, she began working at the Kizil Grottoes Research Institute in Xinjiang, where she focused on the restoration and reproduction of ancient murals, quickly establishing herself as an authority on the application of the Kizil Caves’ visual system and color schemes. (Figure 1)

5. *Gongbi* (工笔), meaning “workmanlike brush,” is a meticulous and highly detailed style of traditional Chinese painting known for its precise brushwork, fine lines, and layered color application. Historically associated with imperial court painting, it emphasizes realism while maintaining the traditional Chinese artistic pursuit of capturing the subject’s inner essence and elegance.

In 2007, Kang continued her academic education by enrolling in the College of Fine Arts at Seoul National University, where she studied video art. Over the next two years, she frequently traveled between Seoul and the Kucha region, home to the Kizil Grottos, ultimately completing her master's degree in 2010.

Xinjiang, historically known as the “Western Regions” (西域, *Xiyu*), has long been a focal region for the intercultural exchange of culture, religion, and commerce. Sitting at the northern edge of the Taklamakan Desert, it hosted powerful city-states like Kucha, Khotan, and Kashgar, which emerged as vital nodes on the ancient Silk Road. These cities played a vital role linking Eurasia, facilitating exchanges between regions like Sogdiana, Bactria, the coastal China, the Iranian Plateau, and South Asia.

One of these was the Kingdom of Kucha, the Midwestern escort between Central Asia, India, and China. The Kushan Empire (1st–2nd centuries CE) had a profound impact on the region, and its reign nurtured an ethos of syncretism that combined aspects of Indian, Hellenistic, and Central Asian cultures. An early example of this fusion is in the Gandharan style of early Buddhist art, which blended Greek, Indian, and Persian artistic motifs.⁶ (Figure 2)

Xinjiang's pivotal role in the spread of Buddhism is particularly remarkable. Buddhist missionaries traveling through the Tarim Basin brought sacred texts and teachings to China from the 2nd century CE. The Kizil Caves, located in the vicinity of Kucha and dating from the 3rd century CE, are a vivid manifestation of this exchange. The caves house murals and sculptures that reflect a dynamic fusion of Gandharan, Central Asian, and indigenous artistic traditions,



Figure 2 Ruins of the Subashi Buddhist Temple, Ancient Kingdom of Kucha 古龟兹王国苏巴什佛寺遗址

6. For more information about Gandharan art, see: <https://www.britannica.com/art/Gandhara-art> (Accessed: 15 February 2025). Another relevant source that provides a detailed study of the Kushan dynasty's contributions to Gandharan art, with a focus on the synthesis of Greco-Roman and Indian styles is: Rosenfield, John M. (1967). *The Dynastic Arts of the Kushans*. University of California Press.

illustrating the region's rich intercultural exchange. This blending of influences, shaped by the area's diverse ethnic composition, showcase a unique confluence of artistic and spiritual traditions.

The spread of Buddhism through Xinjiang reflected not just a religious transformation, but also an economic and cultural one. As a trading hub, it influenced local economies, facilitated the exchange of luxury textiles and metals, and inspired artistic production. Moreover, Xinjiang served as a major thoroughfare for the cross-border transportation of pigments—organic and mineral alike—between India, Central Asia, and China. These pigments also played a central role in colorful murals at Buddhist sites and formed part of the characteristic features of Chinese Buddhist art. Among these, lapis lazuli, imported from Afghanistan's Badakhshan mines, was used to create deep blue hues, signifying divine and celestial elements in Buddhist art. Red and yellow ochres, made from local iron-rich minerals, offered warm, earthy tones, and cinnabar—also known as “vermillion”—probably imported from China, provided brilliant reds. Green pigments, like malachite, were imported from Central Asia or the Iranian Plateau, and black inks, made from carbon and used for outlining and detailing, were either sourced locally or imported along trade routes. The diversity of these pigments reflects the



Figure 3 Vault Ceiling of Cave 224, Kizil Caves 克孜尔石窟第 224 窟券顶

Figure 4 The artist Kang Chunhui selecting the lapis lazuli 艺术家挑选青金石颜料

Figure 5 The artist Kang Chunhui grinding pigments 艺术家研磨颜料

vibrant cultural and economic exchanges that shaped artistic production in the region.⁷ (Figure 3, 4, 5)

The transmission of Buddhism in historical Xinjiang is further highlighted by the journey of the Chinese monk Xuanzang in the 7th century CE. On his pilgrimage for Buddhist texts to India, Xuanzang passed through Xinjiang, a region that, as observed earlier, served as a critical link in East-West exchanges. His translations of Buddhist scriptures from Sanskrit to Chinese were instrumental in the Sinicization of Buddhism.⁸

Furthermore, the interaction between Buddhism and native philosophies such as Daoism and Confucianism facilitated a unique fusion, leading to distinctive expressions of Chinese Buddhism, such as Chan (Zen) and Pure Land. These syncretic currents are well reflected in the Kizil Caves.⁹

It is within this geographical, socio-cultural and historical framework that Kang Chunhui sets out for her trip back to Xinjiang for her project “Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N.” Spanning eight significant locations, each selected for its historical, sociological, symbolic, and artistic relevance, the journey spans the Kumtag Desert, Lop Nur, Lake Bosten, the Tarim Poplar Forest, Kuqa Old Town, the Tianshan Grand Canyon, and the Kizilgaha Beacon, culminating at the Kizil Caves. These sites serve as both physical and personal landmarks, with the first and final locations carrying deep transformative significance for Kang’s artistic practice.

The Installation features eight synchronized 6'6" videos, each featuring one or two pre-existing ink paintings from Kang’s eight distinct pictorial series. These works, introduced into natural environments familiar to the artist, offer an intimate

7, For more information, see: Zhou, Z., Shen, L. and Zhang, H. (2021). *The Wall Painting Techniques and Materials of Kizil Grottoes*. In: F. Kirino, ed., *Conservation and Painting Techniques of Wall Paintings on the Ancient Silk Road*. Singapore: Springer, pp. 235-251.

8, See: Liu, X. (2020). The Travel Records of Chinese Pilgrims Faxian, Xuanzang, and Yijing: Sources for Cross-Cultural Encounters Between Ancient China and Ancient India. *The Association for Asian Studies*. Available at: <https://www.asianstudies.org/publications/aaa/archives/the-travel-records-of-chinese-pilgrims-faxian-xuanzang-and-yijing-sources-for-cross-cultural-encounters-between-ancient-china-and-ancient-india/> (Accessed: 14 February 2025).

9, For an insight on the historical and philosophical interplay between Buddhist and Daoist thought in medieval China, illustrating how this interaction shaped Chinese Buddhism, see: Sharf, Robert H. (2005). *Coming to Terms with Chinese Buddhism: A Reading of the Treasure Store Treatise*. Honolulu: University of Hawaii Press. For an introduction about Pure Land Buddhism see: Jones, C. B. and Payne, R. (2019). *Chinese Pure Land Buddhism: Understanding a Tradition of Practice*. Honolulu: University of Hawaii Press.

re-engagement with her past, while also symbolizing the artist’s cyclical reflection on boundaries—not as static limits, but as expansive realms of identity and experience. Kang’s careful selection of locations, lighting, and paintings ensures that each scene forms a cohesive and deliberate visual language. Each section also includes the corresponding paintings that appear in the related video, deepening the connection between the imagery and the setting on multiple levels. Accompanying the visuals is text that, authored by Kang, narrates unique stories and reflections tied to each location.¹⁰

To further enrich the installation, Kang incorporates materials sourced directly from these sites, including sand, dried wood, rocks, and even a piece of *naan*, adding a tactile, almost archaeological dimension to the work.¹¹ Encased in display glass containers, these materials function both as relics and documentation, elevating their role from simple objects to carriers of memory and experience. The inclusion of these elements links the viewer not only to the physicality of the materials but also to the spaces and histories from which they derive. By presenting them in glass containers, Kang transforms everyday items into artifacts, inviting a more profound reflection on time, place, and cultural significance. The glass encasements serve as both a boundary and a lens, fostering a personal, almost sacred connection between the viewer and the past—one that transcends the surface appearance of the materials and encourages exploration of their inherent stories and meanings.

Time is a central theme in this multimedia project, not as a linear force, but as a cyclical, immersive experience. The videos are filmed in their entirety, without technical editing, allowing the natural passage of time to unfold organically. This approach contrasts with the modern tendency to accelerate or compress time, instead inviting viewers into a slow-paced, meditative encounter with transformation. Similarly, Kang’s paintings convey time not through motion, but as an embodied presence, prompting reflection across temporal boundaries. Together, these videos and paintings engage time uniquely, offering moments of stillness and introspection that challenge the rapid pace of contemporary digital life.

10, For more detailed information, refer to the specific stories behind Kang Chunhui’s project “Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N” (2019–2023).

11, *Naan* is a traditional flatbread, baked in a tandoor, with deep cultural significance in South and Central Asia. In this installation, a piece of *naan* from an ancient teahouse in Kucha—featured in the related video—reinforces the artwork’s connection to Kang Chunhui’s regional heritage, where the bread remains integral to local cuisine and social life, often enjoyed with tea.

which is so high, so great, so noble, and so vast, into a mustard seed. He can perform this feat without enlarging the mustard seed and without shrinking Mount Sumeru,” underscoring the boundless nature of the Dharma and the interpenetration of all phenomena.^{16, 17, 18, 19} Similarly, the phrase “one flower, one world” evokes the idea that each individual entity contains the entire universe within it. This concept is found in the *Avatamsaka Sūtra* (华严经), another seminal scripture in Mahayana Buddhism, which describes a cosmos of infinite realms, each populated by countless Buddhas. In the Sutra it is stated: “The Buddha’s land produces five-colored stems; one flower, one world; one leaf, one Tathāgata.”^{20, 21} The teaching suggests that by understanding the microcosm, one gains insight into the macrocosm, encouraging a perception of unity within all existence.

In Kang Chunhui’s work, the red peony, a symbol of prosperity, honor, and beauty in Chinese culture, becomes the vehicle through which these interconnected concepts are visually instantiated. The flower is not merely a representation of beauty; it is also laden with symbolic significance. However, the red peony in the *Kumtag Desert* section of the installation is not immediately recognizable as a flower. Instead, it appears as a star-folded bloom, viewed from above through a pressing glass pane, warping its image. This manipulation challenges perception, offering a luminous yet constrained form that evokes both profound beauty and distortion.

16. The Vimalakīrti Nirdeśa (Devanagari: वमिलकीर्त्तिनिर्देश), sometimes referred to as the Vimalakīrti Sūtra or Vimalakīrti Nirdeśa Sūtra, is a Buddhist scripture that has been highly influential in East Asia. The word *nirdeśa* in the title means “instruction” or “advice,” while *Vimalakīrti*, the name of the text’s main protagonist, translates to “Taintless Fame.” Likely composed around 100 CE, the allegorical work teaches various concepts, including the meaning of nonduality.

17. See: Thurman, R. A. F. (Trans.) (1976). *The Holy Teaching of Vimalakīrti: A Mahāyāna Scripture*. The Pennsylvania State University Press, p. 52.

18. The concept of the mustard seed containing Mount Sumeru is also recorded in the *Wudeng Huiyuan* (五灯会元), in a famous exchange between Li Bo, Governor of Jiangzhou, and the Chan master Zhichang from Guizong Temple. This dialogue has since been widely passed down through generations.

19. In this context, “Dharma” refers to the ultimate truth or teachings in Buddhism, particularly the principles of reality, which are boundless and interpenetrate all phenomena. The passage highlights how the Dharma transcends ordinary limitations, illustrating the limitless nature of existence and the ability to reconcile contradictions, such as the infinite being contained within the finite.

20. This passage illustrates the profound interrelation between the microcosm and macrocosm, where a single flower embodies the whole universe. For a comprehensive understanding of this concept, see: Cleary, T. (1993). *The Flower Ornament Scripture: A Translation of the Avatamsaka Sūtra*. Boston: Shambhala.

21. Tathāgata (Sanskrit: तथगत) is a term used in Buddhism to refer to a Buddha or an enlightened being. It is often translated as “Thus Gone One” or “Thus Come One,” signifying someone who has transcended worldly attachments and achieved full enlightenment. The term embodies the Buddha’s realization of ultimate truth and his ability to teach others how to reach the same state.

As the artist explains, “My aim is for viewers to see them as flowers but not recognize them as peonies. The significance of this was actually an internal test. It’s about people’s sense of boundaries and their tolerance for transformation. Some people can handle this pressure very well, visually or psychologically, while others are very fragile.”²² The peony appears first as an actual painting on *xuan* paper and then reappears in the video, this time alongside a print on plexiglass. The latter—the copycat synthetic rendering—symbolizes the existential pressure placed on the flower, as if the transparent plexiglass were an oppressive, foreign force compelling the flower to leave its mark.

This imprint, infinitely reproducible, underscores the loss of intrinsic value and uniqueness, highlighting the contrast between mass production and the irreplaceable essence of the original. The visual contrast—showing the same red peony in different forms—captures the discord between societal pressures and the peaceful expanse of the natural world. The desert, with its infinite spread of sand grains, mirrors the boundless dimensions of both inner and outer worlds. The peony, pressed against the glass, conveys the struggle for individual liberation amidst the weight of societal and natural forces.

The artist’s chosen geographical setting, where the city and desert exist in silent coexistence, evokes the unconscious: a space where time and space dissolve into myth, dream, and transformation. In the stillness of the desert, set against the expansive blue sky, the human yearning for resilience, connection, and a deeper sense of self is poignantly revealed.

The Kizil Caves, the eighth and final venue in Kang Chunhui’s Xinjiang journey, represent the pinnacle of her exploratory path and hold profound symbolic significance. When, in her adolescence, Kang first visited the Kizil Grottos with her father and his artist friends, she had a deeply impactful encounter. The architecture, colors, and interplay of light stirred a sensation within her, leaving her speechless—a rare moment of astonishment that has remained etched in her memory. In this final segment of her journey, she retraces her artistic path in reverse, returning to her inspirational origins.

In the video within the *Kizil Caves* installation segment, she deliberately selects an empty cave, symbolizing a fresh start after a metaphorical pilgrimage or initiation rite. The large, dark cave entrance, positioned within the rugged rocky expanse, evokes

22. Excerpt from Kang Chunhui’s written story on the *Kumtag Desert* segment of the installation “Observing My Distant Self 73°40’E–96°23’E 34°25’N–48°10’N” (2019–2023).

archetypal imagery of the womb, birth, and new beginnings. Below the cave's entrance, in the foreground, a singular painting contrasts against the surrounding immensity—an image of a red peony emerging from an invisible vase, its exposed roots curling with purposeful intricacy. Created in 2017, this piece draws inspiration from a specific earlier painting in Kang's "Dream of the Goblet" series, a collection of 24 ink flower portraits from 2016. (Figure 7)



Figure 7 Kizil Caves 82°51'35E–41°78'82N, Left: painting, Right: video still
克孜尔石窟 82°51'35E – 41°78'82N, 左: 绘画, 右: 视频截图

In this newly executed ink painting, Kang intentionally chooses the red peony as her subject—a flower that, once again, carries rich symbolic weight. It not only serves as a temporal and conceptual precursor to the "Sumeru" series but also functions as the artist's pictorial alter ego. This is no mere decorative cut flower, casually arranged in a vase to seduce the viewer with its vibrant red petals. Instead, it is a black and red flower with presence, its painted elements brimming with layered meaning. The tangle of roots, twisted and overgrown, spirals downward, pressing into the unseen form of a vessel—its shape resembling an ancient Chinese ritual *gu*, a bronze goblet once used in ceremonies.²³

As the roots transform into an anthropomorphized figure, the tips morph into red blood vessels. Above this, the slender stem rises in a long, sinuous S-curve, coiling like

23. A *gu* (簋) is an ancient Chinese ritual bronze vessel from the Shang and Zhou dynasties (1600–256 BC). It was primarily used for drinking wine or offering ritual libations. The *gu* features a tall, trumpet-shaped top, a narrow midsection, and a flared base, making it a distinctive vessel in Chinese ceremonial practices.

an umbilical cord, culminating in a rich, crimson blossom.²⁴ This striking form seems to mimic a human head, gazing back at the viewer with a serene and enigmatic grace.

Notably, the color red holds deep significance for Kang Chunhui, both personally and within the context of this journey. In Uyghur and other Turkic languages, "Kizil" translates to "red," a name inspired by the distinctive pigments that define the earliest frieze murals of the caves. These paintings, part of what is known as the "First Indo-Iranian Style" (300–500 CE), blend influences from India and Central Asia, marked by Gandharan themes and warm hues of orange, brown, and green.²⁵

Standing before this space, Kang finds herself not returning to her artistic beginnings but confronting them as a threshold to something new. What was once a formative imprint now becomes a release, freeing her from the weight of tradition. The experience takes on a new dimension—like a shift in perspective, moving from the past to the present, tracing the unseen journey from youthful wonder to artistic introspection. This transition mirrors her contemplation of the fundamental question behind her creative process, a question deeply tied to the dialogue between self and place.

For Kang, this is not a religious inquiry but one rooted in aesthetics and artistic purpose: "When I regard Kizil as both an endpoint and a starting point, I envision the vast and simple hinterland. This choice also triggers deeper contemplation of the 'why.' Motivation is tied to belief. [...] Art has opened a door for me, offering an opportunity to grasp the world from subtle angles. It prompts me to contemplate what is needed

24. The S-shape, or "serenity shape," is a key motif in ancient Indian and Middle Eastern iconography, symbolizing fluidity, harmony, and the balance between body and spirit. In Indian art, notably in Gandhara and Buddhist sculptures, it reflects the graceful, meditative posture of deities and Buddhas, embodying both physical tranquility and metaphysical unity. This sinuous curve expresses movement, serenity, and the convergence of the material and spiritual realms. In the Kizil Grottos, similarly, Buddhist figures in flowing, curved poses reinforce this visual language, highlighting spiritual balance and composure.

25. The murals of the Kizil Caves exhibit three distinct artistic styles, reflecting the region's dynamic cultural exchange along the Silk Road. The earliest, known as the "Classical Indo-Iranian Style I" (circa 300–400 CE), features subtle, tone-on-tone compositions in browns, oranges, and greens. Strongly influenced by Greco-Indian and Gandharan traditions, this style integrates Indian motifs with Iranian artistic elements. The second, "Indo-Iranian Style II" (ca. 400–600 CE) dominates the later caves and is distinguished by bold contrasts, vivid lapis lazuli blue, and strong line work. It reflects deeper Sogdian and Sasanian influences, introduced through flourishing trade with the Iranian Plateau, and marks a significant evolution in the depiction of figures and spatial composition. The third, a rare Uyghur-Chinese hybrid, appears in only two caves and bears the imprint of Tang Dynasty (618–907 CE) aesthetics, highlighting the expanding influence of Chinese artistic and religious traditions. These stylistic strata underscore the Kizil Caves' role as a cultural and religious nexus along the Silk Road, where artistic and ideological exchanges between East and West remained in constant flux. For more information, see: UNESCO (n.d.) Cultural selection: The Kizil Cave murals and the Silk Roads' transmission of Buddhism and Central Asian artistic traditions. Available at: <https://en.unesco.org/silkroad/content/cultural-selection-kizil-cave-murals-and-silk-roads-transmission-buddhism-and-central-asian> (Accessed: 15 February 2025).

rather than following the judgments of the times. [...] I begin anew, stroke by stroke, thought by thought, step by step... Microscopic phenomena eventually affect the macroscopic whole.”²⁶

This process reflects the essence of Daoist philosophy, particularly the teachings in the foundational Chinese classic Zhuangzi’s *Letting Things Be*, which emphasizes the deep, natural bond between man and nature.²⁷ The idea that “all things flourish and return to their roots” resonates with Kang Chunhui’s artistic journey, where each work builds on a cyclical return—not merely to origins, but to a more refined engagement with the self and the world. This ongoing dialogue transforms her artistic practice into an active, evolving conversation, suggesting that, with the completion of her Xinjiang project “Observing My Distant Self,” a pivotal cycle in her artistic evolution is now complete.

PART 2 – THE SHIFT IN KANG CHUNHUI'S PAINTINGS: A TURNING POINT AFTER HER JOURNEY TO XINJIANG

The boundaries that Kang Chunhui explores in her artistic practice extend beyond the conventional notion of geopolitical divisions (边界, *bianjie*), such as national borders or territorial limits, which separate one area, region, or territory from another (as seen in the installation segment of the *Kumtag Desert*, which references the physical distinction between the inhabited and the natural world). Throughout her oeuvre, these boundaries take on a more expansive, abstract, and conceptual dimension, encompassing both physical and metaphysical limits (界线, *jiexian*) that stretch outward and inward, intersecting with the artist’s own perception and inner world.

Kang’s journey to Xinjiang ignites a profound transformation in her approach to painting, reaffirming painting as the cornerstone of her artistic practice. While she has explored public art and video art, painting remains her primary medium of creative expression, the one through which she continually refines her connection to tradition and innovation.

26. Excerpt from Kang Chunhui’s written story on the *Kizil Caves* segment of the installation “Observing My Distant Self 73°40'E-96°23'E 34°25'N-48°10'N” (2019–2023).

27. The *Zhuangzi*, a foundational text in Chinese philosophy and a cornerstone of Daoist thought, was authored by Zhuang Zhou (also known as Zhuangzi) and his disciples during the Warring States period (4th century BCE). *Zhuangzi*, an influential philosopher of the time, used allegory and paradox to challenge conventional wisdom and advocate for spontaneity and harmony with the Dao.

From the outset of her career, Kang Chunhui’s work has actively engaged with traditional Chinese painting, drawing from historical sources while simultaneously challenging and reinterpreting artistic norms. Her approach transcends mere replication of established pictorial, thematic, and technical patterns (临摹, *linmo*); it embodies a conscious departure from ingrained frameworks, positioning her work within a dynamic and ever-evolving dialogue with Chinese art history.²⁸

Kang Chunhui questions the entrenched distinctions of traditional Chinese painting styles by blending elements of *gongbi* (‘meticulous style’) and *xieyi* (‘freehand style’), creating a synthesis that redefines conventional classifications. She argues that the division between these styles, which became more pronounced during the Republic of China period, was less significant in earlier discourses, which focused primarily on the contrast between ‘Court-style painting’ and ‘Literati painting.’ For Kang Chunhui, both *xieyi* and *gongbi* share a foundation in line work, built up gradually through layered brushstrokes. While *xieyi* is often celebrated for its expressive fluidity, *gongbi*—despite its attention to meticulous detail and precise lines—ultimately strives to encapsulate the dynamic essence of *xieyi*.²⁹ As she elaborates, “In the past, what we now identify as *xieyi* was referred to as ‘shuanggou’, meaning ‘drawing two lines and filling the middle with color.’ The term *gongbi* did not exist during that period. The conventional perception of *gongbi* often oversimplifies its inherent connection to the pursuit of expressive brushwork.”³⁰

Kang’s work also challenges traditional genre boundaries within Chinese painting, including bird-and-flower painting (花鸟画, *huaniaohua*), bamboo painting (竹画, *zhuhua*), landscape painting (山水画, *shanshuihua*), and taihu rock painting (太湖石画, *taihushihua*)—genres that evolved through shifting artistic traditions and cultural aesthetics, particularly during the Tang (618–907 CE) and Song (960–1279

28. *Linmo* (临摹) refers to the traditional Chinese practice of copying and imitating masterworks to study and preserve artistic techniques and styles. It involves both faithful replication (临) and interpretive imitation (摹) of classic paintings or calligraphy.

29. The essence of *xieyi* (写意) painting, often translated as “freehand” or “expressive” style, lies in its emphasis on spontaneity, fluidity, and personal expression over meticulous detail. Rooted in Daoist and literati traditions, *xieyi* prioritizes capturing the spirit (意) of the subject rather than its precise form, using bold brushstrokes, dynamic composition, and expressive ink washes to convey vitality and emotion.

30. Kang Chunhui in an interview with the author in her Beijing studio, 27 April, 2024.

CE) dynasties.^{31,32} Instead of adhering to fixed categories, Kang’s practice blends these themes, allowing one form to transmute into another with fluidity. Organic and inorganic, solid and liquid, hard and soft elements blend together as roots become veins, feathers transform into flowers, and *taihu* rocks evolve into peach blossoms (Figure 8, 9, 10). Through this approach, Kang not only dissolves the boundaries between genres but also creates a space where the interconnectedness of nature’s forms is reimagined, inviting a fresh exploration of their inherent fluidity and continuity.



Figure 8 Kang Chunhui, *Collection of Clouds & Forests No.12* 康春慧《云林集 No.12》

Figure 9 Li Song, *Flower Basket* 李嵩《花篮图》

Figure 10 *Spring Bird on a Taihu Rock* 《绣羽鸣春图》

Drawing extensively from both Western and Chinese philosophy and literature, she engages with cross-cultural references to address universal historical dynamics, frequently exemplified by mythological narratives across different cultures. A notable recurring theme in Kang’s early works is an undelying sense of tragedy, shaped by the Greek concept of catharsis—a dynamic echoed in the foundational myths of various civilizations.

31, Early Chinese painting, particularly during the Han Dynasty (206 BCE–220 CE), was primarily symbolic, featuring mythical creatures and religious themes. By the Tang Dynasty (618–907), painting began to mature as an independent art form, with distinct genres emerging under the influence of philosophical traditions. The Song Dynasty (960–1279) further solidified these genres, as the Imperial Academy system promoted specialization among court painters. Literati artists in the Ming (1368–1644) and Qing (1644–1912) Dynasties emphasized expressive brushwork and philosophical depth, often focusing on landscapes and bamboo. Manuals like *The Mustard Seed Garden Manual of Painting* (1679) codified these stylistic divisions, which became deeply embedded in Chinese art, reflecting symbolic meanings and personal expression. For further reading on the development and classification of Chinese painting styles, see Cahill, J. (1994). *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting*. Harvard University Press.

32, A Taihu stone, also known as scholar’s rock or viewing stone, is a type of limestone often found near Lake Tai in China, known for its distinctive, weathered appearance with numerous holes and intricate, porous surfaces. It is often valued in Chinese culture for its aesthetic qualities and symbolic associations with nature and the cosmos. For more info, see: Lihong, J., 2004. *The Cultural Significance of Chinese Rock Sculptures*. Beijing: Beijing University Press.

Kang’s artistic trajectory, from pictorial series like “Root of All Life” (2016–ongoing) to “Flowers the Whole Year” (2017–2023), reveals a nuanced interplay of forms evocative of snakes, roots, and large birds. The inclusion of parrots and other significant avian figures, such as in her 2019 *Leda and the Swan* (315x188 cm) (Figure 11), introduces a confrontational element within her compositions. Kang herself notes, “Culture’s evolution is not inherently gentle or harmonious; conflict is inevitable. While some



Figure 11 Kang Chunhui, *Leda and the Swan* 康春慧《丽达与天鹅》

Figure 12 Kang Chunhui, *Roots of All Life · Confrontation*, video installation 康春慧《物云云·峙》, 影像装置

Figure 13 Zheng Sixiao, *Ink Orchid* 郑思肖《墨兰图》

perceive it as safe, others find it unsettling, imbuing it with a sense of fear. Regardless of individual perspectives, this confrontational nature persists.”³³ This perspective leads her to recognize a tragic undercurrent, a “collision feeling” she perceives as central to the origins of all cultures. In mythology, whether Greek or otherwise, the narrative typically begins with tragedy, signifying the inevitability of both birth and demise.

This tension is explored in early works such as *Roots of All Life · Confrontation* (2017) (Figure 12). In this piece, she depicts giant serpents entwining Laocoön’s sons, effectively erasing the human figures that originally characterized the iconic sculpture. This visceral confrontation with suffocating mortality finds a parallel in her reinterpretation of Zheng Sixiao’s rootless *Ink Orchid* (1306) (Figure 13), a symbol of turbulent times and Zheng’s mourning for the fall of the Song Dynasty.³⁴ In response to these depictions of loss and constraint, Kang’s reimagined works present flowers

33, Kang Chunhui in an interview with the author in her Beijing studio, 27 April, 2024.

34, Zheng Sixiao’s *Ink Orchid* (1306) symbolizes the instability of the Southern Song Dynasty’s fall, with the rootless orchid representing fragility, loss, and political dislocation. It reflects both mourning and the resilience of nature amidst upheaval.

with expansive, twisting roots—some cascading freely, others, as seen in the “Dream of the Goblet” series, retaining the shape of vases despite their removal. These forms evoke the lingering imprint of containment, suggesting that even in absence, the memory of structure endures.

Kang’s return from Xinjiang marks a turning point in her artistic practice, bringing about profound changes. Abandoning the need for preparatory drawings, she now begins by simply cutting a piece of paper and affixing it to the wall, allowing the painting process to unfold. As she gazes at this blank surface, inspiration strikes. If she wishes to paint a *taihu* stone, she sits and observes the blank paper until her vision takes shape. Kang Chunhui has discovered that each piece of paper possesses its own identity, urging to morph into something distinct. Simply by observing it, inspiration unfolds, revealing its destined form.

But there’s more to it. Prior to her journey to Xinjiang, Kang Chunhui was driven by a strong desire to explore boundaries. However, upon returning, she realizes her focus has shifted. Now, she is drawn to what she perceives as the softness that underlies conflict resolution. She approaches this exploration from two perspectives, striving to visually capture both the softness itself and the moments of convergence that emerge through opposition. Kang believes that by examining these elements and observing their visual distinctions, she will ultimately arrive at a unified understanding.

As her artistic practice evolves, Kang finds that these two paths must run parallel to be truly compelling. Rather than choosing one over the other, she sees value in allowing both to develop side by side. This shift in approach is elegantly reflected in her recent creations, notably in series such as “The Hidden Protagonist” (2022–ongoing) and the latest developments of “Sumeru” (2018–ongoing).

“THE HIDDEN PROTAGONIST” SERIES

Commencing in late 2019, the “Hidden Protagonist” series embodies Kang’s artistic pursuit of the sublime and enigmatic essence of nature. Through her artistic practice, she seeks not definitive answers but rather delves into the journey of uncovering the loftiest emotions inherent in human existence. In elucidating this concept, the artist reflects, “The ‘protagonist’ should be self-evident, yet simultaneously carries philosophical implications of ‘existence,’ as articulated by Heidegger: ‘The question of

existence not only lacks an answer, but even the question itself remains obscure and enigmatic.’”^{35,36}

Executed in 2023, *The Hidden Protagonist No. 3* (88x115 cm) is an ink and mineral pigment painting featuring unfurling wings against what initially appears to be an almost pristine white backdrop. Upon closer inspection, however, the surface shimmers with a golden, transcendent light, the result of compounded pure gold foil subtly embedded within the background. In Daoist tradition, gold is not only a precious metal but also a symbol of purity, wisdom, and spiritual refinement.³⁷

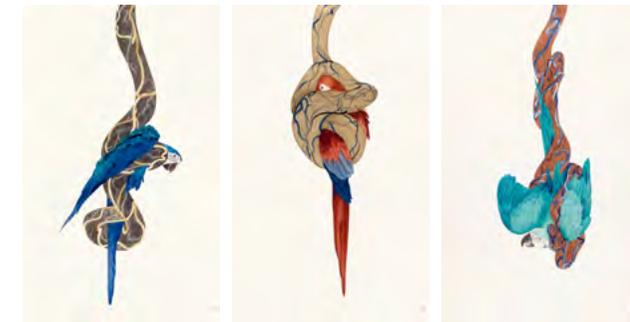


Figure 14 Kang Chunhui, *Root of All Life · Lazuli/Vermilion/Jade*
康春慧《物云云·青/赤/碧》

While earlier avian portrayals often depicted birds in a state of apparent stillness (as seen in *Root of All Life · Lazuli*, 2017) (Figure 14) or with wings outstretched in a gesture of embrace (as in *Leda and the Swan*, 2019), here, a sense of dynamic motion takes center stage, balancing delicacy with strength. The play of light

on glossy feathers and the richness of blues are accentuated through stark contrasts between black and various shades of creamy and azure mineral pigments, hand-ground to varying degrees of fineness. Moreover, the intricate rendering of feathers using minute, precise calligraphic strokes, evokes the meticulous detailing often found in depictions of *gongbi*-style flower petals.

35. Kang Chunhui (2022). About the “Invisible Protagonist. Available” at *An Art Space*: <https://mp.weixin.qq.com/s/aY6VUY7MTOL-mIH476Eg> (Accessed: 14 February 2025).

36. For further exploration of Heidegger’s investigation into the fundamental questions of existence and being, including his view that existence is both enigmatic and elusive, see: Heidegger, M. (1998). “What is Metaphysics?” In W. McNeill (Ed.), *Pathmarks* (pp. 94–126). Cambridge University Press.

37. Daoist philosophy imbues gold with multilayered symbolism. The “Golden Elixir” (*Jindan*) represents alchemical transformation toward immortality, while gold, as part of the Five Elements theory, symbolizes constancy and transcendence. Interestingly, the “Golden Light Prayer” (*Jinguang Shen Zhou*), which invokes the transformative power of golden light, shares a parallel with Kang Chunhui’s use of gold in her work, symbolizing spiritual illumination. See: [micro.magnet.fsu.edu and medicalqigong.com](http://micro.magnet.fsu.edu/medicalqigong.com) (last accessed: 14 February 2025).

Building on this technical mastery, Kang Chunhui's exploration of color extends to various sacred iconographies. Drawing from Byzantine and Christian traditions, she engages with vivid blues, reds, green, and golds, used on a large scale in these cultures. These colors, as employed in sacred spaces, elicit a unique psychological response that deepens the viewer's emotional engagement, much like the ambiance created in religious environments.

In a fluid progression from earlier bird-themed paintings, this piece transcends conventional portrayal by omitting the birds' eyes—traditionally seen as conduits of emotional depth—as well as their heads and other body parts. Through this selective exclusion, the artist accentuates the beauty, enigma, and tension of the composition, removing visual distractions to direct attention to the overarching structure and unveiling a concealed protagonist infused with deep emotional lyricism.

With flowers metamorphosed into avian wings—a motif reminiscent of both Chinese subjects and the angelic wings found in Christian iconography—the artwork visually echoes the silhouette of the Mount Yan. This reference recalls the renowned Chinese landscape painting *The Inscription on Mount Yan (Yan Shan Ming)* (Figure 15) by Northern Song Dynasty master Mi Fu (1051–1107).³⁸ A product of the cultural flourishing of the Song era, this seminal work in Chinese ink-and-wash tradition exemplifies the fusion of painting and calligraphy, where Mi Fu's cursive script (行书, *xing shu*) transcends written text, becoming an integral part of the composition. His fluid, expressive brushwork mirrors the dynamic strokes of Chinese landscape painting, reinforcing the work's deep connection to nature. Tied to Daoist philosophy, the depiction of Mount Yan symbolizes transcendence, wisdom, and immortality.



Figure 15 Mi Fu, *Yan Shan Ming* (painting section)
米芾《研山铭》(绘画部分)

Begun in 2022, prior to her journey to Xinjiang, the diptych *The Hidden Protagonist No. 2* (2022–2024, 200x103 cm x2) was completed in 2024 after three years of meticulous development. This monumental

³⁸, *The Inscription on Mount Yan* (研山铭, *Yan Shan Ming*) is a hand-written cursive script scroll on *Chengxintang* paper created by Mi Fu during the Northern Song Dynasty. It is currently housed in the Palace Museum, Beijing.

piece stands as the culmination of recurring conceptual and structural themes within Kang Chunhui's oeuvre, drawing inspiration from diverse sources, including Roman and Greek mythology, Italian Renaissance painting, formal transmutation, chromatic experimentation, and sacred architecture. The diptych's back-to-back arrangement lends it a sculptural quality, reflecting Kang Chunhui's public art training and her ability to conceive in three dimensions, resulting in an immersive visual experience. Its arched, altarpiece-like form evokes sacred imagery from Buddhist caves and Western churches, reinterpreted in a contemporary context.

