

# Material, Spirit, and Cultural Legacy: A Study of Chinese Aesthetic Tradition in Contemporary Mixed Media Painting

Xinchen Ye

Macau university of science and technology

## ABSTRACT

This paper focuses on the transformation of traditional Chinese aesthetics in contemporary mixed-media painting, examining the intricate relationship among material experimentation, spiritual pursuits, and cultural traditions in contemporary art creation. The study selects the creative practices of three representative artists—Hu Wei, Xu Bing, and Yang Jiechang—as case studies to analyze how they achieve contemporary interpretations of traditional aesthetics through material innovation. The findings reveal three distinct paths of transformation: Hu Wei starts from "study the nature of things(格物致知)," exploring the essence of materials to achieve a synthesis of form and spirit; Xu Bing deconstructs and reconstructs cultural symbols, re-examining the positioning of tradition in contemporary contexts; Yang Jiechang, rooted in the tradition of calligraphy, seeks to integrate abstract expressionism with traditional spirit. These practices demonstrate that the transformation of traditional aesthetics in contemporary mixed-media painting transcends mere technical innovation, forming an organic unity of material experimentation, spiritual pursuit, and cultural tradition. This research not only deepens the understanding of the modern transformation of Chinese traditional aesthetics but also offers new perspectives for constructing contemporary art theories with Chinese characteristics. Additionally, it presents potential pathways for maintaining cultural identity in the context of globalization.

## KEYWORDS

mixed-media painting; traditional Chinese aesthetics; material experimentation; spiritual pursuit; cultural tradition

## 1 Introduction

In the context of contemporary art, material experimentation has transcended technical innovation to become a crucial means for artists to explore spiritual pursuits. Since the 1990s, Chinese mixed-media painting has undergone systematic development, both in practice and theory. Milestones such as the establishment of the Mixed Media Painting program at the China Academy of Art and the Materials Studio at the Central Academy of Fine Arts in 1994 marked the formalization of this field in educational practice. Further, the introduction of an independent mixed-media painting category in the 12th National Exhibition of Fine Arts in 2014 and the inaugural National Biennial of Mixed Media Painting in 2015 confirmed the medium's independent status. On the theoretical front, contributions have ranged from Zheng Yi's reevaluation of the "materiality of materials" to Hu Wei's articulation of the threefold framework: the evolution of single-medium techniques, the mutual integration of multi-medium techniques, and the expression of raw materiality. Together, these efforts have established a relatively comprehensive theoretical framework.

Core concepts of traditional Chinese aesthetics, such as "unity of form and spirit" (形神兼备), "Yi Jing / artistic conception" (意境), and "rhythmic vitality" (气韵生动), have demonstrated new possibilities in contemporary contexts. For instance, Wang Guowei's three levels of artistic conception<sup>[1]</sup> have found novel expressions in mixed-media painting. By leveraging the characteristics and textures of materials, artists create a visual language that is both material and spiritual, achieving a contemporary transformation of traditional aesthetic ideas. Zong Baihua, in his discourse on the spirit of Chinese art, regarded the harmonious interplay of spirit and matter (神与物游) as the ultimate ideal.<sup>[2]</sup> This integration of materiality and spirituality offers significant inspiration for contemporary artistic practice.

This study focuses on the contemporary manifestation of traditional Chinese aesthetics in mixed-media painting. Through the examination of specific artistic practices, it explores the mechanisms by which traditional aesthetic concepts achieve creative transformation under new historical conditions. The study aims to reveal the vitality of traditional aesthetic resources in contemporary art creation, providing new perspectives for the construction of contemporary art theories with Chinese characteristics and summarizing potential pathways for maintaining cultural identity in the context of globalization.

The discussion is organized around three dimensions:

Using Hu Wei as a case study, it explores how the integration of diverse materials achieves a unity of materiality and spirituality. Hu Wei's innovative use of materials such as rusted iron, decayed wood, and enamel demonstrates a modern interpretation of the traditional concept of "form and spirit."

Through Xu Bing's works, it analyzes the contemporary transformation of traditional symbols. Xu Bing's deconstruction and reconstruction of the Chinese character system reflect profound engagement with traditional cultural symbols.

Focusing on Yang Jiechang's practices, it examines the modern expression of calligraphic spirit. By incorporating abstraction and improvisation from calligraphy into contemporary creation, Yang Jiechang expands the dimensions of traditional spiritual expression.

