

林中

步入林中，只见树木，不见树林。

王俊近年来的工作强调着一种自觉的实践论——作为生产（创作）方法的“写生”、作为“栖居”之所的小树林。按时间来算，2018年春，王俊第一次步入其命定的小树林，而在林中拿起画笔则要到几月后的秋季。在更早的2017年，艺术家刚完成其阶段性重要作品《三天三夜-1#》，一些逐渐清晰的新命题亦展现在其随之的艺术实践里：具身性、痕迹、特定场域。

无论怎么看，谈论《林中》都得自《三天三夜》——特别是2019年底发生在黔东南黎平县侗寨黄岗村的项目第三回开始（注1），也是在那场以少数民族村落的公共空间为特定场域的项目实践中，让艺术家重新认识到“写生&场所place”的潜力——“写生”是一种遭遇，需要身体重返具体的现场，是一种临场的身体投放（注2）。这种影响激发出的潜能是全方位的，地方历史、田野、个人记忆及情感、艺术本体、行走流动及多维写作等，开始被艺术家主动重视、主动邀请。

林中有路，林中有事，林中有入。

“矛盾的是，树林深处的世界对我们的感知最为开放。”，蒂姆·英戈尔德在谈论树林时提醒我们需警惕惯常的自大的人类俯瞰视角，并引用了列斐伏尔有关“风的视角”——并不是盯着（at）树木看，而是在树木间（among）漫游，使树木微微的动起来，轻抚表面；或芬兰建筑师帕拉斯玛的“肌肤之眼（eyes of the skin）”——眼睛可以轻抚事物的表面、轮廓和边缘。栖居于世界，就是参与形成的过程。栖居于世界，就是参与到一个充满能量、力和流动的动态世界之中。（注3）

这里有一整系列的作品，经由艺术家在林中的流连，各种直接写生（各类风格的）、盲画、现场的行动绘画、草图笔记、乃至工作室的“临摹练习”（注4）、笔触练习，视频影像，文字写作等，我统称之为“林中图像”系列——艺术家以各种媒介对单一主题进行持续而立体地长期书写，并通过各类“限定”来激发表现，例如，在傍晚前后步入树林，感知灵性，作画，直至夜黑疲倦。有时，艺术家是一位领地巡游者，肆意而欣喜的在林中穿行停留，细微体察季节或时间在林地的缓变。更多之时，他像一位万物有灵者，通过画笔文字，纪录、描绘、转译、翻译着某刻的多普勒效应（注5）。林地在王俊的巡游中不断地被激活不断发现，当然，它一直就在那里，只是，当“风的视角”“肌肤之眼”迎面对视之时，林中你我，共，栖居于世界。

倪昆

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注：

1. 《三天三夜》是艺术家王俊发起实施的一项事件艺术项目，分别在重庆器空间（2017）、北京激发研究所（2018）、贵州黎平县黄岗村（2019）实施。项目从反思绘画的图像与真实性（作者性）开始，融合了行动绘画、偶发艺术、剧场、事件艺术等多重内容，同时，随着项目作品自白盒子往社会公共空间的主动拓展，作品逐步转向并呈现出特定场域艺术的特点；
2. 摘自《前夜，写生，及方式的产生》，作者：王俊。《画刊》杂志，2020年8期；
3. 《制作：人类学、考古学、艺术学和建筑学》，作者：蒂姆·英戈尔德，江苏凤凰美术出版社，p135；
4. 2011年起，王俊开始了系列绘画作品《临摹练习》，作品通过对画布画面的局部进行反复临摹，最终以抽象绘画的方式来质疑图像的“具象与抽象”、“真实与假相”等。
5. 物理学名词，多普勒效应Doppler Effect 指当波源或观察者发生移动时，观察者接收到的波的频率会发生变化。

Off the Beaten Track

When you step into the grove, all you see are trees, not the woods.

