

## 許雨仁的筆力墨感——魂魄束腰者的韻致

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筆墨是性命，是一個人的自然本性與生存性格之主體意志的直接銘記，也是一個文化生命的命脈之所繫，筆墨乃是筆力與墨感，但進入現代性之後，書寫如何還能感觸到筆墨的性命之存在？任何的程式化繼承都已經過時，如何獲得一種新的觸感？這需要藝術家的心力、筆墨的錘煉以及新視覺的形成，這不僅僅是一個技術問題，而是一個生命力表達的強度挑戰。當我們看到許雨仁的細筆與粗筆，如此的單純與決然，筆墨獲得了它現代性罕見的力量。

就細筆而言，許雨仁以細碎之筆，卻把線條拉得很長，短線在斷斷續續中拉長，把傳統「筆斷意不斷」的筆墨節奏加以放大，線條變淡，以渴筆與焦墨來傳達濃郁的激情，使之暗啞，頓挫之中，頓頓挫挫之中，似乎線條喪失了自身的存在節奏，還讓畫面的空白被放大，在大片空白的畫面上這些細碎的筆觸獲得了語氣，似乎在喃喃低語，不可消除地在那裡沉默著。或者似乎整個畫面被風吹雨打過了，許雨仁的細筆，乃是世界經歷風霜洗禮之後的一塊心田，似乎這並非人力所做，乃是世界自身的行爲。這些細碎化的山水，或者似乎被斧頭鑿過，被時光的刀斧砍鑿過，筆感就被還原到最初的銘刻，這是刻骨銘心的記憶！筆墨之書寫，乃是刻骨與銘心，這才是水墨繪畫的真精神！

## The Strength and Sensibility of Yu-Jen HSU's Ink Painting: the Charm of Delicate Brushstrokes

Ke-Jun XIA Curator, Art Critic

Chinese ink and brush are the materialization of life, the direct inscription of a person's subjective consciousness from his or her inherent quality and character; ink and brush also form the bloodline of a culture. Ink and brush represent the strength of calligraphy and the sensibility of ink painting. However, after the world enters the age of modernity, can writing still convey the life force of ink and brush? All formalized learning and inheritance of tradition are already outdated. How does one find new texture? To achieve this goal, it requires the dedicative efforts of artists, refined mastery of ink and brush, and formation of new visual forms. This is not simply a technical question, but a challenge of strength in delineating and expressing life. When we see Hsu Yu-Jen's thin-brush and rough-brush paintings, it is clear that the purity and absoluteness in his work have given ink painting rare power in the modern era.

In his thin-brush series, although Hsu adopts fragmented and thin brushstrokes, he deliberately extends the lines in his work by connecting short, thin, continuous brushstrokes, stressing the traditional rhythm of ink painting, in which "brushstrokes might break but not the thoughts." His thin lines are painted with a dry brush and paint to deliver silent but intense emotions. In between each stop and continuation, the lines lose their own individual rhythm, allowing the blankness in the image to be amplified. In the large blank space, these fragmented brushstrokes are given a voice, seemingly whispering to the audience and irreducibly persisting in quietness. Or, the image might portray the state of being subjected to rain and wind. Hsu's thin-brush seems to depict a corner of his mind that has been weathered by the world. It is not a man-made condition, but what has been done by the world. The fragmented landscape reminds us of something being chiseled with axe, the axe of time, in which the sensibility of the brush is restored a primitive state, revealing memories inscribed on one's mind. The writing of ink brush is indeed profound and lasting; this is the true essence of ink painting!

細碎與空白的對比，讓畫面上的山水與花朵，只是一片片的殘影，只是殘像或餘象，古代的山水不再可能完整呈現，只是殘剩與殘餘。如此的細碎化、細密化與細薄化，讓筆墨語言抵達心尖的顫栗。似乎這個世界似乎被一場不可遏制的大雨洗滌過，而這些不斷降臨的水線卻停留在了冷寂的空氣中，一切都被摧毀與洗刷了，但一切都還被銘刻在那裡。這是一種現代性的冷記憶，一種餘存的還魂術，一種面對世界被摧毀後，還執著餘存的生命意志，這是生命的心力，尖銳又堅韌。

這些細筆作品，尤其是巨幅作品，體現了許雨仁生命力的頑強，體現了一個來自於台灣少數族裔的生命力面對現代性的個體姿態，以其尖銳與堅韌，頑強與頑梗，正是面對頑石而鑿開了自然的內在氣息，在如此的細碎化重構中，山水開始重新低語，獲得了新的面貌，獲得了新的存在感。

許雨仁的細筆山水，並非沒有歷史山水畫傳統的繼承，從宋代開始的斧劈皴開始，到倪瓚以折帶皴畫出「一河兩岸」的平淡山水，再到明代有風調而極耿介的陸治帶有硬朗筆線的枯瘦山水，直到晚明蕭雲從似乎受到基督教版畫影響而畫出的細密印刻般的山水，此瘦硬的筆格，體現了藝術家們個體的性格與體格，體現了一種「骨氣」或「節操」，這個深遠的「枯淡化」的精神譜系都被許雨仁巧妙地繼承。只是在許雨仁這裡，似乎更爲具有現代性的自覺，帶有抽象性的簡化，帶有生存的焦灼，帶有個體的苦感，這也是他對傳統平淡意境的現代改造，在看似平淡與散淡中，加入了現代性個體的破碎感與細碎感，帶入了一種悲劇性的灼痛感，但所有苦澀都隱含在無數細碎的筆痕裡，一種渺遠的韻味在瘦硬之中獲得了新的張力。