At first glance, the subjects of the two works—one predominantly infused with shades of green and blue, and the other with red and yellow—appear as semi-abstract, ethereal elements in motion. However, upon closer examination, discerning observers begin to identify standing human figures, one in each painting. Mirroring the formal transformations observed in Kang's recent works featuring bird figures, distinctive facial or bodily features are purposely left indistinct, emphasizing the essential vitality of human existence through the representation of a man and a woman, respectively, in each panel.

The inspiration for this piece is drawn from iconic pictorial references of the past, particularly Sandro Botticelli's renowned works such as *St. Sebastian* (1473) (Figure 16) and *The Birth of Venus* (1484–1485). (Figure 17) Venus embodies birth and life, while St. Sebastian personifies the figure of the dying martyr—a stark contrast that highlights the enigmatic path to existence and the tragedy of sacrifice. What is particularly



Figure 16 Sandro Botticelli, *Saint Sebastian* 波提切利《圣塞巴斯蒂安》
Figure 17 Sandro Botticelli, *The Birth of Venus* 波提切利《维纳斯的诞生》

striking in Kang's work is her selection of subjects. The art historical references trigger familiar visual cues, guiding the viewer's recognition. Simultaneously, these references delve into profound existential themes—e.g. death and birth—as two indivisible, interconnected yet opposing forces within human existence. These

themes are intricately woven into both the structural composition and thematic layers of the work.

According to Greek mythology, Venus-Aphrodite was born when Cronus cast Uranus's severed genitals into the sea. From the foam that arose, she emerged fully formed, embodying both rupture and the birth of freedom. This extraordinary origin underscores her enduring significance across cultures. Similarly, in Chinese classical literature, works such as *洛神赋* (*Luoshen Fu*, *Ode to the Goddess of the Luo River*) (Figure 18) explore themes of femininity and physical form. However, unlike Venus, the female body often remains concealed beneath flowing garments, emphasizing an ethereal presence rather than direct physical depiction.³⁹ In Kang Chunhui's perception, the Goddess of the Luo River embodies a poignant allegory akin to Venus, symbolizing personal feminine freedom and liberation within a distinctly Chinese cultural framework.

For the male figure, Kang chose to depict an emblem of sacrifice, a motif commonly found in Chinese literature. Unlike her approach to Venus, here she chose not to reference a specific subject but to evoke the theme of sacrifice through a Botticelli painting. To ensure visual coherence, the artist unified the chosen figures for consistency.

As a Chinese counterpart, she initially considered representing the spirit of sacrifice through the image of the horses appearing in the *Six Steeds of Zhao Mausoleum* (Figure 19) from the Tang Dynasty, whose bodies were pierced by arrows in a manner similar



Figure 18 *Ode to the Goddess of the Luo River* (detail), Liaoning Provincial Museum 辽宁省博物馆藏《洛神赋图》(局部)

39. "Luoshen Fu" (洛神赋) can be translated as "The Nymph of the Luo River" or "The Goddess of the Luo River". It's a famous Chinese poem written by Cao Zhi (AD 192–232) during the Three Kingdoms period. A well-known depiction of the story can be found in a handscroll painting from the Song Dynasty, currently held by the British Museum.



Figure 19 Rubbing of the Quanmaogua, one of the *Six Steeds of Zhao Mausoleum*, made in the early 20th Century 《昭陵六骏》之拳毛騧的拓片, 制作于 20 世纪早期

and refined pearls, mica, lapis lazuli, malachite, and Kazakh white clay—Kang creates a dynamic and visually compelling sense of movement within the work. The subjects gradually emerge from the background, their human presence becoming clearer with each glance, unfolding from patterns of interwoven foliage, roots, and flowers that define their silhouettes and highlight strategic details.

Kang's deep understanding of how pigments interact with the paper allows her to not only produce captivating light effects in areas of emphasis, such as the shimmering head of the peacock feathers, but also to anticipate the work's visual aging. For instance, her use of a blended mix of whites, including "dragon bone" pigment (*longgu*), is carefully planned to gradually surface over time, creating a deepening illusion of bas-relief.⁴¹ This technique adds both dimensionality and depth to the depicted subjects as the years progress.

In what can currently be considered as her boldest pictorial endeavor to date, Kang Chunhui pushes the boundaries of her practice by revisiting the familiar theme of the Fuchun Mountain. This time, she directly references the renowned *Dwelling in the*

40. *The Six Steeds of Zhao Mausoleum* are six Tang Chinese stone reliefs of horses that were originally located in the Zhao Mausoleum, Shanxi, China. The Zhao Mausoleum is the burial site of Emperor Taizong of the Tang Dynasty (618–907). The steeds were six valuable war horses ridden by Taizong during the early campaigns to reunify China under the Tang Dynasty.

41. Dragon bone (龙骨, *longgu*): white pigment was traditionally made from ground bones of cattle, water buffalo, horses, or even fossilized dinosaur or mammoth bones. Despite its mythical name, the pigment consisted of finely processed animal bones, serving both as a white coloration and ground layer in traditional Chinese painting and calligraphy, prized for its warm white tone and ability to create a smooth surface for ink work.

to St. Sebastian.⁴⁰ Just as the martyr in Botticelli's work embodies the essence of sacrifice, these six horses too symbolize a selfless offering to their master. In the final composition, the arrows that pierce St. Sebastian are exquisitely transposed as soft peacock feathers, a formal transmutation that mitigates the pathos of the scene.

Through a masterful juxtaposition of semi-transparent and thicker applications of both mineral and organic pigments—including painstakingly hand-ground

Fuchunshan Mountains by Yuan Dynasty master Huang Gongwang (1269–1354), widely regarded as the pinnacle of traditional Chinese landscape painting, transforming it in a gesture that, once again, challenges conventions within the Chinese pictorial tradition.

In China, there exists an inherently interpretive tradition in which referencing classical poetry, texts or paintings carries significant cultural and social weight. Kang Chunhui's approach is deeply empathetic: she seeks to understand what Huang Gongwang envisioned at the age of 80 when he executed his painting, believing that literati painting reflects the places they yearned for in the afterlife. She perceives a longing for an idealized place beyond the reach of this life, prompting her to personally visit the Fuchun Mountains on 31 March, 2024.

Following example of Dong Qichang, the late Ming Dynasty Chinese art theorist, calligrapher, and painter (1555–1636), who advocated for firsthand experience of the landscape, Kang embraces the idea that artists should journey to the locations of ancient masterworks (carrying either the original or travel-sized copies) not only to directly engage with nature, but to gain deeper insight into the mindset and inspiration of the old masters. Walking along the entire Fuchun River and exploring the landscapes around Hangzhou and Wuxi, Kang Chunhui seeks to capture the essence of the misty, rainy spring depicted in Huang Gongwang's work: "Sensing my surroundings deeply, it's as if every element in that place imparts its own unique essence onto me. Whether it's the rain and mist, the morning and evening light, or anything else, each contributes to this shared feeling."⁴²

Initially driven by an interest in Huang Gongwang's emotions, Kang Chunhui eventually discovers that her deep fascination with depicting nature stems from an intimate and emotional connection with it, rather than merely paying homage to past masters. She describes this connection as a form of homage, not to the masters of the past, but to nature itself. "Visiting the 'Dwelling in the Fuchun Mountains': The Fuchun Mountains—I have long yearned for them, ever cherishing thoughts of their rivers and hills. Now past forty, I often ponder where my own Fuchun River might be," writes Kang Chunhui in a poignant passage, echoing the inscription the Yuan Dynasty maestro affixed on his magnum opus. "This spring, journeying there with dear friends, I returned and began this piece. Arising from the depths of feeling, my thoughts could not be restrained. Thus, in this manner, words cannot fully convey. Written before the

42. Kang Chunhui in an interview with the author in her Beijing studio, 27 April, 2024.

Chushu festival in the late summer of the Guimao year, by the banks of the Chaobai."⁴³

In her typical creative process, characterized by swift execution following extensive conceptualization, Kang Chunhui dedicates an entire month upon returning to her Beijing studio to translate her embodied experience onto a specially hand-made paper scroll measuring 33x750 cm. The resulting work, entitled *The Hidden Protagonist: Mount Fuchun*, (2023–2024) (Figure 20) adheres to the compositional structure of



Figure 20 Installation view of "Observing My Distant Self: Kang Chunhui" "凝视遥远的自己: 康春慧" 展览现场

Huang Gongwang's celebrated painting, while transforming its natural elements and iconic calligraphic strokes into a full floral representation. Rather than depicting the landscape in its traditional form, Kang replaces its elements with peach blossoms, an approach that is both symbolic and innovative.

Like a skilled calligrapher who feels the brush's elasticity and the interplay between ink and water with each stroke, Kang captures

the essence of the landscape across the four seasons using a syncretic technique that fuses meticulous detail with freehand expression. Employing monochromatic pink peach blossoms, she transforms solid masses and trees into voluminous petals, punctuated with brilliant red pistil-like dots to highlight specific details, intensifying the symbolism embedded in the composition.

43. Kang Chunhui wrote this passage for her debut international one-man show, "Observing My Distant Self: Kang Chunhui" (INKstudio, 2024), as a written accompaniment to her handscroll "The Hidden Protagonist: Mount Fuchun". The inspirational inscription by Hang Gongwang says: "In the seventh year of Zhizheng I returned to my mountain retreat at Fuchun, with Master Wuyong accompanying me. In spare moments at the South Tower I took up my brush and composed this scroll. So swept away was I by inspiration that I worked unceasingly—arranging the composition and gradually filling in the inscriptions. Even after three or four years of review, I could not perfect it—perhaps because I remained in the mountains while wandering afar. Now, having retrieved it from my travel baggage, whenever time permits I shall add further remarks. I beg those who are overly cautious or inclined to seize upon what is not theirs to first read the scroll's end, so that they may appreciate the difficulty of its composition. On the day before the festival marking the cessation of Qinglong in the tenth year of Gengyin, a disciple of the Great Fool inscribed these words at Xia's Zhizhitang amid the clouds." English translation from: National Palace Museum, 2015. *Huang Gongwang's Dwelling in the Fuchun Mountains*. Taipei: National Palace Museum. Available at: <https://www.npm.gov.tw/en/Article.aspx?No=03000860> (Accessed: 15 February 2025).

In *The Hidden Protagonist: Mount Fuchun*, Kang Chunhui reimagines the *Peach Blossom Spring*—not as a distant, idealized paradise, but as a fragmented, ever-present part of the real world. This idea is also explored in the *Kucha Old Town* section of her multimedia installation “Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N”, where the *Peach Blossom Spring* is represented in a circular painting encased within a square mirror. Positioned in front of a historic tea house in the old city of Kucha, the artist videorecorded the scene in real time, capturing the interaction between art, environment, and people, and the interplay between the real and the ideal, between fleeting moments and eternal spaces. The mirror’s reflective surface engages with the surrounding urban reality, suggesting that utopia is not a fixed, distant realm, but a transient presence woven into the rhythms of everyday life.

In *Kucha Old Town* and *The Hidden Protagonist: Mount Fuchun*, Kang reflects that, while the *Peach Blossom Spring* may have symbolized a utopia—like *Arcadia* in Virgil’s *Georgics*—it exists instead as a fragmented experience, emerging intermittently in the flow of our daily lives.⁴⁴

Reminiscent of the effect of photographic negatives, figures such as a man on a boat or a flock of ducks materialize as luminous shadows on the untouched pictorial surface of Kang’s handscroll *The Hidden Protagonist: Mount Fuchun*. These figures subtly blend into the scene, leaving only a minimal imprint while evoking vivid traces of their former presence. The intense brightness of light in certain areas of the composition is conveyed through the untouched portions, where subjects were once painted in the inspirational work—an effect intentionally created using the *liu bai* technique.⁴⁵

In contrast to tradition, Kang Chunhui departs from the conventional practice of leaving the water or sky blank in certain sections of the landscape; on the contrary, she represents them as fully painted spaces. She attributes this approach to her aerial perspective, gained while flying over the depicted area. From this vantage point, she captures phenomena like the reflection of light from clouds on the water’s surfaces—an angle of vision unfamiliar to ancient painters.

44. Kang Chunhui in an interview with the author in her Beijing studio, 7 September, 2024.

45. *Liubai* (留白) is a term in Chinese art that refers to leaving blank space deliberately in a painting. It is a technique used to create balance, harmony, and emphasis within the composition. By strategically leaving areas of the paper or canvas untouched by paint or ink, artists can create contrast, draw attention to specific elements, and convey a sense of depth or openness in the artwork.

Moving beyond this perspective, Kang implicitly challenges past conventions with a witty and rebellious stance when she asserts, “The opposite of ink in Chinese ink painting is not the blank space, but pink,” thereby redefining the boundaries of ink painting.⁴⁶ Besides undertaking the demanding task of engaging in pictorial dialogue with a giant of Chinese artistic tradition, Kang approaches it from a distinctly female perspective—an act that can be seen as subversive in a tradition where female artists and their work have systematically been marginalized.

Not only does she do so, but she also employs elements traditionally associated with femininity: flowers and the color pink. The use of cochineal pigment, derived from female cochineal insects (*Dactylopius coccus*), which contain higher concentrations of carminic acid, further emphasizes this choice.⁴⁷ The pigment, ground into a fine powder, produces deep red and crimson hues, and is often further processed by the artist to achieve even more vibrant tonalities. (Figure 21, 22)

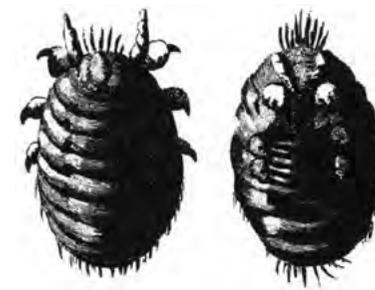


Figure 21 Cochineal insects (female), ventral and dorsal view 雌性胭脂虫 (正面及背面)

Figure 22 The artist Kang Chunhui grinding the cochineal pigment on an inkstone in preparation for painting 艺术家用砚台研磨胭脂红以备设色

The color pink, therefore, becomes a subtle yet powerful feminine response to both the historical erasure of women in art and the dominance of conventional male-centered iconography, transforming the color into a statement of identity, resistance, and reclamation.

46. Kang Chunhui in an interview with the author in her Beijing studio, 7 September, 2024.

47. For more information about cochineal, see. <https://hmsc.harvard.edu/online-exhibits/cochineal1/product-nature/> (Accessed: 14 February 2025).

Natural forms, especially rocks, hold a central significance in Chinese traditional landscape painting, a concept that continues to resonate in both historical and contemporary contexts. Rocks and mountains, as solid and enduring structures, are integral to this depiction. Through her *cunfa* technique (or “texture method”), Kang Chunhui creates three-dimensional shapes that not only transpose the spatial depth of the subject but also, through her floral transmutations, evoke tactile sensations of surfaces, rendering forms that flow with uninterrupted fluidity.⁴⁸ In her Fuchunshan rendition, Kang Chunhui’s exploration of plains and folds, serves as a metaphor for contemplating broader concepts such as time and space.

Beginning with a vivid depiction of budding peach blossoms, the scene pulses with the dynamic energy of nature, flowing spontaneously through the landscape with variations in movements and intensity that mirror the contours of the terrain, the flow of water flow, and the rhythm of the seasons. As the peach blossoms reach their final phase, they reappear on the opposite edge of the scroll, creating a deliberate sense of continuity. When the two edges of the handscroll are joined, the entire landscape coalesces into a unified composition. All things flourish and return to their root. The cycle is complete.

THE “SUMERU” SERIES

Kang Chunhui’s “Sumeru” series (2018–ongoing) exemplifies her innovative approach to color, departing from established *gongbi* techniques. Rather than adhering to the conventional *sanfan jiuran* method—literally “three layers of alum” and “nine layers of color”—she adopts a blending technique reminiscent of ink-and-wash painting. This process, which involves repeated washes, imbues the work with appearance of natural aging. Over specially commissioned, resilient *xuan* paper, Kang applies multiple layers of pigment, allowing the colors to penetrate the surface through progressively finer, hand-ground materials. The resulting gradations of red—derived from a unique formula developed by Kang, incorporating mineral and organic pigments such as Tianshan Grand Canyon clay, cinnabar, and cochineal—evoke the texture of weathered cloth, with a tactile quality reminiscent of velvet.

48. *Cunfa* (皴法), the “texture stroke” method in Chinese painting, plays a foundational role in rendering natural textures such as rocks and mountains, employing variations in brush pressure, speed, and movement. Techniques such as *pī má cūn* and *yǔdiǎn cūn* are integral to this method, with each designed to simulate specific textures. These techniques have evolved through centuries, establishing a key aspect of Chinese landscape painting.

Kang sees the colors she uses as profoundly imbued with the passage of time, akin to the spiritual essence found in ancient frescoes. For her, these hues not only preserve the vitality of life but also evoke deep emotions, such as a longing for transcendence or an unwavering faith. Just as murals carry the weight of history, Kang’s work embodies the resonance of time, both in its physical form and its emotional impact.⁴⁹

Kang Chunhui’s skillful application of organic and mineral pigments enhances opacity and depth, evoking the murals of the Kizil Caves. Among these, the wall paintings executed in the “Indo-Iranian Style I” (ca. 300–400 CE), influenced by Gandharan Greco-Buddhist art, depict flowing drapery enveloping Buddhist figures with remarkable fluidity and sculptural presence. Sophisticated shading techniques impart a sense of three-dimensionality, with the folds of draping fabric emerging as a defining artistic feature of the brush-line style in early Chinese figure painting.

Suggestive of an alchemic process, Kang’s pictorial technique achieves a luminous depth and translucency, relying not on line and outline, as in traditional *gongbi* painting, but on color and shadow—a method shared with South Asian, Central Asian, and Hellenistic polychrome techniques. This approach renders form with subtlety, while the textured composition enhances the illusion of depth. Similar to chiaroscuro, her interplay of light and shadow creates a sculptural presence, amplifying the sense of volume. Unlike oil painting, where light refracts through a reflective surface, Kang’s pigments absorb and diffuse light directly, generating a radiance that seems to emanate from within.

In her ongoing “Sumeru” series, Kang Chunhui continues to develop the red peony motif, which was initially imbued with autobiographical significance. Over time, this image evolves from a familiar, individualized symbol to something more abstract and universal. After her journey to Xinjiang, Kang increases the scale of her compositions, a shift made possible by her technical mastery, allowing her to capture intricate details up close and create a more visually captivating presence. Philosophically, this transformation reflects the gradual dissolution of the personal “I” once embodied in the peony, as it evolves into a universal essence, aligning with the concept of *Sumeru*—the center of the universe and a symbol of spiritual ascension.

In this transformation, the petals soften and fold-like fabric taking on diverse forms: a

49. Kang Chunhui in an interview with the author in her Beijing studio, 27 April, 2024.

rosette bow (*Sumeru No. 23*, 75x73 cm, 2023); an oval, mustard-seed shape (*Sumeru No. 25*, 77x75 cm, 2023); and a diptych featuring red fabric in both linear and curvilinear shapes, inspired by the silhouettes of dried poplar fragments from the Tarim Poplar Forest. These elements embody the complementary, indivisible nature of *yin* and *yang* (*Sumeru No. 21*, 130x120 cm x2, 2023). Through these metamorphoses, Kang's work shifts from its personal narrative to embrace a more expansive, universal symbolism.

From a Western philosophical perspective, Kang Chunhui's "Sumeru" series could be interpreted through Gilles Deleuze's concept of the *fold*, with her evolving peony motif reflecting affinities with the monadic structure of the universe. Deleuze's interpretation of Leibniz's monad—as a self-contained, indivisible unit that mirrors the entire cosmos—shows parallels with Kang's artistic development.^{50, 51} Just as the mustard seed contains Mount Sumeru, Kang Chunhui's peony transitions from a personal symbol to a universal form, representing the unfolding of the microcosm into the macrocosm. The folds in her compositions embody the intricate layers of existence, each encapsulating a universe within, resonating with Deleuze's idea of the fold as a dynamic interplay between the internal and external, the individual and the universal. Through this philosophical lens, Kang's work invites viewers to reflect on the infinite complexity of the universe, where each fold in the depicted subject symbolizes the interconnectedness of all life.

Kang Chunhui's "Sumeru" series reinterprets traditional Chinese painting through innovative techniques, conceptual depth, and research into astrophysical phenomena, drawing parallels between human existence and the structure of the universe. A defining feature of many recent works by Kang Chunhui, particularly those in the "Sumeru" series, is her deliberate treatment of the entire canvas. Instead of adhering to the traditional *liu bai* (unpainted space), she evenly applies a hue akin to Cosmic Latte (Hex: #FFF8E7), a color named by astronomers Karl Glazebrook and Ivan Baldry

50, The term "monad" etymologically derives from the Latin *monas* ("unit"), which itself comes from the Ancient Greek *μονάς* (*monás*), meaning "unit," and *μόνος* (*mónos*), meaning "alone" or "single," with further etymology tracing back to Proto-Indo-European *men-*.

51, The monadic structure of the universe, as conceived by Leibniz and expanded by Deleuze, posits that the universe is made up of indivisible, self-contained units called monads. Each monad reflects the entire cosmos from its unique perspective, and though independent, they harmonize to form a connected, dynamic whole. Deleuze links this to his concept of the fold, where the universe is an unfolding of layers, each monad holding both its own reality and the potential for broader interconnectedness. For a detailed discussion of Deleuze's concept of the fold and the monad, see: *The Fold: Leibniz and the Baroque*, Lecture 09, February 03, 1987. See also: Deleuze, G. (1993). *The Fold: Leibniz and the Baroque*. University of Minnesota Press.

in 2002 after averaging the light from approximately 200,000 galaxies.^{52, 53}

Kang creates this tone through a precise blend of compounded mineral and organic pigments—such as "dragon bone," clam white, and Kazakh white clay—anchoring her exploration of cosmic processes in material experimentation. This carefully constructed hue recalls the vastness of the universe while subtly alluding to stellar evolution, particularly supernovas—explosive events marking the end of massive stars, preceded by their red giant phase. Her paintings encapsulate both death and creation, implosion and explosion, mirroring the cosmic processes that shape the universe. With black ink, reds, and Cosmic Latte, the colors in her work embody the hues of the universe itself.

Kang Chunhui's research intersects cultural heritage and contemporary innovation. Through her synthesis of traditional Chinese techniques with influences from Central Asia, the Middle East, and Europe, her practice engages with movements redefining cultural expression. Drawing from a diverse array of artistic legacies—including those of Chinese, Mughal, Gandharan, and contemporary expressions—she fosters a nuanced dialogue between tradition and modernity, advancing the understanding of cultural identity in today's global art scene. By reimagining traditional ink art with mineral and organic pigments, unconventional materials, and new media, she taps into the spiritual and artistic currents of the Central Asian religious traditions along the Silk Road, referencing, among others, Persian, Islamic, and Buddhist traditions. In doing so, her work bridges historical and contemporary narratives. Through the fusion of history, memory, and personal identity, Kang offers a reflective space for the continued transformation of cultural discourses, establishing herself as an influential voice in the landscape of international contemporary art.

52, A Hex Colour Code is a six-digit code used to represent colors in digital formats, beginning with a "#" symbol followed by a combination of numbers and letters. It specifies colors using the RGB (Red, Green, Blue) model, where each pair of digits corresponds to the intensity of red, green, and blue, respectively. For example, #FFF8E7 represents Cosmic Latte, a soft, creamy beige hue. More information about the Cosmic Latte color code is available at: <https://www.color-hex.com/color/fff8e7> (Accessed: 14 February 2025).

53, For more information about the research, see: Cain, F. (2022) "What is the average color of the universe?," *Live Science*. Available at: <https://www.livescience.com/average-color-of-universe.html> (Accessed: 14 February 2025); NASA (2020) "Astronomy Picture of the Day: Cosmic Latte—The Average Color of the Universe," *Astronomy Picture of the Day*. Available at: <https://apod.nasa.gov/apod/ap201227.html> (Accessed: 14 February 2025); Science Focus (2023) "What colour is the universe?," *BBC Science Focus*. Available at: <https://www.sciencefocus.com/space/universe-average-colour-cosmic-latte> (Accessed: 14 February 2025).

凝视遥远的自己：康春慧

箫岭

序

“我发现自己身处于一个让人联想到是西域的景象中，特别是那座早已消失的古城。站在山顶上，凝视着遥远的自己，那毋庸置疑是我，然后我的视线缓慢转向落日的余辉。”¹

这宛若神秘预言般的童年梦境，三十余年来始终萦绕在当代水墨与影像艺术家康春慧的潜意识深处。直至 2023 年，这一梦境以异常鲜明而迫切的姿态重新浮现，幼年时断断续续的梦中画面，此刻竟然历久弥新，意象清晰如初。² 这一精神图景的重现，也恰逢艺术家创作生涯的关键转折点，促使她踏上了一段返乡之旅。自 2010 年定居北京以来，她首次离开工作室，回到阔别已久的故乡新疆。³

1, 康春慧于 2024 年 4 月 27 日在其北京工作室接受作者采访。

2, 儿童在三至五岁之间，语言能力方兴，个人记忆初现，故而其对梦境的描述多为片段式的影像碎片，而非完整的叙事。此一现象不仅体现了儿童体验梦境的独特方式，也显示出早期记忆如何为其日后更为复杂的梦境回忆奠定基础。参见：戴维·福尔克斯 (David Foulkes) 著，《孩童之梦》(Children's Dreaming)，劳特利奇出版社，1999 年。

3, 神经科学研究表明，梦境体现了大脑功能的一次关键转变。当人进入睡眠状态时，大脑活动从负责执行功能的中央执行网络 (Executive Network) 转向默认模式网络 (Default Mode Network)，注意力因而转向内在。在快速眼动 (REM) 睡眠期间，活跃的边缘系统 (Limbic System) 促使突触之间建立起全新的联结，使过往经验与新接触的信息融汇交织。这一过程造就了视觉丰富且情感饱满的叙事，即我们所称之为“梦”的现象，更成为激发创造力的重要源泉。参见：拉胡尔·詹迪尔 (Rahul Jandial) 著，《我们为何会做梦：睡梦中的大脑如何激发创造力，以及更好地改善清醒时的生活》(This Is Why You Dream: What Your Sleeping Brain Reveals About Your Waking Life)，企鹅兰登书屋，伦敦，2024 年，第 11-99 页。

第一部分 —— “凝视遥远的自己”：追本溯源的旅程

《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》(2019 - 2023) 是一件具有蜕变意义的多媒体艺术作品，巧妙融合了康春慧长期积累却鲜少对外呈现的视频与公共艺术实践，以及她已然成熟的绘画语言。作品缘起于一次私密而神秘的梦境，逐步演化为一场充满隐喻的精神朝圣之旅，回溯她十八岁时离开的“西域”故土。当年，她带着塑造自身成长与艺术意识的文化与教育记忆离开新疆，如今，这场返乡之旅则见证了她对这片土地的自然风貌、艺术遗产以及多元文化交汇的重新体悟——一种唯有在长时间的疏离与沉淀之后，才得以显现与深化的领会。

康春慧尚未识字之时已经学会执笔，自幼便开始研习绘画。得益于父亲的悉心教导，她早早地接受了严谨的工笔画与书法训练，打下扎实功底。然而，在进入美术学院之前的关键时刻，她清晰地感受到传统绘画技艺所能给予她的养分已然枯竭，由此激发了探索全新创作领域的强烈愿望。

于是，她前往无锡江南大学艺术与设计学院求学，并于 2004 年取得学士学位。2005 年，康春慧迁居韩国。次年，她回到新疆，在克孜尔壁画研究所钻研古代壁画的修复与临摹工作，并迅速成为克孜尔石窟视觉体系与色彩运用方面的专家。(参考第 15 页 Figure 1)

2007 年，康春慧继续其学术探索，进入首尔大学艺术学院攻读硕士，主修影像艺术。在随后的两年间，她频繁往返于首尔与克孜尔石窟所在的库车地区，最终于 2010 年完成硕士学业。

新疆，古称西域，历来是文化、宗教与贸易交融往来的枢纽之地。这里北依塔克拉玛干沙漠，历史上曾孕育出龟兹、于阗、喀什噶尔等显赫城邦，它们沿丝绸之路兴盛一时，成为连接欧亚大陆的重要节点，推动着粟特、巴克特里亚、中国内地、伊朗高原以及南亚诸文明的互动交流。

其中龟兹国尤为重要，地处中亚、印度与中原之间的交通要塞。公元一至二世纪的贵霜帝国对该地区影响至深，其统治时期催生了汇聚印度、希腊化与中亚各文明精华的文化交融。早期犍陀罗风格的佛教艺术就是这一文化融合的典范，兼具希腊、印度与波斯之

艺术风貌。⁴（参考第 16 页 Figure 2）

新疆在佛教传播中的核心地位尤其突出。自公元二世纪起，佛教使者穿越塔里木盆地东传经教。位于龟兹、始建于公元三世纪的克孜尔石窟，即为这一跨文化交流的典型。窟内壁画与雕塑融合犍陀罗、中亚与本土艺术传统，反映了该地区多民族艺术与精神交融的繁盛景象。

佛教经由新疆的传播，不仅带来宗教变革，也推动了当地经济与文化的繁荣。作为贸易重镇，新疆促进了奢侈纺织品与金属制品的流通，更激发了艺术创作，同时也是印度、中亚和中国间矿物与有机颜料运输的主要通道。这些颜料广泛用于佛教壁画，成为中国佛教艺术的鲜明特色。其中，青金石来自阿富汗巴达赫尚矿区，象征神圣与天界；红土与赭石取自当地铁质矿物，色调温暖朴厚；朱砂（辰砂）可能源自中原，色泽明艳夺目；孔雀石等绿色颜料多自中亚或伊朗高原进口；黑色墨料则以碳制成，用于勾勒轮廓细节。这些颜料的多样性体现了新疆丰富的文化经济交流，塑造出这一地区独特的艺术风貌。⁵（参考第 17 页 Figure 3, 4, 5）

历史上佛教在新疆地区的传播更体现在七世纪玄奘法师的西行求法之旅。当年玄奘为取佛经而赴印度，途经新疆，这片区域早已成为东西方文化交流的重要枢纽。他将梵文佛经译为汉语，对佛教在中国的本土化进程产生了巨大影响。⁶

此外，佛教与本土道教、儒家思想的互动交融，催生出禅宗与净土宗等别具特色的中国

4, 进一步了解犍陀罗艺术可参阅：<https://www.britannica.com/art/Gandhara-art>（访问日期：2025 年 2 月 15 日）。另一本相关著作详尽探讨了贵霜王朝对犍陀罗艺术的贡献，尤其着重于希腊罗马与印度艺术风格的融合，参见：约翰·罗森菲尔德（John M. Rosenfield）著，《贵霜王朝艺术》（The Dynastic Arts of the Kushans），加州大学出版社，1967 年。

5, 扩展阅读参见：Zhou, Z., Shen, L. and Zhang, H. (2021) 《克孜尔石窟壁画技法与材料研究》，载 F. Kirino 主编《古丝绸之路壁画保护与绘画技艺》（第 235 - 251 页），新加坡：施普林格（Springer）出版社。

6, 参见：Liu, X. (2020) 《法显、玄奘、义净西行记：中印古代跨文化交往的文献源流》，载《亚洲研究协会电子档案》，原文链接：<https://www.asianstudies.org/publications/ea/archives/the-travel-records-of-chinese-pilgrims-faxian-xuanzang-and-yijing-sources-for-cross-cultural-encounters-between-ancient-china-and-ancient-india/>（访问日期：2025 年 2 月 14 日）。

佛教流派，这种思想的融合与创新在克孜尔石窟中尤有显现。⁷

正是在这样特定的地理、社会文化与历史语境之下，康春慧围绕《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》的创作，踏上了新疆的返乡之旅。这次旅程跨越八处重要地点，每一站皆因其独特的历史意义、社会学价值、象征意味及艺术内涵而被选定，包括库木塔格沙漠、罗布泊、博斯腾湖、塔里木胡杨林、库车老城、天山大峡谷、克孜尔尕哈烽燧，并最终抵达克孜尔石窟。这些地点不仅是物理的地标，更成为康春慧个人创作历程中的重要坐标，其中首尾两站对其艺术实践的转变更起到了深刻的影响。

此次装置呈现八段同步播放的 6 分 6 秒影像，每段视频均纳入她此前创作的八个水墨绘画系列中的一至两幅作品。这些绘画被巧妙置入艺术家所熟悉的自然环境之中，既是对她过往经历的亲密重访，也象征着她对“边界”的循环性反思：在这里，“边界”并非静止的界限，而是自我认知与生命体验的延展境遇。她精心选择拍摄地点、光线与绘画作品，使每个场景形成统一且富有深意的视觉语言。展览的每个单元均同时呈现影像与相关的绘画原作，进一步强化影像与场景之间的多重呼应。此外，她还亲自撰写文字，为每一处地点叙述独特的故事与感悟。⁸

为进一步丰富装置的层次感，康春慧还特别融入了从实地采集的材料，包括沙粒、枯木、岩石甚至一块馕饼，为作品增添了一种触觉化、近乎考古式的维度。这些材料被放置在玻璃容器内展示，既作为现场遗存，也具备文献式的纪念价值，使其超越了日常物品的属性，转化为记忆与经历的载体。这种呈现方式不仅在观众与材料之间建立了联结，也进一步唤起观众对材料所来自的空间与历史的感知。玻璃容器既构成一种物理的边界，又如同透视过往的镜头，在观众与历史之间激发个人化且近乎神圣的连接。这种互动超越了材料表面的直接呈现，鼓励观者探索其背后所蕴含的丰富故事与深刻意味。

7, 有关中世纪中国佛教与道教之间的历史和哲思交互，以及这一交互对佛教在中国本土的塑造，参见：罗伯特·H·沙夫（Robert H. Sharf），《走进中国佛教：〈宝藏论〉解读》，檀香山：夏威夷大学出版社，2005 年。关于净土宗的介绍，参见：琼斯（C. B. Jones）、佩恩（R. Payne）著，《中国净土宗：理解一种修行传统》，檀香山：夏威夷大学出版社，2019 年。

8, 更为详细的信息参阅康春慧创作《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》（2019 - 2023）的具体故事与阐述。

时间是这一多媒体创作的重要主题之一，它并非呈现为线性的推进，而是以一种循环往复的、沉浸式的体验展开。影像作品全程未经技术剪辑，以完整且自然的方式记录时间的流逝。这种处理方式与当代主流倾向于压缩或加速时间的做法形成鲜明对比，促使观众沉浸于缓慢而冥想式的节奏中，感受变化的发生。同时，康春慧的绘画作品也并非以动态，而是通过具身的存在感来表达时间，引导观众跨越时间界限进行思考。这些影像与绘画共同创造了独特的时间体验，以静默和内省的片刻挑战了当代数字化生活的快节奏。

装置亦融入了“倾听”的理念，强调与环境之间的深层互动。⁹当影像暂停时，空间进入绝对的寂静；而当影像再度启动，不同地点的环境声音——如风声、鸟鸣与沙石流动之声——便柔和地交织起来，渐渐填满空间。这些丰富而细致的自然声音构成了一个饱满的声景，强化了作品的多重感官体验，并鼓励观众敏锐地感知环境。这种沉浸式的参与不仅令人心绪平静，也强调了观众在神经生理层面的感受，进而加深自我与自然、外部世界之间的联结。¹⁰

康春慧以舞台美术设计与导演的经验精心构筑这一沉浸式体验，以一场关于自我、熟悉与陌生的沉思之旅回应她对身份与边界的持续探寻。在《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》中，她引导观者深入思考时间、边界与身份，在跨学科的艺术实践中游走于传统与创新的张力之间。

库木塔格沙漠是康春慧艺术生涯的起点，象征着她对地理边界的探索。这片沙漠位于鄯

9, 在康春慧的艺术实践中，“倾听”被建构为超越被动听觉的深层认知机制，呈现为包含三个递进维度的现象学过程：表层听觉接收、焦点化聆听、具身化倾听。其中具身化阶段标志着主体进入沉浸态，声波振动转化为协调外在自然与内在自我的通道，最终达成对时间与存在的冥想式感知。这种认知模型与现象学家梅洛-庞蒂（Merleau-Ponty）在《知觉现象学》（2012）中提出的“身体知觉本体论”形成理论共振——强调知觉的具身性本质及身体在世界经验中的核心地位。声音研究者 Martine Huvenne（2019）在《具身化倾听：想象的动态维度》中进一步阐释了倾听行为中身体与想象的交互作用，论证了具身化听觉体验对感知系统的重塑机制。参考文献：梅洛-庞蒂（2012）《知觉现象学》（D. A. Landes 英译），Routledge 出版社（法文原版 1945 年）；Huvenne, M.（2019）《具身化倾听：想象的动态维度》，载 Grimshaw-Aagaard 等主编《牛津声音与想象手册（卷一）》，牛津大学出版社，第 361-371 页。

10, 这种沉浸式声音体验激活副交感神经系统，引导进入冥想状态，并增强内感知（interoception），使观者沉浸于深层次的宁静之中。作品通过感官刺激与神经生理反应的巧妙融合，营造出深远的心理共鸣。更多相关信息参考：Magsamen, S., Ross, I. (2023). Your Brain on Art: How the Arts Transform Us. New York: Penguin Random House.