## 2 Material Language and Spiritual Connotation: The Case of Hu Wei

### 2.1 Material Exploration in "study the nature of things(格物致知)" and "Conveying spirit through form(以形写神)"

Hu Wei's artistic practice demonstrates profound contemplation and systematic exploration of materials, reflecting the creative ethos of the ancient Chinese concept "study the nature of things(格物致知)" while adhering to the aesthetic ideal of "unity of form and spirit" (形神兼备). As Fan Di'an observed, "Traditional Chinese art does not discuss abstract concepts such as the universe, nature, and life in isolation but grounds them in specific media, materials, and techniques."<sup>[3]</sup> From his formative years at the Central Academy of Fine Arts, where he cultivated a dual focus on respecting tradition and pursuing innovation, to his advanced studies at the Tokyo University of the Arts, where he delved into Japanese painting materials and techniques, Hu Wei has consistently combined traditional reflection with innovative experimentation. Under the guidance of Hirayama Ikuo, he extended his research to Chinese ancient murals, tracing the historical origins of traditional materials and techniques.<sup>[4]</sup>

Hu Wei's understanding and application of materials exemplify his deep engagement with traditional Chinese aesthetics. He selects materials not for their conventionality but based on an understanding of their inherent properties (Wu Xing/五行)<sup>[5]</sup>. For instance, he views the oxidation process of rusted iron as a temporal narrative and the texture of decayed wood as a testament to life's traces. These materials, by their nature, encapsulate and express his contemplation of life's essence.

In the Imagery series (2012–2014), Hu Wei's pursuit of unity between form and spirit finds its fullest expression. In Imagery No. 5, he begins by repeatedly priming xuan paper to establish a textured foundation using sedimentation effects from mineral pigments. He then adds mineral pigments of varying granularities, creating layers of complexity. The central section of the composition features a unique scraping technique that fosters subtle interpenetration among materials, producing a visual effect imbued with the charm of ink painting yet resonating with modern sensibilities. This approach embodies Hu Wei's understanding of the traditional concept "physical tools for spiritual purposes".

### 2.2 Contemporary Transformation of Artistic Conception

The traditional Chinese ink painting pursuit of artistic conception (Yi Jing) through the interplay of the real and the void has been reinterpreted in Hu Wei's works. In his Sky of History series (2008–2010), he uses xuan paper as a base, creating layered spatial depth through priming, permeating, and overlaying techniques. It is as if each layer of material "breathes," blending with others to form a unified whole.

In Sky of History No. 3 (2009), Hu Wei innovatively redefines the concept of reserved blank spaces. Rather than leaving areas untouched, he treats xuan paper to achieve varying degrees of translucency. In the upper section of the composition, diluted mineral pigments create an ethereal atmosphere. The middle section features textured transitions achieved through material accumulation and peeling.

The lower section employs heavy pigments to establish a grounding base. This layered spatial arrangement echoes the traditional landscape painting concept of "three distances" (San Yuan) while introducing new visual effects through modern materials.

### 2.3 Fusion of "rhythmic vitality" (气韵生动) and Contemporary Spirit

Hu Wei has developed a distinctive technique he calls "nirvana" in his material handling. For instance, in Earth No. 2 (2015), he allows rusted iron to oxidize naturally, creating an initial texture, and then employs specialized corrosion processes to generate subtle surface variations. Finally, through polishing and layering, he endows the materials with a renewed visual quality. This process embodies the traditional Chinese aesthetic philosophy of "oneness of object and self".

Notably, Hu Wei's creations remain closely connected to the spirit of the times. "His thematic expressions and explorations in formal language resonate deeply with the inner spirit and overall ethos of China's reform and opening-up era."<sup>[6]</sup> This alignment ensures that his works, while exploring material possibilities, also reflect on the epoch and engage in cultural critique. In this sense, Hu Wei allows materials to "speak," but their language transcends their physical properties, expressing poetic meditations on time, nature, and life.

## 2.4 Transforming Calligraphic Spirit through Materials

The “calligraphic spirit” of traditional Chinese ink art finds new forms in Hu Wei’s creations. His material handling translates traditional “Cun Fa” (texture strokes) into contemporary applications. In the Untitled series, for example, he replicates the effect of “Pi Ma Cun” (hemp-fiber texture strokes) by repeatedly firing and cooling enamel materials. Similarly, by layering mineral pigments, he achieves textures reminiscent of “Yu Dian Cun” (raindrop texture strokes). These techniques reflect his grasp of the essence of traditional methods and his innovative reinterpretations.

