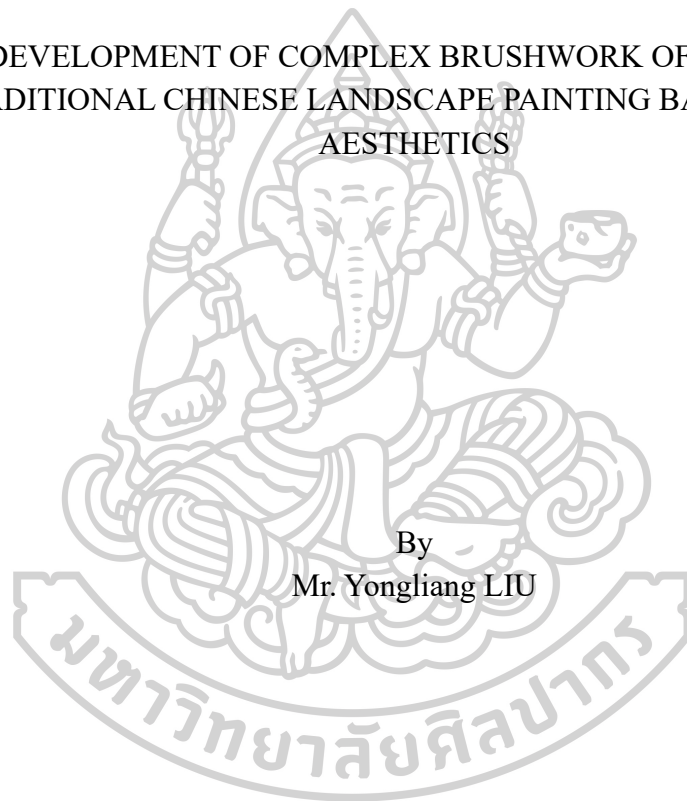




THE DEVELOPMENT OF COMPLEX BRUSHWORK OF OLD TREES IN
TRADITIONAL CHINESE LANDSCAPE PAINTING BASED ON TAO
AESTHETICS



By
Mr. Yongliang LIU

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Design Arts (International Program)

Silpakorn University

Academic Year 2024

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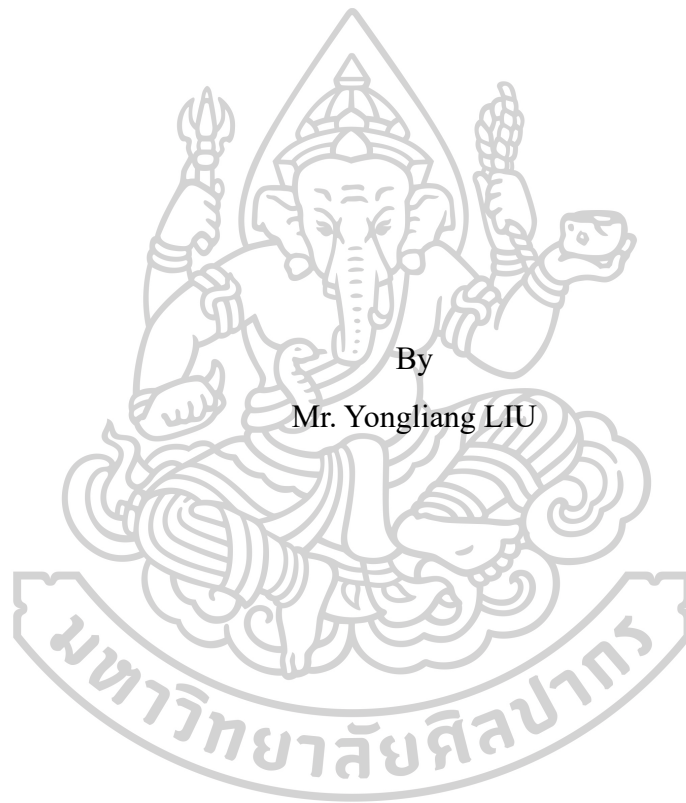


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The research centers around the theme of trees in Thailand and also involves contents such as Thai buildings, temples, Buddha statues, etc. Complex lines are used to express the life spirit in trees. At first, painters use simple lines to outline the contours of trees to reflect the natural state, following the Taoist thought of conforming to nature and forming an image aesthetics. The complex brushwork of trees also shows the ethereal aesthetics of Zen, the artistic conception aesthetics of the fusion of poetry and painting, and the incomplete beauty of wabi-sabi aesthetics.

In the research of complex brushwork, first of all, explore Chinese ink and brush language. In the expression of ink and brush techniques in Chinese landscape painting, such as outlining, texturing, rubbing, dotting, and dyeing. Secondly, in the creation of complex brushwork, through different brush forces, speeds and line changes, depict the shape, texture and texture of trees. The stable use of the center brush shows its straightness and uprightness, which is in line with the qualities of integrity advocated by Taoism. The side brush and the reverse brush reflect the lushness and agility of trees and show the vitality of nature. Thirdly, pay attention to the research of ink techniques, such as drying, dyeing, breaking, splashing, and accumulating. Painters use the changes of thick, light, dry, wet, and burnt ink to express Taoist aesthetic thoughts. Thick ink is used to express the thickness and depth of trees. Light ink sets off its distant artistic conception. Burnt ink depicts the vicissitudes of the trunk of old trees. Following the theoretical basis of Hsieh Ho's "Six Principles", conduct practical creative research on complex writing techniques and seek the rules of beauty. Through the changes of ink to express trees in different

environments and seasons and create different atmospheres, which is in line with Taoism's understanding of the cycle of life and the changes of years.

In short, based on Taoist philosophy - the thought of inaction and yin-yang of Taoism makes art creation follow the laws of nature without deliberate carving. Thoroughly study the principles of nature in Taoism, governing by inaction, dialectical analysis of yin and yang, achieving emptiness and maintaining tranquility, and the idea of unity between things and oneself. From the complexity of the brushwork of trees, the beauty of emptiness and tranquility, the beauty of nature returning to simplicity, and the passage of time and the natural state of life can be seen from the aging, vigorous, and dilapidated trees. In creation, try to inject profound philosophical connotations into art creation as much as possible to make works more attractive and spiritual value. Through research, discover the interactive relationship among ink and brush techniques, subject, and artistic content. Through the research on the complex brushwork of trees, further explore the aesthetic value and cultural significance contained behind it. Through artistic creation and practical exploration, form personal aesthetic style and express one's own aesthetic thoughts.

ACKNOWLEDGEMENTS

During the research process of my graduation project (thesis), I received guidance and encouragement from many teachers and classmates. I am very grateful for their contributions to me. Studying at the doctoral stage of Silpakorn University in Thailand has further improved my art creation and theoretical thinking. During the process of choosing my topic, I received suggestions from teachers such as Professor Veerawat Sirvesmas and Professor Eakachat Joneurairatana, and obtained guidance on creative concepts. Professor Veerawat Sirvesmas reminded me that I should innovate in creative themes. So I turned from grand narrative to personalized life narrative, focusing on creating with familiar themes and ink language of my own. Finally, I decided to base my landscape painting creation on Thailand. I arranged a sketching plan in Thailand and conducted sketching investigations in various parts of Thailand, creating a large number of works of Thai landscapes. Professor Eakachat Joneurairatana's views always touch me. In his opinion, art should be created and aesthetics should be reinterpreted as the times change.

Later, my tutor, Professor Sone Simatrang, gave me careful guidance in art creation and thesis writing. At first, he actively guided my creation in terms of creative content. Turning from landscape painting to Thai landscape painting, focusing on the expression of life spirit in trees and landscapes. In terms of creative form, from figurative to abstract; focusing on the combination of poetry and painting, from concrete to imagery, and pursuing the expression of the free spirit of self-feeling and self-aesthetics. During the learning process, Professor Sone Simatrang provided me with foreign language materials related to the study of Chinese landscape painting and introduced me to the thoughts of Chinese Taoist thought, Zen aesthetics and Japanese wabi-sabi aesthetics. This has prepared me for my technical creation and thesis writing.

In the process of choosing a thesis topic, I shifted from Thai landscape creation to the research on the expression of complex brushwork of trees, and paid attention to the research on the relationship between aesthetic thought and artistic creation, and discovered Taoist aesthetics and the laws of Tao through the research on complex brushwork.

In terms of creative practice, I turned from the creation of traditional Chinese landscape paintings to the creation of Thai landscapes. First, I started sketching Bangkok scenery, arranging Thai landscape elements in traditional Chinese painting scenes. I focused on classifying and studying the buildings, trees, and landscapes in Thai scenery. Later, I went to Phuket, where I saw landscapes and green plants. In addition to describing the seascape, I began to pay attention to the creation of green plants. After returning from Phuket, I went to Ayutthaya, Lamphun, Chiang Mai, Sangkhla Buri, Thong Pha Phum, Sai Yok, Gangana Province, BanPong, Nakhon Pathom, Wiset Chai Chan, Rayong, Ko Samet and other places to sketch. I began to pay attention to banana trees, ancient city walls, ancient Buddha statues and vigorous trees, and at the same time to pay attention to dense and deep woods and bushes, where there are dead branches and fallen leaves. From these imperfections, I feel the flow of time and the flow of life. I feel the beauty of life in this natural change. In terms of thesis publication, I received help from my classmate Cheery. We exchanged many times and revised the topic selection and language expression format of the thesis, and finally published three papers.

During the three-year doctoral study, I gradually formed my own language system. In creation, I shifted from focusing on formal innovation to the expression of aesthetic spirit. Art is like a journey and a process of expressing life. Time is always too short. Next, I will continue to explore new languages for Chinese landscape painting creation and find a new world in the ocean of art. Thank you to the teachers and friends who have always supported and helped me!

December 2025.04

Yongliang LIU



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CHAPTER 1

INTRODUCTION AND BACKGROUND

1.1 Significance of Research

Firstly, Taoist aesthetics, as an important source of the Chinese esthetic system, permeates the development process of painting. By analyzing its manifestation in the brushwork of trees in landscape paintings, we can trace the hidden esthetic laws in all aspects of Chinese painting, from composition to paint application, from brushwork to the creation of artistic conception. The concept of "interaction between the virtual and the real" emphasized by Taoism can be reflected in the brushwork using color shading and the density of lines, creating the sense of space and rhythm of the painting. This study helps to clearly elaborate the esthetic pursuit of Chinese painting, from the pursuit of natural beauty to the beauty of artistic conception, as well as the esthetic spirit of harmony between man and nature and conformity with the laws of nature behind it.

Secondly, on the practical level of painting techniques, the training and exploration of the brush and ink techniques of landscape painting, especially the brushwork of trees. Lines are the soul of painting. Different lines can shape different forms and spirits of trees. Through a variety of exercises, painters can master the characteristics of lines, such as the rigor of the middle brush and the elegance of the side brush, to accurately express the characteristics of different trees. At the same time, through the expression of the spirit of the trees, cultural connotations are introduced into the work, so that the audience can feel the vitality and cultural implications of the trees when viewing the paintings.

Thirdly, it has an undeniable value for artistic innovation. Choosing Thai landscapes as a creative theme is a bold breakthrough and introduces new elements into landscape painting. Combining Chinese painting theory and techniques with Western painting theory and techniques expands the artistic vision even further. The light,

shadow and perspective techniques of Western painting collide and merge with the charm of traditional Chinese brush and ink, which can create a whole new visual effect and artistic style. Through innovative practices, we promote cultural exchange and dissemination.

1.2 Statement of Research

"The Development of Brush and Ink in the Complex Forms of Trees Based on Tao aesthetics" aims to explore the relationship between artists, artworks and the objective world, and then explore people's esthetic journey in observing and understanding the world. This project chooses plants (trees) in landscape paintings as the research object. Through the study of local content, it is more conducive to explore the relationship between oneself, the works, and the world. At present, the innovation of brush and ink form of Chinese landscape paintings mainly adopts the composition methods of Western painting, and pays attention to formal innovation. As for theoretical research, it has shifted from the study of classical art to the study of the development of modern and contemporary painting.

In examining this topic, the focus is on the technical expression and esthetic expression of brush and ink in Chinese painting in depicting the complex forms of trees. Taoist aesthetics assumes that the natural state of existence springs from the "Tao" and that all existence must follow the laws of the Tao. As part of nature, the process of growth, reproduction and aging of trees is just like the process of the Tao. In painting, painters can perceive the power of Tao and the laws of nature through the depiction of trees. The complex forms of trees, such as intertwined branches and lush leaves, provide painters with a rich expressive material with which to convey the natural beauty advocated by Taoist aesthetics with brush and ink. The exploration of complex brushwork includes:

(1) Exploring the expression of lines. When painters depict the complex forms of trees, they use different lines to express the branches, textures, and outlines of the trees. Lines can be both solid and soft, which can not only express the toughness and strength of trees, but also convey the softness and mobility of trees. For example, use thick and bold lines to depict the trunk to show its firm texture; use delicate and soft

lines to depict the leaves to show their light posture. Under the influence of Taoist aesthetics, the use of lines pays more attention to natural smoothness and avoids deliberate carving to reflect the concept of Tao's action-free guidance.

(2) Exploring the change of ink color. Ink color plays a crucial role in tree painting. By changing the shadow, dryness, wetness, and emptiness of the ink, light and shadow, layers and the three-dimensional sense of the trees can be expressed. According to the concept of Taoist aesthetics, the change of ink color strives more for natural harmony, does not pursue overly bright colors, but uses the black, white, and gray of ink to express the simple beauty of trees. At the same time, the change of ink color can also convey the painter's perception of nature and understanding of the Tao.

(3) Innovation of compositional form. When depicting the complex forms of trees, pay attention to the abstract and pictorial expression. In the composition, trees can be integrated into the surrounding natural environment to create a harmonious atmosphere. If you place trees between mountains and bodies of water, they will become part of the landscape painting and reflect the harmonious unity of man and nature advocated by Taoist aesthetics.

1.3 Hypothesis of the Research

In terms of artistic creation, it is hypothesized that the use of brush and ink techniques under the guidance of specific Taoist esthetic concepts (such as natural and smooth lines, elegant and harmonious ink colors) can more accurately express the natural vitality and philosophical meaning contained in the trees in landscape paintings, and that this expressive effect is better than traditional techniques that are not deeply influenced by Taoist thought. On the esthetic level, it is hypothesized that under the influence of Taoist aesthetics, the complex forms of trees in Chinese landscape paintings (such as unique compositions, combinations of brush and ink colors with rich changes) can elevate the overall esthetic level of the works, from simple formal beauty to spiritual beauty containing philosophical thoughts, and this elevation can be perceived by most viewers with certain esthetic qualities. With theory guiding practice, by using Taoist concepts to guide creative practice, various forms of works can be displayed. Similarly, the expression of Chinese brushwork can realize the expression of

Taoist esthetic thought by using practice to prove the establishment of the hypothesis.

1.4 Objectives of the Research

1.4.1 Research on the theoretical literature of Chinese landscape painting.

The systematic classification of Chinese painting and the theory of brush and ink technique is an important starting point for research. As far as research with brush and ink is concerned, pictorial aesthetics emerged in the Wei and Jin dynasties. Zong Bing of the Southern Song Dynasty mentioned that "the sages reflect things with the Tao", "the sages follow the Tao with the spirit" and "the landscapes please the Tao with their forms". Brush and ink express people's spiritual realm, but they strongly advocate promotion, perception and communication, representing forms by following forms, representing colors by following colors, purifying the mind to enjoy images, and pleasing the Tao with forms. (Faber Birren,1965)

Wang Wei of the Southern Song Dynasty wrote in his "Secrets of Painting": "Alas, it is not only about moving the fingers and palms, but also about the descent of the divine spirit. This is the feeling of painting." So you can see that the brush and ink of painting express the feeling of all things, in which the painter mixes the subjective and the objective. (Faber Birren,1965)

Hsieh Ho of the Qi Dynasty in the Southern Dynasties mentioned "six principles" in his "Classification of Paintings": "First, vivid charm. Second, brushwork to depict bone structure; third, adaptation to objects to depict forms; fourth, application of colors according to categories; fifth, arrangement of positions; sixth, copying and transferring models." Hsieh Ho systematically laid out the esthetic standards of painting based on the summaries of his predecessors. Among other things, "the brushwork to depict the bone structure" combines the structure of the expression of objects with the brushwork. The content of the six principles emphasizes the form and technical expression of brush and ink. (Faber Birren,1965)

Ching Hao of the later Liang Dynasty in the Five Dynasties introduced the "six essential elements" in his "Notes on Brushwork", namely "qi, rhyme, thought, scene, brush and ink", and gave a more detailed discussion on brushwork and ink method, changing "brushwork to depict bone structure" into brushwork and "applying colors by

category" into ink method, combining the two. (Faber Birren,1965)

Zen aesthetics and the aesthetics of artistic conception since the Tang Dynasty as well as Neo-Confucianism and the study of the mind in the Song Dynasty also had a great influence on Chinese painting. (Faber Birren,1965)

1.4.2 Expression and practices of complex brushwork of trees

By studying the expressive techniques of trees in landscape painting in depth, you can better understand the concepts, elements, techniques, forms and esthetic spirit of Chinese painting with brush and ink. The creation of brush and ink is by no means a simple trace left on the painting, but a conscious artistic expression formed by the artists in the process of observing nature and caring for themselves, incorporating their perception, feelings and thinking about the world. Chinese painting with brush and ink contains rich concepts and elements. The use of lines can be both firm and soft, which not only expresses the toughness and strength of trees, but also conveys the softness and flexibility of trees. The changes in ink color show light and shadow, layers, and the three-dimensional sense of trees through shading, dryness and wetness, and emptiness and reality.