善市，与城市景观并存千年，经气候与地貌塑造，既保持独立性，又与周边环境和谐共生。超越沙漠与城市的物理边界，她的《库木塔格》装置延展至视觉与精神层面，探讨感知中的有形与无形。在这一交汇点上，她融入了“须弥”系列（2018 年至今）中的一幅牡丹画，使其成为作品的核心。她解释道，“须弥”源自“芥子纳须弥”的典故，亦即“一花一世界”，象征微观对宏观世界的含纳。¹¹

在这一装置中，康春慧游走于可见与不可见的边界，引导观者思考感知的本质与宇宙的结构，并揭示万物间的深层联系。须弥山的意象源自佛教与道教思想，象征宏观宇宙与微观世界的交融。在印度教、耆那教与佛教的宇宙观中，须弥山（ Sumeru , Sineru, Mahāmeru）被视为物理、形而上及精神宇宙的中心，代表浩瀚无垠的存在（参考第 21 页 Figure 6）。¹²这一概念契合佛教“芥子纳须弥”的思想，即最微小之物亦可容纳无限，在佛教义理中占据核心地位。

《维摩诘所说经·不思议品》第六章写道：“若菩萨住是解脱者，以须弥之高广内芥子中无所增减，须弥山王本相如故。”这一经文揭示了佛法的无限性，以及诸法互摄、彼此贯通的道理。^{13, 14, 15, 16}同样，“一花一世界”的思想亦体现了万象包纳宇宙的理念。

11, 节选自康春慧《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》（2019 - 2023）库木塔格篇章文字叙述。

12, 佛教建筑的分形结构——如吴哥窟（12 世纪）与婆罗浮屠（9 世纪）——以物质形态具现了须弥山的精神象征体系。这种空间编码方式早于德勒兹（Gilles Deleuze）在巴洛克哲学与莱布尼茨思想中关于“褶子”（the Fold）的论述近千年，形成跨时空的形而上对话。

13, 《维摩诘经》（梵文：वमिलकीर्तनिरुदेश, Vimalakīrti Nirdeśa Sūtra）作为深刻影响东亚思想史的大乘佛典，其经题中“nirdeśa”意为“教化示现”，主角维摩诘（Vimalakīrti）名号则蕴含“净名无垢誉”之意。这部约成书于公元 100 年的譬喻性经典，通过戏剧化辩难阐释“不二法门”等核心教义，构建了独特的哲学叙事体系。详见：Thurman, R. A. F. 译（1976）《圣维摩诘经：大乘佛教经典》，宾夕法尼亚州立大学出版社，第 52 页。

14, 参见：Thurman, R. F. A. 译（1976）《圣维摩诘经：大乘佛教经典》，宾夕法尼亚州立大学出版社，第 52 页。

15, “芥子纳须弥”之喻亦载于《五灯会元》，见于江州刺史李渤与归宗寺智常禅师的一段著名公案，其机锋对话历经千年仍广为传颂。

16, 此处“法”指佛教终极真理（Dharma），特指超越现象界局限的实相真谛。经文通过如须弥山容于芥子这般有限与无限的辩证统一，揭示法性周遍含容一切现象的本质，阐明实相无碍、圆融互摄的究竟义理。

此语出自《华严经》，经中写道：“佛土生五色茎，一花一世界，一叶一如来。”^{17, 18}形象地描绘了无量世界彼此交织，每一微尘皆映射整个宇宙。由此可见，通过对微观世界的洞察，人们亦能领悟宏观宇宙的奥义，从而激发对万物一体、性相不二的深层感知。

在康春慧的作品中，红牡丹这一在中国文化中象征繁荣、荣耀与美的意象，成为呈现多重概念交织的视觉载体。它不仅仅是美的体现，更承载着深厚的象征意味。然而，在《库木塔格》部分的装置中，这朵红牡丹并非以传统可辨识的花卉形态出现，而是以折叠如星状的绽放姿态，透过一块亚克力板呈现，使其形态发生扭曲。这种视觉操控挑战观者的感知，使花朵在光影间呈现出一种既璀璨夺目又受限压抑的状态，交织着极致美感与形变张力。

对此，康春慧表示：“什么时候把它看作花，变形到什么程度之后觉得不再是花，这是一个在视觉和心理上关于边界感知和变形的测试与感受。”¹⁹牡丹首先以宣纸水墨画形态呈现，继而以亚克力板材数码印刷的形式在视频中重现。后者作为工业化复制的拟像，象征着施加于花卉的存在性压力：透明的亚克力介质犹如异质化的压迫力量，迫使花朵在其表面镌刻存在印记。

这一印记的无限复制性，揭示了内在价值与独特性的流失，凸显了量产与原作不可替代性之间的对立张力。在视觉上，同一朵红牡丹以不同形态呈现，映射出社会压力与自然辽阔宁静之间的冲突。沙漠的无尽沙粒，象征着内在与外在世界的无限维度，而被玻璃挤压的牡丹，则映现出个体在社会与自然的双重压力下挣脱束缚、寻求自由的挣扎。

艺术家选择的地理环境中，城市与沙漠寂静共存，唤起潜意识：时空在此消融于神话、梦境与蜕变之中。在沙漠的寂静里，以无垠蓝天为幕，人类对坚韧、联结与深层自我的渴望在此显露无遗。

17, 这段文字阐释了微观与宏观世界之间深刻的相互关联：一花即一世界，万象皆可映射宇宙。欲深入理解这一思想，可参阅：Cleary, T. (1993) 《华严经英译本》(The Flower Ornament Scripture: A Translation of the Avatamsaka Sūtra)，波士顿：Shambhala 出版社。

18, “Tathāgata” (梵语: तथगत) 是佛教中对佛陀或已觉悟者的称谓，常被译作“如来”或“如去”，意指已超越世间执著、证得究竟觉悟之人。此语体现了佛陀对终极真理的体证，亦彰显其引导众生走向解脱之境的能力。

19, 节选自康春慧《凝视遥远的自己 73°40'E-96°23'E 34°25'N-48°10'N》(2019 - 2023) 库木塔格篇章文字叙述。

克孜尔石窟是康春慧新疆旅程的第八站，也是终点，象征着她探索之路的巅峰，并承载着深远的象征意义。青春年少时，她曾随父亲及其艺术家友人初访此地，那次经历震撼了她的心灵。石窟的建筑、色彩与光影交错的氛围在她心中激起了一种无法言喻的感受，使她一时语塞。那是极为罕见的惊异时刻，至今仍深深铭刻于记忆之中。在旅程的最终篇章，她沿着自己的艺术轨迹逆向回溯，回到最初激发她灵感的源头。

在对应《克孜尔石窟》部分的视频中，她特意选择了一座空洞作为场景，象征着隐喻性的朝圣或成年礼后的全新起点。幽深宽阔的洞口嵌入嶙峋岩壁之中，唤起子宫、诞生与新生等神话中的原型意象。在洞口之下的画面前景，一幅孤立的绘画与广袤的环境形成鲜明对比：一朵红牡丹从隐形的花瓶中绽放，裸露的根系盘旋交错，呈现出精妙而富有意图的形态。这件创作于 2017 年的作品灵感源于康春慧 2016 年“觚哉”系列中特定的一幅。该系列由 24 幅水墨花卉肖像构成，承载着她对梦境与物象关系的持续探寻。(参考第 24 页 Figure 7)

在这幅新近创作的水墨作品中，康春慧特意以红牡丹为主体，再度赋予其丰厚的象征内涵。这一意象不仅在时间与观念上预示了之后“须弥”系列的展开，更成为艺术家自我的投射与化身。这朵牡丹并非寻常用于装饰的静物花卉，而是在笔墨之间焕发出强烈的生命感与精神意蕴。画中根系错综缠绕，盘结下探，隐约勾勒出某种器物的形态，令人联想到中国古代祭祀仪式中使用的青铜觚。

根系逐渐幻化成人的形态，末端化作鲜红的血脉。一根纤细的花枝自其上蜿蜒而出，如同脐带一般优美地盘旋为一道“S”形曲线，最终绽放出一朵浓郁而深邃的绯红色花冠。²⁰这朵静谧的花朵，隐约呈现出人面般的轮廓，以沉静而神秘的姿态注视着观者。

红色对康春慧而言具有深刻的意义，无论是在个人层面，还是在她此次旅程的文化语境中。在维吾尔语及其他突厥语中，“Kizil”意为“红色”，这一名称正是来源于克孜尔

20, “S”形曲线（静穆线型）作为古印度与中东圣像学的核心视觉符码，其流变性与和谐性特质既象征肉身形神之动态平衡，亦暗合物质与灵性维度的交汇。在印度艺术谱系中——尤以犍陀罗风格及佛教造像为典型——该线型体系通过佛陀与诸天法相中特有的冥想式身姿（āsana），将身体的寂静（śānta）与法界的圆融（pariṣpanna）凝结为具象的形上统一体。这种充满张力的曲线语言，既传递着永恒静穆（nirvāna）的精神状态，又暗示着色空不二的哲学命题。克孜尔石窟壁画中的佛教尊像，通过流转的曲线身姿（如三屈式 tribhāṅga）延续了这一视觉语法传统，以造型的韵律性（lāsya）强化灵性修为的平衡境界（samatā）。

石窟早期带状壁画中所使用的独特颜料。这些壁画属于公元 300 至 500 年间的第一时期，被称为“印度—伊朗风格”，融合了来自印度与中亚的艺术影响，展现出犍陀罗母题与橙色、棕色、绿色等温暖色调交织的视觉特征。²¹

如今，康春慧不再只是简单地回归艺术创作的原点，而是站在过往与未知之间的阈限上，重新审视自己与传统之间的关系。曾经塑造其艺术感知的记忆，如今转化为一种释放，使她从传统的重负中解脱。这段经历因此获得了崭新的维度，视角由过往转向当下，在无形之中勾画出一条从青春时期的惊叹到成熟的艺术自省之路。

对康春慧而言，“红色”不仅承载着个人记忆，更在她此次的旅程中具有深远的象征意义。她如是阐释自己的选择：“当我把克孜尔作为终点和起点，我想到的是空旷而单纯的后山。这一选择也引发了更深的‘为什么’的思考。动机关乎信仰……而艺术帮我打开了一扇门，让我有机会从细微着手了解世界。让我考虑需要什么而不是跟随时代的判断。这也是我再次开始的理由之一……‘念念不忘必有回响’就这样重新开始一笔一笔画，一点一点想，一步一步走……微观层面的随机现象终将影响宏观整体。”²²

这种对艺术与生命关系的感悟，恰与《庄子·齐物论》中强调的天人合一、顺应自然的哲学境界相契合。“万物并作，吾以观复”，这种万物生发而又回归本源的观念，在康春慧的创作中反复显现。她的每一次创作都并非单纯地回归原点，而是在循环往复中，不断深化对自我与世界的细致审视与重新体认。

21, 克孜尔石窟壁画呈现三种典型艺术风格层累，实证丝路文明交融的动态进程。第一期印度—伊朗古典风（约 3 世纪末至 4 世纪）以棕、橙、绿单色系晕染技法为特征，融合希腊化印度艺术与犍陀罗造型传统，体现早期贵霜王朝（Kushan Empire）影响下的印伊美学对话。第二期伊朗化风格（约 5 - 6 世纪）占据窟群主体，运用青金石蓝强对比色与铁线描技法，在人物造型与菱形构图（rhombic mandorla）中融入粟特锦纹与萨珊王朝金属器艺术语汇，反映丝路中段商贸带来的西亚艺术基因。第三期回鹘—唐风仅存于两窟，菩萨宝冠璎珞与供养人服饰明显带有长安吴带当风之势，见证安西都护府时期中原佛教艺术的反向传播。这种风格叠压现象印证龟兹作为“第二敦煌”的文化枢纽地位，其壁画层序恰似丝路艺术交流的时空切片。详见联合国教科文组织（UNESCO）《文化选择：克孜尔石窟壁画与佛教及中亚艺术传统的丝路传播》专题研究（访问地址：<https://en.unesco.org/silkroad/content/cultural-selection-kizil-cave-murals-and-silk-roads-transmission-buddhism-and-central-asian>，访问于 2025 年 2 月 15 日）。

22, 节选自康春慧《凝视遥远的自己 73°40'E-96°23'E 34°25'N-48°10'N》(2019 - 2023)克孜尔石窟篇章文字叙述。

第二部分 —— 康春慧绘画的转变：新疆之旅后的关键转折

康春慧在艺术实践中探讨的“边界”，并不限于传统意义上的地缘政治分野，而是延伸至更为广阔的领域。她所触及的边界同时涵盖物理与形而上的界线，既外延于广袤的自然，也深入自我内心的疆域；二者相互交织，在艺术家自身的感知与精神世界中产生深刻的共鸣与互动。

此次的新疆之旅激发了康春慧绘画实践的深层蜕变，让她再度确认了绘画这一媒介才是自身艺术探索的核心。尽管她也曾探索公共艺术与影像，但绘画始终是她表达和思考的基石。

她早期的创作即有意与传统绘画的固有框架拉开距离，不仅拒绝简单地复制既有的图像、主题和技术范式（即传统的临摹之道），更是在积极地重构与再诠释传统，不断与中国艺术史展开富有生命力的对话。

康春慧通过融合工笔与写意两种传统绘画范式，对中国画科根深蒂固的风格分野提出质询。她在笔墨实践中构建起二者交融共生的新体系，以突破性的艺术语言重塑了传统画科的分类框架。她提出，这两种风格之间的区分在民国时期才被明显强化，而在更早的艺术论述中，人们关注的重点往往是院体画与文人画之间的对立，工笔与写意的区分并不突出。在康春慧看来，无论是工笔还是写意，都根植于线条表达，皆通过层层叠加的笔触逐步呈现。尽管写意以其灵动流畅的表现力广受推崇，但工笔在追求细致笔触与精准线条的同时，本质上也致力于捕捉写意式的生动神韵。她进一步阐述道：“在过去，我们现在称之为‘写意’的绘画方式曾被称作‘双钩’，即‘双钩填彩’，那时‘工笔’这一术语并不存在。当下对于工笔的常规理解，往往忽略了其内在对写意笔法的追求，未免过于简化了两者之间深层次的关联。”²³

康春慧的作品也挑战了中国画传统题材的边界，包括花鸟画、竹画、山水画和太湖石画。这些题材在唐宋时期（618 - 907；960 - 1279）随艺术传统与文化审美的演变而逐渐形成。她的实践并不遵循固定分类，而是将这些主题交融，使不同形态流畅转换：有机

23, 康春慧于 2024 年 4 月 27 日在北京工作室接受作者访谈。

与无机、固态与液态、坚硬与柔软的元素相互渗透，根系化为脉络，羽毛转为花朵，太湖石演变成桃花（参考第 28 页 Figure 8, 9, 10）。通过这种方式，康春慧不仅消解了题材间的界限，更创造出一种重构自然形态互联性的空间，激发观者重新探索其内在的流动性与连续性。

她广泛借鉴西方与中国哲学及文学，运用跨文化参照来探讨普遍的历史动力，常以不同文化中的神话叙事为例证。其早期作品中一个显著而反复出现的主题是根植于希腊“卡塔西斯”（意指情感的宣泄与净化）概念的悲剧性底色，与诸多文明创世神话中的叙事原型产生呼应。

康春慧的艺术实践，从“物云云”（2016 年至今）到“执花寄月”（2017 - 2023）等系列，展现出蛇、根系与巨鸟等意象之间精妙的互动与融合。鸚鵡及其他象征意味浓厚的鸟类形象频繁出现在她的创作中，比如 2019 年的作品《丽达与天鹅》（参考第 29 页 Figure 11）便体现了这一特点。她曾表示这种对抗性始终存在。对有些人而言，它带来慰藉；对另一些人而言，却是一种不安甚至恐惧的来源。然而，无论个人感受如何，这种对抗的本质始终存在。²⁴ 这种认知也使其敏锐地捕捉到一种悲剧性的底色，一种她称之为“碰撞感”的东西，这种碰撞感贯穿了所有文化的源头。在希腊或其他文明的神话叙事中，起源往往伴随着悲剧，揭示不论生还是死的必然。

这种张力在她的作品中持续显现，例如 2017 年的《物云云·峙》（参考第 29 页 Figure 12）就描绘了一条巨蛇缠绕拉奥孔之子的情景。她有意削弱原作拉奥孔雕塑中鲜明的人物形象，突出令人窒息的死亡气息。这种对生命被束缚与压抑的表现，也呼应了她对郑思肖无根《墨兰图》（1306）（参考第 29 页 Figure 13）的再诠释，原作中无根的兰花象征着艺术家在乱世之中对宋代沦亡的哀思。²⁵ 与这些关于失落与束缚的意象相对，康春慧重新诠释的花卉则呈现出自由延展、盘旋交错的根系，有的肆意生长，有的则如“觚哉”系列般，虽已脱离容器，却依然隐约保留着容器的轮廓。这些形态暗示出一种隐而未显的记忆：容器虽已不在，其约束却仍然存在。

24, 康春慧于 2024 年 4 月 27 日在北京工作室接受作者访谈。

25, 郑思肖的《墨兰图》（1306 年作）以无根兰花象征南宋覆灭后的动荡时局，暗喻脆弱性、文化失落与政治秩序的崩解。作品既承载着对王朝倾覆的深切哀悼，又通过自然意象在乱世中生生不息的姿态。

新疆之旅归来后，康春慧的艺术实践迎来了关键的转折，并发生了深刻的变化。她舍弃了以往对草图与事前构思的依赖，而是直接将一张空白纸裁剪并固定于墙面之上，静候灵感的自然涌现。凝视着空白纸面，她逐渐发现，每张纸似乎都有着自身的生命与意志，渴望蜕变为特定的形态。倘若静静注视，灵感便会自然流露，纸张的命定之形也会逐渐显现。

然而，这种转变背后还隐藏着更深的意涵。在前往新疆之前，康春慧的创作驱动力往往源自于一种对“边界”强烈而明确的探索欲望；而在回归之后，她察觉自身的关注点已然转移。如今，她更为关注一种她称之为“柔软性”的特质，即在对立与冲突之中悄然浮现的融通之道。她试图从两个维度展开探索，一方面试图视觉化地捕捉“柔软性”本身，另一方面则致力于捕捉由对立所引发的融合时刻。康春慧相信，透过对这些元素的审视以及对其视觉差异的细致观察，她终将抵达一种更完整而统一的认知。

在艺术实践的演变中，康春慧逐渐意识到，这两条路径唯有并行不悖，方能彰显出真正动人的力量。她并未在两者之间做出非此即彼的选择，而是更倾向于让它们并行发展、彼此滋养。这种艺术观念的转变，在她近期的创作中得到了精妙的体现，尤以“隐逸的主角”（2022 年至今）与“须弥”（2022 年至今）等系列作品最为突出。这些作品并行探索着多重视角与多元路径之间的动态关系，在看似矛盾的张力与和谐的统一之间游走，揭示出一种耐人寻味的辩证与共存。

“隐逸的主角”系列

“隐逸的主角”系列始于 2019 年末，承载着康春慧对自然崇高与幽微本质的艺术追寻。她的创作实践并非旨在寻找确凿的答案，而是一次深入人类存在至高情感的探寻之旅。艺术家在阐释这一概念时反思道：“这位‘主角’应该是自明的，但同时也有哲学‘存在’的意义，如海德格尔所说‘存在问题不仅尚无答案，甚至这个问题本身还是晦暗和

茫无头绪的’。”^{26, 27}

《隐逸的主角 No.3》(88×115 cm)创作于2023年,以水墨与矿物颜料绘就。画面中,一双羽翼轻盈舒展于近乎洁白无瑕的背景之上。然而,细观之下,画面表层浮现出一抹微光,金色的超然辉芒若隐若现——那是纯金箔层层叠加、巧妙嵌入底色后所映现的幽微光泽。在道家传统中,黄金不仅是珍稀之物,更是纯净、智慧与精神炼化的象征。²⁸

相较于艺术家早期对鸟类的描绘,例如《物云云·青》(2017)(参考第31页 Figure 14)中静谧栖息的姿态,或《丽达与天鹅》(2019)中张翼环抱的造型,《隐逸的主角 No.3》更加强调整体之美,在纤巧与力量之间维持着微妙的平衡。光线游移于羽毛之上,映照出莹润的光泽,在黑色的深邃映衬下,蓝色层次愈加丰沛,而乳白与天青等矿物颜料的微妙过渡,因手工研磨至不同细腻度,呈现出更为丰富的色彩变化。此外,羽毛的描绘尤为精微,借助细腻入微的书法笔法,令其纹理绵密,宛若工笔画中花瓣的刻画般层层生动。

在精湛技艺的基础上,康春慧对色彩的探索进一步拓展至不同文化中的神圣图像体系。她借鉴拜占庭与基督教传统,大胆运用鲜艳的蓝、红、绿、金等色彩,这些色彩在宗教艺术中被广泛采用,并在神圣空间内唤起特定的心理共鸣,增强观者的情感沉浸感,使其体验接近宗教氛围所带来的精神感应。

在对鸟类主题绘画的自然演进中,《隐逸的主角 No.3》突破了传统描绘方式,刻意省略了鸟的眼睛这一通常被视为情感传递的关键媒介,以及其头部和部分躯干。通过这一选择性的缺失,艺术家进一步强化了画面的美感、神秘感与张力,消除可能分散注意力

26, 康春慧(2022)《关于隐逸的主角》, An Art Space: <https://mp.weixin.qq.com/s/aY6VUY7MT0L-mIH476Fg> (访问日期: 2025年2月14日)。

27, 关于更多海德格尔对存在本质问题的研究(包括其关于存在既神秘又难以捉摸的观点), 请参阅: 海德格尔(Martin Heidegger), 《什么是形而上学?》(1998), 载于 W. McNeill (编), 《路标》(第94-126页)。剑桥大学出版社。

28, 道教思想赋予黄金多层次的象征意涵。“金丹”象征着通过炼丹术实现向永生境界的转化, 而金作为五行理论的一部分, 则代表亘古不变与超然性。值得注意的是, “金光神咒”所召唤的金光转化之力, 与康春慧作品中对金的运用形成精神共振: 二者皆指向灵魂觉醒的灵性辉光。相关论述参见: micro.magnet.fsu.edu 及 medicalqigong.com (最后访问日期: 2025年2月14日)。

的视觉元素,使观者更专注于整体结构,从而揭示一个隐而未显的主角,并赋予作品深邃而富有抒情性的情感表达。

在这一图像构造中,花朵化作鸟翼,既呼应了中国传统题材,又令人联想到基督教艺术中的天使之翼。这一视觉意象,使画面轮廓呼应研山的形态,令人联想到北宋大家米芾(1051-1107)所作《研山铭》(参考第32页 Figure 15)。²⁹此作诞生于宋代文化鼎盛时期,作为水墨画传统的经典之作,展现了绘画与书法的高度融合。在画面中,米芾的行书笔法超越了书写的单一功能,成为构图不可分割的一部分,其流畅而富有表现力的笔触,与中国山水画的动态韵律相呼应,进一步深化了作品与自然的联结。在道家思想的语境下,研山的描绘象征着超越世俗的精神境界,寓意智慧与永恒。

《隐逸的主角 No.2》始于2022年,彼时康春慧尚未踏上新疆之行。这件双联画(2022-2024, 200×103 cm×2)历经三年精心打磨,最终于2024年完成。作为她艺术实践中反复探讨的概念与结构主题的凝练之作,作品汲取了多元文化的灵感,包括古罗马与古希腊神话、意大利文艺复兴绘画、形式的变异、色彩实验以及宗教建筑。两幅画作背对背排列,使作品呈现出雕塑般的空间感,展现出康春慧在公共艺术训练中的立体构思能力,从而打造出一场沉浸式的视觉体验。其拱形轮廓宛如祭坛画,令人联想到佛教石窟与西方教堂中的神圣意象,在当代语境下赋予其全新的诠释。

乍看之下,作品的两部分,一侧以绿与蓝为主调,另一侧则倾向红与黄,呈现出半抽象的、流动的轻盈形态。然而,细细观摩,敏锐的观者会逐渐辨识出画中伫立的人形,每幅画面中各有一位人物。正如康春慧近期对鸟类形态的探索,这组作品同样运用了形式上的蜕变,刻意弱化了具体的面部特征与身体轮廓,以此突显人类生命本质的力量。在双联画的两侧画面中,一男一女遥相对应。

《隐逸的主角 No.2》的灵感源自艺术史中的经典绘画形象,尤以桑德罗·波提切利的代表作《圣塞巴斯蒂安》(1473年)(参考第33页 Figure 16)与《维纳斯的诞生》(1484-1485年)(参考第33页 Figure 17)为核心参照。维纳斯象征着诞生与生

29, 《研山铭》是北宋书法家米芾以澄心堂纸书写的一幅草书手卷,现藏于北京故宫博物院。此作笔势狂放跌宕,是米芾书法艺术的代表作之一。

命的涌现，而圣塞巴斯蒂安则代表濒死的殉道者，二者之间的强烈反差，揭示出生命之路的神秘与牺牲的悲剧性。康春慧作品中最引人注目的，正是她对主题的选择。她通过对艺术史图像的引用，唤起观者的视觉记忆，引导其识读画面，也由此深入探讨人类生存的根本命题：死亡与诞生。这两者看似对立，却又彼此缠绕、不可分割，共同构成存在的基本张力。这种张力不仅体现在作品的形式结构中，也贯穿于其更为深层的思想意涵。

希腊神话中，当克洛诺斯将其父乌拉诺斯的生殖器割下并投入海中时，翻涌的海浪与泡沫中诞生了维纳斯（阿佛罗狄忒）。她以成熟、完整的形态降临世间，象征着破裂与新生、束缚与自由的并存。这一非凡的诞生赋予了她跨越时空与文化的象征意义，使其成为人类关于身体、美与欲望想象的永恒原型。与此形成呼应的是中国古典文学中的《洛神赋》（参考第 34 页 Figure 18），同样探讨了女性特质与身体形象的表达。然而不同于维纳斯的直接显现，洛神的形体往往隐现于飘逸的衣袂之下，其神性通过空灵的气质与象征性意象而非具象身体得以传达。在康春慧的观看中，洛神与维纳斯构成了如镜像般的深层寓言，在中国文化语境中象征着个体化的女性自由与灵魂解放。

在塑造男性形象时，康春慧借鉴了中国文学中常见的“牺牲”母题。与维纳斯所依托的具体神话原型不同，这一男性形象并未指向某个明确的历史或神话人物，而是通过波提切利画作中的形象激发出有关牺牲的象征意涵，并且为实现视觉上的整体协调，对画面中所引用的形象进行了适当的调整与重构。

在中国文化的语境下，艺术家曾考虑以唐代昭陵六骏中箭的形象来表现牺牲精神（参考第 35 页 Figure 19）。这些战马，如同基督教殉道者圣塞巴斯蒂安，以自身受难象征对主人的忠诚奉献。正如波提切利画中的殉道者，六骏同样承载着无私的献祭意象。在最终的呈现中，穿透圣塞巴斯蒂安的箭矢被转化为柔美的孔雀翎羽，从而缓和了场景的悲怆氛围。

康春慧巧妙运用矿物与有机颜料的半透明与厚重层次，包括精心手工研磨的珍珠、云母、青金石、孔雀石及哈萨克白黏土，在作品中营造出富有张力与视觉冲击力的动态效果。人物形象逐渐从背景中浮现，交错的枝叶、根系与花卉图案勾勒出他们的轮廓，并强化画面的关键细节，使他们的存在感随着观者的凝视而愈发清晰可辨。

她对颜料与宣纸之间相互作用的深刻理解，不仅使那些刻意强调的元素——如闪烁的孔雀羽毛——呈现出迷人的光影质感，更使她能够精准预判作品在时间流逝中的视觉演变过程。例如，她精心调配多种白色颜料，其中包括“龙骨白”，这些白色会随着岁月流逝逐渐浮现，形成日益深邃的浅浮雕视错觉，使描绘对象的立体感与层次感在时间的沉淀中不断增强。³⁰

在她迄今为止最具突破性的艺术实践中，康春慧以重访“富春山”这一经典母题，进一步拓展了自身的创作边界。此次，她直接借鉴元代大师黄公望（1269 - 1354）被誉为中国山水画巅峰之作的《富春山居图》，通过解构与再造，再次从内部对中国绘画传统范式发起挑战。

中国文化中历来存在深具阐释性的传统，援引经典诗词、典籍或画作往往承载着深厚的文化与社会意义。康春慧以深刻的共情力进行这次创作，她将文人画理解为创作者心中向往彼岸的映射，试图体会八十高龄的黄公望绘制《富春山居图》时的精神图景。她从中感知到对超越现世之理想境界的深切渴望，遂于 2024 年 3 月 31 日亲身到富春山进行实地寻访。

遵循晚明艺术理论家、书法家兼画家董其昌（1555 - 1636）的实践，康春慧也提倡艺术家亲自游历古代大师描绘的山水胜境，并携带原作或便携临本，既为直面自然，更为深入体悟先贤的创作心境与灵感。她沿富春江徒步，探访杭州与无锡山水，试图捕捉黄公望笔下烟雨春日的意境，“深刻感受周围的环境，仿佛那个地方的每一个元素都将其独特的本质传递给我。无论是雨是雾、晨昏的光线，还是其他任何东西，每一样都融入了这种共享的感觉之中。”³¹

从挖掘黄公望对富春山的情感作为兴趣的开始，康春慧最终发现她对描绘自然的深深着迷不仅仅是对过去大师表示敬意，而是在于她与自然之间那亲密的情感连接。她将这种连接描述为一种致敬，但不是对过去大师的致敬，而是对自然本身：“访富春山居：富

30, “龙骨”是中国传统绘画与书法中使用的白色颜料，其名虽具神话色彩，实则由牛、水牛、马等动物骨骼或恐龙、猛犸化石研磨制成。经精细加工后，龙骨粉不仅呈现温暖的白色调，还能作为底色层为纸绢提供平滑表面，使墨色更显润泽，历来被视为书画材料中的珍品。

31, 康春慧于 2024 年 4 月 27 日在北京工作室接受作者访谈。

春山，心慕之久矣。常眷念江畔山中。年逾四十，时思吾之富春江安在。逮今春，与良友偕往，归而始作。情之所起，心意难抑，如此这般，不能尽言。癸卯年季夏歇节前于潮白畔。”³²

康春慧的创作过程通常是在大量的概念化准备的基础上迅速作画。结束了富春山之旅并回到北京的工作室后，她花了一整个月的时间将自己的体会和感悟转化为一幅尺寸为33×750厘米的手工特质长卷——《隐逸的主角：富春山》（2023-2024）（参考第37页 Figure 20）。这幅令人惊叹的作品在构图上遵循了黄公望手卷《富春山居图》的整体结构与轮廓，却将其自然元素与标志性笔墨转化为满幅花卉意象。她摒弃传统山水形态，以桃花替代山石林木。这一手法既具象征性，又充满革新意味。

如同一位技艺娴熟的书法家，在每一次落笔中感知笔锋的韧度与水墨的流动，康春慧以融合工笔与写意的综合技法捕捉四时流转中的山水意境。她以单色粉红的桃花描绘山石与树木，将原本坚实的物象转化为层叠饱满的花瓣，并以鲜红的点状花蕊巧妙点缀，进一步强化画面所承载的象征意味。

在《隐逸的主角：富春山》中，康春慧重新诠释了“桃花源”这一传统意象——它不再是遥不可及的理想国，而是碎片化地存在于现实世界之中，随时可能在日常缝隙中浮现。这一理念亦体现在她的多媒体装置作品《凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N》的《库车老城》章节中。影片中，一幅圆形绘画被嵌入方形镜面，象征桃花源之境，置于库车老城一座历史茶馆前。艺术家在现场以实时影像记录人与环境的交互，呈现现实与理想、瞬时与永恒之间的流动与重叠。镜面的反射与城市现实相互嵌合，暗示理想之境并非遥远彼岸，而是潜藏于日常节奏中的一种转瞬即逝的存在状态。

32, 康春慧为首次国际个展“凝视遥远的自己”（INKstudio, 2024）撰写了这段文字，作为画卷《隐逸的主角：富春山》的书面补充。该作品灵感源自元代画家黄公望的题跋，其原文写道：“至正七年（1347）仆归富春山居。无用师偕往。暇日于南楼援笔写成此卷。兴之所至。不觉亶亶。布置如许。逐旋填削，阅三四载，未得完备。盖因留在山中。而云游在外故尔。今特取回行李中。早晚得暇当为着笔。无用过虑。有巧取豪敛者。俾先识卷末。庶使知其成就之难也。十年（1350）。青龙在庚寅。歇节前一日。大痴学人书于云间夏氏知止堂。”英文译文引自：National Palace Museum, 2015. Huang Gongwang's Dwelling in the Fuchun Mountains. Taipei: National Palace Museum. 网址：<https://www.npm.gov.tw/en/Article.aspx?sNo=03000860>（访问日期：2025年2月15日）。

在《库车老城》与《隐逸的主角：富春山》中，康春慧思索：桃花源或许曾象征着理想世界，宛如维吉尔《农事诗》中的阿卡迪亚，但在她的作品中，这一意象已转化为一种破碎的经验，在日常生中间歇显现。³³

在《隐逸的主角：富春山》的长卷中，舟上人物及鸭群等形象穿插于整个画面之中，如同底片显影般悄然浮现于画面的空白之处。这些身影轻柔地融入山水，几近无痕，却唤起观者对其曾在场的鲜明记忆。作品中强烈的光感，正是通过“留白”技法呈现，而这些空白的位置，也恰对应于前作《富春山居图》中曾描绘图像的区域。

