A Changing Landscape:
The Integration of Computer Generated Mark-Making and Text with Traditional Chinese Ink Painting

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the candidate alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and ethics procedures and guidelines have been followed.

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A Changing Landscape:
The Integration of Computer Generated Mark-Making and Text
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Brief Description of the Project

This is a project based on new developments in Chinese painting and my personal belief that it is an art form that can be more innovative in the contemporary age. Traditional Chinese artists have painted with Chinese brush and ink for thousands of years, and the "brush and ink" 筆墨 norm has been developed as a traditional principle to rank the standard of Chinese landscape painting since the Tang dynasty (618-907). However, innovations in Chinese painting have been occurring since the period of modernization in the early 20th century. Chinese people began to use other tools to write and paint instead of the Chinese brush, and learnt more about the world of contemporary art through the internet. Thus, the integration of Chinese and western art has become a trend in Chinese painting during the last thirty years.

Simultaneously, Hong Kong Chinese painting is an art form that has seen considerable integration of the east and west in the contemporary age. During the period of British colonial rule (1841-1997), Hong Kong has become a world-leading city through a blending of Chinese and western culture. It is a city that has developed a fascinating hybrid culture that includes the fusion of spoken languages, and hybrid living styles. Also, a hybrid Hong Kong Chinese painting movement that blends elements of eastern and western painting has developed from the 1960s.

The development of hybrid Chinese painting is a primary focus of this
research project.

As a modern Chinese landscape painter, I am interested in investigating whether it is possible to further develop Chinese painting through the use of computer technologies.

I have incorporated computer generated Chinese text and computer generated ink images, so as to reinterpret the traditional "brush & ink" norm and I have explored the use of the computer to create rhythmic ink images, and compose ink effects and forms. I have also initiated a new path through the use of computer scanning, formatting and printing of images, turning computerized Chinese characters into landscape. A uniquely different style of Chinese painting has developed from the research.

My idea is developed mainly from my reading of Homi K. Bhabha (born 1949) and the philosophy of Zhuangzi 莊子 (B.C.369-B.C.286).

Bhabha, an important figure in contemporary post-colonial studies, claims that a salient characteristic of colonial culture is its hybridity, its "in-between-ness," which is most often greater than the sum of the two cultures. Although western art and Chinese traditional painting are entirely different, the two art forms may give rise to new possibilities if they merge together. For example, Lin Fengmian 林風眠 (1900-1991) has successfully created hybrid Chinese painting in the 1920s. Artists should not deny the

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1 See Homi K. Bhabha, The Location of Culture (London and New York: Routledge, 2004), pp. 1-3.
power of hybridity when two totally different art forms are brought together. Some conservative Chinese painters may be opposed to changing their mind in order to preserve tradition, but to ignore the right path will result in losing any possibility to innovate Chinese painting especially during the age of technological change.

Moreover, Bhabha points out that there is always an in-between space for the confrontation of two cultures.\(^2\) Since rapid integration with different countries and cultures in recent years in China has brought improvements in all aspects, Chinese painters should not decline to find a path to merge with different cultures, in order to modernize Chinese painting.

Bhabha’s idea is similar to the philosophy of *Cutting Up an Ox by a Butcher*《庖丁解牛》 by Zhuangzi 莊子 in Chinese Daoism.\(^3\) In Zhuangzi’s theory, there are lots of spaces between the joints of a whole ox that make cutting an ox very easy. Zhuangzi’s teaching shows that a natural and easy way to go is where there is space. My approach in investigating the possibilities of computer generated Chinese painting is to discover the space, a sense of “in-between-ness”.\(^4\)

Therefore, an analysis of the concepts of Post-colonialism and

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\(^3\) “Cutting Up an Ox by a Butcher”《庖丁解牛》 is written by Zhuangzi 莊子, a famous Chinese Daoist in the Warring States period. He suggests escaping from societal pressure into an individual path of freedom, and thinks that every problem has a way to go in-between. See Bao Qinggang, *Qiangu Xiao Yao – Zhuang Zi 《千古消遙 — 庄子》* (Nanchang: JiangXi Education Publishing House, 2008), pp. 216-219.

\(^4\) A painting style that is in-between two cultural extremes: the Chinese traditional hand painting style, and the western, modern, computerized painting style.
Maximalism will be carried out alongside the development of my artworks, which aim to express the cultural phenomena of present day Hong Kong, as well as express my inner mind and spirit.

The studio-based research also aims to find out whether reinterpreting the "brush and ink" tradition, or intermixing Chinese painting with computer generated imagery is possible. The results will be applied to the production of a new series of hybrid computer generated ink paintings, which include a wide variety of expressive landscapes, such as the lyric landscape,\(^5\) the floating landscape,\(^6\) the 3D landscape,\(^7\) and the Hong Kong landscape.\(^8\)

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\(^5\) The landscape painting that expresses feelings and sentiments with Chinese characters. The Chinese characters appear like a backdrop to the painting.

\(^6\) The landscape painting that is hung loosely and flaps in a wavy pattern.

\(^7\) The three-dimensional landscape painting with solid mountains rather than flat painted mountains.

\(^8\) The metaphorical landscape painting, describing the social issues and political status of Hong Kong.
Chapter 1: Introduction

1.1 Traditional Chinese painting norm: the "brush and ink"

Chinese painting has been established as an independent form of expression since the 4th century, relying on vivid brushwork and varying intensity of ink to express the painter's emotions, individuality and concept of nature. Since the tools and materials used for calligraphy and painting are the same, calligraphic styles and techniques are also applied in painting. Gradually, the unique "brush and ink" norm has become established and the "to have brush (bi) 筆, to have ink (mo) 墨" expression becomes a slogan of Chinese painters. 9

“To have brush” is the standard of the highest brush technique. There are two brush techniques, including calligraphic line drawing and the expression of texture strokes (cunfa) 皴法. Calligraphic line drawing is a common practice in Chinese painting, where the rule is the balance and beauty of every single brush. Texture strokes are commonly seen in landscape painting to imitate the textures of rocks. 10 The most common strokes are the hemp-fiber stroke 披麻皴, ax-cut stroke 斧劈皴, rain dot stroke 雨點皴, and ox fur stroke 牛毛皴. The brush techniques give rhythm and beauty to the painting and reveal the

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9 The “brush and ink” norm has been a traditional painting norm followed strictly by old-fashioned Chinese painters, see Cheng Zai, Translation of Famous Paintings through History 《歷代名畫記全譯》 (Guiyang: Guizhou People’s Press, 2009), pp. 52-53; and Li Keran, ‘A Discussion of Technique of Chinese Brush 談筆法’, in View on Chinese Art 論藝術 (Beijing: The People’s Fine Arts Publishing House, 2000), pp. 128-134.

10 A Chinese painting technique which demonstrates the unique texture of the rock with different style of brush works. See Yu Zicai, The Ten formulas of Texture Strokes 《山水畫皴法十要》 (Shanghai: Shanghai Fine Arts Publishing House, 1989), pp. 131-137.
individual style of the painter.

Simultaneously, “to have ink” is the norm of the highest ink technique. However, the ink technique is comparatively abstract and expressive compared to the brush technique. As Zhang Yanyuan 張彥遠 (815-907), an art historian of the Tang Dynasty, quotes in the *Famous Paintings through History* 《歷代名畫記》: "Ink should have the five colours effect".\(^{11}\) The five colours he proposed are heavy black, light black, dry black, wet black, and dark black.\(^{12}\) In other words, the beautiful ink effects are dependent on the control of thickness, lightness, dryness, wetness and darkness of the ink.

This norm lasted for hundreds of years until the Song Dynasty (960-1279). At that time, due to the establishment of the Xieyi school 写意, which is marked by freehand brushwork and ink work, painters preferred to paint freely without restriction, exploring the brush and ink's potential and advocating a free and fresh style.\(^{13}\) The leading Xieyi painter is Liang Kai 梁楷 (birth/death year unknown), the famous Song painter. He composed the *Drunken Celestial* (fig.1), evoking the subject with minimal use of detail and allowing accidental ink effects. We could read his free ink but not his brush. It defined the milestone of freehand brush work in Chinese painting although the Xieyi school still chased for the use of brush and ink.

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12 Ink is a colour in Chinese painting, the five colours are the different tones of ink that make the ink painting rhythmic, lively and spirited. See Cheng Zai, *Translation of Famous Paintings through History* 《歷代名畫記全譯》 (Guiyang: Guizhou People's Press, 2009), pp. 86-88.
On the other hand, the literati school  
文人畫  which was established in the Yuan Dynasty (1271-1368), is marked by expressive brush strokes and freehand style.\textsuperscript{14}

During the Yuan Dynasty, the painters turned towards drawing figurative mountains and rocks, clouds and water, and the "four gentlemen"  
四君子.\textsuperscript{15}  
However, Ni Zan 倪瓚 (1301-1374),\textsuperscript{16} one of the famous literati painters of the

\textsuperscript{14} Literati is an ideal form of Chinese scholar-painter, who is more interested in personal erudition and expression rather than literal representation, see James Cahill,  

\textsuperscript{15} Four kinds of plants that the literati always paint: plum blossoms, orchids, chrysanthemums, and bamboos, in order to express loftiness, righteousness, modesty and purity. See Xu Rongliang,  

\textsuperscript{16} Ni Zan took his sparse landscape as a medium of expression, and the subject matter of the painting had no importance in itself. See Susan Bush,  
Yuan Dynasty stated that, “I paint bamboo in order to write out only the exhilaration in my mind. Why should I worry whether it shows likeness or not?” He focused on free and expressive brushwork but still chased for the use of brush and ink.

We can see clearly that a road opened up for Chinese painting from the Tang to Yuan Dynasty and beyond involving a freehand brushwork and expressive painting style. However, Chinese people still wrote and painted with Chinese brush and ink, and always claimed that they wrote the Chinese landscape instead of painted it. In fact, new tools and materials were introduced until the Qing Dynasty (1644-1912); the pencil was introduced in the mid-16th century and the fountain pen in the mid-19th century.

In conclusion we can see that for thousands of years, Chinese painters have kept painting with the same norm, demonstrating calligraphic and textural strokes, chasing for the effect of "brush and ink", and inheriting the traditional values.

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1.2 The redefined "brush and ink": from early 20th century

The dramatic political change in China after the Qing Dynasty opened up a new path for Chinese painting, and there was no way to stop the redefining of the traditional "brush and ink" concept.

During the "May Fourth Movement" 五四運動 in 1919, the "New Culture Movement" 新文化運動 called for a rejection of traditional values and selective adoption of western concepts. Chinese painters started to learn western techniques, and thus traditional Chinese painting experienced a significant change.

In 1925, Lin Fengmian 林風眠 returned to China after studying painting in France; he tried to blend western oil painting with Chinese painting, and led an art movement of modern Chinese painting that introduced new ideas on "brush and ink". 19

In Lin’s concept, the "brush and ink" norm became of secondary importance, with colour assuming primary importance (fig.2). His Chinese painting was not "written" anymore in the manner of old Chinese painters, but "painted" in the manner of western oil painters.

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18 New Culture Movement was founded in 1912 to address the problems in China. The Chinese intellectuals realized the necessity of adapting the traditional principles to contemporary conditions in a new approach, and then the 'Tide of New Thoughts' flooded in from the West. See Huang Sungkang, Lu Hsun and the New Culture Movement of Modern China (U.S.A.: Hyperion Press, 1975), pp. 8-23.

19 A pioneer of modern Chinese painting in mainland China. See Liu Heqing (ed), Liu Heqing’s collections of Lin Fengmian 柳和清藏林風眠作品集 (Hong Kong: Great Mountain Culture, 2010), pp. 21-25; and David Clarke, "Exile from Tradition: Chinese and Western Traits in the Art of Lin Fengmian" in Pang Yee-yan (ed.), Colours of East and West – Paintings by Lin Fengmian (Hong Kong: University Museum and Art Gallery, The University of Hong Kong, 2003), pp. 12-17.
In the 1960s, Liu Kuosung 劉國松 (born 1932) of Taiwan started his ink painting experiments. He stood against the traditional culture with a campaign slogan: “giving up the Chinese brush”, and developed a number of new techniques as well as his own pictorial formulae. From his point of view, "brush" is the "point & line" of western concept, while "ink" is the "plane & colour". He strived to break through the old and limited "brush and ink" norm, and renamed the new Chinese painting as shuimo 水墨 and "modern Chinese ink painting" (fig.3).

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In the 1960s and 70s, Lu Shou Kun 呂壽琨 (1919-1975) of Hong Kong drove a big push for the development of the New Ink Painting Movement 新水墨運動.\(^{22}\) Lu’s Chinese painting which embodies calligraphic and abstract expressive features of the west (fig.4), attracted many followers in Hong Kong to join the ink movement.

\(^{22}\) A “shumo” art movement of Hong Kong from 1960s to 1970s, led by Lu Shou Kun, is recognized as the only art movement in Hong Kong, see Tang Hoi-chiu, “The Cradle of New Chinese Ink Painting Movement”, and Tam Chi-shing, “The Introduction of the Hong Kong New Ink Painting Movement” in Tam Chi-shing, The Cradle of New Chinese Ink Painting Movement (Hong Kong: Kowloon Wah Yan College, 2006), p.11 and pp. 178-181.
Afterwards, in 2000, Wu Guanzhong 吳冠中 (1919-2010) of China stated that "brush and ink is nothing" 筆墨等於零. This generated debate on the "brush and ink" of modern Chinese painting with Zhang Ding 張仃 (1917-2010), and caused an extended discussion on the traditional norm in mainland China over the last twenty years.

Wu suggests that new Chinese painting should be abstract and expressive...should paint non-figurative images, rhythmic lines etc., such as the abstract 大寫意 and expressive 狂草..."brush and ink" norm is worth nothing in new Chinese painting for non-figurative content. For Wu's concept on "brush and ink", see Wu Guanzhong, *Brush and Ink is Nothing* 《筆墨等於零》(Nanjing: Jiangsu Wen Yi, 2010), pp. 192-193; and Wang Peiqiu (ed.), *Wu Guanzhong Hua Yu Lu* 《吳冠中畫語錄》(Chengdu: Sichuan Art Press, 2012), pp. 22-25 and pp. 33-34.

For the discussion between Wu and Zhang, Wu's good artist friend, see Wu Guanzhong, *Brush and Ink is Nothing* 《筆墨等於零》(Nanjing: Jiangsu Wen Yi, 2010), pp. 194-197.
Over the last thirty years, the traditional school has made every effort to preserve the "brush and ink" norm; on the other hand, the experimental school has tried to redefine the "brush and ink" norm under huge resistance.

In my view, it is worthwhile to discuss whether Wu Guanzhong’s painting on Chinese rice paper, without the old "brush and ink" techniques, is Chinese painting. Various writing tools and materials have been introduced in China and it is not necessary to use Chinese brush or Chinese ink with the standard of "brush and ink" to do Chinese painting in the modern age. It could be that any tools and materials can be used, so long as the aim is to modernize Chinese painting art forms or to re-interpret the "brush and ink" norm. For instance, it is possible to use ink alone to create a rhythmic image between brightness and darkness, density and lightness, and weight and colouring; and to use any tools including computer technologies instead of traditional Chinese brush to compose any effect and form as well.

Since the turn of the century, China has experienced great political, economic, and cultural changes, and the art of Chinese painting is no exception. While traditional Chinese painting still occupies an important place in modern China, painters express their experience of the new times by combining new modes of expression with traditional Chinese painting techniques. They are opening up a vast, new world of artistic expression, and go further and deeper than the old Chinese painting tradition. Therefore, it is undoubtedly the time to redefine the "brush & ink" norm.
1.3 "Brush and ink" under political, social, and global change: hybrid "brush and ink"

The influence of political, social and global change have echoed through the art fields of China, Hong Kong, and Taiwan, and have accelerated and promoted the hybridity of "brush and ink" with other art concepts.

First of all, rapid political changes in China lead to a radical change in the art field. For instance, during the rise of Communism in China in 1949, Mao Zedong 毛澤東 (1893-1976) once said, "There is no such thing as art for art's sake, art that stands above the classes or art that is detached from or independent of politics." The Communists wanted art only to promote their political thoughts and even a Ministry of Culture was established to monitor all art forms, seeking to reform traditional painting in order to "serve the people". At that time, Xu Beihong 徐悲鴻 (1895-1953) was chosen by the government to be the model painter, and Chinese painting began to blend western realism as Xu did (fig.5), and became the hybrid realistic painting.27

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25 Mao Zedong, the founding father of People's Republic of China in 1949.
During this period, in order to root out old ways of thinking, the government destroyed countless ancient artifacts, antiques, and paintings, and tightly controlled the production of art in China.

At that time, Li Keran 李可染 (1907-1989) was one of the top four traditional ink artists. His promising work was uniquely outstanding for its hybrid mix of classicism and modernism. He was talented at painting mountains and rivers realistically, and introduced chiaroscuro and western perspective into his Chinese painting (fig.6).
In nearby Hong Kong, during the British colonial period, dramatic developments in art were seen, especially during the 1960s-80s. Hong Kong was gradually stepping forward to become a westernized city, Hong Kong people were raised and educated in a western approach. Therefore, Hong Kong artists have had many opportunities to learn and know about western modern art, and Hong Kong artists have been pioneers in the innovation of Chinese painting through its interaction with 20th century modern art. We can find hybrid Chinese paintings with graphic design (fig.7); with surrealism, constructivism, Zen art 禪畫, and with Abstract Expressionism etc.