As far as expressive forms are concerned, painters can integrate the trees into the natural environment by means of a refined composition, thus creating a harmonious atmosphere. As for the esthetic spirit, Chinese painting with brush and ink strives for natural beauty, harmonious beauty, and artistic conception.

This esthetic spirit has its origins in philosophical thoughts such as Taoism and Zen in traditional Chinese culture. For example, if you take the theme of Thai landscapes by depicting the trees in the unique natural landscapes and use different brush strokes to depict the shapes, textures and environments of the trees, you can express your emotional thoughts and esthetic taste.

1.4.3 Presentation of Taoist aesthetic thought in tree creation

Strengthen the expression of artistic aesthetics in expression. In particular, conduct in-depth research on Chinese Taoist aesthetics, Zen thought, Wabi-Sabi aesthetics, etc. in research. Through the expression of trees in landscape paintings, we can convey the powerful strength in real life. The lush branches and leaves and thick trunks of trees

symbolize the vitality and tenacity of life. They defy wind and rain and grow vigorously in the sun, showing a positive force. At the same time, the mysterious and distant space in nature can be expressed through the depiction of trees. The intertwined branches and deep forests seem to tell natural and mysterious stories. This sense of mysterious and distant space can make people feel the vastness and depth of nature.

The process of growth, reproduction and aging of trees is like the cycle of life. As the seasons change, they adopt different postures. Whether it is the sprouting of new buds in spring or the falling of leaves in fall, they all tell of the tenacity and fragility of life. This force is quiet and powerful. Without expressing itself loudly, it can touch people's hearts deeply. The passage of time can also be represented by the expression of the trees. The tree rings and the mottled bark are witnesses of time. They capture the passage of time and make people feel the mercilessness of time and the transience of life. We express the course of life through works of art. From birth to growth, from prosperity to decline, each stage has a unique meaning and value.

In short, through an in-depth study of the "Development of Brush and Ink in the forms of Trees based on Tao aesthetics", we can better understand the meaning and value of brush and ink in Chinese painting. At the same time, we can convey rich emotions and themes through the expression of trees.

1.5 Scope of Research

1.5.1 Content is landscape painting

The themes of the painting include landscapes, cityscapes, seascapes, rivers, orchards, still-life, portraits, markets and so on. This project is based on Thai landscapes as a model. In my earlier landscape paintings, I was mainly inspired by Chinese landscapes. Now I am creating based on the local Thai region, taking Thai landscapes as creative content and especially focusing on sketching and designing Thai trees.

1.5.2 The timing is present

During the creation process, it was based on sketches from the three years of my doctoral studies. Express all the new things I discovered during that time.

1.5.3 Area in Thailand

In terms of creative practice, I have shifted from creating traditional Chinese landscape paintings to creating Thai landscape paintings. Initially, starting from sketches of Bangkok scenery, Thai landscape elements were incorporated into traditional Chinese painting. And I focus on classifying and researching buildings, trees, and landscapes in Thai landscapes. Later, I traveled to Phuket where I saw landscapes and green plants. I not only described the seascape, but also began to study the design of green plants. After returning from Phuket, I traveled to Ayutthaya, Lamphun, Chiang Mai, Sangkhla Buri, Thong Pha Phum, Sai Yok, Ganagana Bury Provine, BanPhong , Nakhon Pathom, Wiset Chai Chan, Rayong, Ko Samet and other places to draw. I began to pay attention to banana trees, old city walls, old Buddha statues and strong trees, and at the same time, dense and deep forests and bushes where there are dead branches and fallen leaves. In these imperfections I sense the flow of time and the flow of life. I feel the beauty of life in this natural change.

1.6 Research Framework

The research framework comprises cognitive research, literature review, research methods, extension of the design and research conclusions. Cognitive research: problem statement and research objectives. Discover the relationship between the language of brush and ink and the spirit of brush and ink by studying the painting language of Chinese landscape paintings. Achieve your research objectives through the creation of work. In the research process, take the trees in landscape paintings as the research object, find the esthetic possibilities of creation in the works, and express a kind of Tao through the study of various complex shapes of trees. This kind of Taoist concept reflects oneself and the world. In the research process, discover the esthetic spirit in the creation of Chinese landscape paintings.

Literature review: Literature on the theory of old Chinese painting, compilation of works of Chinese landscape painting and literature on brush and ink technique. Research methods: literature review, experimental method, semi-structured interview. Design extension: art aesthetics, innovation in the practice of work design, exhibition and display. Research conclusion: New contribution to knowledge: expression of the

aesthetics of art and the spirit of life through the creation of work.

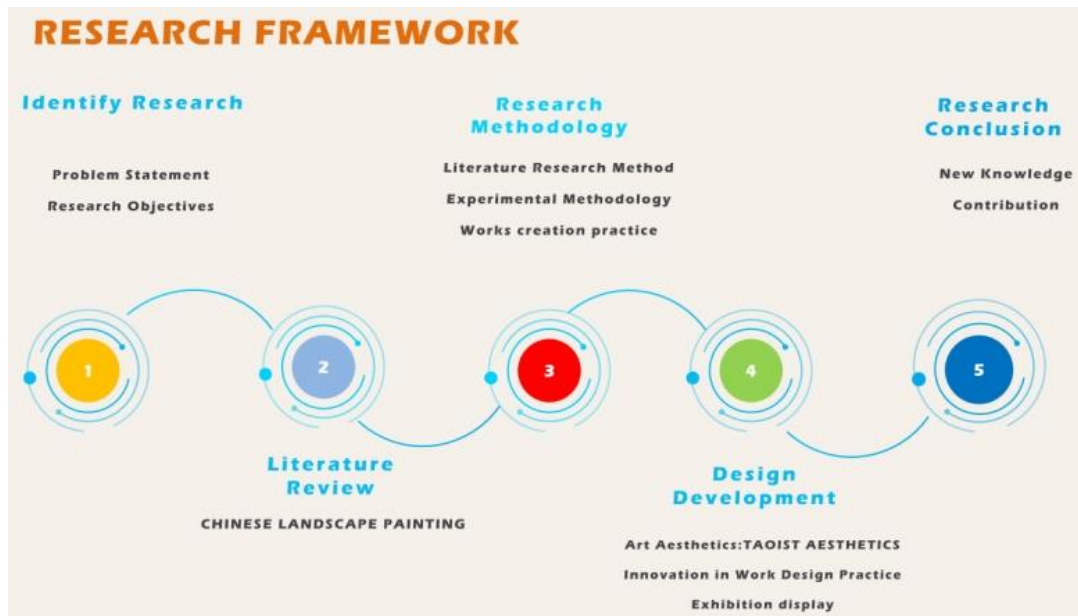


Figure 1 Research framework

1.7 Research Methodology

First, we use philological methods in our research. On the one hand, we sort Chinese landscape painting atlases, classify works of art from different periods and find out the direction and law of their esthetic development. On the other hand, we strengthen the compilation of Chinese painting techniques and theoretical documents. We sort out the programmatic expressions of Chinese landscape painting and the theoretical documents of old Chinese painting. By combining painting theories from different periods, we discover the esthetic spirit and pursuit of Chinese artists in different eras. We use Hsieh Ho's "Six Principles of Painting" as the theoretical basis for the design of brushstroke and conduct in-depth research. Among them, "Vivid Charm" emphasizes the vitality and charm of the works, and "Bone Method of Brushwork" focuses on the strength and structural expression of brushwork.

Second, use research methods such as iconography, semiotics, formalism, and stylistics to deepen the study of visual language, and explore the expressive techniques and programs of pictorial elements such as trees, flowers, plants, architecture, and landscapes that appear in the pictures. In this way, explore the expressive methods of perspective, emptiness and solidity, connotation and artistic

conception in Chinese painting. Outline with a brush and render light and shadow with ink. Upright, sinuous, graceful, gentle and sinuous are all due to the function of the brush; ink drops, shades of thick and thin, dryness and wetness, baking and coloring, halos, and clouds and mist are all due to the function of ink. Using the changes in the form of brush and ink and the image analysis, analyze the inner spiritual meaning that the image expresses. Theoretically, you should emphasize that the brush is the dominant factor and the ink follows the brush. The two are interdependent and perfectly depicted images and express artistic ideas to achieve the artistic effect of combining form and spirit.

Discover the relationship between creative techniques, creative content and artistic aesthetics through the study of art aesthetics and philosophy. In artistic design, grasp the complexity of the expression of trees for research. By innovatively depicting the growth process and condition of trees, express states such as vitality and decay, vigor, and tranquility, dynamism, and concealment, existence, and disappearance. In this way, they embody the philosophical understanding of the "Tao". Trees are an existence that follows natural laws. They express the passage of time, the splendor and decay of life and show the process of existence and a kind of imperfect beauty. Through the expression of artwork, convey your own esthetic spirit and design theme, and organize art exhibitions.

1.8 Limitation of Research

1.8.1 Creating works with Chinese tools

Designing with traditional Chinese painting tools presents many challenges and possibilities. The different properties of the soft, hard and mixed bristles of brushes require artists to master them skillfully to achieve different brushstrokes and line effects. The water absorption and diffusion properties of rice paper require precise control over the mixture of ink and pigments. Too much water leads to excessive bleeding, and too little water makes the image dry. Chinese ink is used in the creation to depict black and white effects. The layers and charm of the painting are expressed by the dryness, wetness, thickness and lightness of the ink colors. However, Chinese tools can be used to achieve unique artistic effects. Brushes can draw fine lines, such

as the outlines of Thai buildings; they can also show the texture of tree trunks by lifting, pressing, pausing and turning. The combination of rice paper and pigments can create an ethereal and distant artistic imagination that is in harmony with the peaceful and beautiful nature of Thailand. Creation requires constant experimentation and practice to overcome the uncertainties caused by the characteristics of the tools to take full advantage of the Chinese tools and create outstanding works.

1.8.2 Old and famous trees

Old and famous trees are witnesses to history and nature. To depict them in creation, it is necessary to understand their growing environment, their morphological characteristics and their cultural connotations. Their forms are often oddly shaped and have gone through the vicissitudes of life, either twisted and fissured or standing straight up. The texture of the bark is rough and shows traces of years and may be covered with moss. When designing, these features must be captured accurately and their primitive charm is portrayed through delicate brushstrokes and unique compositions. At the same time, old and famous trees are carriers of local cultural memories and emotions and can be linked to religions and legends. The stories behind them need to be unearthed and integrated into the works so that the audience can feel their profound historical and cultural values through the paintings and trigger emotional resonances. This is not only a challenge for painting, but also requires extensive cultural knowledge and keen powers of observation on the part of the creators.

1.8.3 Contemporary painting concepts

The concepts of contemporary painting are diverse and innovative. On the one hand, they emphasize breaking the shackles of traditional forms and strive for novelty and uniqueness in the use of materials and expressive techniques to achieve rich visual effects. On the other hand, they pay attention to the close connection with society and culture and reflect current issues and emotions. When designing Thai landscapes, modern elements can be integrated to clash with local traditional elements and present Thai style from a unique perspective. We should avoid striving too much

for concepts while neglecting basic painting skills. Only by combining new concepts with solid painting skills can we express unique ideological connotations in artistic creation and create works full of zeitgeist and depth.

1.9 Research Outcome

The contemporary landscape focuses on the life of old, large trees based on Taoist aesthetics. Taoism emphasizes adaptation to nature. The old big trees in the creation are like sages between heaven and earth, standing still. The thick tree trunks are covered with the traces of years that mark the passage of time.

The large trees stretch their branches and leaves into the wind, accompanied by clouds and mist or embedded in mountains and rivers, showing the beauty of natural harmony. The painters use vivid brushstrokes to outline the twisting branches, as if telling of the tenacity and agility of life. The changing shades of color create a profound and mysterious atmosphere, just like the profound and abstruse art concept of Taoism. Taking the old great tree as the core element and incorporating the reverence for nature and life in Taoist aesthetics, the viewer can feel the tranquility and power emanating from the years in the paintings.

This is not only a depiction of natural landscapes, but also an artistic interpretation of the philosophy of life, showing the unique charm of the collision and integration of contemporary art and traditional Taoist thought, allowing everyone who views the paintings to immerse themselves in this artistic world full of poetry and philosophy. As part of the final project, four four-and-a-half foot landscape paintings were carefully drawn. The paintings show the results of research and practice and let the audience feel the beauty of landscapes and the charm of life through brush and ink. Finally, the final project and exhibition, thesis and publication are completed.

1.10 Definition of Terms

Chinese painting Chinese painting has a long history and unique artistic styles and forms of expression. In terms of painting tools, brushes, rice paper, ink and pigments work together to create rich and varied artistic effects. As for the subjects, it covers many aspects such as landscapes, flowers, and birds as well as figures. In

terms of techniques, the emphasis is on the use of brush and ink. Through changes in the thickness, density, dryness and shading of the lines, images are formed and emotions are expressed. In terms of aesthetics, he focuses on creating an artistic concept and strives for "living charm". The painters infuse their emotions and insights into nature and life into their works so that the viewer can draw spiritual resonance and enlightenment from them, and they have profound cultural connotations.

Taoist aesthetics. The essence of the core esthetic spirit of Taoist thought is to follow the path of nature, to follow inaction, and to advocate the harmonious unity of man and nature, the unity of heaven and man. In Taoist aesthetics, "inaction" does not mean doing nothing, but rather not deliberately interfering and allowing beauty to flow naturally. "Qi" is the driving force of life and the esthetic appeal that fills works of art. "Tranquility" allows people to detach from distractions and feel beauty with an ethereal heart. "Strength of character" gives works inner strength and character. "Harmony" reconciles contradictions and achieves a state of harmony. "Simplicity" shows the gentleness in simplicity. "Innocence" shows a pure and natural state. This esthetic spirit gives art a simple, pure, implicit and profound charm that enables people to gain spiritual peace and reverence for nature and feel the beauty of harmonious coexistence. The "Tao" referred to in this article is various esthetic thoughts and their laws under the guidance of Taoism, including Zen aesthetics, aesthetics of poetry and painting, Wabi-Sabi aesthetics and so on. (Tao Te Ching,2021)

Complex brushwork. As for the "complex brushwork of trees in landscape paintings", brushwork is a key element in the construction of paintings. From the perspective of line drawing, the use of the center of the brush is stable and can outline the straight contours of the tree trunk, suggesting the tenacity of life; the lines discharged from the sides of the brush can show the lushness of the leaves or the swaying state in the wind, reflecting the mobility and vitality of life. The complex brushwork of trees also involves the use of ink techniques. Techniques such as thick ink, light ink, burnt ink, overnight ink, broken ink and accumulated ink are used to shape different textures, light and shadow effects of trees. Burnt ink can create a sense of impermanence and simplicity and is used to depict branches eroded by years. The soft rendering of light ink can show the hazy beauty of trees silhouetted in the mist, as

if time is distant and still at that moment. The comprehensive application of various brush techniques such as contouring, texturing, rubbing, coloring and stippling can shape the rich forms, textures and spatial layers of the trees. This not only reflects the reality of nature, but also integrates the painter's unique understanding of life and time, making the trees in the landscape paintings an artistic carrier that conveys many thoughts and emotions. (Liu Wanming,2001)

1.11 The Relationship between Research Object (RO), Research Questions (RQ), Research Methodology (RM), and Research Outcome(ROC)

Table 1 Research Questions (RQ), Research Methodology (RM), and Research Outcome(ROC)

FRAMEWORKS OF TITLE	Subject of the Study / Research	RESEARCH ON THE INNOVATIVE DESIGN OF COMPLEX BRUSHWORK OF TREES IN CHINA LANDSCAPE PAINTINGS BASED ON TAO AESTHETICS		
	Setting:	Innovation of Techniques and Aesthetic Cognition in Landscape Painting.		
	Variable of the Study / Research:	Through literature research and technical training, carry out innovative exploration and aesthetic expression of the techniques of trees in Chinese landscape paintings in practice.		
TITLE	RESEARCH ON THE INNOVATIVE DESIGN OF COMPLEX BRUSHWORK OF OLD TREES IN TRADITION CHINESE LANDSCAPE PAINTINGS BASED ON TAO AESTHETICS			
PROBLEM	RESEARCH	RESEARCH	RESEARCH	RESEARCH

STATEMENTS (PS)	OBJECTIVE S (RO)	QUESTIONS (RQ)	METHODOL OGY (RM)	OUTCOME S (ROC)
1 Research on the technical expression and brushwork characteristics of Chinese landscape paintings, including brushwork skills, procedures. Hsieh Ho's "Six Principles of Painting".	1 Sort out the research literature on Chinese landscape paintings and the brush and ink theory in ancient documents.	1 What are the traditional brush and ink techniques in Chinese landscape paintings?	1. Use the literature research method to systematically sort out ancient painting theories and works, focus on brush and ink theory as the research focus, pay attention to the qualitative research on the image organization of works, and conduct a systematic analysis of brush and ink.	Complete the compilation of painting theories and techniques throughout history.
2 Research on the expression methods of trees in landscape paintings.	2 Technical training, exploration of	2 What are the techniques and innovative	2. In the innovative practice of works, pay attention to	Complete creative practice and explore innovative

	Including traditional tree texturing methods, Western painting techniques, and innovative methods of dotting, lines, and surfaces.	formal beauty, and complex expression of brushwork.	ways of brush and ink for the complex expression of trees in Chinese landscape paintings?	using analysis methods such as iconography, stylistics, and formalism to analyze works, and improve the creative level through extensive practice.	forms.
3	The spiritual expression of "Tao" in the complex expression of trees, such as the life spirit, space-time expression, and incomplete beauty in the works. Expressing Taoist thought.	3 Explore aesthetics based on Taoism and present this aesthetic style through the expression of trees.	3 How is the aesthetic thought based on Tao presented in the expression of trees, and what aesthetic thought is presented?	3. Use methods such as aesthetics, art philosophy, and psychological analysis to analyze the ways of artistic works and artistic aesthetic expression, and then study the aesthetic essence based on Tao.	Express the concept of Tao through works. Publish papers, complete the graduation thesis and project, and finally complete all the procedures required for graduation.