不同于传统山水中常以留白处理天空与水面的方式，康春慧反其道而行，将这些区域悉数描绘。这种方法源自她从飞机上俯瞰所绘山水区域的高空视角：从高空望去，水面上映照云层的光影，这是古人未曾拥有的观看路径。

在此基础上，康春慧以一种机智而带有反叛意味的姿态，悄然对传统观念发起挑战。她曾大胆宣称中国水墨画中，墨的对立面不是留白，而是粉色。³⁴ 由此重新界定了水墨画的表现边界。在与中国传统中的巨匠展开图像对话这一艰巨任务中，康春慧以鲜明的女性视角切入。在一个女性艺术家及其作品长期被边缘化的语境中，这种介入无疑是带有颠覆性的。

她不仅以女性视角切入，还有意识地运用那些长期与“女性”相联的视觉元素，如花卉与粉色。她所使用的胭脂虫红颜料，取自体内含有更高浓度的胭脂红酸的雌性胭脂虫，这一选择无疑强化了作品中的性别指向。³⁵ 这种颜料经研磨为细粉，可呈现出深红与绛紫色调，艺术家往往还会对其进行进一步加工，以获得更为鲜明丰富的色彩层次。（参考第39页 Figure 21, 22）

因此，粉色成为一种细腻却有力的女性回应，回应艺术史中对女性的长期抹除，以及男性中心视觉语言的主导地位，使这一色彩转化为身份的宣言、抵抗的姿态与历史的重构。

33, 康春慧于2024年4月27日在北京工作室接受作者访谈。

34, 同上。

35, 关于胭脂虫的更多信息，详见<https://hmsc.harvard.edu/online-exhibits/cochineal1/product-nature/>（访问日期：2025年2月14日）。

自然形态，尤其是岩石，在中国传统山水画中具有核心意义，这一观念在古今语境中皆持续回响。山石作为坚固而持久的结构，是山水意象不可或缺的组成部分。通过运用“皴法”技法，康春慧不仅赋予画面以空间的深度感，更在花卉的形变中唤起对物体表面触感的感知，使画中形态呈现出连贯流动的质感与生命力。³⁶ 在她对富春山的再创作中，平面与褶皱的描绘超越了形式的表现，成为她思考时间与空间等更为宏大命题的隐喻。

画面始于一簇簇盛开的桃花，洋溢着自然生长的律动与活力，随着地形的起伏、水流的走向与季节的节奏自由蔓延，流转于山水之间。待桃花盛极而衰，它们又在画卷的另一端重新出现，营造出一种有意为之的连续感。当画卷的首尾相接，整幅山水遂合为一体，万物繁盛，终归于根，循环往复，生命的轮回由此圆满。

“须弥”系列

康春慧的“须弥”系列（2018年至今）展现了她在色彩语言上的创新探索，突破了既有的工笔画技法。她并未沿用传统“三矾九染”的设色工序（即“三遍明矾，九层设色”），而是采用类似水墨画的晕染技法，通过反复渲染，使画面呈现出一种自然老化的质感。在特别定制、韧度高的宣纸上，康春慧以多层颜料叠加晕染，颜料逐层渗入纸面，其材料皆由手工研磨至极细颗粒。她所调制出的红色渐层，源于一套独特配方，融合矿物与有机颜料，如天山大峡谷的泥土、朱砂与胭脂虫红，所呈现出的色感如同风化的织物，触感近似天鹅绒，既厚实又柔软。

在康春慧看来，色彩本身蕴含着时间的沉积，就像古代壁画凝结着精神的回响。对她而言，这些色彩不仅承载着生命的活力，也唤起人类内心深处对于超然的渴望与信仰的坚持。就像壁画记录着历史的厚重，她的作品也在形与感之间，沉淀出时间的共鸣与情感的深度。³⁷

36, 皴法作为中国山水画的核心技法，通过笔触的提按、疾徐与运动变化，建构山石肌理的视觉语言。如“披麻皴”模拟麻纤维纹理，“雨点皴”再现雨蚀地貌，诸法经千年演进形成程式化表现体系，奠定文人山水“以线立骨”的造型基础。

37, 康春慧于2024年4月27日在北京工作室接受作者访谈。

康春慧巧妙地运用有机与矿物颜料，增强了画面的遮盖力与层次感，其质感令人联想到克孜尔石窟中的壁画艺术。大约绘制于公元300至400年间的壁画，被归为印度与伊朗风格的“第一时期”画风，深受犍陀罗造型艺术的影响。这一时期的壁画展现出流畅飘逸的衣纹线条，环绕佛教人物的身体，既充满动感，又具雕塑般的立体存在。娴熟的明暗处理营造出三维空间的视觉效果，而衣褶的线条刻画则成为早期中国人物画中“笔线风格”的标志性艺术特征。

康春慧的绘画技法带有一种炼金术般的质感，她通过色彩与阴影，而非传统工笔画所依赖的线条与轮廓，营造出通透且富有光感的层次效果。这种方法与南亚、中亚以及希腊化彩绘传统不谋而合，使形体的表现更加细腻，画面中丰富的肌理结构也进一步增强了空间的纵深。她巧妙地运用类似西方明暗对照的技法，在光与影的交织中赋予图像雕塑般的存在感，强化了形体的体积与重量。然而，与西方油画中通过画面表层折射形成的反射光不同，康春慧所使用的颜料具有吸光与漫反射的特性，使画面呈现出一种仿佛从内部自然流溢而出的柔和光辉。

在持续推进的“须弥”系列中，康春慧不断拓展红牡丹这一母题。起初，这一图像承载着浓厚的自传式情感，随着时间的推移，逐渐从私人化的象征演变为更为抽象与普遍的视觉语言。自新疆之行之后，康春慧开始放大作品尺幅，凭借对绘画技法的娴熟掌控，她既能细致刻画近距离的微妙细节，又能营造出更具视觉震撼力的整体画面。在哲思层面，这一转变也体现出牡丹中“自我”意象的逐渐消解，并最终升华为一种普遍的存在本质，与“须弥”作为宇宙中心与精神升华象征的意象形成深层的内在共鸣。

在这一转化过程中，花瓣柔软地褶皱，如同织物般展开，呈现出多样的形态：在《须弥 No.23》（75×73 cm, 2023）中，它如玫瑰结般缠绕；在《须弥 No.25》（77×75 cm, 2023）中，则呈现出椭圆状、似芥子般的形态；而在双联画《须弥 No.21》（130×120 cm×2, 2023）中，红色织物以线性与曲线形态交错铺展，其灵感源自塔里木胡杨林中枯枝的轮廓，象征着阴阳互补、不可分割的关系。通过这些形态的变异，康春慧的作品从个体化的叙述转向一种更为广阔而普遍的象征语言。

从西方哲学的视角来看，康春慧的“须弥”系列可借由德勒兹关于“褶子”的概念加以解读，其不断演化的牡丹母题与宇宙的单子结构呈现出某种契合。德勒兹对莱布尼茨“单

子”概念的阐释，即作为不可分割、自足却映照全宇宙的单元，与康春慧的艺术发展路径形成了有趣的平行关系。^{38, 39} 就像芥子中蕴含须弥山，康春慧笔下的牡丹也从一个带有私人情感的象征，逐步转化为具有普遍意义的形态，体现出由微观世界向宏观宇宙的展开过程。她画面中的褶皱，不仅象征着存在层次的丰富性，也暗含着每一重褶皱中皆潜藏一个完整宇宙的可能，回应了德勒兹关于“褶子”是内在与外在、个体与整体之间动态交织的思想。

康春慧的“须弥”系列通过技法革新、概念深化与天体物理学的跨学科研究，实现了对中国传统绘画的当代重构，在人类存在本质与宇宙宏观结构之间构建起视觉对话。她近几年的代表作中最为显著的特征体现于对画面整体有意识的处理，突破了传统水墨“留白”的范式，转而在画布上均匀铺陈一种近似“宇宙拿铁”（Cosmic Latte，色值：#FFF8E7）的色调。这一颜色由天文学家卡尔·格拉兹布鲁克（Karl Glazebrook）与伊万·鲍德里（Ivan Baldry）于2002年通过对约20万个星系光谱取平均后所定义出的宇宙平均色。^{40, 41}

康春慧通过精准调配复合矿物与有机颜料——如“龙骨”、蛤粉、哈萨克白泥——建构出这种特殊色调，将宇宙演化过程的探索锚定在材料实验的维度。这种精心调配的色彩

38, 单子“Monad”词根溯至拉丁语“monas”（单元），源自古希腊语“μόνας”（monás，意为“单位”）与“μόνος”（mónos，意为“独一”），更早期可追溯至原始印欧语词根“men-”（思考、独处）。

39, 莱布尼茨（Gottfried Leibniz）提出并由德勒兹发展的单子论认为，宇宙由不可分的自足单元——单子——构成。每颗单子从其独特视角映射整个宇宙，虽彼此独立却预定和谐（harmonia praestabilita），形成动态互联的整体。德勒兹将此关联其“褶子”理论，视宇宙为褶皱的无限展开，每个单子既是现实截面，亦蕴含潜在互联性。深入讨论参见：德勒兹《褶子：莱布尼茨与巴洛克》（明尼苏达大学出版社，1993）及1987年2月3日第九讲授课实录。

40, 十六进制颜色代码（Hex Colour Code）是一种用于数字格式表示颜色的六位代码，以“#”符号开头，后接数字和字母的组合。它通过RGB（红、绿、蓝）色彩模型来定义颜色，其中每两位字符分别对应红、绿、蓝三原色的强度值。例如，#FFF8E7代表“宇宙拿铁”（Cosmic Latte），这是一种柔和如奶油般的米色调。关于宇宙拿铁颜色代码的更多信息可访问：<https://www.color-hex.com/color/fff8e7>（访问日期：2025年2月14日）。

41, 关于相关研究的详细信息，请参阅：Cain, F.《宇宙的平均颜色是什么？》（2022），Live Science. 链接：<https://www.livescience.com/average-color-of-universe.html>（访问日期：2025年2月14日）；NASA（2020）《每日天文图：宇宙拿铁——宇宙的平均颜色》，Astronomy Picture of the Day. 链接：<https://apod.nasa.gov/apod/ap201227.html>（访问日期：2025年2月14日）；Science Focus（2023）《宇宙是什么颜色？》，BBC Science Focus. 链接：<https://www.sciencefocus.com/space/universe-average-colour-cosmic-latte>（访问日期：2025年2月14日）。

既唤起观者对广袤星空的视觉联想，又隐晦指涉恒星演化轨迹：超新星爆发作为大质量恒星生命终结的璀璨终章，其前奏红巨星阶段的膨胀坍缩过程，在画面中被转化为物质性的存在痕迹。她的绘画同时封存着消亡与创生、坍缩与爆发的双重力量，形成与宇宙生成机制同构的微观模型。当黑墨、朱砂与宇宙拿铁色在画面中相遇，其色彩构成俨然成为宇宙本色的物质显影。

康春慧的艺术研究融汇文化遗产与当代创新，通过对中国传统技艺与中亚、中东及欧洲艺术基因的跨文化熔铸，她的创作深度参与着当代艺术语境下对文化表达范式的重构。在古今艺术遗产的对话场域中——从中国文人画传统到莫卧儿细密画、犍陀罗造像乃至当代视觉语法——她建立起多重时空维度的精微对话，以复合文化基因的解构重组推进全球化时代文化身份的认知革新。通过将水墨传统重置为矿物颜料、有机材质与数字媒介的混合实验场，她激活了丝绸之路上中亚宗教艺术的精神谱系，将波斯文明、伊斯兰教与佛教传统中的视觉智慧进行当代性转译。这种创作路径使历史文脉与当下经验形成能量共振，在历史记忆与个体经验的交织中构筑起文化话语持续嬗变的思辨场域，确立了其作为国际艺坛革新力量的重要坐标。

（中文翻译：褚育衫）

OBSERVING MY DISTANT SELF 73°40'E~96°23'E 34°25'N~48°10'N

Kang Chunhui, May 30th, 2023

This is a tough journey, one that entails confronting the self, retrieving memories of the past, experiencing the present moment, and anticipating the path that leads home. Art, in this context, is not merely a theoretical construct but an active practice, something that makes one feel alive. Such practice requires questioning motives, both conscious and unconscious, with emotions preceding motives. The pursuit moves from memories to poetry, to childhood, and then to dreams, but dreams are not where wishes come true, and thus a new journey must begin.

This journey unfolds through paintings, videos, site-specific livestreams, and pondering over questions. Painting, though repeatedly pushed to the margins by technological advancement, has continually demonstrated its irreplaceability and reaffirmed its enduring presence. Moving images possess a distinctive mnemonic allure, enabling the retracing of lived or imagined memory. Livestreaming, on the other hand, introduces an immediacy bound by irreversible, linear temporality. The questions raised in this process are not only unresolved, but remain obscure and bewildering in form: in this project, the notion of “boundary” becomes vague and internally contradictory. The boundaries between perception and time, tradition and modernity, introspection and self-realization, myth and history, nature and artificiality, all become sites of inquiry. The contemplation of these boundaries constitutes the evolutionary process in my spatiotemporal perspective. I hope to embark on a long-awaited pursuit in the most familiar and yet most liberating way to me—art.

The choice of geographical location stems from my childhood experiences and the many returns I’ve made since, each arrival and departure leaving its mark. I brought locally sourced minerals and the memories tied to these places back to my studio, where I completed the paintings. Later, I returned to these locations to create videos. Eventually, each painting will separate from its original series and form a new artwork with a new title, integrating with both the specific location and its corresponding video. The significance of the geography lies not only in its physical reality but also in its capacity to conjure a temporal and mnemonic landscape.

The philosophical ideals of Laozi and Zhuangzi, along with those of Zen Buddhism, aspire toward “let go of oneself and wander the world” and “thunderous silence.” This time, however, I cannot “act with a mind devoid of thought.” Just as the Big Bang was triggered by an internal collapse, I will begin a new round of self-compression with questions in my mind.

(English translation by Tina Liu, Nancy Chu)

凝视遥远的自己 73° 40' E ~ 96° 23' E 34° 25' N ~ 48° 10' N

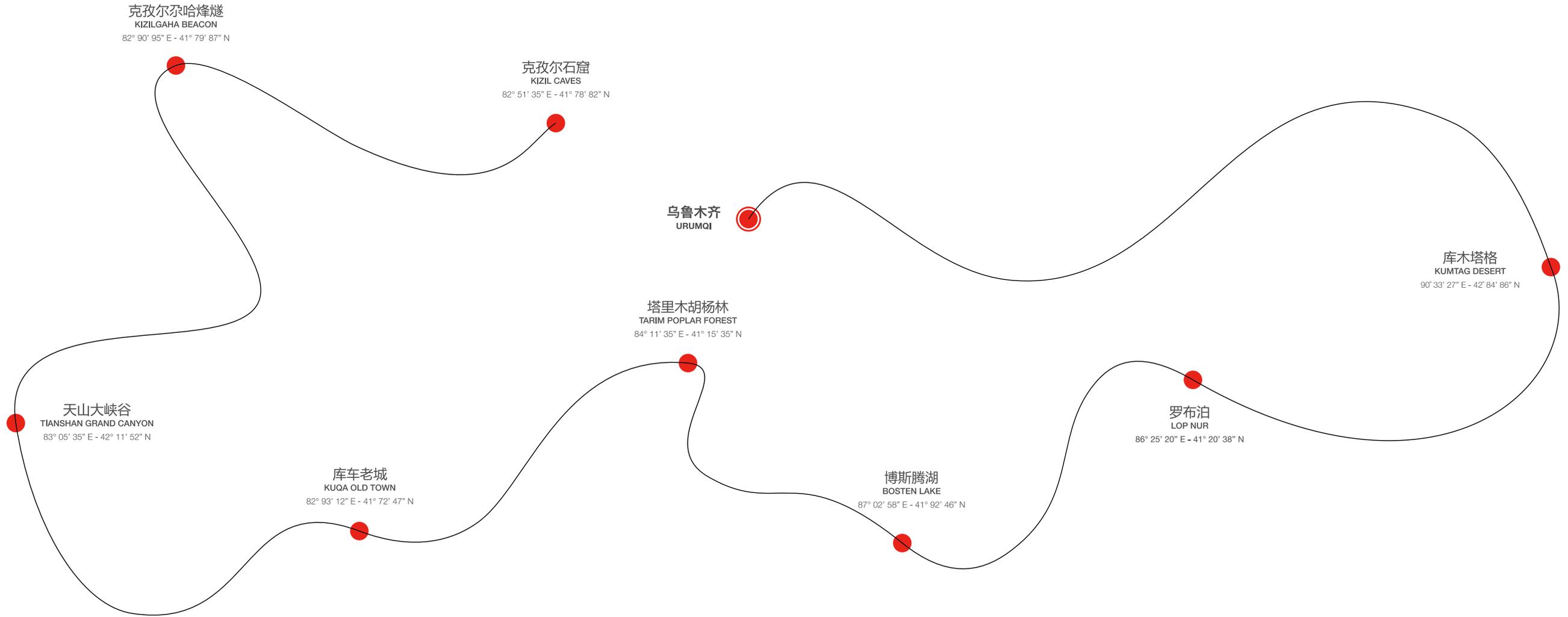
康春慧, 2023年5月30日

这是一次艰难的旅程：直面自我，寻找来时的记忆，感受当下的生成，遥望归时的路。艺术不是一种理论，更是一种活动，是使人感到存在的东西。这种活动需要追问动机，有意识和无意识的动机，情感在动机之前。由记忆追到诗再追到童年追到梦，但梦并不是愿望实现的地方，所以需要又一次启程。

这次的旅程由绘画作品、影像、在地直播和思考问题组成。绘画随着科技的进步一次又一次被推向边缘，但每次都证明了不可替代性从而确立了无法撼动的地位。影像作为可追述的记忆拥有独特的魅力。直播有着即时不可回逆的线性边界。而需要思考的问题不仅尚无答案，甚至问题本身还是晦暗和茫无头绪的：这次行动中“边界”变成了一个模糊而又矛盾的存在，感知与时间，传统与当代，反省与自我真实，神话与历史，自然与人工等等，对这些边界的思考构成我时空观中的演变历程，而我希望以我最为熟悉的，同时也是最为自由的方式——艺术，来一次久违的追寻。

地理位置的选择源于儿时的经历和之后每次到达与离开，带着这些当地取材的矿物和记忆回到工作室完成了这些绘画作品，之后重返故地生成影像。随即这些绘画作品也将脱离本身的系列而和当时的具体空间位置与影像融合出新的作品和名称。地理空间的重要性不只是物理空间，还追述过往的时空。

老庄和禅宗的理想是“虚己游世”“一默如雷”，但这一次我无法做到“以无思之心行事”，就如大爆炸的动因是内爆，我将带着问题开始新一轮的自我压缩。



O1

Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N

凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N

2019-2023 | Color Video, sound 彩色视频, 声音 | 06'06" x 8





Kumtag Desert 90°33'27"E-42°84'86"N

库木塔格 90°33'27"E-42°84'86"N

Color Video, sound; ink and mineral pigment on paper; spray painting on acrylic 彩色视频, 声音; 水墨 矿物颜料 宣纸; 亚克力板上喷绘
06'06"; 45 x 45 cm; 100 x 100 cm



The unique natural geography of the Kumtag Desert has allowed a clear yet non-intrusive coexistence between the desert and the adjacent city for over a millennium. This real, geographical boundary underpins the overarching theme of “boundaries” throughout this project.

In the *Kumtag Desert*, I explore the scope of “boundaries.” I believe that boundaries are not merely lines that divide territories, but rather zones that connect scopes. This idea originated from the *Sumeru* series. The name “Sumeru” comes from “a mustard seed containing Mount Sumeru,” which means that the microcosm is the universe. While the development of technology flourishes, we cannot deny the existence of decay. Chinese people have long understood this principle—embracing death to give birth, and embracing life to face death. Macro and micro, internal and external, endlessly alternate, pulsing with vitality.

Then I move on to explore boundaries in art. Here, “boundaries” occupy two layers of meaning: one is on the visual level, where the red flowers in paintings are derived from red flowers in the natural world and where the theme and expression of painting finds its extension on the painted surface. The other is on the spiritual level, where red flowers bear socio-spiritual meaning, symbolizing in Chinese culture important moments such as marriage, ribbon cutting and awards. But these flowers, as spiritual carriers, are often discarded after the ceremonies or activities, just like the fate of “straw dogs” after the sacrifice. I seek to materialize these ephemeral symbols to preserve and extend their spiritual resonance.

Finally, I delve deeper into the “boundary between the natural and the artificial,” a distinction marked by contrast but not by opposition, as humans and our creations are also part of nature. This is an in-depth process: from the transformation of the painted image and the edge of its painted surface; to the balance between prints and original works of art; to the interplay between the desert landscape and its image as refracted through an acrylic plane; and finally, to the relationship between painting—made entirely of natural materials—and the broader natural world.

Ultimately, the work engages with the dialectics of the real and the illusory. Blooming flowers are real while withered ones are virtual; the vitality of life is virtual, yet its constancy is real. Are not the gorgeous flowers blooming in the desert thus spiritual?

(English translation by Tina Liu, Nancy Chu)

库木塔格沙漠独特的自然地理条件使得沙漠与城市边界清晰互而不干扰的共存了千年。与作为贯穿主题的“边界”问题息息相关。

作品首先想要探讨关于“边界”的范围。边界并不是一条明显的局促的分割线，而是一个更为宽泛的地带。这一想法的形成起源于《须弥》这一系列作品。《须弥》源于“芥子纳须弥”，微观即宇宙。科技的发展欣欣向荣让人振奋，但不能假装衰败不存在，中国人很早就明白了这个道理。宏观微观，循环往复，生机勃勃。

之后进入对“边界”的探索，这里的“边界”有两个层面：一是视觉层面：画面的红花来源于真实自然界中，我尝试通过对画面外延的延伸和本身花体的变形进行探索。二是精神层面：红花在中国一直是一种象征性的存在，结婚、剪彩、奖励等等时刻都有着重要的象征意义，然而这些精神载体在活动结束后往往会被人们遗弃，就如同“刍狗”在祭祀结束后的下场。而我想把这种精神象征物质化，使它可以更长久的保留下来。

最后通过影像更深入的考虑“自然与人造物的边界”，有对比而不对立，因为人也是自然的一部分。这是一个层层深入的过程：画面本身的变形和对边缘的试探，到亚克力打印作品与原作的边界范围和平衡关系，到透过亚克力的沙漠景象和周边环境的关系，到绘画作品（作品材料全部为天然材料）和自然的关系。

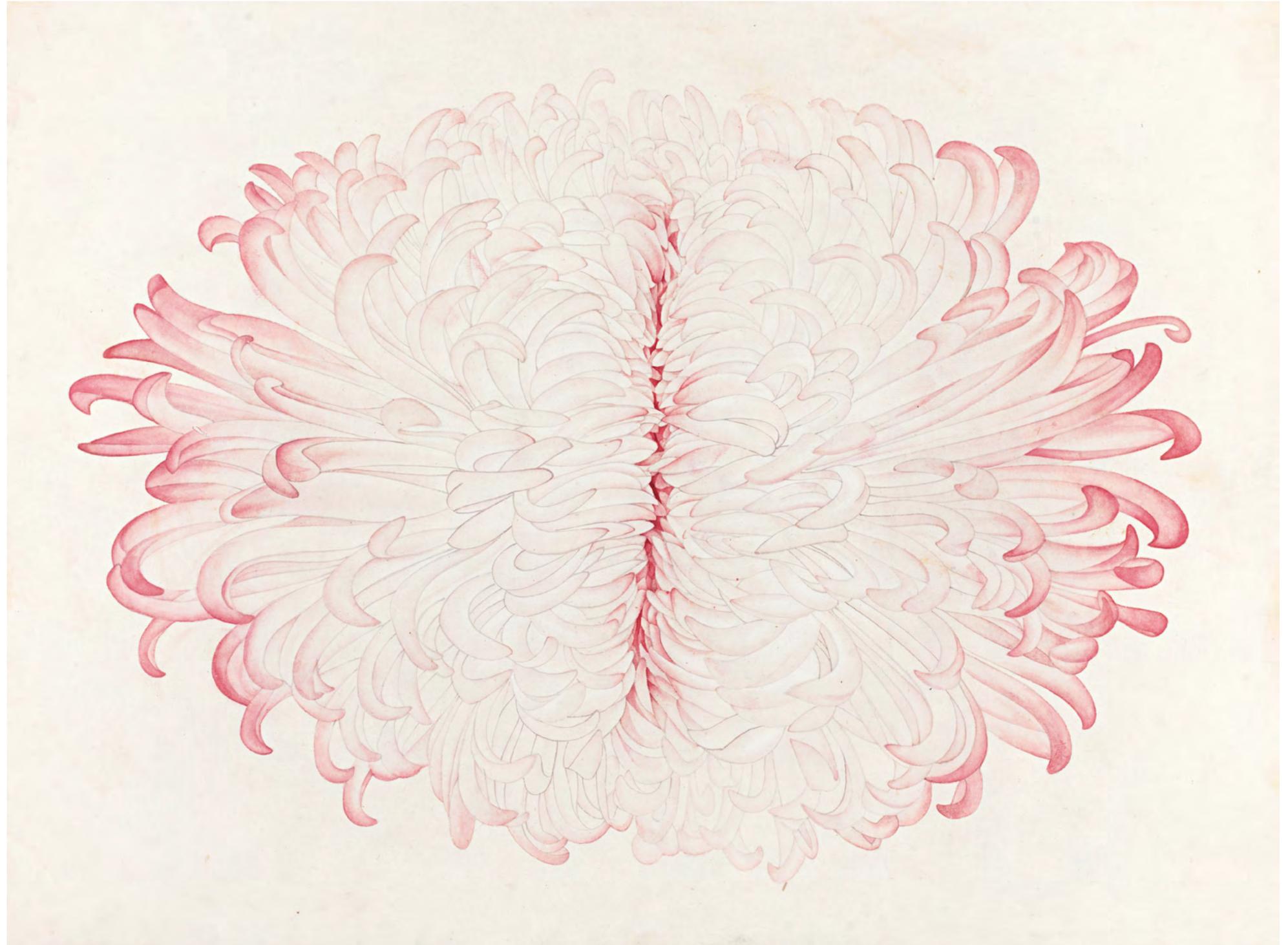
作品也是关于虚与实的讨论，花开为实，花败为虚，生命之气为虚，不改变为实。而沙漠中开出绚丽的花是精神性的。



Lop Nur 86°25'20"E-41°20'38"N

罗布泊 86°25'20"E-41°20'38"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 42 x 56 cm



This work aims to explore the porous boundary between myth and history. Lop Nur is referred to as “Young Marsh” in *Shanhai Jing*, or the *Classic of Mountains and Seas*, a mythical site whose identity has continuously evolved through time—from an expansive lake to a barren desert, and more recently, to a site where natural water accumulation has reappeared. Despite its physical transformations, Lop Nur’s mysterious aura has never faded. For the painting in *Lop Nur* I chose the work *Jingwei* from my *Phantasia* series, from which I began a systematic reflection on mythology and origins.

The boundary between myth and history is also a liminal and blurry zone because “myth” not only refers to unverifiable stories and beliefs but also bears special significance in describing the origins of cultures. It explains why humans exist in such a way or why cultural norms develop in such a manner, thus influencing the course of history. The meanings of myths themselves far outweigh any skepticism regarding their factual truth. The figure of *Jingwei*, eternally filling the sea with stones and twigs, parallels the Greek mythology of Sisyphus—an allegory of perseverance and existential futility.

A person’s life can be regarded as a complete history of the universe, from nothingness to organic life, from unconsciousness to consciousness. A single, monolithic view of history is inherently misleading. We need to adopt a multiplicity of perspectives to discuss issues more broadly together.

(English translation by Tina Liu, Nancy Chu)

这件作品是想要探讨关于神话和历史的边界。罗布泊在《山海经》中称之为“幼泽”，从神话中的存在一直变化延续至今，从泊变成干旱的地表，最近又开始有了天然的积水，这里的神秘色彩从未消失。绘画选择了“Phantasia”系列的《精卫》。从这个系列开始系统的对神话和起源有了思考。

神话和历史的边界也是一个模糊的地带。因为“神话”不单是指不可考证的故事和信仰，在描述文化起源时也有着特殊的意义。用来解释为什么人类以这样的方式存在，或者文化规范为什么会如此发展，从而实在的左右了历史的发展进程。而神话本身的意义远比怀疑它的真实性要重要得多。精卫如同希腊神话中的西西弗斯。

人的一生就是一部完整的历史，从虚无到有机，从无意识到有意识。单一立场的历史观都是有误导性的。需要多方位视角来共同更加广泛的探讨。



Bosten Lake 87°02'58"E-41°92'46"N

博斯腾湖 87°02'58"E-41°92'46"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 69 x 93 cm



In most people's minds, Xinjiang seems far away—an impression shaped less by geography than by psychological dislocation. While “Time and space” typically refer to physical dimensions, the driving force behind human experience has more often come from subjective emotions rather than objective reasoning. Therefore, everyone perceives the scale of time and space differently. Ink, as the artistic medium I'm most familiar with, seems to have a considerable distance from Xinjiang. However, through my increasing research and observation of the murals in the Kizil Caves in Xinjiang, I've discovered that ink, or traditional Central Plains culture, has long been intricately connected with Xinjiang. Hence, I chose one of the most iconic symbols of literati culture, the Taihu rock, as a medium to introduce to Bosten Lake, the largest inland lake in China. The landforms and vegetation around the lake vary greatly due to the significant difference in its salinity levels between its eastern and western shores.

In recent years, my exploration of the Taihu rock has become an increasingly central element in my exploration of the theme of *shanshui* (landscape). For me, the integration of flower, landscape and even figures into the structure of the Taihu Rock aims to blur the boundaries between traditional flower-and-bird, landscape, and figure paintings, enabling a multi-perspective observation and practice regarding time and space.

I have long sought to contemplate the meaning of time and space as they pertain to human existence. In my immediate surroundings, there seems to be no fixed temporal order—time feels open and chaotic. Creating within one's own spatiotemporal framework means relinquishing labels and drawing freely from time's disordered flow. By the time a work is complete, my understanding of the world has already shifted.

(English translation by Tina Liu, Nancy Chu)

很多人觉得新疆很远，这是心理距离的偏差。“时空”大多指物理性的存在，但人生实践的动力总是来源于情感而非概念推理。所以每个人感知的时空尺度是不同的。水墨作为我最熟悉的艺术载体，它似乎和新疆有很远的距离，但其实随着我越来越多次对于新疆的克孜尔石窟壁画等的研究和观察发现，水墨或者说中原传统文化在很久以前就与这里有着千丝万缕的联系。所以我选择了最具文人象征的太湖石作为载体带入博斯腾湖。作为中国内陆最大的吞吐湖，博斯腾湖因其东西两侧含盐量大不同，导致沿湖一周有着非常不同的地貌和植被。

太湖石作为我进入山水主题的要素这几年一直在逐渐深入。对我而言，在太湖石结构中融入花鸟、山水或人物是想模糊花鸟山水人物画中间的界限，从而对时空有更多角度观察和实践。

我一直想通过绘画语言思考时间和时空存在的意义，而我的周围似乎长期不存在固定的时间，时间是开放和混沌的，在自己的时空中创作是没有任何标签的，可以用无序的时间解剖和提取一切。当一件作品结束的时候，我对这个世界的观点改变了。



Tarim Poplar Forest 84°11'35"E-41°15'35"N

塔里木胡杨林 84°11'35"E-41°15'35"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 79 x 58 cm x 2



How does each individual perceive themselves? How to search for the essence of the self? Will I no longer be me if without certain qualities? These questions seem to be experienced and understood through the relative relationships and influences produced by different environments. The Euphrates poplar (*Populus euphratica*) trees can be found in many places, but it is only in the special arid climate of Xinjiang that the legend the poplar's "three thousand years of vitality" has emerged. The significance of my background lies in gradually understanding the surrounding environment and feeling the imagination it subtly instills in me.

The same applies to the spiritual environment. Zhuangzi assigns the meaning of *cai*, or "material" to deadwood and, when discussing the "wood that cannot be used as material," points out that dead trees, as well as people, are not necessarily "unusable wood," but are simply in a state between "being fit to be useful and wanting that fitness," in other words, contingent upon a choice of attitude towards life and society. Therefore, "deadwood" is endowed one's choices in life and one's attitude towards the world. The aesthetic value of dead trees is not only in their physical form but also in human emotions, transcending the subject itself. This imagery is also an inquiry into the essence of life.

The painting chosen for this location is from the *Root of All Life* series. The name "Root of All Life" comes from the chapter "Letting Be, and Exercising Forbearance" in the *Zhuangzi*, which says "of all the multitude of things, each return to its root." The "root" is presented as the main part of the painting—whose complexity and entanglement bears its own special sense of aesthetic beauty—as visible elements like mountains, rivers, blood vessels, and lightning, and as invisible elements like cultural context and feelings.

(English translation by Tina Liu, Nancy Chu)

个体如何感知自我？如何找到自我的本质？没有什么特质后我不再是我了？这些问题似乎可以通过环境不同所产生的相对关系和影响中有所感悟。胡杨在很多地方都有，但只有在新疆的这种特殊的干燥气候下才产生了“三千年生命力”的传说和指代。成长背景的重要之处是慢慢理解周边的环境，以及它潜移默化带给我的想象力。

精神环境也是一样，《庄子》将枯木赋予了“材”的涵义，在阐述“不材之木”时指出枯树和人，并不一定是“不才之木”，只是处于“才与不才之间”，是对社会、人生态度的选择而已。因此，枯木被赋予了人生的选择、人世的姿态。枯木的审美价值不仅是物态形式上的，而且体现在情感中，超越了题材本身。而这种意象也是对于人生本质的追问。

绘画来自“物云云”系列。这个名字来自《庄子·在宥篇》：“万物云云，各复其根”。“根”是作为作品主要部分加以呈现的，繁复与缠绕自有其特殊美感。如看得见的如山川、血脉，亦如看不见的文脉与感受。



Kuqa Old Town 82°93'12"E-41°72'47"N

库车老城 82°93'12"E-41°72'47"N

Color Video, sound; ink and mineral pigment on paper, mirror 彩色视频, 声音; 水墨 矿物颜料 宣纸, 镜面
06'06"; 100 x 100 cm



An early morning in the old town of Kuqa: The bustling streets teem with people, while the old teahouses exude a tranquil atmosphere. In and out of the camera is a *taohuayuan* or “Peach Blossom Spring” that is both real and fake. The relationship and boundaries between its inside and outside are blurred and uncertain: “seen closeup yet seeming thousands of miles away, viewed from a distance yet feeling within arm’s reach.”

The *Peach Blossom Spring* is a multi-layered spiritual homeland blending the ideals of a fairytale and that of a recluse. It also contains multiple layers of meaning including cosmology, beliefs, ideals, and a sense of belonging, transforming “scenery” into “landscape.” This is a visual cosmology. Serving as a marker, the peach blossom land offers the viewers a glimpse into different times and places. The entanglement in the image serves as a “veil,” implying that the search for an “entrance” is not always easy and straightforward. Throughout the creative process, I always feel that there is a path slowly unfolding in front of me, through which I find my own world, a place untouched by others, “seemingly luminous.” The *Peach Blossom Spring* is timeless; forgetting time may, in fact, be one of its thresholds. It always remains an object of longing. This work embodies my lived sensation of the *Peach Blossom Spring*, a reality that encompasses both interior and exterior realms.

