

## Original Paper

# Contemporary Painting and Spiritual Landscape

## --Re-examination of the History and Theme of Shelf Paintings

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### **Abstract**

*This paper and the graduation piece continue the course of my research. By investigating the history and development of contemporary painting, of how painting going from representational to abstract, this paper and my graduation piece is aimed to find a new interpretation to integrate the ideas of painting; to achieve the "landscape of spirit" of artist and to interpret the expressive principle of art fully. Finally, combining the landscape of spirit and painting together, highlighting an important factor of creation-"spirit". This paper has taken the analysis from Chinese and Western to be the main content-from representational to abstract; from the West to the East; and from the combination of the East and the West. Of western artists, Picasso, Rothko was chosen to be the representative while the integration of Confucianism, Buddhism and Taoism from the Wei and Jin Dynasty was chosen to represent the East. Whether it is the religion of the West or the philosophy of the East could be found in painting easily, this show that spirit is necessary in painting. Nowadays, the East and the West are closely linked, Chinese artist's self-study and the "landscape of spirit" could be easily seen. How to explain the "landscape of spirit" is also a problem. This paper tries to explain the "landscape of spirit" by combining art history, study of the connection and development of art and technology, and my own art.*

### **Keywords**

*Landscape of Spirit, Abstract Art, Scholasticism, Creative Freedom*

### **1. Introduction**

The West believes in Christianity on the spiritual level. As far as Christian painting is concerned, apart from the obvious characteristics that the content is based on the Bible or church history, the forms are mostly zenith paintings or brochures, and the audience is mostly congregations, the most important thing is the related thinking between the Bible and painting forms, which is the process of painters' exploration and the reason for the enduring failure of western religious paintings-religion is more about the meaning

of life than simple beliefs for westerners. Although there are many sects in western Christianity, compared with them, the religious studies produced in China are complicated and a hundred schools of thought contend, which in a certain sense promotes the continuous spiritual progress, but this is also the fundamental reason why Chinese people have never fixed their beliefs. Literati painting is the representative of the spiritual level of Chinese painting. On the one hand, it has profound artistic conception and refined brushwork, but it is inevitably dogmatic and stylized in the later period, so that it gradually westernized in the turbulent times.

Looking back at the development of painting in the east and the west, in the vast torrent, I removed the numerous appearance features, and extracted a relatively secret clue-the depiction of spiritual landscape in painting. The so-called spiritual landscape is to express the artist's pure spiritual theme on the basis of depicting specific objects, instead of simply dividing the expression theme into characters, landscapes, etc. The spiritual landscape is fully depicted in both concrete and abstract paintings.

## **2. The Spiritual Development of Painting Art History**

### *2.1 Development of Western Spiritual Art*

In the development process of western art history, the most representative and can represent its artistic value is the unique "syllogism" in western art history: ancient Greek art, Renaissance connotation and 19th century realism concept. In these three periods, the history of western art can be comprehensively summarized: sex-humanity-personality, such an obvious change track.

Reproductive worship has always been the most important artistic activity of people in ancient times. From tribal totems to daily dishes and chopsticks, they are full of praises to the charm of female reproduction, and women's land is extremely lofty. An inconspicuous female statue discovered in Willendorf, southern Austria in 1909, was later praised by western scholars as "Venus of Willendorf", which is its best proof. In the era of 20,000 BC, under the extremely harsh and difficult living environment, the top priority of human beings was to thrive, and the growth or decrease of population was one of the crucial objective living conditions for everyone and every tribe. Therefore, the strong population demand caused a strong desire, and people expressed this beautiful desire by exaggerating and emphasizing reproductive parts in various creations and activities of daily life. For example, the breasts of the "prehistoric Venus statue" are very plump and huge, and the reproductive area is exaggerated to the maximum extent, but the facial depiction is extremely simple, and the legs are only supported. Obviously, the works highlight the themes of sex, reproduction and reproduction. From this, it is not difficult for us to understand that in the initial stage of human development, objective material conditions restrict people's spiritual inner development. In order to adapt to the present life, people can only consider "sex", which of course is also where "life" lies. "Sex" and "life" therefore constitute the spiritual connotation in primitive human art.