CHAPTER 2

LITERATURE REVIEW LANDSCAPE PAINTING AND RELATED STUDIES

2.1 Cultural Background of Chinese Landscape Painting Research



Figure 2 Keywords of the research

2.1.1 What is landscape painting?

Chinese landscape painting is primarily a form of painting that focuses on the depiction of the natural landscape of mountains and rivers. “Chinese landscape painting originated before the Warring States Period, developed in the Eastern Jin dynasty, established itself in the Southern and Northern Dynasties, and flourished in the Sui and Tang Dynasties.” (Wang Bomin. 2009. p71) It gradually took shape

during the Southern and Northern Dynasties in China. It became an independent genre during the Sui and Tang Dynasties and matured into an important theme in Chinese painting during the Five Dynasties and the Northern Song Dynasty. According to painting techniques and styles, Chinese landscape painting can be categorized into Ching-lu landscape, gold and green landscape, ink wash landscape, light crimson landscape, boneless landscape, etc. Chinese landscape painting emphasizes the expression of brush and ink language and humanistic spirit, and expresses people's temperament, spirit, ideals, interests, etc., through the creation of Chinese landscape paintings. The "Preface to Painting Landscapes" by Tsung Ping (375-443) of the Southern Song Dynasty is the first treatise on Chinese landscape painting. Ching Hao (850-911) from the Tang Dynasty and the Five Dynasties developed a systematic esthetic theory of Chinese landscape painting in "Notes on Brushwork" and "Essentials of Landscapes".

Table 2 List of Old Chinese Landscape Painters

Period/ Year	Artists	Representative works
Sui and Tang Dynasti es(581-9 7 9)	Zhan Ziqian, Li Sixun, Li Zhaodao, Wang Wei, Zhang Qian, Ching Hao, Guan Tong, Dong Yuan, Juran	"Spring Excursion Tu", "Jiangfan Tower Tu", "Minghuang's Journey to Shu Tu", "Wangchuan Tu ", "Kuanglu Tu", "Guanshan Travel ", "Xiaoxiang Tu", "Autumn Mountain Tu"

Song Dynasty (960-1279)	Li Cheng, Fan Kuan, Guo Zhongshu, Gao Keming, Yan Su, Yan Wengui, Xu Daoning, Song Di, Wang Shen, Zhao Lingrang, Wang Ximeng, Mi Fu, and Zhang Zeduan. Southern Song landscape painters: Li Tang, Jiang Liu Songnian, Ma Yuan, Xia Yan, Xiao Zhao, Zhao Boju, Zhao Bohuo, Mi Youren, Zhu Rui, Li Song, Yan Ciping, Ma Lin, Zhao Fu, etc	"Qinglan Xiao Temple Tu", "Snowy Scenery and Cold Forest Tu", "Early Spring Tu", "Along the River during Qingming Festival Tu", "Pine Wind in Ten Thousand Gullies Tu", "Thousands of Miles of Rivers and Mountains", Tu"Wind and Snow Transport Grain Tu", "Treading Song Tu", "Mooring at Night on the Smoke Embankment Tu"
Yuan Dynasty (1271-1368)	Huang Gongwang, Wang Meng, Wu Zhen, Ni Zan, Zhao Mengsui, etc	"Dwelling in Fuchun Mountain Tu", "Hidden in Qingbian Tu", "Six Gentlemen Tu", "Hidden Fishing in Dongting Tu"
Ming Dynasty (1368-1644)	The four schools of Wu: Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying; And Dong Qichang, Dai Jin, Lan Ying, Xu Ben, Wang Lu, Chen Ruyan, Wang Fu, Ni Duan, Li Zai, Wu Wei, etc	"Lushan is High Tu", "The Sound of Pines on Mountain Roads Tu", and "The Picture of Han Guangwu Crossing the River Tu"
Qing Dynasty (1644-1912)	Wang Shimin, Wang Jian, Wang Shigu, and Wang Yuanqi are collectively known as the "Four Kings"; Together with Wu Li and Yun Shouping, they are known as the "Six Masters of the Qing Dynasty". Four monks: Shi Tao, Shi Xi, Hongren, and Zhu Da. And Gong Xian and others. Gongbi landscape paintings include Yuan Jiang, Yuan Yao, and others.	Works such as "Scenery of Song and Yuan Dynasties Tu", "Scenery of Ma Wan Tu", "Fishing and Joy in the Rivers and Mountains Tu", "Scenery of Zhao Mengfu", and "Spring Scenery of Lake and Sky Tu"

Modern and Contemporary times	Huang Binhong, Fu Baoshi, Zhang Daqian, and others. Others include: Chen Shizeng, Qi Baishi, Xiao Qianzhong, Lin Fengmian, Liu Haisu, Hu Peiheng, Qin Zhongwen, Pan Tianshou, Wu Jingting, He Tianjian, Wu Hufan, Li Keran, Guan Shanyue, Qian Songyan, He Haixia, Shi Lu, Lu Yanshao, Huang Qiuyuan, Song Wenzhi, and so on.	Mount Huangshan Soup Mouth Tu, etc.
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(Yu Jianhua,2007)

2.1.2 The history of Chinese landscape painting

Chinese landscape painting developed gradually after the technology of papermaking had matured. During the Wei, Jin, Southern and Northern Dynasties, landscape painting had emerged. Early tomb paintings, religious murals and court paintings often focused on figures, but gradually mountains, rivers and trees were added as backgrounds. In this way, landscape painting gradually expanded. "In painting, only mountains and rivers are the highest. Although the characters, flowers, birds, grasses and insects cannot be completely erased at first, they are not as charming and elegant as the fragrance of mountains and rivers. (Tang Zhiqi. 1985)

Later, literati began to express landscapes intuitively, which became a way for them to express their feelings. The "Spring Excursion" by Zhan Ziqian of the Sui Dynasty is the earliest existing landscape painting. The figures in the painting are only elements that embellish the landscape. In terms of creative techniques, it changed the ink outline and color shading method of the Six Dynasties and formed the method of outlining and filling in colors and heavy-color Ching-lu, which opened a way for the emergence and development of Chinese landscape painting. (Yu Jianhua,2007)

In the Tang Dynasty, according to Michael Sullivan,"Chinese critics have long referred to this period as the springtime of Tang poetry. As we shall see, this period can also be called the springtime of Tang landscape painting" (Michael Sullivan, 1988, p. 88). In Dong Qichang's view, landscape painting in the Tang Dynasty divided into two major schools on the path of Zen Buddhism: one adopted the traditional expressive techniques of Chan Tzu -chien from the Sui Dynasty and developed into an

exquisitely crafted and magnificent style called Ching-lu: Ching-lu Landscape Painting or Gold and Ching-lu Landscape. The main content of the work is mainly northern landscapes, and the painters are the court painters Li Sixun and Li Zhaodao. Later generations call it the "Northern Style Landscape". (Yu Jianhua,2007)

Another school of landscape painting, represented by Wang Wei, focuses on the methods of wash and outline. The painting is simple and elegant in style. The lines extend to the surface of the painting, and ink is used instead of paint, emphasizing the role of ink. It is called light crimson landscape or ink wash landscape. The main content of the creation is southern landscapes. This school is called "southern sect landscape" or "literati painting" by later generations, and Wang Wei is respected as the founder of southern sect painting. (Dong, 1997.p12) Southern landscape painting strives for the unity of poetry, painting, and Zen aesthetics. Xu Fuguan believes that "Painting is the art of seeing, while poetry is the art of feeling. " (Xu Fuguan, 2010, p255).

During the Five Dynasties, Ching Hao, a representative painter of landscape painting, was the first to transform the filling and coloring method into the "texturing method", which marked a major change in the techniques of Chinese landscape painting. In terms of calligraphy and the theory of painting. Ching Hao's "Notes on Brushwork" was written, which provided a complete theoretical system for ink wash painting and landscape painting. (Yu Jianhua,2007)

The Song Dynasty was the mature period of Chinese landscape painting. Tang Di's "Continuation of Paintings" states that "landscape painting in the Tang Dynasty was not completed until the Song Dynasty." The landscape painters of this period included Dong Yuan, Juran, Li Cheng, Fan Kuan, Guo Xi and others. In terms of style, the "Northern School" and the "Southern School" emerged. The Northern School, represented by Li Cheng, Fan Kuan and Guo Xi, depicts the majestic and lofty Qinlong Mountains. The Southern School embodies the charm of Jiangnan landscapes with "light ink and gentle haze". Represented by Dong Yuan and Juran, they are also representative figures of the "Southern Sect Landscape". Dong Yuan, Li Cheng and Fan Kuan are known in history as the "Three Masters of the Northern Song Dynasty". During the Southern Song Dynasty, Li Tang, Liu Songnian, Ma Yuan and Xia Gui emerged and became known as the "Four Masters of the Southern Song Dynasty"

They combined the vigorous brushwork of the Northern School with the fresh and rich ink method of the Southern School and displayed a powerful, austere and elegant style. Many expressive methods of landscape painting originated in the Song Dynasty. (Yu Jianhua,2007)

As for texturing techniques, Dong Yuan and Juran created the hemp fiber texturing method, Fan Kuan created the raindrop texturing method, Mi Fu created the Mi dot texturing method, and Li Tang created the large ax-split texturing method, all of which were widely used in later generations. When using brush and ink, techniques such as dry, wet, broken, accumulated and splashed ink should be used. In terms of composition, both panoramic and corner views are used. Guo Xi's "Sublime Ambition of Forests and Springs" and Liu Tao-chun's "Six Important Points" are obviously modeled on Hsieh Ho's Six Principles, although he has tried to make them somewhat more specific in terms of painting. He combined the first two principles into one point, instead of conformity with objects he emphasizes movement and instead of composition he calls for original (strange) effects combined with reason, and in addition to all the others he brings in (as the second point) "skill in all kinds and rules", which may also apply to brushwork. Whether his changes represent an advance in the definition of the fundamentals of painting may be doubted, but they at least show a new attempt, a fresh intellectual approach to the traditional problems. ” (Osvald Sirén. 1936, p75-76). Liu Tao-chun's "Critical Appreciation of Famous Paintings of the Sage Dynasty" supplemented Ching Hao's theory and increasingly perfected landscape painting. Before the Five Dynasties, color was emphasized. In the Song Dynasty, color and ink wash complemented each other. In the Yuan Dynasty, ink wash became the most important means of expression. In the early Yuan Dynasty, Zhao Mengfu emphasized the integration of calligraphy and painting and tended to use simple ink colors to reflect the effect of the painting. This proposal enriched the brushwork of landscape painting. Huang Gongwang, Wang Meng, Ni Zan and Wu Zhen, namely the "Four Masters of the Yuan Dynasty" They held the view that intention is primary, and form is secondary. They did not adhere to rules and methods, attached importance to interest, emphasized the expression of personal emotions through painting and moved from learning from nature to learning from the heart. (zhoujiyin,2010)

During the Ming and Ching dynasties, landscape painting tended to imitate old brushwork and ink, with few innovations. In the early Ming Dynasty, the Zhe School represented by Dai Jin had the greatest influence, adopting the painting style of Ma Yuan and Xia Gui from the Southern Song Dynasty. In the middle of the Ming Dynasty, the Wumen School, represented by Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying, the "Four Masters of the Ming Dynasty"," led the world of landscape painting. Under the guidance of the "Four Masters of the Yuan Dynasty"," they took Dong Yuan and Juran as their teachers and depicted the landscapes of Jiangnan. Especially in the late Ming Dynasty, Dong Qichang and others established the concept of the "Theory of Northern and Southern Schools" In the early Ching Dynasty, it was the "Four Kings": Wang Hui, Wang Shimin, Wang Jian and Wang Yuanqi focused on imitating the brushwork and ink methods of their predecessors when imitating old paintings. In the early Ching dynasty, represented by the "Four Monks" (Hongren, Kuncan, Bada Shanren, Shitao), they took the Xin'an River Basin and Huangshan Mountain as their base, swept away the old style and opened a new way of sketching.(zhoujiyin,2010)

Modern ink wash painting borrows entirely from Western artistic concepts on the abstraction of ink elements and takes modernist and postmodernist concepts of Western painting as the source of creation. The works emphasize compositional effects, enhance visual tension, explore the characteristics of media, and pursue the purification of artistic forms. Modern ink wash painting is a new type of artistic creation that emerged in China in the 1980s and is also known as experimental ink wash painting. In the late 1990s, it gradually developed into a form of contemporary art that we usually refer to as "contemporary ink wash".(zhoujiyin,2010)

Table 3 Theory of Northern and Southern School

Category	Zen Buddhism	Representative Paintings	Practical Methods	Type of Landscape Painting	Representative Painters	Painting Style	Painting Content	Perspective
Northern Sect	Zen Buddhism Northern Sect	Shenxiu	Gradual cultivation	Courtpainting	Li Sixun, Li Zhaodao, Zhao Qian, Zhao Boju, Zhao Boshun, Ma Yuan, Xia Gui	Ching-lu landscape, gold and Ching-lu landscape	Northern landscapes	Lofty perspective
Southern Sect	Zen Buddhism Southern Sect	Huinen, the Sixth Patriarch	Sudden enlightenment	Literature painting	Wang Wei, Zhang Zao, Ching Hao, Guan Tong, Dong Yuan, Juran, Guo Zhongshu, the Mi family (father and son), the Four Masters of the Yuan Dynasty	Ink wash landscape, lightcrimson landscape	Southern landscape	Distant And level perspective

(Zhou jiyuan, 2010)

2.2. Analysis of Landscape Painting Research

2.2.1 Old landscape paintings documents

Considering "brush and ink" as an independent research topic has always existed in the theories of old Chinese painting. In the study of brush and ink, Zong Bing of the Southern Song Dynasty discussed in the "Preface to the Painting of Landscapes": "The sages observe things with the Dao", "The sages follow the Dao with the mind",

"Mountains and rivers offer the Dao with their forms", and so on. In his view, the original intention of brush and ink is to express people's spiritual attitude, but he emphasizes more on the proclamation and perception, the depiction of forms by following the forms, the use of colors according to the forms, the savoring of images, and the offering of the Dao with the forms. He integrates natural landscapes with the cosmic noumenon (Dao) and directly reflects the existence of the cosmic noumenon (Dao) in an intuitive form.

Wang Wei of the Southern Song Dynasty in "Xuhua": "As for us, this is not only done with the fingers and palms, but also by the descent of divine light. This is the feeling of painting." The brushstrokes in painting are meant to express the emotions of all things and combine subjectivity and objectivity.