還有那些細筆劃出的花朵，以細碎之筆去畫花朵在古代幾乎是不可想像的，因為花朵如此柔軟鮮嫩，但在許雨仁筆下，這些花朵似乎獲得了另一種存在，花朵獲得了骨感的體質，似乎是秋風吹盡一切繁華之後的枯骨，但此枯骨卻獲得了尊嚴，細碎反而使之更爲搖曳，細碎使之在碎散之際還保留了內在的堅定，似乎在尖叫，帶著尖銳的嗓音，宛若古老的秦腔，在低音處嘹亮而痛徹心扉。那是記憶

The contrast between fragments and blankness transforms the landscape and flora in the image into afterimages, residuals of impressions. The ancient landscape could never be fully represented again, but only in remains and with residues. Hsu's fragmentized, thin, and delicate delineation of the lines have formed ink vocabularies that speak directly to our hearts. It is as if the world had been washed by a pouring rain, and the rain drops coming from the sky were frozen in cold air as everything were destroyed and washed; everything stayed permanently there. It is a cold memory of modernity, a resuscitation of what is left, the residue of the will of life still clinging on to the world that has been destroyed. It is the strength of life, sharp and resilient.

Particularly, Hsu's large-scale thin-brush paintings are emblematic of his adamant life, demonstrating the force of life of a member of Taiwanese ethnic minorities when facing modernity. He fights it with sharpness and perseverance, unyieldingly and steadfastly, which is a precise manifestation of his inner qualities that are revealed when challenged with and conquered hindrances that might stop him in life. In his reconstruction of fragments, landscape begins to whisper again, acquiring a new look as well as a fresh sense of presence.

Hsu's thin-brush landscape is also informed by the tradition of ink landscape in Chinese art history. From the Song dynasty, there had been the axe-hewn wrinkle technique. Ni Zan used the iterative wrinkle skill to delineate the harmonious landscape of the "one river and two riverbanks" style. In the Ming dynasty, Lu Chih, whose style was elegant and pure, painted gaunt and elongated landscape with clear and definite lines. Until the late Ming dynasty, Hsiao Yun, who was influenced by woodcuts in Christian art, created landscape with dense, carving-like lines. Such a thin and solid brushstroke style embodied the artists' individual character and physical presence, showing their "backbone" or "moral integrity." Hsu has implicitly inherited this tradition of dry and thin representation. However, he has also incorporated his awareness of the modernity, adding a quality of abstract simplification into his work, which shows the anxiety of survival and personal distress. This is his modern modification of the traditional prosaicness. By integrating modern people's sense of fragmentedness into the traditional prosaic representation, his work creates a sensation of stings in tragedy; all the bitterness is embedded in the countless fragmented brushstrokes, giving the thin-brush approach a new dramatic tension.

The flowers he delineates with thin brushstrokes could never be seen in ancient ink painting because flowers are supposed to be tender and fresh. However, in Hsu's work, these flowers are transformed with another kind of existence; it seems that they are given an inner skeletal structure, as if they were weathered bones left in the wind at the end of autumn. Nevertheless, the bones display a sense of dignity as their fragmentedness have made them livelier in the wind because there is a feeling of determination in their fragmented form. They scream with a high-pitched voice, like the

永遠無法抹去的碎影，似乎世界被擊碎之際，卻永恆停留在那個破碎的時刻，藝術的意志力使之烙印在永恆的空氣中。這是對不可摧毀之物的信念，這是繪畫的宗教性？

許雨仁獲得了自己的神奇之眼：世界處於不可截止的破碎與分解之中，卻又並沒有就此而徹底消失與碎散，而是停留在這種破碎之中，還讓這碎片獲得了永恆的晶體感，這是現代性動人心魄的美感張力。如此碎散又如此結晶，如此接近大地的黑暗，又如此吸取其黑暗的潛能，使之具有招魂的活力，白度與黑度都具有生命力語感的強度對比，富有野性卻又超然，這是一個「之間」時刻的銘刻，處於無盡的過渡與微妙之中，蒼勁而生拙，此拙勁來自於細碎的斧鑿筆力，筆墨的現代性轉化由此獲得了驚人的品質。

許雨仁不僅僅畫出了細筆，還畫出了粗筆，與細筆相比，粗筆加入了濃墨，皴擦之中的筆力更為尖銳，筆觸聚集如同燃燒著的黑色火焰，輪廓勾勒硬朗，如同植物標本，但此死物或者余燼之物卻獲得了生命存在的尊嚴，花朵的枝幹拉長，如同賈科梅蒂的瘦長雕塑人體，當然還更為破碎，如同古代畫竹，斷開關節後反而帶來了生動與節奏，這是反節奏的節奏，形體被打斷了（暗示生命的折斷？對枯萎之物的珍愛，卻使之獲得更為永久的存在感，這是許雨仁獨有的逆覺美學），但又如此硬朗，只是被許雨仁拉長了軀幹，似乎形體不僅僅是花枝軀幹，而是原初挺立在天地之間的生命體，這生命體在風中搖曳，帶著呼嘯的聲音，如同古代文人「竹林七賢」中的卓越形象，一方面是不折不撓，另一方面是也折也斷，軀幹肢體帶著艱難掙扎的深度挫折感，但不可能被打敗，軀幹在打斷之中堅韌地上升，在迴轉與回折之中堅定地歌吟，苦澀與枯澀，苦感與枯乾，筆墨壓著生命力的韻律，這不是虛假造作的水墨製作，而是生命力渴望獲得音樂節律的慰藉與救贖，這是筆墨的韻致、生命的情致與藝術的韻律，三者瞬間的綜合與絕對準確地傳達。

ancient Qinqian (Shaanxi opera), in which the high notes are soaring yet heart-breaking. The fragmented existence is left in memory forever, as if the world were shattered, but time had stopped at that specific moment of explosion. Hsu's artistic will has imprinted its silhouette in eternity. It represents a belief in the indestructible things; or, is it the religiosity of painting?

