

Liminal Space

I first met Georgina at the School of Architecture, Tianjin University, in July 2011. Her understanding and pursuit of Chinese culture moved me deeply. She insisted on painting every day in my humble studio in the hot summer days, and quickly mastered the spirit of Chinese landscape painting after working hard and practicing aspects of Chinese calligraphy, including the Cun lines, working with different brushes and points, and dyeing. Viewing Georgina's paintings in *Liminal Space*, I can see they reflect the nature of Taoism while drawing from the beauty of Australia. They express the Tao of Chinese landscape in the abstract and concise form of Western painting. The series of *Liminal Space* follows the ideology of the "unity of all things" and "harmony between man and nature". This is a humanised nature, showing the artistic form of the universe through paintings.

Time and Space in *Liminal Space*

Georgina's series of works express the unification of time and space put forward in Chinese cosmology, which evolved from the organic whole represented in the psychology of the Ensō (circle), where we view space through the perspective of time and time through the perspective of space. The Chinese believe that paintings are the expression of one's inner emotions. An artist will see the mountains and rivers first before capturing them in paint; the paintings are then their feelings' materialised form. The focus of her paintings lies in this philosophy, like that of the moon reflected in the water and the image in the mirror. This is the sublime aspect of the painting, which is liminal.

The Expression of "One Hua"

The expression of "One Hua" was proposed by Chinese landscape painter Shi Tao, who was quoting from Taoism. The Tao produced one, one produced two, two produced three, three produced all things. Taoists believe that the law should be no

law and no law is the law. Georgina's One Hua is a summary of the ontology of things and the inner world, which extends beyond the spiritual space of herself. She takes One Hua as the starting point of imagery, thinking about and viewing the world through her heart, and then making works that produce a harmony between her heart and external objects.

It is difficult to draw great mountains and rivers with limited ink. Georgina's painting strokes, in which ink and water are blended together, are vivid and lively, simultaneously dry and wet. Her ethereal and flowing compositions adhere to the "scatter perspective", which is the Chinese way of seeing the world. Unlike the Western concept of perspective, we observe things from different angles. That means we observe from three dynamic points, not only one. Thus, Georgina captures the spirit of Chinese ink and water with the form of Western modern constructivism. This is Georgina's unique artistic style.

Despite the fact that the paintings are finished works, their meanings are endless. As Wang Guowei said, the artist who can portray scenery with true feelings creates the sublime.

Dr Dong Ya and Dr Chu Dong

About the Authors

Dr Dong Ya is a professor at Tianjin University's School of Architecture, China. Dr Dong Ya is a well-recognised artist in China, with his most recent solo exhibitions held at the Chinese National Academy of Painting in Beijing and the Ji'nan Art Museum. He is a member of the Teaching and Guiding Committee for the Chinese Department of the Ministry of Education and the associate director for the Environmental Arts Committee.

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阙限空间

初观乔金娜的绘画作品,画家“道法自然”乃澳洲天地之大美,却遵循东方

之“道”,一种与中国传统宇宙观相契合的意象跃然纸上。乔金娜的绘画作品有别于西方绘画求真的再现,偏重于抒发主体情感,追求物我相融之境。阙限空间系列作品遵循“万物一体”、“天人合一”的意识形态,这是一种人化的自然,通过绘画的视觉形式表现出艺术化的宇宙图案。

1,阙限空间的时空观

阙限空间系列绘画作品包含了时间和空间相结合的整体性。从圆相中时间和空间裹合为一体的心理,时间空间化,空间时间化,从而演化出中国式生命的宇宙。人心内化的情感就可以与外物之间产生关联互动,通过外化内心,并转以绘画的形式寄托。她的绘画作品意象表达的焦点在于“如水中之月,镜中之象”,是象外之象、景外之景、韵外之致的无穷意境。

绘画以中国书法笔法入画,虚实间计白当黑,相依相生,达到神化之境。巧妙地以大片空白突出了水之动态韵律,表现出空濛的空间,给欣赏者留有审美想象的广阔天地,这是一种节奏化的宇宙感。 2,再现“一画论”

石涛的“一画论”引用《老子》说的“一生二,二生三,三生万物”,认为“以法法无法,以无法法法”。乔金娜的“一画”,有着对事物本体和对内心世界的概括与总结,超越了自我的更为宽广的精神空间。她以“一画论”作为意象思维的启点,以心观万物之法,心物合一,意境也。

要画博大的山川,以有限的笔墨体现浩大无垠的空间,画出生动的意境很难。乔金娜用笔生动活泼,干湿并用,水墨交融合于自然万象。她以空灵、流动的构图,用心灵之眼,笼罩全景,而不是服从西方科学上的透视法原理,而是流动着飘瞥上下四方,一目千里,把握全境的阴阳开阖、上下起伏的韵律。

纵观其作,此处画已尽,而意不止;笔虽止,而势不穷,正如王国维所说:“能写真景物,真感情者,谓之有意境。”