The 'Catalog of Old Paintings' by Hsieh Ho of the Southern Qi Dynasty is the earliest, most comprehensive and authoritative monograph on the theory and criticism of painting that exists in the history of Chinese painting. the "Six Principles" is a complete esthetic system of painting, covering a range of topics such as the esthetic spirit, feeling, techniques and communication between creation and appreciation of painting aesthetics. The original text of Hsieh Ho's "Six Principles" from the Southern Qi Dynasty reads: "The superiority or inferiority of a painting depends on people's evaluation. Painters all know how to warn the world of prosperity and decline and thousands of years of loneliness. We can learn from paintings." Although there are six principles for painting, it is rare to be able to apply them fully. From antiquity to the present, each has its own strengths and virtues. In the "Catalog of Ancient Paintings", he introduced "Six Principles": "First, vivid charm. Second, the use of the bone method in brushwork. Third, adaptation to the objects to represent forms. Fourth, the application of colors according to categories. Fifth, the rational arrangement of positions. Sixth, copying and transferring models." Hsieh Ho systematically established the esthetic standards of painting based on a summary of the works of his predecessors. Among other things, the use of the bone method in brushwork connects the structure of the objects with the brushwork. The content of the six principles highlights the form and technical expression of the brushwork and ink method. the "six principles" first advocate the "use of the bone method in brushwork".(chenchuanxi,2015)

During the Six Dynasties, the "bone" already had a specific artistic-esthetic category. Liu Xie's theory of "style and power" was incorporated into the esthetic category. For calligraphy, Wei Furen suggested in his "Diagram for Perfecting the Brush": "Those who are good with the brush have more bone; those who are not good with the brush have more flesh. Those with more bone and less flesh are called sinewy calligraphy. Those with more flesh and less bone are called ink pigs." Hsieh Ho commented on Jiang Sengbao that "the use of bone strength in brushwork is very exemplary." Writing emphasizes style, calligraphy emphasizes strength, and painting emphasizes technique. A series of discussions on writing permeates the spirit of emphasizing quality over appearance. In traditional Chinese painting, the "bone method in brushwork" refers to the use of brush and ink and the emotions expressed. When the brush touches the paper and goes down while painting, the flesh and bone are interwoven. The line in the middle of the stroke is the bone. Therefore, the emphasis on "bone in the brushwork" means to really express the central line, so that people feel that the bones support the flesh and skin of the outer ink color. (chenchuanxi,2015)

Ching Hao of the later Liang Dynasty "Six Fundamentals" of "Qi, Rhyme, Thought, Scene, Brush and Ink" in his "Notes on Brushwork" and conducted a more detailed exploration of brush and ink. He transformed the "bone method in brush work" into brush work and the "application of colors by category" into the ink method and integrated the two. Theoretically, he affirmed that brush and ink are the basic elements of painting and integrated brush and ink. in the "Notes on Brushwork", it says: "All brushes have four forms: Sinew, Flesh, Bone and Qi. When a brush is broken, it becomes sinew. When it curls and is firm, it is flesh. If it lives and dies and stands upright, it is bone. If the strokes do not go out, it is Qi. So, we know that if the ink is too thick, it will lose its form. If the color is bright, it is Qi. If the string is dead, there is no flesh. If the strokes are broken, it is tendon. If the lines are too thick, it is bone." Ching Hao explained "the bone method in brushwork" as "bone". The inclusion of personality and values is something like a sense of justice and right and wrong in life. For example, when it comes to important issues of right and wrong, people should have integrity and backbone. ([Japan] Naito Konan, Compared to Hsieh Ho's "Six Essentials" and "Six Laws", Ching Hao's "Six Essentials" emphasizes the

use of ink, separates "Qi" and "Yun", and believes that "Yun" is very profound, which is an improvement. ([Japan]Naito Konan,2008, p40) This sentence can be extremely important in painting! Bones embody the power of brush and ink. In the artistic theories of past dynasties, the crude and sharp "brush and ink" undoubtedly ranks higher than the exquisite "craftsmanship". The former focuses on the expression of the spirit and esthetic feeling of brush and ink itself, emphasizing the importance of art; the latter focuses on improving the visual effect of appearance, emphasizing techniques and skills. At this stage, the basic theory of brush and ink painting has been established, and the technical foundation of brush and ink painting has also been basically established. But brush and ink were not all that the painters were pursuing at this time. They paid more attention to "form, principle, shape and artistic conception". Whether it is the literati painting of the Tang and Five Dynasties or the literati painting of the Song Dynasty, they are all typical of the beauty of artistic conception. This period is a period of expressing oneself through forms and conveying meaning through objects.

In the Song Dynasty, Han Zhuo's "Complete Works on Pure Landscape": "The brush creates its form and texture, the ink divides its yin and yang, and mountains and rivers are formed by brush and ink." This sentence has stood the test of time in the creative practice of painters for thousands of years. The brush is the backbone of Chinese painting, and ink is the flesh and blood of Chinese painting. When it comes to charm, consider the brush and ink first. Without brush and ink, you cannot speak of charm; without brush and ink, you cannot speak of Chinese painting. Huang Binhong pointed out: "The difference between the coarse and the fine, the high and the low of Chinese painting lies in the alternation of brush and ink. Not only the levels are different, but also a harmonious atmosphere can be created. The creative message is revealed through the changes." He also said, "The highest realm of Chinese painting art is the use of brush and ink." Therefore, if you are a Chinese painter, you cannot be called a successful Chinese painter if you are not excellent at brush and ink.

In the Yuan Dynasty, Zhao Mengfu advocated the use of calligraphy in painting, which led to independence from brush and ink. In the Ming and Ching dynasty, the spread of the esthetic theory of "charm" led to brush and ink being given a more explicit spiritual orientation. The theory of "depicting the spirit of a wooden pole with

calligraphy and painting", coupled with Ni Zan's theory of "As for painting, I don't want it to be too similar. I just enjoy it for myself", had a great influence on the painters of the Ming Dynasty and opened a new era of literati painting, expressing spirit and emotion independently with the ink language. (Yu Jianhua,2007)

After the middle of the Ming Dynasty, the introduction of the charm and spirit of brush and ink raised the esthetic level of brush and ink in landscape painting to a new level. Dong Qichang's theory of "fine brushwork and delicate ink" provided him with the opportunity and theoretical basis to surpass the traditions of the Song and Yuan Dynasties. Dong Qichang separated brush and ink from the valleys and turned them into a painting language with independent esthetic value. "If we talk about strange ways, then paintings are not as good as landscapes; if we talk about fine brushwork and delicacy, then landscapes must not be as good as paintings." Fine brushwork and valleys are two completely different worlds, and the artistic world created by painters can be comparable to a natural scenery.

In the Ching dynasty, there was also Wang Yuan-qi's idea of imitating old paintings, Shi Tao's theory of "one stroke", Yun Ge's theory of "capturing emotions", Zou Yigui's theory of "liveliness", and so on.

Table 4 Table history of Chinese landscape painting:

Period/Year	artist (works)	representative works	painting theory;	remarks
ancient (-580)	Landscape painting in figure painting and landscape painting		Confucianism, Buddhism and Taoism spirit; Liu Xie's "Wen Xin Diao Long"; Gu Kaizhi of the Eastern Jin Dynasty: "On Painting", "A Record of Painting Yuntai Mountain", "Paintings" or "Old Paintings" by Hsieh Ho of the Southern Qi Dynasty: "Six Methods" and "Six Musts" in	Source

			Chinese painting theory, and "Shuhua" by Sun Changzhi of the Northern Wei Dynasty; Preface to Painting Landscape by Liu Song Zongbing of the Southern Dynasty; "Xuhua" by Wang Wei in the Southern Song Dynasty.(Yu Jianhua,2007)
Sui and Tang Dynasties (581-979)	Chan Tzu-chien, Li Sixun, Li Zhaodao, Wang Wei, Zhang Gui, Ching Hao, Guan Tong, Dong Yuan, Juran	Spring Outings, Jiangfan Pavillions, Emperor Ming Visiting Sichuan, Wangchuan, Kuang Lu, Guanshan Travel, Xiaoxiang, and Qiushan Quest	Pei Xiaoyuan's Records of Zhenguan Public and Private Paintings in the Early Tang Dynasty; Tang · Zhu Jingxuan, A List of Famous Paintings of the Tang Dynasty; Tang · Chang Yen-yuan's Records of Famous Paintings of All Dynasties; Written Skills by Ching Hao of the Five Dynasties.(Yu Jianhua,2007)
Song dynasty (960-1279)	Li Cheng, Fan Kuan, Guo Zhongshu, Gao Keming, Yan Su, Yan Wengui, Xu Daoning, Song Di, Wang Shen, Zhao Lingrang, Wang Ximeng, Mi Fu, and Zhang Zeduan. Landscape painters	"The Painting of the Xiao Temple in the Sunny Mist", "The Painting of the Cold Forest in the Snow", "The Painting of Early Spring", "The Painting of Going to the	Gao Zhi Ji Ji of Lin Quan, Guo Xi of Northern Song Dynasty; Guo Ruoxu of the Northern Song Dynasty, Records of Pictures; Su Shi's Two Pieces of Broken Branches Painted in the Book of the Lord of Shuyan Ling, Deng Chun of the Southern Song Dynasty, Painting Succession; Xuanhe Painting Manual, Xuanhe Old Painting

	<p>in the Southern Song Dynasty: Li Tang, Jiang Liu Songnian, Ma Yuan, Xia Xuan, Xiao Zhao, Zhao Boju, Zhao Boxiao or "others", Mi Youren, Zhu Rui, Li</p>	<p>River during the Qingming Festival", "The Painting of Pines in the Thousand Gullies", "The Painting of Rivers and Mountains Over a Thousand Miles", "The Painting of Transporting Grain in the Wind and Snow", "The Painting of Stepping on a Song",</p>	<p>Manual and Xuanhe Calligraphy Manual of Northern Song Dynasty(Yu Jianhua,2007)</p>
<p>Yuan dynasty (1271-1368)</p>	<p>Huang Gongwang, Wang Meng, Wu Zhen, Ni Zan, Zhao Mengsui, etc.</p>	<p>The Painting of Dwelling in Fuchun Mountain, the Painting of Green Bian Living in Seclusion, the Painting of Six Gentlemen, the Painting of</p>	

		Fishing in Dongting, etc	
the Ming dynasty (1368-1644)	Four Wu Clans: Shen Zhou, Wen Zhengming, Tang Yin, Qiu Ying; Dong Qichang, Dai Jin, Lan Ying, Xu Ben, Wang Lu, Chen Ruyan, Wang Fu, Ni Duan, Li Zai, Wu Wei, etc	"The Lushan Mountain is High", "The Pine Sound on the Mountain Road", "The Painting of Han Guangwu Crossing the River"	Song Lian's The Origin of Painting; Wang Lu's Preface to Huashan; Wang Shizhen's "Words of Art"; He Liangjun, The Painting Theory of Four Friends' Studio; Li Kaixian's Painting at Zhonglu; Dong Qichang's Painting Zen Room Essay
the Chinese dynasty (1644-1912)	Wang Shimin, Wang Jian, Wang Shigu and Wang Yuanqi are also called "Four Kings"; He Wu Li and Yun Shouping are known as the "six families of the Ching dynasty". Four monks: Shi Tao, Shi Xi, Hong Ren, Zhu Da. And Gong Xian, etc. Fine brushwork landscapes include Yuan Yao, Yuan	"Scenery of the Song Dynasty and Yuan Dynasty", "Scenery of Mawan", "Fishing music in rivers and mountains", "Imitation of Zhao Mengfu", "The Spring Scenery of the Lake"	Shen Zongqian (qian), "Mustard Boat Painting Collection": the techniques are new, and the "sects" follow Dong's theory; Wang Yuanqi's Random Brush on the Rain Window: It also involves painting techniques and follows Dong's painting principles; Tang Dai's The Painting Thing Fa Wei: Blame Dai and Wu for being unorthodox, and say along Dong; Shi Tao's Bitter Melon Monk Painting Record; Da Chongguang's Painting Quan; Fang Xun's Painting Theory of Mountain Dwelling Quietly.(Yu Jianhua,2007)

	Jiang, Yuan Yao,		
Modern times	Huang Binhong, Fu Baoshi, Zhang Daqian, etc. Others include: Chen Shizeng, Qi Baishi, Xiao Qianzhong, Lin Fengmian, Liu Haisu, Hu Peiheng, Qin Zhongwen, Pan Tianshou, Wu Jingtong, He Tianjian, Wu Hufan, Li Keran, Guan Shanyue, Qian Songyan, He Haixia, Shi Lu, Lu Yanshao, Huang Qiuyuan, Song Wenzhi, etc	Huangshan Soup Mouth, etc	Qi Baishi: The beauty of painting lies in the resemblance and non-resemblance; Huang Binhong: Five strokes and seven inks. Kang Youwei, Chen Duxiu, Xu Beihong, Mao Zedong, and other theories.(Yu Jianhua,2007)
Contemporary	New landscapes, new literati paintings		Wu Guanzhong: The form of brush and ink is equal to zero; Li Xiaoshan: The End of Destiny

(Yu Jianhua (2007)

2.2.2 Modern and contemporary landscape painting

Research on modern and contemporary brush and ink techniques such as Huang Binhong's theory of "five strokes and seven inks". Yu Jianhua's "Compilation of Theories on Chinese Painting", Zhou Jiyin's "Theories on Chinese Paintings throughout the Dynasties: Extracting the Essence, Classifying, Annotating, and Researching", Chen Chuanxi's "Research on Painting Theories of the Six Dynasties", Zhu Liangzhi's "Sixteen Views on Southern Paintings", Lu Fucheng's "Complete Book of Chinese Calligraphy and Painting", Zheng Yan's "Research on Murals in Tombs of the Wei, Jin, Southern and Northern Dynasties (Revised Edition)", etc. These are all important theories for the study of old art. In the development of contemporary art, there are also several ideological trends that have affected the development of Chinese painting:

Firstly, Wu Guanzhong proposed formal beauty in the late 1970s. In the exploration of formalism, Liu Guosong began to innovate the form of ink wash painting in the 1960s and put forward the concept of "revolutionizing the central brushstroke". Yuan Yunsheng's airport murals, Liu Guosong's abstract landscapes, Wu Guanzhong's Jiangnan landscapes and Zhou Shaohua's "In Search of the Source of the Great River" clearly emphasized the formal elements of artistic language. In the 1970s, Wu Guanzhong began to experiment with abstract ink wash painting and emphasized the exploration of formal beauty. He believed that modern art education in China should focus on learning the modeling techniques of Western formal beauty. "We should talk about the scientific nature of formal beauty. It is a microscope and scalpel of plastic arts. We should use it to summarize our tradition and enrich and develop our tradition. Oil painting must be nationalized, and Chinese painting must be modernized." (Wu, 1979). In 1977, Wu Guanzhong in his article "the Formal Beauty of Painting" and Peng De's article "aesthetics is the Only Function of Art" proposed to emphasize the expression of painting. In Wu Guanzhong's article "On Abstract Beauty", published in 1980, he stated that the conceptual expression of works appears or disappears with the change of form. Form is the art itself, and the form determines the content. Abstract beauty is the core of form.

Secondly, although the traditional Chinese painting techniques of Qi Baishi,

Huang Binhong, Li Keran, Huang Qiuyuan, Chen Zizhuang, Lu Yanshao, etc. have shocked the world of Chinese painting, the transformation of the form of Chinese painting is still the anxiety of the times. In July 1985, Li Xiaoshan published "My Views on Contemporary Chinese Painting" in "Jiangsu Pictorial" magazine and said, "Chinese painting has reached a dead end." (Li, 1985). In his opinion, to renew Chinese painting, we must free ourselves from the old form and update our concepts. "The most important task in the renewal of Chinese painting is to change our reverence for strict formal norms and free ourselves from a series of formal frameworks." (Li, 1985). In his article, Li Xiaoshan focuses on those artists who are epoch-making and can create new forms. In the article, he points out that "we should create an atmosphere in which every painter can explore freely, abandon strict technical norms and rigid esthetic standards, and create rich and colorful art forms." (Li, 1985).

