

# Who am I to disappear? / Pwy wyf i i ddiflannu? / 吾凭何消失?

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Translation Chinese

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## Foreward

Describing this as 'A Drawing Exhibition' may confuse many. These are seemingly a diverse group of artists whose work, at first glance, has little connection. Looking a little deeper the threads of space and landscape become apparent. While choosing to work in different formats the connection with meaningful spaces through drawing is paramount to each artist's journey in producing this work.

They are artists and academics and have connected via dialogue and reflection, continually questioning their own responses to the landscapes they have been drawn to. Geography, culture, philosophy and distance characterise the international elements of the exhibition.

The exhibition title 'Who am I to disappear?' was achieved via discussion regarding the nature of self-awareness and erasure in art practice. The dialogue is set to continue the exhibition is but a pause in the conversation.

## Pwy wyf i i ddiflannu

Gallai disgrifio hon fel 'Arddangosfa Lluniadau' ddrysio llawer o bobl. I bob diben mae'r rhain yn gasgliad amrywiol o arlunwyr heb ddim llawer o gysylltiad rhwng eu gwaith ar yr olwg gyntaf. O edrych ychydig yn ddyfnach daw edeifion gofod a thirwedd i'r amlwg. Wrth ddewis gweithio ar wahanol ffurfiau mae'r cysylltiad â manau ystyrion trwy luniadu'n hollbwysig i daith pob arlunydd wrth gynhyrchu'r gwaith hwn.

Maent yn arlunwyr ac academyddion ac maent wedi cysylltu trwy ddeialog a myfyrdod, o hyd yn amau eu hymatebion eu hunain i'r tirweddau y denwyd hwy atynt. Mae daearyddiaeth, diwylliant, athroniaeth a phellter yn nodweddu elfennau rhyngwladol yr arddangosfa.

Penderfynwyd ar enw'r arddangosfa 'Pwy wyf i i ddiflannu?' trwy drafodaeth ar natur hunanymwybyddiaeth a dilead wrth arfer celfyddyd. Mae'r ddeialog yn debygol o barhau; dim ond saib yn y sgwrs yw'r arddangosfa.

## 吾凭何消失

把此展览形容成“素描展览”将会令很多人感到困惑。这是一群乍看之下作品风马牛不相及的艺术家。但在细看之下,空间与风景之间的关系是明显的。艺术家在自己的创作历程中,所追求的巅峰就是选择通过素描,以不同的方式来联系深具意义的空间。

这是艺术家与学者通过对话与反思,持续诘问自己对自己所创作的风景的反响。地理上、文化上与哲学上的不同,加上距离感,让此展富有国际性。

取名“吾凭何消失?”的画展能取得成功,该归功于对艺术实践中的自我觉醒与消耗本质两大命题的讨论。对话的目的是为了让展览的生命得以延续,而展览也只是交谈中的一个小停顿。

Dr K. L. Chew /  
朱锦良博士

## My Art Endeavour

I had the pleasure of spending my childhood in the nature with abundant wildlife in an isolated rural community situated at the edge of a jungle in Malaysia. As a village urchin, I spent part of the period of my early life doodling images of nature and animals on sand pitch by the stream. I made my own toys out of nature such as kites from bamboo strips. I loved to watch workers painting houses and had the opportunity to 'play' with the paints and brushes; dabbing here and there. These were the beginning of my passionate love for art.

I started to learn to write using the Chinese brush during my early school Chinese education. However, before I could move on from the traditional training in Chinese calligraphy into experiencing calligraphy as an art form and then painting with the art of writing, I was streamed to do science for my secondary school education. The internal conflict of experiencing that art and science do not mix was strongly felt initially. It was also a switch for me from the Chinese medium education to the English medium one and at the same time, I began the struggle for proficiency in the third language Malay, the official language of Malaysia.

Since then, it has been a long and continuous battle of searching, learning, studying and striving that continued all the way to my tertiary education in Singapore. After graduation, I picked up the Chinese brush again when I began to turn to Chinese-brush painting. I was initiated to master the disciplined technique demanded by Chinese-brush painting from one subject to another, starting from bamboo to flowers and birds; trees to landscapes. Over the years, I have imperceptibly built up a store of technical knowledge that enables me to tackle any subject with confidence and freedom and, at the same time, without being bound by orthodox style.

I also carried out in-depth studies on various masters' works; initially copying them for transmission of experience and assimilation of the good features of the past masters, and later absorbing their essence for my own innovations. I travelled widely and imitated life and nature but later drew inspirations from them, for I believe that a Chinese-brush-painting artist is concerned with far more than recording a picture, he must be a part of the painting process itself. I believe that it is important to study the subject before painting it and any creation must be based on a real-life experience of it.

I also looked into the study of Chinese philosophy to shape my own thought. I was also attracted to look West to look at Western art. I have become very interested in modern painting of the Fauves, the Cubists and the Abstract Expressionists. Over the years, I have also developed an interest in academic research in the field of comparative study of Chinese and Western paintings.

In the process of formulating my own style in creating artwork, I have evolved from a calligraphic painter using the traditional technique of ink-and-colour-wash style. From here, I strive to achieve controlled and yet harmonious splashings of varied Chinese ink and colours, and a rich mix of dry-wet, dispersed-concentrated, bright-dark and light-heavy effects, by using the self-developed technique of 'pigmentising-and-alumising'. Heavy colour is created from a mixture of colour pigments from mineral and vegetable sources. The surface of my paintings is usually converted into a virtual platform sometimes unpredictable on which diverse entities converge, and then diverge to make a picture.

I have created successfully a unique style in integrating Science and Art, combining calligraphy and painting, incorporating traditional art practices and contemporary art processes, and blending the East and the West with the intense play of various elements and techniques of creating images in my creation of 'Chinese painting' the word 'brush' is dropped from 'Chinese-brush painting' for I no longer limit myself to just the use of the Chinese-brush. My work has also evolved between figurative naturalism and abstract intellectualism; between 'likeness' and 'unlikeness'; seeking the Yin Yang harmony of form and spirit, past and present, East and West.

[Dr K. L. Chew](#)

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After the Rain / Art title Welsh / Art title Chinese  
Chinese ink and mineral colours on rice paper / Medium Welsh / Medium Chinese  
95x98cm, 2008 / Measurements Chinese





Basic Instinct / Art title Welsh / Art title Chinese  
 Chinese ink and mineral colours on rice paper / Medium Welsh / Medium Chinese  
 46x51cm, 2008 / Measurements Chinese

## Fy Ymdrech Gelfyddydol

Cefais y pleser o dreulio fy mhentyndod ynghanol natur gyda chyfoeth o fywyd gwyllt mewn cymuned wledig unig ar ymyl y jyngl ym Malaysia. Fel bachgen mewn pentref, treuliais ran o'm mebyd yn dwldan delweddau o natur ac anifeiliaid ar lain dywodlyd ger y nant. Lluniais fy nheganau fy hun allan o ddeunydd naturiol fel barcutiaid o sribedi bamb. Hoffwn wyllo gweithwyr yn paentio tai a chefais gyfle i 'chwarae' gyda'r paentiau a'r brwshys; yn dabio yma ac acw. Dyma ddechrau fy nghariad angerddol tuag at gelfyddyd.

