

## Overview

Drawing as an action can bring gestural meanings to its materials. When these meanings are woven together to produce an image, will it manifest an understanding about a domain without discrimination?

Ballpoint pen has been my major drawing instrument. In *Lightwave Memory* series, figure [1]–[4], it allows me to express my emotion and mind continuously as a line. As my hand moves a ballpoint pen on a piece of paper steadily, the motion causes ink residue to accumulate at the ballpoint pen's tip. By marking an ink blot back to its line, it determines the present of the line and defines the front of the ink blot as the future, and the back as the past. This means that the movement of a ballpoint pen can create its own pair of contradictory beings, a line representing motion and an ink blot stillness; the collective of the lines representing an undefined time and the collective of individual dots the relativity of present. There is also a mirror image between my body and the drawing about the sequence of manifestation in drawing a line: in my body, it starts from a focused steady mind then it appears in the motion of the pen; in the drawing, the motion of the pen starts the line, then the ink blot of stillness appears. When a ballpoint pen is used in other drawing series, the intrinsic contradictory nature could be a suitable foundation for those series' inherent contradictory subject matters.

*A Moment of Truth* series, figure [5] and [6], is concerned with the emancipation of intuitions of nature objects from their attachment to time, distance, dimension and perspective. *Dauntlessly* series, figure [8] —[10], questions justice and aims for extracting good will from works created by victimized artists. These are drawings based on the sense that a piece of paper is subordinated to my hands. No matter what mark I make on a piece of paper, it must accept.

If paper can be recognized as a passive being, could a piece of paper be treated as having its own intuition so that it can become a proactive being? By placing my hands below each paper piece in *Mask 1*, figure [7], I subordinate myself to paper. This gestural shift has allowed paper to gain the right to veto my effort in transferring and gluing in *Mask 1*, paper folding in *Water Piece* series, figure [12]. Once paper is considered as a proactive being, its significance arises. I can see a piece of paper as a piece of light, an ideal domain without suffering. When I was applying glue mixed with ink to pieces of paper in *Mask 1*, folding paper in *Water Piece* series, I felt that I brought disturbance to these pieces of paper. The more paper pieces I glued and the more foldings I made, the more distinctive the form of disturbance could become.

Diagram 1. Inspirations and aims of different series

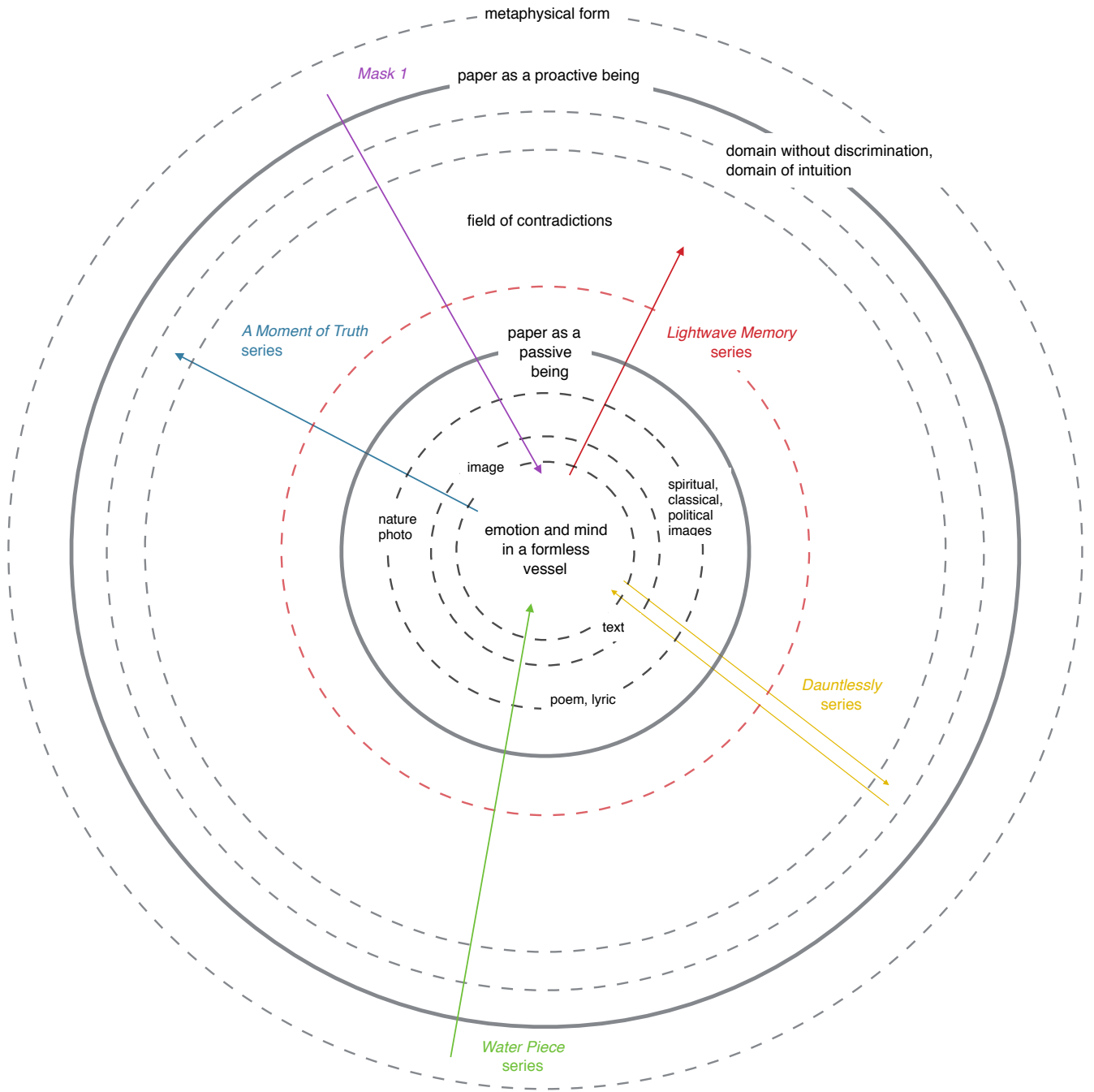


Diagram 2. Positions of individual works reflecting the degree of relevance to different zones of ideas