Hsu has obtained a magical eye: the world is situated in between an unstoppable process of breaking and disintegration, but it does not shatter and disappear completely; it stays in this fragmented condition, granting all the fragments a permanent crystal constitution; it is the captivating beauty and tension of modernity, fragmented but crystal-like. It comes close to the darkness of the earth, absorbing its dark power and acquiring the force to revive the past. The blank and the ink form a powerful contrast that speaks the presence of life, rich in wildness yet transcendental. It inscribes the moment of the "in-between," in between all the delicate transitions. It conveys vigor in a blunt manner; the bluntness originates from the fragmented brushstrokes reminiscent of the axe-hewn texture. The modernization of ink painting, therefore, has acquired a surprising quality.

Comparing to Hsu's thin-brush series, his rough-brush works employ thick ink and sharper brushstrokes in his wrinkle techniques. As if the tip of his brush is burning with black fire, he delineates vivid and clear contours in the series. The objects remind us of plant specimens; however, the dead or burned objects are given a sense of dignity of life. The elongated stems of flowers are reminiscent of Alberto Giacometti's elongated sculptural figures, but more fragmented. Like the way bamboo was painted in the ancient time, the joints are broken to increase vividness and rhythm. Hsu's depiction unfolds a kind of rhythm that goes against the traditional rhythm. The forms are delineated in fragments (a metaphor for broken life, perhaps? The cherishing of withered flowers has given their life a more lasting presence. It is the unique anti-instinct aesthetics created by Hsu.). However, they are delineated in a strong and robust manner, with their stems lengthened by the artist. It seems that their forms do not simply represent stems of flowers but life forms that have been standing between heaven and earth since the beginning of time. They have been swaying in the roaring wind. It reminds us of the remarkable image of the "seven sages in the bamboo grove" in the ancient time; they are unyielding even though they are broken—their struggling bodies give out a profound sense of frustration—but they will never be defeated. They rise up resiliently from places they are shattered, singing forever in turns and iterations. With a sense of bitterness and dryness, Hsu's ink suppresses the rhythm of life; his ink is not pretentious, but a symbol that life longs for consolation and redemption from its musical rhythm. It is conveyed with absolute precision and represents the combination of the charm of ink, the sentiments of life, and the rhythm of art.

許雨仁把傳統老樹的畫法以黑白對比的強烈對比表現出來，這是一個不可能屈服於世界壓力的老英雄，一個老靈魂，一個精靈的束腰者，也是生命的還魂者，在曲折與扭曲之中，還能讓枝頭的花朵盛開，這與徐渭作品上柔軟多姿的花卉不同，許雨仁似乎更爲接近蒼辣生拙的陳淳，在苦澀與艱澀之中，筆墨獲得了情感的韻致，一截截的打斷，但一節節的上升，線條在此轉折之中獲得了自身存在的強烈觸感，筆墨獲得了生存的英雄主義品格與非凡的氣度。

似乎這些拉長的軀乾及其枝頭的花朵，就如同放飛著的風箏，風箏要在高處放飛，花朵們要在高處開放，因此需要拉長線條，許雨仁把山水畫的高遠帶給了這些粗筆的花束，這些苦節中盛開的黑色花朵，乃是只能在驀然回首處才可能看到的世界最後之物。

許雨仁不僅僅以黑白灰來傳達事物的苦澀與堅韌，他還畫出了一些彩墨系列的作品，它們在奇崛的構圖中，獲得了儀式般被崇拜的形態，這些璀璨的花束，似乎不是用來供人觀賞的，而是被膜拜的，莊嚴而傲岸。或者有的被反復皴擦之後，在頓挫之中，宛若風中的蘆葦與炸開的焰火，對極端之物的熱愛，讓許雨仁的作品有一種魔力。

把許雨仁的作品置於整個中國現代性水墨的語境中可以改爲明確他的絕對價值。首先，這不是新文人畫過於保留傳統的圖式，儘管又有著現代性個體生存品格的極端性；其次，這也不是製作性的抽象水墨，儘管細筆的局部看似抽象簡化，但依然以筆墨保留了傳統山水畫的餘象記憶；再其次，也不是新水墨的現代生活場景化及其複製，但日常的花卉以其尖銳的筆感獲得了超然的品格。許雨仁的繪畫繼承了傳統枯淡的高逸，也繼承了黃賓虹以來焦墨「黑化」的現代性繪畫本體語言，在黑白的強烈對比中，無論是枯細到毫末，還是粗放到尖端，頓挫之中，筆墨的性格與性情得到了最爲徹底地體現，許雨仁的繪畫不是用來觀看的，而是用來傾聽的，筆力與墨感在平面上獲得了個體生命與宇宙內在空間的交互迴響，富有音樂的至深情致，傳達出筆墨在生死邊界上的傷痛與超然：似乎要吸取大地之死亡的力量，但轉化爲生命力自身的頑強，這是在苦感與苦澀的書寫節奏與自身

Hsu adopts the traditional method of painting old trees and represents his objects with a strong contrast of black and white. It shows an aged hero that will not succumb to the world's pressure, an old soul, a delicate spirit with a lengthened figure, a revived being. With all the twists and turns, the flowers on the stems still bloom. They are not the same as the soft, graceful flowers painted by Hsu Wei; his flowers are more like the straightforward and undisguised ones of Chen Chun. In bitterness and difficulty, the ink is infused with the emotional charm. The lines are broken but rising upward, gaining a powerful texture of life in all the iterations. The ink is given a heroic quality as well as incomparable magnificence.