Dechreuais ddysgu ysgrifennu trwy ddefnyddio'r brwsh Tsieineidd yn ystod fy addysg Tsieineidd gynnar. Fodd bynnag, cyn i mi allu symud ymlaen o'r hyfforddiant traddodiadol mewn caligraffeg Tsieineidd i brofi caligraffeg fel celfyddyd ac yna baentio gyda chelfyddyd ysgrifennu, cefais fy ffrydio i astudio gwyddoniaeth yn fy addysg uwchradd. Ar y dechrau, teimlais y gwrthdaro mewnol cryf wrth sylweddoli nad yw celfyddyd a gwyddoniaeth yn cymysgu. Hefyd, roeddwn yn gorfod newid o addysg trwy gyfrwng y Tsieinëeg i'r Saesneg ac, ar yr un pryd, dechreuais ymdrechu i ddod yn rhugl yn y drydedd iaith Malay, iaith swyddogol Malaysia.

Ers hynny, bu'n frwydr hir a pharhaol o chwilio, dysgu, astudio ac ymdrechu, a barodd yr holl ffordd i'm haddysg drydyddol yn Singapôr. Ar ôl graddio, codais y brwsh Tsieineidd eto pan ddechreuais droi at baentio gydag ef. Dysgais feistrol techneg ddisgybledig paentio gyda brwsh Tsieineidd trwy symud o un gwrthrych i'r llall, gan ddechrau o'r bamb i flodau ac adar; coed i dirluniau. Drwy'r blynyddoedd, rwyf o dipyn i beth wedi meithrin gwybodaeth dechnegol sy'n fy ngalluogi i fynd i'r afael ag unrhyw wrthrych yn hyderus ac yn rhwydd ac, ar yr un pryd, heb i unrhyw arddull gonfensiynol fy nghaethiwo.

Hefyd, gwnes astudiaethau trylwyr o waith amrywiol feistri, gan eu copïo ar y dechrau er mwyn trosglwyddo profiad a chymhathu nodweddion da meistri'r gorffennol ac, yn ddiweddarach, amsugno eu hanfod yn fy arloesiadau fy hun. Teithiais yn eang gan ddynwared bywyd a natur ond, yn ddiweddarach, daethant i'm hysbrydoli, gan fy mod yn credu bod arlunydd brwsh Tsieineidd yn ymwneud â llawer mwy na chofnodi darlun, rhaid iddo fod yn rhan o'r broses baentio ei hun. Rwy'n credu ei bod yn bwysig astudio'r gwrthrych cyn ei baentio a bod rhaid seilio unrhyw greadigaeth ar brofiad go iawn ohono.

Edrychais hefyd ar astudio athroniaeth Tsieineidd i lunio fy meddwl fy hun. Cefais fy nenu hefyd i edrych tua'r Gorllewin i edrych ar gelfyddyd Orllewinol. Cefais fy hudo'n fawr gan baentio modern y Ffogyddwyr, y Ciwbwyr a'r Mynegiadwyr Haniaethol. Drwy'r blynyddoedd, rwyf hefyd wedi datblygu diddordeb mewn ymchwil academaidd ym maes astudiaeth gymharol o baentiadau Tsieineidd a Gorllewinol.

Wrth lunio fy arddull fy hun o greu celfwaith, rwyf wedi datblygu o fod yn baentiwr caligraffig yn defnyddio techneg draddodiadol arddull lliwio inc-a-lliw. Oddi yma, rwy'n ymdrechu i gyflawni tasgiadau rheoledig ond cytûn o inc a lliwiau Tsieineaidd amrywiol, a chymysgedd cyfoethog o effeithiau sych-gwlyb, gwasgaredig-crynodeg, disglair-tywyll ac ysgafn-trwm, trwy ddefnyddio techneg 'pigmenteiddio ac alwmeiddio' a ddatblygais fy hun. Caiff lliw trwm ei greu o gymysgedd o bigmentau lliw o ffynonellau mwynol a llysieuol. Fel arfer, mae wyneb fy mhaentiadau'n cael eu trosi ar lwyfan rithwir weithiau'n anrhagweladwy lle mae amrywiol endidau'n cydgyfeirio, ac yna'n dargyfeirio i wneud darlun.

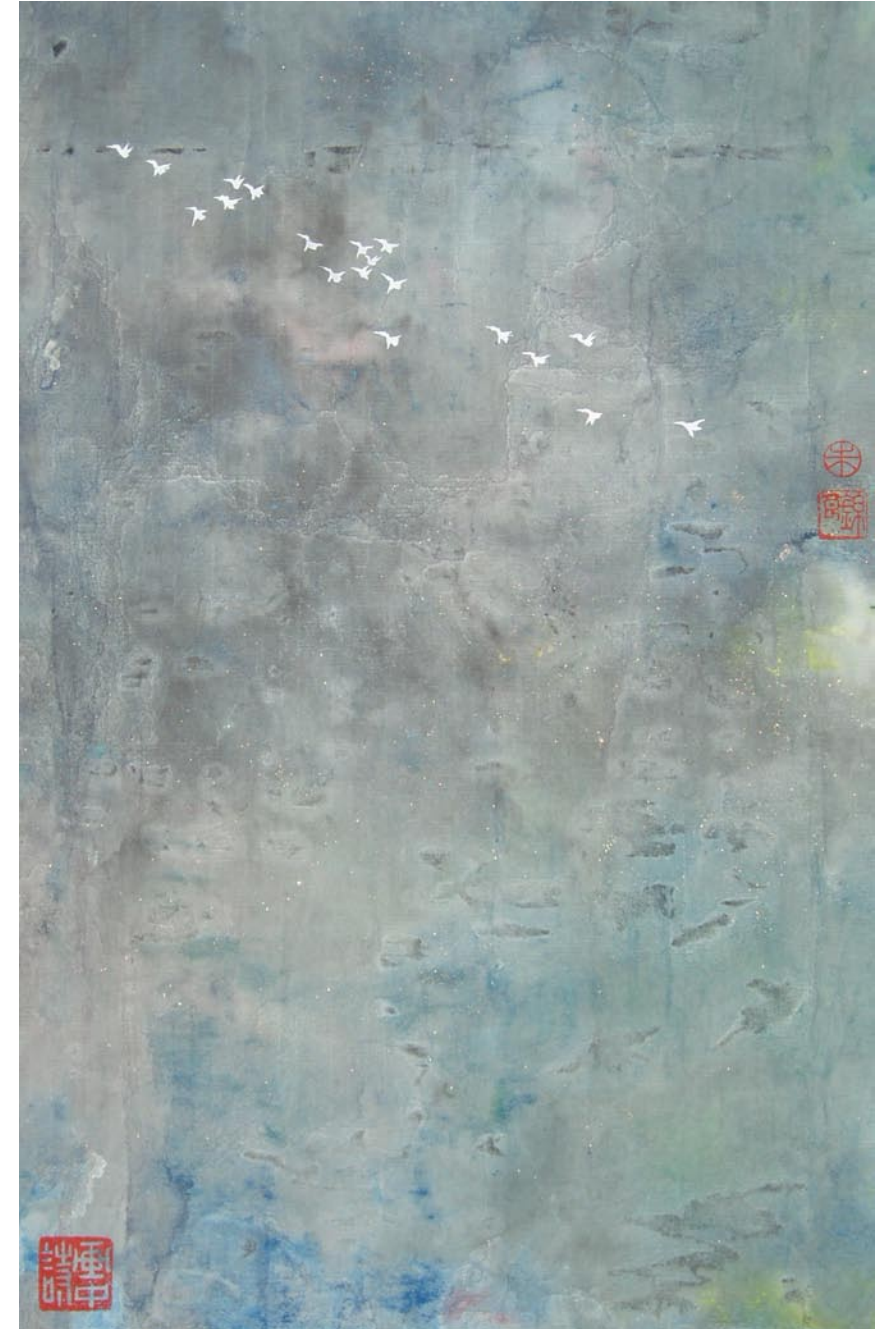
Rwyf wedi llwyddo i greu arddull unigryw wrth ymdoddi Gwyddoniaeth a Chelfyddyd, cyfuno caligraffeg a phaentio, ymgorffori arferion celf draddodiadol a phrosesau celfyddyd gyfoes, a chymysgu'r Dwyrain a'r Gorrlewin gyda chwarae grymus elfennau a thechnegau amrywiol o greu delweddau wrth greu 'paentio Tsieineaidd' gollyngwyd y gair 'brwsh' o 'baentio brwsh Tsieineaidd' am nad wyf mwyach yn cyfyngu fy hun i ddefnyddio'r brwsh Tsieineaidd yn unig. Mae fy ngwaith wedi datblygu hefyd rhwng naturoliaeth ffigurol a deallaeth haniaethol: rhwng 'tebygrwydd' ac 'annebygrwydd'; yn ceisio cael cytgorod Yin Yang ffurf ac ysbryd, gorrffennol a phresennol, Dwyrain a Gorrlewin.