With the development of western society towards civilization and the innovation of western art, the spiritual transmission in western art has also changed greatly, and the sexual theme in the primitive

civilization has gradually been enriched in the relatively equal society of ancient Greece. In ancient Greece, the goddess Venus has changed from the embodiment of so-called sex and lust to the symbol of love and beauty. Besides the change of thought, it has also made great progress in science, technology and materials. For example, Venus of Miro is the crystallization of art and science, the combination of human nature and human body, the Greeks' dumping and research on human beauty, and the discovery of the standard ratio of scientific construction of human beauty:  $1/0.618$ , that is, the "golden ratio". The combination of science and art represents the beginning of the theme of human nature. After a thousand years of darkness in the Middle Ages, western art in the Renaissance once again held high the banner of humanism and pushed it to another new peak. Its realistic but vivid expression technique is exactly the style projection of ancient Greece and Rome. For example, in Leonardo da Vinci's *The Last Supper*, besides religious spirit, there is also a criticism of human nature. Both *Venus of Miro* and *The Last Supper* are endowed with the humanistic spirit of artistic works. At this stage, people began to develop the art of "humanity". This period is also a breaking point through primitive accumulation: there are rules to follow and obvious characteristics, which is the neutralization of natural beauty and social beauty by human beings. On the one hand, they inherit the perception of beauty in human nature; on the other hand, they try their best to get rid of the shackles of human nature and actively explore all unknown possibilities. During this period, painting was no longer limited to the point of "life", but paid more attention to human value and the essential beauty of human nature. The primitive worship almost disappeared, replaced by human strength and religious belief.

Since the 19th century, due to the development of rationalism brought about by the western religious reform movement and enlightenment thought, people are more and more inclined to self-expression, and art is naturally becoming more and more individual. Different from Renaissance art serving the court, painting representatives in this period all served themselves, no longer succumbing to reality, but only taking their own will as the transfer, which fully reflected the high development of western philosophy in this period. With the beginning of new social changes, painting began to constantly change its style. Impressionism, expressionism, cubism, experimental art and other schools were constantly derived and prospered alternately, that is, the development of art finally broke through human nature and reached a self-state, which was regarded as individuality. In this period, the first expression of painting is the sense of space. When describing the objective world, it is necessary to capture the posture dynamics of the object, express the inner spirit of the object and the artist's emotions, and express the psychological state of the object with the moderate "prominence" and "exaggeration" of the form and posture of the object, so that it can become more real nature than "nature". From human nature to individuality, westerners have gone for nearly 400 years. During this period, both paintings and other works of art expressed their personal thoughts. Under this purpose, the author and the audience are more like participating in a mind-reading activity together. Those who understand, the painter's painting is natural, and the audience has a profound perception. For those who don't understand, the painter's painting is ambiguous, and the audience can see it inexplicably. Of course, this is the highest appearance of the spirit of the times of

personality development, the blending of souls, not the content of the picture, and the so-called "spiritual landscape" is completed.

## *2.2 The Development of Chinese Philosophy and Art*

The staging of Chinese painting is also in line with the western theory of three periods, which is probably as follows: the first period, from ancient times to the end of the Sui Dynasty, made remarkable achievements in the Han Dynasty and Wei and Jin Dynasties, which was embodied in the portrait brick of the Han Dynasty and the tomb murals of the Northern Dynasty. This period was also the foundation for the development of Chinese painting; The second period is probably from the Tang Dynasty to the Yuan Dynasty, which is the golden development period of Chinese painting, mainly represented by the court painting in the Tang Dynasty, the literati painting in the Song Dynasty and the painting in the Yuan Dynasty. During this period, Chinese painting widely absorbed the literati spirit and soon reached its peak. The third period is the Ming and Qing Dynasties. Due to the great influence from overseas, Chinese painting gradually lost its status, with more imitation and less creation. The economic development also led to a series of unstable factors, and Chinese painting declined. However, while domestic painting is in decline, it is the rise of Chinese painting worldwide. Therefore, in mutual communication, Chinese ancient literati philosophy has gradually penetrated into western painting, and has a great influence.