“As the materials reveal their imperfections, textures, and even dissolution, the artwork transcends material mastery, moving from artistic experimentation to cultural creation and from the tangible use of ‘tools’ to the metaphysical application of ‘Dao.’”<sup>[7]</sup> Hu Wei’s practice showcases the innovative transformation of traditional Chinese aesthetic spirit in contemporary contexts. His work offers a possible pathway for achieving artistic innovation while maintaining cultural identity.

## 3 Deconstruction and Reconstruction of Cultural Symbols: The Case of Xu Bing

### 3.1 Critical Reflection on Symbolic Systems

Xu Bing’s deconstruction of cultural symbols begins with a fundamental questioning of Chinese characters as a symbolic system. In his *Book from the Sky* series (1988–1991), he meticulously analyzed the structural rules of Chinese characters, dismantling them into basic components and recombining these into symbols that resemble Chinese characters but are devoid of readability. This process of disassembly is not a mere formalistic exercise but a profound inquiry into the essence of Chinese characters as cultural carriers. His question, “What remains when text loses its readability?” directly addresses the intrinsic nature of cultural symbols.

In the creative process, Xu Bing pays particular attention to the visual properties of the materials. He employs traditional elements such as rice paper and ink, but through specialized printing techniques, he achieves a unique texture that lies between the fluidity of handwriting and the precision of mechanical production. This treatment endows the symbols with a calligraphic quality while retaining a certain mechanical exactness. Xu Bing’s exploration of symbolic systems develops further in *New English Calligraphy* (1994–), where he reorganizes English letters into the structural forms of Chinese characters, creating a novel system that bridges the two writing traditions. Through the integrated use of materials, Xu Bing investigates the complex relationships between symbols, meaning, and cultural identity.

### 3.2 Dual Expressions of Materials and Cultural Symbols

Xu Bing’s choice of mixed materials is intentional. In the *Backside* series, he employs innovative uses of traditional materials such as rice paper, ink, and rubbing techniques to reveal an alternative existence of cultural symbols. The textures, marks, and folds on the reverse sides of paintings, often overlooked, become new visual symbols. For Xu Bing, these physical characteristics embody the most authentic aspect of cultural tradition.

In the *Phoenix* project, Xu Bing takes this further by repurposing industrial debris and construction waste—products of modern material culture—into the forms of traditional mythical beasts. The stark contrast in material choices itself poses a critical question: “In the age of industrial civilization, how can traditional cultural symbols persist?” Thus, the selection and treatment of materials become an essential medium for connecting tradition with contemporary times.

### 3.3 Material Treatment and Correspondence to Traditional Aesthetics

In practice, Xu Bing’s treatment of materials reflects a profound resonance with Chinese traditional aesthetics. In *Book from the Sky*, the production process can be divided into three levels. First, the characters are repeatedly printed on rice paper with ink, giving each symbol the effect of brushstrokes. Second, multiple layers of printing create a visual effect that fluctuates between the tangible and the intangible. Finally, the entire work is unified to evoke the texture of ancient texts. This meticulous layering echoes the spatial philosophy of Chinese painting: “Sparse enough for a horse to gallop through, dense enough that not even the wind can pass through.”<sup>[8]</sup>

Xu Bing’s rigor in material treatment is evident in the movable-type printing phase, where he designed a process blending mechanical precision with handcrafted details. Each typeface was specially treated to retain the accuracy of mechanical carving while displaying the textural variations of hand engraving. In preparing the ink, he adopted traditional ink-making techniques, achieving nuanced gradations and a distinctive granularity through repeated grinding and blending. For the rice paper, he custom-ordered semi-cooked specialty paper that could handle intricate printing while preserving the absorption properties of traditional rice paper.