[Dr K. L. Chew](#)

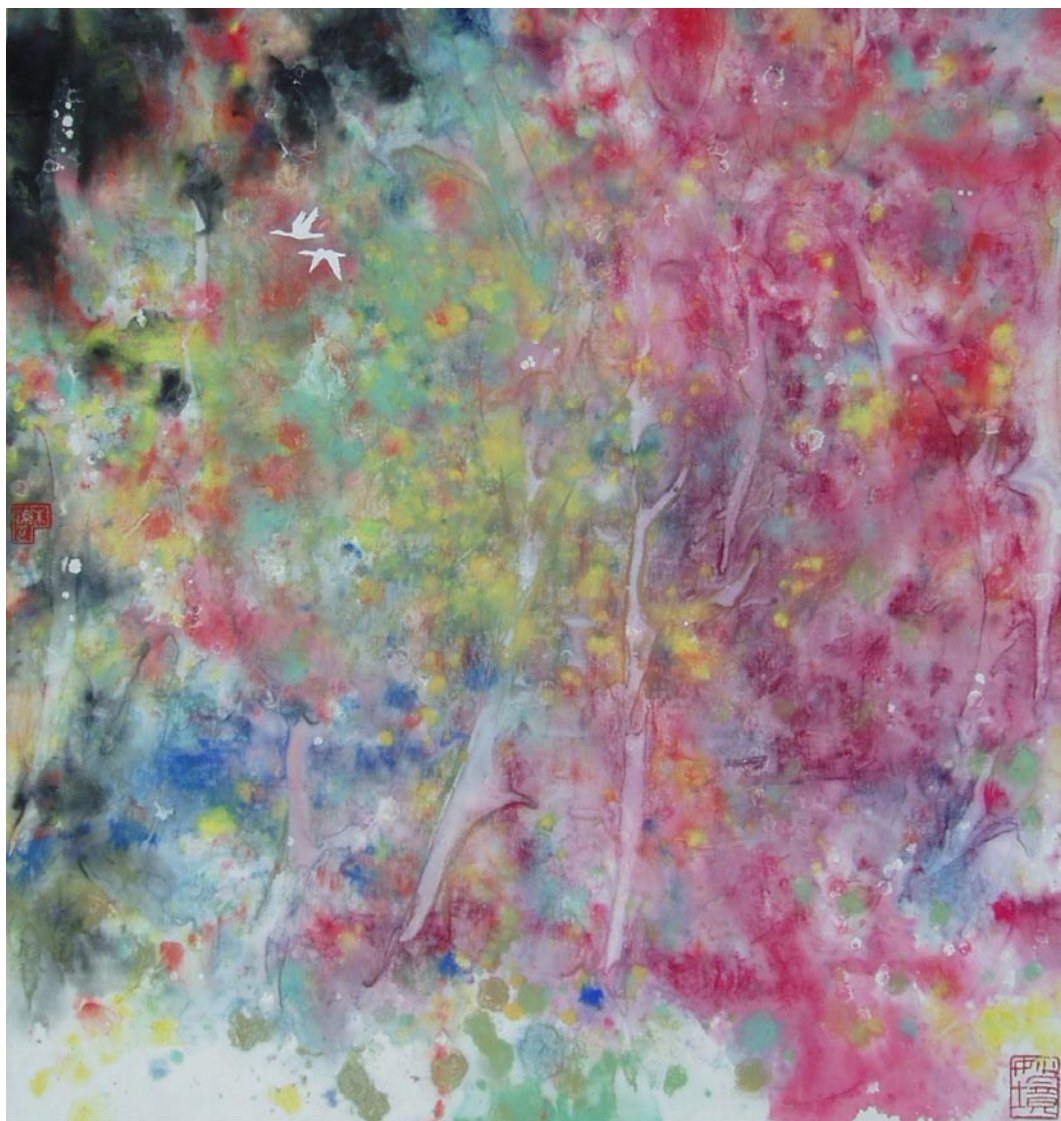
[Deon \(Academaidd\) a Phrif Ddarlithydd Celf Gain Academi Celf Gain Nanyang \(Singapore\)](#)

[Athro Celf a Dylunio ar Ymweliad, Prifysgol Loughborough a Phrifysgol Huddersfield](#)

Entering Mystery / Art title Welsh / Art title Chinese  
Chinese ink and mineral colours on rice paper / Medium Welsh / Medium Chinese  
43x28cm, 2008 / Measurements Chinese







Guests of the Woods / Art title Welsh / Art title Chinese  
Chinese ink and mineral colours on rice paper / Medium Welsh / Medium Chinese  
59x56cm, 2008 / Measurements Chinese