Chinese painting is essentially different from western painting. This is because Chinese painting is conceived by Chinese culture and is something caught in the bones of every Chinese literati. Therefore, there was no separate title of painter in ancient China, but most of them were painters and calligraphers or all-round talents. Therefore, it can be concluded that Chinese painting is not an independent individual, nor a subsidiary group attached to other things, but an independent form of literati expression. The ideological and cultural foundation of Chinese painting is the philosophy of gasification. Chinese painting is the carrier and expression of this kind of culture. "Qi" is one of the core categories that embody the characteristics of Chinese art. In the long-term development of Chinese art, the basic spirit of gasification philosophy runs through. Without gasification philosophy, there would be no special form of Chinese art. In prosperous times, Qi means anger, while in troubled times, Qi means courage and pride, which is the integrity of literati. In the long-term development of Chinese art, the basic spirit of "gasification philosophy" runs through.

Western philosophy is the science after physics, and it studies philosophical science in a spirit of seeking truth and being pragmatic. This characteristic has made the scientific attitude of seeking truth in western culture. Therefore, under the strong influence of western culture, we cultivate the unremitting spirit of seeking truth in western painting. However, the oriental philosophy of art advocates "freehand brushwork". The word "freehand brushwork" is not easy to explain, but we can refer to the meaning of the sentence "rarely confused" in Chinese philosophy. The picture of Chinese painting is not a simple depiction, but a picture full of discourse explanation, which is more in line with the theme of "vivid charm". People can often directly feel all kinds of feelings conveyed by the picture, which can be pleasure, criticism or anger. These are all direct spiritual communication, just as westerners don't

understand Chinese characters, but they can appreciate the beauty of Chinese characters. Different from the gradual development of the west, Chinese painting has been combined with culture from the beginning. Any art form implicitly expresses this philosophy and is based on spiritual communication from the beginning, so Chinese has a long history in ideological and spiritual construction.

The common ground between eastern and western arts lies in expressing people's external perception and capturing the "charm" of things, in other words, Chinese people's "Tao" or westerners' "ideas" and "life impulse". However, all these common ground are determined by how wide a spiritual level is conveyed and how thoroughly the author and appreciator understand each other. It can be seen that the understanding and construction of spiritual landscape is the foundation of artistic development, which covers people's religious emotions and philosophical thoughts.

### **3. Concrete and Abstract Spiritual Connotation**

In the concept of human painting, painting should be abstract expression at the earliest, in short, it developed from practicality of life to artistry. In ancient human life without artistic concept, painting was often used to explain a certain concept and acted as a part of language function. However, with the development of civilization, people became more and more aware of the so-called pursuit of elegance, and painting became more and more concrete. However, when art broke away from the function of id and gradually developed into an independent spirit and self-expressive personality, it returned to abstract concepts. The same is true in China. From the abstract Oracle Bone Inscriptions at the earliest, painting and painting were regarded as two parts of independent development. People draw to do useful things, and people draw to pursue aesthetic taste. When it developed to the literati painting period of Song Dynasty, another concept with abstraction as its essence was added to the painting, which was also a unique artistic feature of the East-image. However, concrete, abstract or image are related. These three elements are a basic constituent point of painting style and the most prominent spiritual theme of works.