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28 The British Hong Kong period began in 1841 and ended in 1997.
Secondly, social change has always been a big influence on artistic development. The basis of social change lies in the change in human thought process, and the most conspicuous change in this age is technological change, which hit China like a tide, starting from the 1980s and which continues to expand during the 21st century.

Personal computer users are everywhere now in the world and the PC is the icon of the Information Age. Since the internet will bring revolutionary
changes to all people and all art, Chinese painting will not be excluded.

For instance, Hong Kong ink painter Wong Chung Yu 黃琮瑜 (born 1977) makes hybrid Chinese painting using a computer programme (fig.8). He attempts to modernize Chinese painting both in terms of technique and subject matter. He hangs his ink painting on the wall and juxtaposes a screen, on which a similar image is projected, the image changes in subtle and continuous ways that require a computer running in real time, which finally builds up his computerized Chinese painting.

(fig.8) Wong Chung Yu, The Metropolis, ink and colour on paper with digital media, 2008, diptych, 30 x 30cm each
image courtesy of Wong Chung Yu

There are also digital Chinese ink painters in Taiwan, such as Lin Pey-Chwen 林珮淳 (born 1959) (fig.9), Liu Kuo-hsing 劉國興 (born 1960), Chang Wang 張忘 (born 1960s), Cui Zhuang-Wei 崔壯維 (birth year unknown),
Chang Yung-tsung 張永村 (born 1957), and Zou Yong-xi 鄒永喜 (birth year unknown). Chang Wang and Cui Zhuang-Wei, even make use of a web cam as a Chinese brush and when dipping the digital ink, the scanned images project on the screen through immediate calculation by the computer (fig.10). With these new tools, digital ink painters can create absolutely free ink images, and that is a new painting experience that Chinese painters have never had before. It is definitely a hybridity of Chinese ink and computer technologies; a modern ink creation.

(fig.9) Lin Pey-Chwen, Beautiful Life, digital images on vinyl, 2009, 300 x 90cm x 32
image courtesy of Lin Pey-Chwen
Thirdly, the global change. In 21st century, most people in the world are cosmopolitan, we have national citizenship and we are people of many cultures. We make art in all possible ways that are not required to be in the main current of our own traditions.

For instance, contemporary artist Huang Yong Ping 黃永砲, a renowned French Chinese contemporary artist, born in 1954 in Xiamen, China, is recognized to be the most controversial and provocative artist in the 1980s in the Chinese art scene. In one of his works he blended a book of Chinese Painting History with Modern western Art History in a washing machine (fig. 11).

As Li Keran said, the right attitude towards traditions is to respect them but not have blind faith in them, we should constantly seek new laws. Gu Wenda

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谷文達, born in 1955 in Shanghai, a contemporary artist from China who now lives and works in New York, is one example. Much of his artworks play off of traditional Chinese calligraphy and poetry. He seeks a new attitude towards tradition. In one of his works he has made a huge Chinese seal script with human hair collected from many countries (fig.12). Both Huang and Gu's artworks can be considered as non-traditional Chinese paintings; rather they are contemporary art. In other words, Chinese painting should seek all new and possible laws too.

(fig.11) Huang Yong Ping, “The History of Chinese Painting” and “The History of Modern Western Art”
Washed in the Washing Machine for Two Minutes,
Chinese tea box, paper pulp, glass, 1987/1993, 76.8 x 48.3 x 69.9 cm
Gao Minglu, Qiang: Zhongguo dang dai yi shu de li shi yu bian jie

30 Gu Wenda, the first Chinese artist to incorporate western Surrealism into Chinese ink painting, he claims that he wants to transcend the east and west. See Gao Minglu, Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art (Cambridge: MIT Press, 2011), pp. 27-29. He is known for his tendency to use human hair in his artworks and creating installations with his deconstructive calligraphy. See Fok Siu-ha, Life and Death: Art and the Body in Contemporary China (Bristol: Intellect Ltd., 2012), pp. 171-173.
China has witnessed rapid changes since the early 20th century. From the commencement of modernization to the reformation through Information Technologies, China has been affected by these influences and the Chinese painting world is without exception. Thus, Chinese artists employ all available means to express their experience of new times by integrating new modes of expression with Chinese painting techniques, creating more opportunity for hybrid Chinese painting to spread.
1.4 Summary: "Brush and ink" with new Chinese art language

Artists previously limited to external imagery now gained access to western art history, including modernism and international contemporary art. The art of "hybrid Chinese painting" was the logical result of the interaction between the modernization of Chinese society and the modern transformation of Chinese culture. It may be said that the "de-brush and de-ink" or "ink and wash complex," latent in Chinese art circles became very strong since the 1980s.

In 2012, Prof. Julia F. Andrews (birth year unknown), a distinguished art historian, in a China contemporary art forum concerning the Chinese art world of the 20th century concluded, "guohua 国畫 (Chinese painting) in the twentieth century flourished in the moments when it achieved a delicate equilibrium between opposition and mainstream, neither too far to the margins nor too fully recognized as orthodox." I would like to use another way of looking at it and suggest that, it is now a series of collisions of culture between old and modern, China and global.

It is possible that the new vocabulary of Chinese painting is not brush or ink anymore, but the integration of new tools, materials, and art concepts. A new stream of art which juxtaposes western art and global cultures with Chinese painting is now being formed. It is time for the old language of "brush

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31 A professor in the History of Art Department at the Ohio State University of USA. She is a specialist of Chinese art.
and ink" to be refreshed, and a new language will be formed.

Traditional Chinese painting is being transformed into hybrid painting and "brush and ink" will be less relevant in the 21st century. I aim to explore different ways to integrate the uniqueness of modern Hong Kong culture in my Chinese painting, demonstrating how my painting is under "integration" in order to discover a harmonious "in-between-ness".
Chapter 2:
New approaches in Chinese painting: hybridity of concepts, art forms, tools & materials

2.1 Modern Chinese painting in mainland China, Taiwan and Hong Kong: three different political backgrounds; same approach

In mainland China, many Chinese artists studied in the west during the period of Modernism, especially after World War I. Among them, Lin Fengmian travelled to France where he studied at the Ecole des Beaux Arts in Paris in 1920 and then to Germany. When he returned in 1925 as the principal of the Beijing State Vocational Art School, he started painting with oil painting techniques, and instead of applying traditional Chinese ink, he utilized colour in his Chinese paintings. Thus, the introduction of modernism to China, affected many young Chinese artists. From then on, a westernized trend in Chinese painting was formed, and generated heated discussion about the reformation and innovation of Chinese painting. Since "Experimental Ink Painting" 實驗水墨 has become more widespread over the past 30 years, the discussion has become more vigorous.33

In Taiwan, after World War II, increased American involvement in Taiwanese affairs has seen Taiwan become enamored of all western issues and subsequently artists began to re-evaluate traditional Chinese art.

33 "Experimental Ink Painting" is a term for modern ink painting in China from 1980s, through dynamic interaction with international modern and contemporary art, Chinese ink painters made diverse experiments with ink. See Pi Daojian, The History of Black and White 《黑白史》 (Wuhan: Hubei Fine Arts Publishing House, 1999), pp. 8-13.
Liu Kuosung, father of modern Chinese ink painting, was a leading member in the "Fifth Moon Group" 五月畫會 and became the most important figure in the avant-garde movement of the 1960s. He stood against the traditional culture with a campaign slogan: "giving up the Chinese brush". His most groundbreaking innovation was the combining of western abstract painting with traditional Chinese ink and brush, which came to dominate "Modern Chinese Painting" in Taiwan during that era.

On the other side, with political and cultural upheavals occurring in mainland China, many artists moved to British Hong Kong, a westernized Chinese society. As many Hong Kong artists grew up under a western education and culture with a keener knowledge of western art rather than Chinese painting, the phenomena of the integration of Chinese and western art became prominent from the 1960s.

Lu Shou Kun, arrived in Hong Kong from the mainland in 1948. He was deeply influenced by Abstract Expressionism in the late 1960s and began to experiment by merging modernist developments with Chinese calligraphic brushwork. He was the founder of the "New Ink Painting Movement" for the evolution of ink painting in Hong Kong. Many artists such as Wucius Wong 王無邪 (born 1936), Irene Chou 周綠雲 (1924-2011), Kan Tai Keung 靳埭強

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34 Liu Kuosung, the founder of The Fifth Moon Group was at the forefront of the modern art movement in Taiwan in the 1960’s. See Li Chu-ting, The Growth of a Modern Chinese Artist (Taipei: National Gallery of Art and Museum of History, 1969), pp. 20-25.

35 "Giving up the Chinese brush" is the slogan used by Liu to rethink and rewrite the concept against the traditional “brush and ink” norm, see Lin Mu, Stroking Techniques and Ink Traces: A Discourse on Chinese Painting and Calligraphy 《筆墨論》 (Shanghai: Shanghai Pictorial Press, 2002), pp. 235-239. Liu’s idea on art is that abstract painting is a logical development of modern Chinese art. Many followers joined the art movement in regard to his belief and a new era of modern Chinese ink painting in Taiwan began. See Liu Kuosung, Copy, Realism, Creation (Taipei: Wen Hsing Bookstore, 1966), pp. 55-56 and 59-60.
(born 1942), and Leung Kui Ting 梁巨廷 (born 1945) were his followers at that time.

The boom in modern Chinese painting was breaking out at the same time in the late 20th century in these three places. Basically, artists in all three places have been fascinated by the totally different art forms of the West and have made every effort to merge foreign and Chinese elements to create a synthesis, and develop significant innovations. Although considerable debate and reformative movements have arisen, a fruitful era in modern Chinese painting has developed in all three places.
2.2 Study of hybrid Chinese ink painters

Through many years of learning, painting and talking to modern Chinese painters from different countries, I have gained an in depth knowledge of modern Chinese painting especially in three important places; mainland China, Taiwan and Hong Kong. These three places have led the development of Chinese painting over the last one hundred years. We can see that the contemporary phenomenon of modern Chinese painting has taken root many years ago.

In considering the intensive debate about whether to preserve the tradition of Chinese painting or not, it is my opinion that it is much more constructive to step forward energetically rather than to hinder the development of Chinese painting. Therefore, I would like to confront this development from a positive point of view. I take it for granted that the "integration" of China and the west in a harmonious way is a natural practice during the innovation period. It should be regarded as the "cultural hybridity" and "in-between-ness" that Homi K. Bhabha has raised in his Neocolonialism theory.\(^{36}\)

In this chapter, I will discuss the work of two typical old and young masters from mainland China, Taiwan and Hong Kong respectively. They are all major figures in the development of modern Chinese art, and demonstrate their art with great energy and passion. They are Lin Fengmian 林風眠 and Wang Tiande 王天德 (born 1960) of mainland China; Liu Kuosung 劉國松 and

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Yuan Chintaa 袁金塔 (born 1949) of Taiwan; Wucius Wong 王無邪 and Lee Chunyi 李君毅 (born 1965) of Hong Kong. Their approach to painting has influenced the development of my own work.
2.2.1 Mainland China

Lin Fengmian (1900-1991)

Lin Fengmian is a pioneer of Chinese modern art who led an important revolutionary movement in the Chinese art field in the 1920s. Although he was a solitary figure at that time, his vision opened up a new direction for the development of modern Chinese painting.

Lin was born in the late Qing Dynasty in 1900. After the 1st World War, he travelled to France where he studied at the Ecole des Beaux Arts in Paris in 1920 and then to Germany. During this period, Post-Impressionism and Expressionism were strong influences on his work. After completing his study, Lin returned to China in 1925, and was appointed the Principal of the Beijing State Vocational Art School, after which he founded the Hangzhou National Art College in 1928 at the invitation of Cai Yuanpei 蔡元培 (1868-1940). The two schools immediately cultivated many artists including Li Keran 李可染, Wu Guanzhong 吳冠中, Zhao Wuji 趙無極 (1921-2013) and Zhu Dequn 朱德群 (born 1920), who all became great masters in the 1980s.

Lin started painting with western techniques and concepts along with the use of large applications of colour in his Chinese paintings, which has driven a new force in the development of Chinese painting. He made every effort to

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integrate Chinese painting with modern western painting styles. However, he did not set out to blindly imitate such styles, which reflects my own approach to my Chinese painting.

Michael Sullivan (born 1916), a renowned western scholar in Chinese modern art, acknowledged Lin and stated that, "knowing western art weighed more than other Chinese artists in his time, and befriended Matisse, Lin created a brand new style by blending together the intrinsic aesthetic value of the west with his own interpretation of Chinese art. It was not a coincidence that the last most prominent group of modernist artists in this century like Zhao Wuji, Zhu Dequn and Wu Guanzhong have all inherited this from him." 38

Lin has been criticized that his painting "does not like Chinese painting" 39 or, is "not traditional painting" 40, but he insists on doing things in his way and retorted that, "The basic principle of painting is painting itself, nothing about the styles of painting, and nothing about Chinese or western painting." 41 I agree with Lin's views, which provide one reason why I make use of computer technology instead of old Chinese tools in my Chinese painting.

Lin's Chinese painting blends with western concepts through his use of a broad range of colours never found in traditional Chinese landscape painting (fig.13). His use of colour has been his most individual contribution to modern

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41 See Lin Fengmian, Foreword of Theories of Art (藝術叢論) (Shanghai: Shanghai Book Shop, 1992), pp. 1-4.
Chinese painting. Secondly, he makes use of the effect of *contre-jour*, letting light come from behind the depicted objects to make a dramatic effect (fig.14), which reflects the style of Henri Matisse (1869-1954). Thirdly, he uses a rectangular format instead of a traditional Chinese scroll format. Lin also uses parallel perspective instead of the cavalier perspective of traditional landscape painting (fig.15) and his painting is also very expressive and similar to western Expressionism (fig.16).

Lin’s work *Lotus* (fig.13) is a fine example of his blending of Chinese and western aesthetics. It is in a rectangular format instead of the traditional scroll format, which he uses to compact the composition for dramatic effect. He makes use of rich and skillful layering of ink and strong use of colour for presenting the changes of shade and light, composition and spatial structure. Although ink is without colour and textural quality compared to oil painting, he can still exercise tonal variations of ink. For these reasons, the painting is colourful, mysterious, dark, and conveys a poetic mood.
In *Lady with Pipa* (fig. 14), the elegant woman looks similar to the "white jade" ceramic. The almost-translucent and delicate curved lines are inspired by the thin Chinese ceramics of the Song Dynasty. This painting also shows how Lin makes use of the effect of western *contre-jour*, with the light coming from behind the lady to make a dramatic effect through the contrast of light and dark and demonstrates how Lin merges Chinese themes and contexts boldly in a western manner.
by making use of western parallel perspective, the depth of field is more realistic. The foreground, mid-ground and background can be easily distinguished, with some trees closer to the viewer and some further away. Lin portrays the perception of depth in a realistic manner, which is very different from Chinese landscape painting. Moreover, it is filled with colour, possesses no blank or void space, and has no inscription, both of which are in contrast to Chinese tradition.

Image removed due to copyright restrictions

(fig.15) Lin Fengmian, *Living Among Autumn Woods*, ink and colour on paper, 1970s, 68 x 68 cm


His painting *Nude* (fig.16) is a good example of the expressive way in which he paints. The freestyle lines and brush strokes are markedly different from those of traditional “brush and ink”. It is a simplified painting, executed with raw brush strokes and less detail. The reclining pose of the female nude is very similar to *Reclining Nude* of Modigliani (1884-1920), and is elegant, noble
and classic. Being the most outstanding nude painter in China, his nude paintings have complemented the expressiveness of Chinese painting.

(fig.16) Lin Fengmian, *Nude*, ink and colour on paper, 1960s, 68 x 68 cm


Lin’s art is influenced by the theoretical base of Expressionism, Impressionism, Fauvism, and Abstraction, but also rooted deeply in traditional Chinese aesthetic values, signifying his successful integration of Chinese and western art, and demonstrating that it is possible to revive tradition whilst adopting new concepts, creating innovative forms of expression appropriate for the era.

Under the impact of cultural exchange between east and west, Lin strived for decades to achieve a synthesis of Chinese and western art, creating a new genre of Chinese painting.
Wang Tiande (born 1960)

Wang Tiande is a leading contemporary, experimental ink painter from mainland China, who reinterprets Chinese painting and calligraphy but preserves the aesthetic beauty of the tradition.

Wang was born in Shanghai in 1960, graduating from the Shanghai Academy of Fine Arts in 1981, and the Chinese Painting Department of the Zhejiang Academy of Fine Arts in 1988. From 1989, he was a key figure in the rise of experimental ink painting in mainland China in the 1990s, and his paintings and digital collages are so distinctive that they have been exhibited throughout the world.