(English translation by Tina Liu, Nancy Chu)

库车老城的清晨：人头攒动的街道和气氛宁静的老茶馆。镜里镜外是亦真亦假的桃花源，其内外的关系和边界模糊不定：“近视如千里之远，远望不离座外”。

桃花源是融合了仙境理想和隐居等多个层次的精神家园，也包含了宇宙观、信仰、归宿等多层含义，将“景色”转换成了“山水”。这是一种可视的宇宙观。桃花作为标记，让人有机会窥探不同的时空。画面的缠绕就是在“遮蔽”，仿佛在暗示久久寻觅的“入口”向来不是畅通无阻的。在创作的过程中总感到有一条路在我面前缓缓展开，通过它似乎可以找到属于我自己的天地，那里没有其他人去过，“仿佛若有光”。桃花源与时间无关，忘记时间也许是入口之一。总是让人心向往之。这件作品是我对于桃花源的实感，内外皆是现实。



Tianshan Grand Canyon 83°05'35"E-42°11'52"N

天山大峡谷 83°05'35"E-42°11'52"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 90 x 71 cm



Natural colors have an appealing power. I was mesmerized by the light flowing in the red valley. After returning to the Kizil Caves, I created this painting, and then I brought it back to the Grand Canyon to create this video.

Materials possess uniqueness. My relationship with “ink” is similar. First, “ink” chose me, and many years later, I firmly chose it. I have had a great and persistent interest in transforming clay or other materials into usable pigments since I was young as colors themselves have immense and complete power. “Five colors of ink” has its philosophical considerations.

The color scheme mainly comes from the Kizil Cave murals. The contrasting colors on the mural surface, after thousands of years of weathering, become increasingly solemn. What we see and feel today is all left by time, as time ultimately chooses the colors that remain and make them more obvious. These colors greatly inspired artists. Since ancient people drew strength and comfort from murals as public art, color must have played an important role regardless of the narrative content of the murals. Using ancient color schemes and pigments has accelerated my life process, and together they have led me to a new stage.

(English translation by Tina Liu, Nancy Chu)

自然的色彩有着巨大的吸引力。光线在满是红色的山谷中流动，使我头晕目眩。回到克孜尔石窟后便产生了这件绘画作品，之后又重新带回大峡谷生成了这件影像。

材料是有唯一性的。而我对于“水墨”的关系也是一样。先是“水墨”选择了我，多年后我也坚定的选择了它。对于把泥土或其它材料转变为可用的颜色，我从小就有极大的兴趣和执着，因为色彩本身就有着巨大且完整的力量。“墨分五色”是有哲学思考的。

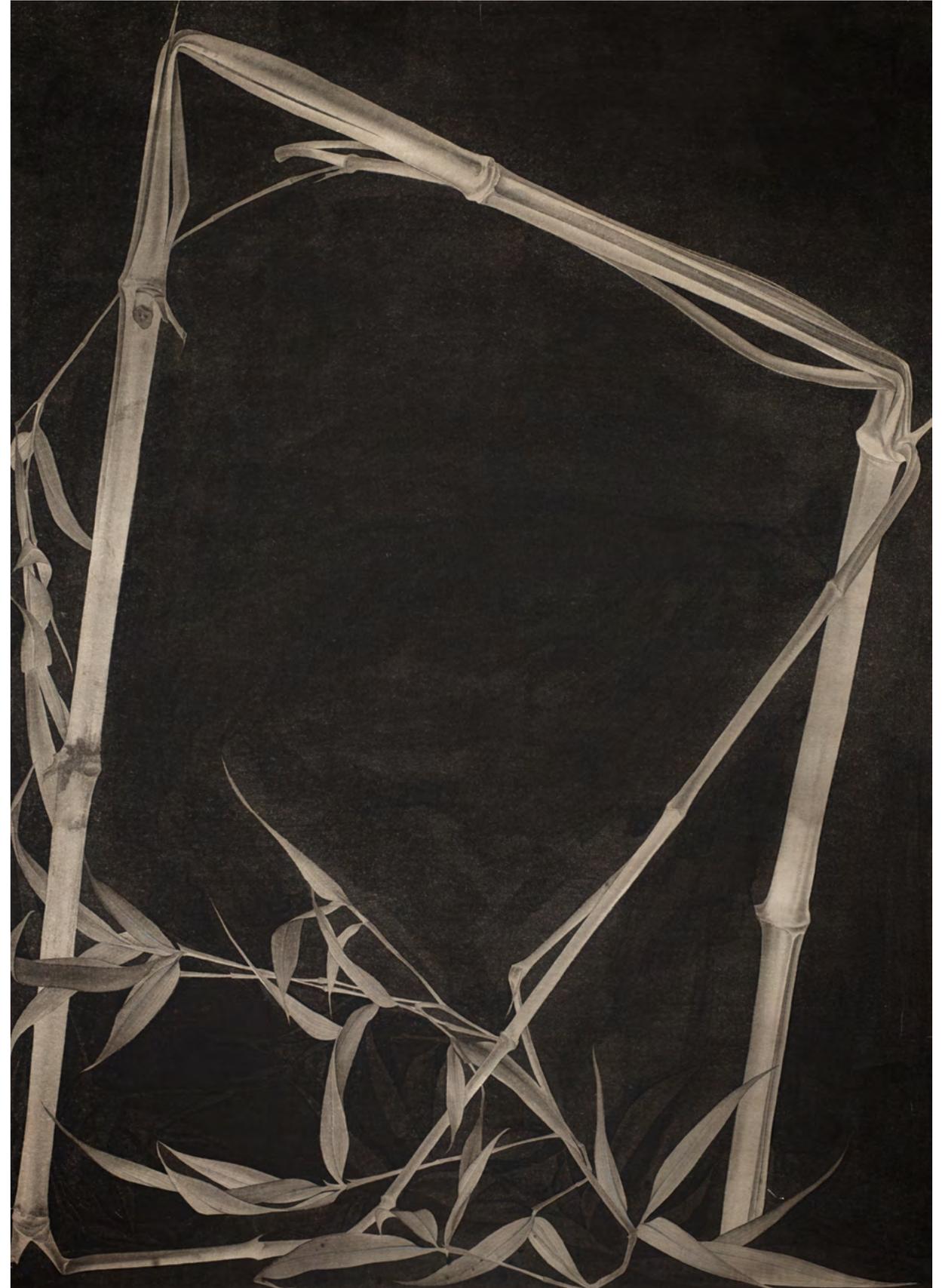
色彩体系主要来源于克孜尔壁画。壁画中对比强烈的敷彩，在千年的风化中越来越静穆。如今我们所见所感，皆是时间留下的，时间最终选择留下的色彩，使之更加一目了然。这些色彩给了人们很大的启发，既然古人从当时作为公共艺术的壁画中汲取了力量与安慰，那么抛开壁画的故事内容，色彩也一定有着重要作用。使用古老的色彩体系和颜料加快了我的生命进程，它们一起使我逐渐迈入了新的阶段。



Kizilgaha Beacon 82°90'95"E-41°79'87"N

克孜尔尕哈烽燧 82°90'95"E-41°79'87"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 120 x 90 cm



The ancient beacon, once lit for military alarm, resonates with the starry night of the present. Light will break through the darkness again, and even the opposite ends will reach balance and cycle, just like the two extremes of *Taiji*. The reason for pursuing the distant future is that there are new questions in every era, which demand the exploration of new answers. The beacon at night is solitary and quiet, a profound environment in which some questions will gradually become clear and reveal their clues, allowing me to experience a more long-standing view of history. We speak of “combining strength and gentleness”; though destruction triggers beauty, it is often “softness” that pushes things to a deeper level, enabling realization of one’s own ideological transition and change. On a quiet spring night, you might even hear the sound of the bamboo shoot joint forming—firm yet gentle.

(English translation by Tina Liu, Nancy Chu)

曾经被点燃过的烽燧与此刻的星空遥相辉映。光亮会再次划破黑暗，即便是对立的两端也会达到平衡而循环，如同太极的两端。追寻悠远是因为每个时期都有新的疑问，想要探求新的答案。而夜晚的烽燧是空旷宁静的，那是深刻的环境，有些问题会逐渐清晰并展现脉络，从而让我体会到了更长久的历史观。我们说刚柔并济，破坏引发美感，但“柔和”将推动进入更深的层面，从而有可能实现自我的思想转折和改变。春天的竹笋夜里安静时你甚至能听到竹子拔节的声音，挺拔而柔和。



Kizil Caves 82°51'35"E-41°78'82"N

克孜尔石窟 82°51'35"E-41°78'82"N

Color Video, sound; ink and mineral pigment on paper 彩色视频, 声音; 水墨 矿物颜料 宣纸
06'06"; 60 x 40 cm



The end is also the beginning, a cycle, a summary. Why and how to set off again? The motivation is related to belief, and the foundation for all beliefs is freedom. Freedom is not stubborn insistence. When I think back to my childhood experience of learning about the world through drawing images, nothing has changed in that regard. For the painting at this location, I have chosen my first series, *Flowers the Whole Year*. The vessel at the bottom is in the shape of a bronze *gu*; the red flower on top faces the empty cave. Flowers have remained unchanged for thousands of years, only expressing, through their most ordinary existence, their sublime and mysterious natural emotions.

(English translation by Tina Liu, Nancy Chu)

终点即起点，一个循环，一个小结。为什么以及如何再次出发？动机关乎信仰，而一切信仰的基础是自由。自由不是任性的坚持。回想起儿时通过画出图像了解世界的经历，就此而言，现在没有改变。绘画选择了第一个系列“执花寄月”。下面的器型是青铜觚，上面的折枝花卉是红色的花朵，面向空荡荡的石窟。花千百年没有变化，只是以最为平实的存在诉说着崇高而又神秘的自然情感。











塔里木胡杨林
TARIM POPLAR FOREST
84° 11' 35" E - 41° 15' 35" N

乌鲁木齐
URUMQI

塔里木胡杨林
TARIM POPLAR FOREST
84° 11' 35" E - 41° 15' 35" N

罗布泊
LOP NUR
86° 25' 20" E - 41° 20' 38" N

博斯腾湖
BOSTEN LAKE
87° 02' 58" E - 41° 02' 46" N





Numbered Grand Canyon 40' x 60' x 1 1/2"
 2017
 This work is a series of 40 photographs, each showing a different view of the Grand Canyon. The images are arranged in a grid, with each photograph numbered from 1 to 40. The photographs show the canyon from various angles and distances, highlighting its immense scale and the intricate patterns of its rock formations. The overall effect is a comprehensive visual survey of the canyon's diverse and dramatic landscape.



REPTILES
 2017
 This work is a series of 10 photographs, each showing a different species of reptile. The images are arranged in a grid, with each photograph numbered from 1 to 10. The photographs show the reptiles in their natural habitats, highlighting their unique colors and patterns. The overall effect is a comprehensive visual survey of the diverse and fascinating world of reptiles.



AMPHIBIANS
 2017
 This work is a series of 10 photographs, each showing a different species of amphibian. The images are arranged in a grid, with each photograph numbered from 1 to 10. The photographs show the amphibians in their natural habitats, highlighting their unique colors and patterns. The overall effect is a comprehensive visual survey of the diverse and fascinating world of amphibians.







克孜尔石窟 82°51'35E-41°78'32N
 彩色丙烯、丙烯、水墨、矿物颜料 宣纸
 100x70 x 40 cm

肖点那糕点，一个圈环，一个小结。为什么以及如何再次出发？动机关乎信
 一切信仰的基础是自由。自由不是任性的坚持。回想儿时通过画出图像了
 的挫折。就此而言，现在没有改变，绘画选择了第一个系列“扶花寄月”。
 虽然是有脚版，上面的折枝花卉是红色的花朵，面向空荡荡的石窟。花千百
 变化，只是以最平实的存在诉说着寂寞而又神秘的自然情感。

Kizil Caves 82°51'35E-41°78'32N
 Color Varnish, acrylic ink and mineral pigment on paper
 100x70 x 40 cm

The red is also the beginning, a cycle, a summary. Why and how to set off again
 motivation is related to belief, and the foundation for all beliefs is freedom. Freedom
 isn't stubborn insistence. When I think back to my childhood experience of learning ab
 world through drawing images, nothing has changed in that regard. For the painting
 location, I have chosen my first series, *Flowers the Whale Year*. The vessel at the botto
 the shape of a bronze jar, the red flower on top faces the empty cave. Flowers have re
 exchanged for thousands of years, only expressing, through their most ordinary ex
 their sublime and mysterious natural emotions.

VISITING THE “DWELLING IN THE FUCHUN MOUNTAINS”

Kang Chunhui

The Fuchun Mountains—I have long yearned for them, ever cherishing thoughts of their rivers and hills. Now past forty, I often ponder where my own Fuchun River might be. This spring, journeying there with dear friends, I returned and began this piece. Arising from the depths of feeling, my thoughts could not be restrained. Thus, in this manner, words cannot fully convey. Written before the Chushu festival in the late summer of the Guimao year, by the banks of the Chaobai.

This passage was written in the style of Huang Gongwang¹'s colophon, after completing *The Hidden Protagonist: Mount Fuchun*, a work born of my visits to the Fuchun River across the seasons.

Landscape painting is not about seeking beauty in outward forms, but about sensing the spirit of heaven and earth—the animating force that allows us to perceive how heaven and earth come into being. For a long time, I experiment with the fusion of flowers and rocks, trying to feel the edge where transformation begins—where forms dissolve and merge, all in pursuit of entering the world of *shanshui* (mountain-and-water painting). To enter this world for the first time, I need a counterpart, someone to converse with. Huang Gongwang is the first person I wish to “speak to,” and his *Dwelling in the Fuchun Mountains*² become the work I most desire to visit. It is a painting born organically—its supple texture, like living flesh, grown upon the structural bones of Song dynasty landscape. A handscroll is the moving image of the ancients—it holds the texture of time.

1. Huang Gongwang (黄公望, 1269–1354) is a major figure in Yuan dynasty literati painting. Originally from Changshu, Jiangsu, he is recognized as the eldest of the “Four Masters of the Yuan dynasty.” Under Mongol rule, many Han Chinese scholars—including Huang—turned to Daoism, calligraphy, and painting as alternative forms of self-expression. His works helped shape *wenrenhua* (文人画), or literati painting, which emphasized personal cultivation over official or decorative art.

2. *Dwelling in the Fuchun Mountains* (富春山居图) is one of the few surviving works by Huang Gongwang and is widely regarded as his masterpiece. The handscroll presents an idealized panorama of the Fuchun Mountains, west of Hangzhou, where Huang retired in his later years. More than a record of landscape, the painting reflects his deeply personal vision of nature shaped by Daoist retreat and literati ideals. Painted between 1348 and 1350, the scroll was accidentally burned and divided into two sections in 1650. Its artistic legacy and dramatic story of survival inspired many later painters in the Ming and Qing dynasties.

This work marks my first attempt at merging flowers with landscape—not merely by referencing brushwork, *cunfa* (texture strokes)³, or compositions, but through a process of fluid, generative experience. In Chinese culture, the peach blossom holds deep significance—at once worldly and ideal. When we speak of *Peach Blossom Spring*⁴, the first image that arises is its pink hue, which embodies openness and infinite possibility. In ancient times, very few landscape paintings by women were preserved—or perhaps they were deliberately overlooked. As a result, it is difficult to sense the vastness and desolation within a woman’s life through the lens of art history. In truth, to understand aging is a compelling pursuit—it is an ultimate act of care for the self. When I use *Peach Blossom Spring* and *Dwelling in the Fuchun Mountains*—two quintessential works of Chinese literati culture—as references, I enter a dialogue both intimate and precise. It feels as though a sage, having lived a whole life, leans close to offer answers to my questions with whispered guidance.

The materials are unique: the oversized *xuan* paper, steamed an extra time with medicinal herbs; the fermented rouge red, ground and prepared by hand; the inkstone and brush - all these choices gradually clarify themselves, revealing their harmony through the process. The making and use of materials and tools is a fascinating endeavor—almost like alchemy. Before I began, I believed the greatest challenge in the entire painting would be the tree closest to the viewer—so near, so sharply defined, with no space left for softening or ambiguity. But once the brush begins to move with natural flow, my focus on the details dissolves. What once seemed a problem quietly fades away.

There is a phrase in the *Blue Cliff Record*⁵ that strikes me deeply—it describes the relationship between mountain and water by portraying the mountain as a kind of flow: “mountains flow, waters abide” (*shanliu shuizhu*). Though the mountain is a

3. *Cunfa* (皴法) refers to the texture strokes in Chinese painting that articulate surface, structure, and character, particularly in landscapes. Unlike Western shading, *cun* emphasizes tactile impression and expressive brushwork over light and shadow. Over centuries, painters developed many codified stroke type, each suited to depicting elements like rocks, mountains, or trees. The choice and style of *cunfa* often reflect the artist’s personality and philosophical intent.

4. *The Peach Blossom Spring* (桃花源记) is a fable written in 421 CE by Tao Yuanming (365–427), a major poet of the Six Dynasties period. It tells of a fisherman’s accidental discovery of an idyllic, hidden utopia where people live in harmony with nature, isolated from the outside world. The story became a lasting metaphor for paradise and inspired countless poems, paintings, theatrical works, and films across Chinese history.

5. *The Blue Cliff Record* (*Biyuan Lu* 碧岩录) is a seminal Chan Buddhist text from the Song dynasty, compiled by Master Yuanwu Keqin (1063–1135). It weaves together Chan koans, verse commentaries, and prose annotations, and has been hailed as “the foremost book of Chan.” The work has had a profound and lasting influence on later Chan thought and on East Asian cultures more broadly, including Japanese Zen.

solid form, it is, in essence, as fluid as water. And water, paradoxically, is still. The two shift constantly between one another—each becoming the other. This mirrors my own experience. In my paintings, the *liubai*, or unpainted space—serves as a kind of intermediary. *Emptiness* is not *nothingness*; it is a space where forms transform and flow into one another, charged with emotion. When I began to engage with landscape painting, I realized it functions as a field of shifting positives and negatives, constantly in flux. Traditional Chinese visual culture is rich in this mode of reversal, as seen in ink rubbings⁶, where form and void trade places. Just as art and life become vessels for one another—each capable of carrying the other’s emotion.

The appreciation of landscape inevitably involves a spiritual journey (“woyou”)—not only for the artist, but equally for the viewer. Within oneself, a connection with the external time and space is already forged. Thus, when I open myself fully to the work, the work opens itself fully to me. This reciprocal exchange is essential; I feel it both in the act of painting and each time I return to the image. In the spirit of Eastern philosophy, where the subject is absent and all beings are equal, my dialogue with Mount Fuchun unfolds in three parts. This is the first encounter. It is followed by a journey through the essential structures of Song Dynasty landscape painting, and finally, into the uninhabited realm of Kunlun⁷.

Each completed work carries its own desire—its own weight of meaning. This expansive, porous space feels like a fissure at the boundary, allowing time, material, and memory—ancient and present—to seep into one another. Huang Gongwang’s *Dwelling in the Fuchun Mountains* itself endured a tumultuous fate⁸. Initially, I contemplate whether to reconstruct its original, lost structure or to work with the two surviving

6 Ink rubbings (拓片) likely originated in the early centuries CE as a means of reproducing engraved Confucian, Daoist, and Buddhist texts. Made by pressing damp paper onto carved stone and tapping with an inked pad, the process creates a negative or positive image depending on the surface. Rubbings became an important medium for preserving calligraphy, religious imagery, funerary motifs, sacred mountains, and architectural scenes from engraved stone slabs.

7 Kunlun (昆仑) is a mythological mountain or mountain range in Chinese cosmology, often portrayed as the dwelling place of immortals and a symbol of divine presence. Surrounded by steep cliffs and mystical waters, it is described as remote and difficult to access, reinforcing its association with the sacred and the otherworldly.

8 In the late Ming/early Qing dynasty, the collector Wu Hongyu cherished this masterpiece above his own life. On his deathbed, he ordered it to be cast onto his funeral pyre to accompany him in death. His nephew risked his life to snatch it from the flames, but the scroll was already burned into two sections. The front section, known as *The Remaining Mountain* (*Shengshan Tu* 剩山图), entered private hands after being remounted in the early Qing dynasty and was later acquired by the Zhejiang Provincial Museum. The rear section, *The Master Wuyong Scroll* (*Wuyong Shi Juan* 无用师卷), entered the Qing imperial collection. Emperor Qianlong mistakenly dismissed it as a copy. Following the abdication of the last emperor Puyi, it was evacuated south with other imperial treasures during the war and is now housed in the National Palace Museum, Taipei.

fragments. Ultimately, I choose to reconstruct the composition based on Shen Zhou’s version⁹ held in the Palace Museum, Beijing. I imagine a confidant across time and space, who might help me continue writing the many possibilities that follow this work. I hope.

(English translation by Beryl Zhou)

9 A century after *Dwelling in the Fuchun Mountains* was painted, the Ming dynasty artist Shen Zhou (沈周, 1427–1509) acquired the scroll. During the Chenghua reign (1464–87), he sent it out for inscription, but the calligrapher’s son seized it and sold it after several transfers at an inflated price. Unable to recover the original, Shen Zhou recreated the painting from memory. His version, praised for both skill and devotion, is now housed in the Palace Museum, Beijing.

访富春山居

康春慧

“富春山，心慕之久矣。常眷念江畔山中。年逾四十，时思吾之富春江安在。逮今春，与良友偕往，归而始作。情之所起，心意难抑，如此这般，不能尽言。癸卯年季夏歇节前于潮白畔。”

这是我在每个季节几次游访富春江完成这件《富春山》时模黄公望的题跋写的一段话。

山水不是在对象中寻找美，而是体会天地精神，而天地精神是使我们体会到天地成为天地的那个内在力量。所以我用了很长时间尝试花卉和山石的结合，体会变形融合的境界，就是想进入山水，第一次进入山水需要一个对话的人，黄公望是我第一个想对话的人，而他的《富春山居图》成了我最想模“访”的作品，这是一件有机生成的作品，在宋代的山水骨架上生长出的如血肉般的弹性和质感。长卷就是古人的影像，拥有时间的质感。

这件作品是花卉和山水结合的第一次尝试，不单是参照文本的笔触皴法和结构关系，更是一种流动生成的体会。桃花在中国文化中占有重要的位置，它既是世俗的又是理想的。当我们说到桃花源的时候，第一个想到的就是粉色，这是开放接受的可能性。古代少有女性留下来的山水作品，或者说是被刻意忽略了。所以难以通过美术史去体会女性生命的苍茫感。其实理解衰老是一个有意思的事情，是对自己的终极关怀。所以我以《桃花源》和《富春山居图》这种中国经典文人题材为文本的时候产生了很私密具体的对话，仿佛是完整生命状态的老者对我问题的解惑和叮咛。

材料是有唯一性的：多蒸一次药的丈六宣纸，自己制做的发酵过的胭脂红、砚台、毛笔的配合，在选择中逐渐清晰。材料和工具的制作和使用是一个非常有意思的事情，如同炼金术。

没有开始之前我认为整张画里遇到的最大困难就是距离最近的树，它离得太近，太清晰，它没有任何可以虚化的地方。但自然的流淌使我忘了局部，一切问题就这么消失了。

《碧岩录》¹里一个词非常有意思，写到了山水的关系，把山形容成山流，“山流水住”，山虽然是一个实体，但其实它跟水一样是流动的，而水是静止的，然后它跟水是互相转换的。这的确也符合我的感受。画面的留白对我来说都是一个中介。“空”不是“无”，是互为转换相互渗透的，也是一种浓烈的相互转换的情感。在我开始从山水介入的时候，发现它其实是一个正负空间，不停的转换，中国人的视觉体验里本身就有拓片这种正负空间的转换经验，也有艺术与生活互为寄情的体验。

山水的体会必离不开卧游，不只是以艺术家的身份，更是以观众的身份，在自我中已然完成了和外部时空的联系。所以当完全对作品敞开的时候，作品对我也是完全敞开的，双向交流是非常重要的，这也是我在绘画过程中和每每再看作品时的感受。以东方哲学之中主体的不在场，万物平等的姿态。富春山的对话会有三次，这是第一次。之后会有一次宋代山水骨感的体会，然后进入昆仑的无人之境。

每件作品完成后都有它自己的想承载的东西。这种宽泛的区域仿佛是边界上的裂缝，让古今和多种物质之间有了相互渗透的可能性。黄公望的《富春山居图》有着多舛的命运²，最初我也考虑是把结构补齐还是按照现在已有的两段，最后还是按照北京故宫沈周本补齐了。

我假设了一个跨时空的知己，帮我补写作品之后的诸多可能。我希望。

1，《碧岩录》是中国宋代禅宗的一部重要典籍，由圆悟克勤禅师（1063-1135）编纂，融合了禅宗公案、颂古、评唱等形式，被誉为“禅宗第一书”，对后世禅宗思想及东亚文化（如日本禅学）影响深远。

2，明末清初藏家吴洪裕对其爱逾性命，临终前下令将画卷投入火中“殉葬”。其侄冒死从火中抢出，但画卷已被烧成两段：前段《剩山图》清初被重新装裱后流入民间，后由浙江省博物馆购藏。后段《无用师卷》清代进入皇宫，乾隆皇帝误认为仿品，直至溥仪退位后随文物南迁，现藏于台北故宫博物院。



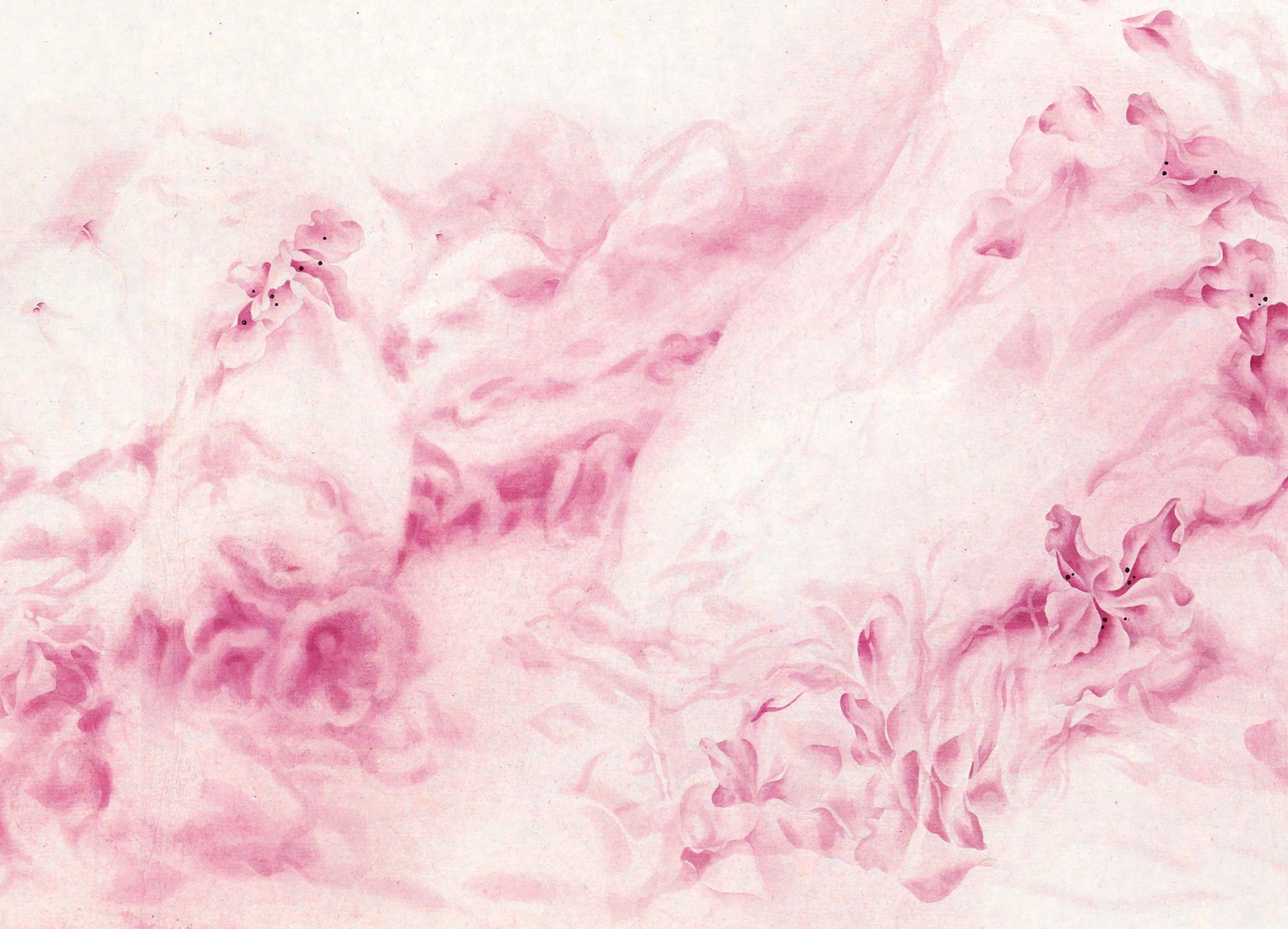
02

Invisible Protagonist: Mount Fuchun

隐逸的主角·富春山

2023-2024 | Ink and organic pigment on paper 墨 有机颜料 宣纸 | 33 x 750 cm















03

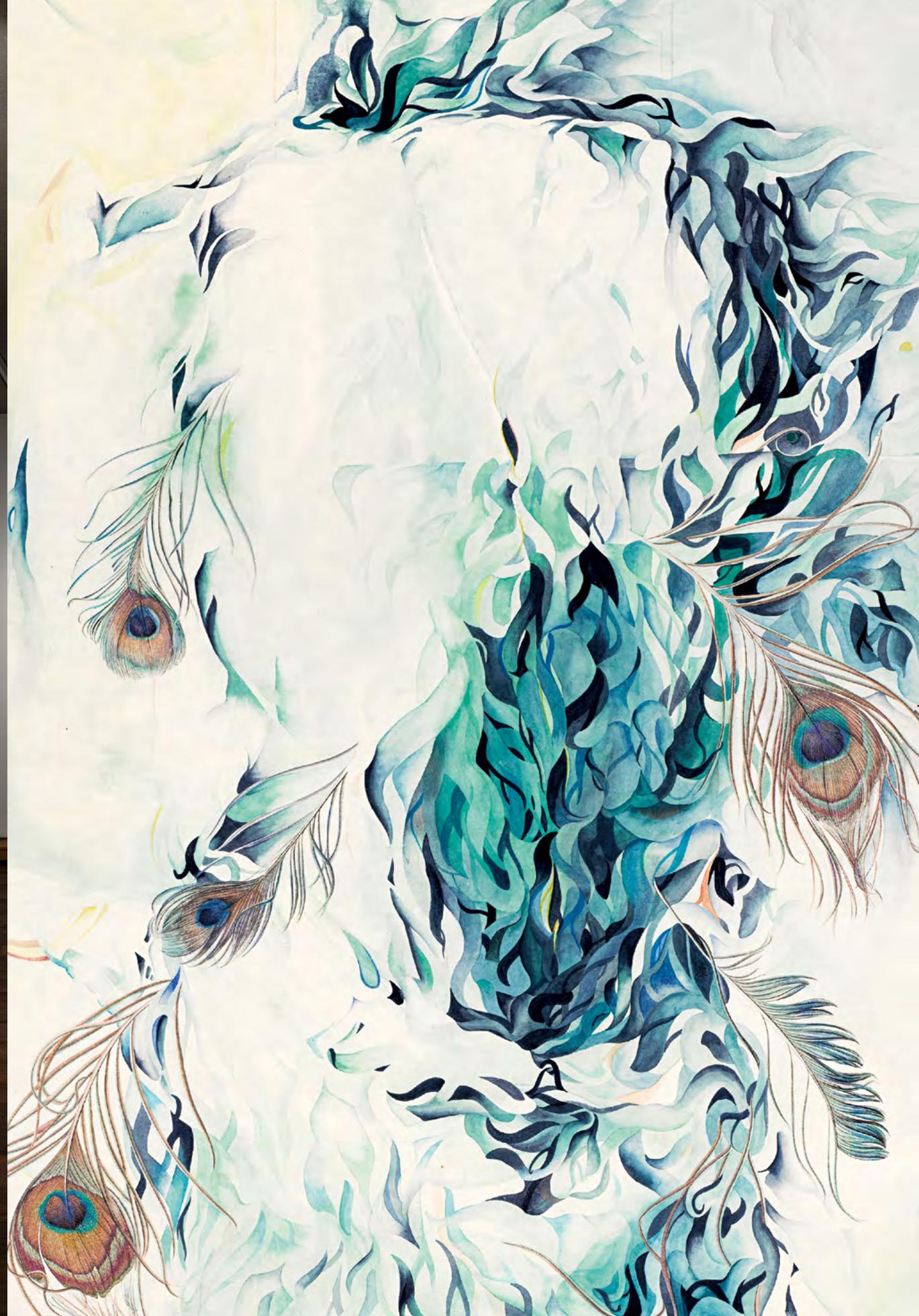
The Hidden Protagonist No.2 (diptych)

隐逸的主角 No.2 (对屏)

2022-2024 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 200 x 103 cm x 2







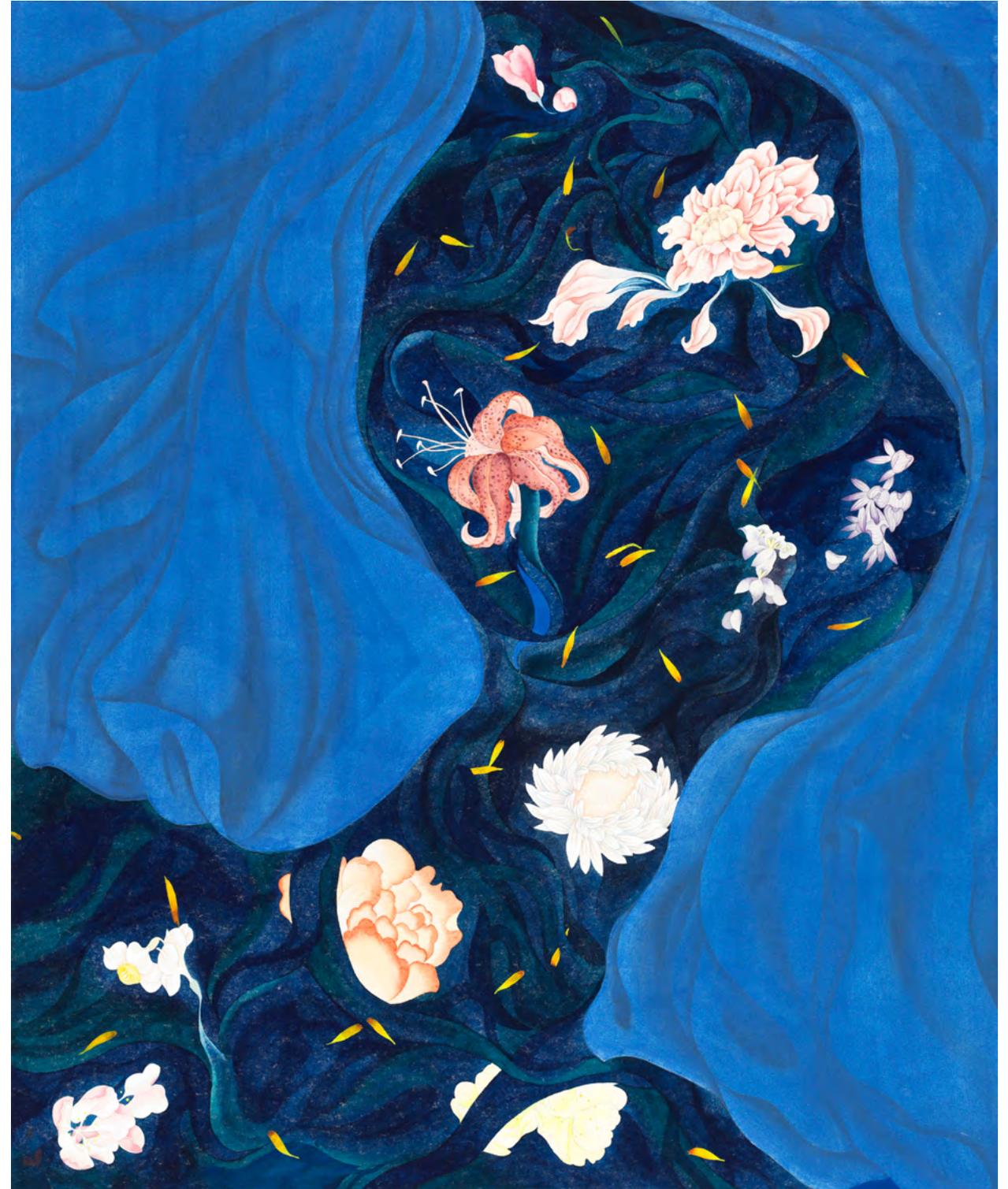


04

The Hidden Protagonist No.4

隐逸的主角 No.4

2024 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 72 x 59 cm





05

The Hidden Protagonist No.3

隐逸的主角 No.3

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 88 x 115 cm





06

Collection of Clouds & Forests No.12

云林集 No.12

2022 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 69 x 93 cm







07

Collection of Clouds & Forests No.16

云林集 No.16

2023-2024 | Ink and organic pigment on paper 墨 有机颜料 宣纸 | 46 x 33 cm x 4







08

Morning Clouds No.18

朝云著 No.18

2022 | Ink and organic pigment on paper 墨 有机颜料 宣纸 | 39 x 32 cm



09

Morning Clouds No.19

朝云著 No.19

2022 | Ink and organic pigment on paper 墨 有机颜料 宣纸 | 41 x 32 cm





10

Sumeru No.21 (diptych)

须弥 No.21 (对屏)

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 130 x 120 cm x 2







11

Sumeru No.25

须弥 No.25

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 77 × 75 cm



Sumeru No.24

须弥 No.24

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 82 x 75 cm



Sumeru No.22

须弥 No.22

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 75 x 73 cm



14

Sumeru No.23

须弥 No.23

2023 | Ink and mineral pigment on paper 墨 矿物颜料 宣纸 | 75 x 73 cm



A GLORIOUS RED: PIGMENTS AND PROCESS IN KANG CHUNHUI'S SUMERU SERIES

Dr. Britta Erickson

Kang Chunhui's current painting oeuvre includes two strands. In one she deploys layers of red pigment, resulting in a velvety quality—the *Sumeru* series based on the form of a peony. The other is both more ethereal in tone, and more representational, largely rendered in “fine-line” brushwork, historically used in painting people, animals, and architecture: this painting manner is exemplified by Kang's *The Hidden Protagonist No. 2* (2022–24). The velvety red of Sumeru is enthralling, mesmerizing, expressing the splendiferous glory traditionally attributed to the peony, a flower that has, since the Sui and Tang dynasties, held an elevated position in Chinese culture, referred to as “wealthy and noble,” considered the king of flowers, and employed in ceremonies.