Thirdly, in 1992, Wu Guanzhong published an article entitled "Brush and ink equal zero" in the Hong Kong magazine "Ming Pao Monthly". He believed "Isolated brushes and ink are worth zero, just like unformed mud, which is worth zero." (Wu, 44). At the seminar of the "1998 Landscape Paintings and Oil Painting Landscapes Exhibition", Zhang Ding gave a speech entitled "Holding the Bottom Line of Chinese Painting" to discuss Wu Guanzhong's assertion that "brush and ink are zero". Subsequently, painters of the older generation such as Zhang Ding, Guan Shanyue and Pan Jiezi put forward their own ideas and slogans about brush and ink at different times. They believed that brush and ink are the basic elements of Chinese painting. Without brush and ink, one cannot speak of Chinese painting. Wu Guanzhong, Zhai Mo, Shui Tianzhong, Lin Lin and others advocated that the development of Chinese painting must be reformed. They believed that brush and ink should be contemporary, that the form of brush and ink should be innovative, and emphasized the form-giving function of brush and ink. The traditional school, represented by Lang Shaojun, Hong Huizhen and Chen Chuanxi, criticized Wu Guanzhong's view that "brush and ink are equal to zero" and made theoretical considerations based on the concept of brush and ink; the objective school, represented by Dong Xinbin, Zhao Xucheng, Xue Yongnian and Li Zhaozhong, objectively analyzed the views of Wu Guanzhong and Zhang Ding and made value judgments and theoretical analyzes on this debate.



Figure 3 Landscape painting references

2.3 Brushwork Research in Chinese Landscape Painting

2.3.1 What is Complexity about brush and ink

The so - called "use of the brush" means that the lines drawn by the brush on the paper during painting have twists and turns, ups and downs, changes in hardness, softness, thickness and thinness, and the strokes have a stroke. When there are changes in the lines that are dry, wet, thick and light, it reaches the so-called "ink in the brush". The so-called "ink" refers to the small or large pieces of ink in the picture, which have the charm of dry, wet, thick and light changes. If these small or large pieces of ink also have a brush stroke and a sense of centered, sideways, clockwise, counterclockwise and scattered strokes, the so-called "brush in the ink" is achieved. "The types of brushstrokes and the names given to them by the Chinese are extremely numerous. The following is just a selection of what might be called basic strokes, which can be combined in almost countless ways to form the structure of a painting. For the sake of simplicity, they are grouped by subject matter as found in Chinese painting manuals" (Margaret Medley, 2012, p 114).

The content of Chinese landscape painting includes tree techniques, stone techniques, waterfalls and springs, boats and ships, flowers and birds as well as the depiction of characters. In terms of expression, it forms a programmatic process of hooking, texturing, rubbing, dotting, coloring and so on. When painting, pay attention to the relationships between the various elements, including combination, composition and aesthetics. The creative process of landscape painting usually begins with outlining the outer contours of mountains and rocks, then structuring the texture of trees and rocks, and adjusting the details and light-dark ratios through smudging. Dabbing refers to the use of moss to draw some plants or to emphasize or soften the content of certain images. The last step is coloring. Dyeing includes techniques such as separation dyeing, opaque dyeing, halo dyeing, as well as drying, coloring, breaking, spraying and accumulating.

Table 5 Development of Brush and Ink Painting Theory

Time/Year	Author	Book title	Basic theory
Southern Song Dynasty	Zong Bing	"Preface on Landscape Painting"	"The sage embodies the way and reflects things", "the sage uses the divine method and the way" and "the landscape flatters the way with its form".(Yu Jianhua,2007)
Southern Song Dynasty	Wang Wei	"Narrative Painting"	Alas, not only do we rely on our fingers and palms, but we also use the wisdom of the gods to descend upon us. The sentiment of this painting is also.
Southern Song Dynasty	Hsieh Qiho	Record of Old Paintings Appraisal	The Theory of Six Principles:A lively and vibrant aura is also true. The use of a brush in the two-bone method is also true; The three corresponding objects are also figurative; Four kinds of application colors are also applicable; The five operating positions are also; Six transfer transfer form writing is also true.(Yu Jianhua,2007)
The Later Liang of the Five Dynasties	Ching Hao	"Record of Brush Techniques"	"Six Essentials": "Qi, Rhyme, Thinking, Scenery, Brush, Ink".(Yu Jianhua,2007)
Northern Song Dynasty	Liu daocun	Preface to the Review of Famous Paintings in the Holy Dynasty	"The so-called six essential elements are: Qi, rhyme, and strength, one also; the pattern is all old, two also; variation is reasonable, three also; colored painting has luster, four also; go to nature, five also; teacher learning is short, six also. The so-called six elders are: coarse brine seeks brush, one also; obscure and obscure seeks talent, two also; in the delicate and delicate seeks strength, three also; crazy and strange seeks reason, four also; no ink seeks dye, five also; flat painting seeks length, six also."(Yu Jianhua,2007)

Yuan dynasty	Zhao mengfu		Using calligraphy in painting to reveal morale.
Yuan dynasty	Ni zan	/	The so-called painter, as a servant, is just a careless brush, not seeking resemblance in form, just chatting to entertain oneself.
Ming dynasty	Dong qichang	/	The theory of exquisite brushwork and ink, and the theory of strange paths, make painting inferior to landscape painting; In terms of the delicacy of brushwork and ink, landscape is by no means inferior to painting.(Yu Jianhua,2007)
the Ming dynasty	Gong xian	"On the Painting of Chaizhan"	Brushwork, ink style, grooves, and aura. Firstly, let us talk about the brushwork, then discuss the ink style, and even more about the ridges and valleys. The qi and rhyme are indescribable, and if the three are achieved, the qi and rhyme will be born.(Yu Jianhua,2007)
Ming dynasty	Li kaixian	"Zhonglu Painting Review"	"Divine brushwork", "Old brushwork", "Strong brushwork", "Clear brushwork", "Active brushwork", "Moisturizing brushwork".(Yu Jianhua,2007)
Ming dynasty	Tang dai	"A Brief Account of Picture Stories"	Qi and rhyme are born from strokes and ink.
modern	Huang binhong	/	"Five strokes and seven inks": Five strokes: one is flat, two is round, three is reserved, four is heavy, and five is changing. Seven Ink Methods: Thick Ink Method, Light Ink Method, Breaking Ink Method, Splashing Ink Method, Accumulation Ink Method, Jiao Ink Method, and Su Ink Method.(Yu Jianhua,2007)

modern	Wu gaunzhon g	/	Brush and ink are equal to zero.(Wu Guanzhong,2010)
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2.3.2 Brushwork characteristics in landscape painting

In the creation of Chinese painting, the emphasis is placed on the use of materials and tools. Brushes, ink, paper and inkstones are the most important tools for the creation of Chinese painting, also known as the four treasures of study. Brush and ink are the tools of traditional Chinese painting. Chinese painting is mainly drawn with a brush. There are brushes made of sheep hair, wolf hair and double hair. As for the brands, there are famous brushes such as Xuanbi, Hubi and Chuanbi. When choosing a pen, you should pay attention to the four virtues of sharp, round, clean and pointed. Using a brush is like writing calligraphy. It is important to start with the hidden edge, move with the middle edge and finish with the back edge. It is important to pay attention to the smoothness and charm of the lines and to express the artist's will to live.

Brushwork comprises three aspects. Firstly, it refers to the correct way of holding the brush and guiding it properly; secondly, to the method of expressing different strokes with the brush based on the different representations of objects; thirdly, to the specific technique of using a brush. The method of holding a brush must be developed with the correct habits from the beginning. If the grip method is not correct, it will affect the artistic effect to be expressed. Compared to calligraphy with a brush, there are similarities and differences in brushwork when painting. The similarity lies in the method of holding the brush with the fingers, which is the same as using five fingers to hold a pen; "Ye, bet, hook, grid, and resist" means pressing the brush holder with the thumb, then approaching and stabilizing the index and middle fingers, and then placing the ring finger against the back of the brush holder, with the little finger pressing lightly against the ring finger. The difference is that the calligraphy with the brush should be stricter, emphasizing vertical pipes and sharp edges, and the relationship between the brush and the paper surface should be perpendicular. When

painting, the brush tube can be straight or horizontal, and the palm can also be vertical or horizontal to move freely without being fixed to form.

The key to holding a brush is "firm fingers and weak palms", which means that fingers should hold the brush firmly and powerfully. If you do not hold the brush firmly in your hand, the flow of the lines will be impaired. The palm should not be clenched tightly into a fist, but should be empty, as if it could hold an egg. This has the advantage that the brush can be moved flexibly and freely. As for the height of the handle position of the brush tube in the method of holding a pen, it is generally held in the middle, and the specific difference depends on the length of the brush tube, the size of the frame and the style of the painting. Grab the top half with a large brush, hold the bottom half with a small brush, hold the freehand brushstroke high, hold the accurate brushstroke low, hold the large part high and the small part low. The way you train your wrist is also especially important when using a pen. Whether you use your fingers, arms or elbows, they are all based on the movements of the wrist.

There are three types of exercises for the wrist: 1. Pillow wrist, which means that both the wrist and the elbow are placed on the table, and this method is used in fine areas. 2. Wrist lifting refers to lifting the wrist with the elbow against the table and is used for small areas. 3. Hanging wrist is used for large areas without the wrist or elbow resting on the table. These three wrist movements need to be practiced more to improve wrist strength. The strength of the wrist has a direct effect on the artistic effect of the lines. Regardless of the movements of the wrist or elbow, they should be in step with the fingers, closely coordinated and not stiff on either side. They should form a coherent whole.

The most important ways of using the brush edge are the central and lateral ones, also known as the front and side edges. In addition, there are also inverted edges, leading edges, scattered edges, hidden edges, exposed edges and full edges.

(1) Center: The characteristic of a center is that the brush is in the middle of the line, even if it is slightly off center. Make sure that the brush does not curl up and deviate. The artistic effect of the center line has a subtle, rounded, heavy, full and powerful feeling, which is especially important in Chinese painting.

(2) The characteristic of a side edge is that the brush is on one side of the line, and a stricter side edge is also called a horizontal feather. Sometimes the body of the

brush and the root of the brush are on the paper at the same time. The side edges have artistic effects such as rich ink, strong and spicy, and peculiar and varied shapes, which are suitable for depicting thick and wide objects (such as tree trunks). The appearance of flying white brings a touch of ink and emotion, alternating between reality and virtuality; one side of the line is rough and not smooth, which enhances the formal beauty of the line.

(3) Backward and forward refers to the relationship between the direction of the brush movement and the tip of the brush. The inverted front refers to a brush that is tilted backward and moves forward against the direction of the pen, that is, pushes forward. The artistic effect of the inverted front is different from that of the side front. There is also an aged and spicy flavor, which is suitable for depicting the contours of large rocks and trees as well as the old trunk. Shunfeng means drawing the pen, which is completely opposite to reverse feng and has a gentle effect. When drawing a pen, hold the upper part of the brush tube firmly and relax your fingers and wrists slightly. Using a smudge brush has a light and smooth artistic effect and is suitable for expressing lines with few twists, such as clouds and watermarks.

(4) Spreading the pen, also known as breaking the pen, means that the brush head is partially or completely spread. Suitable for painting bird feathers, horse mane, human hair, etc.

(5) Zangfeng and Lufeng, the so-called Zangfeng means that the tip of the brush is hidden inside the stroke and does not face outwards; the rich and implicit artistic effect of Zangfeng is suitable for painting bamboo poles, etc. Lufeng, on the other hand, refers to the exposed tip of the pen, and the artistic effect of Lufeng appears thin and sharp, with sharp and fiery lines; suitable for painting bamboo leaves, orchid leaves, etc.

(6) Quanfeng, also known as early pen. As Li Kaixian of the Ming Dynasty said, the entire front of the brush is broken and scattered to scan directly. It cannot be required that the brush is in the center and side, so that there is an artistic effect of aging and vitality in one stroke; Suitable for painting old plums, green vines, old pines, stubborn stones, etc. (Linmu,2003)

2.3.3 Ink method and its characteristics

The ink used in Chinese calligraphy and painting includes pine smoke ink and oil smoke ink, which are solid ink nails that must be used in conjunction with inkstones and ground with water. At present, India ink is used. Different inks have different properties, and in painting, water is mixed in different proportions to achieve different shades. The expression of ink includes not only black ink, but also various pigments. When classifying ink, vegetable pigments and mineral pigments are considered. Landscape painting can be divided into palace painting and literati painting. (Yu Jianhua,2007) Palace painting mainly includes golden and green landscapes that emphasize the expression of colors and often use a large amount of green mineral pigments and precious gold, silver and shell powder. Literati painting mainly emphasizes the artistic conception of brushwork and the expression of literati spirit, which is mainly manifested in ink landscapes and bright crimson landscapes, where ink is the main color and plants are colored with flowers and blue, while mountains and tree trunks are colored with vermilion or ochre. Chinese painting is an independent spirit of brush and ink culture, and brush and ink culture is a great cultural concept that is different from Western concepts of plastic arts and develops in parallel and without contradiction. Traditional culture is a comprehensive and complex system represented by a hundred schools of thought from the Pre-Qin period, literature from the two Han dynasties, metaphysics from the Wei and Jin dynasties, poetry from the Tang dynasty, Neo-Confucianism from the Song dynasty and Park Xue from the Ching dynasty. These disciplines form the core of China's traditional cultural chain of thought, while Confucianism, Buddhism and Taoism complement each other. The use of techniques such as brush strokes, lines, bone techniques and ink color blocks in Chinese wisdom reflects the cultural spirit of China and officially determines the spiritual level of brush strokes. (Linmu,2003)

The ink technique used in Chinese painting is second only to brushwork. In fact, ink painting is much more difficult than brushwork, because it is not just a simple concept of "black" color, but has a special meaning and special rules. In Chinese painting, there is a saying of "five inks and six colors". Five colors are dry, black, thick, light and wet. Six colors are black, white, dry, wet, thick and bright, with whiter than five colors. Among the six colors, black and white represent the brightness of yin

and yang, dryness and wetness represent the green and beautiful, and intensity represents the removal of concavity and convexity. Therefore, although the six colors contain the element of black, they cannot be considered a classification of color, but rather a prerequisite for the image. There are two different interpretations of "Wumo". According to the theory of non-darkness, they are Jiao, Nong, Chong, Dan and Qing. (1) Jiaomo refers to the process in which ground ink is evaporated in an inkstone for half a day and then used to depict the extremely deep and prominent parts of a painting. (2) Thick ink refers to the blackness of the ink, which is second only to burnt ink. Burnt ink may have a sheen, while thick ink is black due to the addition of water but has no sheen. (3) Heavy ink refers to light ink. Heavy ink has more content than thick ink and appears darker than light ink. (4) Light ink refers to the gray color created by adding more water to the ink. (5) Clear ink refers to the presence of only a few light gray shadows on the ink color and represents objects such as morning mist and evening smoke. Secondly, according to the Tian Jian. He said that black, thick, dry, wet and light are the five inks, which refers to the view of Ching dynasty people, while Ming Dynasty people said that the five inks refer to thick ink, Su ink, Jiao ink, Qu ink and Ai ink. There are five colors of ink, also known as ink: Su ink (the ink is ground and left for two to three days), Jiao ink (the ink is ground and dried on the inkstone), Qu ink (the remaining ink roots are left for a long time), Thick ink (the ground ink) and Ai ink (the dust scraped from the bottom of the jar). These five colors are called Wu ink. (Linmu,2003)

Throughout history, different schools have made different classifications for the classification of ink, which can be summarized in four basic types:

(1) Ink with six colors: This maintains the earlier idea of dividing ink into six colors, including black, white, thick, light, dry and wet. At the time, black and white are the contrast, the two extremes of virtuality and reality, and an indispensable factor in the picture. Intensity is the staircase of ink and moisture is the amount of water. The combination of these three aspects forms a complete picture; one of the six is indispensable and extremely important. Without black and white, there is no distinction between yin and yang, and without dryness and wetness, there is no green beauty; without distinction of intensity, there is no concavity or convexity in the distance. Although color is not used in ink painting, with these six factors, it has the

same effect as color, hence the name "six colors". (Yu Jianhua,2007)


(2) Mo Jie Wu Mo; The classification based on the intensity of ink is called ink grade. Yu Feiyin says that Jiao, Nong, Chong, Dan, Qing, where Chong is also called Second Nong and Qing is called Second Dan, have the same meaning as the grades. (Linmu,2003)



(3) The Five ink characteristics of ink: According to the different processing methods that cause different changes in the characteristics of ink, they are called ink characteristics. They are the five ink forms of the people in the Ming Dynasty: Su, Jiao, Tui, Nong, and Ai.