Wang is an innovative conceptual artist who uses Chinese painting and calligraphy in a modern way, breaking through the traditional norm in terms of his own style of "brush and ink", and creating a new expression of Chinese painting for the 21st century. He embraces traditional painting as a source of inspiration, but always roams around the margins of ink painting, combining conceptual art and traditional Chinese painting.

He is known for creating works on rice paper and sometimes on clothing, with Chinese characters burnt in to the material with cigarette butts or incense. Wang uses ink on paper as his primary medium, and experiments with composition and concepts in an effort to deconstruct and reassemble traditional Chinese modes of communication.
Ink and Banquet (fig.17) is an installation, where he wraps his ink-splash painting over the body of Chinese furniture and objects. Through this work we can see how Wang is aiming to reconstruct the principles of Chinese painting. This artwork is considered to be one of the most radical explorations in ink painting during the 1980s.

(fig.17) Wang Tiande, Ink and Banquet, Chinese ink on paper, installation, 1986
http://www.3zitie.cn/article/2012330/3371_1.html

From 1998 onwards Wang made a dramatic change in his art form and a new pattern of expression was formed. He turned to reinterpret Chinese art from traditional Chinese painting to conceptual Chinese ink art through installation and photography with a contemporary framework. Chinese Clothes Series No.04 D02 (fig.18) is a fine example of a work from this period. He depicts a Chinese robe with cursive style Chinese calligraphy consisting of burnt-out marks. The work results in a mixing of traditional Chinese "brush" painting with a traditional robe to make way for a modern image.
In addition, the burnt marks made by a cigarette, make his artwork unique. The calligraphy has no content or meaning; it looks expressive as an abstract form. This is a prototype of his “burning” art.

(fig. 18) Wang Tiande, Chinese Clothes Series No.04 D02, Chinese ink on silk cloth, burn marks, 2004, 144.8 x 53.3 cm

In Melancholy Mountain series I (fig. 19), Wang makes use of photography and digital media to reinterpret the traditional methods and compositional aspects of Chinese painting. By using a camera and computer, he recreates remarkably life-like landscapes.

Wang carefully makes a traditional landscape model out of ash. In fig.19, the ash has been produced by burning calligraphy books published by the
well-known Xiling Seal Engravers' Society.\textsuperscript{42} He has photographed ash-heaps of these burnt texts, and the calligraphic texts have been unseen but exist. This series of landscapes should be understood as a "real" landscape of ash. Through the artwork, Wang uses mountains and ink as motifs and comments clearly on the relation between life cycles and transformation.

Wang shows an avant-garde sense that is elegant and ironic. He has reinterpreted the classical landscape into a spiritual landscape.

![Image removed due to copyright restrictions](http://artist.zhuokearts.com/zhanting.aspx?arts_id=13150#title)

(fig.19) Wang Tiande, *Melancholy Mountain series I*, colour photograph, 2006, 32 x 163 cm

The work *Digital Series 19, (b) (fig.20)* is one of a series considered to be a reaction to the technology of the digital age. It goes beyond painting and calligraphy and is rich in form and content.

\textsuperscript{42} Xiling Seal Engravers' Society is a well-known academic society that majors in studying Chinese seal arts, calligraphy and painting, founded in Hangzhou in 1904 and currently the largest seal society in China. See Wei Haoben, *Xiling Seal Engravers' Society* (Hangzhou: Hangzhou Publication House, 2006), pp. 1-33.
The artwork is made of two layers, the top layer is a sheet of freely executed burnt characters and images, and the bottom is the real calligraphy and Chinese landscape painting. The burn marks could be considered as a new form of Chinese calligraphy and painting. This painstaking process produces a sense of transparency, tradition and the irreproducible nature of writing and painting.

(fig.20) Wang Tiande, *Digital Series 19,* Chinese ink on paper, burn marks, 2003, 49 x 67 cm


The burn marks in his painting symbolize the transition between the developments of calligraphy in past cultures to the representation of today’s calligraphy. Wang’s meaningless characters in his artworks are metaphors for today’s information-based society and the use of the contemporary term “digital” as the title of the series also hints at the underlying cultural implications of the work.
He is an artist who uses the language of ink as a methodology; he truly understands the importance and uniqueness of Chinese ink as the basis of an artistic language. His aim is to rebuild the traditional Chinese spirit in his artworks by integrating old cultures with new concepts and thoughts.
2.2.2 Taiwan

Liu Kuosung (born 1932)

Liu Kuosung, the father of modern Chinese ink painting, is the most important figure in the avant-garde movement of the 1960s in Taiwan. His most groundbreaking innovation is combining abstract painting with traditional Chinese painting, which dominated the modern Chinese art movement over the last 50 years. He initiated the term "modern Chinese ink painting" to take the place of "traditional Chinese painting", beginning a new era in mainland China, Taiwan and Hong Kong.

Liu was born in Anhui in China in 1932, and learnt Chinese painting by himself since he was a young child. He moved to Taiwan in 1949, and graduated from the Fine Arts Department of the National Taiwan Normal University in 1956, where he studied both traditional Chinese painting and western painting.

In 1957, after completing his studies, Liu founded the "Fifth Moon Group" 五月畫會 and commenced his lifelong mission to drive the revolution in Chinese painting. His innovative painting and theories published in magazines began to influence many young painters in Taiwan. In 1971, Liu moved to Hong Kong where he became a Professor in the Fine Arts Department of the Chinese University of Hong Kong. He was an art educator and artist for twenty years and his widespread fame and influence spread

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43 Liu Kuosung founded the Fifth Moon Group and sought a new approach to art, which was inspired by traditional Chinese painting and modern styles and techniques, such as Abstract Expressionism. For the founding history and rationale, see Zhou Shaohua, The Art Form of Liu Kuosung《劉國松的藝術構成》 (Wuhan: Hubei Art Press, 1985), pp. 39-46.
throughout mainland China. He continues to exhibit extensively in eighteen cities of mainland China, exploring new directions in the innovation of Chinese painting, and inspiring young artists.

Liu is universally recognized as one of the earliest and most important advocates and practitioners of modernist Chinese painting.

Since 1961, he has fought for the revolution against traditional Chinese painting, and has been marked a "rebel in art" in Taiwan. In his words, it is an action to "revolutionize the central brush" 革中鋒的命, and "revolutionize the writing brush" 革筆的命.44

During Liu's early art career, he undertook many experiments with abstract oil painting, but gradually developed his own personal Chinese style by the mid-1960s. He made ink marks freely and expressively with a brush, and painted with not only western techniques and concepts but also traditional Chinese, stating that "imitating the new art concepts does not mean giving up the old; copying the west does not mean giving up the traditional Chinese masters."45 He proposed the idea that "the brush is the dots and lines, the ink is the surface and colours", and "cun皴 is texture."46 He emphasized that

44 They are Liu's two slogans striving against the traditional "brush and ink" norm, leading the modern art movement in Taiwan. He advocates that artists have the right to give up traditional norms and use any tool, material and concept to paint. See Lee Chunyi (ed) Liu Guosung tan yi lu《劉國松談藝錄》(Zhengzhou: Henan Art Press, 2002), pp. 68-73; and Lin Mu, Stroking Techniques and Ink Traces: A Discourse on Chinese Painting and Calligraphy 《筆墨論》(Shanghai: Shanghai Pictorial Press, 2002), pp. 235-239.
these fundamental painting elements can be achieved not only through traditional techniques, but also with the new and modern. Finally, he has invented a new language to express his ideas; his landscapes are expressive with Chinese brush strokes and the chance effect of Chinese ink, recalling the old Chinese touch with innovative approaches.

*Light Snow* (fig.21) is one of Liu's typical artworks from the mid-1960s. He developed his own personal pictorial formula, in which he combined ink painting with cursive brush strokes, and applied ink and colour on Kuosung paper 刘国松纸.47

Liu makes use of his own Kuosung paper and a technique of plucking the fibres, to give a mottled effect simulating the "flying white" 飞白 brush strokes in Chinese calligraphy.48 It can be considered an attempt to reinterpret the "one-corner" composition of Ma Yuan 马远 (1160-1225) of the Song Dynasty,49 and make use of simplified expressive brush strokes to construct the lively and abstract mountains.

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47 *Kuosung* paper is a handmade rice paper invented by Liu Kuosung in 1963, which is a kind of rough cotton paper with strong fibres that can be plucked off.

48 A half-dry stroke effect of Chinese calligraphy. When the brush moves quickly on the rice paper, the white space showing through the strokes is known as "flying white", it also conveys a sense of speed and movement.

49 A unique painting style of Ma Yuan of the Song Dynasty. The subject of the painting was arranged in a corner to one side, leaving the other part of the painting unpainted. See Zhang Anzhi (ed.) *Ma Yuan Xia Gui* 《马遠夏圭》 (Beijing: Zhongguo gu dian yi shu chu ban she, 1959), pp. 7-8.
\(\text{(fig.21) Liu Kuosung, Light Snow,}\)
\[\text{ink and colour on paper, 1963, 52 x 88 cm}\]
\[\text{image courtesy of Liu Kuosung}\]

\(\text{Eclipse (fig.22) is what is known as the "moon paintings" of Liu from the 1970s. He made use of the traditional format of a group of hanging scrolls to showcase the grand compositional structure. It is composed of eleven vertical paintings, presenting the progression of moonlight with hard-edged moon.}\)

\(\text{These works are long and narrow in a similar way to traditional Chinese landscape painting, but presenting the rising of the moon is a theme that has never been seen before in traditional painting. The visual effect is like that of multiple exposures by a camera, and recalls the idea of western Futurist paintings, demonstrating how he has made a fusion of Chinese painting with western concepts.}\)
From the mid-1970s onwards, Liu continued his artistic exploration, developing intriguing techniques such as "water rubbing" 水拓 and "steeped ink" 漬墨 etc. Heaven Lake (fig.23) is a skillful example of the technique of "water rubbing". The chance effect naturally depicted the reflective water of a lake which cannot be executed by traditional "brush and ink". This artwork was very different from the expressive abstract painting style of the 1960s. He used the naturally flowing veins of ink to form the whole background of the painting. On the foreground and left corner, he pasted a white negative mountain and several pieces of mountainous rock forms, producing a scene of mountain and rivers. In addition, abstract and rhythmic strokes in the lower left hand corner enrich the mood of the painting.

50 "Water rubbing" is a technique similar to "paper marbling" that produces a chance effect. The chance effect is the result of ink floated on the surface of water, and then it is transferred to a piece of rice paper. "Steeped Ink" is another chance effect by placing two sheets of rice paper together when applying ink, the top sheet wrinkles and creates patterns when it dries.
Over the last ten years, Liu has used a non-absorbent painting paper, (originally an architectural drawing paper) to perform the "steeped ink paintings", and discovered that the textural outcome is much more bright and fine than Chinese rice paper.

_Jiuzhaigou Series No.12–Ripple_ (fig.24) is a wintry landscape that appears crystalline and brilliant. Liu let the black ink and the blue and green pigments mix on the nonabsorbent paper. After the ink has dried completely, the result is an effect of textural naturalness. Without adding any brushwork,
an image of a beautiful pond of cold blue water is presented, and the textural layers creates a beautiful vision of light reflecting off the ripples.

(fig.24) Liu Kuosung, Jiuzhaigou Series No.12–Ripple, ink and colour on paper, 2001, 36 x 47.5 cm  
image courtesy of Liu Kuosung

Due to historical circumstance, Liu’s ideas about modern ink painting gained currency in mainland China, and introduced an art movement that originated in the 1960s to a new generation. Experiments and innovations have been fashionable in China in recent years, but Liu remains the pioneer and guiding light. He has successfully created a style of Chinese painting that possesses a modern spirit, such as the "naturalness"; "semi-automatic"; ink rubbing; paper rubbing; abstract images, and expressive approach.
Yuan Chintaa (born 1949)

Yuan Chintaa is one of Taiwan's most talented artists and is well known for his modern ink painting. He is representative of Taiwanese culture and art, and is continuing to pioneer new visual effects in modern Chinese painting.

Yuan was born in Taiwan in 1949 and graduated from the Department of Fine Arts of the National Taiwan Normal University in 1975 where he was trained in a solid classical foundation. He studied for a Master of Fine Arts in the City College of City University of New York in the mid-1980s, where he came into contact with the avant-garde creations of modern art, and was greatly influenced by Pop Art. After returning to Taiwan, he focused on the integration of traditional Chinese ink painting with mixed media.

He has been a professor of the Fine Arts Department of the National Taiwan Normal University and the National Taiwan University of Arts from the 1980s. He is now the Director of the Creative Arts Center of Vanung University of Taiwan and an exhibiting artist.

Yuan has focused for many years on initiating a way for modern Chinese painting. He states that, "If someone's done it, I won't do it; if no one dares to do it, I dare; if other people can't do it, I will."[51]

When he was a college student, he went to Yangmingshan with

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his professor to paint the landscape, but his professor insisted to draw an "old man of the mountains" in his work. Yuan was so sad that traditional Chinese painting was out of touch with modern times, and made up his mind that it was the responsibility of his generation to create a renaissance for Chinese painting.

From then on, Yuan tried to adopt an innovative approach to his artwork, often coming up with stunning creations for his artistic style, such as the integration of Xerox Art and Chinese ink for the "Sex Lock" series, and the merging of ceramic with mixed media and Chinese ink in the "Wet Paradise" series. He sought to combine contemporary and classical art, and Chinese and western art to create new possibilities, claiming that his art is a combination of "eastern ink painting and western collage".

In addition, instead of recreating cultural images, Yuan utilizes post-modernistic imitation, irony, integration, and other artistic elements. The most unique character of his artworks is that they are rich in content; humorous; have a good interpretation of the trend and focus of the times just like Pop Art (fig.27), and have a clever use of "Gestalt" in visual psychology.

A Paper Tiger (fig.25) is one of his “Judgmental" series, strongly revealing

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52 A mountain near Taipei, it is famous for its cherry blossoms and springs.

53 The type typically seen in ancient Chinese painting where there must be an old man standing on the mountain top, to reveal the spirit of Daoist "man and nature". See Chen Lushen, Chinese Landscape Painting (Guang Xi: GuangXi Art Publishing House, 2000), pp. 5-6.

54 "Gestalt" concept in visual psychology suggests that when object characteristics such as shape and form are combined by an artist's hands to create one whole entity, they provide the audience with a strong and forceful visual experience. See Wolfgang Kohler, Gestalt Psychology (U.S.A.: New American Library, 1947), pp. 80-85.
his views on Taiwanese politics. It is an artwork that integrates Chinese ink and western collage and portrays an exaggerated image of a Taiwan official, accusing the decayed government in a humorous way.

Actually, the phrase "paper tiger" 紙老虎 is a political metaphor in China; it is used to ridicule an incapable government. By collaging lots of related newspaper cuttings, Yuan formed a paper-made tiger on the rice paper, directly and simply conveying his message. In addition, the big red mouth of the tiger and its whole outlook can be easily associated with the early form of Cynical Realism.

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55 A Chinese phrase meaning something that seems as threatening as a tiger, but is really powerless, similar to the English phrase "its bark is worse than its bite". See Su Ping (ed.), Discussion on Paper Tiger 《論紙老虎》 (unknown press, 1947), pp. 32-33.

56 Cynical Realism is a new art movement in mainland China, the leading artist is Fang Lijun. The major themes of Cynical Realism focus on socio-political issues in a humorous and post-ironic way, taking on a real perspective and interpretation of the Chinese society. See Gao Minglu, The Wall: Reshaping Contemporary Chinese Art (Beijing: Millennium Art Museum, 2005), pp. 104-109.
In *Captivated* (fig.26), he photocopied thirty-six female nude images and pasted them on a large sheet of rice paper, to reveal the fact that more and more Taiwanese women have joined the prostitution career in recent years, and to expose clearly the severity of erotic culture in Taiwan.

By using collage, photo transfer and photocopying techniques, he
delicately combines a range of modern techniques with his Chinese painting. It is an artwork inspired by western Pop Art, however, the colours used are traditional Chinese, mainly black, gray and white, which simply demonstrate the tonal changes of Chinese ink in a graphical way along with a small amount of red colour that recalls the seal on Chinese painting.

(fig.26) Yuan Chintaa, Captivated, ink and colour on paper with mixed media, 1995, 96 x 127 cm image courtesy of Yuan Chintaa

*Seat Swapping (I)* (fig.27) is another work in his judgmental series, which comments about politics. He utilizes various political seats, focusing on the themes of shifting power, to expose the power struggles in the Taiwanese
In this work he strongly expresses his ideas on the attachment to power and position of all politicians. Furthermore, many symbolic signs such as crescent moons and three-legged chairs (a four-legged chair with one broken leg) can be found in the painting, and photocopied articles pasted on the background too. The grid pattern format is similar to Pop Art; and his use of colour is far stronger and solid than traditional Chinese painting.

(fig.27) Yuan Chintaa, Seat Swapping (I), ink and colour on paper with mixed media, 1996, 150 x 110 cm
image courtesy of Yuan Chintaa
In *Taiwanese Fish (II)* (fig.28), images of fish are shaped in such a way that their contours resemble a map of Taiwan. Besides, the nation flags of mainland China, Japan, U.S.A., Great Britain and Taiwan are scattered on the painting, to hint at the situation Taiwan has to face in recent decades where the countries around the lonely fish are strong and threatening.

