

以这种方式衍生

2025年4月

摄影与装置

尺寸可变

数码印花（20D）氨纶纺织品，玉石和石英，由钉子和鱼线固定在墙上

一切从“看”开始。古希腊称之为 *eidos*，形态之所见；而古雅利安语中，*weid-*意为“知”，同样源于“看”。灵感来源于调研真如寺的词源，是一件围绕 *तथाता* (*Tathatā*) ——“真如”概念的摄影装置实践。*तथाता* (*Tathatā*)，意指“事物的真实如其所是”，事物的本来面目，是佛教中对万法本质的描摹，非存在也非虚无，无执、非自证，非言语可达，非图像可尽，唯在当下照见。

“不生，不灭，不断，不常，不一，不异，不来，不去。”

于是，那火熄灭后去往何方？Jorge Luis Borges 博尔赫斯描写了“环形废墟”，将来并不真实，只是目前的希望；过去也不真实，只是目前的记忆。作品中的图像多为空景，被印刷于弹性网纱布料，装饰物形成临时窗口，让光影短暂介入，暂时找回实体。图像脆弱的物质性，如火焰熄灭后的余烬。在图像废墟之中，观看因此成为一种残影，是被时间稀释后的某种实相残片。

沿着 *eidos* 和 *weid-* 的词源路径，观看作为认识行为的原点，是知晓的，也是失败的。“*Watches itself, watching itself.*”它像一面镜子反射另一面镜子一样循环自身：感知观察感知。就像胡塞尔的时代一样，观察者将世界括起来，以观察观察的行为。如果我们不能定义图像（形象）本身，那也许我们可以回到图像之前，回到那个尚未命名的“这样 (*tathā*)”，“如此”。于是，由于自身的局限性，对“实相”的尝试性凝视，物象在思维中溶解，它永远无法完全触及 *Tathatā*。

“Reality, as it is, is what it is.”

Thus, It Derives

April. 2025

Photography and Installation

Variable size

Digital Print on (20D) Spandex Textile, Jade, and Quartz, Fixed to the wall with nails and Fishing line.

In ancient Greek, *eidos* refers to the visible form or idea; in Proto-Indo-European, *weid-* means “to know”—and like *eidos*, it too is rooted in the act of seeing. This photographic installation draws conceptual inspiration from the etymological study of 真如寺 (Zhenru Temple) and the Sanskrit term *तथाता* (*Tathatā*)—“suchness” or “thusness.” In Buddhist thought, *Tathatā* refers to the reality of things as they are—the intrinsic nature of all phenomena. It is neither existence nor non-existence, neither attachment nor self-evidence. It lies beyond the grasp of language or image, perceptible only through direct awareness in the present moment.

“Not born, not extinguished; not continuous, not eternal; not one, not different; not coming, not going.”

Where does the flame go when it goes out? Jorge Luis Borges, in *The Circular Ruins*, suggests that the future is not real—only a hope held in the present; the past is not real—only a memory sustained in the now. Likewise, the images in this work are not records of presence, but specters of absence. Printed on elastic mesh textile, mostly depicting empty landscapes, these images hang lightly against the wall. Decorative elements construct ephemeral windows through which light temporarily enters, briefly reclaiming materiality before fading again. The fragile materiality of the image here is like the afterglow of an extinguished flame. In the ruins of representation, the act of looking becomes a search for afterimages—fragments of a reality diluted by time.

Following the etymological trace from *eidos* to *weid-*, we return to vision as the origin of knowing—an act both illuminating and fundamentally insufficient. “*Watches itself, watching itself.*” Like one mirror reflecting another, perception folds upon itself. As in Husserl’s phenomenology, the observer brackets the world to observe the very act of observation. If we can no longer define what an image is, perhaps we can return to what precedes it: to the nameless “thus” (*tathā*)—to a state before designation. In this gesture, every gaze toward *Tathatā* becomes an asymptotic reach toward a reality that resists full disclosure. Images dissolve into thought. Form collapses into formlessness. And the real remains—ungraspable, yet always present.

“Reality, as it is, is what it is.”

www.chencaiyn.com
@_chen_caiyn
caiynchen2022@outlook.com

Web.



Ins.



WeChat.