The elongated stems and the flowers are like flying kites. Kites need to fly in the sky, and flowers bloom in high places. That is why they require lengthened lines. Hsu gives these thick-brush flowers the height of traditional landscape painting. These ink flowers that bloom in difficult circumstances are the last treasures one could only see with a backward glance at the end of the world.

Hsu not only portrays bitterness and perseverance of things in black and white, he has also created a color ink series. In his unique and different composition, his subjects stand as if they are to be worshipped. Those splendid flowers are not to be admired by people but to be worshipped in their dignified and confident poise. With iterative wrinkling, some even resemble reeds in the wind or exploded fireworks with all the stops and twists of brushstrokes. Hsu's passion for things of extremity has given his work a magical atmosphere.

Contextualizing Hsu's work in Chinese modern ink painting, one can be sure of its definite value. First of all, his work does not fall into the category of new literati painting that follows the traditional form although it does contain extremity of survival characteristic of modern individuals. Secondly, his work is not abstract ink painting even though parts of his thin-brush series shows simplified abstraction. His ink painting still retains an impression of the traditional landscape. Thirdly, his work is not a representation of the modern life scene and its reproduction in the genre of new ink painting. However, his ordinary flowers have obtained a transcendental quality with the acute sensibility of his brush. Hsu's painting inherits the elegance and leisure of traditional refined simplicity; it also inherits the modern painting language of the dark ink's "blackness" since Huang Bin-Hong. In the intense contrast of black and white, whether the dry and thin lines or the thick lines, the distinctiveness and characteristics of his ink painting have been demonstrated completely. Hsu's painting is not to be seen, but to be listened to. The strength and sensibility of his ink painting have gained individual life and interweave a space of an inner universe, which is enriched with music and rhythm, conveying the pain and transcendence of life and death. It seems to

打斷中，枯乾與枯澀的自我加強但又充滿歡暢快意的相互擺盪中，讓悲劇的崇高與歡愉的怡然不可思議地冥合，這是生命的自我療傷，在構圖的奇崛與極端的變形中，筆墨獲得了現代性審美的個體品格與深沉情韻。

be absorbing the power of death from the great earth, simultaneously transforming it into an unyielding force of life. In between breaking the writing rhythm and the self of pain and bitterness, in between the self-strengthening yet freewheeling dry and rough brushstrokes, the sublime of tragedy and the joy of contentedness have been integrated in an incredible way. It symbolizes the self-healing process of life. In the unique and extreme transfiguration in his composition, the ink painting has gained individual characteristics and a profound charm of modern aesthetics.



Rough-brush Ink Painting Series

# 粗筆系列

許雨仁在水墨中刻意把自然的型態化為矩形的切割，使成為人工雕鑿的團塊，同時也弱化了筆墨渲染的氛圍... 他認為創作是一種自我的解放，透過結構符號隨著意志內延或擴展，去進行生命能量的精神旅程，那看似無意識或有意識的線條交錯，個人的本質與內涵即隨著畫面散開。

— 藝術家 吳繼濤

In his ink brushworks, Yu-Jen Hsu intentionally transforms natural forms into rectangles, turning them into man-made blocks that dilute the air of the ink wash painting... He considers artistic creation a kind of self-liberation. As the structural symbols extend inward or expand outward with personal will, a spiritual journey of one's inner energy unfolds. When the lines intersect, whether they are unconsciously or consciously drawn, individual essence and thinking unfurl along with the image.