Additionally, images from the media are combined into his painting to form a sarcastic critique of Taiwan, which makes the artwork more political. The repeated images highlight the various disturbances in Taiwan such as the
unstable relationship with China.

Yuan's Chinese paintings focus on the issues of common life, attempting to make "man" the core subject and also make use of other objects which represent a microcosm of mankind.

Yuan uses colour and forms to emphasize the appearance of the core objects. The multiple images are collaged, combining the faint and coloured effect of ink painting, to hint at how mass produced products try to achieve uniformity in diversity and diversity in uniformity.

Yuan has successfully combined ink techniques with new materials, strongly addressing the problems of society and the human condition. His works display characteristics of both Chinese and western culture and art, in terms of painting concept, theory, and technique. Apart from possessing a unique sense of humor, he uses his perspective to reflect on contemporary life and human concerns.
2.2.3 Hong Kong

Wucius Wong (born 1936)

Wucius Wong was a leading artist in the development of the New Ink Painting Movement of Hong Kong over the last four decades, bringing western Modernist theories and concepts to Hong Kong through his paintings, critical writings and organized events. He has lived and studied both in Hong Kong and the U.S.A., which enables him to explore deeply eastern and western artistic vocabulary. He has put a lifetime's effort into blending Chinese landscape with western graphic design.

Wong was born in Guangdong in China in 1936 and moved to Hong Kong when he was two years old. After graduating from St. Joseph's College in 1954, he started to publish a poetry periodical in 1955 and founded the Modern Literature and Art Association in 1958, commencing his artistic pursuit of both poetry and painting. At the same time, he followed the renowned painting master Lu Shou Kun with whom he studied Chinese painting, and was inspired to combine eastern and western elements in art.

Wong travelled to the U.S.A. to study art in 1961 and received a Bachelor degree and Master degree from the College of Art of Maryland Institute in 1965. Wong returned to Hong Kong to be an assistant curator of the City Museum and Art Gallery for six years from 1967. Afterwards, he became a lecturer at the School of Design of Hong Kong Polytechnic from 1974. In 1983, he decided to emigrate to the U.S.A., and was respectively a visiting lecturer and
visiting artist in various universities. Finally, he returned to H.K in 1996 devoting all his time to his pursuit of art.

Wong is an exceptional artist in Hong Kong who is concurrently a painter, critic, art educator and writer. Wong spearheaded the New Ink Painting Movement in Hong Kong with Lu Shou Kun in the 1960s to the 1970s. The movement developed and flourished through the 1960s to the 1980s, and became the most distinctive art movement in Hong Kong.

Wong's painting is a combination of graphic design and Chinese landscape, in which he experiments with design concepts and structural composition and considers the relationship between the time and space that he lives.

He reinterprets the ink painting media of water, ink, paper and brush through combining western artistic vocabulary with an eastern approach, and skillfully manipulates the line, texture, light and composition.

*Autumn Sentiment* (fig.29) shows the common form of the grid in Wong's paintings. It is a square-angled division of the painting into rectangles with various sized triangles.

The landscape has been flattened with translucent colour inspired by Chinese jade and porcelain. There are some painted details with surrealist images in this painting, conveying the possibility of integrating the geometric shapes with Chinese landscape painting. This work is a good example of his
interest in a surrealistic and graphic approach.

(fig.29) Wucius Wong, *Autumn Sentiment*, ink and colour on paper, 1973, 190.5 x 96.5 cm
image courtesy of Wucius Wong

The composition of *Cloud Harmony No.1* (fig.30) is an example of a tall vertical form divided by a central axis and regular horizontal lines. In this work
Wong reinterprets traditional brushwork through his use of the grid, the combination of ink stroke and colour wash, and the ink texture strokes and dots. The work is painted with extremely fine brush strokes, revealing his technique of traditional Chinese painting. Wong has inter-mixed western design concepts with old Chinese traditions and opened a new page for his Chinese painting.

In addition, this painting is in the traditional monumental ink painting style, inspired by Fan Kuan's 范寬 Travelers Amongst Streams and Mountains 《谿山行旅圖》 from the Song Dynasty. The painting is very similar to the landscape style of the Northern Song, both in the painting style, colour and the expression of tremendous momentum.
Valley of the Heart No.3 (fig.31) is a poetic painting with a quiet mood and soft colour that is almost monochromatic. The painting is vertically divided into four parts with three parallel lines. Wong has manipulated the painting through its division into distinct parts.

He introduces a complementary colour with warm tones, and lets the rivers sprinkle through the painting to improve the visual tension, and finally the rivers reunite, but in the form of cracked jades. In addition, he has written poetry on the painting, in the manner of the literati painting style of the Yuan Dynasty.
City Dream, No.2 (fig.32) is crowded with recognizable Hong Kong landmarks, abstract forms, and coloured dots. It shows Wong's intention to weave text and colours into mountains and streams, and subtly compound the paper to create new textural effects. The painting is subdivided into geometric shapes, with both landscape and calligraphy mixed together. The overlapping ink and coloured dots and lines create a strong sense of movement in the painting.

The structural lines of this painting draw the viewers' attention back and forth between the surface and the landscape. The image seems to express the
Hong Kong scene from a bird's eye view, turning the over-crowded Hong Kong cityscape into a Google Map.

Wong thinks that Chinese culture and Chinese art must learn from the experience of the west in its search for modernization. Therefore, his art is mainly based on literature, design, Chinese aesthetic tradition, and western modernism. He makes every effort to explore a new realm of possibilities by reinterpreting the ink painting media. His artwork has a systematic approach as he admires systematic visual thinking that seemed lacking in Chinese art. His work is closely connected with the development of Hong Kong, its Chinese background and global horizons.
Lee Chunyi (born 1965)

Lee Chunyi is a talented painter who was discovered by the renowned artist Liu Kuosung. Prof. Li Chu-ting, a renowned art historian acclaims him as “a new star of modern Chinese painting".57

Lee was born in Taiwan in 1965 and moved to Hong Kong when he was five years old. He graduated from the Department of Fine Arts in the Chinese University of Hong Kong in 1988; received a Master degree from the Graduate School of Fine Arts of Tunghai University in Taiwan in 1997, and received a PhD in Chinese art history from the Arizona State University of U.S.A. in 2009.

Lee is a key figure in Hong Kong modern Chinese ink painting; his paintings and criticisms are so outstanding that scholars and critics of the mainland, Taiwan and Hong Kong have respected him from a young age.

Lee has developed his own distinct way to paint. In fact, it is the ancient Chinese stone rubbing technique that inspires him, so that he never uses a brush to paint.58 Instead, he uses a small water absorbent cork block to stamp on rice paper with different pressure and directions, creating seemingly traditional but deconstructed landscapes.

His artwork takes the form of a mechanical grid in composing images, signifying a departure from traditional brushwork (fig.33). The most unique

58 A practice of creating an image of a stone surface features on paper, by putting pigment on the stone, covering with paper and then rubbing over.
component of his painting is the pursuit of intercultural harmony and a transition from the past to the present, through the addition of western realism.

Fig.33 is a huge painting made up of 3,520 pieces of small stamped images. This painting is a good example of his unique technique. It appears to be executed by drawing pencil and coloured pencil in a realistic approach. However, it is stamped by Chinese ink. The close up image is blurred and difficult to distinguish, similar to the visual effect of the enormous fingerprint *Self Portrait* of Chuck Close (born 1940).

Lee thinks that the new Chinese painting should be developed in multiple-directions, and that Chinese painting could reflect religious thoughts.

*On the Rocks* (fig.33), is a typical religious painting by Lee that is divided into two parts. The upper part of the painting depicts a pair of huge and worried eyes of the *Dunhuang Buddha* 敦煌佛像 and the lower is a coloured landscape, representing the relationship between human and nature. It is a symbolic painting that hints of the mysterious power that dominates nature.

The landscape is stamped to form a magnificent mountainous scene in a realistic approach, with a poetic and Chinese mood, and is painted with shadow and colours. At first-sight, it is a typical depiction of landscape beauty, conveying a sense of respect and admiration of nature. However, it is a combination of expressive elements. Lee expresses the sympathy for his homeland with symbolic images and is strongly inspired by the work of Anselm Kiefer (born 1954).
Additionally, the mountains in this painting recall the Northern Song style of landscape painting, but the image disintegrates into tiny tiles. Lee uses the grid as a metaphor for the current disunity of his homeland, China.

(fig.33) Lee Chunyi, *On the Rocks (left)*, ink and colour on paper, 1992, 120 x 66 cm x 2
image courtesy of Lee Chunyi
In Changsha - to the Tune of Spring Beaming in Gardens (fig.34), Lee combines Chinese script with visual images to express a new dimension in modern ink painting.

The stone rubbings from ancient steles incised with inscription, is the first use of the grid and ordered arrangements in Chinese culture. Referring to this concept, Lee makes use of Chinese poetry to form the background, and to reinterpret the notion that "a painting should be poetic, and a poem should be painterly", both visually and literarily.59

The Chinese script is "Changsha - to the Tune of Spring Beaming in Gardens " 《沁園春·長沙》，a poem by Mao Zedong.60 Every single character was engraved on a single cork block before stamping on the paper. The action of engraving and stamping is similar to the building of a stone stele, thus Lee's hard stamping work looks like making a stele for Mao with his patriotic poetry. Lee puts Mao's poetry and the Changsha scene together, embracing the great historical figure of China.

59 Su Shi of the Song Dynasty admiring Wang Wei of the Tang Dynasty, saying that there is painting in Wang’s poetry, and there is poetry in Wang's painting. See Zhou Jiyin, An abstract of the theses on traditional Chinese painting 《中國畫論輯要》(Nanjing: Jiangsu Art Press, 1985), p. 538.
60 "Changsha - to the Tune of Spring Beaming in Gardens" is the first poetry of Mao Zedong, describing his ambition to work for the country. See Cang Kejia, Poetry of Mao Zedong 《毛澤東詩詞鑒賞》(Zhengzhou: Henan Wen Yi, 2005), pp. 25-26.
Lofty Mountains with Wispy Clouds (fig.35), is a large black and white stamped artwork, comprised of thousands of square stampings that recall the mountain scenes of mainland China. It resembles a black and white photograph, and a fine pencil drawing.
The mountains, waterfalls and pines enveloped in heavy mist, were painted in stele format, transmitting the beauty and eternity of nature. In addition, fig. 34 presents towering mountains, imitating the Yuan and Ming Dynasty paintings in composition and pictorial style.

Lee’s work transmits the past through the subjects, formats, materials and ideals of Chinese painting, but the thematic content is modern, reflecting his interest in expressing tradition in a modern manner. He combines tradition with modern photorealism, making a poetic scene with different tones that recalls the old masters' landscapes with an elegant and quiet mood, and conceals a philosophy of life and nature.
(fig.35) Lee Chunyi, *Lofty Mountains with Wispy Clouds*, ink on paper, 2007, 196 x 111cm

image courtesy of Lee Chunyi
Black Stars (fig.36) is a floral painting with cultural icons. Lee stamps the logo of the mainland Communist Party as the background of the painting, which hints at the dark side of the party, showing the current political condition of China, and the rose is withering in the darkness.

It is a typical rational modern Chinese painting by Lee, where he controls what he is going to paint and what the painting is going to be, such that not even a tiny accidental effect or emotional brushwork can be found in the work.

His choice of a natural scene as the main theme, demonstrates his personal approach to expressing the cultural connotations of the time.
Lee’s technique is meticulous and fine, the metaphorical meaning of his painting is implicit, and the theme is rational and political. He totally abandons the traditional techniques of brush and ink, demonstrating a new direction for Chinese painting.
2.3 Summary: the integration pattern

The six artists mentioned have strived hard to innovate Chinese ink painting, producing outstanding and unique work. They have made reforms successfully through three approaches.

Firstly, the hybridity of art concepts: The fusion of Chinese and western art concepts plays an important part in the innovation of Chinese painting. Ling Fengmian integrates western art concepts and bright colour into his Chinese ink painting. Liu Kuosung reinterprets the old theories and recreates his own language. And the remaining four combine the concepts of graphic design; photorealism; abstraction; collage; deconstructionism; minimalism and mixed media.

Secondly, the hybridity of art forms: Due to the combining of different art forms, their Chinese paintings can be considered as hybrid paintings. They are transmitting old art forms in a new manner, juxtaposing the old and new and trying to reconstruct the principles of Chinese painting.

Thirdly, the hybridity of tools and materials: Making use of old and new tools with old and new materials enhances the aesthetic effect of modern Chinese painting. Wucius Wong uses the ball pen and gel pen to paint; whilst Wang Tiande makes use of incense to make burning marks, and Lee Chunyi uses cork stamps. They discard the old Chinese tools and materials to create a new face for Chinese painting.
These six artists are inspiring figures that have encouraged me to integrate my modern Chinese painting with new and contemporary concepts, art forms, and even new technologies, demonstrating that it is possible to revive tradition whilst adopting new concepts, creating innovative forms of expression with modern tools.
Chapter 3:
Methodology and process of implementation

This research project is primarily studio based with the employment of library, museum, and computer resources. The research has been divided into five stages.

Stage 1: Collection of Data (March-December 04)
- Selection and analysis of visual and written materials
- Literature search / construction of bibliography
- Museum and archival investigations
- Research on contemporary Chinese paintings

Stage 2: Analysis and Assimilation of Data (January-August 05)
- Further literature search / construction of bibliography
- Further museum and archival investigations
- Further research on contemporary Chinese painters
- Research on integration of computer technologies and art
- Personal perspective relating to computer and Chinese paintings

Stage 3: Experimentation and Evaluation (September 05-December 06)
- Experimentation with different computer softwares and printers
- Further personal perspective relating to computer technology and Chinese paintings
- Sketches and studies
• Commencement of major studio project 61

**Stage 4: Resolution of Studio Research (January 09-September 09)**

• Commencement of major studio project

• Further exploration of selected materials

• Further exploration of different approaches in Chinese painting

• Draft of exegesis and documentation 62

**Stage 5: Conclusion (October 09-August 10, Mar 12-Mar 13)**

• Completion and selection of works for exhibition

• Refinement of the exegesis and documentation

Investigating "hybridity" of Chinese painting with computer technology is the keyword underlying this studio research.63 The artworks produced aim to express distinctive Hong Kong features such as the blending of east and west culture in spoken and written language; and to explore Hong Kong art, such as painting and making art through computer use along with traditional Chinese tools and materials.

Although the concept of a global village has taken root internationally, I believe that all the three places, including an ex-colony such as Hong Kong, should have their own identity. Hong Kong (ex-British colony) art should have a mixed blood character, combining western and Chinese uniqueness, just as

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61 Study was deferred due to severe health problem from Jan 2007 to December 2008.
62 Study was deferred due to severe health problem from September 2010 to February 2012.
63 "Hybridity" is a term originating from Biology, refers to its basic sense of mixture, and is subsequently employed in culture now.
Homi K. Bhabha states that culture of a colony is under the interstitial and hybrid perspective. Hong Kong art could be representative of an integration of east and west so as to demonstrate the uniqueness of an ex-British colonized city. For a Hong Kong Chinese ink painter, I have an advantage over other Chinese artists since I have been nurtured and raised in a British colonized city, and should in no doubt integrate both Chinese and western cultures in my painting, demonstrating how I and my painting is under "integration".

Specifically speaking, my artwork involves the integration of China with the modern west, e.g.: old Chinese tools and modern tools, old Chinese concepts and modern concepts, old Chinese life and modern life.

The methodology will be implemented in three ways. The first is through an experimental approach, which involves the juxtaposition of old, and modern tools and materials, especially to excavate possibilities in a computerized contextual situation with the utilization of computer and printer. The second is through an applied approach involving the integration of Chinese painting norm with computer technology. The third is through a theoretical approach involving an analysis of my artworks, to reinterpret old Chinese art concepts.

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64 Hong Kong people are always staying in an empty space or gap between Chinese and western cultures, full of matter or structures but unique. See Frank Vigneron, *In Between: A Comparative Approach to the Arts of China and the West* 《之間: 中西藝術賞析比較》 (Hong Kong: The Chinese University Press, 2007), pp. 172-173.
3.1 Juxtaposition of new and old painting tools and materials

The main tools used in Chinese painting are ink, brush and paper, all of which have a long history in China. Chinese ink was used in the Yellow Emperor Age (2697 BC); the brush was invented in the Qin Dynasty (221 BC), and paper in the Western Han Dynasty (206 BC-23 AD). Brush and ink has been used for writing on bamboo and wooden strip, and for painting on silk prior to the invention of paper.65

Life has changed rapidly from the modern period to the current computer age due to the development of new technologies. New types of ink have been invented such as pigment ink, food grade ink, and inkjet ink; new types of writing tools have been widely used such as the fountain pen, ball pen, felt-tip pen, rollerball pen, typewriter, and the computer keyboard; and new types of paper have been available with different uses, such as writing, printing, painting, and packaging.

In order to develop my Chinese painting, I have a keen interest in exploring non-traditional, non-Chinese tools and materials.