Wang Jun's work in recent years has emphasized a conscious theory of practice, Sketching, as a method of production (creation), and the woods as a place to “dwell”. In the spring of 2018, Wang Jun stepped into his destined woods for the first time, and picking up a paintbrush in the woods wouldn't happen until a few months later in the fall. Earlier in 2017, the artist had just completed a major phase of his work, *Three Days, Three Nights-1#*, and some new propositions became clear in his subsequent practice: Embodiment, Traces, and Specific Sites.

No matter how you look at it, talking about Off the Beaten Track has to start with *Three Days, Three Nights* - specifically the third iteration of the project that takes place in late 2019 in the Dong village of Huanggang in Liping County, Southeast Guizhou (**note 1**). It was in the project practice of using the public space of the ethnic minority villages as a specific field that the artist re-recognized the potential of “Sketching & Place”. “Sketching” is an encounter that requires the return of the body to a specific site, a kind of physical projection on the site (**note 2**). The potential that this influence inspires is all-encompassing. Local history, field, personal memory and emotion, art ontology, walking and mobility, and multi-dimensional writing are beginning to be actively emphasized and invited by artists.

In the woods, an encounter; in the woods; a trace; in the woods, a way.

“Paradoxically, the world deep in the woods is the most open to our perceptions.”, when Tim Ingold talks about the woods, he reminds us to be wary of the usual arrogant human perspective from above, and Lefebvre's “Bird's-Eye View” - not staring at the trees, but wandering among them, making the trees slightly sway and gently caress the surface. Also, Finnish architect Juhani Pallasmaa once pointed out “Eyes of the Skin” - the eyes can gently caress the surface, outline and edge of things. To dwell in the world is to participate in the process of formation. To dwell in the world is to participate in a dynamic world full of energy, force and flow (**note 3**).

Here's a complete series of the works. I collectively refer to it as the “Woods Image” series, because it is created through the artist's lingering in the woods, various direct sketches (of different styles), blind paintings, on-site action paintings, sketch notes, as well as the “Copy Exercise” in the studio (**note 4**). Wang continuously writes about a single theme over a long period of time through various media, and stimulates expression through various “limitations”. For instance, he would walk into the woods around dusk, perceive spirituality and paint until the night was dark and he was tired. Sometimes, the artist is a territorial ranger, wandering and lingering freely and joyfully through the woods, subtly observing the slow changes of seasons or time in the woods. More often than not, he is like a sentient being who, through his brush and words, records, sketches, interprets and translates the Doppler effect of a certain moment (**note 5**). The woods is constantly activated and discovered during Wang Jun's tour. Certainly, it has always been there. However, when the “Bird's-Eye View” and the “Eye of the Skin” look directly at each other, you and I in the woods coexist, dwelling in the world.

Text / Ni Kun
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Notes:

1. "Three Days, Three Nights" is an event art project initiated and implemented by artist Wang Jun, which was carried out in Organhaus, Chongqing (2017), Institute for Provocation, Beijing (2018), and Huanggang Village, Liping County, Guizhou Province (2019). The project begins with a reflection on the image and authenticity (authorship) of painting, integrating multiple elements such as action painting, happening, drama, and event art. Meanwhile, as the project space actively expands from the white box into public social Spaces, the works gradually shift towards and present the characteristics of art in specific fields.
2. Text from Wang Jun, "Eve, Sketching, and the Generation of Methods", in "Art Monthly", vol. 8, 2020.
3. Text from Tim Ingold, "Making: Anthropology, Archaeology, Art and Architecture", Jiangsu Phoenix Fine Arts Publishing LTD., 2013. Print. p. 135.
4. Since 2011, Wang Jun has embarked on a series of paintings titled "Copy Exercise". Through repeated copying of specific parts of the canvas, these works ultimately question the "concrete and abstract", "real and false" aspects of images in an abstract painting style.
5. This is a term in physics. The Doppler Effect refers to the fact that when the wave source or the observer moves, the frequency of the wave received by the observer changes.