— Ji-Tao WU, Artist

粗筆畫畫畫畫畫畫畫畫畫畫

On Rough-brush Ink Painting

轉靜快靜 慢筆運  
細筆畫畫畫 為母體  
側點 肚點 底點  
小點 中點 大點  
筆筆 筆尖

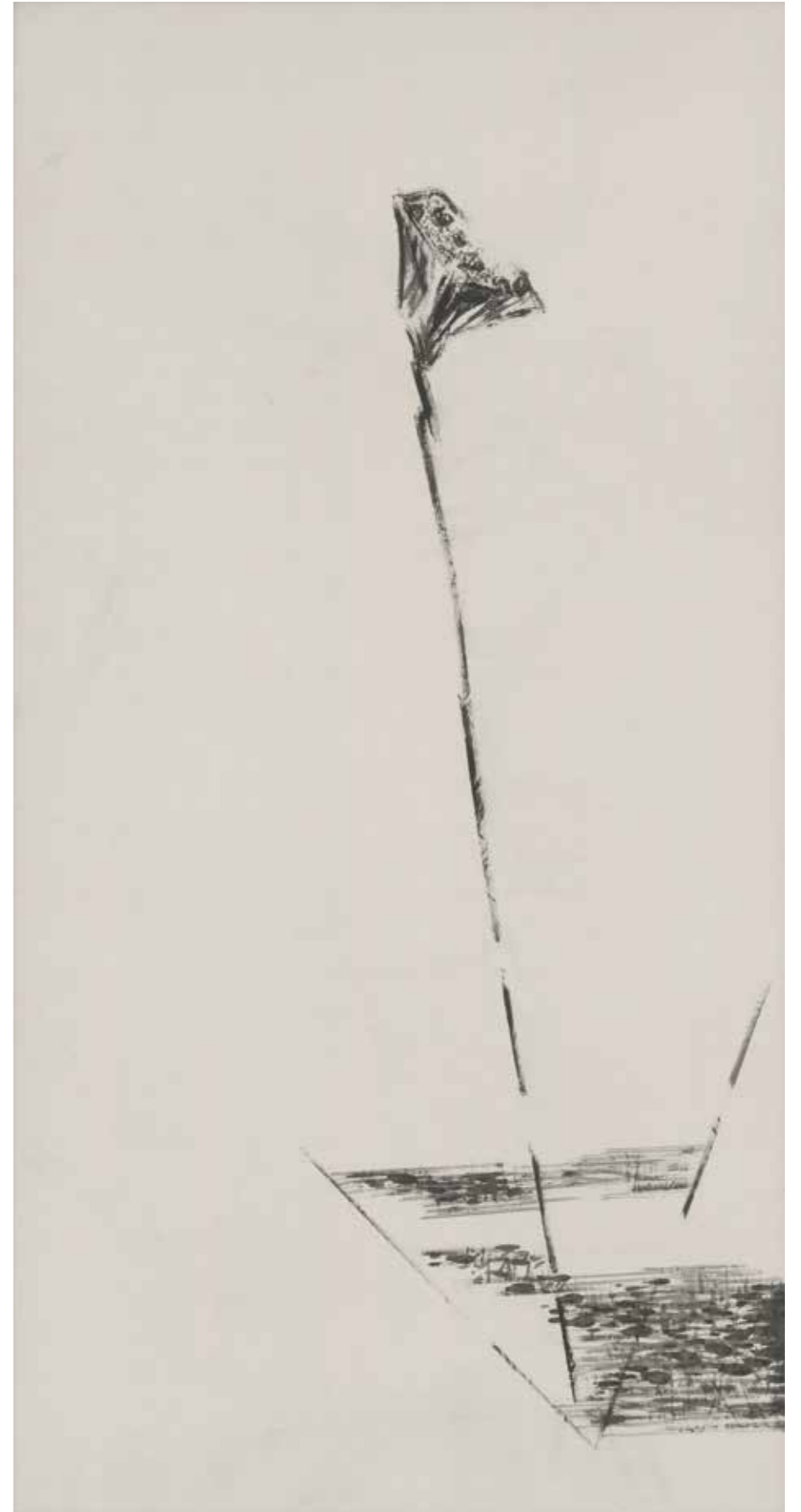
Fine ink brushstrokes serve as a base.  
Slowly wield the brush.  
Fast or gradually transforms the ink that the brush slowly carries.  
Using the tip of the brush,  
Small dot, medium dot, large dot,  
Side dot, middle dot, bottom dot.

粗筆系列之四十八  
Rough-brush Painting Series No.48  
水墨、紙 Ink on paper  
180×97cm 2007





植物系列之一  
Vegetation Series No.1  
水墨、紙 Ink on paper  
138×70cm





粗筆系列之三十八  
Rough-brush Painting Series No.38  
水墨、紙 Ink on paper  
138×70cm 2013



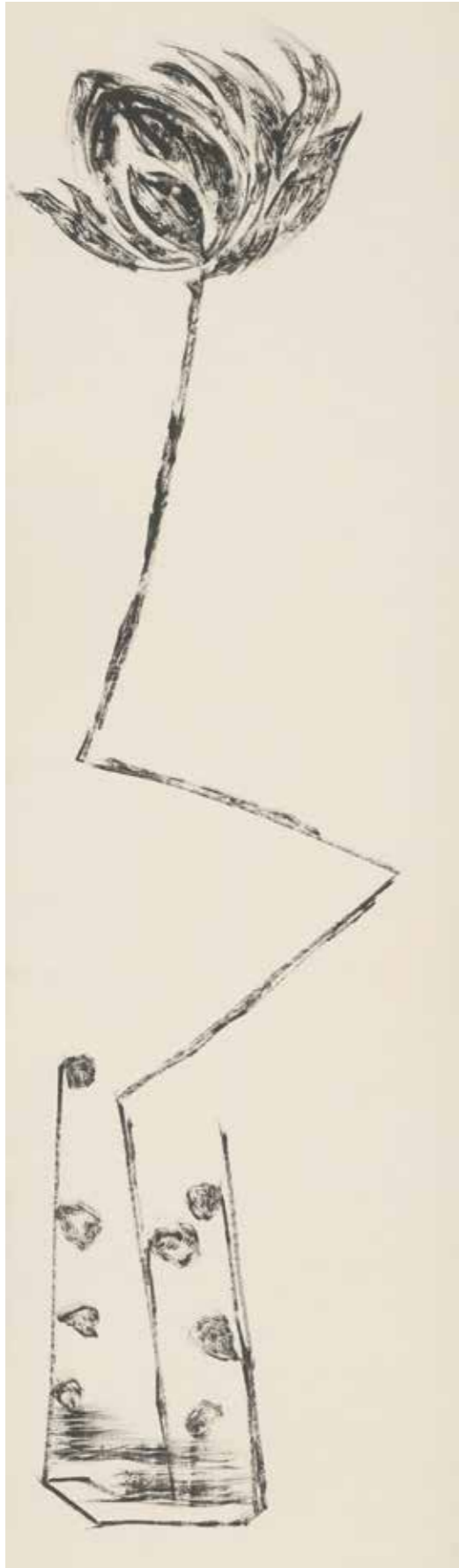
植物系列之二  
Vegetation Series No.2  
水墨、紙 Ink on paper  
138×70cm 2000