## 我的艺术尝试

我有幸生在马来西亚毗邻森林的一个孤村,童年有机会在自然中与野趣为伍。身为调皮的村童,我有很多时间在溪边的沙堆上涂鸦自然与动物的形态。我利用自然的素材来制造自己的玩具,如用竹签制造风筝。我喜欢观看工人髹房子,这让我有机会“玩”起油漆与刷子,四处涂抹。这是我对艺术爱好的滥觞。

我的早年华校教育让我有机会开始学习用毛笔写字。然而,在我能把传统的书法训练提升成一种艺术形式,并以书法来作画之前,我却在中学时被分流到理科班。起初,我深深感受到的内心冲突是艺术与科学是无法相溶的。从华文源流转到英文源流对我而言又是一大转变,我也开始挣扎着去通晓第三种语文——马来西亚的官方语言,马来文。

从那时开始,我开始了漫长与持续的战斗:探索、学习、研读、冲刺。一直到我去新加坡接受大学教育。毕业后,我选择重拾毛笔,画起中国画。我从写竹开始,到花鸟,树木和山水,掌握了对中国画家在技法上的传统要求。多年来,我不自觉地累积的多种技法,足以让自己在不为传统所困下,自信且自由地进行任何题材的创作。

我也对个别名家的作品进行了深层研究,起初以临摹来获取经验,再取其菁华为我创意。我行万里路,向生活与自然汲取灵感,我深信,水墨画家关心的将不只是停留在能记录实物的表象,他自己将是创作过程中的一部分。我深信下笔前对所画的题材该有所了解,创意必须建立在实际经验的基础上。

我研读中国哲学来塑造我的思想。我也望向西方,走向西洋画。我对野兽派、立体派、抽象表现主义这些现代绘画非常感兴趣。多年来,我发展出了比较东西绘画的学术兴趣。

在塑造我个人风格的过程中,我以采用水墨赋彩传统技法的书画家起步。从这,我成功地掌握了泼墨与泼彩,并以自创的“色素淀积,赋矾水印”技法,在画面上取得干湿、散聚、光暗与轻重的效果。重彩则是以矿物与植物颜料完成。我的画面常有虚拟的效果,有时无法预测,散者聚了又散,最终成画。

我成功地以独特的风格结合了科学与艺术;书法与绘画;传统艺术实践与当代艺术表现过程,在创作时溶东西元素与技法于一炉。我的作品也在具象自然主义和抽象理性主义之间发展;在“似”与“不似”之间,追寻形与神,昔与今和东与西之间的阴阳调和。

朱锦良博士

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## 'Who am I to disappear?' extracts from voyage notes

3 Jan 2008 - That night the sea rose steadily, growing high and rollers climbing on board. Water can bite, it can devour, it has an appetite that can be endless.

Submerging the deck is a daily occurrence but this time all could be lost, we could disappear, be erased by the dowsing. Some days the ropes grew tighter in the continual dampness; this held everything in place as if there could be no other possible engineering of the composition. Not this time, the only outcome was the washing away of all the previous toils. Clinging on is of little help, tragically the reality of the situation is that all could be lost. One navigational mistake can lead into a maelstrom and the only way out is to loose everything and hope that after the ensuing fear, a blanket of calmness can give enough shelter to gather up broken parts and reconstruct something, no matter how rudimentary, to stay afloat. If only for another day....the goal may not be far.

4 Jan 2008 - Actual risk and actual loss – homage to the adventurer's spirit and tradition

5 Jan 2008 - Disappearance or erasure?

6 Jan 2008 - A painting is a failure when it has no substance, when painting is so elaborate and completed that it has no doubt. This elaborance is death; paintings that are so complete bare the mark of death.

Give deliverance from perfection. Perfection is failure; it is absolute and a tyranny. Perfection and tyranny need to be avoided.

Avoid the absolute.

7 Jan 2008 - A prelude to violence and destruction.

It is about the gaps that open up between those who go and those who stay behind. The price one pays for going instead of staying.

8 Jan 2008 - 1970's - the end of the age of adventure; the end of pioneers and adventurers carrying the hopes and aspirations of the collective masses.

The hopes of the golden age and the emblem of man changing the world stalled by 1970's disillusionment.

1969 Apollo 11 lands the first men on the moon, Buzz Aldrin and Neil Armstrong take giant steps that at first seem a huge adventure, a sign of the changing world and the endeavours of man.

The following decades a testimony not so much of progress and new landscape but of stalled or abandoned or even failed vision.

Modern adventurers are involved in a more immediate race to survive. The globe has become navigated by migrants in quests for survival. The quest doesn't stop with the crossing treacherous borders, but on arrival the new lands are fraught with difference and indifference and even hostility.

9 Jan 2008 - The absence of land makes landscape all the more present, after all, landscape is a construction of the mind.

Land is not the only substance to be soaked with history, water is as important as land to an island dweller, it carries the freight of history and a literal and metaphorical stream of consciousness.

10 Jan 2008 - Rise up solitude

Rise up distant place

11 Jan 2008 - Environments on the verge of collapse = painting on the verge of formal collapse.

The twenty first century has presented us with a complex vision of landscape, what were our certainties are no longer. Our landscape is being consistently threatened, media presents a failing solid ground and is offering us bleak apocalyptic predictions.

12 Jan 2008 - Visual phenomena – the rainbow, the sunset, aurora borealis, hallucinosis

13 Jan 2008 - Painterly methods and representational concerns collide.

The painterly methods, dots, dashes, smears, drips, masses of bold colour, fluid gesture, intuitive mark, economy and extravagance all have a sense of independence from the images they produce.

14 Jan 2008 - The idea of radicalism and freedom have both been adhered to non-representational painting

15 Jan 2008 - Drifting along, in good spirits. Day follows day.

When tomorrow comes.

16 Jan 2008 - Black dog day

Simon Burton

'Nevermore' Studio installation view with painting in progress / Art title Welsh / Art title Chinese

Oil on Linen / Medium Welsh / Medium Chinese

240x180cm, 2008 / Measurements Chinese







## 'Pwy wyf i, i ddiflannu?' dyfyniadau o nodiadau'r fordaith.

3 Ionawr 2008 - Y noson honno cododd y môr o dipyn i beth. gan dyfu'n uchel a morynnau'n dringo ar y bwrdd. Gall d r frathu, gall draflyncu, mae ganddo chwant all fod yn ddiiddiwedd.

Mae boddi'r bwrdd yn ddigwyddiad dyddiol ond y tro hwn gellid colli popeth, fe allem ddiiflannu, cael ein dileu gan y trochiad. Rai dyddiau. aeth y rhaffau'n dynnach yn y lleithder parhaol: daliodd hyn bopeth yn ei le fel pe na allai fod unrhyw ffordd arall o lunio'r cyfansoddiad. Nid y tro hwn, yr unig ganlyniad oedd golchi ymaith yr holl lafur blaenorol. Nid yw dal gafael o gymorth o gwbl; trasiedi'r sefyllfa yw y gellid colli popeth. Gall un camgymeriad llywio ein harwain i drobwl a'r unig ffordd allan yw colli popeth a gobeithio, ar ôl yr ofn dilynol, y gall carthen o dawelwch roi digon o loches i gasglu rhannau drylliedig ac ailadeiladu rhywbeth, waeth pa mor elfennol, i aros ar wyneb y d r. Pe bai ond am ddiwrnod arall... efallai nad yw'r nod yn bell.