#### *3.1 Abstraction and Concreteness in Western Art*

Abstract is a proper noun, which refers to something that cannot be materialized. In the field of painting, abstract expressionism also has its own unique characteristics: lack of description, expressing concepts with emotions, and often makes viewers unable to understand. Simply put, abstraction is a painting way that uses one's own thinking to express various feelings or objects in real life. In the early stage of human development, today, we can seldom guess the meaning of painting, which can only be called abstraction in the philosophical sense, but its essence has nothing to do with art, and the real abstract art is a cultural movement in 1960s.

Figurative painting originated from the Renaissance. Since Leonardo da Vinci, westerners regard nature as an objective object, and art subjectivity and objectivity as a binary opposition structure. Figurative painting mainly attaches importance to description and realism, which is the most fundamental difference from abstraction, while figurative painting can give viewers an intuitive impression that what is what people are unnecessarily puzzled. Concrete and abstract are at two poles in the field of painting. People

often appreciate abstract, but can't read it; Understanding concrete, but it seems that there is nothing to say. This is because the two are unified in art, but in the audience's mind, the works of the two doctrines give people different intuitive impressions, that is, they construct different spiritual landscapes. Therefore, abstraction and concrete can always collide with different sparks.

In the form of classical representation, western art comes from two traditions, one is the tradition of ancient Greece and Rome, which reproduces reality in a realistic way, shapes and depicts eternal beauty. The other comes from the Hebrew Christian tradition, which uses abstraction and symbols to gain empathy and show religious spirit. In the long history of development, figurative painting has gradually been understood as a basic skill, without any thought in it, which is wrong. The main ideological connotation of figurative painting is the humanistic spirit that we always mention, and it is the respect of realism represented by figurative painting for people, which made great achievements in the Renaissance. However, in today's complicated social relations, it seems that modern abstract expressionist painting can better fit people's living atmosphere. Modern abstract painting is basically a non-realistic and pure spiritual expression mode. When abstractism completes the absorption and accumulation of medieval theological art, romantic art and other schools, and slowly moves towards the light, the catharsis about abstract art is not only a simple praise to religion or a worship of gods, but also a kind of sociality, which is a supplement to the spirituality of abstract expressionism.

### *3.2 The Concept of Image at the Level of Chinese Philosophy*

Abstractism is a proper noun to describe western painting schools, and its development time is relatively short. However, after the sinicization of abstract concepts, it leads to a proper noun image of expressionism, that is, abstract painting in China since ancient times. At the International Symposium on Image Art held in Xi'an in August, 1991, there were two viewpoints on the study of image art: one is that western art basically belongs to concrete or abstract art. This view studies concrete, abstract and image as three juxtaposed artistic forms. The other view holds that image is a concept that marks the ontology, and both concrete and abstract are materialized forms of aesthetic image in artists' minds. In my opinion, from the perspective of oriental philosophy, it doesn't matter whether it exists independently or not. It all depends on the viewer's mood. What matters is how to use images to realize calligraphy self-assertion and how to create a spiritual highland suitable for the author and the audience.

Chinese tradition has always attached the most importance to the so-called "image" law, and this phenomenon does not only exist in the field of painting. The so-called image does not specifically refer to something, but an atmosphere and temperament. Literati painting is inseparable from artistic conception. Wen Zhiming in Ming Dynasty once clearly stated the purpose of "scenery and spirit meet, image and heart melt", and believed that the mutual integration of scenery, spirit, image and heart is the perfect cooperation between the author's creation and the audience's appreciation in art. The explanation of "image" is easily confused with artistic conception, which is different from image. Artistic conception is often the state of mind that we get from perceiving image, and it is our inner activity. Literati painting is not as flamboyant as western painting, but more implicit, turbulent and just passed by.