粗筆系列之三十九  
Rough-brush Painting Series No.39  
水墨、紙 Ink on paper  
138×70cm 2013



植物系列之四  
Vegetation Series No.4  
水墨、紙 Ink on paper  
138×70cm 2000

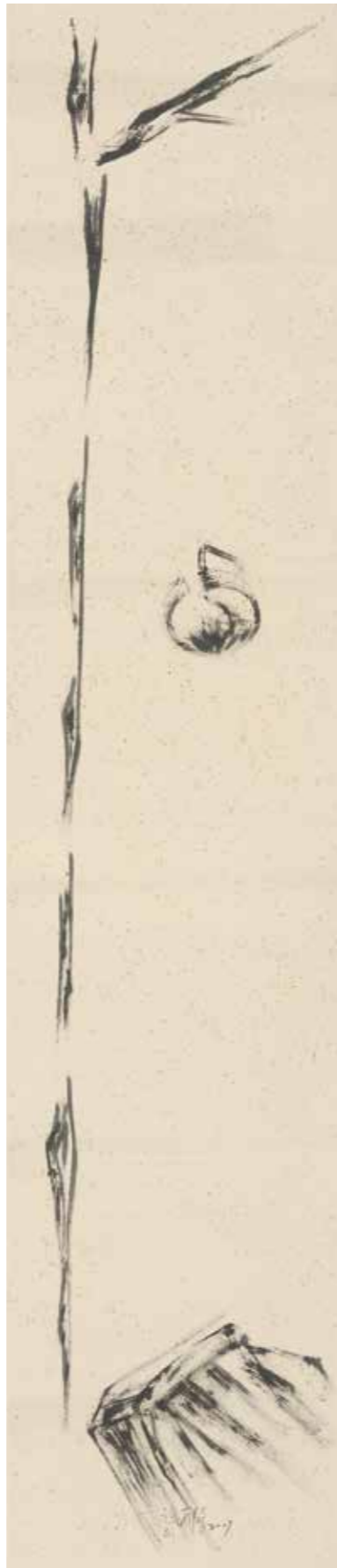


粗筆系列之二十一  
 Rough-brush Ink Painting Series No.21  
 水墨、紙 Ink on paper  
 240×70cm 2007

慢入畫 轉畫 線至同法  
 叉畫 狂畫 斜畫  
 直畫 亂畫 快畫

Vertical stroke, disorderly stroke, fast stroke,  
 Forked stroke, wild stroke, oblique stroke,  
 Slow stroke, turning stroke,  
 Creating lines and planes in the same way.

粗筆系列之二十七  
Rough-brush Ink Painting Series No.27  
水墨、紙 Ink on paper  
234×53cm 2007



粗筆系列之十  
Rough-brush Ink Painting Series No.10  
水墨、紙 Ink on paper  
234×53cm 2007





運筆

Wielding the Brush

筆勢握身運意  
力影沒形翰墨生境  
影主喻書畫水墨  
沒觀見影  
難入書畫水墨  
影映景觀  
影墨無筆

Gently holding the brush and delivering thoughts with the body and mind.

Powerful shading has no form, yet an artistic mood is produced through shades.

Shadow is the essence of ink brushworks.

Without observing it, one could not comprehend the art.

Shadow reflects the contemplated object, and the shade reveals no visible brushstrokes.

彩墨系列  
Aquarene Painting Series



我試圖以彩與墨的組合，來表現台灣生活環境的豐富面貌，  
濕潤的、茂盛的、與生機勃勃。

—— 許雨仁

I tried to use a combination of colors and ink to represent the ample aspects  
of Taiwanese living environment, all the moist, the lush, and the vigorous.

—Yu-Jen HSU



彩墨書畫 水墨畫

On Aquarene

彩彩彩彩彩彩彩彩彩彩  
墨墨墨墨墨墨墨墨墨墨  
四方畫如童時地上畫  
皆自可心心 童童童童

With childlike innocence,

A framed painting that resembles childhood drawings on the ground.

Ink, shades, colors.

Colors, layers, ink.