4 Ionawr 2008 - Gwir berygl a gwir golled – teyrnged i ysbryd a thraddodiad yr anturiwr.

5 Ionawr 2008 - Diflaniad neu ddilead?

6 Ionawr 2008 - Mae paentiad yn fethiant pan nad oes ganddo unrhyw sylwedd, pan fo paentiad mor gymhleth a gorfenedig nad oes ynddo unrhyw amheuaeth. Angau yw'r manwl gywirdeb hwn; mae ôl marwolaeth ar baentiadau sydd mor gyflawn.

Arbed ni rhag perffeithrwydd. Methiant yw perffeithrwydd; mae'n ddiomod ac yn ormes. Mae angen ymochel rhag perffeithrwydd a gorthrwm.

Osgoi'r diomod.

7 Ionawr 2008 - Rhagarweiniad i ryferthwy a dinistr.

Mae'n ymwneud â'r bylchau sy'n agor rhwng y rhai sy'n mynd a'r rhai sy'n aros ar ôl. Y pris am fynd yn lle aros.

8 Ionawr 2008 - 1970au – diwedd oes antur; diwedd arloeswyr ac anturwyr yn cludo gobeithion a dyheadau'r lluoedd.

Nogiodd gobeithion yr oes euraid ac arwydd o ddyn yn newid y byd yn nadrithiad y 1970au.

1969 Apollo 11 yn glanio'r dynion cyntaf ar y lleuad, Buzz Aldrin a Neil Armstrong yn cymryd camau breision sydd ar y dechrau'n edrych fel antur enfawr, arwydd o'r byd yn newid ac o ymdrechion dyn.

Mae'r degawdau a ddilynodd yn dyst nid yn gymaint i gynnydd a thirwedd newydd ond o weledigaeth a nogiodd neu a adawyd neu hyd yn oed a fethodd.

'Frontier' Studio installation view with paintings in progress / Art title Welsh / Art title Chinese

Oil on Linen / Medium Welsh / Medium Chinese

259x168cm, 2008 / Measurements Chinese

Mae anturwyr heddiw'n ymwneud mwy â ras ddi-oed i oroesi. Ymfudwyr yn chwilio am barhad sy'n mordwyo'r byd bellach. Ni ddaw'r cyrch i ben wrth groesi ffiniau peryglus, ond wrth gyrraedd, mae'r tiroedd newydd yn llawn gwahaniaeth a difaterwch a hyd yn oed elyniaeth.

9 Ionawr 2008 - Mae absenoldeb tir yn gwneud tirwedd gymaint â hynny'n fwy cyfredol: wedi'r cyfan, lluniad y meddwl yw tirwedd.

Nid tir yw'r unig sylwedd a drwythwyd mewn hanes: mae d r yr un mor bwysig â thir i breswlydd ynys, mae'n cludo llwyth hanes a llif ymwybod llythrennol a metafforaidd.

10 Ionawr 2008 - Cyfyd unigedd

Cyfyd fan pell

11 Ionawr 2008 - Amgylcheddau ar fin chwalu = paentio ar fin cwmp ffurfiol.

Mae'r unfed ganrif ar hugain wedi cyflwyno gweledigaeth gymhleth o dirwedd i ni: y pethau oedd yn sicr i ni, nid dynt mwyach. Mae ein tirwedd dan fgythiad cyson: mae'r cyfryngau'n cyflwyno methiant tir cadarn ac yn cynnig proffwydoliaethau apocalyptaidd llwm i ni.

12 Ionawr 2008 - Ffenomenau gweledol – yr enfys, y machlud, gwawl y Gogledd, rhithwewyr.

13 Ionawr 2008 - Pryderon arluniol a chynrychiadol yn gwrthdaro.

Mae gan y dulliau arluniol, dotiau, llinellau toriad, rhwbiadau, diferion, sypiau o liw beiddgar, ystum llithrig, olion greddfol, cynildeb a gor-ddweud i gyd ymdeimlad o annibyniaeth o'r delweddau a gynhyrchant.

14 Ionawr 2008 - Clymwyd syniad radicaliaeth a rhyddid wrth baentio anghynrychiadol.

15 Ionawr 2008 - Drifftio, mewn hwyliau da. Dydd yn dilyn dydd.

Pan ddaw yfory.

16 Ionawr 2008 - Dydd y felan.

Simon Burton

Swimmer in the Bay of Naples 2 / Art title Welsh / Art title Chinese  
Pencil on hotel paper retouched with colour / Medium Welsh / Medium Chinese  
29.5x21cm, drawn 2005, coloured 2008 / Measurements Chinese





## “吾凭何消失？” 航海手记摘录

二零零八年一月三日 - 那夜,海稳健升起,攀高,辄轴爬上了甲板。水有时会咬你,它会吞噬你,其胃口巨大无比。甲板浸泡入水虽然是每日常态,不过这次一切可能会失去,我们可能会消失,被Y形杖所抹去而消失。有些日子绳索会在持续的潮湿中紧缩,这让一切归位,让人觉得画面是不可能再改变了。并非这次,唯一的的结果是以前的辛劳全被一洗而空。执着于事无补,让人感到悲哀的是:在现实里,一切都可能会失去。一次导航的失误,会被卷入漩涡,而脱险的唯一方法就是失去一切,并希望在切肤的恐惧后所带来的一片平静,可提供你足够的避风港,来聚集部分残件,并重构一些什么的,为了能继续浮起,不论那是如何的基本都会去进行。就算只是为了另一天... 目标将不会远。

二零零八年一月四日 - 实际的冒险与实际的损失 —— 向冒险家的精神与传统致敬。

二零零八年一月五日 - 消失或消磨?