(4) The Five Ink Methods: The five ink methods include breaking ink, accumulating ink, dipping ink, splashing ink, and dry ink. Ink methods include accumulated ink, splashed ink, broken ink, thick ink, light ink, burnt ink, residual ink, stained ink, Ink splash, etc. The method of splashing ink is to break through the weak and dry ink, break through the wet and thick ink without coagulating or floating thin; ink accumulation refers to coloring layer by layer, up to dozens of layers; When splashing ink, always pay attention to the adjacent ink colors, deliberately expand the ink scale, divide the ink color depth into different layers, and use them side by side to enhance the contrast effect of ink colors; Splashing ink is like a painter with a bamboo in his chest, allowing his brush to flow naturally freely; Su Mo is the night ink. In painting, different ink colors can be used interchangeably without having to adhere to conventions and remain unchanged. (Linmu,2003)


2.4 Brushwork Types of Chinese Landscape Painting

Table 6 Brushwork types of Chinese landscape painting


Type of Landscape Painting	Pigments	Characteristics	Examples of Works
Ching-lu Landscape Painting	Mainly using mineral pigments such	With intense and bright colors and strong decorative	 <p>"A Thousand Li of</p>

	<p>as azurite and malachite, and sometimes outlining the contours with gold powder.</p>	<p>features, the picture presents a magnificent and gorgeous look. It shows the landscape scenery with delicate brushstrokes and rich color layers.</p>	<p>"Rivers and Mountains" by Wang Ximeng</p>
<p>Gold-green Landscape Painting</p>	<p>On the basis of green and blue landscape painting, a large amount of gold powder (such as gold paint) is used, for example, to depict the outlines of mountains, the ripples of water, and the decorations of buildings.</p>	<p>It is even more magnificent and noble than the green and blue landscape painting, demonstrating the imperial grandeur and refined beauty in the strong color contrast.</p>	 <p>"Sailing Boats and Pavilions" by Li Sixun (traditionally attributed)</p>
<p>Light Crimson Landscape Painting</p>	<p>Mainly using ink, with a little light colors like ochre and indigo added.</p>	<p>With an elegant and fresh color tone, it focuses on the charm of brushwork and ink. It expresses the verve and artistic</p>	 <p>"Dwelling in the Fuchun Mountains" by</p>

		<p>conception of the landscape through the changes in the density, dryness, and wetness of ink. Colors play a supplementary and embellishing role.</p>	<p>Huang Gongwang (parts of it are colored in light crimson)</p>
<p>Ink Landscape Painting</p>	<p>Only using ink, shaping images, expressing layers and artistic conceptions by adjusting the mixture of water and ink.</p>	<p>It emphasizes the expressiveness of brushwork and ink, pursues the concept of "five shades of ink" (burnt ink, thick ink, heavy ink, light ink, clear ink), and conveys profound philosophical thoughts and aesthetic tastes with simple black-and-white pictures, focusing on the verve and ethereal feeling.</p>	 <p>"Six Gentlemen" by Ni Zan</p>

<p>Fine-brush Landscape Painting</p>	<p>There are various types of pigments, including mineral pigments and plant pigments, such as cinnabar, azurite, malachite, and rattan yellow. After outlining with delicate lines, colors are filled in and rendered.</p>	<p>The lines are neat and meticulous, the shapes are precise, the colors are rich and evenly rendered, with strong realism and decorative features, and the picture is exquisitely detailed.</p>	 <p>"Peach Blossom Spring Wonderland" by Qiu Ying</p>
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<p>Boneless Landscape Painting</p>	<p>Without outlining the contours with ink lines, directly using colors to depict the images of scenery.</p>	<p>It shapes the forms of the landscape through the changes in the density, virtuality and reality of colors and the variations of brushstrokes, focuses on the natural transition and integration of colors, and the picture is vivid, fresh, bright and has a unique artistic appeal.</p>	 <p>The Song Dynasty's boneless landscape</p>
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(Yu Jianhua,2007)

2.5 Ink Technique Expression of Trees in Chinese Landscape Painting

2.5.1 Combination of tree trunks and their brushwork expressions

If you draw the trunk of a tree in the style of a double hook, you can use it to express the behavior of the tree both from top to bottom and from bottom to top. The tree is divided into four branches and the stone is divided into three sides. If there are two trees on the same screen, the previous tree is usually drawn first, which is divided into two intersecting trees and two fractal trees. When combining three trees, you should pay attention to the ratio of left and right yielding and intersecting trees. Four plants are divided into three plants plus one plant, five plants are divided into three plants plus two plants, and so on up to the jungle. As far as the growth of trees is concerned, the branches can be divided into the antler method, the crab claw method, the exposed root method and so on. In the antler method the branches grow upwards, in the crab claw method they grow downwards. “The brush strokes for trees can be

divided into three types:

- (1) Brush strokes for branches and twigs.
- (2) Dotted brush strokes for foliage in ink painting.

(3) Outline lines for foliage in ink painting and in color painting, for which there are no specific names. Lu-chiieh, 'deer horn', short, strong strokes for branches pointing upwards, creating a vertical printpression. Hsieh-chao, 'crab claw', short, downward curving strokes that create a drooping appearance. (Magaret Medley, 2012, p 114)

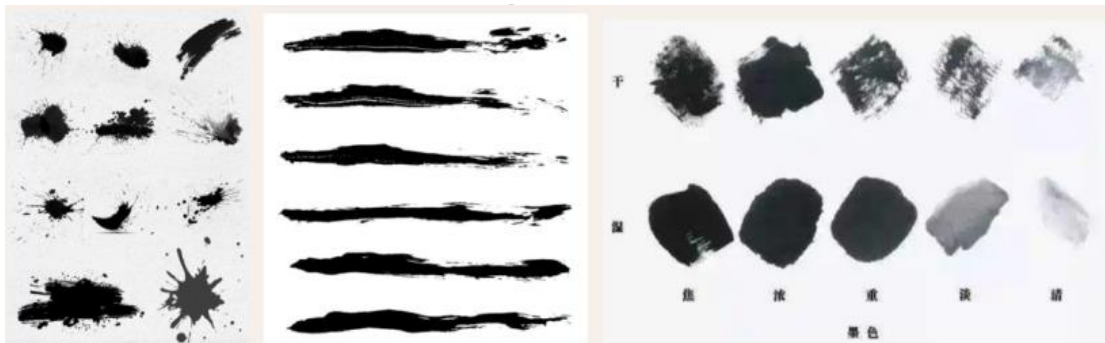


Figure 4 Brush and ink expression techniques

Brushwork for tree trunks: Outlining: Use the brush with the middle tip to outline the shape and contours of the tree trunk. The lines should reflect the texture of the tree trunk. With old tree trunks, you can make pauses and turns when applying the brush to imitate the roughness and folds of the bark. The lines are strong and bold with relatively dark ink. In young tree trunks, the lines are smooth and flowing, and the ink is slightly lighter. Sometimes the brush with the side tip is used to depict the lighted side of the tree trunk or some special texture effects. Texturing: Using a dry brush to texture the tree trunk can increase the texture and three-dimensionality.

For example, if you use texturing methods such as fish scale or rope texture to texture along the texture direction of the tree trunk, you can show the vicissitudes of the bark and the undulations of the texture. When texturing, pay attention to the gradation of color, from light to dark, to gradually highlight the details of the tree trunk. Brushwork for tree branches: The lines of tree branches are flexible and changeable. Use the brush with the middle tip and use the brush quickly to reproduce the toughness and elongation of the branches. Use light ink and a light brush to quickly outline the thin branches and show their lightness. For the main branches, the

ink is slightly darker and the lines are slightly thicker to show their support. The distribution of the branches should follow the growth pattern of the trees, with changes in density, length and intersection forming a natural rhythm. (Yu Jianhua,2007)



Figure 5 Volume 2 of Mustard Seed Garden Painting Manual,2000

2.5.2 Combination of tree leaves and their brushwork expressions

The dot leaf method is often used when drawing leaves. Its forms include plum blossom dots, mouse foot dots, chrysanthemum dots, small mixed dots, large mixed dots, pepper dots, “介” character dots, “个” character dots, pine leaf dots, hanging vine dots, Chinese toon leaf dots, cypress leaf dots, seaweed dots, collecting three and five dots, seaweed thread dots, hanging head dots, phoenix tree dots, pointed dots, broken brush dots, raised head dots, flat head dots, fir leaf dots, spiny pine dots, collecting three and five dots again, raised leaf dots, double hook dots between “个” characters, Chinese toon leaf dots collecting and scattering, bamboo leaf dots, hanging vine dots and so on. For example, pepper dots, “个” character dots and “介” character dots are dot leaf methods. Hu-shutien, pepper dots, for foliage. Hsiao-hun tien, small swirl dots, for foliage. ” (Magaret Medley, 2012, p 114) Various combinations of ink dots in diverse shapes and sizes are used to depict the density or sparseness of leaves. When using the dot leaf method, pay attention to the changes in hue, dryness and wetness of the ink. Wet ink dots are used to depict delicate leaves, and thick ink dots can emphasize the density and thickness of leaves. The arrangement of the dots should be collected and scattered, full of rhythm.

Another method is the Clip Leaf method. In the clipping leaf method, ink brushes in different shades are first used to paint with different densities and intensities. After drying, the leaf can then be colored. At the same time, different tree species have different painting methods, different landscapes have different painting methods, and different painters also have different painting methods. The leaf-cutting method uses double hook lines to carefully depict the shapes of the leaves, such as round leaves and diamond-shaped leaves. It can be colored or uncolored and is often used to depict more delicate leaves or leaves in certain seasons. The lines of the cut leaves should be smooth and delicate and harmonize with the surrounding dotted leaves or other trees to enrich the expressive forms of the painting.

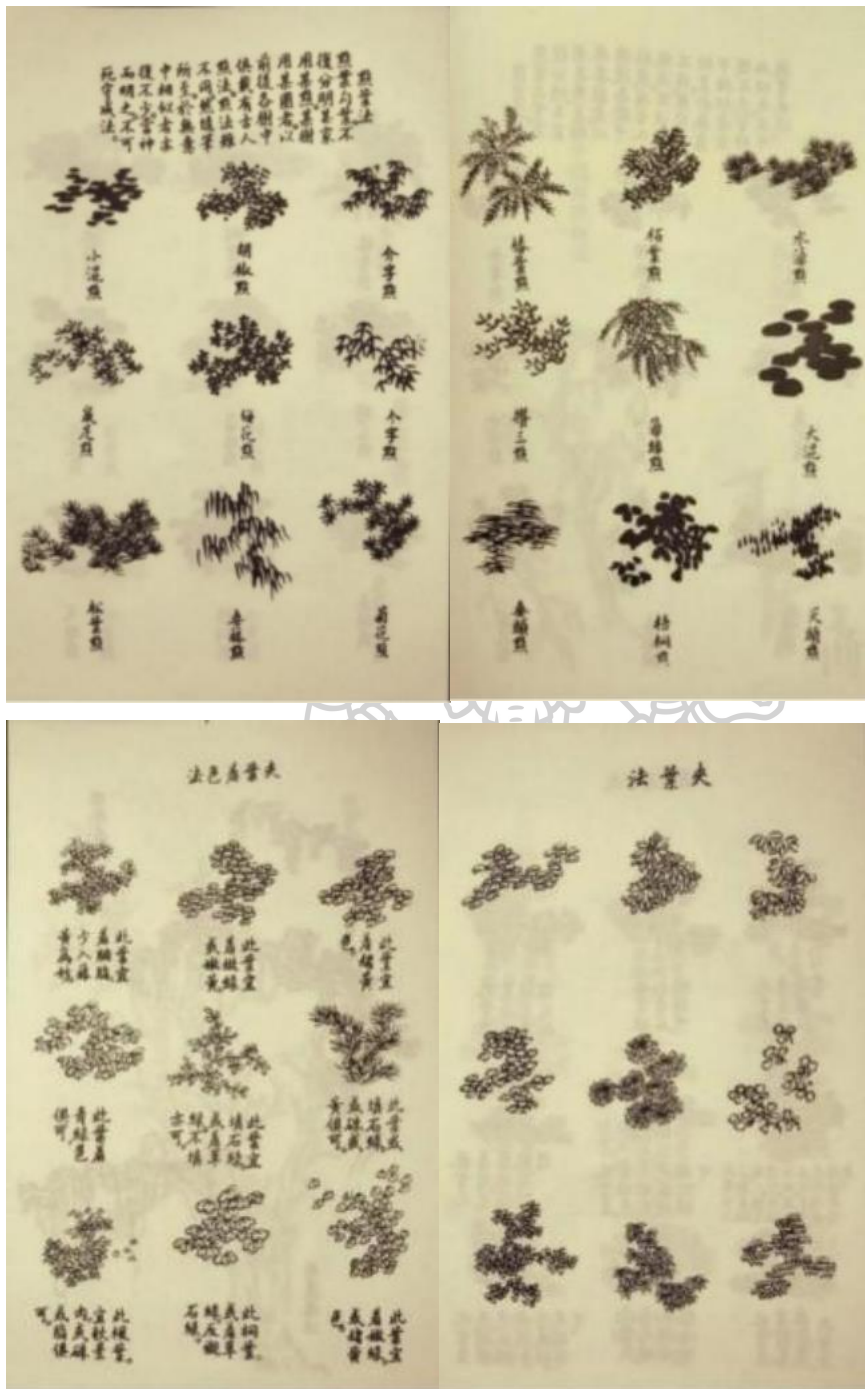


Figure 6 Volume 2 of Mustard Seed Garden Painting Manual,2000.

2.5.3 Technical expression of different kinds of tree

Combination of forest landscapes. The arrangement of several trees to form a forest landscape is a common form of combination. In this combination, the trees have different heights and densities. From the perspective of height levels, tall trees are usually located near the center of the image or visual focus and play a role in supporting the image space and enhancing the sense of depth. Short trees are scattered around tall trees and serve either as a foreground foil in the foreground or as an embellishment on the side. In terms of density distribution, dense groups of trees are often used to show the lushness of the forest. The leaves, for example, are drawn using the dot-leaf method of groups of three and five, and the tree trunks are densely arranged. Empty spaces are left in the sparse areas to create a sense of air permeability, so that the picture radiates tension and relaxation. The combination of groups of trees can be spread out in shape along mountains or streams, giving a continuous, dynamic impression; but they can also be grouped together in clumps, with rich ink colors showing deep places. There can also be differences in ink colors between individual trees and groups of trees. A single tree drawn in light ink can emphasize its loneliness, while a group of trees drawn in heavy ink shows their thickness and lushness, highlighting each other.

Combination of foreground trees and background trees. Trees in the foreground are usually depicted more carefully and clearly, and the texture of the trunk, the extension of the branches and the shape of the leaves can be clearly shown. In terms of brushwork, heavy ink and bold strokes are often used to emphasize their existence. For example, using the double outline method, you can carefully outline the contour of the trunk and then dot the leaves with thick ink. The trees in the background are relatively blurred and simple, and their blurred feeling in the distance is represented by slightly smudging the ink or simply outlining the shape. There is also a rule for changing the scale ratio between the trees in the foreground and the trees in the background.