Key to the *Sumeru* series is the flowers' composition of folds. What is hidden, what is revealed, and where does one end and the other begin? Kang grew up in Ürümchi, Xinjiang, near China's earliest Buddhist cave temples, the third- to eighth-century Kizil Caves. Folds feature prominently in the Kizil Caves' figural representations, in the drapery of their clothing, as we see in the dark red garments of *Nanda the Cowherd* (fifth century) (Figure 1). Entrance to the Kizil Caves is like a fold, in that there is no fixed line separating outside and inside, demarcating the ending of the secular world and the start of the spiritual.

Kang Chunhui perceives a variety of boundaries. She has said, “I believe that boundaries are not merely lines that divide territories,



Figure 1 Nanda the Cowherd, Cave of the Statues (no. 77), Kizil, 406–425 AD, Ethnological Museum, Berlin DSC01776. From “Kizil Caves,” *Wikipedia*, Photo by Daderot. 《牧牛难陀》，克孜尔第 77 窟（造像窟），公元 406 - 425 年，柏林民族学博物馆（Ethnological Museum, Berlin），图片编号 DSC01776。来源：“克孜尔石窟”（Kizil Caves），维基百科，摄影：Daderot

but rather zones that connect scopes. This idea originated from the *Sumeru* series. The name ‘Sumeru’ comes from ‘a mustard seed containing Mount Sumeru,’ which means that the microcosm is the universe.”¹ (Sumeru is a five-peaked mountain at the center of the universe.) There exists a visual boundary, as a red flower is reflected in a painted flower, which in turn expresses the painting's meaning. There is also an important boundary between natural and artificial. The *Sumeru* series embraces the ambiguous notion of boundaries, as Kang creates a soft edge, rather than sharp, at the folds. We cannot see the flower in its entirety: we know that there is something within the folds, but we cannot see it, just as we may suspect there exists something in a spiritual realm, but we cannot know it. We can see only part, and that draws us in. We can contemplate the possibility that *Sumeru 25* contains the universe, just as does the mustard seed.

Lending gravitas to all Kang's painted oeuvre is her serious dedication to sourcing original historical pigments. Studying them in the Kizil Cave temples, she became a historian of these materials.² She has arrived at a profound understanding of them through long experimentation, first as a child with crushed flower petals and the like, and then with rocks and minerals, materials local to the cave temples' environs, and the basis of her pigments.³ Beyond the pigments readily available in Kizil, she has studied the processing and application of minerals such as lapis lazuli, malachite, and gold, and organic substances including flower petals, the small insect cochineal, pearls, and clam shells. She uses, for example, pigments of mica and pearls on the peacock feathers of her painting, *The Hidden Protagonist No. 2*, and lapis lazuli, turquoise, azurite—the three producing a deep, velvety blue—and realgar, orpiment, gamboge, and saffron in *The Hidden Protagonist No. 4* (2024).⁴ Artists commonly prepared their own pigments until the nineteenth century, when commercial pigments became available, leaving artists no longer responsible for the complex and time-consuming process of creating pigments from raw materials. Kang's sophisticated understanding of pigments is due first to her personal experiments, but also to her reading of relevant texts, and her study of ancient paintings and the substance and application of their pigments. She carries on experiments, for example placing pigment samples on her windowsill to observe their changes in the sunlight. While some have not changed in four years, others have, and

1, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

2, The Indian-born British artist, Anish Kapoor, creates beguiling works of pure pigment inspired, like Kang, by temple paintings, in his case those of his native India.

3, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

4, “Curator in Conversation with Kang Chunhui,” webinar organized by INKstudio, Beijing, 20 July 2024

she uses that knowledge in her paintings, planning that a pigment will gradually change color.⁵ In *The Hidden Protagonist No. 4*, for example, the realgar and orpiment will fade.⁶

Perhaps in the future Kang Chunhui should write a book, sharing her deep knowledge of pigments and methods, as well as her philosophy.

SUMERU NO. 25 AS AN EXAMPLE OF PROCESS

Kang Chunhui's painting process relies on her deep understanding of pigments, and of how materials behave. Here we track the creation of a single painting, *Sumeru 25*. Over the course of about a month of email exchanges (23 January – 20 February 2025), Kang responded to my queries. Where I quote her, her responses have been lightly edited for clarity. The details presented here are only the beginning: there is so much more to learn! I am grateful to the artist for patiently answering my seemingly endless questions. Doubtless I shall have made some mistakes.

The form of *Sumeru No. 25* refers to a **peony** pressed under glass. Kang Chunhui pressed it as the starting point for a painting. She says “That was the first time I considered exploring the boundary of deformation, trying to figure out at what point of squeezing would it no longer be perceived as a flower.”⁷

The foundation of the painting is specially commissioned thick **xuan** paper from the Red Star *Xuan* Factory in Anhui, a locale that has been for centuries the center of paper production. *Xuan* is the main paper used for painting and calligraphy. Sometimes in the West it is referred to as “rice paper,” but it is actually made from bast fiber (a layer of strong fibers a couple layers in from the bark of a tree) taken from sandalwood trees, augmented by such materials as straw and bamboo. For Kang, because she will be

5, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

6, “Curator in Conversation with Kang Chunhui,” webinar organized by INKstudio, Beijing, 20 July 2024

7, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

washing it, the factory adds sizing made from glue and alum, and steams it twice. It is considered that **alum** will hold a layer of pigment stable when another layer is placed on top, so there will be no blurring.

Kang determines the outline of the peony and paints a layer of **ink** with exactly that silhouette, as the underpinnings for the red pigment. Ink is made with the soot from burnt pinewood or lampblack, with a binding agent, formed into sticks that are ground with water on an ink stone prior to use. She buys her ink and experiments with it. She likes the non-reflective lampblack ink from the Labrang Monastery in the Tibetan area of Gansu.⁸

The red in *Sumeru* is based on the color of **stars** as they evolve from red giant through red supergiant.⁹ (Figure 2) “It is a mixed pigment made from Tianshan Grand Canyon red clay, ochre, cochineal, and cinnabar, prepared separately and then mixed.”¹⁰ Previous versions of *Sumeru* red also included saffron and coral, but those were found to have little impact on the final color.¹¹ **Tianshan Grand Canyon red clay** and ochre are earthen pigments, taken from the soil around Kizil. “Due to the high salinity and alkalinity of the soil in Xinjiang, red clay needs to be ground and then repeatedly

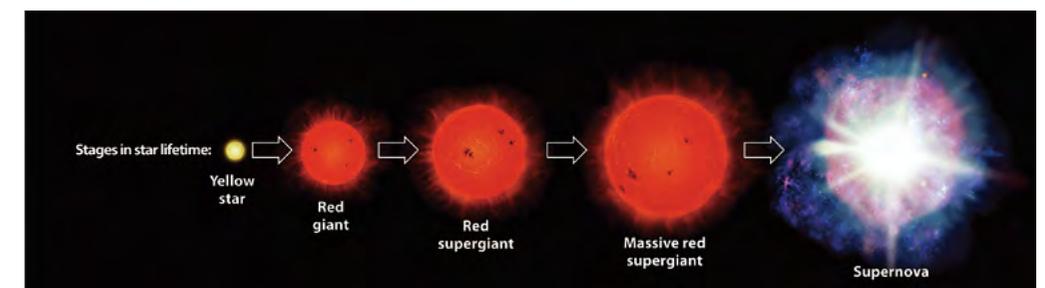


Figure 2 Stars as they evolve from red giant through to red supergiant. 恒星从红巨星演化为红超巨星的过程

8, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

9, “Curator in Conversation with Kang Chunhui,” webinar organized by INKstudio, Beijing, 20 July 2024

10, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

11, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

washed and precipitated with boiling water.”¹² (Figure 3) Ochres are natural materials composed of clay and silica/sand, and colored by iron oxide. The other pigments must be purchased and then processed.

Cochineal is a bright pink, carmine, made from the cochineal insect: it takes 150,000 insects to make one kilogram of pigment.¹³ Besides pigment for paint, cochineal can also be used for dyeing fabric and many foodstuffs. (Check on food ingredients labels for “cochineal” or “carmine.”) Cochineal originated in Mexico, then traded to Europe in the early sixteenth century. It first appeared in Chinese painting in the nineteenth century with the monicker “*Xiyang hong*,” or Western red, and is brighter than other Chinese pigments. Kang buys the bugs dried, “then grinds, soaks, and filters them, adding glue to make color sticks.”¹⁴ (Figure 4, 5)

Cinnabar pigment has been known in China since neolithic times, when it was used on oracle bones for divination, and was painted on bones in preparation for burial. It is one of the first pigments used in cultures around the world,



Figure 3 Kang Chunhui at the source of Tianshan Grand Canyon red clay at Kizil. 康春慧在克孜尔天山大峡谷红色黏土矿源地



Figure 4 An illustration by José Antonio de Alzate y Ramírez shows the Aztec art of collecting cochineal beetles to make red dye. 何塞·安东尼奥·德·阿尔萨特·伊·拉米雷斯 18 世纪所绘插图，描绘阿兹特克人采集胭脂虫以制取红色染料的传统工艺。

Figure 5 Dried cochineal insects awaiting grinding. 待研磨的干燥胭脂虫

since the tenth millennium or earlier, and it remained the most vivid and widely used red until the early twentieth century.¹⁵ The differentiation between the terms cinnabar and **vermilion** is unclear. Cinnabar is the mineral. Vermilion is the paint made from cinnabar, or just the dark, heavy, and most vivid paint. Cinnabar can also refer to the paint.

Cinnabar, red lead, and red ochre are the main pigments employed in the Kizil Gaves.¹⁶ The preparation of the pigment **vermilion** from cinnabar, an ore of oxidized mercury, is complicated. Particles of different sizes are separated through the process of levigation, which is also used to prepare other pigments: the mineral cinnabar is ground, then washed several times, letting finer particles float to the top and then skimming them off, leaving larger particles. (Figure 6) Conducted repeatedly, this process isolates larger and larger particles. Larger particles produce stronger pigment: Kang’s vermilion is dark



Figure 6 The artist Kang Chunhui grinding pigments. 艺术家研磨颜料

red and highly reflective. She also says she may buy cinnabar already prepared: “Since mercury needs to be removed from cinnabar, the cinnabar I use is also from the Labrang Monastery. Since no toxic materials are used in Thangka painting, the monks are extremely careful when making cinnabar. I just need to add glue when using them.”¹⁷ For *Sumeru*, Kang mixes vermilion with vermilion orange, a lighter vermilion with a yellowish cast.¹⁸

Kang employs different pigments of varying particle size throughout the painting. She explains that “Starting with large particles is like building a house on paper.”¹⁹ The pigment with the largest particles goes in the first layers, progressing upward to

12. Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

13. Michel Pastoureau, trans. by Jody Gladding, *Red: The History of a Color* (Princeton and Oxford: Princeton University Press, 2016), p. 131.

14. Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

15. Ellen Spindler, “The Story of Cinnabar and Vermilion (HgS) at the Met,” *Perspectives*, New York: The Metropolitan Museum, 2018. <https://www.metmuseum.org/perspectives/cinnabar-vermilion> (Accessed 8 February 2025)

16. The Indian-born British artist, Anish Kapoor, creates beguiling works of pure pigment inspired, like Kang, by temple paintings, in his case those of his native India.

17. Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

18. The Indian-born British artist, Anish Kapoor, creates beguiling works of pure pigment inspired, like Kang, by temple paintings, in his case those of his native India.

19. Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

pigment with small particles. The later layers produce the **olds** in the image, with shading created by applying pigments with different-sized particles, beginning with the largest, then working up to finer-grained pigment. Pigments with the larger particles are darker; with the smaller, they are lighter.

Kang deploys paint with the goal of rendering her **brushstrokes** invisible. So that the folds do not appear separated, for example, with a hard edge, she uses fine brushstrokes. The goal of applying unnoticeable brushstrokes opposes the general rule of Chinese painting, which is to display the artist's skill and temperament as expressed via the brushstroke.

As Kang paints the red area, she regularly pauses to **rinse the painting**. (Figure 7) "There are generally six to nine layers of pigment. After approximately the third layer, I air-dry it for three days, and then rinse the painting."²⁰ Placing it on the wall, she washes it gently with clean water. As she says, "usually this method of cleaning is more commonly used in paintings on silk. *Shuxuan* (processed *xuan* paper) also needs to be steamed to allow the glue-alum solution to penetrate the paper. [The paper factory did this to her paper.] When I started using thick mineral pigments, I found that there was a relatively large amount of floating color by the third application. [This is pigment that had not penetrated the paper.] Therefore, I began to rinse the painting surface [removing the pigment that had not adhered]. After rinsing many times, the merging of the mineral pigments and the paper began to produce a **velvety texture** similar to that of cloth, which is what I wanted."²¹ Being embedded in the paper, deeply integrated with it, the pigment particles are less likely to become loose over time, as sometimes happens with ancient paintings made with mineral pigment, where the binding agent may break down.



Figure 7 Rinsing the painting. 画作冲洗过程

20, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

21, Ibid.

Once the red flower is completed, Kang paints over it a light layer of ink. "Sumeru starts with ink and ends with ink. Because the metal particles in mineral pigments can reflect light [Vermillion is highly refractive.], I need to reduce the excessive reflection points."²² Then, prior to painting the white background, she has the work mounted onto a backing paper. She mounts the red before painting on the white, because the mounting process may slightly blur the boundaries between red and white.²³

Finally, Kang adds the white, **Cosmic Latte**, the averaged color of all the galaxies as seen from earth. She manufactures it from Kazakh white clay, chalk, clam shells, and dinosaur bones.²⁴ **The Kazakh white clay and chalk** she can take from the earth, the chalk being calcium carbonate, which can have a grey tinge. "Kazakh white clay is similar to kaolin and is traditionally used in local medicine. [Kaolin is the major ingredient in porcelain, and it was the basic ingredient in Kaopectate.] The method of high-temperature carbon burning is required to make its structure loose and remove impurities."²⁵ For **clam white**, Kang says the production "requires calcination, which demands a high temperature. I directly buy the powder, add glue, knead it, and steam it in a pot. Repeating this process three times can make color bars, which are ground for use. For other white pigments, they are made into powder, washed with water, filtered, and then directly mixed with glue for use. **Dragon bone** is the fossilized bones of ancient mammals such as elephants, rhinoceroses, and three-toed horses. It is a kind of traditional Chinese medicine. You can buy it in chunks at the pharmacy. Its colors range from light yellow to white to gray. Traditional Chinese medicine believes it has the effect of calming the nerves."²⁶ "I will make the particle size of these white raw materials extremely fine because their textures are relatively loose."²⁷

With her prepared white mix, Kang covers the unpainted area of the painting with just one or two coats, as white pigments are thick. Because of its "strong covering power, white is called the 'dominant color' in China. In my understanding, white is a very deep color."²⁸

22, Email exchanges between Kang Chunhui and Britta Erickson, 23 January 2025 – 20 February 2025.

23, Ibid.

24, Ibid.

25, Ibid.

26, Ibid.

27, Ibid.

28, Ibid.

灿然之红：康春慧《须弥》系列中的颜料与工艺

林似竹

康春慧目前的绘画创作涵盖了两个主要方向。一方面，她通过层层叠加的红色颜料，创造出天鹅绒般的质感，这便是以牡丹形态为基础的《须弥》系列。另一方面，她的另一部分作品则在色调上更为空灵，且表现性更强，主要采用工笔技法，传统上用于人物、动物和建筑的细致描绘。《隐逸的主角 No.2》（2022 - 2024）就是其工笔作品之一。在《须弥》系列中，那种令人陶醉的天鹅绒般的红色传达了牡丹花所象征的灿然荣耀。牡丹自隋唐以来便在中国文化中占据崇高地位，常被誉为“富贵荣华”，被视为花中之王，并在各种仪式中加以使用。

《须弥》系列的核心在于花朵褶皱的构成。褶皱之中，什么被隐藏，什么被揭示，其界限何在？康春慧在新疆乌鲁木齐长大，临近中国最早的佛教石窟——公元三至八世纪的克孜尔千佛洞。褶皱在克孜尔千佛洞的人物表现中占据重要地位，尤以衣物的褶皱为甚，例如《牧牛难陀》（五世纪）中的深红袍服（参考第 222 页 Figure 1）。克孜尔千佛洞的入口也如同一道褶皱，并无明确的界线区分内外，由此模糊了世俗与精神领域的边界。

在康春慧的眼中，边界有着多重的含义。她曾说：“我认为边界不仅仅是划分领土的线，而是连接不同领域的区域。这个理念源自于《须弥》系列。‘须弥’的名字源于‘芥子纳须弥’，意味着微观世界即是宇宙。”¹（须弥山是宇宙的中心，五峰圣山。）在作品中，存在视觉上的边界：红花映照于画中花，而画之意旨由此传达。同时，自然与人造之间也存在着一种重要的边界。《须弥》系列正是承载了这种模糊的边界概念，康春慧通过在褶皱处创造柔和的边缘，而非尖锐的界限，来表达这种模糊性。我们无法看到花朵的全貌：我们知道褶皱中隐藏着某种东西，却看不见，就像我们可能怀疑精神世界中潜藏着什么，却无从知晓。我们只能看到一部分，而这部分恰恰引发了我们的好奇

1, 引自作者与康春慧的邮件往来，2025 年 1 月 23 日至 2025 年 2 月 20 日。

和沉浸感。由此可以思考这样一个可能性：《须弥 No.25》中蕴含着宇宙，正如芥子亦然。

康春慧的绘画作品之所以具有深厚的意蕴，正是源于她对古法颜料的执着探索与严谨考究。她在龟兹石窟中研习古法颜料，逐渐成为这一领域的研究者。² 此般对颜料的理解并非一蹴而就，而是经过多年实验逐步深化。最初，她以孩童之心，将花瓣碾碎取色，随后转向岩石与矿物，取材于石窟周边的自然馈赠，构筑她独特的颜料体系。³ 除了龟兹地区常见的颜料外，她还潜心研究青金石、孔雀石、黄金等矿物颜料的提炼与应用，同时探索花瓣、胭脂虫、珍珠、贝壳等有机颜料的制作工艺。在她的作品《隐逸的主角 No.2》中，孔雀羽毛的光泽源自云母与珍珠颜料的微妙结合；在《隐逸的主角 No.4》（2024）中，她运用了青金石、绿松石、石青三者交织出深邃丝绒般的蓝色，同时辅以雄黄、雌黄、藤黄与藏红花，营造出丰富而层次分明的色彩效果。⁴ 直到十九世纪，艺术家仍需亲手研磨颜料，而商用颜料的普及使得这一繁复工序逐渐消失。康春慧对颜料的深刻理解，既源于她个人的实验探索，也得益于她对相关典籍的研读及对古代绘画颜料成分与技法的研究。她将颜料样本放置在窗台上，观察其在日光中的变化。部分颜料四年未有变化，而某些则随时间渐变，她根据这些观察调整创作方案，预设某些颜料在时间的流转中会产生的微妙变化。⁵ 例如，在《隐逸的主角 No.4》中，雄黄与雌黄的色彩便会随着时间的推移逐渐褪去。⁶

或许未来，康春慧应当著书立说，以阐释她对颜料的深刻理解、调制方法以及她的创作哲学。

2, 印度裔英国艺术家安尼施·卡普尔（Anish Kapoor）创作了一系列引人入胜的纯色颜料作品，灵感源自庙宇绘画，与康春慧类似，但他所参考的是自己故乡印度的视觉传统。

3, 引自作者与康春慧的邮件往来，2025 年 1 月 23 日至 2025 年 2 月 20 日。

4, “策展人对谈康春慧”，由墨斋主办的线上研讨会，2024 年 7 月 20 日。

5, 引自作者与康春慧的邮件往来，2025 年 1 月 23 日至 2025 年 2 月 20 日。

6, “策展人对谈康春慧”，由墨斋主办的线上研讨会，2024 年 7 月 20 日。

以《须弥 No.25》为例：探索绘画的工艺

康春慧的绘画工艺依赖于她对颜料的深刻理解以及对材料特性的精准把握。在此，我们追溯她的作品《须弥 No.25》的创作历程为例。在大约一个月的邮件交流中（2025年1月23日—2月20日），她耐心回应了我的诸多提问。文中所引用的她的回答已经过适度编辑，以确保表达的清晰度。本文所呈现的仅是探索的起点，关于她的创作方式，还有许多值得进一步研究的地方。我深感荣幸能得到康春慧的耐心解答，并感谢她对我无尽提问的包容。然而，文中难免仍有疏漏与误解之处，敬请指正。

《须弥 No.25》的形态源自一朵被压于玻璃之下的牡丹，康春慧以此作为绘画的起点。她说道：“那是我第一次尝试探索形变的边界，思考在挤压到何种程度时，它将不再被视作一朵花。”⁷

康春慧的绘画采用特别订制的厚宣纸，产自安徽红星宣纸厂——这一地区拥有数百年的造纸传统。宣纸是绘画和书法的主要用纸，在西方有时被称为“米纸”（rice paper），但实际上并非由稻米制成，而是取自檀木树的韧皮纤维（即树皮内部富有韧性的纤维层），并辅以稻草和竹子等材料。由于康春慧在创作过程中需要反复冲洗画面，工厂特别为她在纸张制作过程中加入明矾和动物胶，并进行两次蒸煮处理。明矾的作用在于稳定颜料，使多层颜料叠加时不至晕染。

作画时，康春慧首先勾勒牡丹的轮廓，并以墨绘制出与其完全一致的剪影，作为红色颜料的底色。墨由燃烧松木或油烟炭制成，再加入粘合剂，制成墨锭，使用时需在砚台上研磨调和。她尝试不同种类的墨，尤其偏爱来自甘肃藏区拉卜楞寺的哑光油烟墨。⁸

《须弥》系列的红色灵感源自恒星演化过程中色彩的变化，从红巨星到红超巨星的色调

7, 引自作者与康春慧的邮件往来，2025年1月23日至2025年2月20日。

8, 同上。

过渡（参考第225页 Figure 2）。⁹ 这种红色由新疆天山大峡谷的红色黏土、赭石、胭脂虫红和朱砂调配而成，每种颜料均经过独立加工后再混合。¹⁰ 早期配方中曾加入藏红花和珊瑚，但最终发现它们对色彩的影响甚微。¹¹ 天山大峡谷的红色黏土和赭石是天然矿物颜料，采自克孜尔地区的土壤（参考第226页 Figure 3）。由于新疆土壤的高盐碱含量，红色黏土需先研磨，再用沸水反复漂洗和沉淀，以去除杂质。¹² 赭石是一种富含铁氧化物的天然矿物，由黏土与二氧化硅（或沙）组成，其色彩来源于铁的氧化作用。其余颜料则需购入后再进行加工处理。

胭脂虫红是一种鲜艳的洋红色素，由胭脂虫提取而成。生产一公斤胭脂虫红颜料大约需要十五万只昆虫。¹³ 除了用于绘画，这种颜料还广泛应用于织物染色及食品加工（食品成分表上可能标注为“胭脂虫红”或“洋红”）。胭脂虫红最早起源于墨西哥，并于十六世纪初传入欧洲，十九世纪首次出现在中国绘画中，被称为“西洋红”，其色泽比传统中国颜料更加明亮。康春慧购入干燥的胭脂虫后，“经过研磨、浸泡、过滤，再加入动物胶，制成颜料条备用。”¹⁴（参考第226页 Figure 4, 5）

而**朱砂颜料**自新石器时代起便已在中国使用，甲骨卜辞常以朱砂涂绘，墓葬中的骨骼也常以朱砂染色。此外，朱砂也是世界各地文明最早使用的颜料之一，其历史可以追溯到一万年甚至更早，并直至二十世纪初一直是最鲜艳且使用最广泛的红色颜料。¹⁵ 然而，“朱砂”与“辰砂”在历史上的定义并不明晰。朱砂是一种矿物，而辰砂既可指以朱砂制成的颜料，也可泛指浓烈、厚重的红色颜料。朱砂本身也可以指颜料。

9, “策展人对谈康春慧”，由墨斋主办的线上研讨会，2024年7月20日。

10, 引自作者与康春慧的邮件往来，2025年1月23日至2025年2月20日。

11, 同上。

12, 同上。

13, Michel Pastoureau, trans. by Jody Gladding, Red: The History of a Color (Princeton and Oxford: Princeton University Press, 2016), p. 131.

14, 引自作者与康春慧的邮件往来，2025年1月23日至2025年2月20日。

15, Ellen Spindler, “The Story of Cinnabar and Vermilion (HgS) at the Met,” Perspectives, New York: The Metropolitan Museum, 2018. <https://www.metmuseum.org/perspectives/cinnabar-vermilion> (Accessed 8 February 2025)

在克孜尔石窟壁画中，朱砂、铅丹与红赭石是最常见的红色颜料。¹⁶ 辰砂颜料的制备工艺复杂。朱砂矿石（硫化汞矿）需经过水选法分离不同粒径的颗粒，这一方法也用于其他颜料的制备。矿石研磨后（参考第 227 页 Figure 6），反复洗涤，较细的颗粒悬浮于水面，被撇去，而较大颗粒则沉淀于底部。经过多次筛选，可得到不同粒径的颜料。较大颗粒的颜料颜色更深，显色更强烈。康春慧所用的辰砂颜料呈深红色并高度反光。她表示，有时也会直接购买已处理的朱砂颜料：“由于朱砂需要去除汞成分，我所使用的朱砂颜料来自拉卜楞寺。在唐卡绘画中，僧侣们对颜料的安全性极为谨慎，因此他们制作的朱砂不含有毒成分。我只需在使用前加入动物胶即可。”¹⁷ 在《须弥》系列的制作中，康春慧将辰砂与橘色辰砂混合，后者是一种带有黄色调的浅色辰砂颜料。

在绘画过程中，康春慧会使用不同粒径大小的颜料。她解释道：“从大颗粒开始，就像在纸上盖一座房子。”¹⁸ 最底层使用最大颗粒的颜料，随后逐渐叠加较小颗粒的颜料。较大的颗粒颜色更深，而较小的颗粒则较浅。这样的层层叠加，使画面呈现丰富的褶皱与光影变化。

她试图让笔触消隐，避免在褶皱边缘形成生硬的界线，转而运用细腻的笔法，使色彩柔和过渡。这一做法不同于传统中国画中以笔触展现艺术家个性的技法。

在绘制红色区域时，康春慧会定期暂停，对画面进行冲洗（参考第 232 页 Figure 7）。她解释道：“通常，我会叠加六至九层颜料。大约绘制到第三层后，我会让画作晾干三天，然后进行冲洗。”¹⁹ 她将画作固定在墙上，用清水轻柔地清洗表面。她进一步说明：“这种清洗方法通常用于绢本绘画。熟宣（即加工后的宣纸）也需要经过蒸汽处理，使明矾动物胶溶液更充分地渗透纸张。[纸厂在制作她的纸张时已完成了这一步。] 当我开始使用厚重的矿物颜料时，我发现涂至第三层后，仍有较多浮色未能完全渗透纸张。[即未完全吸附的颜料颗粒。] 因此，我开始用清水反复冲洗画面，以去除未固着的颜料。

16, 印度裔英国艺术家安尼施·卡普尔（Anish Kapoor）创作了一系列引人入胜的纯色颜料作品，灵感源自庙宇绘画，与康春慧类似，但他所参考的是自己故乡印度的视觉传统。

17, 引自作者与康春慧的邮件往来，2025 年 1 月 23 日至 2025 年 2 月 20 日。

18, 同上。

19, 同上。

在经过多次冲洗后，矿物颜料逐渐与纸张融合，呈现出类似织物的绒面质感，这正是我所追求的效果。”²⁰ 颜料嵌入纸张，与之深度融合，使得色彩更加稳定，不易随着时间剥落或松散。相比之下，古代矿物颜料绘制的画作有时会因粘合剂老化而导致颜料脱落，而康春慧的这一工艺有效地避免了这个问题。

在完成红色牡丹的绘制以后，她进而在其上叠加一层淡墨。“《须弥》始于墨，亦终于墨。由于矿物颜料中的金属颗粒会反射光线，[辰砂的折射率尤为高，] 我需要降低画面中过度的反光。”²¹ 在绘制白色背景之前，她会先将画作托裱在另一层衬纸上。之所以先完成红色部分再进行托裱，是因为这一工序可能会使红色与白色的交界稍显晕化，从而使画面过渡更加柔和。

最后，康春慧在画面上铺陈白色——“宇宙拿铁”（Cosmic Latte），这一色彩是科学家通过计算得出的宇宙平均色，即从地球观测到所有星系光的综合色调。她以哈萨克白黏土、白垩、蛤壳粉和恐龙骨粉调制这一色彩。其中，哈萨克白黏土和白垩可直接取自大地，白垩本质上是碳酸钙，通常略带灰色。她解释道：“哈萨克白黏土的特性与高岭土相似，传统上用于当地医学。[高岭土是瓷器的主要成分，也是胃药 Kaopectate 的基础成分。] 这种黏土需要经过高温碳烧，以改变其内部结构，使其更加松散，同时去除杂质。”²² 至于蛤白，康春慧表示，其制作过程涉及高温煅烧，需要极高的温度。她通常直接购买蛤壳粉末，加入动物胶，反复揉捏、蒸煮三次，制成色条，再研磨成粉末备用。至于其他白色颜料，她会将其研磨成细粉，经过水洗、过滤后，直接与动物胶混合使用。龙骨指的是史前哺乳动物的化石，例如大象、犀牛、三趾马等，在中医传统中被认为具有安神定心的功效。它可以在药店以整块购得，颜色从浅黄色至白色或灰色不等。康春慧表示：“我会将这些白色颜料研磨得极其细腻，因为它们的质地相对松散，需确保其均匀附着在画面上。”²³

康春慧用调制好的白色颜料轻覆未上色的画面，仅施加一至两层，因为白色颜料质地厚

20, 引自作者与康春慧的邮件往来，2025 年 1 月 23 日至 2025 年 2 月 20 日。

21, 同上。

22, 同上。

23, 同上。

重，覆盖力极强。她解释道：“在中国绘画中，白色因其极强的遮盖力，被称为‘主色’。在我看来，白色是一种极其深邃的颜色。”²⁴

（中文翻译：褚育衫）

²⁴， 引自作者与康春慧的邮件往来，2025年1月23日至2025年2月20日。

FLUID BOUNDARIES: ENCOUNTERING THE UNFAMILIAR WITHIN ONESELF

Nataline Colonnello and Kang Chunhui
September 7, 2024

Conducted after the conclusion of “Observing My Distant Self”—Kang Chunhui’s international debut solo exhibition at INKstudio (May 25–August 30, 2024)—this interview with curator Nataline Colonnello serves as both a reflective exercise and a conceptual prelude to the artist’s next creative phase. The exhibition provided Kang with a rare opportunity to observe the convergence of her multimedia installations and pictorial ink works from the previous eighteen months, offering a moment of critical distance from her own practice. This dialogue not only contextualizes her work within contemporary Chinese ink art but also situates it within broader global artistic and intellectual frameworks.

At the core of the discussion is the concept of boundaries, both as abstract constructs and physical demarcations. Kang interrogates how notions of distance, identity, and cultural inheritance are shaped through processes of negotiation, resistance, and imaginative reconstruction. She explores the dynamic interplay between tradition and innovation, positioning her work at the intersection of historical continuity and experimental materiality. Her practice reveals a deep engagement with alchemical transformations, from the transmutation of mineral and organic pigments to the layered processes that define her artistic output.

Equally central is her investigation into time—not as a linear or accelerated force but as an immersive, cyclical experience. Her paintings construct a direct temporal imagery, an articulation of time that is not merely inferred from movement but rather felt as an embodied presence. In contrast, her video works reject the tendency to compress or accelerate time, instead inviting the viewer into a durational encounter with slowness and subtle transformation.

Through these inquiries, Kang navigates the tension between the self and the unfamiliar, between cultural specificity and universal perception. The interview

ultimately foregrounds her evolving artistic trajectory, underscoring the ways in which her practice continues to interrogate the fluid, often ambiguous boundaries between perception, materiality, and identity.