二零零八年一月六日 - 当一幅画作精描细绘地完成,且没有内涵,那肯定是个失败。太精致烦琐就是死亡,太完整的绘画被烙上死亡的印记。从完美中解放。完美是失败的,它是绝对与专横。完美和专横需要加以避免。避免绝对。

二零零八年一月七日 - 暴乱与破坏之前奏曲。这是出走者与留守者之间的不同。选择出走而非留守所付出的代价。

二零零八年一月八日 - 七十年代 —— 冒险时代的终结;先驱与冒险家带着大众的希望与渴求的终结。七十年代的幻灭拖延了对黄金时代的希求和人类能改变世界的象征。在1969年,阿波罗十一号让人类第一次在月球登陆,布哲·艾尔定和奈尔·安世童跨出了当时被视为大冒险的一大步,一种改变世界与人类努力的符号。接下来的数十年却显示,在这领域并无多大的进展,或出现新的风景,而是拖延,或是被放弃、或甚至是愿景的失败。现代冒险家在生存上,面对更直接的竞争。地球成了为求存的移民们的航地。寻找并未在越过错误的边界后停止,而是在抵达新土地后,须面对的同与异,或敌意。

二零零八年一月九日 - 风景会存在缘于土地的缺席,其实,风景纯粹只是心的建构。土地并非唯一与历史同步腾飞之物,对岛民而言,水与土地一样重要,它是历史列车和理性与隐喻的意识流的载体。

二零零八年一月十日 - 醒于孤独。醒于远方。

二零零八年一月十一日 - 环境濒临崩溃 = 绘画濒临正式的崩溃。21世纪呈现给我们的风景是复杂的愿景,恒常不复存在。我们的风景长期面对威胁。媒介呈现了失败的实地,并提供令人沮丧,灾难性的诸多预言。

二零零八年一月十二日 - 视觉现象:彩虹,落日,北极光,幻觉。

二零零八年一月十三日 - 绘画性和重现与碰撞攸关。点、冲、涂、滴、量大的犷色、流质姿态、直觉之迹、节约或放纵等绘画性方式所创造出的图象,各具有其独立性。

二零零八年一月十四日 - 激进主义与自由的概念皆忠于非具象绘画。

二零零八年一月十五日 - 以高昂之情漂泊。日复一日。当明日到来。

二零零八年一月十六日 - 黑狗日。

西门·布尔顿



Swimmer in the Bay of Naples 2 (detail) / Art title Welsh / Art title Chinese  
Pencil on hotel paper / Medium Welsh / Medium Chinese  
29.5x21cm, 2005 / Measurements Chinese

Dr Richard Gant /  
里察 岗特博士

## Who am I to disappear?

Regular field visits to the North Wales coastline have generated a personal dialogue of engagement and reflection. Sharing practice with others is integral to this process, an understanding of others understanding.

My recent focus on the formative industrial landscape of the Dee Estuary has enabled daily reference to its changing features. Horizons are characterised by steam plumes. These silhouette the estuary, sending out weather messages, which can be interpreted by their angle, height and direction.

The juxtaposition of these natural and industrial forms has inspired my most recent work toward innovative drawing installations. These feature interplay between surface, texture and space, combining a classic drawing style with totemic architectural structures. Each forms a bridge or extension to the surrounding gallery space.

The notion of a physical drawing constraint from each bamboo framework reveals a complex set of challenging harmonies between metaphor and representation. In contrast the immediacy of marks aims to render a spiritual expression to surface and movement.

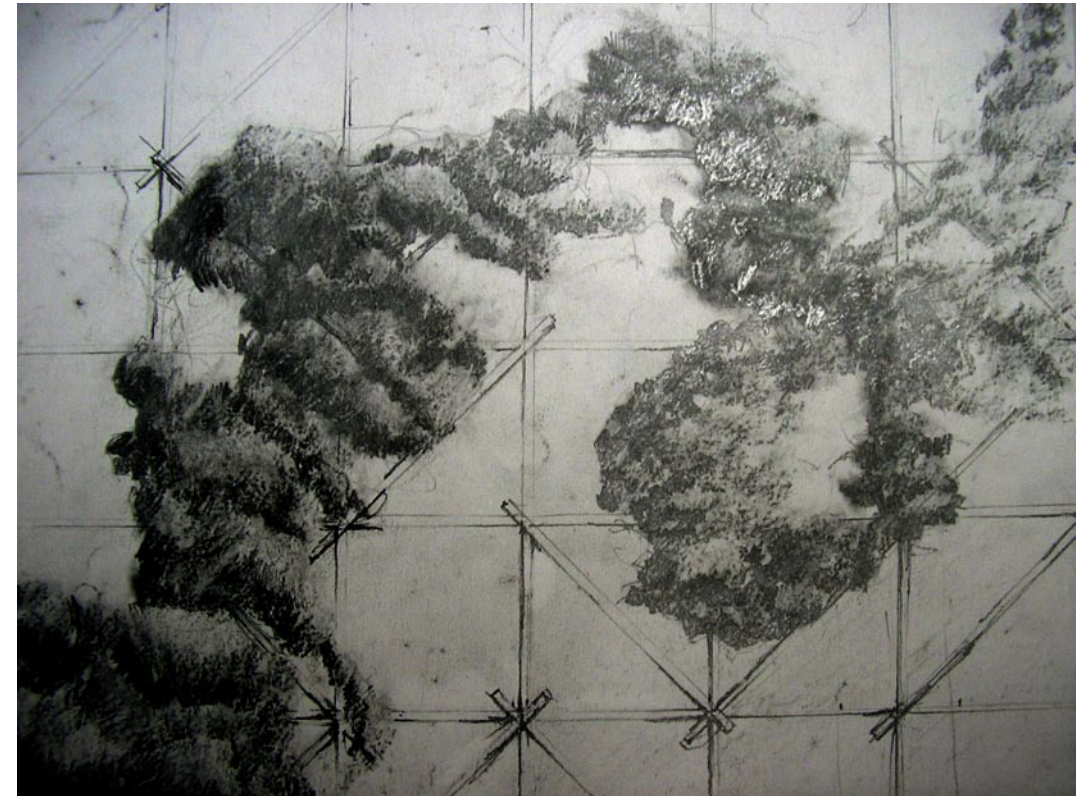
On reflection current drawings function as a primary action, yet give opportunity to review and realise sculptural potential.

Dr Richard Gant  
Head of Fine Art  
Liverpool School of Art and Design





Bron y Gader / Art title Welsh / Art title Chinese  
Oil Bar on Parcel Paper / Medium Welsh / Medium Chinese  
42x59.4cm, 2008 / Measurements Chinese



Plume Series 4 of 4 / Art title Welsh / Art title Chinese  
Graphite on Paper / Medium Welsh / Medium Chinese  
84.1x118.9cm, 2008 / Measurements Chinese



## Pwy wyf i, i ddiflannu?

Mae ymweliadau maes rheolaidd ag arfordir Gogledd Cymru wedi cynhyrchu deialog personol o ymgysylltiad a myfyrdod. Mae rhannu arferion gydag eraill yn rhan annatod o'r broses hon, yn ddealltwriaeth o ddealltwriaeth pobl eraill.

Mae fy nghanolbwynt diweddar ar dirwedd ddiwydiannol ffurfiannol Aber Dyfrdwy wedi galluogi cyfeirio bob dydd at ei nodweddion newidiol. Plu ager sy'n nodweddu gorwelion. Mae'r rhain yn amlinellu'r aber, yn anfon negeseuon tywydd, y mae modd eu dehongli yn ôl eu hongl, uchder a chyfeiriad.

Cyfosodiad y ffurfiau naturiol a diwydiannol hyn sydd wedi ysbrydoli fy ngwaith diweddaraf tuag at osodiadau lluniad arloesol. Mae'r rhain yn dangos cydadwaith rhwng arwyneb, gwead a gofod, gan gyfuno arddull luniadu glasurol gydag adeileddau pensaernïol totemaidd. Mae pob un yn ffurfio pont neu estyniad i ofod amgylchynol yr oriel.

