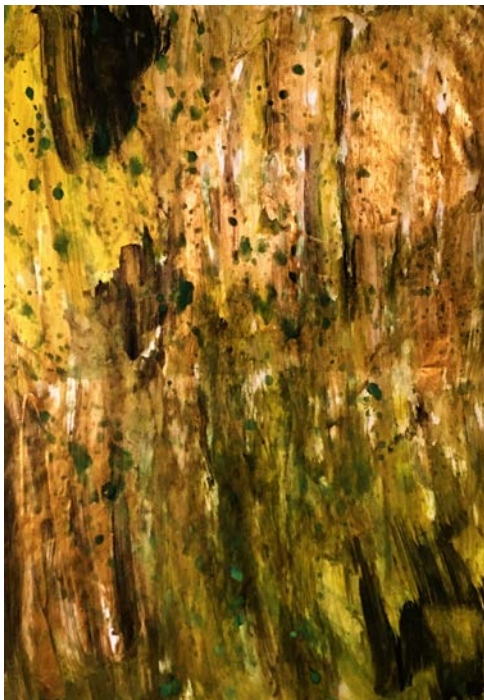


## The Reflections of Seasons 四季 • 镜像 - Artist Statement (Sophi Liang)

A literary and visual art exhibition for Four Seasons is an artistic idea based on the changes of twenty four solar terms in Asian lunar calendar through a year. A **solar term** is any of 24 points in traditional East Asian lunar calendars that matches a particular astronomical event and signifies some natural phenomenon of the year. Solar terms originated in China, later, spread to Korea, Vietnam and Japan.

The artist will contribute a series of two-dimensional art work respectively in relation to the four seasons. Art forms and mediums in presentation are free of restrictions. A series of poems will be written based on the natural circle of the four seasons. The artist uses poems to interpret nature, to make tangibles poetic, to explore the possibilities within the unpredictable fate of life;

Every two-dimensional art work will be accompanied by a poem that is either a metaphorical description of the solar term --they are expressed in the form of human beings, vegetation, followers and alike; all the poems are written in both languages: English and Chinese.



Color of Fall



Foggy Spring

The settings of the exhibition are to be carried out in a mini-stage form; the exhibition, its stage and surroundings intended to provide audiences a visual exhibition with literary content and theatrical experience. The exhibition will be presented in two pairs of relationships: part1 --the melody of winter and summer, part2 --the rhythm of autumn and spring. Two solar terms of each season will be chosen to compose the piece.

In this mini-exhibition, winter and summer stand back to back as a pair of mirrors that one reflects the other; and they represent the changes and fluctuations of life—one forms the living condition of the other; they restrict each other, support each other and finally create a mutually beneficial relationship.

Spring and autumn are acting as a pair of gears: one is to fertilize the seeds and the other is to harvest the fruits. Seasons must be taking terms-- one arrives at a time, and they can never survive shoulder by shoulder but back to back like the relationships between day and night, the front and back of a card.

Love, betrayal, like, and hate form important elements of our life; it has its own orbit and pace which we cannot control but to follow. Things do not change in a great deal in our life because they are running circles like all the seasons, all the years-- one goes after another and endlessly marching forward; the only exception of change is our age. We are getting older by each passing day and season; does the wisdom of human beings sustain when one day they have to be gone with winds? Perhaps a part of human spirits, wisdoms and merits are still remaining on earth when we've gone; perhaps they have been all hidden within the untouchable codes of those seasons—that is why all the seasons are so full of colors and full of secrets.

Seasons reflect each other like reflections of mirrors. They lean to each other to survive. Cold is the cradle of heat and heat is the birthplace of ice when you see the changing of forms of water one understands the concept. From summer to winter, from the brightest season to the darkest what we human beings experiencing is an unseen battle within our own hearts. The dark and light are reflections of the seasons as well as a mirror of our soul. In this exhibition the philosophy of mirror or reflection is characterized by metaphors such as followers, plants and women.

On the autumn equinox, day and night are of equal length. This signals the needs to balance light and darkness within us. Far too often, we fear the dark and adore only the light.

Joyce Rupp, a Catholic writer and poet said: "The fears or needs of the darkness – address the issue of --how darkness has become less of an enemy for me and more of a place of silent nurturance, where the slow, steady gestation needed for my soul's growth can occur." Joyce Rupp made a statement on the needs of darkness—a nutrients and cradle for light.

Buddhist teacher Gary Thorp also made his statement regarding the very issue: "Sometimes there is no remedy for our situation than to begin from a point of absolute darkness. Turning off a television set and extinguishing a lantern have certain similarities; they are both abrupt and transition making, and can leave us in a different world. In darkness, we are always on our own." In another word, darkness and light are standing for each other rather than against, in some other situations they are just act in the opposite way.

The balance within the nature is as important as it is inside human mind; the inner logic of the opposite pair expresses the inner logic of the universe.

四季·镜像展览是以二十四节气为基础，从人文的角度阐述了人与季节的关系，季节与季节的关系。作者用一首诗来配衬每个季节，同时用一幅画来配衬每一首诗。季节给了人生存的环境，季节与季节互为镜像，相辅相成。冬天是春天的摇篮，名句“冬天来了，春天还远吗”形象地阐述了季节间互为依托，互相生成的实质。本展览与其他二维展览的最大不同之处是作者的展览重心放在了文字上而不是图像。一反平时文人作画的程序和原则——诗配画，诗歌往往是为了画面而出现，为了解读画意而成章。“四季，镜像”是先有了文字——诗歌尔后才有了画，画是为了诗歌而出现，而生存，简言之，文字是主角，从展览的布局上也可见此用心。

在一个类似小型舞台的封闭空间里，在背景处的墙壁上是大型的写意书法，书写着作者和书法家的心境——你会看到在同一个版面内同一首诗歌中出现墨迹的浓淡变化，形态的细致变化，恐怕墨迹的变化可直指“五十度灰”；而在展览场地的前景处又是一排几乎可以说气势雄伟的文字森林——关于四季的诗歌均用中英文两种语言整齐地排列，每一个季节还有音符相随——这些音符谱成的图像使整个的文字和画有了声音！有人说这是“字画界的叛逆”，有人说这是“文字的揭竿而起”，还有人说是“文字的逼宫”，权且任人评说去吧——相信，这也是文字的权利之一。文字从四面八方将本来不大，还飘在空中的画儿紧紧包围，形成围城之状，貌似真的是文字在逼宫。