During the last thirty years, many modern painters have experimented with alternative tools other than the Chinese brush for their Chinese painting. Wucius Wong uses fine tip marker pens to paint on his Chinese painting, whilst Lee Chunyi uses cork stamps. Wang Tiande uses cigarette butts, and American photographer George DeWolfe (birth year unknown) even gives up

65 Bamboo and wooden strip is one of the main media for literacy in early China before the invention of paper.
his brush and synthesizes digital photography with traditional Chinese landscape painting (fig.37). Recently, young Chinese artists have boldly made use of computer technologies instead of painting brushes for their Chinese painting. Yang Yongliang 楊泳梁 (born 1980) from mainland China uses computer software to reproduce old Chinese landscapes with modern skyscrapers and high voltage towers (fig.38); while Wong Chung Yu from Hong Kong uses a combination of hand painting and computer programming (fig.39).
(fig.38) Yang Yongliang, *Artificial Wonderland 2*,
Epson ultragiclee print on Epson fine art paper, 2010
image courtesy of Yang Yongliang
Throughout this project I have experimented with tools and materials that are used in my daily life.
Firstly, the materials chosen are non-traditional including colour ink, acrylic colour, A4 printing paper, tissue papers, Jiugongge papers 九宮格, Yukou paper 玉扣紙, and water repellents. Secondly, the tools are non-traditional such as markers, signature pens, scientific Chinese brushes, computer soft-ware, inkjet printer, laser printer, and plotter printer.

The Duodecimal Cycle (fig.40), is an experiment with Chinese ink, acrylic colours, inkjet printer, A4 paper, and Yukou paper. It is a combination of two painting parts using totally different tools and materials. One part is in a Chinese ink style, printed by inkjet printer; whilst the other part is in a thick and bright western colour style, painted by Chinese brush with acrylic colours on Yukou papers. The twenty-two small coloured paintings in western style were painted with Chinese characters and abstract rock textures, while the two black and white paintings in expressive Chinese style were the result of inkjet printing. It is important to appreciate that it is the contrast of the colours against each other, and the contrasting painting style that make them totally unique. The two different parts were framed in one piece; discordant but harmonious.

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66 A sheet of thin rice paper with printed red grids for children to copy Chinese calligraphy.
67 A ragged Chinese yellow ochre rice paper used for painting practice.
68 A coating added to fabric for water resistance, mainly used on Gore-Tex fabric.
The work *China* (fig.41) is an experimental work with Chinese ink, acrylic colours, markers, signature pens, and water repellent. The thick colour pigments were applied layer by layer and were translucently painted in...
reference to Lin Fengmian’s “Seated Lady”. The Chinese ink and signature pens helped to present the Chinese-ness of the painting, and water repellent was used to demonstrate subtly the raindrops and drippings on the wall. It is in a dark and quiet mood with both a western and Chinese approach and is an experiment on the blending of both painting styles.

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69 One of Lin's painting styles in most of his “Seated Lady” paintings, dress of the lady was painted translucently with oil pigments.
Writing my names - Le Le & Ying Ying (fig.42) uses Chinese ink, coloured ink, water repellent, signature pens, scientific Chinese brushes, and Jiugongge paper. It is a thin and light coloured painting using predominantly coloured ink. Large negative spaces are left blank through the application of water repellent, referencing the negative space of a traditional Chinese landscape painting. Rock textures, the texture of old walls, cracks in the wall, and dripping from the wall, are well illustrated. The artwork aims to express a taste of Chinese-ness without the use of a Chinese brush.
The painting CangJiescape (I) (fig.43a and 43b) experiments with the use of a laser printer and A4 paper. It comprises twenty-five small paintings. The
original five art images were hand painted, then scanned by computer and arranged in order through the use of Photoshop to present an image of a flattened landscape. Copying of images, repetition of images, and reconstruction of images were used to investigate the possibilities of producing a Chinese painting through the use of computer technologies. The computer becomes the painting brush, while the laser printer becomes the painting ink. The work aims to reformat Chinese painting tools and materials in the computer age.

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70 Photoshop is a graphic editing software for use on the computer and is a sophisticated image manipulating program to format pictures. See Mike Wooldridge and Brianna Stuart, *Photoshop Elements 11* (Indianapolis: John Wiley & Sons, Inc., 2013), pp. 4-5.
The work *Gurgling of Water (II)* (fig.44) combines the use of the laser printer with rice paper. It is a black and white artwork consisting of three original hand painted artworks from which fifteen scanned art images were produced with the aim of capturing the scene of a running river. The modular nature of this work allows its scale to be radically enlarged.
In comparison with the Taiwan digital artist Lin Pey-Chwen I mentioned in chapter 1 that my approach on the juxtaposition of non-traditional, non-Chinese tools and materials is in some way similar to hers.
Beautiful Life (fig.45) by Lin, looks like a traditional Chinese monumental landscape painting, but is actually a three-dimensional whirlpool of hanging vinyl digital prints. There are thousands of small three-inch rectangular reproductions of news clippings arranged in repetition on the huge prints.

(fig.45) Lin Pey-Chwen, Beautiful Life, digital images on vinyl, 2009, 300 x 90cm x 32
image courtesy of Lin Pey-Chwen

The beauty in repetition through the reconstructing of images by computer is unimaginable to the traditional Chinese painters. Besides, I find that the bringing together of each subtly different image, can create a harmonious whole, in a similar way to my artwork Gurgling of Water. It is an approach that Lin and I share.
Moreover, we have both created large-scale artworks with a challenging juxtaposition of synthetic materials that are totally non-traditional and non-Chinese, that makes our artworks innovative.

Overall, the juxtaposition and combination of old, and modern tools and materials have been a fruitful journey for me. I have not given up using traditional Chinese brush, ink, and paper to paint, but by experimenting with ways to blend the use of old and modern tools and materials, my painting journey has become considerably richer. I have discovered that the use of computer and the integration of scanning, formatting, and printing are unexpectedly harmonious, which has opened up new possibilities for my Chinese painting. In addition, various papers bring unexpected results. By printing on different papers, such as the Chinese Jiugongge paper which has red grids printed on it; various kinds of rice papers; handmade paper and western A4 papers, I have found that Chinese rice paper is always the outstanding one as the mysterious effect of ink still blends and flows when printed by a printer.
3.2 Integration of "brush and ink" norm with computer technology

In the 20th century, Chinese ink painting has been undergoing modernization, and now in the computer age, digital Chinese painting is a new direction under development.

In order to preserve the uniqueness of Chinese painting, I am concerned to what extent it can be merged with computer technologies and yet still retain its uniqueness. First of all, harmony is the main key; secondly, the old "brush & ink" norm is reinterpreted by "computer-generated" images. The project's primary focus is on finding ways to generate the brush and ink effects through the use of computer software.

The procedure can be regarded as a means of digital integration; I have made use of computer software, scanner, inkjet printer, laser colour printer and plotter printer for the experiments. The second investigation is focused on:

- Computer generated ink images using Photoshop software.
- Reconstructed calligraphic lines and texture strokes through integration of hand painting with images generated through Photoshop.

I consider Photoshop to be an outstanding software for formatting images. I have also generated many Chinese ink effects and discovered a range of new possibilities.

Before generating any image by computer, I prepare a hand painted
image, such as fig.46a. This work was painted specially with a black calligraphic line, trying to interpret the "to have brush" norm. Then the colour image was scanned and converted to grayscale mode by Photoshop, and by making use of the "Filters" menu to retouch the image and apply special effects (fig.46b).\footnote{A Photoshop function for cleaning up or retouching images with special effects by applying filters, such as "Fresco", "Dry Brush", "Watercolour", and "Film Grain" etc. See Mike Wooldridge and Brianna Stuart, *Photoshop Elements 11* (Indianapolis: John Wiley & Sons, Inc., 2013), pp. 274-288.} In addition, the rock texture was made by editing the image, using the "Brush" tool and the "Eraser" tool on the tool bar to make different textures. Finally, it resembles a natural rock surface, similar to the hand painted texture strokes of Chinese painting.

I have been trying my best to revive the traditional texture stroke of Chinese painting. I have reinterpreted two old and unique freehand ways of making the textural qualities of rock. They are the "paper on decayed wall" method 張素敗牆 by Song Di 宋迪 of the Song Dynasty,\footnote{A Song Di painting style. The painting is made by placing a piece of rice paper on a leaking wall. When the image was transferred on to the paper, painters could paint the landscape with imagination. See Lee Chunyi (ed), *Liu Guosung tan yi lu 《劉國松談藝錄》* (Zhengzhou: Henan Art Press, 2002), p. 71.} and the "shadow mural" method 影壁 by Guo Xi 郭熙 of the Song Dynasty.\footnote{Guo Xi was inspired by the "paper on decayed wall" method, he put the clay on the wall by hand to make natural images, and the method is referred to as "shadow mural". See Lee Chunyi (ed), *Liu Guosung tan yi lu 《劉國松談藝錄》* (Zhengzhou: Henan Art Press, 2002), p. 71.}

These two freehand texture strokes are of similar concept but seldom used by old Chinese painters when painting figurative images. I have reinterpreted these two methods in a modern way for many years and have found a very unique freehand stroke effect that perfectly matches with my digital Chinese painting.
Fig. 4.6c is an expressive artwork integrating the "digital freehand stroke", and the "to have brush" norm, digitally.

(fig. 4.6a) Margaret Yeung, original hand painted image (detail)

(fig. 4.6b) Margaret Yeung, grayscale image (detail)
Fig.47c is a generated image made by applying 2 filters for fig.47b (gray scaled from fig.47a) from the filter gallery. I chose the filter from the "Artistic" menu bar. The first filter selected was "Poster Edges" and the second "Plastic Wrap". By adjusting the opacity and gray tone, the art image (fig.47c) was finally generated. Fig.47c is both expressive and abstract, and the rhythmic ink effects with tonal changes perfectly meet the standard of the "five colours" norm of ink.

The critic Zhang Yanyuan of the Tang Dynasty states in the Famous Paintings through History 《歷代名畫記》 that "well controlling of ink leads to good effect of five colours".74 I have also undertaken many experiments with the printer to control the ink effect.

I have found that the black ink of the printer is perfectly matched with Chinese painting, which is an important discovery that helps in the development of Chinese ink painting in the computer world. With the use of the

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printer, the five colours of ink, dancing and splashing on the paper naturally produce an effect that is not only Chinese but modern as well. I value this kind of modern tool because it helps in reviving the tradition of Chinese painting, and assists in the search for the new face of the "to have ink" standard.

(fig.47a) Margaret Yeung, original hand painted image

(fig.47b) Margaret Yeung, grayscale image
In the work *China In Blue (1)* (fig. 48a and 48b), I scanned 5 painted images, formatting them in Photoshop in a certain way to generate my own ink effects. By making use of the built-in filters menu of Photoshop, subtle and blue images were made, which possessed a strong 'Chinese' quality.

In addition, I merged the keyboard's Chinese characters into my Chinese painting through the "*Cangjie* input method", a new calligraphy style for computer age China.

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The computer system "*Cangjie* input method" was invented by Chu Bong-Foo, a Taiwanese in 1976, so that Chinese characters may be typed into the computer by using a keyboard.
In detail, there are 5 characters in fig.48. They are "center 中", "field 田", "spear 戈", "mouth 口", and "one 一". These 5 keys have to be typed in order to compose the Chinese word "China 中國".

The keyboard is a typewriter-style device on a computer, which we use as an alternative to writing instead of pen or brush. I boldly use the Cangjie style on my Chinese painting and "write" the characters on my artwork. These non-traditional images generated by computer technology demonstrate a traditional five colours effect.

(fig.48a) Margaret Yeung, *China In Blue* (1) (detail), Ink Installation - ink and colour on paper, laser print, chiffon silk, 2010, 140 x 90 cm
(fig.48b) Margaret Yeung, *China In Blue (1)*,
Ink Installation - ink and colour on paper, laser print, chiffon silk, 2010, 140 x 90 cm
Another digitally generated brush & ink image is shown in the work *MIscape* (fig.49). The reconstructed calligraphic lines of these images are different at first impression; they are negative lines formatted by computer.

Referring to the art history of the Ming Dynasty (1368-1644), it is encouraging that there have been painters who have unusual ideas and a choice of tools and materials.\(^{76}\) For instance, Su Shi of the Song Dynasty used cinnabar instead of black ink to paint bamboo on rice paper, which caused a big surprise in the literati circle.\(^{77}\) It is exciting to investigate freely more different concepts of calligraphic line in the computer age.

Using Photoshop, I formatted the calligraphic lines in *MIscape* (fig.49) from black lines to negative lines, aiming to merge the "to have brush" norm with the use of the computer.

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\(^{77}\) Cinnabar is a bright red mineral colour used in Chinese painting, and Su Shi is the first to paint bamboo with cinnabar instead of ink, see Jiang Zhou, *Painting Bamboo* (Jinan: Shandong Art Press, 2001), p. 2 and p. 19.
When comparing with the Hong Kong digital artist Wong Chung Yu who I mentioned in chapter 1, I find that my approach on integrating the “brush and ink” norm with computer technology is totally different from his.
We both realize the importance of using computer technology for modern Chinese painting; I create the digital ink painting directly by my own hand with the application of computer software, whilst he creates the painting by writing computer programmes with aims to interact with the audiences.

Wong uses relatively unusual ideas and tools, trying to find out the possibilities of accidental effects which is far removed from the splashed-ink of Zhang Daqian 張大千 (1899-1983) and action painting of Jackson Pollock (1912-1956).

Fig.50 is Wong’s signature interactive digital artwork. The ink water-fall is formed by a computer programme written by him, it lets the flowing of ink, the quantity of ink, and the tonality of ink emerge freely when the audience touches the big screen.
However, I do not consider the interaction with audiences when creating my digital painting, for I continue my exploration in the use of computer software, in order to create controlled “brush and ink” effects but not a chance effect made by the audience. I find that it is a good approach and a valid way to integrate Chinese painting with Photoshop into digital ink painting, so as to find out the harmonious integration.

After considerable experimentation, I have concluded that with the Photoshop Filter Effects, from Artistic filters such as "Coloured Pencil", "Cutout", and "Watercolour" to Stylize filters like "Bevel", "Emboss" and "Extrude" etc., that all of them can be combined with each other or other filter effects, creating a broad vocabulary of unpredictably interesting calligraphic lines and ink images. The effects are always fascinating and unique and differ from that achieved by Chinese brush or ink.

Through experimentation with formatting, filtering, and coping with both failure and success, I believe that my work has begun to successfully integrate the "brush and ink" norm with computer technology.
3.3 Reinterpretation of Chinese art concepts

In order to demonstrate the Chinese-ness and uniqueness of my "integration", I have two main concerns. They are: composing of a digital and hand painted monumental landscape; and reinterpreting the 4-in-1 rule: "poetry, calligraphy, painting, and seal carving" of the traditional painting.\(^78\)

The following are the detailed illustrations.

3.3.1 Digital and Hand Painted Monumental Landscape

The Monumental landscape is a format of landscape painting initiated in the Northern Song Dynasty by the great master Fan Kuan. His masterpiece Travelers Amongst Streams and Mountains (fig.51) is a typical painting of this type.

The huge mountain provides the main subject of the work, situated in the center and occupying a large area of the painting, so that viewers always have an oppressive feeling as though they are looking up at the mountain, as though it is a huge stele hanging on a large wall. It is a form of landscape painting that provides a spiritual journey for the viewer, translating philosophical expression of communion with nature,\(^79\) in a monumental

\(^78\) The four rules for landscape painting are that it should be a combination of poetry, calligraphy, painting, and seal carving, this is the rule literati painters stick to. See Wang Yongcheng, *Poetry, Calligraphy, Painting, and Seal Carving* (Beijing: Gong Ren Chu Ban She, 1989), pp. 4-7.

\(^79\) The relation between man and nature in China, characterized by harmony and communion with nature and man is an integral part of the cosmos.
A respect for this ancient Chinese style is a basis for my reinterpretation of the tradition. Therefore, all of my digital paintings are in a monumental format, in the manner of works by Liu Kuosung and Lee Chunyi. However, I interpret these qualities in a modern way, mixing digital painting with hand painting. First of all, I paint a small landscape by hand, and then scan and format the painted
image by computer software. There then follows a process of combining the digital image and hand painted image. Finally, my finished artwork is partly painted by hand, and partly printed by printer.

I consider the original hand painted pieces to be the soul of my artwork, although there are instances when the hand painted pieces becomes the major part of the artwork, and sometimes the digitalized ones. I print out the computer-generated images to demonstrate how the Chinese brush and ink effect can be imitated by the inkjet or laser jet, in order to develop a monumental Chinese landscape that reflects the modern times.

Above all, to print out the landscape with a printer is my response to the computer world. I combine the computer-generated images with hand painted landscapes so as to pursue the “in-between-ness” of the old and new cultures, especially the correlation between old and new tools for Chinese painting.

Since using the computer is now a common feature of our lives, using this new tool harmoniously indicates a positive attitude of Chinese painters.

From my point of view, the approach to Chinese painting is flexible. My main aim is to investigate the heterogeneity of traditional and modern Chinese painting.