彩墨系列之二十二

Aquarene Painting Series No.22

彩墨、紙 Watercolor & ink on paper

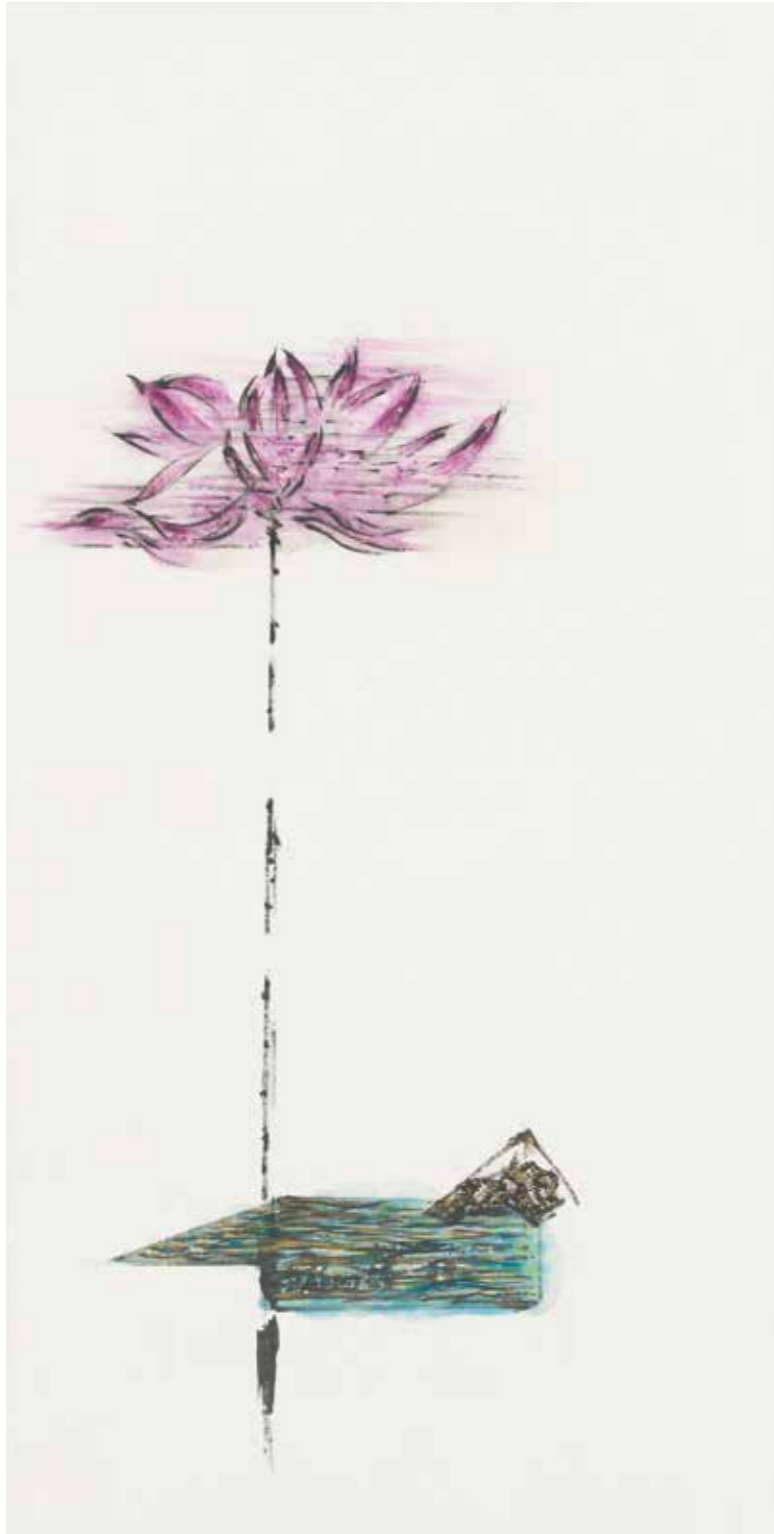
70×136.5cm 2011

彩墨系列之三十九  
Aquarene Painting Series No.39  
彩墨、紙 Watercolor & ink on paper  
136×34cm 2011



彩墨系列之三十七  
Aquarene Painting Series No.37  
彩墨、紙 Watercolor & ink on paper  
136×34cm 2011





彩墨系列之二  
Aquarene Painting Series No.2  
彩墨、紙 Watercolor & ink on paper  
138.5×71cm 2013