"Foreign teachers create good fortune, and the heart source is gained from the middle", which is the best explanation of painting art. It is to look for laws and liberation in figurative painting. The root of all paintings lies in the solidity of basic skills. This is "the creation of foreign teachers", which is no exception today. However, in contemporary art, outstanding paintings should not be classified into detailed depiction of a certain part, nor should they imitate the enthusiastic pursuit of religion by ancient western artists in content. Instead, artists need to express their personality and find the emotions they want to express from their own social situation. Artists' true feelings and deep spiritual power are the personal spirits that we are all pursuing. The audience perceives this personal spirit and constructs the spiritual landscape that the painter wants to convey. This is a perfect spiritual communication with each other, and both sides have achieved the most fundamental common purpose-"getting the source of the heart", that is, whether abstract or concrete, spiritual perception is the ultimate pursuit of art.

#### **4. Some Descriptive Characteristics of Spiritual Landscape**

The word "landscape" is a feeling when I watch contemporary painting. Landscape is different from landscape, and it is even more different from landscape painting. The theme in figurative painting is clear and clear, but the spirit is not in the painting. The confusion of the subject image in abstract expressionist painting makes the viewer have a more free imagination space, and it is easier for artists to express a more metaphysical thinking through these images and colors.

##### *4.1 Give Examples to Illustrate the Existence of the So-called Spiritual Landscape in Works of Art*

###### **4.1.1 Pablo Picasso: Master of Cubism**

Picasso is the top master of art in the 20th century. His works are full of powerful creativity and irresistible attraction. No matter which stage of works, they can be regarded as the pearl of human culture. Guernica was painted by Picasso, as shown in Figure 1, which is naturally full of his extremely complicated feelings.

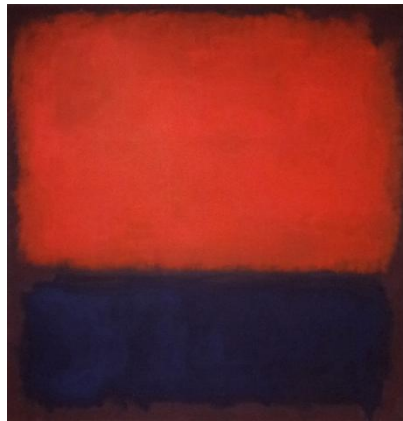
Picasso's masterpiece of abstraction is the anti-war Guernica. When you first look at Picasso's Guernica, the first feeling can be expressed as messy and fragmented, but it seems to be consistent with the chaotic atmosphere of residents scattered and frightened during the indiscriminate bombing. At the same time, this feeling will be accompanied by puzzlement, because I don't know why Picasso arranged it like this, but after careful observation, every messy pattern actually combined into a well-arranged masterpiece. In Guernica, Picasso uses three levels of tones, black, white and gray, which constitutes a strong contrast between light and dark. He also changes the rich color expression in his previous oil paintings, and only paints in monochrome, which makes the whole picture shrouded in tension and terror. The miserable expression of white and gray also makes the audience more aware of the devastation caused by war. Picasso used his own way to accuse the tyrannical consequences of war in a silent way than sound.

During the prevalence of classicism, painters mainly expressed praise for the monarch and the upper class. The pictures were gorgeous and solemn, but in the same scenes depicted by Picasso, they were often fresh, natural and full of personality. In Guernica, he denied the fixed-point perspective in

traditional classical painting, created the moving-point perspective, observed objects from multiple angles, and juxtaposed and combined different pictures to express objects, completely abandoning the traditional image of natural objects. The shape and the unity of light and dark. The images of noble women, kings and knights in traditional European art disappeared from him, and were replaced by civilians, various animals with different styles or everything he created. This fundamental change proves that Picasso's works are not intended to please dignitaries and the upper class. Although he is poor, he still only expresses his inner thoughts, follows the human law of artistic development, and maintains the purity of painting art. This is the soul of an artist. It is also a "spiritual landscape" created by Picasso personally.