In the *Backside* series, Xu Bing’s approach to materials becomes even more complex. He begins by placing

reproductions of ancient paintings face-down and moistens the paper to create natural folds, generating unique textures. He then covers them with rice paper and uses traditional rubbing techniques to transfer impressions. Finally, localized ink infusion produces the misty effects characteristic of ink painting. This method preserves the essence of traditional techniques such as "dry brush" and "broken ink," while infusing them with modern materials and processes, creating entirely new visual effects. Fundamentally, this approach exemplifies the contemporary reinterpretation of the traditional Chinese concept of the unity of calligraphy and painting, wherein the material itself becomes the subject of writing. Xu Bing's acute observation of paper characteristics and technical application is critical to his work. For instance, he discovered that aged rice paper develops unique fiber structures over time, which yield unpredictable textural effects during rubbing. His innovative "water control" technique, involving localized moistening of the paper and leveraging natural diffusion, creates folds with an interplay of order and randomness. These folds, when stabilized, are imprinted to create nuanced variations in ink density.

In the Phoenix project, Xu Bing's material treatment is particularly distinctive. He collected various types of construction waste, such as discarded tools, building fragments, and equipment, and repurposed them through welding and assembly to create installations resembling traditional mythical creatures. These materials, after special treatment, retained their industrial texture while presenting the intricate craftsmanship of traditional works. In surface treatment, he mimicked the effects of corrosion on traditional metalware, imbuing the works with both contemporary relevance and historical resonance. This approach aligns with the Chinese aesthetic philosophy of "The new replaces the old, and each day the sun rises without pause."<sup>[9]</sup>

### 3.4 Cultural Reflection in the Contemporary Context

Xu Bing's artistic practice demonstrates his deep reflection on cultural identity and the transformation of tradition within the globalized context. In his Cultural Animal series (1993–1994), he uses unique materials and forms to explore the misinterpretations and reconstructions of culture during exchanges, addressing the issue of traditional culture's positioning in contemporary discourse. His works are not simple imitations of tradition but rather a critical inheritance and contemporary reconstruction achieved through material experimentation and symbolic reconfiguration.

Xu Bing's works reveal the dual challenges faced by traditional symbols in the contemporary context: preserving their cultural essence while engaging effectively with modern contexts. He extends the traditional Chinese concept of "the intention precedes the brush" (意在笔先) beyond calligraphy to a universal artistic approach. By integrating traditional craftsmanship with modern technology, Xu Bing explores the balance between materiality and spirituality. His works suggest that in the era of globalization, cultural identity is no longer a static concept but a process of continuous reconstruction.

This idea is particularly evident in the Book from the Ground project, where he uses plant root systems as a medium. These materials, resembling calligraphic strokes in form and imbued with vitality, resonate with the Chinese traditional aesthetic ideal of harmony between humanity and nature. Using preservation techniques, Xu Bing ensures that the natural materials retain their organic texture while undergoing artistic transformation. This treatment reflects his profound contemplation of the relationship between nature and culture, tradition and modernity.

## 4 Abstract Expression and Traditional Spirit: The Case of Yang Jiechang

In the transformation of traditional aesthetics within contemporary mixed-media painting, Yang Jiechang's practice demonstrates a unique trajectory. Unlike Hu Wei's exploration of "study the nature of things (格物致知)" or Xu Bing's deconstruction of cultural symbols, Yang Jiechang starts from the tradition of calligraphy and explores the contemporary transformation of traditional spirit through abstract expression. This transformation not only preserves the spiritual core of traditional ink painting but also opens new dimensions for mixed-media representation.

### 4.1 The Modern Transformation of Calligraphic Tradition

Yang Jiechang's artistic creations are rooted in profound calligraphic expertise. In "Art Is Interesting, Art Saved My Life," he describes calligraphy not merely as a technical system but as a mode of thought and a carrier of spirit.<sup>[10]</sup> This understanding directly influences his choice of materials and techniques.

For instance, in "Borderless Series No. 45" (2019), Yang employs a distinctive "layered permeation technique": he begins with traditional ink techniques on xuan paper to establish rhythmic foundations; then integrates specially formulated mineral pigments to induce natural material permeation; and finally applies scraping and smudging methods to create rich spatial layers. This approach inherits the dynamic gestural quality of traditional calligraphy while completely breaking free from the constraints of text forms.

## 4.2 Material Experimentation and the Spirit of Brushwork

In his material explorations, Yang has developed a systematic experimental framework:

**Innovative Use of Traditional Materials:** He has improved traditional ink formulas to enhance their compatibility with modern materials, devised specialized treatment processes for Xuan paper to increase its durability, and innovated methods for preparing mineral pigments.