In my everyday life, I write with the keyboard, read with the monitor, print
by the printer, and search for a location by “Google Earth”. Simultaneously, my Chinese painting communicates with these completely new tools.

Landscape painting in the modern age is no longer limited. The applications of the internet and computer have greatly expanded people's options. My monumental landscapes aim to document the modern landscapes of China.

_Tao (I), (II), (III) (figs.52a, 53a, 52b, 53b and 54),_ is a series of monumental landscapes, with _Cangjie_ characters formed by digital formatting. They are non-pictorial and differ from the works of Fan Kuan of the Song Dynasty, Lin Fengmian of the 1930s, or Wucius Wong of the 1980s. They are abstract, expressive, and conceptual, monumental paintings of the Computer Age.

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80 A virtual global map and geographical information programme, used for searching views of the whole world. See Kennedy Heather, _Introduction to 3D data: Modeling with ArcGIS 3D Analyst and Google Earth_ (New York: Wiley, 2010), pp. 145-151.
(fig.52a, 53a) Margaret Yeung, *Tao (I), (II) (detail)*, ink and colour on *Jiugonge* paper, laser print, 2009, 122 x 61cm each
I cherish the old vocabulary of Chinese painting, which is the monumental style of landscape. This format of landscape painting was initiated in the Northern Song Dynasty and is now reborn in modern Hong Kong. Figs.55-58 are Google style landscapes from a bird's eye view, imitating landscape images transmitted by satellite.
(fig.55, 56) Margaret Yeung, *Google Chinese landscape* (detail)
ink on paper, digital print on digital rice paper, 2011, 28 x 27cm each

(fig.57, 58) Margaret Yeung, *Google Chinese landscape* (detail),
ink on paper, digital print on digital rice paper, 2011, 28 x 27cm each
3.3.2 Reinterpreting the 4-in-1 rule: "poetry, calligraphy, painting, seal carving" of traditional painting

There are many unique characteristics of traditional Chinese painting. My approach is not to give them up blindly but to revive them in my modern Chinese painting.

The most valuable and indispensable characteristic is the "4-in-1 rule". For the literati painters, artistic uniqueness should be achieved through the integration of "Poetry, Calligraphy, Painting and Seal Carving" (fig.59).

Strictly speaking, a literati landscape painting should have "poetry": an appropriate poem that reflects the mood of the landscape should be written on the painting. Secondly, it should have "calligraphy" writing on the landscape. Thirdly, it should be painted skillfully. Finally, it should have a good seal carving stamped on the painting.

The "4-in-1" spirit is a timeless concept in Chinese art; it is expressed in traditional Chinese literati painting and is still compelling today.
In order to integrate my digital painting with these old principles, I aim to reinterpret the 4-in-1 rule in a modern and symbolic way.

First of all, the "poetry": Since the famous art critic, painter and poet Su Shi 蘇軾 of the Song Dynasty expressed his admiration of the Tang Dynasty's Wang Wei 王維 assertion that, "a painting should be poetic, and poetry should be painterly" 詩中有畫，畫中有詩. Su's theory has been a golden standard for decades that is still guiding Chinese painters today.

I reinterpret the rule of literati painting visually and literally by making use of his theory. Wang always paints the poetic landscape directly, but I express poetry in terms of landscape and in a calligraphic way that creates a quiet, misty and poetic atmosphere.

For instance, in fig.60, the poetry "NianNuJiao-Meditating on the Past in
*Chiibi*《念奴嬌　赤壁懷古》 by Su Shi of the Song Dynasty is presented in a modern way. The heroic image of a general and the scenery of war form the theme of this famous poetry. I reinterpret this my way.

(fig. 60) Margaret Yeung, *Nian Nu Jiao* (the first phrase), ink on *Yukou* paper, 2006, 6 x 4.5cm x 7

The visual poetry has altogether 192 individual artworks, each work composed of a *Cangjie* Chinese character. When all of the pieces are arranged together, they form a large artwork. The most important element is that the poetry is formed subtly behind the abstract landscape. In this way, I aim to
reinterpret a piece of poetry that is not totally from a writing approach. I aim to show a completely different, mysterious, profound and poetic, modern Chinese landscape.

Secondly, the "calligraphy": Chinese calligraphy is an art form that expresses the inner mind of the artist by means of writing. It became a convention on landscape painting from the Yuan Dynasty. Calligraphy in the painting is in fact the inscription on the painting, which is called "tizi" 题字, and has written poetry describing the mood of the painting or expressing the spiritual values of the painter. For this reason, artists try to convey their character and emotions by different styles of calligraphy on the landscape painting. However, nowadays, many Chinese painters do not write by brush or pen but use the computer instead. I aim to reinterpret this old culture in my own way.

I have constructed my own calligraphy style, which I have termed "cracky style". To go into details, I make use of the natural broken lines formed naturally by splattering ink on the rice paper together with some water repellent. Since the naturally weathered, broken lines of rocks symbolize a mountain, I make use of the broken faces of cracked rocks to subtly reveal the mountainous image. I then reconstruct the cracked rocks in my own format to create a modernized calligraphy style; the “cracky style”.

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81 Chinese painters always write the inscription on their paintings, in order to explain the content or express their mood, usually in poetry format. See Xu Fuguan, The Spirit of Chinese Art 《中國藝術精神》(Taipei: Student Publication House,1981), pp. 259-261; and Wu Qiming, Ti hua ci yu ci yi hua《題畫詞與詞意畫》(Kunming: Yunnan Renmin Press, 2007) pp. 7-10.

82 It is my personal painting style that I always make use of the image of cracks on walls.
My "cracky style" is closely related to the old theory of Chinese calligraphy, that is the “wall cracking traces” 塵壁路. It is the golden measure of the skill of a cursive calligrapher. I reinterpret the "wall cracking traces" in my own way to form the "cracky style" (fig.61).

(fig.61) Margaret Yeung, Liscape (I) (detail),
ink and colour on rice paper, 2008, 18 x 18cm x 6

In addition, the uniqueness of my "calligraphy" is that the whole calligraphic landscape is constructed from a large number of small calligraphic images, and that the calligraphic images are traditional components of the Chinese written word. For instance, the five keys "L" 中, "W" 田, "I" 戈, "R" 口, "M " 一, construct the Chinese written word "China" 中国 as in fig.62, which is a common theme for my painting. To restate, each character appears in the form of cracked rock and the broken lines are exactly the strokes of that

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character. Fig.63 for instance is the subtle stroke of the written character "wood" 木. The cracks running through the rock form the "cracky stroke", which in a way is creating my cracky style calligraphy. Since the Tong Dynasty, different calligraphers have developed their different characters and styles. I create my own cracky style that is not written by Chinese brush, but by making use of the natural cracking traces on paper, and that deepen the meaning of my landscape painting. On the other hand, I "write" Chinese calligraphy in an unusual way, ironically telling the fact that the use of Chinese brush is falling behind in the computer world and expressing the fact that writing calligraphy in this way is not only a cultural lag but also a real cultural shock.
Thirdly, the "painting": Landscape painting is the major art form of Chinese painting, which I aim to reinterpret in my own way.

Landscape painting has evolved into an independent style over the decades and images of nature have remained a source of inspiration for painters from the Tang Dynasty to the present.

In the Tang Dynasty, painters tried to escape from the living world to commune with nature through painting the landscape. While in the Song Dynasty, the monochrome images of old trees, bamboos, rocks, and
retirement retreats painted by literati painters are symbols of their spirit. From the Yuan Dynasty, the "mind landscape" begins to grow; literati painters convey the inner landscape of their mind in landscape painting (fig.64). While in the Ming Dynasty, literati painters pursue self-expressive goals, and reinterpret styles of the Yuan painters.

Since ancient times, Chinese descriptions of nature in landscape paintings are seldom a true reflection of the external world; rather, they are expressions of the inner mind. I aim to revive this tradition but express it in my own way.

I express the Hong Kong landscape through the repetition of Cangjie formatted images. Each Cangjie image is a single Chinese character that
resembles abstract mountain scenery, and when images are arranged together, it reflects the true landscape of Hong Kong (fig.65). Although the Cangjie images are difficult to read, they are my unique expression of the present Hong Kong landscape. My Cangjie landscape depicting the external nature of Hong Kong has a digital component, and also a Chinese component.

(fig.65) Margaret Yeung, Liscape ( II ), laser print, 2008, 75 x 75 cm

In brief, I transform the skillfully painted landscape from a traditional approach to the Hong Kong cityscape in order to demonstrate the skillfulness in a new way. Although the Cangjie-imaged landscape is vague and
non-figurative, it reflects the true scenery of current Hong Kong. Hong Kong is a hybrid culture; it is a mix of computer technology and Chinese culture. In my way of expression, I try to reveal the hybrid phenomenon by making use of the most commonly used *Cangjie* input method 倉頡輸入法 in Hong Kong to express its inner pulse. Since the hybridity is still in the process of taking shape, vague and non-figurative images are used to reflect the Hong Kong situation.

In a word, my "successful painting" should illustrate the true landscape of Hong Kong; the images of the *Cangjie*-scape comprise a vocabulary for my landscape painting, which reflects the popular scenery of Hong Kong.

Finally, the "seal carving: A seal-carving stamp is commonly used by painters after signing their names on the paintings, usually by a name stamp or phrase stamp. It is always performed in the ancient Chinese seal script, the *Zhuan Shu* 篆書 (fig. 66) with *Yin* 陰 or *Yang* 陽 styles in red colour. The seal is an integrated art of painting and calligraphy, which is not only the signature of the artist, but also the essential finishing touch for the painting. And nowadays, seal stamps are still important in the daily life of Chinese, and are required for signing on a painting and important documents.
There are two distinguishing features of a seal stamp that I would like to highlight. A seal stamp is always in a grid format, which is actually an arrangement of two, three or four characters (fig.6) in an anti-clockwise direction. And it should be stamped with a Chinese red ink paste. However, I deconstruct the format of the seal stamp and the action of stamping, and reinterpret it in a symbolic approach.

In fig.67, the six bluish Cangjie characters are arranged in a "right to left" format, which is the traditional format of Chinese writing. The six characters are the Chinese names of my cardiologist (Dr. Li Siu Lung, Steven 李少隆) typed in "quick input way" of the Cangjie method. I paint the characters in a "right to left" way and reconstruct it as a huge horizontal seal stamp, so that it becomes the major part of the painting, for these images are the only coloured images and are the only meaningful characters. In this way, I change the major part of a Chinese painting from the painted landscape to the seal carving.
On the other hand, I print out the Cangjie Chinese characters instead of stamping them, which is a symbolic act that reinterprets the stamping action. Seal stamping, being an indirect art form like printmaking, reveals how Chinese painters embrace the indirect painting from ancient times.

In modern times, it is nothing strange to reform seal stamping by printing out with a commonly used printer. In Nuscape (fig.68), the words "Female" 女 are printed nine times by printer and rearranged in the format of a traditional seal carving stamp. I carry out the stamping action by means of printing, demonstrating how the Chinese seal carving stamp may be reinterpreted with a modern spirit.
When reinterpreting the 4-in-1 rule, I have my own path that differs from other digital artists, such as Yang Yongliang of mainland China. Although we share the same values on creating 4-in-1 Chinese painting with the use of computer technology, my paintings are abstract and symbolic whilst his are figurative and complex.

In fig.69, Yang seems to stick to the traditional Chinese painting style, but he actually composes images by computer software, and prints them out with a large inkjet printer. The artwork is complex with deep meaning, expressing the view that the beautiful Chinese landscapes have been destroyed by aggressive capitalism and environmental problems.

(fig.69) Yang Yongliang, *Phantom Landscape II (2)*
Epson Ultragiclee print on Epson fine art paper, 2007, 60 x 132 cm
image courtesy of Yang Yongliang

The painting basically conforms to the 4-in-1 norm. The entire painting is poetically harmonious; the calligraphy written orderly on the top right hand
corner of the painting refers to the names of roads in Beijing; the painting is composed of photo images; and finally the seal carvings are scattered on the painting as is the tradition, but ironically, they are the images of different drain covers.

Whilst it is clear that my path differs from Yang's, there are some commonalities. I reinterpret the 4-in-1 rule with the use of computer software, in a way that my Chinese ink painting looks digital, modern and harmonious; whilst Yang recreates his landscape painting by combining the photo images of construction sites, cranes, and high voltage towers, in a way that his landscape looks like a hand painted Chinese landscape. Nevertheless, both of our paintings are produced on an inkjet printer, and are the products of integrating computer technologies.

To sum up, the Chinese-ness and uniqueness of my "integration" is distinctive. I insist in painting digital and hand painted monumental landscape; reviving unique characters of traditional Chinese painting in a modern way, and reinterpreting the 4-in-1 rule, to make my painting unique and modern.
3.4 Application of metaphors

It has been a long held practice for Chinese painters to paint with metaphors.

Shen Zhou 沈周 (1427-1509), a master landscape painter of the Ming Dynasty, painted symbolic images in his landscape such as: crane, ganoderma, and chrysanthemum etc. These three main symbols imply the inner world of the artist, in which the crane implies his hope for longevity, ganoderma for health, and chrysanthemum for purity of thought and mind (fig.70).

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84 Ganoderma is a kind of precious mushroom in China. It is a symbol of long life and good health.
Xu Bing 徐冰, a contemporary artist, constructed the *Book from the Sky* with a unique personal sign. It is a project containing thousands of "false" Chinese characters invented by him from the English language, thus expressing metaphorically that the communicative function of verbal Chinese has been undermined.

Yuan Chintaa, a Taiwanese ironic artist, expresses the political situation of mainland China and Taiwan of the present time. The work *Marriage Certificate of Chiang and Mao* (fig.71), predominantly pink in colour, humorously implies the sudden close relationship of the Communist party 共產黨 and the Guomindang 國民黨.85

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85 *Guomindang* is the political party founded in 1911 by Sun Yat-sen, the first president and founding father of the Republic of China. It is now the official ruling party of Taiwan.
For me, working as a Chinese digital painter, I pay serious attention to the transformed Chinese characters in the computer age. My artworks are composed with these personal digital signs, showing how the computer has been transforming Chinese written characters. Although they are still Chinese characters, they are fragmentary and without meaning.

From my point of view, painting should have layers of meaning. The personal digital Chinese signs that I build in my artworks aim to search for reconciling tradition with modernity, illustrating the phenomenon of the hybrid digital Chinese culture.

*West Shore* (fig.72) is a typical artwork. The outer part and inner part of the painting are in contrast (Chinese vs. Western), and also in colour contrast; content contrast; painting style contrast, and printing contrast. However, it harmoniously merges together, demonstrating the hybridity of cultures in Hong Kong. In addition, the key "M" — and "W" 田 which form the Chinese word "West" 西, aim to illustrate the uniqueness of Hong Kong.
Chinese characters have a long history and possess an inherent uniqueness. However, the Cangjie inputting method, which is how Hong Kong Chinese used to do Chinese typing on computer, changes the structure of Chinese characters in an absurd way. It arouses my interest to demonstrate the situation, which is stressed in my painting. I hereby work out the system of Cangjie method, the orderliness, and visualize the interpretation by my
personal digital Chinese signs on rice paper.

All single Chinese radical characters on the keyboard, which total twenty-five, are the key images incorporated in my artwork. I work out every single one by hand painting, and then carry out the digitalization process: scanning, filtering, formatting, and printing.

Every sign stands for a radical character on the keyboard, for example: M for the radical "one" 一, W for the radical "field" 田, K for the radical "big" 大, D for the radical "wood" 木, and E for the radical "water" 水 etc.

For a Chinese painter, I believe it to be important to retain some Chinese elements in order to elaborate the balance between modernization and tradition in Chinese painting. Fig. 73 is an artwork composed of nine art images with the same character, "female" 女. A piece of translucent chiffon silk is hung on the painting, which acts as a metaphor to express that something has been put out of sight.

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86 Each Chinese character contains a radical. It gives a name or clue as to the meaning of the character. Radicals of characters are placed either on the left, right, top, and base or outside of a character.
Margaret Yeung, *Nuscape*,
ink and colour on paper, laser print, chiffon silk, 2010, 90 x 90cm
3.5 Summary: the hybrid Cangjiescape

My methodology aims to investigate the possibilities of the "in-between-ness" of Chinese and western painting style and to show that this is achievable and valuable in the development of Hong Kong modern Chinese painting.

I have been focusing on the following, in order to demonstrate the uniqueness of my hybrid Chinese painting:

- Reviving and preserving the uniqueness of traditional Chinese painting in a modern way.
  - Making "brush and ink" effect in an expressive and abstract manner with computer software and non-Chinese pen.
  - Constructing the "brush and ink" effect by digital means, with the use of computer software.
  - Reinterpreting the combination of "poetry, calligraphy, painting and seal carving" of the literati painters, by modern and digital means.
  - Adding metaphorical signs, in the same way as the ancient literati painters, but with a modern approach.
- Composing a digital and hand painted monumental landscape by integrating Chinese art concepts and western art concepts.
- Telling stories of modern life with computerized generated text.

Utilizing this methodology, I have successfully achieved the integration of computer technology, the juxtaposition of tools & materials and art concepts, and finally the application of metaphorical signs. All these experiments have
been discussed thoroughly and demonstrated in detail in this chapter.