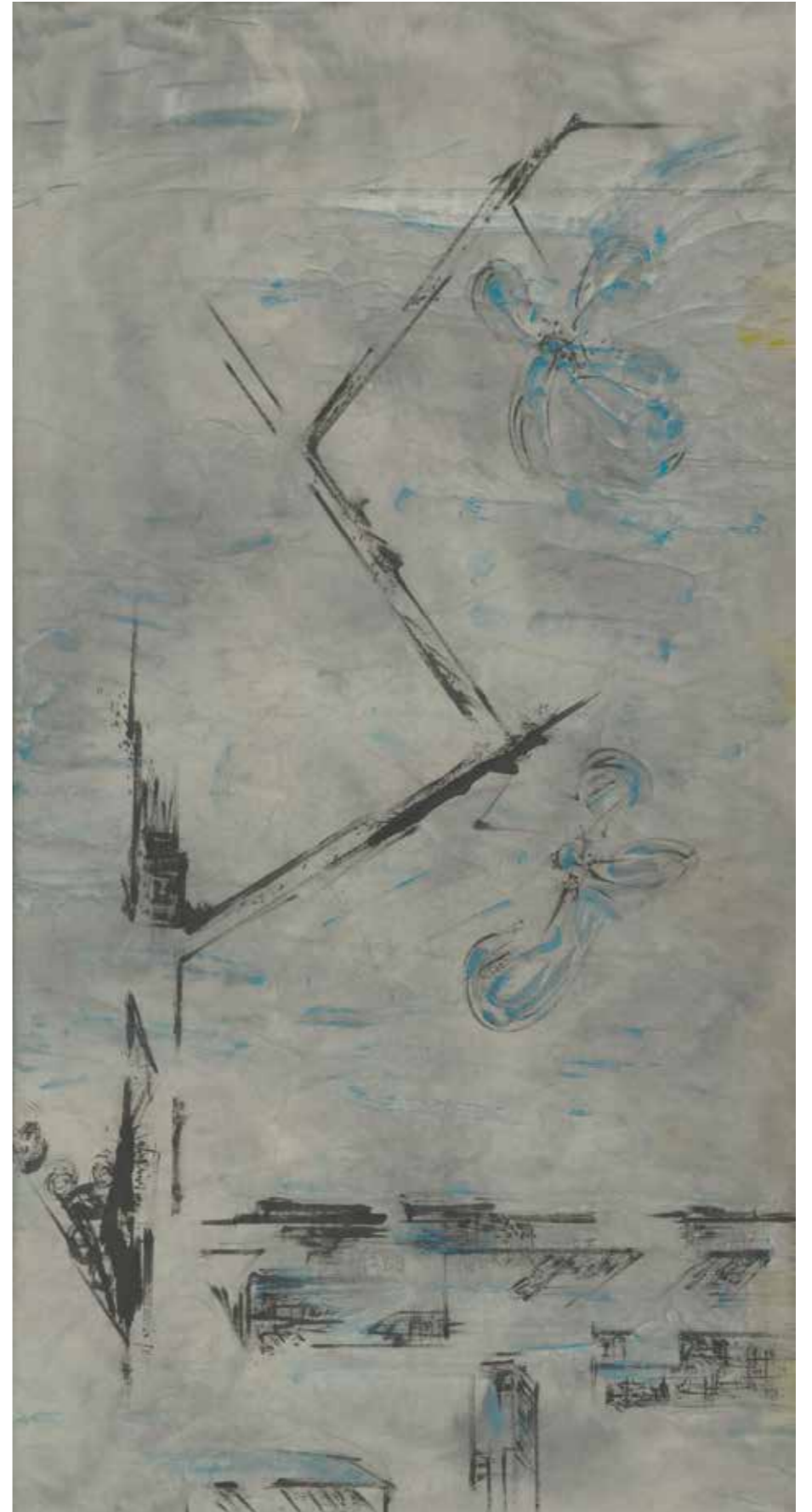


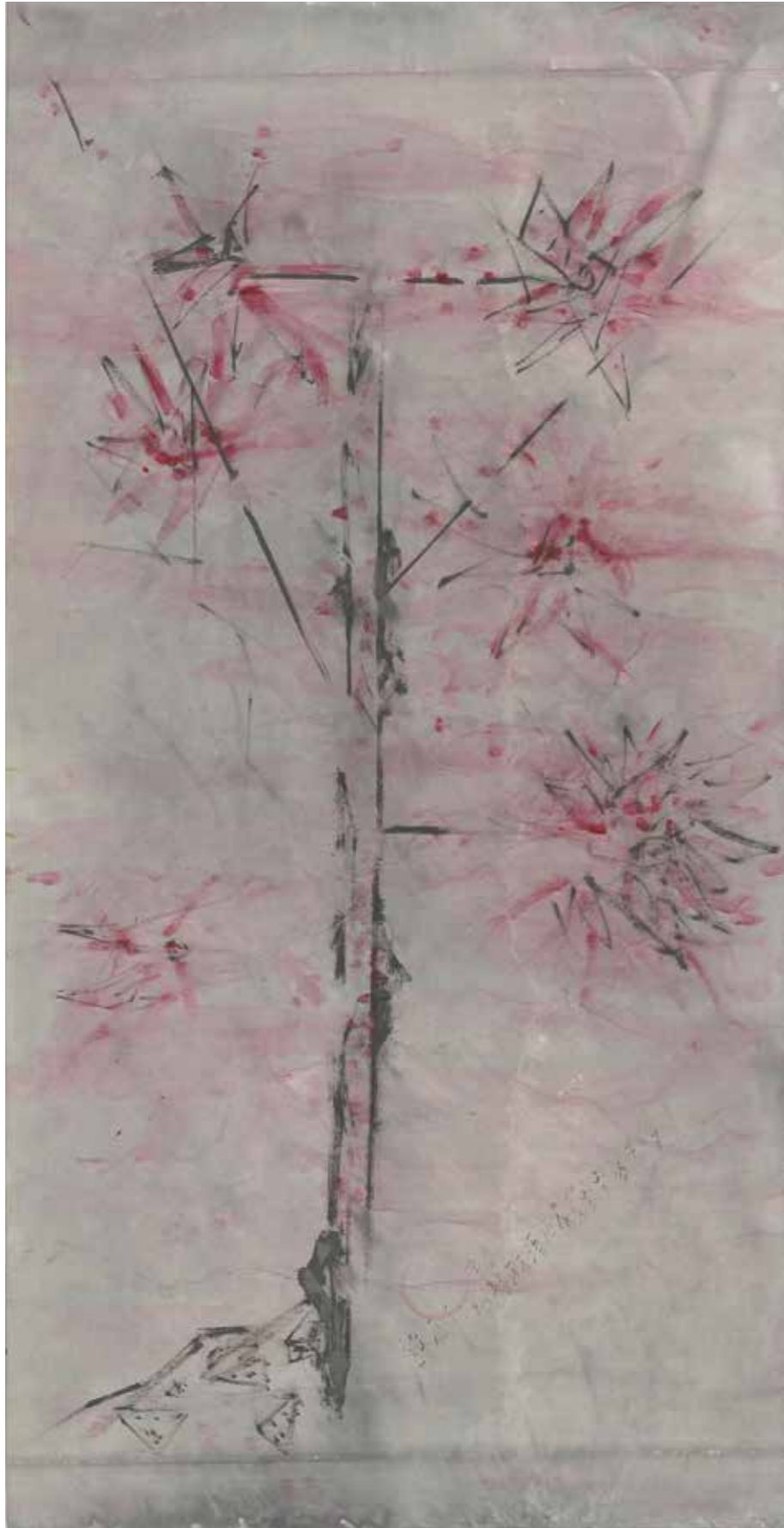
彩墨系列之一  
Aquarene Painting Series No.1  
彩墨、紙 Watercolor & ink on paper  
70×138cm 2013



彩墨系列之三  
Aquarene Painting Series No.3  
彩墨、紙 Watercolor & ink on paper  
136×70cm 2013

彩墨系列之二十  
Aquarene Painting Series No.20  
彩墨、紙 Watercolor & ink on paper  
136.5×70cm 2013





彩墨系列之四  
Aquarene Painting Series No.4  
彩墨、紙 Watercolor & ink on paper  
136×70cm 2013

彩墨系列之五  
Aquarene Painting Series No.5  
彩墨、紙 Watercolor & ink on paper  
136.5×70cm 2013







彩墨系列之六  
Aquarene Painting Series No.6  
彩墨、紙 Watercolor & ink on paper  
136×70cm 2013

彩影法不層·空時時·墨主影影  
影影 倒 影 走  
墨主影影 牛生工影影彩  
留自在 在 影中 墨主 墨

Blankness is layered in shading.  
Ink gives birth to colors.  
Shade reflects shade, and shade connects shade.  
Colored shading seeps through space and time, creating shades of ink.