**Integrated Handling of Modern Materials:** He developed techniques such as "permeation control," which uses customized adhesives to regulate the speed and extent of material penetration; "oxidation layering," employing the natural oxidation of metallic pigments to evoke a sense of time; and "mineral layering," layering minerals of different grain sizes in specific sequences to create rich textures. Additionally, he experiments with "eco-friendly medium preparation," using natural ingredients to ensure ecological sustainability.

In "Brush and Ink Series No. 78" (2020), Yang pushes material handling to new heights. He begins by layering custom mineral pigments to create a textured foundation, applies a "controlled water-permeation technique" to introduce tailored media into selected areas, and finishes with localized lifting and scraping to evoke the rhythmic quality of calligraphic brushwork. Notably, his innovative understanding of traditional materials stands out. Depending on his expressive needs, he customizes xuan paper with enhanced absorption for richer permeation effects or increased tensile strength to support multilayered material applications. By combining traditional mineral pigment craftsmanship with modern material science, he creates hybrid materials that are both traditional in essence and modern in character.

## 4.3 Spatial Composition and Traditional Aesthetics

Yang's approach to spatial composition reflects a distinctive understanding of the traditional Chinese principle of "common origins of calligraphy and painting." (书画同源) In the "Borderless Series," he layers and permeates materials to create abstract spaces imbued with the rhythmic flow of calligraphy. These spaces echo the hierarchical depth of traditional landscape painting's "three distances" (San Yuan) while embracing the tension of modern abstract art.

His innovative interpretation of the concept of "Liu Bai" (blank space) is particularly notable. In "Realm of the Borderless No. 89" (2021), the interplay of emptiness and solidity is not achieved through mere blank spaces but through variations in material transparency and permeation effects. This approach embodies a contemporary reinterpretation of the traditional aesthetic principle of "mutual generation of void and solid."

## 4.4 Expression of Qi and Rhythmic Vitality

In his creative process, Yang emphasizes the vitality and energy of materials. Here, the concept of "rhythmic vitality" (气韵生动) should not be understood as a fixed standard but as a principle of creative adaptation. In the contemporary context, this Qi Yun (rhythm) is expressed through the interaction of materials. In "Brush and Ink Series No. 92" (2021), the fluidity and interplay of different materials vividly manifest the traditional calligraphic concept of "Hang Qi" (flowing spirit).

## 4.5 Deconstruction and Reconstruction of Traditional Aesthetics

Yang's innovative reinterpretation of traditional aesthetics manifests on multiple levels. He believes that "Bi Mo (brush and ink)" should not be confined to traditional tools but should be understood as fundamental principles of artistic expression. Furthermore, brush and ink become essential choices for the modern reinterpretation of "Yi Jing (artistic conception)." In "Borderless Series No. 95" (2022), Yang integrates diverse materials to create a visual space that oscillates between representational and abstract. The resulting work retains the ethereal essence of traditional landscape painting while incorporating the formal tension of modern abstract art. This approach reflects his creative understanding of the traditional concept of Yi Jing (artistic conception).

More importantly, he offers a contemporary interpretation of the principle of "Tian Ren He Yi" (harmony between humanity and nature). Yang posits that, in the modern context, this principle should embody the organic unity of artist, material, and spirit. During the creative process, materials should express their natural attributes while being artistically guided to convey spiritual meaning. This unity is not merely formal but intrinsic.

## 5 Comprehensive Discussion

Through the analysis of the creative practices of Hu Wei, Xu Bing, and Yang Jiechang, we observe that material experimentation, spiritual pursuit, and cultural tradition form a complex and interconnected network within contemporary mixed media painting. The multidimensional development of these relationships deepens our

understanding of the contemporary transformation of traditional aesthetics.

### 5.1 Multidimensional Approaches to Material Experimentation

The creative practices of these three artists demonstrate diverse dimensions of material experimentation: Hu Wei explores the contemporary expression of traditional spirit through a "study the nature of things(格物致知)" approach to natural materials. Xu Bing uses materials as carriers of cultural symbols to explore the dialogue between tradition and modernity. Yang Jiechang, building on calligraphic traditions, employs comprehensive material applications to expand the new dimensions of abstract expression.

These practices illustrate that material experimentation has transcended mere technical innovation and become a critical medium connecting tradition and contemporary art.