Finally, a series of Cangijiescapes have been produced.
Chapter 4:  
Studio research and personal conceptual development

My "changing landscape" can be referred to as hybrid Chinese painting; hybrid Hong Kong painting; and hybrid Cangjie painting. Through this studio-based research project I have aimed to establish my own style of painting and to demonstrate the "integration" between Chinese and non-Chinese and the "in-between-ness" between hand painted art and computer generated art.

There are personal concepts that inform my "changing landscape". The analysis is related to the concept of "hybridity", "Post-colonialism", and "Maximalism". They are summarized concisely below.

4.1 Hybrid Chinese painting: Chinese or non-Chinese

Chinese painting is a Chinese art form with a long Art history. However, modern Chinese artists have destructed the traditional Chinese-ness, aiming to transcend spatial and culture differences.

What is a modern Chinese artwork? From my point of view, it must not be rooted in tradition, but concerned with the transformation of tradition, or a new interpretation, and has composite meanings other than telling the philosophy of "human and nature".  

87 A basic notion of Chinese philosophy stresses that the ideal of life is to attain harmony
From the 20th century, many Chinese painters have looked to the west for inspiration, which has been a positive development in Chinese art. In other words, traditional Chinese painting refers to the past, and modern Chinese painting refers to the present. In my view, any cultural damage is neutralized by the change of tradition and tradition does not deny changes. Therefore, it is possible to produce Chinese painting without defining whether it is Chinese or non-Chinese.

I define myself as a Chinese artist, for I have been working in eastern media and I have my own expressive space within the traditional medium of ink painting. Paper (or silk) and ink are therefore the most important identity marks of my "changing landscape", but I work mainly with the utilization of computer technology.

I present my "changing landscape" in ways different from traditional hanging scroll (fig.74 and fig.75); it is unimaginable to the literati painter that my computer generated artworks have been printed out by printer and framed on the chiffon. They move elegantly when there is only a gentle breeze, and flutter when only one viewer walks past the artwork. No matter how abnormal they may look, they are my visual presentation of an old Chinese poem.

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between man and nature. This is a philosophy suggested by Dong Zhongshu, a philosopher and writer in the Former Han Dynasty. See Huang Pumin, Tianren He Yi – Dong Zhongshu yu Han dai ru xue si chao 《天人合一 – 董仲舒與漢代儒學思潮》 (Hunan: Yuelu Publishing House, 1999), pp. 81-86 and pp. 89-93.
(fig.74) Margaret Yeung, *Visualized Poetry of Cui Hu* 崔護，《人面不知何處去》，
ink on paper, laser print, white chiffon, 2009, 148 x 25 cm x 7

(fig.75) Margaret Yeung, *Visualized Poetry of Cui Hu* 崔護，《人面桃花相映紅》，
ink and colour on paper, laser print, black chiffon, 2009, 148 x 25 cm x 7
Prof. Shen Kuiyi (born 1954) has stated, "If we leave behind the anxiety that comes with the ink complex, we will see a much broader space for artistic expression." He suggests a clear and positive way for Chinese artists to forget the "Chinese" identity.

For instance, Xu Bing's *Book from the Sky* is constructed from imaginary characters that whilst they look like actual Chinese characters, they are not. His work expressed his doubt of cultural authority, and was transformed into a calligraphic expression of modern art. Also, Kum Chi Keung 甘志強 (born 1965) of Hong Kong constructed his Chinese pine painting with a permanent black marker on a transparent acrylic plate, arousing concerns for environmental issues in a modern art form.

Indeed, Chinese painting is the expression of the cultural symbols and way of thinking, and is nothing to do with the "brush and ink" for present day artists. That is the reason why I blur the distinctions between Chinese and non-Chinese. Figs.76-78 is another artwork where I have aimed to move beyond the tradition. It is a 3D artwork, a hybrid of Origami, Abstract Art, Computer Generated Art, and Chinese ink painting, which simply summarized my thoughts on hybrid Chinese painting.

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88 Shen Kuiyi, "Ink as Cultural Identity: with a Discussion on Landscape Painting in Modern China" in *2012 International Ink Painting Exhibition and Symposium* (Taiwan: National Taiwan Normal University, 2012), p. 177.
(fig.76) Margaret Yeung, *ITscape I* (detail),
3D Chinese Painting, digital print on digital rice paper, 2011, 400 x 50 x 8 cm

(fig.77) Margaret Yeung, *ITscape I* (detail),
3D Chinese Painting, digital print on digital rice paper, 2011, 400 x 50 x 8 cm
Through years of practice and study, I have discovered that the concepts of Post-colonialism and Maximalism have been integrated subconsciously in my artworks.

Post-colonialism and Maximalism are two main principles in modern times that inform my artwork, which boldly describe the cultural phenomena of present day Hong Kong. The following analysis will be relevant to the integration of these two concepts with the execution of my artworks.
4.2 Hybrid Hong Kong painting: Post-colonialism

"Hybridity" has been a main key of my painting for many years. As a modern Chinese painter growing up and living in Hong Kong, I prefer to include Hong Kong elements in my artwork.

Hong Kong was a British colony for 155 years from 1842 to 1997, and has been deeply influenced by the west in all aspects even after 1997. The intermixing of Chinese and western art has been a major part of the art scene of Hong Kong for many years. However, in this post-colonial period, I believe that art should express the life of the moment, so that the "here and now" may be truly expressed.

Hong Kong is a city of cultural hybridity, heterogeneity, and diversification; the culture has been changing due to the change of political background. As a result of the handover to China, the Chinese language has become more important in Hong Kong. Nowadays, Hong Kong Chinese are the Chinese that speak English, Cantonese, and Putonghua in their daily lives. They write English and Chinese, and sometimes "Chinglish" and they type on the keyboard with a special Chinese inputting method. This is a kind of hybrid language of Hong Kong. The Hong Kong element of the present time that I aim to express in my artworks is this special "Hongkong-ness", the "Hong Kong computerized Chinese character".

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89 The handover of Hong Kong from the United Kingdom to China took place on July 1, 1997, but cultural hybridity is still active in Hong Kong. See David Clarke, *Hong Kong Art: Culture and Decolonization* (Hong Kong: Hong Kong University Press, 2001), pp. 13-15.

90 Chinglish commonly refers to a mixture of English with Chinese, or even English with Cantonese, that is widely used by Hong Kong Chinese.
In *East Shore* (fig.79), two Cangjie Chinese characters form the main part of the painting. They are *Cangjie key 木* (wood), and *Cangjie key 田* (field), which form the Chinese word 東 (East). They are hand painted in colour, but have been generated by computer software and printed in a gray tone. The painting is finally composed from these hand painted and computerized images.

I used yellow and purple colours, which are seldom found in Chinese painting, and a golden grid rice paper to create my artwork. The work aims to show how Chinese culture in Hong Kong is being coloured with western Hong Kong life during the post-colonial age.

As Gordon Mathews stated, "Hong Kong as a part of China", "Hong Kong as apart from China."\(^{91}\) Nowadays, being Hongkongese is a cultural identity formed from Chinese, English, and Post-colonialism. My artwork seeks to demonstrate the normal integration of Chinese and western cultures in Hong Kong, positively describing the "in-between-ness" of the two cultures, and the harmonious effects.

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The work illustrates the true picture of Hong Kong lives through using the simple *Cangjie* characters in order to state subtly the cultural identity of Hongkongese. Just as renowned Chinese painter Huang Binhong 黃賓虹.
stated, "I use landscapes as characters and characters as landscape." I have been creating modern Chinese painting since 1986, and using the Cangjie inputting method since 1987. The intermixing of these two personal cultures in my painting is both a natural and rational development.

If my paintings are the results of intermixing, they should display the uniqueness of both old and new times. Therefore, I classify my painting as a mixture of contemporary Hong Kong, old Chinese, and new computer technology.

*CangJiescape-NdDhFm* (fig.80 and fig.81) is the realization of the above ideas. Contemporary Hong Kong people use the Cangjie inputting method to communicate on computer and I-phone; old Chinese cherish the brush and ink tradition; and new Computer technology encourages a breakthrough in art form. The six hand painted images are the Cangjie keys: 一 (one), 火 (fire), 竹 (bamboo), 木 (wood), 木 (wood), and 弓 (bow), which form readable but literally meaningless Chinese words, ironically showing that the Cangjie inputting system is an unreasonable radical pattern that even Chinese people cannot read. The other images are generated and printed by printer. The making and printing of gray tone ink images is a return to old Chinese but with new technology, which aims to directly show the true Hong Kong phenomena of the times.

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(fig.80) Margaret Yeung, *CangJiescape-NdDhFm* (detail),
ink and colour on rice paper, laser print, 2009, 121 x 121 cm

(fig.81) Margaret Yeung, *CangJiescape-NdDhFm*,
ink and colour on rice paper, laser print, 2009, 121 x 121 cm
Post-colonialism has given rise to considerable discussion all over the world in recent years, and many artists have used this as a basis from which to make art. Fig. 82 is an artwork by the Taiwan artist Yuan Chintaa that inspired me. The “Taiwan” shaped fish covered with different national flags, is swimming in the high seas, lonely, helplessly, and anxiously. This artwork deeply touched me for its true description of the current situation of Post-colonialism in Taiwan.

(fig. 82) Yuan Chintaa, *Taiwanese Fish III*, ink and colour on paper, 2002, 120 x 140 cm
image courtesy of Yuan Chintaa
In my Chinese painting, I aim to express how Hong Kong is being positioned between contrasts of values: China and the West, traditional and modern.

**NUscape** (fig.83), is an unspoken dialogue about "Hong Kong girls". There are nine Cangjie keys of 女 (female) in my painting, with nine different values. Some in colour, some in ink; some are bright, some are socially withdrawn; some on A4 paper, some on Jiugongge and Yukou paper; some painted by hand, some by the cold computer. That is a brief description of an elusive Hong Kong woman.

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93 港女 is a unique term describing girls in present day Hong Kong. Due to the rise of female status in recent years, Hong Kong girls are growing smart and strong in character.
The hybrid state frees me from the post-colonial status, and allows me to boldly produce my hybrid artwork. In addition, spiritual, social and political issues are timeless concepts that I aim to express in my works.
4.3 Hybrid Cangjie painting: Maximalism

All of my Chinese paintings have been worked out through using the same steps and repeated processes over a long time period. It is a process that records my observations on computerized Hong Kong Chinese culture, and my thoughts on the transforming process of Chinese painting.

The following two artists have a conceptually similar approach to their work. Appearance of Crosses 1990-1 (fig.84), is an artwork by Ding Yi (生 1962), a contemporary Chinese artist, who has continued creating his “Appearance of Crosses” series for twenty two years. The "cross" icon in his painting is of no meaning. The repetitive and infinite painted crosses demonstrate a new way to express the feeling of peace and calm confronting the chaos of the time.

(fig.84) Ding Yi, Appearance of Crosses 1990-1, acrylic on canvas, 1990, unknown size

Lee Chunyi, is another artist who paints by means of repetition. Thousands of cork stampings show Lee's process of thinking, expressing his concern for the political situation of China by visualizing only the blurred landscapes in correspondence to the internal affairs of China. His work shown in *Left or Right* (fig.85) is a figurative image, but the way it has been constructed is mechanical and indifferent.

(fig.85) Lee Chunyi, *Left or Right*, ink on paper, 1989, 132 x 132cm
image courtesy of Lee Chunyi
My process involves painting and formatting art images; re-painting and re-formating art images; re-painting on formatted images and re-formatting on re-painted images. It is an overlapping integration of direct painting and indirect painting that I embrace, in order to illustrate how computer technologies are controlling, standardizing, and formularizing the lives of Hong Kong people.

The work *Liscape III* (fig.86) has been totally generated by computer. The five original hand painted *Cangjie* characters have been scanned, printed, and rearranged as a "landscape". The process is mechanical without any emotion. Finally, the painting is fully occupied by *Cangjie* characters, they look unreadable; however, two Chinese words “history of our country” 岳史 are visualized, directly expressing my love of the country.
In fact, the "meaninglessness" and "meaningfulness" of my painting are mutually inclusive. The meanings of *Cangjie* characters are superficially empty, but the meaning of my painting philosophy is substantial, which aims to demonstrate a behavioral modification of traditional Chinese painting; and the
meanings of computer generated ink images are simple, but my Chinese painting philosophy is deep.

My artwork aims to demonstrate the phenomenon of over-worshipping the computer technologies and describes the true picture of cold communication in the Cangjie way.

On the other hand, although my artwork is constructed through the use of modern technologies, it provides a way to innovate traditional Chinese painting. For instance, fig.87 is a combination of computer generated Cangjie characters illustrating the scenery of waterfall. It is a synthesis of characters and visions, recalling the poetic mood of old Chinese landscape painting.
Repeated images and processes can be found in the large-scale artwork shown in fig.88, which consists of 136 images. This is an artwork with systematic repetition of forms and images; the main motif is again the Cangjie character.

I combine the cultural practices and traditions with the act of repetition.
The *Cangjie* characters form the Chinese word 非 (Not) which should be typed in *Cangjie* format as 中一卜卜卜卜. The whole painting is composed of 中一卜卜卜卜, to reaffirm the meaning of "Not", expressing the fact that Chinese painting techniques and Chinese characters in my artwork are influenced by computer technology, and that they are "not" really reflective of the Chinese tradition.

(fig.88) Margaret Yeung, *Landscape or Not*,
laser print on A4 paper, 2008, 72 x 626 cm

Gao Minglu 高名潞 (born 1949), a critic of contemporary Chinese art pointed out, "Chinese 'Maximalist' art is not a personal expression, and neither an 'abstract' representation of the exterior world, but the expression of the
artist’s artistic philosophy, and life philosophy.”\(^{94}\) In addition, he stated, “Chinese Maximalism is an art concept that emphasizing the process, extreme repetition, and quantity.”\(^{95}\)

I agree with Gao Minglu that art can be a process for expressing the philosophy of the artist; I make my hybrid Cangjie paintings to express my thought on art and my approach to art.

In fig.89 to fig.92, I have carried out another experiment with no figurative elements (including Cangjie characters). It involves computer re-generated Cangjie images, with more expressive and abstract texture strokes, recalling the Google map images we see regularly.

(fig.89) Margaret Yeung, Googlescape I, II (detail), digital print on digital rice paper, 2012, 140 x 54 cm each

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In making my artworks, I scan, format and print out art images again and again. This is an action that I find both meaningful and straightforward, to show the process of making artwork with the scanner, computer and printer. It is subconsciously matched with the philosophy of Chinese Maximalism.
4.4 The In-between-ness

In the west, apart from Land Art, Installation, Conceptual Art etc., computer art is also an art form in the computer age.

For instance, Roman Verostko (born 1929) has developed soft-ware that makes the plotter paint with a brush automatically (fig.93).\(^{96}\)

![Image removed due to copyright restrictions](http://digitalartmuseum.org/verostko/hildegard_c.htm)

(fig.93) Roman Verostko, Visions of Hildegard C, pen plotter drawing on rag paper, 2000, 73.6 x 58 cm

And Jared Tarbell (born 1973), uses processing to depict landscape, writing mathematical codes to create images on the screen, so that the tree

\(^{96}\) An algorithmic artist who developed his own software, it controls a plotter to hold a Chinese brush and producing pen and ink paintings.
images (fig.94) are generated with a complex structure, composed of a limb that attaches copies of itself to itself. ⁹⁷

When looking at the development of Chinese painting in the computer age, I find that a revival and preserving of Chinese painting is not a contradiction. A means of finding out the "in-between-ness" is my approach.

Chinese painting has been considered to be painted in the traditional way; however, many ancient painters had some recorded innovative concept.

For instance, Wang Qia 王洽 (323-358) of the Tang Dynasty uses the

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⁹⁷ A computer artist who writes computer programmes to generate the digital images and distributes the source code to others for sharing.
splashed-ink method to paint landscape. Xu Wei 徐渭 (1521-1593) of the Ming Dynasty painted the *Grapes in Ink* (fig.95) totally freehand; the skill was referred to as "Da Xieyi" 大寫意.

Recently, digital art is growing rapidly in China as can be seen in the work of Yang Yongliang. His digital landscape is composed from multiple images of photographed modern buildings; refining the taste of old Chinese landscape painting (fig.96).

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98 Wang Qia was a painter in the Tang Dynasty who originated the splashed-ink method in Chinese Art history. Splashed-ink method is a painting method where ink will be freely splashed on paper, and then the painter will paint on the ink mark that has been formed naturally. See Wen Zhaotong (trans.) Zhu Jingxuan, *Famous Paintings of the Tang Period* 《唐朝名畫錄》 (Chengdu: Sichuan Art Press, 1985), pp. 35.

99 *Da Xieyi* is a Chinese expressive painting technique which emphasizes a few rapid, rhythmic, and freehand strokes.
In fact, the global computer culture is now deeply affecting the habits and thoughts and behavior of Hong Kong people.

Instead of depicting how technology is changing Hong Kong culture, I
approach the issue in a more philosophical manner. I express my perception through the simple integration of Chinese painting concepts with computer-generated images (as discussed in Chapter 2).