Nataline Colonnello: Kang Chunhui, your multimedia installation “Observing My Distant Self 73°40'E~96°23'E 34°25'N~48°10'N,” (2019–2023) presents a compelling intersection of personal memory, cultural heritage, and artistic innovation. Could you elaborate on how this work negotiates the liminal spaces between your subjective experience and the collective history embedded in these Xinjiang locations?

Kang Chunhui: This process resembles a form of “archaeology,” which, to me, is a kind of “historical archaeology.” Unlike archaeology that begins with negation, this type requires careful examination and organization because new questions constantly arise that demand new answers. Development and heritage are closely interconnected; many artistic creations originate from reflections on and excavations of history. These eight works all revolve around the theme of “boundaries.” They expand outward from the “self,” only to contract and return to the “self” again, reflecting my own experiences. Through personal growth, one can understand the history of the world and perceive their own transformations. This aligns with what I have always felt: understanding the world through depiction.

In my childhood, I was exposed to diverse cultures: seeing people of different ethnicities daily, hearing different languages, and observing the ever-shifting proximity of Mount Muztagh Ata. I started with brushstrokes, using Chinese calligraphy brushes at home, then transitioned to using fountain pens at school—it was all second nature to me. It was only during my university years in Jiangnan that I truly began to appreciate Xinjiang for the first time: its vast deserts and expansive landscapes offered a tangible perspective of contrast and difference. Later, my time in Seoul deepened my understanding of China: its history and culture. In such perspective of contrasts, I discovered the shared connections between people and cultures. Culture, in essence, is an environment created by a group to foster their own comfort. Coexistence is about mutual embrace and interaction, not about domination or assimilation.

Ji Xianlin once said, “Kucha is the only place in the world where ancient Indian,

Greco-Roman, Persian, and Han-Tang civilizations converge.”¹ This statement is not an exaggeration. My first impression of the Kizil Caves was intensely profound, and over time, I came to feel the flow and integration of history through works from different eras. This perspective has significantly influenced my own creative process. As Feng Youlan explained in *A Short History of Chinese Philosophy*, the collision and exchange of different cultures often serve as critical opportunities for innovation in philosophy and art.² The many cultures carried on by history are the result of such exchanges and collisions, providing a rich foundation for my work.

NC: The precise geographical coordinates in your installation’s title suggest a tension between specificity and universality. How does this cartographic framing relate to your exploration of identity, art history, and place in a broader international art context?

KCH: The Xinjiang project is not a simple departure-arrival trajectory but exists in the space in between. Cultural environments shape identity, but identity, in turn, drives the transformation of places or assigns them meaning. This meaning aligns with individual needs or perceptions born from identity, imbuing locations with spiritual value that transcends their physical nature.

The title seeks to capture not only its unique sense of place but also to emphasize that it stems from tangible action rather than abstract concepts. This tension lies between lived memory and imagined space. For me, it feels like a ritual—throughout the creative process, I continuously explore the interplay between the internal and external, the mind and the body. At times, the body leads the mind, and at other times, the reverse. The geographic coordinates are precise, embodying the natural landscape, cultural traditions, and historical distinctiveness of the region, yet the emotions they evoke are universal. These include reflections on the relationship between nature and humanity, insights into life and time, and

1, Ji Xianlin (1911–2009) was a renowned Chinese historian, linguist and Indologist who made significant contributions to the study of the Silk Road and ancient Central Asian civilizations. See: Ji, Xianlin. (1998). "The Unique Confluence of Ancient Civilizations in Qiuqi," *Journal of Silk Road Studies*, 12(3), pp. 45–52. See also: Ji Xianlin (2010). *The Complete Works of Ji Xianlin: Volume 16*. Edited by The Editorial and Publishing Committee of the *Complete Works of Ji Xianlin*. Taipei: Foreign Language Teaching and Research Press, p. 45.

2, See: Feng Youlan (or Fung Yu-Lan), (1948). *A Short History of Chinese Philosophy*. New York: Free Press.

an aspiration to transcend regional and cultural boundaries, resonating with audiences from diverse backgrounds. As the creative flow naturally unfolds, new discoveries emerge—this, to me, is a form of map-making.

NC: Your engagement with Lop Nur seems to embody a microcosm of broader themes in your practice. How does this site, with its layered narratives of cultural exchange and ecological transformation, inform your understanding of artistic creation as a form of palimpsest?

KCH: Lop Nur holds a unique significance, not only for its myths, legends, and symbolic meaning in mythology but also for its rapid, human-induced transformations. These changes reveal an openness and diversity that profoundly influence me. From the very beginning of my artistic practice, I have never confined myself to specific subject matter—ranging from flowers to figures, landscapes, myths, and historical texts. What remains constant is a sensitivity to materials and depictions of “roots.” The “roots” I refer to is more like a “self-sufficient line,” a kind of *cunfa* (brushstroke texture), or a flux. This idea inspired the title of my “Root of All Life” series, derived from Zhuangzi’s *On the Equality of Things*: “All things are thus, each returns to its root.”³ It evokes an image of an entangled strut angle, much like philosopher and sociologist Ted Nelson’s famous quote: “Everything is deeply intertwined.”⁴ This visualization connects my body and my works.

Lop Nur makes me imagine returning to an origin, a primordial chaos before any myth, unburdened by fragmented details and instead in a state of calm clarity. From this state, everything springs forth—soaring upward, diving deeply into the depths...

3, The phrase “万物云云，各复其根” originates from the “Zaiyou” chapter of the ancient Chinese text *Zhuangzi* (476–221 BC), a philosophical, literary, and religious classic named for its traditional author, Zhuang Zhou (or Zhuangzi). This passage reflects the Daoist concept that all entities emerge from and ultimately return to the *Dao*, emphasizing the cyclical nature of existence.

4, See original quote: “People keep pretending they can make things deeply hierarchical, categorizable and sequential when they can’t. Everything is deeply intertwined.” In: Nelson, T. (1974). *Computer Lib/Dream Machines* (1st ed.). South Bend: The Distributors, p. DM45.

NC: Your work consistently challenges the boundaries of traditional Chinese painting while engaging with diverse cultural influences. How do you position your practice within the ongoing discourse of contemporary Chinese art's relationship to tradition and globalization?

KCH: Boundaries are fluid zones, and the changes in boundaries within my work are visual expressions of my perception of them. I have always sought to expand the limitations of Chinese painting, but this must be approached with caution. Overly open boundaries risk losing the capacity for closure, thereby erasing uniqueness—a key issue of globalization. As Byung-Chul Han notes in *The Disappearance of Rituals*, “The endless conjunction celebrated by Deleuze is ultimately destructive. It leads to a cancerous proliferation of the same, even to the hell of the same.”⁵ However, I believe the situation is different in the realm of art. Hyper-art should not diminish diversity but instead generate new forms through diversity and difference. In this sense, globalization and diversity are not inherently contradictory.⁶

While various elements overlap and permeate within the broad zones of boundaries, once outside these zones, distinctions become clear. Techniques in brushwork and artistic moods have shifted across dynasties, but the cultural essence remains at the core of Chinese painting. This core continuously expands through cultural integration, transcending material and formal dimensions. This process has repeated throughout history—without artists from rather remote regions, we would not have the unique style of the Kizil murals. This resonates

5, See: Han, Byung-Chul (2020). *The Disappearance of Rituals: A Topology of the Present*. Cambridge and Medford: Polity Press, p. 34.

6, Kang Chunhui explains her view on Hyper-art in a WeChat message to the author on February 7, 2025: “In the past, discussions around globalization often focused on concepts like ‘trans-’ (跨) and ‘inter-’ (间), such as ‘transcultural’ or ‘interdisciplinary.’ However, I believe we are now moving toward the concept of ‘hyper-’ (超). Compared to ‘trans-,’ which emphasizes crossing boundaries, ‘hyper-’ is more about coexistence and synchronic interweaving. It resembles the fissures that form along traditional boundaries, allowing permeability and loosening rigid divisions. Interestingly, the prefix ‘hyphe’ (as in ‘hyper’) also relates to mycelium and fabric—just as when Ted Nelson introduced the idea of ‘hypertext,’ he suggested that ‘in a certain sense, topics do not truly exist.’ Mycelial networks and woven structures lack a fixed center, though tangible forms may emerge sporadically. This aligns with my reflections on spatial boundaries. Art, as a form of perception, is more capable of breaking away from traditional cultural structures. Yet, I am not entirely certain—what I currently describe as ‘hyper-art’ is merely a provisional term for an evolving sense of indeterminacy within artistic phenomena. Even time itself seems to lose its boundaries, increasingly revealing itself as a human construct. Of course, this notion is not unfamiliar in East Asian or Chinese cultural history. Ancient Chinese literati often sought to detach objects from mundane temporality, as seen in their admiration for antiquities or Taihu stones, both of which embody a kind of temporal transcendence. The classical Daoist concept of *xinzhai* (心齋, ‘fasting of the mind’) similarly conveys an intense sense of ‘hyper-ness,’ where the self is already integrated with external time and space. However, I do not believe that ‘hyper-art’ diminishes diversity. On the contrary, it depends on the differences among elements to generate new forms—something unattainable through an insistence on purity. In a way, this might even be seen as a process of ‘re-purification.’”

with Hegel’s observation in his *Lectures on the Philosophy of History*, where he suggests that the formation of the Greek world was shaped by encounters with the foreign—by both external strangers and an internal sense of estrangement.⁷

The development of technology and periods of multiculturalism have further expanded the scope of Chinese painting, not only in traditional media but also through centuries of material, technical, and intellectual exchanges. Since the advent of moving images, this expansion has become even more direct. Video, for instance, creates a closed, temporary space, whereas painting [within the video] offers an extension of visibility beyond the screen. In my multimedia installation “Observing My Distant Self,” the painted works within video and the paintings in real-world spaces link this closed, temporary space with physical reality. I aim to construct a form of direct temporal imagery, an image that conveys the perception of present time not merely deduced from motion but felt viscerally. This perception of time is universal and not tied to any specific cultural context. My video works do not accelerate the flow of time but invite viewers to experience and discover time through the slow motion of objects in the video: leaves rustling in the wind, clouds drifting, or the gradual play of light. This allows the audience to “stay” in the present moment, fostering a sense of dwelling in the present.

NC: The concept of temporal and spatial dislocation in “Observing My Distant

7, See: Hegel, G.W.F. (1837). *Lectures on the Philosophy of History*. Translated by J. Sibree. London: George Bell & Sons, pp. 253–258. In this work, Hegel suggests that the Greek world emerged through a dialectic of self-discovery and alienation. He argues that the Greeks, unlike earlier civilizations, did not perceive foreign influences as wholly external but integrated them into their own self-conception. This process of self-strangeness—encountering the unfamiliar within oneself—was central to their cultural and philosophical development. Hegel sees this as a necessary stage in the evolution of historical consciousness, where the Greek spirit both assimilated and transcended external influences, shaping its unique identity.

Self” echoes contemporary theories of heterotopia and non-places.^{8,9} How does this framework of self-observation from a distance relate to your understanding of artistic subjectivity in the 21st century?

KGH: In today’s world, “hyper-culture” seems unavoidable, but China has long had its own experiential guidance: the *Peach Blossom Spring*, an allegorical refuge, a place for emotional and spiritual connection, as encapsulated in the line, “Where my heart is at peace, there is my home.”^{10,11}

This act of “observing oneself from a distance” is not reflexive, nor is it a return in any conventional sense. It is closer to the process of self-formation. The “self” is shaped—we are all influenced by the times, either actively or passively. Occasionally stepping outside of oneself to maintain a sense of distance is intriguing. This requires a semi-liminal space, existing between the real and the unreal. Across history and cultures, such spaces for emotional refuge have existed, Gardens, for instance, manifest spiritual essence within finite physical confines. They function as temporary havens, much like the passage in *The Analects*: “In late spring, when the spring clothes have been completed, I would go with five or six grown-ups and six or seven boys to bathe in the Yi River, enjoy the breeze

8, The concept of heterotopia was primarily developed by French philosopher Michel Foucault in his conference *Des Espaces Autres (Of Other Spaces)*, delivered in 1967. Published in: Foucault, M. (1984). *Of Other Spaces, Heterotopias*. Translated from *Architecture, Mouvement, Continuité No. 5*, pp. 46-49. Foucault’s concept of ‘heterotopia’ describes spaces that exist in all cultures but are somehow “other” - places that are simultaneously physical and mental. They are real spaces that function as counter-sites, a kind of realized utopia where all other real places within the culture are simultaneously represented, contested, and inverted. Classic examples include cemeteries, prisons, asylums, museums, and libraries.

9, The concept of non-places was introduced by French anthropologist Marc Augé in *Non-lieux: Introduction à Une Anthropologie de la Surmodernité* (1992), later translated to English as *Non-Places: Introduction to an Anthropology of Supermodernity* (1995). New York: Verso. Non-places are transient spaces of “supermodernity” that lack the meaningful qualities of traditional places. Unlike locations rich in history and social meaning, these spaces – airports, shopping malls, highways, chain hotels – serve only as points of transit or commerce, marked by standardized interactions and an absence of lasting human connections.

10, *Táohuāyuán*, (桃花源, Peach Blossom Spring) refers to an idealized pastoral utopia in Chinese literature and philosophy, first described by Tao Yuanming in his 5th-century prose-poem. Su Shi’s line reinterprets this concept, shifting from a physical paradise to a state of inner tranquility. While the original *Táohuāyuán* represented a hidden utopian society removed from worldly troubles, Su Shi internalizes this ideal, suggesting that one’s true home is found not in a physical location but in the cultivation of inner peace. This reflects the synthesis of Daoist ideals of natural harmony with Buddhist concepts of detachment and Chan Buddhist emphasis on finding enlightenment in one’s immediate experience.

11, See: Zou Tongqing and Wang Zongtang, *A Chronological and Annotated Collection of Su Shi’s Ci Poetry* (2016), Su Shi’s “Dingfengbo: On Returning from the South Sea, Presented to Yu Niang, Wang Dingguo’s Maid” Beijing: Zhonghua Book Company.

on the Rain Dance altar, and then return home singing.”¹² In Chinese painting, the moving-point perspective evokes something akin to Adorno’s “Konstellation,” a hyper-space that invites a genuine, almost dream-like perception, making it a contemporary *Peach Blossom Spring*.¹³ As someone who dreams frequently, I’ve often wondered if reproducing the poems or artworks I create in my dreams upon waking might count as plagiarism. It raises questions similar to the those in *The Butterfly Dream*: Is it Zhuang Zhou dreaming of being a butterfly, or the butterfly dreaming of being Zhuang Zhou?

This world is not the *Peach Blossom Spring*, but such spaces exist everywhere. For the ancients, the *Peach Blossom Spring* might have represented a utopia, much like *Arcadia* in Virgil’s *Georgics*. Yet today, I feel the *Peach Blossom Spring* exists in fragments, allowing us to enter and exit these spaces within the fractured moments of our daily lives. This sense of fragmented yet recurring refuge parallels my experience in Kuqa’s old town and the layers of my works created there, from paintings to mirrors. In *The Faber Book of Utopias*, John Carey included *Peach Blossom Spring* while omitting any mention of Foucault, perhaps offering a more precise delineation between utopia and heterotopia.¹⁴

For me, this boundary is more fluid. My works remain rooted in reality, and the spaces in them function much like physical gardens—requiring both physical and intellectual labor, while embodying the sensation of *yi* (ease or transcendence).¹⁵

12, See: Yang Bojun, *Annotated Translation of the Analects* (2016), Beijing: Zhonghua Book Company.

13, Adorno developed the concept of ‘Konstellation’ (Constellation) primarily in *Negative Dialektik* (Negative Dialectics), (1966) and *Zur Metakritik der Erkenntnistheorie. Studien über Husserl und die phänomenologischen Antinomien* (1956). The concept draws from Walter Benjamin’s earlier work on “constellations” in *Ursprung des deutschen Trauerspiels* (The Origin of German Tragic Drama, 1928). For Adorno, ‘Konstellation’ represents a methodological approach where concepts cluster around an object of inquiry without attempting to define it completely. Unlike traditional philosophical definitions that try to subsume objects under concepts, constellations allow multiple concepts to illuminate different aspects of an object while preserving its particularity. The idea emphasizes that truth is not captured through single, fixed definitions but through the dynamic interrelation of concepts that together shed light on a phenomenon from different angles. This approach is central to Adorno’s negative dialectics and his critique of identity thinking.

14, See: Carey, J. (1999). *The Faber Book of Utopias*. London: Faber & Faber, p. 36. In this work, Carey explores various utopian visions throughout history, curating texts that present idealized societies. His inclusion of Tao Yuanming’s *Peach Blossom Spring* and exclusion of Michel Foucault’s writings suggests a deliberate distinction between utopias and heterotopias.

15, *Yi* (逸) is a classical Chinese aesthetic and philosophical concept often translated as “ease” or “transcendence.” It conveys a sense of effortless spontaneity, freedom from constraints, and a refined detachment from the mundane. In art and literature, *yi* suggests an unforced, flowing quality that embodies both mastery and a spirit of liberation, often associated with scholars, poets, and artists who seek harmony beyond worldly concerns.

NC: The “Kizilgaha Beacon” segment appears to function as a nexus between historical artifact and contemporary artistic intervention. How does this work contribute to the ongoing dialogue about the role of site-specificity and cultural heritage in contemporary art practices?

KCH: In the *Rites of Zhou*, there are records of beacon towers being used during the Western Zhou period to relay urgent border defense messages.^{16,17} *The Records of the Western Regions* contains the earliest detailed accounts of the beacon system established by Emperor Wu of Han, describing its structure as “a beacon every five li, a signal mound every ten li, a fortress every thirty li, and a city every hundred li.”¹⁸ Additionally, in the *Regulations on Beacon Signals in the Frontier*, the specific timing, speed, and gradation of signal transmission were clearly stipulated.¹⁹ This extensive system, stretching from points to lines and planes, connected the Central Plains to the Western Regions through the Hexi Corridor with great precision and speed. Historical accounts and archaeological findings along this route affirm the density of historical activity within this vast network.

One can imagine the vantage point from a beacon tower, overlooking the land as signals of smoke and fire traverse from point to point, forming lines and clusters, mingling with the stars above. Like the underground spread of bamboo roots, this invisible network carries a vitality that transcends history and spans time. This imagery inspired my use of ink bamboo and nighttime photography. In darkness, any imagination of light holds poetic significance. History, much like darkness, obscures and buries the majority of events. Just as we gaze at the stars and ponder the boundlessness of the universe, history offers infinite possibilities for interpretation. In my works, I frequently engage with and reimagine history. The relic forms in my “Flowers the Whole Year” series, or the ancient paintings

16, *Zhōulǐ* (周礼), or the *Rites of Zhou*, is a Confucian classic that documents the laws and institutions of the Zhou Dynasty (c. 1046–256 BCE) and elucidates political philosophy.

17, See: Gansu Provincial Institute of Cultural Relics and Archaeology and Institute of History, Chinese Academy of Social Sciences (eds.), *New Documents from Juyan: The Office of the Jiaqu Marquis* (1994), Beijing: Zhonghua Book Company.

18, *The Great Tang Records on the Western Regions* 《大唐西域记》 is a travelogue by the Tang-dynasty Buddhist monk Xuanzang (600/602–664), documenting his journey to India. It provides detailed accounts of geography, politics, culture, and religious practices across Central and South Asia, serving as a crucial historical source on the region.

19, *Regulations on Beacon Signals in the Frontier* 《塞上烽火品约》 is a historical document outlining the protocols for transmitting emergency signals via beacon towers, specifying their timing, speed, and hierarchical levels within the Han dynasty’s early warning system.

referenced in “The Hidden Protagonist,” represent my silent dialogues with history: speculating, imagining, selecting, feeling, empathizing. These interactions with history are a deeply personal and creative process.

NC: In “The Hidden Protagonist” series, you create a complex iconographic network linking diverse cultural traditions. How does this syncretic approach challenge or expand traditional art historical narratives, particularly in relation to the representation of mythological figures across cultures?

KCH: This is a process of “re-recognition,” where glimpses of constant and unchanging expressions can be found within the images of various civilizations’ pasts. It is like searching for an invisible “symbol,” something that today’s world greatly lacks. The flow and information dominating our present reality have little need for re-recognition, leaving creative imagery and metaphors scarce. Contingency is overly exaggerated, but I have always believed that sustained experience is more significant. The “protagonists” in “The Hidden Protagonist” series are precisely these stable expressions I have sought out. These constants should not be laid bare or rendered transparent; to do so would strip art of its mystique and reduce it to the mundane. Therefore, they require “reclusion.” This process, with its repetitions, is deeply enjoyable and unconsciously immerses me entirely in the “present.” As Kierkegaard said in his book *Repetition*, “Hope is a new garment, starched and stiff and glittering, yet one has never had it on, and hence one does not know how it will become one and how it fits. Recollection is a discarded garment, which beautiful as it may be, does not fit, for one has outgrown it. Repetition is an imperishable garment, which fits snugly and comfortably, neither too tight nor too loose.”²⁰

I constantly sense the connections between different times, spaces, and cultures. These connections appear faintly in the works of artists across different cultural periods. Art history is not merely about representing artists or their works; rather, it is about discovering the subtext beyond the surface of the art. These faint and subtle connections are the most vital parts of art history.

20, Kierkegaard S. (1946). *Repetition: An Essay in Experimental Psychology*. Princeton: Princeton University Press, p. 4.

NC: Your reinterpretation of Huang Gongwang's work in *The Hidden Protagonist: Mount Fuchun* seems to engage with the concept of transhistorical dialogue in art. How do you see this work contributing to the ongoing evolution of Chinese landscape painting traditions in a contemporary context?

KCH: Huang Gongwang's evocative landscape reflects a departure from the real world, slowly unfolding like moving images, offering different perspectives and time-spaces. This work requires a kind of "spiritual wandering" akin to ancient Chinese practices—moving only as little as possible to avoid disturbing the internal process. As historian Arnold Toynbee once said, "Nomads are those who do not move."²¹ I want to engage with the ancients and nature in the most indirect way. Huang Gongwang, or the ancients in general, have lifted me up, and those gentle sensations bring me peace. But this is not just about communication; it is also about resistance: there is a profound relationship between symbols, materials, and life. Throughout history, female artists and their works have been silently buried, which indicates that we need to be seen. This is like Wittgenstein's distinction between "looking" and "seeing," which are two different levels. The choice of the cochineal pink (from female cochineal) reflects this reason: the opposite of ink is not blank space but pink. In the unique lines I create, the essence of the *Dwelling in the Fuchun Mountains* also appears, and this is where the meaning lies. In this work, I abandoned the glossy feel and sought a simple, plain, and gentle line quality that resonates with the spiritual realm of the historical work. These are more Eastern lines, not directly related to contours, and the artwork is no longer divided into foreground and background but becomes a shifting interplay of fullness and emptiness. At the same time, I explore the unique light and texture of line-based painting, reflecting the flow of time, seasons, and transformations.

For me, the most captivating aspect is the continuous movement of things that seem almost still. The water rests, the mountain stays, the heavens and earth unite. The changes are unpredictable. Landscape will ultimately be the deepest emotional expression, and in this regard, I am aligned with the ancients. The tradition of landscape is not just about brushwork and composition, nor is it a conceptual dispute. This landscape itself is not "substantial," not about scenery, but rather it is spiritual. Emotion is infinitely close, space is infinitely far. Our sense of "distance"

21, See: Toynbee, A. (1972). *A Study of History*. London: Oxford University Press, p. 132.

to the "distant" is far too close compared to that of the ancients. But shaping this sense of distance requires ongoing dialogue, resistance, deconstruction, and imagination.

NC: The "Sumeru" series appears to explore the materiality of painting through its focus on folds and pigments. How does this investigation relate to broader conversations about medium specificity and the ontology of painting in contemporary art?

KCH: For me, art is a combination of materiality, technique, and emotion. Materiality and technique belong to the physical realm. In Chinese painting, materiality encompasses more than just the visible aspects of the completed work—such as paper, ink, and color. It also includes the less immediately visible but directly related elements: brushes, inkstones, mounting, and the initial choice of dimensions for the work. These decisions carry a unique material significance. The choice of technique also involves the medium—whether it's video, painting, sculpture, or another form. Each mode of expression inherently possesses its own singularity, not as a binary conceptual distinction but as something tied to emotion. When I begin a painting, I almost always start from the scale and structure of the work—what the ancients referred to as "managing composition" (*jingying weizhi*)—because this directly relates to my personal experience and emotional expression. Based on this foundation, I choose pigments, whether animal-based, plant-based, or mineral-based, which directly affect the visual depth and luminosity or transparency. Then I determine the appropriate paper for these pigments, considering factors such as the material, composition, thickness, and production methods of *xuan* paper. Afterward, I decide on the inkstone to achieve the desired fineness of grinding, and finally, I choose brushes based on their elasticity, water retention, and whether they are new or worn.

For other media, such as video, the selection is directly tied to time. Painting operates at the speed of light; it does not require a duration. I choose video only when the experience necessitates a sense of time. As a result, I produce relatively few video works.

The folds in "Sumeru" are not entirely conceptual; they originated from the

deformation of red blossoms in the “Flowers the Whole Year” series. This was an exploration of the boundaries of transformation in Chinese painting. Artists such as Bada Shanren and Chen Hongshou have engaged with this issue of transformation, examining the threshold between the recognizable and the unrecognizable. In Chinese painting, transformation is not connected to geometric abstraction or conceptuality but exists in the realm between resemblance and non-resemblance. Each petal in my works eventually acquires its unique curve and fold, forming their final connections and allowing me to imagine the space within each fold and expansion.

Regarding the spatial imagination of “folds”: while the paper and pigments are densely interwoven, the imagined inner spaces allow one to breathe freely. This is a boundary relationship defined by of mutual permeation, where each *fold* harbors its own distinct solidity. Conceptually, this differs from Deleuze’s “*monads without windows*” and instead resembles a *rhizomatic* network—endlessly sprawling.²² Although there is historical continuity in my work, I do not explore the relationships among power, knowledge, subjectification, and force. Instead, my work reflects the Chinese cultural understanding of self and relationality. For example, the Chinese character for “person” (*ren*) does not merely denote a physical individual but gestures toward a state of being, one that implies openness and interconnection.

NC: Your alchemical approach to pigments suggests a deep engagement with the materiality of your medium. How does this process-oriented aspect of your practice relate to contemporary discourses on craft and conceptualism in art?

KCH: The creation of pigments is not merely about the transformation of materials, but an attempt to convert natural substances into a higher form of matter. This process is wonderful and worth anticipating. The choice and preparation of materials directly influence the expression of the work, maximizing

22. See: Gilles Deleuze, *The Fold: Leibniz and the Baroque*, Lecture 09, February 03, 1987. A *monad*, in Leibniz’s philosophy, is a fundamental, indivisible unit of reality, like a self-contained point of perception. In his work, Deleuze’s phrase “*monads without windows*” reinterprets this concept: while Leibniz saw *monads* as closed but mirroring the universe internally, Deleuze emphasizes continuous variation and internal folds, making them dynamic rather than static. This suggests that subjectivity and perception arise not from direct interaction but from internal differentiation and transformation.

the unique beauty of each material to achieve a harmonious expression both visually and spiritually. The pigments I create are neither simply *materia* nor deeply rooted in an over-analysis of color.

Alchemy and Chinese Daoist elixir refinement share many similarities. However, the purpose of Daoist alchemy is broader, extending beyond precious metals to include all substances—plants, animals, and minerals—as potential ingredients from the perspective of immortality cultivation. The process of creating and using pigments also carries these characteristics of seeking the *Way (dao)*. From the selection of raw materials to grinding and preparation, each material has its own method. Many techniques can be referenced, such as the dyeing processes of various countries and even the making of glazes. Take white as an example: in ancient China, it was called *dà sè* (great color) because of its strong covering power. Its main ingredients included clam white, chalk white, and dragon bone, which are both mineral and animal-based.²³ The production process requires repeated pounding and steaming to achieve a fine and gentle texture.

I prefer to make many colors into color tablets, which I then grind using an inkstone. In recent years, I have tried using naturally fermented colors, which have a more delicate and warm feeling than traditional pigments. When we talk about mineral pigments, we first think of murals and their rugged texture, but mineral pigments can also be soft and delicate. This will be part of my new series in the future.

The easy availability of high-purity pigments is only a phenomenon that has existed for the last century. The high-saturation colors that we now take for granted are products of industrialization and commercialization, which have led us to overlook the preciousness of color. Handcraft also reminds me to cherish everything that is attainable and to make the most of what is available.

NC: The interplay between traditional techniques and contemporary sensibilities in

23. *Lóng gǔ* (龙骨, dragon bone) white pigment was traditionally made from ground cattle, water buffalo, and horse bones. Despite its mythical name, the pigment consisted of finely processed animal bones, serving both as a white coloration and ground layer in traditional Chinese painting and calligraphy, prized for its warm white tone and ability to create a smooth surface for ink work.

your work raises questions about temporality in artistic practice. How do you navigate the complex relationship between historical continuity and rupture in your creative process?

KCH: In contemporary art, concepts, emotions, and experiences are all important. This inevitably brings us back to the familiar discussion of *gongbi*, or “meticulous brush” painting, and *xieyi*, or “calligraphically expressive” painting. The technical essence of these painting styles lies in the *gong* (meticulous sketching) and the *xie* (calligraphic writing), but the true core of Chinese art resides in the *yi* (vital spirit). All techniques of *gong* and *xie* ultimately serve the expression of *yi*. Every era introduces its own deviations and escapist tendencies, and these are what make art intriguing. What I am exploring here is a hypothesis: *gongbi* and *xieyi* both are visual and spiritual; neither should be reduced to the other, and they exist in a complementary relationship.

Overly excessive or dispassionate depiction stifles vitality. Scholar Tong Shuye once noted in the context of the Southern and Northern Schools debate: “[Art of] the Yuan Dynasty focused on ‘spirit’ and ‘essence’ in its ink play, while [that of] Song Dynasty emphasized ‘principles’ and ‘methods’ in its meticulous technique.”²⁴ From the Yuan Four Masters elevated by Dong Qichang to the dominance of literati painting, and to the early 20th century when intellectual figures like Kang Youwei, Lu Xun, and Cai Yuanpei criticized literati painting and advocated a return to Song-dynasty styles, these cycles represent recurring historical patterns. Setting aside such “trends,” ink painting should ideally integrate both approaches.

Chinese art history often reveals insights into broader human history. For example, the development of blue-and-green landscape painting is closely tied to the history of the Hexi Corridor. When transportation in the Hexi Corridor was disrupted, lapis lazuli from Afghanistan could no longer reach the Central Plains, halting the progress of blue-and-green landscapes. Conversely, during periods of smooth trade, the availability of this pigment facilitated the rapid development of this painting style.

24. See Tong Shuye’s work *A New Examination of the Southern and Northern Schools in Chinese Landscape Painting* (《中国山水画南北分宗说新考》). In this work, Tong Shuye critiques the traditional division of Chinese landscape painting into Southern and Northern Schools, a concept originally proposed by the Ming dynasty painter Dong Qichang. Tong argues that this division is a later construct and not reflective of historical reality.

NC: As we conclude, I’m interested in how your experience with the *Kizilgaha Beacon* project might be shaping your approach to interdisciplinary practice. How do you envision the evolution of your work in relation to the expanding field of contemporary art practices that blur the boundaries between different media and cultural contexts?

KCH: I have begun to dream of things more mysterious and joyful. Art is about experience, not explanation—it is what one is doing with their hands in the moment. What I learned from experience is that the search for boundaries can dissolve rigid oppositions. From “Root of All Life,” “Collection of Clouds & Forests,” to “Sumeru,” it was a process of exploring the relationship between inner and outer worlds, where they exchange and permeate each other. And then “The Hidden Protagonist” was about the interplay of reality and void, as well as the mediating agent of presence and absence. Simply transforming humans into flowers and birds would be mere magic; what truly matters is their integration. It’s about entering the landscape, experiencing the unity of observation and being observed. While I look at water, I become water.

Moving forward, I may further expand the use of media, exploring forms like augmented reality (AR). This approach eliminates the notion of a passive spectator, inviting people to deeply immerse themselves in the world created by the artwork and interact with it in real-time. This will further blur the boundaries between artistic creation and audience experience. I also plan to delve more deeply into the cultural and philosophical contexts of different traditions, integrating lesser-known cultural elements into my work. This won’t be a simple layering of imagery, but rather an in-depth study of the philosophical ideas, beliefs, and social values within each culture, transforming my work into a unique space for intercultural dialogue. My experiments with pigments will also continue. New forms of practice inevitably reveal unexpected possibilities within traditional materials.

Art has no place in nihilism or relativism—at least not the kind of art I create. My new projects have already begun; they mark a new journey in my life. This process involves integrating my previous series, like stars in the sky beginning to cluster into constellations. Completion may be impossible, but I am in no hurry. I let things unfold at my own pace, slowly and steadily. Time flies like a galloping horse; before you realize it, the years flow away like water.