**Figure 1. Guernica**



**Figure 2. No 14**

In his early years, Roscoe was attracted by traditional themes such as Greek mythology, primitive art, religion and tragedy to depict the deep emotional elements of human beings, and was influenced by the creative techniques of surrealist painters such as Juan Miro and Andre Masson, which made him create works with surrealist color. Most of Rothko's works are composed of two or three rectangles arranged horizontally or vertically, all of which float on a whole piece of uniform color oil painting base. These rectangles are three-dimensional in color matching, and the edges are deliberately shaped blurred, which gives you a feeling of uncertainty, but the whole picture is extremely comfortable. The pigments used in



Rothko's paintings are diluted into a translucent state, and very thin pigments are smudged and permeated with each other on the cloth surface. Light and dark, gray and bright, cold and warm are instantly integrated into one in three dimensions. In Rothko's paintings, the relationship between shape and color occupies a major position, which is devouring and possessing with emotion. as shown in Figure 2, After 1947, he began to create in purer forms and techniques. By 1950, he had completely abandoned the concrete image, almost all of which were created with huge floating colored squares and blurred edges. The sense of space on the picture was relatively single, and there was no depth. However, it was the distant and near space formed by this plane that successfully created a kind of rhythm and a slight mystery.

During the exhibition, Rothko's works are often chosen to be exhibited closely side by side, and the length of his works is very large, which makes him more eye-catching in the exhibition. However, this is not the purpose. The purpose of exhibiting works in this way is to better express the interconnection of works and keep the integrity of all works as much as possible. Although Rothko's paintings are beautiful, they are not suitable for decorative paintings and placed in the living room at home. The reason why we appreciate Rothko is that his works will make people feel that we are in a spiritual space, rather than a realistic space simply displaying his works. This spiritual space transcends all reason and perception, and is a special religious experience and the ultimate pursuit of life.

The final presentation of Rothko's picture is in an extremely simple form, which also provides the possibility for him to construct a spiritual hint. The simplicity and simplicity of the picture, redundant details and forms hinder people from observing the picture and meditating. Rothko's choice makes the painting more stable and quiet, and the arrangement of color blocks is more like a landscape painting. The intention of heaven and earth also implies that people should experience the relationship between color blocks. Meditation is the best form to watch Rothko's paintings. But because of severe heart disease and suffering from depression.

#### 4.1.2 Badashan Ren: Exaggerated Images under the Influence of Zen Mysteries

Badashanren was a declining noble in the Ming Dynasty. After his country was broken and his family died, his relatives died one after another. At the age of 23, he chose to escape into the empty door and meditate Buddhism to save his life. Later, at the age of 56, he went crazy due to illness, and returned to secular life after he recovered from his illness. This period of experience in Bada Shanren's life is extremely valuable, and he himself has a heart to Buddha. It is this period of bad luck that makes Bada Shanren's painting art achieved. There may be less wandering noble or champion in the world, but there is more artist who relies on spiritual communication

Badashanren's paintings focus on the word "freehand brushwork". Since the Wei and Jin Dynasties, Chinese philosophy has focused on "like" or "unlike", which is the true meaning of Chinese freehand brushwork spirit. Like, but not all like, Bada Shanren's freehand brushwork seems to conform to this law. First of all, Badashan people are used to leaving blank space on the picture. Buddhist saying goes: Color is no different from emptiness, emptiness is no different from color.as shown in *Figure3*, Some black and

white are originally the same thing, but they can be distinguished by people with a heart. This high idealism has great advantages in freehand brushwork, and combines ink and wash with ink and wash, which coincides with the theory of yin and yang. This kind of composition, which combines the oldest Tai Chi law in China and rich Zen machine, can easily resonate spiritually. Secondly, in terms of content, most of the fish, cats, birds and animals painted by Bada Shanren are single, and they all look at the world with their eyes turned or closed, which is his exaggerated portrayal according to his own situation. Badashanren, formerly known as Zhu Tong, is a descendant of the Ming royal family. "Turning his eyes to the sky" or "closing his eyes to rest" are all expressions of his identity, and he will not bow to the Qing Dynasty, nor will he become an official. This extreme self-expression is very exaggerated in the social state at that time, but it is not a very abstract art. It is different from the realm of "freehand brushwork" in Chinese philosophy embodied in Splash Mo Mountain Man.