In fig.97, the painting is composed with Cangjie images in a manner similar to the Campbell's soup that Andy Warhol (1928-1987) referenced from his everyday life. Also, images in fig.98 and 99 are generated from fig.97 by computer.
(fig.97) Margaret Yeung, *Landscape I,*
ink and colour on rice paper, 2007, 121 x 18 cm
My "changing landscape" symbolizes the local culture of Hong Kong and is a "mixed up" and "neutralized" product of traditional Chinese and computer.
technologies. It is my approach to tell how traditional Chinese cultures are being transformed in the computer age, and the "in-between-ness" discovered for my landscape painting.
4.5 Conclusion

This studio-based project aimed to find new approaches by which to activate Chinese painting, in order to fill the empty space of Chinese art history, which is the space of integration with a western approach to art.

An “in-between” approach and hybrid style of Chinese painting has been developed in my research.

I have explored the use of computer to create rhythmic ink images, compose ink effects and forms and have investigated new pathways through the use of computer scanning, formatting, and printing out of images. I have turned computerized Chinese Cangjie characters into Chinese landscape, the "changing landscape", reviving and innovating Chinese painting in the computer age.

Finally, I have produced a new series of Chinese paintings with computer generated images and texts.

4.5.1 Aesthetic results

From the traditional aesthetic point of view, Chinese painting should have a wide range of ink tonal changes, and delicate brush strokes.

In my digital Chinese paintings, I have reinterpreted the two traditional aesthetic principles by means of using computer software and printer. The
beauty of tonalities of ink and brush strokes generated by the computer is well elaborated.

The taste of old ink is being revived with a new energy and the style of brush stroke is being refined with computer free hand brush effect. It is a fine balance of hand painted ink and computer generated ink images, and is full of poetic rhythm and the beauty of Chinese-ness. In addition, the beauty of copying and duplication of ink images addresses the importance of the combination of painting with calligraphy, and is the unique visual image in my personalized Chinese painting.

4.5.2 Intricacy and simplicity

It is my view that Hong Kong Chinese painting of 21st century should be released from the traditional literati painting, to humanism, paying attention to human life and illustrating the cultural uniqueness of contemporary Hong Kong.

My Chinese painting is a complex reflection on the relation between material and immaterial; past and present, and between tradition and computer technology.

However, in the form of digital monumental landscape, my painting is composed of Jiugongge grids and Cangjie characters only, imitating the "learning to write" process of the old Chinese people, and producing excessive repetition of simple Cangjie characters.
In this simple way, the project has aimed to illustrate the concept of modern Chinese painting and philosophy of life, and to point out the phenomenon of the transformation of Chinese cultures by computer technologies in Hong Kong.

4.5.3 Hybridism and harmony

My painting is a blending of the "old" and "new". The use of space and form, the adoption of colours and textures, the abstracted compositions and the concept of Chinese calligraphy etc., have all been blended in my process of "hybridity".

In creating my artworks, I scan, format and print out an art image again and again, demonstrating the repetitious and fragmentary nature of the computer world, and illustrating the mechanical production of the current time. In order to have a harmonious balance, I deconstruct and recombine the images, scatter them in an orderly way on the painting, elaborating the "in-between-ness" condition. In addition, I develop a concept emphasizing the experience of recomposing, as I agree with the art critic Gao Minglu that, "the spiritual experience of the artist in the process of creation as a self-contemplation outside and beyond the artwork itself." ¹⁰⁰

Through this process I aim for a breakthrough in terms of style and my

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¹⁰⁰ Gao stresses that "meaning is not reflected directly in a work because they believe that what is in the artist's mind at the moment of creation may not necessarily appear in his work." See Gao Minglu, 'Monologue of “Things”: Chinese Conceptual Art in the 1990s' in Gao Minglu, Qiang : Zhongguo dang dai yi shu de li shi yu bian jie 《墻: 中國當代藝術的歷史與邊界》 (Beijing: China Renmin University Press, 2006), p. 152.
development of hybrid Chinese painting. The theory of "Cutting Up an Ox by a Butcher" by Zhuangzi inspired me, a Hong Kong modern Chinese painter, to find out the "in-between-ness".

It is my hope that the "in-between" approach I have developed, successfully expresses my painting philosophy.
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World Wide Web Search


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Glossary

(Includes Chinese terms mentioned in the exegesis and footnotes, and names and titles in the exegesis that are not given in the bibliography.)

a painting should be poetic, and poetry should be painterly 詩中有畫，畫中有詩
ax-cut stroke 斧劈皴，
bamboo 竹
bi 筆
big 大，
bow 弓
brush and ink 筆墨
brush and ink is nothing 筆墨等於零
Cai Yuanpei 蔡元培
Cangjie 倉頡
center 中
Changsha - to the Tune of Spring Beaming in Gardens”《沁園春·長沙》
Chang Wang 張忘
Chang Yung-tsun 張永村
China 中國
Communist party 共產黨
Cui Hu 崔護，
Cui Zhuang-Wei 崔壯維
cunfa皴法.
Cutting Up an Ox by a Butcher《庖丁解牛》
Da Xieyi 大寫意
Ding Yi 丁乙
Dunhuang Buddha 敦煌佛像
East 東
Experimental Ink Painting 實驗水墨
Famous Paintings through History《歷
Lu Shou Kun 呂壽琨
Ma Yuan 馬遠
Mao Zedong 毛澤東
May Fourth Movement 五四運動
Mo 墨
Monumental landscape 巨碑山水
Mouth 嘴
Liu Kuosung 劉國松
Lu Shou Kun 呂壽琨
New Culture Movement 新文化運動
New Ink Painting Movement 新水墨運動
Ni Zan 倪瓚
NianNuJiao-Meditating on the Past in Chibi 《念奴嬌·赤壁懷古》
Not 非
One 一
Ox fur stroke 牛毛皴
Painting Bamboo 《畫竹》
Paper on decayed wall 張素敗牆
Paper tiger 紙老虎
Poetry, calligraphy, painting, and seal carving 詩書畫印
Qiangu Xiao Yao 《千古消遙》
Rain dot stroke 雨點皴
Revolutionize the central brush 革中鋒的命
Revolutionize the writing brush 革筆的命
Shadow mural 影壁
Shen Zhou 沈周
Shuimo 水墨
Song Di 宋迪
Spear 戈
Steeped ink 漬墨
Su Shi 蘇軾
Tianren He Yi 天人合一
Ti hua ci yu ci yi hu 題畫詞與詞意畫
tizi 题字
Travelers Amongst Streams and Mountains 《谿山行旅圖》
Wall cracking traces 塚壁路
Wang Qia 王洽
Wang Tiantie 王天德
Wang Wei 王維
Water 水
Water rubbing 水拓
Wild cursive 狂草
Wood 木
Wong Chung Yu 黃琮瑜
Wu Guanzhong 吳冠中
Wucius Wong 王無邪
Xia Gui 夏圭
Xieyi 寫意
Xu Beihong 徐悲鴻
Xu Bing 徐冰
Xu Wei 徐渭
Yang 陽
Yangmingshan 陽明山
Yang Yongliang 楊泳梁
Yin 陰
Yuan Chintaa 袁金塔
Yukou pape 玉扣紙
Zao Lin Za Zu 《棗林雜俎》
Zen art 禪畫
Zhang Daqian 張大千
Zhang Ding 張仃
Zhang Yanyuan 張彥遠
Zhao Wuji 趙無極
Zhu Dequn 朱德群
Zhuang Shuo 篆書
 Zhuangzi 莊子
Zhou Yongxi 鄒永喜
Zhuangzi 莊子
Zhou Yongxi 鄒永喜
Biography

1962  Born in Hong Kong
1885  Bachelor of Arts from the Chinese University of Hong Kong
2003  Master of Fine Art from the RMIT University of Australia

Solo Exhibition

1990  *Chinese Ink Painting Solo Exhibition of Yeung Kwok Fan*, Capital Art Centre, Taichung, Taiwan.
2013  *The Changing Landscape*, Elephant House, Fotan, Hong Kong.

Selected Group Exhibition

1986  *The 5th Exhibition of International Art of Suiboku*, Tokyo Metropolitan Art Museum, Tokyo, Japan.
1987  *Exhibition of Modern Chinese Ink Painting*, Cat Street Galleries, Hong Kong.
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<td><em>The 4th Exhibition of Federation of Asian Art Association</em>, Teagu Culture and Art Centre, Teagu, South Korea.</td>
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<td><em>Modern Art of East Asian Countries</em>, Shanghai Art Museum, Shanghai, China.</td>
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<td><em>Chinese Modern “Mo Cai” Painting Exhibition</em>, National Taiwan Arts Education Institute, Taipei, Taiwan.</td>
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<td><em>Reformation and Innovation - Hong Kong Modern Chinese Ink Paintings</em>, Her Xiangning Art Gallery, Shenzhen, China.</td>
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<td>2000</td>
<td><em>The New Century of Chinese Ink Painting: The Exhibition and Symposium on Chinese Ink Painting from Hong Kong and Taiwan</em>, Exhibition Gallery, Hong</td>
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2001  
**Review and Foresight – Joint Exhibition of Hong Kong Modern Chinese Ink Painting**, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan.

2001  
**The Way of Shuimo: The Exhibition on Hong Kong Modern Chinese Ink Painting Association Silver Jubilee Anniversary**, Hong Kong Cultural Centre, Hong Kong.

2002  
**New Page Joint Exhibition**, Dorset House, Hong Kong.

2002  
**Beauty of the Ink**, Shanghai Chinese Painting Institute, Shanghai, China.

2002  
**Language of Ink: Exhibition of Hong Kong Modern Chinese Ink Painting**, Art Gallery, Department of Creative Arts, Hong Kong Institute of Education, Hong Kong.

2003  
**Spring in Sichuan, Summer in Shangdong: Hong Kong Modern Chinese Ink Painting Joint Exhibition**, Chengdu Modern Art Museum and Qingdao Art Museum, China.

2004  
**Exhibition of Hong Kong Modern Chinese Ink Painting Association**, Hong Kong Chingying Institute of Visual Arts, Hong Kong.

2005  
**Native Art - Hong Kong Modern Ink Painting Exhibition**, Tin Shui Wai, Siu Sai Wan, Tai Wo Hau, Tsz Wan Shan, Hong Kong.

2005  
**Hong Kong and Shanghai Art Exchange Exhibition**, City Hall, Hong Kong.

2005  
**Shuimo: Liu Kuo-sung and His School**, Step Gallery, Arizona State University, Tempe, AZ, USA.
2006 *Contemporary Hong Kong Ink Painting Exhibition 2006*, Hong Kong Central Library, Hong Kong.

2006 *To Reform and Open – Contemporary Chinese Ink Painting Exhibition*, Lecture Theatre Gallery of Shaw College, The Chinese University of Hong Kong, Hong Kong.

2006 *Evelyna Liang and Margaret Yeung – an Art Installation*, Arts Centre, Hong Kong.


2007 *The New Face of Ink Paintings – Modern Ink Painting Group Exhibition and Symposium*, Central Plaza & Olympian City, Hong Kong.

2007 *Ink non Ink - Ink Contemporary*, Artist Commune, Cattle Deport Artist Village, Hong Kong.

2008 *Annual Exhibition of Hong Kong Modern Chinese Ink Painting Association ’08*, JCCAC Art Galleries, Shek Kip Mei, Hong Kong.

2008 *Art @ Factory*, JCCAC Art Galleries, Shek Kip Mei, Hong Kong.

2008 *The 2nd Taipei International Modern Ink Painting Biennial 2008*, National Dr. Sun Yat-sen Memorial Hall, Taipei; and Tao Yuan, Changhua, Tainan of Taiwan.

2009 *Hong Kong • Water • Ink • Colour – Exhibition of Chinese Paintings 2009*, Hong Kong Central Library, Hong Kong.

2009 *Voyage of Discovery: Shek Kip Mei to Tsim Sha Tsui*, Cultural Centre, Hong Kong.
2009  
The 2nd Taipei International Modern Ink Painting Biennial '08, Tao Yuan Cultural Affairs Department, Tao Yuan, Taiwan.

2009  
Transience, Artist Commune, Cattle Depot Artist Village, Hong Kong.

2009  
Ink Novel – Invitational Exhibition on Hong Kong Modern Chinese Ink Painting, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan.

2009  
Shore – International Literary and Visual Art Exhibition, Central Plaza & Olympian City, Hong Kong.

2009  
Invitational Exhibition for Hong Kong Young Artists, Wan Fung Art Gallery, Hong Kong.

2010  
Modern Chinese Ink Painting Invitational Exhibition of Cross-Strait Cities, Shanghai, Hong Kong, Macau, Taipei.

2010  
China Touch - Hong Kong • Water • Ink • Colour, Beijing World Art Museum, The China Millennium Monument, Beijing.

2010  
Brilliant Ink Painting, Tsuen Wan Town Hall, Hong Kong.

2011  
2011 International Tsai-Mo Fan Art Exhibition, Taichung City Dadun Cultural Centre, Taichung, Taiwan.

2011  
Yes, the Door is Opened - Contemporary Visual Arts Exhibition, JCCAC Galleries, Shek Kip Mei, Hong Kong.

2012  
2012 International Ink Painting Exhibition and Symposium, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan.

2013  
Joint Exhibition of the Fine Arts Department from
National Taipei University of Education and Chinese University of Hong Kong, National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan.

2013

Annual Exhibition of Hong Kong Modern Chinese Ink Painting Society ’13, JCCAC Art Galleries, Shek Kip Mei, Hong Kong.

2013

Tension of White Lines, Taitung Art Museum, Taitung, Taiwan.

2013

Hong Kong, Shanghai, Shared Value – An Exhibition of Chinese Modern Ink Paintings ’13, Exhibition Gallery of City Hall, Hong Kong.
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Plate 1, Margaret Yeung, *The Duodecimal Cycle (I)*, ink and acrylic on *Yukou* paper, inkjet print, 2005, 111.5 x 55.5cm
Plate 2, Margaret Yeung, *Nian Nu Jiao* (the first phrase),
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Plate 3, Margaret Yeung, *Chinese or Not (I), (II), (III)*,
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Plate 5, Margaret Yeung, *Writing my names-Le Le & Ying Ying*, ink on Jiugongga paper, 2007, 170 x 19.5cm
Plate 6, Margaret Yeung, *CangJiescape I*, laser print on A4 paper, 2007, 88 x 75cm
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Plate 8, Margaret Yeung, *CangJiescape III*, laser print on rice paper, 2007, 88 x 75cm
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Plate 13, Margaret Yeung, *Gurgling of Water III*, laser print on rice paper, 2008, 72 x 64cm
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Plate 19, Margaret Yeung, *Tao (III)*, ink and colour on *Jiugonge* paper, laser print, 2009, 122 x 61cm
Plate 20, Margaret Yeung, *West Shore*,
ink and colour on *Jiugongge* paper, laser print, 2009, 78 x 60cm
Plate 21, Margaret Yeung, *East Shore*,
ink and colour on paper, laser print, 2009, 78 x 60cm
Plate 22, Margaret Yeung, *CangJiescape–NdDhFm*, ink and colour on rice paper, laser print, 2009, 121 x 121cm
Plate 23, Margaret Yeung, *Visualized Poetry of Cui Hu* 崔護: 人面不知何處去，
ink on paper, laser print, white chiffon, 2009, 148 x 25cm x 14

Plate 24, Margaret Yeung, *Visualized Poetry of Cui Hu* 崔護: 人面桃花相映紅,
ink & colour on paper, laser print, black & white chiffon, 2009, 148 x 25cm x 14
Plate 25, Margaret Yeung, RENscape-U&D, L&R, laser print on acid free paper, 2010, 70 x 60cm x 4
Plate 26, Margaret Yeung, *RENren*,
laser print on acid free paper, 2010, 70 x 60cm x 2
Plate 27, Margaret Yeung, *Nuscape*,
ink and colour on paper, laser print, chiffon silk, 2010, 90 x 90cm
Plate 28, Margaret Yeung, *Miscape*,
ink and colour on paper, laser print, chiffon silk, 2010, 106 x 90cm
Plate 29, Margaret Yeung, *China In Blue (1)*,
Ink Installation-ink & colour on paper, laser print, chiffon silk, 2010, 140 x 90cm
Plate 30, Margaret Yeung, *ITscape I*, 3D Chinese Painting, digital print on digital rice paper, 2011, 400 x 50 x 8cm
Plate 31, Margaret Yeung, *ITscape II*,
3D Chinese Painting, digital print on digital rice paper, 2011, 50 x 200cm x 2
Plate 32, Margaret Yeung, *Googlescape I, II, III*,
digital print on digital rice paper, 2012, 140 x 54cm each
Plate 33, Margaret Yeung, *Changingscape*,
digital print on digital rice paper, 2012, 120 x 68cm x 3
Plate 34, Margaret Yeung, *Zoomscape I*,
digital print on digital rice paper, 2012, 38 x 38cm x 2
Plate 35, Margaret Yeung, *Zoomscape II*,
digital print on digital rice paper, 2012, 38 x 38cm x 2