

节点与悬停

这个世界是纯粹无常的，在普遍存在的过程中一直在经历着建立、发生、结束与灭亡。而那个结束有可能是下一个建立，或者那个建立承接着上一个灭亡的结束。在无时无刻且无尽的变化中，某些事物看似是意外的或许之后会变成恒常，同理恒常也会在一个节点之后变为少见的意外。就像人的情绪和念头一样，如果没有被自己的觉知观察到的当下，很容易就被一个念头将自己陷入进去，将心沉浸在愤怒或者狂喜等等之中。对内心观望时，尽量疏离自我，就像是坐在高速边上的一个躺椅上，面对不停息的车水马龙，以一种不带个人偏见的态度去当下去旁观，此时的观望者可以被称为本我的自性。

当一股恐惧或者焦虑涌上的时候，种种戏剧性的因素就会逐渐上演：冲突，愤怒，无助，迷茫，失落等。就像人类历史中的一些灾难的开始，其中的内容也是充斥着种种形式与内容都是悲剧色彩的事件，这些事件的叠加集合让这个地理范围内在这个时间区间内蒙上了一层阴霾。在其中也是无数个个体承载着这个恐惧，将总的整体分解为无数个小悲剧，随着解构的继续呈现着无边的恐惧。事件终究有结束的那个时刻，那个时刻就是一个承上启下的节点，就像让情绪波动平静下来的那一刻。那个瞬间是一种不带有任何褒贬偏见与评判的，是一种绝对纯粹的悬停，这个心理状态上的悬停制止了情绪的波动，让平静逐渐回归。此时个体达到一种突破逻辑思考中的二元对立的状态，也就是可以被称为所谓“零”的瞬间，没有左右也没有上下之分，只有像万物即将初始时的

纯粹，即是发生了也是没有发生。也许觉者们的开悟就是此时，让本心一直停留在两个念头中间的心理真空地带。此时的任何一个个体的内心与永恒无常的宇宙并无二致。

图像中记录的悲剧场景基本都是正在发生之时，毕竟图像是静止的且带有形象的信息集合体。这种静止就是一种永恒的发生，将一个行进中的悲剧选择了一幕裁切下来作为了一个时间切片。这个切片可作为属于分析的培养皿中进行加工改造，抽离出其中的情绪，用再次描绘的方式去将其中的精神又一次进行涤荡。引导着图像进入那个“零”的状态，不带有评判与偏见，不带有波动的情感与情绪，去转变成一个图像内容的精神悬停，就像是两个念头的中间地带，也是事件发生的之前、当下与之后的一个整体。消除掉图像背后的情感意义，并同时去形成心理学层面上一个疗愈性质的瞬间。好比情绪的种种波动作为一个数值在精神标尺中点上正向的区间，而可让波动回归平静的因素作为对称位置的负向对称出现，此时用数学来展示就是达成了 $-1+1 = 0$ 。这个再编排的图像就是其原始图像的“反图像”，去反制图像中精神的波动，消解其中的一些形象和形式，将其悬置在那个既是结束也是临来的真空地带。

在我选择图像进行再创作的时候同样，我选择的图像中都会充斥着某种可以共鸣的情绪——一种恐惧来临之前的那个时刻，一种即将开始的感觉。然后我会将我认为是的图像中承载情绪的起因用银色来覆盖，在画面中凸显出来。我认为银色是一种寂静的颜色，也可以说是没有颜色的颜色。它就像一个接纳一切的虚空，映照囊括着任何从其前面经过的事物，将任何物质的东西化为一个虚像。观者也会在观看的过

程中通过移动位置而改变视线中的颜色的折射，就像是在去面对一个经验一样，在本心的移动中汲取那个存在的某一个角度。这个在现实中的反射与折射提醒着我们，在情绪中保持着觉知，同时也在这如梦如幻的虚像中遨游。

Nodes and hovering

The world is purely impermanent, going through establishment, occurrence, end and extinction in the course of its universal existence. And that end may be the next establishment, or that establishment may follow the end of the last demise. In the midst of endless and endless change, something that appears to be an accident may later become a constant, just as a constant can become a rare accident after a point. Like human emotions and thoughts, if not observed by one's own awareness in the present moment, it is easy to get caught up in a thought and drown one's mind in anger or ecstasy, etc. When looking within, try to detach yourself from the ego as much as possible, as if you were sitting in a recliner on the side of the highway, facing the constant traffic, and watching in the moment with an attitude of impersonal prejudice, when the watcher can be called the Self.

When a wave of fear or anxiety rises up, various dramatic elements come into play: conflict, anger, helplessness, confusion, loss, etc. Like the beginnings of

catastrophes in human history, they are filled with events that are tragic in form and content, a collection of events that overlap to cast a gloom over this geographical area in this time interval. The fear is carried by countless individuals, breaking down the total whole into a myriad of smaller tragedies, which continue to be deconstructed and present a boundless fear. There is a moment when the event comes to an end, a point of transition, like the moment when the mood swings calm down. It is a moment of absolute pause, free from any prejudice or judgement, a pause in the state of mind that stops the mood swings and allows the calm to return. At this point the individual reaches a state that breaks through the dichotomy of logical thought, what might be called the 'zero' moment, where there is no left, no right, no up, no down, just the purity of everything as it was at the beginning, when it happened and when it did not happen. Perhaps the enlightenment of the realised is at this point, when the mind is kept in the mental vacuum between the two thoughts. The heart of any individual at this point is not unlike the eternal and impermanent universe.

The tragic scenes recorded in the images are essentially the moment when they are happening; after all, the images are still and a collection of information with images. This stillness is an eternal occurrence, a selected scene of a tragedy in progress cut out as a

slice of time. This slice can be transformed as a petri dish for analysis, the emotions extracted from it and the spirit cleansed again by way of re-depiction. The images are guided into that "zero" state, free of judgement and prejudice, free of fluctuating feelings and emotions, into a mental suspension of the content of the images, like a middle ground between two thoughts, a whole before, during and after the event. The emotional meaning behind the image is eliminated and at the same time a moment of healing on a psychological level is created. It is as if the fluctuations of emotions appear as a positive range of values at the midpoint of the mental scale, and the factors that can bring the fluctuations back to calm appear as a negative symmetry in a symmetrical position, which in mathematical terms is the achievement of $-1 + 1 = 0$. This rearranged image is the 'anti-image' of the original image, counteracting the spiritual fluctuations in the image, dissolving some of its images and forms and suspending them in a vacuum that is both the end and the future.

In the same way that I choose images to recreate, I choose images that resonate with a certain emotion – a sense of the moment before fear, a sense of the imminent beginning. I then overlay what I think is the cause of the emotion in the image with silver to bring it out in the image. I think of silver as a colour of silence, a

2021年1月22日 星期五

colour without colour if you will. It is like an emptiness that takes in everything, reflecting and encompassing anything that passes in front of it, turning anything material into an imaginary image. The viewer also changes the refraction of the colour in his or her vision by shifting position as he or she looks, as if he or she were going face to face with an experience, drawing on a certain angle of that presence in the movement of the present mind. This reflection and refraction in reality reminds us to remain aware in our emotions, while at the same time navigating this dream-like imaginary image.