Figure 7 Volume 2 of Mustard Seed Garden Painting Manual,2000

2.6 Aesthetic Thoughts in Chinese Landscape Painting

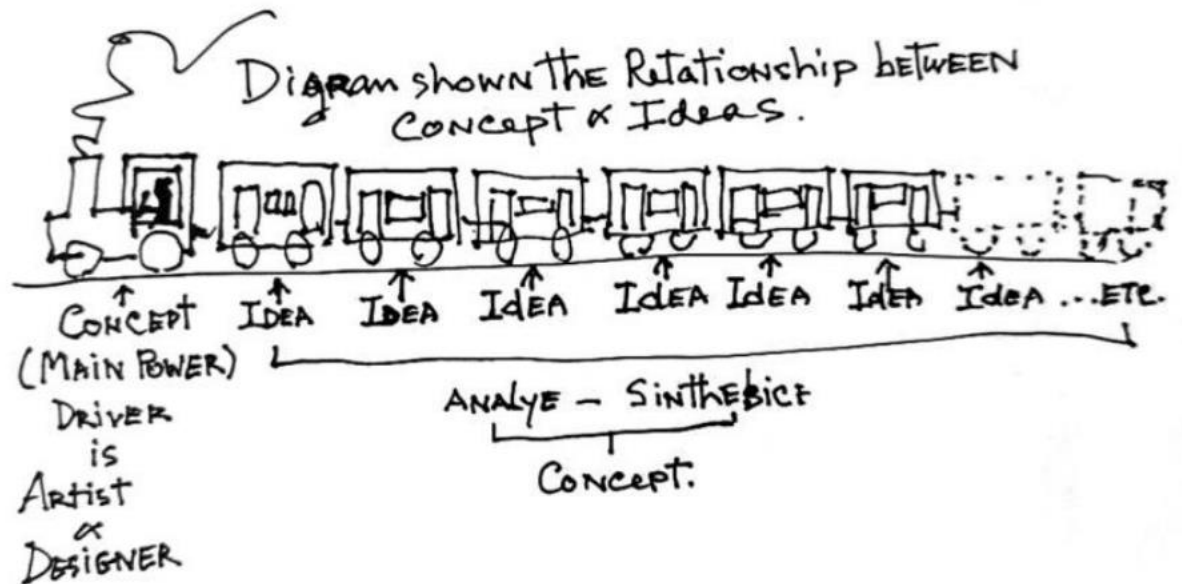


Figure 8 Diagram shown the relationship between concept ideas, by Associate Professor Sone Simatrang, 2024

2.6.1 Tao Aesthetics

Taoist thought has a long history and its origins can be traced back to the time before the Qin. Laozi is considered the founder of Taoism, and his thoughts are summarized in the "Tao Te Ching". Taoism emphasizes that "Tao" is the origin and functional law of all things in the universe: "Tao generates one, one generates two, two generates three, and three generates all things". The basis of Taoist thought: Tao is the subject, the root and the core of all things. The core of Taoist thinking: The Tao is eternal. The Tao is in motion and change, and it is endless. the "Tao" is an existence beyond human cognition and linguistic expression. It is invisible and intangible, but contains infinite power. The most important category in Laozi's aesthetics is not "beauty", but the three interconnected categories of "Tao-Qi-Xiang". (Tao Te Ching, 2021)

Tao philosophy includes concepts such as: Tao follows nature, inaction, unity of man and nature, existence and non-existence, reality and illusion, yin and yang and

feng shui. Taoist aesthetics regards "Tao follows nature" as its core viewpoint, believes that nature is the most beautiful state, and advocates following nature and doing nothing. In terms of aesthetic concepts, it strives for a simple, pure and ethereal state. "Qi" is an important concept in Tao aesthetics. It is the driving force of life and the aesthetic appeal of works of art. Laozi and Zhuangzi's "non-doing" and the pursuit of a transcendental state in "being in things and being in things" are enough to show that Taoist thought is essentially a kind of esthetic consciousness, such as emptiness, tranquility, character, charm, harmony and simplicity. Traditional Chinese artistic thought and artistic spirit are the development and sublimation of the spirit of Tao. Taoism advocates the expression of "beauty", "wonder" and "taste".(Laozi,2019,Laozi Tao Te Ching)

Chinese landscape painting strongly reflects Taoist thought. The painters follow the "Tao follows nature", are inspired by natural landscapes and create with nature as their teacher. When using brush and ink, they strive for a natural flow, such as using the center line to outline the contours of the landscape, like the veins of natural growth, reflecting a natural state. The changes in the thickness of the ink also correspond to the changes in natural light and shadow. From the perspective of composition, landscape paintings often create an ethereal artistic concept that emphasizes the vitality of the spirit, which is consistent with Taoist feng-shui and the concept of "emptiness and tranquility". The painter leaves room for the viewer's imagination by leaving empty space, for example, so that the viewer has the feeling of being in nature and sensing the vastness of the world and the mystery of the universe. At the same time, Chinese landscape painting focuses on expressing the charm of mountains and rivers rather than simple shapes, which is consistent with the spiritual connotation of Taoism. The painter infuses his understanding of the "Tao" into his works, so that the viewer can feel the vitality of nature and the laws of the universe when looking at the paintings, and gain spiritual tranquility and transcendence. The arrangement and form of the mountains, rivers, and trees in the paintings contain the Taoist concept of harmony and embody the harmonious coexistence of man and nature.(Laozi,2019,Laozi Tao Te Ching)

2.6.2 The Six Principles of Chinese painting by Hsieh Ho

(1) Spirit resonance: This is the first of the six principles and the highest realm of Chinese painting. Lively and vivid means that work embodies a kind of vitality and spiritual temperament. Painting can not only reproduce the appearance of things, but also convey the charm of the object and the painter's own emotional interest. For example, in figure painting, the inner spiritual state should be expressed through the posture and expression of the figure; in landscape painting, the majestic sweep of the mountains and the liveliness of the water flow should be shown so that the viewer can feel the powerful vitality contained in the painting. (Yu Jianhua,1998)

(2) Bone method of brushwork: it emphasizes the use of lines in painting. "Bone" can be understood as the strength of the line and the supporting role of the skeleton. The painter uses the brush to give the line a sense of strength, rhythm, and expressiveness. Different ways of using the brush can create different line effects. The center of the brush, for example, makes the line round, full and elastic; the side of the brush makes the line rougher and more varied. In figure painting, lines are used to depict the outline of the figure and the texture of the clothing. In landscape painting, lines are used to represent the outlines of the rocks, the branches of the trees, and so on. These lines are like the skeleton of the painting and form the basic form of the entire painting. (Yu Jianhua,1998)

(3) Correspondence to the object: the painter must accurately reproduce the appearance of the object when painting it. This is not a matter of simply reproducing objective things, but of capturing the essential characteristics of the object for depiction based on observation and understanding. For example, to draw a horse, the painter must understand the horse's physique, muscle distribution, dynamic changes, etc., and then vividly depict the image of the horse according to his own painting style and intention. For flower and bird paintings, the shape of the flowers and the posture of the birds should be accurately reproduced. (Yu Jianhua,1998)

(4) Suitability to type: This is a rule about the use of color in painting. "Coloring according to type" does not simply mean reproducing the natural color of the object, but to use color according to the category of the object and the artistic conception the painter wants to express. In Chinese painting, color often has a symbolic meaning. In traditional painting, for example, red can symbolize joy and happiness; white can

symbolize purity or sadness. In landscape painting, different landscape styles use colors in different ways. Green landscapes use bright colors such as stone blue and stone green to express the grandeur of mountains and rivers; bright crimson landscapes are mainly made of ink, with a little bright color to create an elegant artistic conception. (Yu Jianhua,1998)

(5) Division and planning: that is, the compositional rules of painting. The painter must carefully arrange the various elements of the picture, e.g., the relationship between primary and secondary, sparse, and dense, virtual, and real, opening and closing. A good composition can direct the viewer's eye and give the picture a sense of rhythm and balance. For example, in landscape painting, the main mountain is usually placed in an important position in the picture, and the surrounding elements such as clouds, trees and streams are used to delineate, creating a layout with clear primary and secondary elements; in flower and bird painting, the position of flowers and birds is arranged so that the picture does not appear crowded and plays a prominent role.(Yu Jianhua,1998)

(6) Transmission by copying: There are two meanings. One is to copy the excellent works of the predecessors and, through copying, to learn the painting skills, style and artistic conception of the old; the other is to pass on and disseminate painting, i.e. to pass on one's own painting skills and style to future generations. Copying is an important part of the learning process of Chinese painting. Painters can learn different painting styles and techniques through copying and thus lay a solid foundation for their own work. (Yu Jianhua,1998)

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Methods

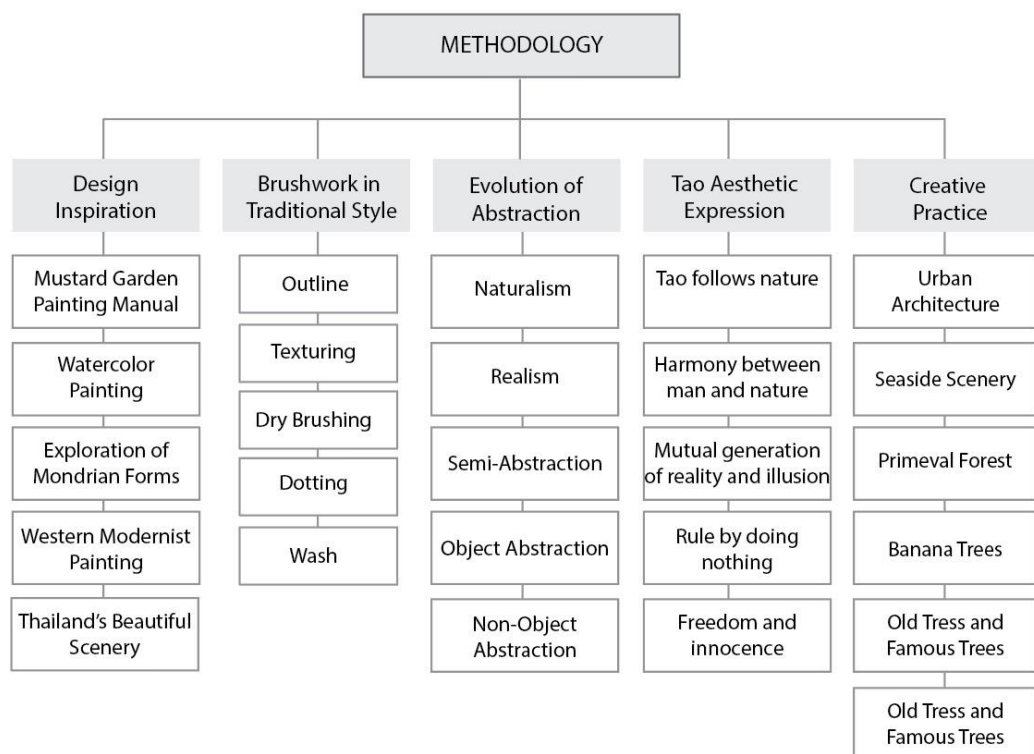


Figure 9 Research based on Process

3.1.1 Theoretical research

Creative expression in landscape painting from the artist's point of view. Using the research methods of literature and genealogy, this study aims to filter out the representative works of painters throughout history and identify the characteristics of their paintings.

3.1.2 Practical research

- (1) Research on the creative techniques of classical landscape painting.

(2) Research on Taiwanese painting, Japanese painting and aesthetics.

(3) Research on Western modernism.

(4) The practical object is combined with the regional landscape of Thailand for the research. In the process of research, point-line-surface practice and abstract processing are carried out, the modernist theory below, the combination of poetry and painting, Chinese Taoism, Zen, Neo-Confucianism, Wabi-Sabi aesthetics, incomplete beauty and the sense of time, space and life process.

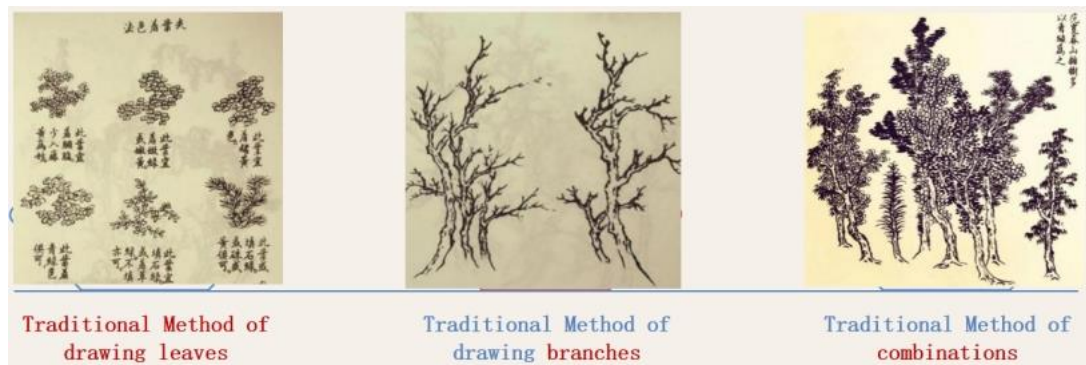







Figure 10 Research on the creative techniques of classical landscape painting.

3.2 Data Collection and Analysis

During the creative process, data collection was conducted through three aspects: First, the recording of classical techniques, Second, the recording of the creations of contemporary artists, Third, creating through sketching. In the creation, we focus on learning the traditional brush and ink techniques, the painting steps and brush characteristics of outlining, rubbing, dotting and dyeing.

Master the characteristic brushstrokes of Qingbian Hermit Painting, especially the loose, sticky and hairy features expressed by the lines. Among them, several texturing methods such as Pima texturing, Niumao texturing, Unlocking texturing and Rolling cloud texturing are used interchangeably and need to be copied and studied repeatedly. Also pay attention to the changes in the thickness, dryness and wetness of the strokes, so that the thirst becomes moistening, dry strokes accumulate and color into cracks, and then the strokes become warm, moist and clean.

Table 7 Brushwork in traditional style:

Name	Diagram Example	Expanation
Gou (Outlining)	Gou (Outlining): The basic brushwork technique of using lines to depict the outline of an object, serving as the foundation for shaping.	
Cun (Texture Strokes)	Cun (Texture Strokes): The brushwork technique used to represent the textures of mountains, rocks, tree barks, etc., showing the texture of the object through different Cun methods.	
Ca (Rubbing)	Ca (Rubbing): Lightly rubbing the painting surface with a dry brush to enhance the texture and sense of layers of the painting.	
Dian (Dotting)	Dian (Dotting): Using the tip of the brush to create dots of various sizes, densities, and shapes on the painting surface to enrich the visual effect of the painting.	
Ran (Dyeing)	Ran (Dyeing): Smearing the painting surface with a brush dipped in ink or pigment to represent the changes in light, shade, and color of the object.	

When learning to paint, it is important to combine creativity with practice. And it also reminds us to strengthen basic skills, including stone techniques, and pay attention to the three sides of the stones to express this space. There should be a coherent structure between the stones, and they should not be scattered. The brush strokes and ink for drawing stones should be loose. Pay attention to the changes in the intensity of the strokes, and each stroke should have its own variation. When drawing trees, you should pay attention to changes in the density of the brush strokes, and the posture of the tree should be unique and not strange. Trees should have layers before and after, and the leaves should not be uniform. When drawing grass, attention should be paid to the mobility of the brush and the expression of the layers. Temporary learning work should be selective and conscientious, and they cannot be managed. Copying emphasizes the relationship between local copying, general copying, intentional copying, and variation building. By practicing the stylized copying of Chinese painting, hand rubbing and chasing the heart, the final work was completed. Reinforce the learning of Song and Yuan painting during the training process. Focus on copying Yuan and Ming paintings. Mainly based on the landscape painting of the Yuan and Ming schools.



Figure 11 The application of brushwork, by author, 2022



Figure 12 Creativity in landscape form,by author,2022

Take a new approach to copying and begin to move from traditional brush and ink drawings to abstract experiments with dots, lines and surfaces. When editing the image, start with the visual language of Chinese painting and move from the method of texture and friction to the method of composition of dots, lines and surfaces. Gradually move from the traditional Chinese landscape to sketching the Thai landscape when working on the content of the picture. Express the regional landscapes of Thailand through the brush and ink form of Chinese painting and gradually integrate architectural elements into the picture. Capture the changes in proportions in the composition and learn to find the wonderful parts of the painting. Practice step by step every day. These works try to use lines, dots and other methods to represent the image as best as possible. In terms of general visual expression, the following topics are addressed:

- (1) Performance of line drawing and drawing.
- (2) Expression of surface and depth.
- (3) Performance of close ness and openness.
- (4) Diversity and unity.
- (5) Clarity and blurriness.





Figure 13 Creativity in landscape form ,by author,2022

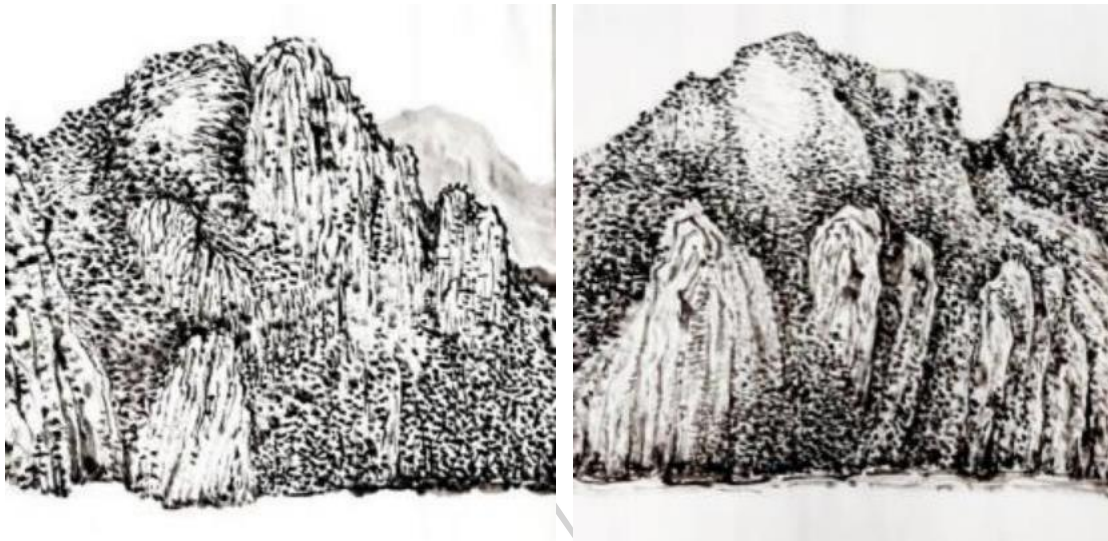


Figure 14 Mountains in Phuket ,by author,2022

3.3 Design Process

(1) Copying creation: Combine copying with creation to do research. When researching, be sure to absorb excellent ideas. Incorporate good brush and ink techniques into your own creation and gradually enrich your own creative techniques.