(English translation by Nancy Chu)

流动的境界：在自身之中邂逅陌生

箫岭，康春慧
2024年9月7日

在康春慧于墨斋举办的首次国际个展“凝视遥远的自己”（2024年5月25日至8月30日）落幕之际，这场与策展人箫岭（Nataline Colonnello）的对谈既是对艺术家创作历程的反思，也预示着她即将开启的全新探索。展览成为康春慧一个难得的契机，使她得以整体观照此前十八个月间的多媒体装置及绘画实践，提供了一个从自身创作实践中获得批判性距离的时刻。本次对话不仅试图在当代中国水墨艺术的语境中定位她的创作，同时也将其置于更广阔的全球艺术与思想框架之中加以考察。

对话的核心围绕“边界”这一概念展开——无论是抽象的建构，还是现实的界限。康春慧探讨了距离、身份和文化遗产的观念如何通过谈判、抗争和富有想象力的重建过程生成。她在传统与创新的动态张力中游走，将自身的艺术实践立于历史延续性与实验性物质探索的交汇点。她的创作深度契合着炼金术式的转换，从矿物与有机颜料的嬗变，到层层递进的创作过程，共同构筑了她作品的独特语汇。

与此同时，对“时间”的探究亦是她创作的重要维度——并非作为线性或加速的力量，而是一种沉浸式的、循环往复的体验。她的绘画建构了一种直接的时间意象——时间的呈现并非单纯依赖运动的推演，而是一种具身性的感知。在此对比之下，她的视频作品拒绝对时间的压缩或加速，而是邀请观者在缓慢的流动中体验时间的绵延与细微变化。

通过这些探讨，康春慧在自我与陌生、文化特殊性与普遍感知的张力间穿梭。此次访谈最终聚焦于她不断演进的艺术轨迹，凸显她如何在创作实践中持续审视知觉、物质与身份之间的微妙边界。

箫岭：康春慧，让我们从您的多媒体装置作品“凝视遥远的自己 73°40'E~96°23'E 34°25'N~48°10'N”（2019 - 2023）开始讨论。这件作品呈现了个人记忆、文化遗产和艺术创新之间引人注目的交汇。您能详细阐述一下这件作品是如何协调您的主观经验与这些新疆地点所蕴含的集体历史之间的临界空间的吗？

康春慧：这类似一种“考古”，对我来说这是另一种“历史考古”。这种考古不以否定开始，而是需要梳理，因为总有新的问题需要寻找新的答案。发展与传承紧密相连，许多创作都源于对历史的感悟与挖掘。这八件作品都围绕“边界”展开，是从“我”出发不断的扩展再重新收缩回到“我”的过程，贯穿我的经历。人可以通过自身的发展了解这个世界的历史并感受自己的变化，这也是我一直的感受——通过描绘来理解这个世界。

小时候接触着身边的各种不同文化：每天看到不一样的民族，听到不一样的语言，慕士塔格峰忽远忽近……从毛笔线条开始，在家用毛笔，去学校用钢笔，习以为常。大学在江南才开始第一次真实的感受到新疆：大漠，广袤，开始有了差异对比的具体视角。在首尔对中国的历史与文化有了更深刻的认识。在差异中找到了人和人、文化和文化中的共通性，文化是一类群体创造出来让自己感到舒适的环境。共生是相互拥抱不是吞没。

季羨林曾说：“龟兹是古印度、希腊、罗马、波斯、汉唐文明在世界上唯一的交汇地。”¹此言不虚。第一次看到克孜尔的感受是强烈的，之后逐渐通过不同时代的作品，感受到历史的流动和交融。同时这种感受也影响我的创作，如冯友兰在《中国哲学简史》中阐述的不同文化的交流碰撞往往是哲学与艺术创新的重要契机，历史过往所承载的多元文化，正是这种交流碰撞的结晶，也为我的创作提供了深厚的文化土壤。²

1, 季羨林（1911 - 2009）是著名的中国历史学家、语言学家和印度学家，对丝绸之路及古代中亚文明的研究作出了重要贡献。参见：季羨林，“龟兹：古代文明的独特交汇”，《丝绸之路研究》（1998），12（3），第45-52页。另见：季羨林，《季羨林全集：第十六卷》（2010），由《季羨林全集》编辑出版委员会编辑，台北：外语教学与研究出版社，第45页。

2, 参见：冯友兰，《中国哲学简史》（1948），纽约：自由出版社。

箫：您的装置作品标题中精确的地理坐标暗示了特殊性和普遍性之间的张力。这种制图学的框架如何与您在全球化艺术语境中对身份和地点的探索相关联？

康：新疆的项目不是“出发—到达”而是存在于两者之间。文化环境塑造了身份认同，但身份同样驱动地点改造或赋予地点以意义，使之符合自身需求或基于身份产生的认知使地点具有了超越物理空间的精神价值。

名称不仅想体现独一无二的在地性，而且说明这并非来自概念而是实际行动。这种张力存在于现实记忆和想象空间之间。对我来讲像是一种仪式，在整个新疆项目的创作过程中不断感受内在和外在，心灵和身体的关系，时而身体带动心灵，时而相反。地理坐标是精准的，这里有自然风貌文化传统和历史的特殊性，但蕴含的情感却具有普遍性。比如对自然与人类关系的思考、对生命和时间的感悟，希望能够跨越地域和文化的界限，引发不同背景观众的共鸣和思考。随着创作的自然流淌发现新事物的形成，这就是我认为的一种地图绘制。

箫：您对罗布泊的探索似乎体现了您创作实践中更广泛主题的缩影。这个地点，以其文化交流和生态转变的层叠叙事，如何影响您对艺术创作作为一种历史积淀形式的理解？

康：罗布泊是具有特殊性的，这不仅在于它的传说，在神话中的意义和人为的快速转变，还在于它让我体会了这些快速转变背后的开放性和多样性。我从最初开始的创作就不局限题材的具体内容，从花卉到人物到山水，从神话到历史文本。贯穿不变的是对材料的感知和对“根”的描绘。这里的根更像是一个“自我完备”的“线”，一种皴法，一种流动（flux）。这也是我的“物云云”系列名称的由来，取自《庄子·在宥篇》“万物云云，各复其根”。像一种流动的缠绕团（strut angle），如泰德·尼尔森（Ted Nelson）的名言“一切都紧密缠绕”。³这种视觉上的链接也同样链接了我的身体和作品。

3， 参见原始引文：“人们总是假装他们可以使事物深刻地层级化、分类和顺序化，但他们做不到。万物深度交织在一起。”出自：泰德·尼尔森，《梦想的机器》（1974）（第一版），南本德：The Distributors，第DM45页。

罗布泊会使我想象回到最初，回到神话之前的混沌，不被细碎的边角诱惑而一片坦然的状况，然后一切由此生发：扶摇直上，深潜入底……

箫：您的作品不断挑战传统中国绘画的界限，同时与多元文化影响进行对话。您如何在当代中国艺术与传统和全球化关系的持续讨论中定位您的创作实践？

康：边界是流动的区域，作品中边界的变化就是我对边界感知的视觉表现。我一直想尝试拓展中国绘画的有限性的范围，但需要十分谨慎，因为过于开放的边界会使我们失去了闭合的能力从而使独特性消失，这也是全球化的问题之一。“德勒兹所颂扬的那种无止尽的联合最终是毁灭性的，最终导致同质化的地狱”⁴但我觉得在艺术领域有所不同，超艺术（hyper-art）应该以不减少多样性，而是依靠多样性和差异生成新的形式，在这方面全球化和多样性并不产生矛盾。⁵

虽然在边界的广泛区域里多方互相重叠和渗透，但离开这个范围就会变的清晰。笔墨技巧和意境营造在不同朝代有所不同，但文化内涵是中国绘画的核心。这个核心会随着文化的不断融合而不断扩大，远远超越了物质材料和表现形式的层面。这在历史中不断重复，如果没有来自遥远的画师，那么也不会有克孜尔壁画的风貌，

4， 参见：韩炳哲，《仪式的消失：当下的世界》（2020），剑桥与梅德福：Polity 出版社，第34页。

5， 康春慧在2025年2月7日的微信消息中向作者阐述了她对“超艺术”（Hyper-art）的看法：“之前由于全球化的想象和实践总是把‘跨’（trans-）和‘间’（inter-）作为关心对象：例如‘跨文化’‘跨行业’等等。我觉得现在的情况是向着‘超-’发展。‘超’相对于‘跨’它的重点不在寻找边界，而在于并存同步的交织性，更像是传统边界上的裂缝，使里外进行渗透和松动，恰好‘超’（hyphe）也有菌丝和织物的意思，就像泰德·尼尔森提出‘超文本’的时候认为‘从某种意义上来说主题压根就不存在。’菌丝和织物并没有中心，虽然偶尔会出现实体。这也是我在思考边界空间的时候的感受。艺术作为感受更容易脱离传统文化的结构。但我并不确定，我现在所说的‘超艺术’只是感受到的关于之前艺术现象的不确定的内容的总称。甚至时间都会失去边界，越多的感觉到时间是人造物，当然这在东亚或者说中国的文化史中并不少见，就像中国古代文人喜欢把一切从流俗时间中抽离出来，对于古物的对于太湖石的喜爱都有这方面的因素，古人所说的‘心斋’本身有着‘超’的强烈感觉。即在自我中已然完成了和外部时空的联系。但我觉得‘超艺术’并不会削弱多样性，反而要依靠每种元素的差异得到新的形式，这是在保持纯正的想法下无法完成的多样性。或者说这也许是一种‘再纯正化’。”

这就像黑格尔在描述希腊世界的起源时所提到的陌生者和自身陌生性。⁶

科技的发展和多元文化的经验都帮助我拓展中国绘画的外延，这不止在绘画中：多世纪中材料技法思想的交融，有影像以来更为直接。影像是一个封闭的临时空间，而绘画有着荧幕外的可见性。在“凝视遥远的自己”系列作品中，影像中的绘画作品和现实空间里的绘画作品连接了这个封闭的临时空间和现实的空间。我想构建一种直接的时间影像，一种不是单纯从运动中推断出的影像来表达关于当下时间的感知，这种时间感知是有共性的和普遍性的、和特殊文化背景并不直接相关。影像作品没有加快时间流动，而是让观众从影像中物体的缓慢的运动中——如风吹动的树叶，缓慢流动的云和光线中体会和发现时间从而“驻留”在当下。

箫：“凝视遥远的自己”展览中时间和空间错位的概念呼应了当代异托邦和非场所理论。^{7, 8} 这种从远处自我观察的框架如何与您对 21 世纪艺术主体性的理解相关联？

康：当下“超文化”是不可避免的，但中国有着自古以来的经验和指导：那就是桃花源，是寄情，“此心安处是吾乡”。⁹

6, 参见: G.W.F. 黑格尔, 《世界史哲学讲演录》(1837), J. Sibree 译, 伦敦: George Bell & Sons, 第 253-258 页。本书中, 黑格尔认为希腊世界通过自我发现与异化的辩证过程而形成。他指出, 希腊人不同于早期文明, 他们并不将外来影响视为完全外部的, 而是将其整合进自身认知。这种“自我陌生化”——在自身内部遭遇陌生性——是希腊文化与哲学发展的核心。黑格尔认为, 这一过程是历史意识演化的必要阶段, 在其中, 希腊精神既吸收又超越外部影响, 从而塑造其独特身份。

7, “异托邦”(Heterotopia)的概念由法国哲学家米歇尔·福柯(Michel Foucault)在1967年的演讲《其他空间》(Des Espaces Autres)中提出。出版于: M. 福柯, 《Of Other Spaces, Heterotopias》(1984), 译自《Architecture, Mouvement, Continuité》第5期, 第46-49页。福柯的“异托邦”指的是所有文化中存在的, 但又某种程度上“异质化”的空间——它们是同时具有物理性和心理性的地方。这些真实的空间作为“对位场所”(counter-sites)存在, 如同一种实现的乌托邦, 在其中, 文化中的所有其他真实空间被同时再现、质疑和颠覆。典型例子包括墓地、监狱、精神病院、博物馆和图书馆。

8, “非场所”(Non-places)的概念由法国人类学家马克·奥热(Marc Augé)在1992年提出, 最初发表于《Non-lieux: Introduction à Une Anthropologie de la Surmodernité》, 后于1995年翻译为英文《Non-Places: Introduction to an Anthropology of Supermodernity》, 纽约: Verso 出版社。非场所指“超级现代性”(supermodernity)下缺乏传统意义与文化归属的过渡性空间。与充满历史和社会意义的地点不同, 这些空间——如机场、购物中心、公路、连锁酒店——仅作为通行或商业场所存在, 表现出标准化的互动和缺乏持久人际联系的特征。

9, 参见: 邹同庆、王宗堂, 《苏轼词编年校注》(2016), 苏轼《定风波·南海归赠王定国侍人寓娘》, 北京: 中华书局。

这种“从远处自我观察”并不是反思性的甚至不是任何意义上的“回归”。更像是自我的成型。“我”是被塑造的, 我们都受到了时代的影响或多或少, 主动或被动。时不时的跳出去和自我保持距离是很有意思的。这需要在现实空间和非现实空间的半度空间, 古今中外都有这样的寄情之地, 如园林这类在有限的空间内展现其精神, 如“暮春者, 春服既成……浴乎沂, 风乎舞雩, 咏而归。”¹⁰ 里的临时之所。而中国绘画中的散点透视, 如同阿多诺的“星丛”(Konstellation)。这里仿佛是个超空间, 类似于对于梦的真切感知, 是当代桃花源。¹¹ 因为我经常做梦, 也曾想过在梦境中出现的“我”的作品和诗在梦醒后再现是否是抄袭的问题, 如庄周梦蝶, 庄周的身份和蝴蝶的身份做的梦一样么?

这个世界并非桃花源, 但处处都有桃花源的存在。也许对于古人的桃花源属于一种乌托邦, 类似于古罗马《农事诗》里的“阿卡迪亚”。但在今天我觉得桃花源随处存在, 我们的碎片化时间有时可以在桃花源里进进出出。这也正是我在库车老城的作品中的感受和层次: 从绘画作品到镜面到影像。约翰·凯里(John Carey)在《费伯版乌托邦文选》里收入了《桃花源记》而没有任何福柯的文字, 也许是更为严谨的划分了乌托邦和异托邦的边界。¹²

对我来说这个边界更为宽泛, 作品都是有现实性的, 对我来说作品中的空间和现实的花园有着类似的作用: 都有体力脑力的付出和对“逸”的感受。

箫：“克孜尔尕哈烽燧”片段似乎成为历史文物和当代艺术干预之间的纽带。这件作品

10, 参见: 杨伯峻译注, 《论语译注》(2016), 北京: 中华书局。

11, 参见: 狄奥多·W·阿多诺(Theodor W. Adorno), 《否定辩证法》(1966), 阿多诺在书中发展了“星丛”(Konstellation)概念, 这一方法论借鉴了本雅明(Walter Benjamin)在《德国悲剧的起源》(1928)中提出的相关理论。阿多诺认为, “星丛”是一种概念的集群模式, 用于探索对象的多重维度, 而非将其固定于单一定义之下。相较于传统哲学将对象归类到概念之下的方式, “星丛”方法强调概念间的动态交错, 使其共同阐明现象的不同侧面, 同时保留其独特性。这一理论构成了阿多诺否定辩证法的重要基础, 并对身份思维(identity thinking)提出批判。

12, 参见: 约翰·凯里(John Carey), 《费伯版乌托邦文选》(1999), 伦敦: Faber & Faber, 第36页。在此书中, 约翰·凯里探索了历史上的各种乌托邦愿景, 精选展现理想化社会的文本。他收录了陶渊明的《桃花源记》, 而未包含米歇尔·福柯的相关著作, 这表明他有意区分乌托邦与异托邦的概念。

如何为关于场地特定性和文化遗产在当代艺术实践中的角色的持续对话做出贡献？

康：《周礼》中就有西周时期烽燧作为边防告急联络信息的记载，《西域传》则首次出现对于汉武帝设置烽燧系统的最早详细记录，“五里一燧，十里一墩，卅里一堡，百里一城。”¹³《塞上烽火品约》中也详细规定了烽火传递的时间，速度，等级。这是一个由点到线到面的庞大系统，穿过河西走廊密切且快速的连接着中原和西域的两端。历史中的传说，以及沿途考古所得证明在这片广阔的网络中有着非常密集的历史。

可以想象在烽燧上的眺望俯视，点与点之间发出烟火，成线成片和天上的繁星交汇，如竹根在地下的蔓延一样的生命力，这张无形的网，贯穿历史跨越时空。这也是我选择墨竹和午夜拍摄的原因。在黑暗中任何关于光的想象都是具有诗意的。历史如同黑暗，被淹没的是大多数。这如同我们仰望星空对于宇宙的想象是无限的。在我的作品中曾多次感受和想象历史，“执花寄月”系列里的文物器型，“隐逸的主角”系列中的古代绘画作品，这是我和历史无声的对话：揣测、想象、选择、感受、共情……

箫：在“隐藏的主角”系列中，您创造了一个连接不同文化传统的复杂图像网络。这种融合的方法如何挑战或扩展传统艺术史叙事，特别是在跨文化神话人物的表现方面？

康：这是一个“再认识”的过程，在各种文明过往的图像中可以窥见到一些恒定不变的表达。像寻找一种隐形的“符号”，而当今的世界在这方面十分匮乏，主宰当下的流量和信息没有再认识的必要，这使得有创造性的图像和隐喻变的所剩无几，偶发性被过于的夸大，但我始终认为持续的体验更重要。而“隐逸的主角”中的“主角”也是我寻找到的各种恒定的表达。而这些恒定不变不应该透明化，不应该“赤裸裸”的展示或表达出来，那样会使艺术祛魅过于世俗，所以需要“隐逸”。这个过程反反复复乐在其中，使我不自觉的完全沉入“当下”，就像克尔

13, 参见: 甘肃省文物考古研究所、中国社会科学院历史所编,《居延新简——甲渠候官》(1994),北京: 中华书局。

凯郭尔在《重复》中说的“希望是一件从未穿过的新衣服，记忆是不合适的旧衣服，而重复是一件撕不破的衣服，它柔软贴身，不紧绷不松垮”。

我总感到不同时空和文化之间的联系，这种联系在不同文化时期艺术家的作品都若隐若现，艺术史不单是再现艺术家或作品，而是通过艺术史看出艺术家的画外之音。这些才是这些若隐若现的联系的重要部分。

箫：您对黄公望作品的重新诠释《隐藏的主角：富春山》似乎涉及了艺术中跨历史对话的概念。您如何看待这件作品对当代语境下中国山水画传统持续演变的贡献？

康：黄公望的寄兴山水体现出了对现实世界的对抗，如同影像一样缓缓展开，不同视角不同时空。这件作品需要一种类似古人的“神游”，在极小的物理范围内只凭兴趣驱使，尽量少的移动就不会打扰到内在的生成，就如汤因比说过的：“游牧者是那些不移动的人”。¹⁴

我想用最迂回的方式与古人与自然对话。黄公望或者说古人托举了我，那些平缓的感受让我宁静，但这不只是交流也是抵抗：符号，材料，生命之间有着深刻的关系。历代的女性艺术家或作品被无声的埋没了，这说明我们需要被看见。如同维特根斯坦的“看着”和“看见”是两个不同的层次。选择胭脂虫（雌虫）的粉色也正是这个原因，墨的反面不是留白而是粉色。而在独特的属于我的线条中又显现出了《富春山居图》，这才是有意义的地方。在这件作品中我放弃了光泽感，寻找一种朴素简洁而平缓的线条感由此呼应作品的精神境界。这是更为东方的线条，不直接与轮廓相关，作品不再分割为前景和背景，而是可以相互转换的盈与空。但同时深入探索线条绘画所体现的独特光感，从而体现时空流转季节变换。

对我来说最迷人的是那些几乎静止的东西的不断运动。水住，山留，天地合。变幻莫测。

14, 参见: 阿诺德·汤因比(Arnold J. Toynbee),《历史研究》(A Study of History), 伦敦: 牛津大学出版社, 1972年, 第132页。在这部著作中, 汤因比深入探讨了人类文明的兴衰演变, 提出了关于文明发展模式的理论。

山水终将是最高情深寄托，在这一点上我与古人是一致的。山水的传统不止笔墨构图，不是概念之争。这个山水本身也不是“实体”，不是风光，而是精神性的。情感无限近，空间无限远。我们现在对“远方”的距离感对比古人过于的近了。但这个距离感的塑造需要不断的对话、抵抗、劈开和想象。

箫：“须弥”系列似乎是通过褶皱和颜料的关注来探索绘画的物质性。这种探索如何与当代艺术中关于媒介特殊性和绘画本体论的更广泛讨论相关联？

康：对我来说艺术是材质技法和情感的结合，其中材质和技法是属于物质性的。物质性在中国绘画中包含的不止是作品完成后所能看见的纸墨色，还包含无法直观看到但直接相关的笔砚装裱和最初对作品尺寸的选择和考量。这些选择都是具有物质唯一性的。技法的选择也包含媒介：影像、绘画、雕塑等等，每一种表达必然有一种唯一性，这不是概念上的非黑即白，而是关乎和情感的链接连接。我的绘画作品每一次开始都几乎从作品的尺度和结构（古人称之为经营位置）为基础开始，因为这关乎我的个人体验和情感表达，基于这个开始选择颜料的材质，动物性或植物或矿物，这直接影响视觉的厚度和光感轻薄，之后由颜料来选择什么样的纸张可以配合相应的颜料表现，这里有宣纸的材料、配比、薄厚，制作方法等的选择，这里不一一展开了。然后再考虑选择什么样的砚台达到预想的研磨度，最后是笔的选择，关于弹性、饱水量和笔的新旧的选择等等。

而其它媒介如影像的选择则是直接关于时间，绘画是光速的，不需要时长，而需要时长来体会的时候我才会选择影像。所以我的影像作品并不多。

“须弥”系列中的褶皱不完全是概念性的，起初来自“执花寄月”系列中红色花朵的变形，这也是关于中国绘画中变形的边界尝试，在古代绘画中如八大山人，如陈老莲都在变形这一问题上有着自己的实践，变形的边界在于看出和看不出表达物之间，中国绘画的变形和概念与几何抽象无关，在于似像非像之间，每个花瓣都最终有了自己的弧度和折叠，使它们完成最终的连接，让我有了对每一个折叠空间和展开空间的想象。

关于“褶皱”的空间想象：纸和颜料如此密不透风，但想象的内部空间却让人呼吸畅快。这是一种互相“渗透”的边界关系，每个折叠有着同等的坚实内在，概念上不同于德勒兹的“没有窗户的单子”而更像是如根茎一样无休止的网络。¹⁵虽然有历史的连续性但我的作品并不由此探讨力量，权利，知识和主体化之间的关系。这也是中国文化中关于自我与关系的感受，例如中文的“人”不是完全指实体而更多是一种状态。那是一种更大的开放性。

箫：您对颜料的炼金术式方法表明了对媒介物质性的深入探讨。您创作实践中这种以过程为导向的方面如何与当代艺术中关于工艺和概念主义的讨论相关联？

康：颜料的制作不单指物质转化，而是尝试将自然材料转化为更高形式的物质，这个过程是美妙而值得期待的。材料的选择和制作直接影响作品的表现，可以最大化体现每种材质特殊的美感，从而达到视觉和精神上的和谐表达。得到的颜料在我这里既不同于质料（materia）也不深根于对色彩的过度解析。

炼金术和中国的炼丹有很类似的地方，炼丹的目的更为广泛，不止着重于贵金属，而从修仙的角度动植物、金属等一切都可成为原料。颜料的制作和使用也一样有着问道的特征。从原材料的选取到研磨制作，每一种材料有着不同的方法，很多东西可以借鉴，比如各国的染料工艺，甚至到釉色的制作都有着可以借鉴的地方。拿白色来讲在中国古代称为“大色”，因为它有极强的覆盖性，主要的成分有蛤白，垩白、龙骨等，即是矿物性的也是动物性的，制作过程中需要反复捶打蒸制方可细腻柔和。

我偏好把很多颜色做成色锭，用时再用砚台研磨，最近这几年我尝试了自然发酵的颜色，其细腻温润的感受比以往的颜料都要强烈，当我们说到岩彩就会首先想

15, 参见：吉尔·德勒兹（Gilles Deleuze），《折叠：莱布尼茨与巴洛克》，第9讲，1987年2月3日。在莱布尼茨的哲学中，单子（monad）是基本的、不可分割的实在单位，类似于自足的感知点。德勒兹在其著作中使用“没有窗户的单子”这一短语重新诠释了这一概念：虽然莱布尼茨认为单子是封闭的，但它们内部反映宇宙；德勒兹则强调连续的变化和内部的折叠，使它们变得动态而非静态。这表明，主体性和感知并非源自直接的相互作用，而是来自内部的差异化和转化。

到壁画，想到沧桑的颗粒感，但岩彩一样可以温润细腻，这会是我未来的新系列。

高纯度的颜料的方便获得也就百年的历史，我们现在习以为常的高饱和度的色彩是工业化和商业化的产物，让我们忽视了颜色的珍贵，手工制作也同样提醒我珍视可得到的一切，物尽其用。

箫：您作品中传统技法与当代感性的相互作用引发了关于艺术实践中时间性的问题。在您的创作过程中，您如何处理历史连续性和断裂之间的复杂关系？

康：当代的作品中概念、情感和体验都很重要，这里又要老生常谈的提到工笔和写意。这两个的技术重点在于“工”和“写”，但中国艺术的精髓在于“意”。任何“工”和“写”的技术都要忠于对“意”的表达，每个时代都有自己的偏移和逃逸，这都是有趣的。而我在这里探求的是这样一种推论：工笔和写意即是视觉的也是精神的，前者不简化为后者，后者也不简化为前者。

任何过度的没有热情的描绘都会扼杀具有生命力的东西。童书业先生在南北宗问题上指出：“元讲‘神’‘意’的墨戏，宋讲‘理’‘法’的精工”。由董其昌带动的上溯元四家等的文人画成为主流，到20世纪初文人画遭到康有为，鲁迅，蔡元培等的批判，重推宋画。这些都是历史上周而复始的过程，抛开这些“潮流”问题。水墨画应该是兼容两者的。

从中国艺术史可以以小见大到整个人类史，例如青绿山水的发展就和河西走廊的历史有着密切的关系，当河西走廊交通断裂，产自阿富汗的青金石无法运到中原地区，那么青绿山水的发展就会停滞，反之畅通时期这个颜料就会有快速的发展。

箫：最后，我很感兴趣的是，您在“克孜尔杂哈烽燧”项目的经验如何塑造您对跨学科实践的方法？您如何设想您的作品在与当代艺术实践不断扩展的领域中的演变，这些实践模糊了不同媒介和文化语境之间的界限？

康：我已经开始梦想更神秘更愉快的东西。艺术是体验不是解释，是手上正在做的东西。我之前的体会是寻找边界就会打破僵滞的对立，从《物云云》到《云林集》到《须弥》是内外互换的关系，内外彼此渗透，到《隐逸的主角》是体会虚实结合和留白的中介关系：单纯把人变成花鸟那是魔法，重要的是彼此交融，进入山水体会观察和被观察的合二为一，当我看水我便成了水。

之后我可能会进一步拓宽媒介的运用范畴，例如增强现实（AR）等形式。没有单纯的旁观者，而是深度进入作品所营造的世界中，实现与作品的实时互动。这将进一步模糊艺术创作与观众体验之间的边界，也会更加深入地挖掘不同文化语境中的深层内涵，将更多鲜为人知的文化元素融入作品。不是简单的形象叠加，而是深入研究各文化中的哲学思想、信仰和社会价值，使作品成为不同文化交流的独特场域。同时对颜料的尝试依然继续。新的形式总会激发传统材料的新特性。

虚无主义和相对主义不需要艺术，至少不需要我这样的艺术。新的创作已经开始，这是我人生的新的体验，把之前的系列融合，如同天上的繁星由点成片，虽然不可能完成，但也不着急，按照我的节奏缓慢展开。白驹过隙，不觉似水流年。

KANG CHUNHUI

1982 Born in Urumqi, Xinjiang, PRC
Presently lives and works in Beijing, PRC

EDUCATION

2010 Seoul National University, MFA
2006 Kizil Grottoes Research Institution
2004 Jiangnan University, BFA

AWARDS

2019 Annual Art Discovery Award of the 12th China Art Power List
2018 The 301st Annual Exhibition of the British Royal Society of Artists
2016 Artist of the Year in the China Youth Ink Painting Yearbook

SOLO EXHIBITIONS

2025 *Kang Chunhui: New Approaches to Gongbi Painting*, Asia Week New York, New York, USA
2024 *Observing My Distant Self: Kang Chunhui*, INKstudio, Beijing, PRC
2022 *Flowers the Whole Year—Kang Chunhui Solo Exhibition*, Huaixuan Art Space, Beijing, PRC
2021 *Above the Time—Kang Chunhui Solo Exhibition*, Beijing Time Museum, Beijing, PRC
2019 PHANTASIA | Kang Chunhui, Amy Li Gallery, Beijing, PRC
2017 *Root of All Life—Kang Chunhui Solo Exhibition*, Today Art Museum, Beijing, PRC
CHUNHUI—Kang Chunhui Solo Exhibition, Shengxi Space, Daqian Contemporary Art Center, Beijing, PRC
2015 *Flowers the Whole Year—Kang Chunhui Solo Exhibition*, February Space, Beijing, PRC

SELECTED GROUP EXHIBITIONS

2025 *Harmonizing with the Times*, Hunan Art Museum, Hunan, PRC
The 8th Hangzhou Calligraphy Painting Biennale, Zhejiang Exhibition Hall, Zhejiang, PRC
2024 *Oriental Wisdom: Contemporary Art Themed on Chinese Traditional Culture*, Chengdu Art Museum, Sichuan, PRC
Pulse of the Hinterland, The 4th Xinjiang China International Art Biennial, Xinjiang Art Museum, Urumqi, PRC

The 1st Rong Bao Zhai Youth Art Nomination Exhibition, Rong Bao Zhai, Beijing, PRC
2023 *Gathering Ingenuity—A Panorama of Contemporary Chinese Ink Art*, Longfu Cultural Center, Beijing, PRC
GFAA 10th Anniversary Special Exhibition, Guardian Art Center, Beijing, PRC
Return to Original Intention—Exhibition of Copies of Classical Works by Famous Contemporary Chinese Painting Masters, Jinling Art Museum, Jiangsu, PRC
Chinese Young Meticulous Painting Academic Nomination Exhibition, Jiangsu Art Museum, Jiangsu, PRC
Painting Xinjiang, Xinjiang-Focused Art Since the 20th Century, CAFA Art Museum, Beijing, PRC
Between Heaven and Earth—The Tradition and Reproduction of Contemporary Chinese Ink Art, The 3rd China Xinjiang International Art Biennale, Xinjiang Art Museum, Urumqi, PRC
Waves—New Landscape of Chinese Ink, Lei Shing Hong Culture Center, Beijing, PRC
2022 *Confront the Scenery Painting with Ink—The 7th Contemporary Ink Art Research Exhibition*, Wuhan Art Museum, Wuhan, PRC
Prime Time Show—Second Half, Soka Art, Beijing, PRC
Diversified Expressions—Contemporary Chinese Ink Art, Daqian Contemporary Art Center, Beijing, PRC
Rong Bao Zhai and Artists, Guangzhou Special Exhibition in Celebration of the 350th Anniversary of Rong Bao Zhai, Rong Bao Zhai, Guangzhou, PRC
The Mountain of the Endless: Chinese Ink Yearbook Exhibition, An Art Museum at New Everbright Center, Beijing, PRC
2021 *Ancient, Modern, To and Fro*, Jiangsu Museum of Modern Art Opening Exhibition, Jiangsu Museum of Modern Art, Nanjing, PRC
In Ink, We Embrace—Chinese Ink Paintings Since the Millennium, Peking University, Beijing, PRC
Windows—the Eye of Gardens, The Museum of Chinese Gardens and Landscape Architecture, Beijing, PRC
2020 *The New Classic of Mountains and Seas—Contemporary Art on Original Chinese Myths and Legends*, Zhejiang Art Museum, Hangzhou, PRC
Attitude, Contemporary Art Invitational Exhibition, Guardian Art Center, Beijing, PRC
From Treatise on Superfluous Things, Suzhou Jinji Lake Art Museum, Suzhou, PRC
2019 *Mingtai Annual Inviting Exhibition 2019*, Guardian Art Center, Beijing, PRC
SerpentiForm, BVLGARI Art Exhibition, Chengdu Museum, Chengdu, PRC
2018 *From the Canglang Pavilion*, Suzhou Jinji Lake Art Museum, Suzhou, PRC
The Royal Society of British Artists Annual Exhibition 2018, Mall Galleries, London, UK

- 2017 *Awakening the Contemporary by Pondering Ancient Times*, Delegation of the European Union to China, Beijing, PRC
Centripetal Force—Four Dimensions of Chinese Contemporary Art, University of Sydney Art Gallery, Sydney, Australia
Rebuild & Transition—2017 Art Nova 100, Today Art Museum, Beijing, PRC
- 2016 *Nostalgia for Ancient Times—Contemporary Chinese Art*, The University of Hong Kong Museum and Art Gallery, Hong Kong, PRC
Zao Hua—Chinese Contemporary Art Exhibition, Hobart, Melbourne, Sydney, Australia
- 2015 *2015 Art Nova 100 Opening Exhibition*, National Agricultural Exhibition Center, Beijing, PRC
- 2010 *3/7 Interactive Media Research Exhibition*, Seoul National University Museum of Art, Seoul, South Korea
Six - Application of Traditional Elements in Contemporary Vision, Seoul National University Museum of Art, Seoul, South Korea

SELECTED COLLECTIONS

The Art Institute of Chicago, USA
 Wuhan Art Museum, Wuhan, PRC
 Akita Museum of Art, Japan
 Guardian Art Center, Beijing, PRC
 Taikang Group, PRC
 Center for Contemporary Asian Art, Sydney, Australia

PUBLICATIONS

- 2018 *Root of All Life—Kang Chunhui Solo Exhibition*, Zhonghua Book Company, Beijing, PRC

康春慧

1982 出生于新疆乌鲁木齐
现工作、生活于北京

学历

2010 毕业于首尔大学艺术与设计学院，获硕士学位
2006 赴新疆克孜尔壁画研究所，整理临摹壁画
2004 毕业于江南大学艺术与设计学院，获学士学位

获奖

2019 第十二届中国艺术权力榜年度艺术发现
2018 第 301 届英国皇家艺术家协会年展特邀参展艺术家
2016 《中国青年水墨年鉴 2016》年度艺术家

个展

2025 “康春慧：工笔画的新探索之路”，亚洲艺术周，纽约，美国
2024 “凝视遥远的自己：康春慧”，墨斋，北京，中国
2022 “执花寄月——康春慧作品展”，槐轩，北京，中国
2021 “时间之上——康春慧作品展”，北京时间博物馆，北京，中国
2019 “PHANTASIA | 康春慧”，艾米李画廊，北京，中国
2017 “物云云——康春慧作品展”，今日美术馆，北京，中国
“CHUNHUI——康春慧作品展”，大千当代艺术中心聖曦空间，北京，中国
2015 “执花寄月——康春慧作品展”，二月书坊，北京，中国

群展

2025 “与时并流——第二届湖南公共艺术季”，湖南美术馆，湖南，中国
“第八届杭州·中国画双年展”，浙江展览馆，浙江，中国
2024 “东方智慧：中华传统文化当代艺术展”，成都市美术馆，四川，中国
“腹地脉动——第四届中国新疆国际艺术双年展”，新疆美术馆，乌鲁木齐，中国
“荣宝斋首届青年艺术提名展·当代艺术展”，荣宝斋，北京，中国
2023 “撷英——中国当代水墨之变邀请展”，隆福文化中心，北京，中国
“今日还复来——嘉德艺术周十周年主题展”，嘉德艺术中心，北京，中国
“回归原点——中国当代国画名家经典作品摹写展”，金陵美术馆，南京，江苏，中国
“中国青年工笔学术提名展”，江苏省美术馆，江苏，中国
“写生新疆：20 世纪以来新疆主题创作研究展”，中央美术学院美术馆，北京，中国

“天地之间——中国当代水墨的传统与再现”（第三届中国新疆国际艺术双年展），新疆美术馆，乌鲁木齐，中国
2022 “我来对景：当代水墨研究系列展（第七回）”，武汉美术馆，武汉，中国
“黄金档一下半场”当代水墨艺术家联展，索卡艺术中心，北京，中国
“质文代变：当代水墨的多元表达”，大千艺术中心，北京，中国
“荣宝斋与艺术家——荣宝斋 350 周年特展”，荣宝斋，广州，中国
“万重山——中国水墨年鉴展”，安美术馆，北京，中国
2021 “往来成古今——江苏省现代艺术馆开馆展”，江苏省现代艺术馆，南京，中国
“和其光——千禧之后的中国水墨”，北京大学，北京，中国
“窗，园林的眼睛”，中国园林博物馆，北京，中国
2020 “山海新经——中华神话元典当代艺术展”，浙江美术馆，杭州，中国
“姿态——当代艺术邀请展”，嘉德艺术中心，北京，中国
“自·长物志”，金鸡湖美术馆，苏州，中国
2019 “名泰年度邀请展”，嘉德艺术中心，北京，中国
“灵蛇传奇——BVLGARI 艺术展”，成都博物馆，成都，中国
2018 “自——沧浪亭”，金鸡湖美术馆，苏州，中国
“英国皇家艺术学会年展”，摩尔画廊，伦敦，英国
2017 “思古悟今”，欧盟驻华使馆，北京，中国
“向心力——中国青年艺术的四个维度”，悉尼大学美术馆，悉尼，澳大利亚
“转折——名泰青年艺术展”，今日美术馆，北京，中国
2016 “思古——中国当代艺术展”，香港大学美术馆，香港
“造化——中国当代艺术展”，霍巴特，墨尔本，悉尼，澳大利亚
2015 “青年艺术 100 启动展”，北京全国农业展览馆，北京，中国
2010 “3/7 互动媒体研究展”，首尔大学美术馆，首尔，韩国
“六人——传统元素在当代视觉中的应用”，首尔大学美术馆，首尔，韩国

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嘉德艺术中心
泰康集团
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