Mae'r syniad o gyfyngiad corfforol ar luniad o bob fframwaith bamb yn amlygu casgliad cymhleth o gytgordiau anodd rhwng metaffor a phortread. Fel cyferbyniad, bwriad uniongyrchedd marciau yw rhoi mynegiant ysbrydol i arwyneb a symudiad.

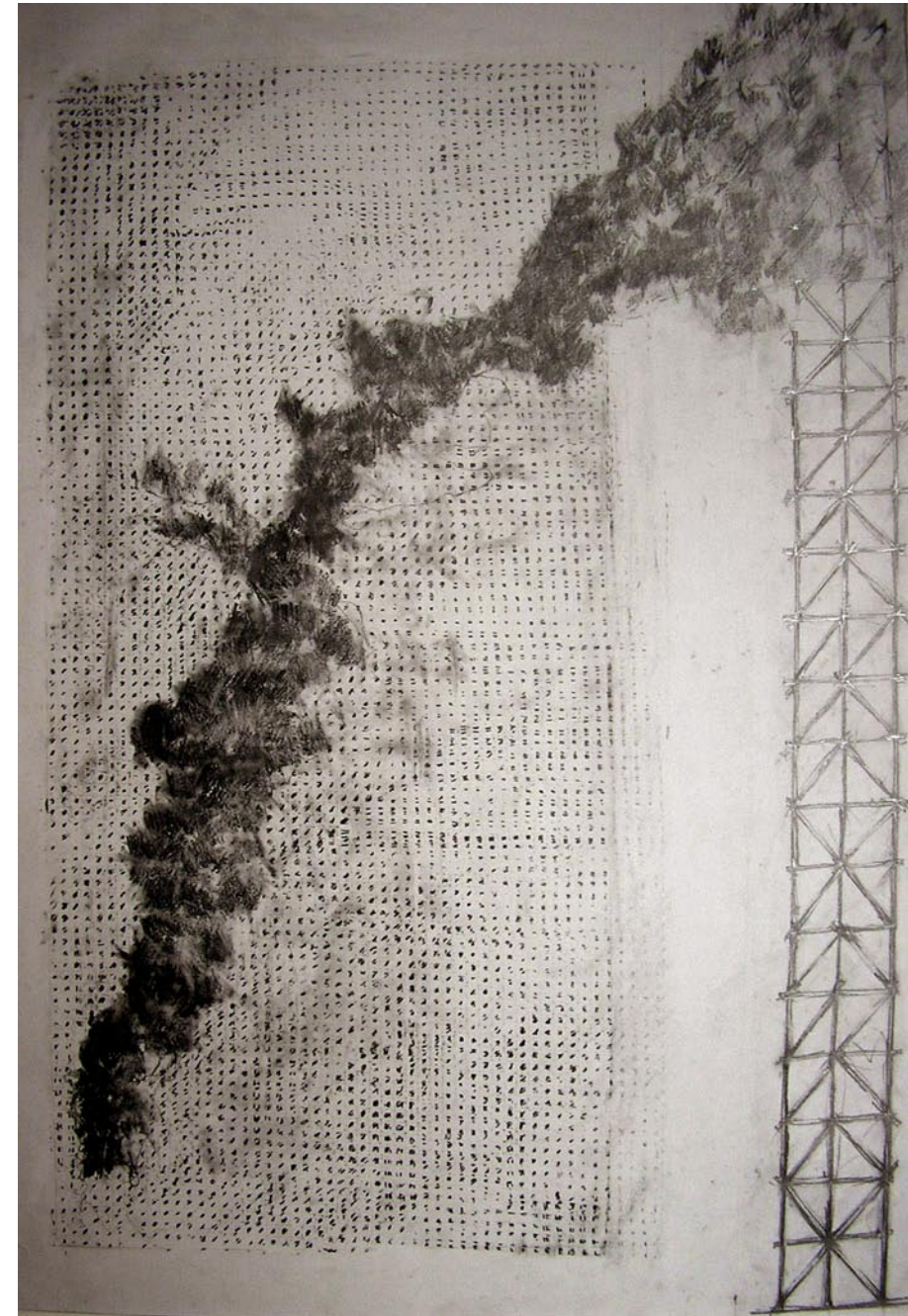
Erbyn meddwl, mae lluniadau cyfredol yn gweithredu fel gweithred elfennol, eto'n rhoi cyfle i adolygu a sylweddu adnoddau cerfluniol cudd.