Notably, all three artists' understanding and application of materials reflect profound engagement with traditional aesthetics. Hu Wei's "Nirvana" technique, Xu Bing's system of symbolic reconstruction, and Yang Jiechang's "layered infiltration method" embody the unity of material experimentation and spiritual aspiration. This unity goes beyond formal innovation, offering a modern interpretation of the essence of traditional aesthetics.

### 5.2 Contemporary Interpretations of Spiritual Essence

On a spiritual level, these artists have creatively transformed core concepts of traditional aesthetics. Hu Wei reinterprets the idea of "Conveying spirit through form(以形写神)" through his exploration of material properties. Xu Bing reconstructs the notion of "Yi Jing" (artistic conception) through the deconstruction and reconstruction of symbols. Yang Jiechang achieves a contemporary reinterpretation of "rhythmic vitality" (气韵生动) through abstract expression. These practices affirm that the spiritual core of traditional aesthetics retains its vitality in the contemporary context, offering profound resources for artistic creation.

It is noteworthy that this spiritual pursuit is closely tied to material experimentation. All three artists emphasize the integration of material selection and handling with traditional spiritual aspirations, achieving an organic unity of physicality and spirituality. This unity not only inherits traditional aesthetics but also showcases the innovative dynamism of contemporary art.

## 6 Conclusion

### 6.1 Research Findings

This study, through the examination of the creative practices of three representative artists, reveals the complex relationships among materials, spirit, and cultural tradition in contemporary mixed media painting. The findings are as follows:

Material experimentation has become a crucial bridge connecting tradition and contemporary art, enabling artists to reinterpret traditional aesthetics.

The spiritual essence of traditional aesthetics demonstrates renewed vitality in the contemporary context, serving as a profound resource for artistic creation.

The transformation of cultural tradition presents a pluralistic character, highlighting the modern adaptability of traditional aesthetics.

### 6.2 Theoretical and Practical Significance

The theoretical significance of this study lies in its deepened understanding of the modern transformation of Chinese traditional aesthetics, offering new insights for the development of contemporary art theories with Chinese characteristics. Practically, through the analysis of specific cases, this study showcases the vitality of traditional aesthetic resources in contemporary artistic creation, providing valuable references for artists.

Future research could further explore the following directions:

Expanding the scope of study to include more artists' practices.

Deepening theoretical frameworks to further explore the intrinsic relationships among materials, spirit, and cultural tradition.

Enhancing interdisciplinary research to investigate the modern transformation of traditional aesthetics across broader fields. These endeavors will contribute to advancing Chinese contemporary art and fostering creative dialogues between tradition and modernity.

## About the Author

Xinchen Ye, Ph.D student, Faculty of Humanities and arts, Macau university of science and technology, Avenida Wai Long, Taipa, Macau.

## References

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- [2] Zong Baihua, Aesthetic Wanderings, Shanghai People's Publishing House, 1981.
- [3] Fan Di'an, "Hu Wei: Ambitions of an Era and Visual Magnificence," Art Observation, Issue 1, 2021.
- [4] Ibid[3].
- [5] Wu Xing/the Five Elements, also known as the Theory of the Five Elements, is a fundamental framework for understanding the world. The meaning of the Five Elements encompasses five basic dynamic processes derived from the interplay of Yin and Yang: Metal (representing transformation and regulation), Wood (representing growth and flexibility), Water (representing downward flow and nourishment), Fire (representing upward movement and intensity), and Earth (representing cultivation and fertility). Chinese philosophers use the Five Elements theory to explain the formation of all things in the universe and their interrelations.
- [6] Ibid[3].
- [7] Ibid[3].
- [8] "Sparse enough for a horse to gallop through, dense enough that not even the wind can pass through" refers to the varying density in brushstrokes in calligraphy. In areas where the strokes are sparse, one could imagine a horse running freely, while in areas where the strokes are dense, even the wind is unable to penetrate.
- [9] "The new replaces the old, and each day the sun rises without pause," this phrase comes from Wang Fuzhi, a thinker from the late Ming and early Qing dynasties. It means that new things will replace the old, and then the new will itself become old, constantly replaced and renewed, much like the sun setting and rising again. This cycle of change reflects that the progress of new and old will never stagnate with the passage of time.
- [10] Yang Jiechang, "Art Is Meaningful, Art Saved My Life," Southern People Weekly, Issue 38, 2019.