There are still differences between Chinese freehand brushwork and western abstract art: First, Chinese freehand literati paintings can't completely get rid of real landscape figures, but can only make slightly abstract expressions; Second, western abstract art is diverse, and its forms are not easy to distinguish uniformly, but Chinese freehand brushwork can be distinguished in types. Despite these flaws, I think that under the penetration of Chinese philosophy, the concept of "freehand brushwork" can represent the spiritual art of Chinese literati, and it can also play a role in building "spiritual landscape", which can compete with western abstract painting.



**Figure 3. Partial View of Works by Bada Shanren**

#### *4.2 Summary and Expression of the Concept of Spiritual Landscape*

The works of these three representative artists from China and foreign countries are from concrete to abstract, and their themes are gradually blurred from concrete natural landscapes. However, the creative content of the three artists has a similar context, that is, they express an emotion intended outside the painting with specific or vague intentions. This emotion is metaphysical, and it is an intention pointed together according to all the details of the picture. Artists use different expressive techniques: concrete or abstract, to construct a more concrete emotional outlet and bring the audience into the spiritual landscape they construct.

The concept of spiritual landscape does not only refer to landscape painting, but a kind of content beyond the picture content itself.



**Figure 4. Self-Portrait Dürer**

Spirituality is a very important existence in every period of history. In the previous narration, the narration of human spirit is also the most important existence in eastern and western cultures and religions. as shown in Figure 4, As a very small kind of human culture in the long history of mankind, painting works also shoulder the mission of carrying the pursuit of human spirit. This attention to the spiritual landscape is persistently constant.



**Figure 5. "Plateau" Chaoge**

Spiritual landscape is not the same as landscape painting, and the word landscape does not represent a limited composition style. Landscape is more like a macro display, which is determined and constructed by the artist's whole work. In these works of art, which can be summarized by spiritual landscape, they all have some common characteristics, as shown in Figure 5 and Figure 6.



**Figure 6. "Its Cloud" Ma Lu**

## 5. Conclusion

My creation has always been between concrete and abstract, and most of the contents of my works depict landscapes. I try to extract the real and concrete images, gradually blur the contents, or list the real and concrete images in a complicated way, so that tiny details can be piled up into a vague form, resulting in a feeling of uncertainty. Whether it is a real scene or a scene without concrete objects, these are my interpretations of the concept of spiritual landscape. I try to put some tangible details in the picture, point all the details in the same direction, and let them make a sound together.

Any work of art, such as novel, play, poetry, etc., needs a deeper implication. A clear narrative in the picture will only imprison the viewer's thinking, and if it is too clear in the picture, it will make the picture thin and have no outward tension. The specific image will cause the viewer to look in the direction of the artist's design without any surprise. What you see is just the information within the picture. The more specific and precise this information is, the weaker the components of the mental landscape that can be constructed.

I depict the ever-changing clouds, rocks and flames in the picture. These elements are unstable, and it is not easy for the audience to focus too much on a certain point. These scattered points scatter the specific outline and allow the audience to watch in a unified way. At this time, the landscape is highlighted. Most of my work resembles landscape paintings, with distinct elements of heaven and earth, and I try to create a sense of space, a sense of space without margins, in which objects are placed without edges. Let them swim at will. Space is very important to my pictures. I didn't break the traditional perspective method. Near, large, far and small show the front and back relationship of objects and the depth of space. I think that creating a space with infinite depth in a two-dimensional plane is the goal of my construction. It's like opening a window in a wall, and through the window, you can see the infinite space beyond the high wall. From this infinite space and constantly changing objects, the viewer is introduced into the landscape world beyond the picture.

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