Dr Richard Gant

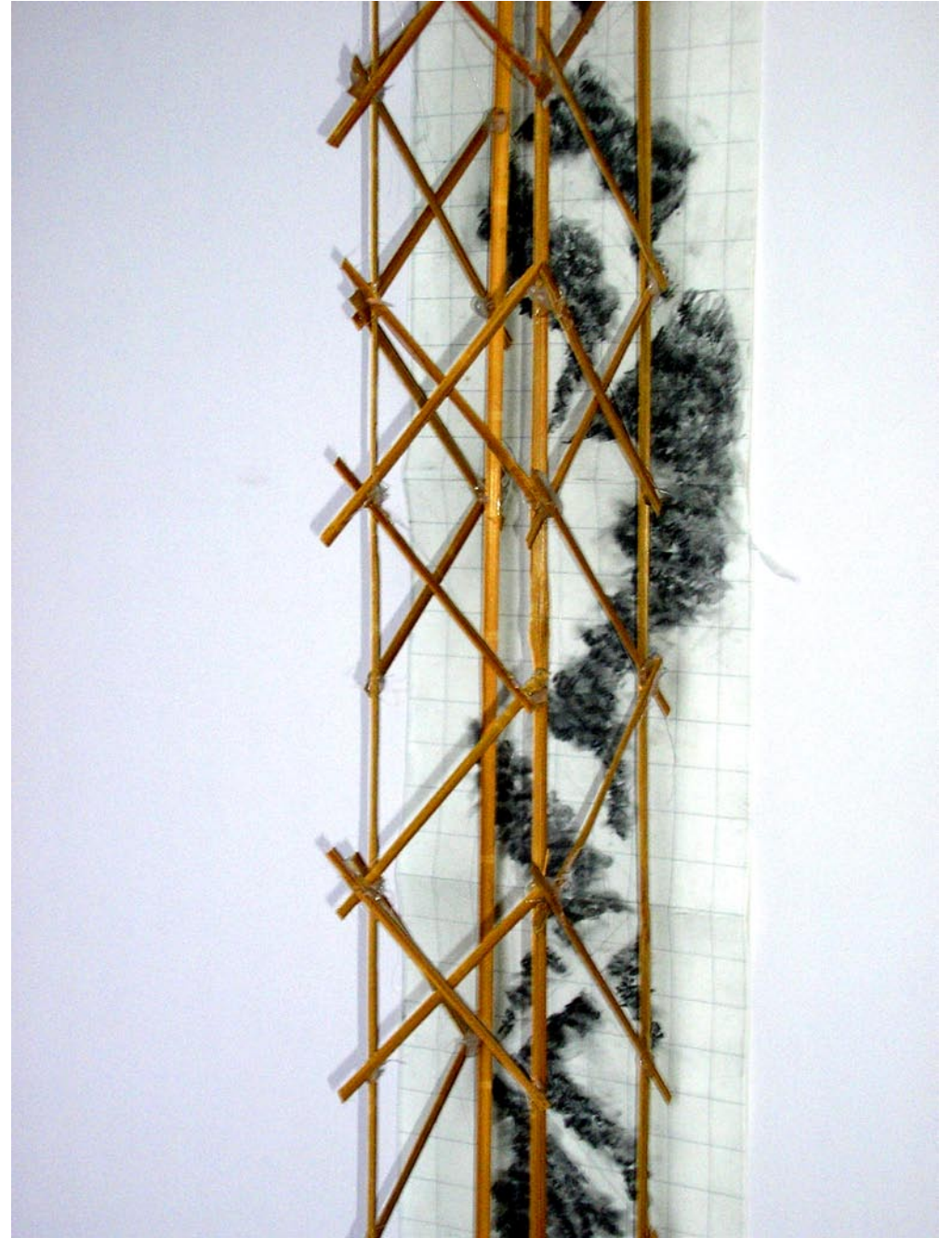
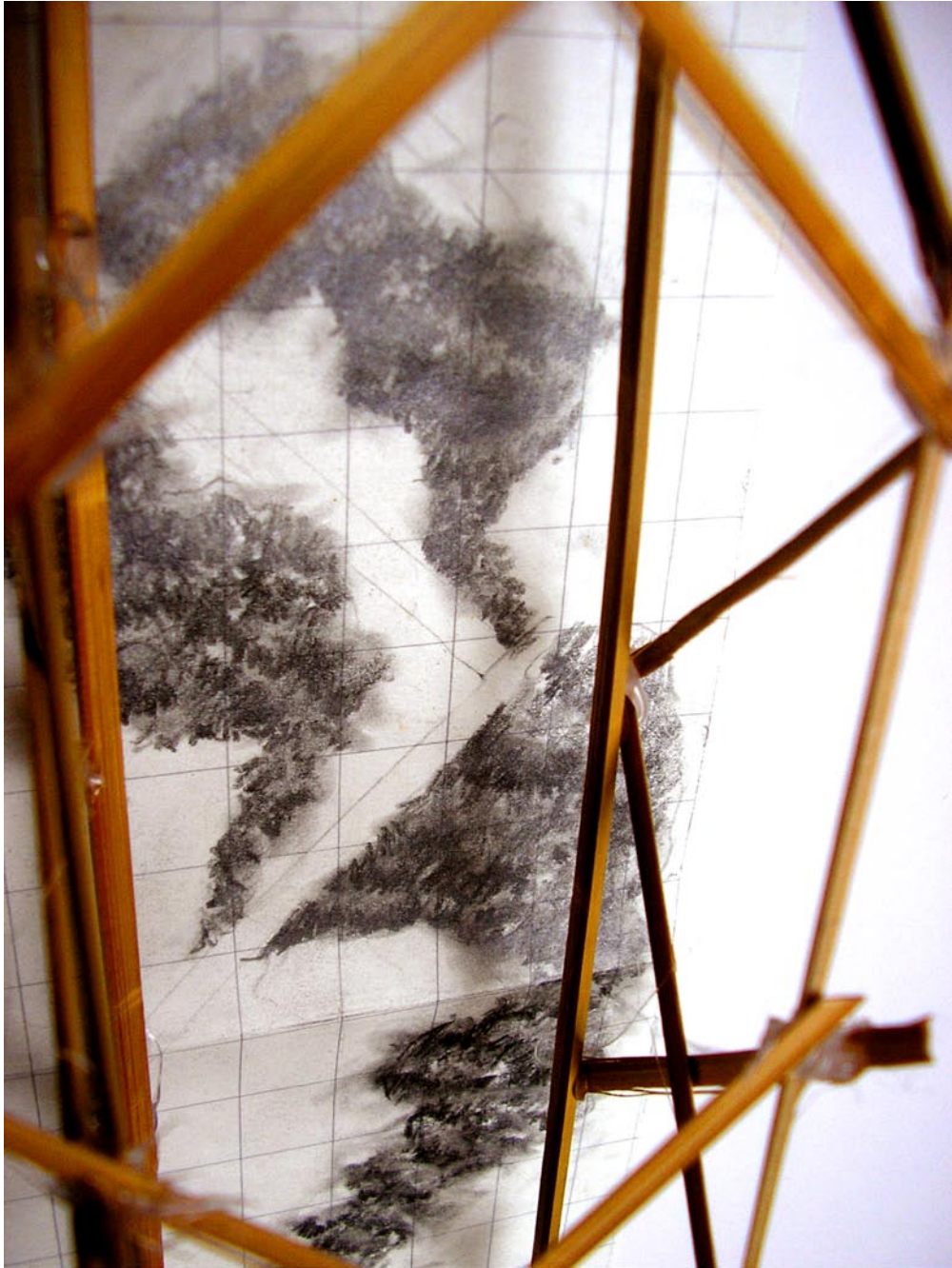
Pennaeth Celfyddyd Gain

Ysgol Gelf a Dylunio Lerpwl

Plume Series 3 of 4 / Art title Welsh / Art title Chinese  
Graphite on Paper / Medium Welsh / Medium Chinese  
84.1x118.9cm, 2008 / Measurements Chinese









## 吾凭何消失？

常实地造访北威尔斯海岸线引发了具参与感和个人反思的自我对话。在这过程中,我能与他人分享实践经验,了解他人所理解的。

我最近专注在理河入海口工业化风景景观的日常改变。地平线上是缕缕的烟气。这昭显了艾斯特尔丽的轮廓,并带出了气候的讯息,这些可从其角度、高度与方向获得解释。

这些自然与工业形体的并列,启发了我的近作,革新的绘画装置。这作品表面、质感与空间相互作用,并结合了古典绘画风格和图腾建筑结构。它形成了一道桥梁,或延伸到周遭的展览空间。

绘画本身受竹框所限制的观念昭显了一个道理:要在隐喻与重现之间取得和谐需通过复杂而深具挑战性的工序。相对而言,造迹于当下是为了能对表象与动感进行精神性表现的描绘。

把当代素描的功能视为最基本的行动,在对其反思的过程中,却提供了机会去审视并实现其雕塑性潜能。

里察 岗特博士

pgs. 34-35: Tower Series / Art title Welsh / Art title Chinese  
Bamboo, Graphite and Paper / Medium Welsh / Medium Chinese  
30.5x5.1x5.1cm, 2008 / Measurements Chinese



Talacre / Art title Welsh / Art title Chinese  
Graphite on Paper / Medium Welsh / Medium Chinese  
42x59.4cm, 2008 / Measurements Chinese

Steve Swindells /  
史蒂文 绥尔斯











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