

# 覺行「欲無欲」的弔詭？——于彭山水畫初探

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于彭家讓人感到驚奇的是，在台北的都會叢林，一進入他家宛如時空錯置，透過一道不起眼的木門，便從現代都市穿越到文人的山水家園。那時第一次看到欲望山水系列的作品，感到震撼和驚奇：欲望與山水是什麼關係？該如何看待欲望與修行的關係？文人美學如此容納現代欲望的刺激意味著什麼？欲望山水顯然吸收了西方的影響，特別是裸體藝術的傳統。于彭作品中的裸女姿態經常令人想起西方油畫，甚至是裸體素描的範本。但為何要將裸體容納到山水畫？有何寓意？意味著何種轉化？或說，欲望融入山水引起反向的質問：水墨藝術在面臨長久的西化衝擊，為何仍然存在對「山水」的「欲望」？

## How to cultivate the paradox of "desire without desire"? Preliminary remarks on Yu Peng's mountain-water painting

An unexpected feeling of spatial and temporal displacement greets visitors entering Yu Peng's residence. Through a modest wooden door, leading into a home situated in the middle of urban Taipei, we are transported from a modern city into the garden landscape of a literatus' dwelling. Seeing one of his Landscapes of Desire there for the first time was no less bewildering: How can "landscapes" (mountain-water painting) and "desire" coexist in a series title, in the same painting? What is the relation between desire and cultivation? What does this incorporation of modern desire into Chinese literati aesthetics mean? With evident Western influences, especially from the tradition of nudity in art, Yu's female nudes often evoke associations of Western oil painting or even of models posing for nude sketches. But how does nudity fit into his landscapes and what kind of transformation does this entail and inspire? Or perhaps the question should be reversed: Why does the "desire" for "landscape" still exist despite the prolonged challenge of Westernization to the art of ink painting in general and literati painting in particular?