(2) Sketching creation: Improve your perceptual skills through sketching. Combine theoretical learning to improve your own creative concepts. Make a step-by-step plan when creating and solving a problem at each stage. For example, my sketches are divided into three parts: 1. integration of local Thai architecture and landscape; 2. sketching Thai plants: Trees, banana trees, etc.; 3. Sketching ancient buildings, Buddha statues and dense jungles to express the ancient feeling of time and life.

(3) Creative experiment: In this work, in conjunction with the final work, focus on expressing your own creative ideas, such as Confucianism, the aesthetics of Taoism, and other philosophical thoughts in the integration of poetry and painting. Express the concept of time and space and the spirit of life through artistic creation.

(4) The point is that artists use brushes and ink to accomplish their artworks, and the artworks are formed by the artist's personal brush and ink spirit, including his learning, feelings, mind, and interests.

3.4 Design Inspiration

3.4.1 Reading of Chinese painting documents.

Reading classical documents, including the study of ancient painting theories and the viewing of artworks.

3.4.2 Research on the application of brush and ink in Chinese painting.

Finding a unified aesthetic in the training of complex brushwork techniques, and taking Hsieh Ho's "Six Principles of Painting" as the standard for brush and ink expression. Referencing the "Mustard Seed Garden Manual of Painting" and Lan Yinding's watercolor paintings, and drawing on the creative techniques of Western modernism, such as the formal expression of Piet Mondrian.

3.4.3 Paying attention to sketching and creation during the training of brushwork techniques.

As Zhang Zao said, "Learning from nature externally and deriving inspiration from the heart internally." (Zhou Jiyin, 2013) Discovering the beauty of the famous old trees in Thailand during sketching. Choosing the "famous old trees in Thailand" as the creative theme, so as to express Taoist aesthetics. Taoism advocates "Tao follows nature." (Laozi. (2019)) In his artistic creation, he went to Phuket, Chiang Mai, Thonburi, Koh Samet, Kannagaburi, Nakhon Pathom and other places to sketch. Zheng Xie, a painter in the Qing Dynasty, once said: "In the clear autumn in Jiangguan, I look at the bamboo in the morning. The smoke, sun shadows, and dew all float between the sparse branches and dense leaves. My heart is full of energy and I have the idea to paint. In fact, the bamboo in my heart is not the bamboo in my eyes. Therefore, I grind the ink and spread the paper, and the bamboo in my hand changes suddenly when I put my pen to paper. The bamboo in my hand is not the bamboo in my heart. In short, the idea that comes before the pen is the rule; the interest that is outside the law is the opportunity. How can I paint alone!" (Zheng Xie, 1979) Through sketching and creation, from "the bamboo in the garden", "the bamboo in the heart", "the bamboo in the eyes" and "the bamboo in the hands", the aesthetics of Tao is expressed through creative practical exercises.

3.1 Design inspiration

1)"Mustard Garden Painting Manual"
《芥子园画谱》

2)Lan Yingding Watercolor Painting
蓝荫鼎水彩绘画

3)Exploration of Mondrian Forms
蒙德里安形式探索

4)Western modernist painting
西方现代主义绘画

5)Thailand's beautiful scenery



Figure 15 Design inspiration

3.5 Exploration of complex brushwork abstract forms

In studying formalism, we should strengthen our understanding of the creative concepts of modernity. We should strengthen our understanding of abstract concepts in our own creations. We should understand the process of change from naturalism, realism, semi-abstract, objective abstraction to non-objective abstraction. Naturalism fully represents concrete and objective details; realism emphasizes the essence of emotion rather than the concrete (biased towards subjectivity); semi-abstract is partially representative but simplified and rearranged; full abstraction is based on physics rather than representation. The object of objective abstraction has been simplified and is not objective; non-objective abstraction has no reference to physical objects and is based on pure form and content as subject.

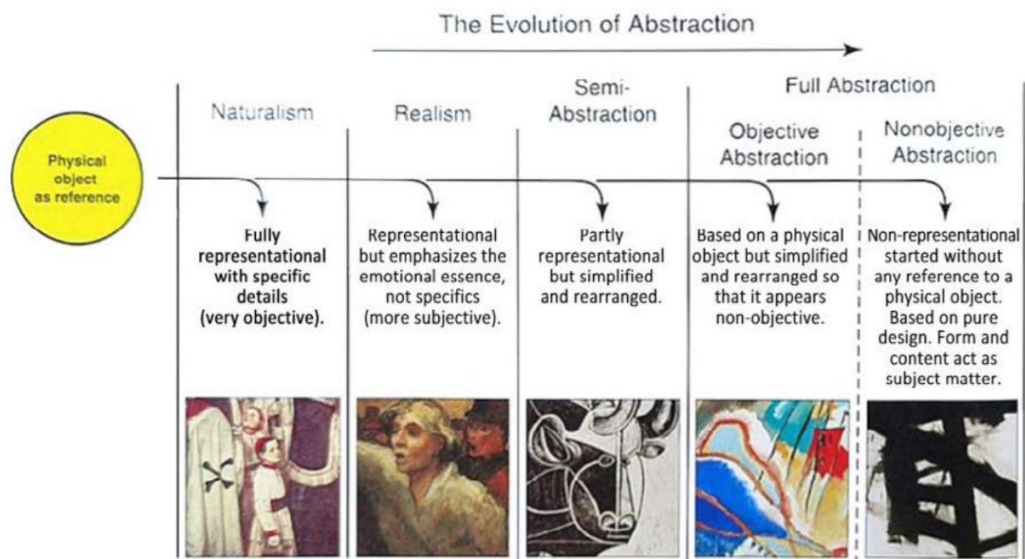


Figure 16 The Evolution Abstraction

A traditional Chinese painting may be a comprehensive and multi-layered whole. However, in innovation, we can change the perspective of this view. We can select a part or a detail of the observation content, replace it with simplicity, use less to gain more, and become clear about the reason. We extract apart from the whole image, which can have a ratio of 1:2 or 1:3 and can be a horizontal or vertical composition. As for the color selection, you can choose both black and white images and the expression of colors, which depends on your own choice and creativity. In terms of visual representation, both dots and lines can be used, but it is important to pay attention to the variety of design elements and to fully express the changes and rhythm of the work. In Western painting, Van Gogh's success adopted the combination of lines and dots from Eastern painting to express his design.





Figure 17 Composition proportion exercise by author,2023

Deliberate turn. At this stage, more attention is paid to the expressiveness of the image. The expression of the picture should shift from the concrete sketch to the expression of the intention. This is also the realization of the professor's demand for "free expression". At this time, the main subject of creation was the southern landscape trees. On the one hand, it strengthened the expression of poetic painting in painting, on the other hand, it strengthened the expression of the intention of painting. When looking at each scene or sketch, one should imagine the painting as a poetic expression to achieve an esthetic world of painting in poetry and poetry in painting. When creating a work, not only the content of the painting should be included, but also the poetry should be inscribed on the canvas. This is an expression with brush and ink that completely abolishes concrete expression and expresses the subjective pictorial language. At this point, the esthetic also shifts from objective objects to the emotional expression of images.



Figure 18 Abstract Exercises by author,2023

3.6 Experiment Exploration



Figure 19 Creative practice process

3.6.1 Thailand landscape sketching (urban architecture)

When learning painting, it is not only necessary to have indirect experiences, but also to learn to understand nature. Zhang Yan suggested "learning from external factors and tapping internal sources", and through the study of predecessors and his own understanding of nature, he received confirmation to seek the way of nature. He read thousands of books and traveled thousands of miles. In appropriating traditional

paintings, we must learn to observe nature, learn from nature, and integrate ourselves into the landscape to truly appreciate the joy that landscape brings us.

When painting from life, the key to success is to first observe the scene and find a suitable method of capturing it. On the one hand, we pursue the freehand expression of lines. When using lines to outline objects, you should pay attention to the thickness, looseness, jerkiness, tension, intensity and expression of the texture of the lines, so that the lines have writing quality. When expressing lines, you should find a way to combine brushstrokes with nature, which is a way to express meaning. The brushstrokes may seem natural, with no starting or ending point, but they convey a spirit that resembles an object. Liu Daochun inherited Hsieh Ho's "Six Principles" and elaborated in his "Commentary on Famous Paintings of the Song Dynasty" that painting should aim to achieve the "Six Strengths". The so-called Six Strengths are: boldness in brushwork, originality in talent, delicacy in execution, originality in composition, absence of ink for colorfulness, and longevity in the art of painting. (Zhou Jiyin. 2013.p822-823) And the method of observing them is to first observe their appearance, then determine their outcome, then fathom their meaning, and finally seek their reason. This is the key to determining the seal of painting.

On the other hand, it is the striving for spatial expression between non-phases. Expressing the overall charm of the painting always feels difficult, but as long as the basic When painting from life, the key to success is to first observe the scene and find a suitable method of capturing it. On the one hand, we pursue the freehand expression of lines. When using lines to outline objects, you should pay attention to the thickness, looseness, jerkiness, tension, intensity and expression of the texture of the lines, so that the lines have writing quality. When expressing lines, you should find a way to combine brushstrokes with nature, which is a way to express meaning. The brushstrokes may seem natural, with no starting or ending point, but they convey a spirit that resembles an object. Liu Daochun inherited Hsieh Ho's "Six Principles" and elaborated in his "Commentary on Famous Paintings of the Song Dynasty" that painting should aim to achieve the "Six Strengths". The so-called Six Strengths are: boldness in brushwork, originality in talent, delicacy in execution, originality in composition, absence of ink for colorfulness, and longevity in the art of painting. (Zhou Jiyin. 2013.p822-823) And the method of observing them is to first observe

their appearance, then determine their outcome, then fathom their meaning, and finally seek their reason. This is the key to determining the seal of painting.



Figure 20 Thailand Landscape Sketch ,by author,2022

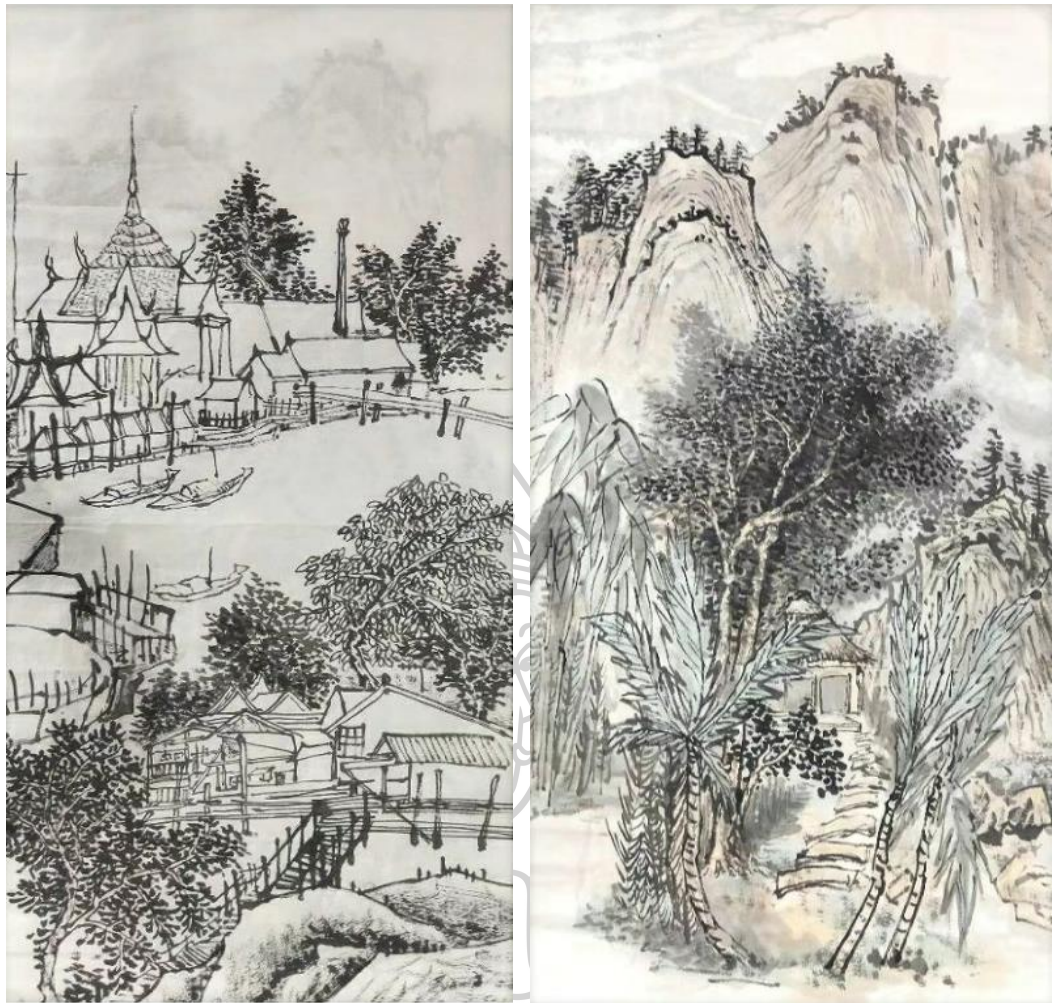


Figure 21 Thailand Landscape Sketch author ,by author,2022



Figure 22 Thailand Landscape Sketch,by author,2022

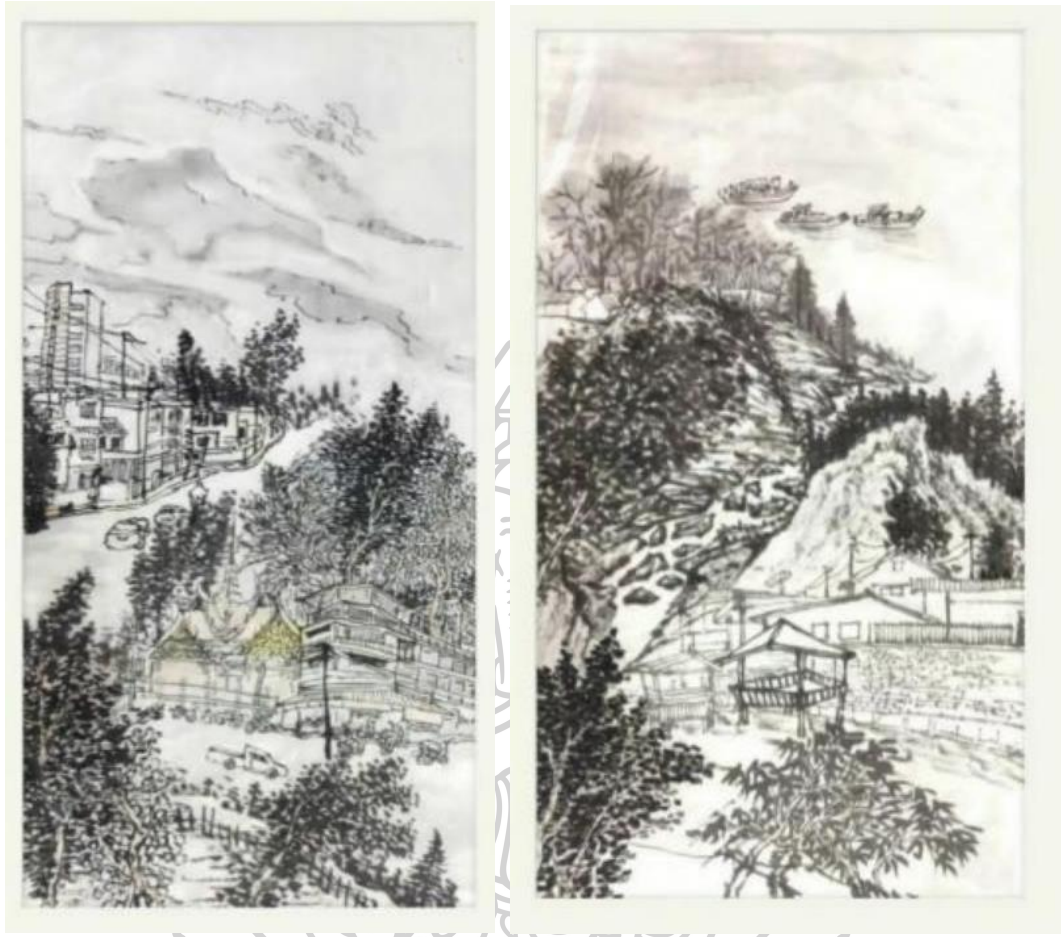


Figure 23 Thailand Landscape Sketch ,by author,2022

3.6.2 Thailand landscape sketching (seaside scenery)

I created some works with motifs from Bangkok and traveled to Phuket to explore and develop a certain understanding of the cultural environment there. Architecture, temples, street views and islands have become the materials for my creations, using the Chinese perspective as much as possible to solve new problems. However, the difficulty is that there are no mountains here, and the water is a large ocean surrounded by trees, which is more suitable for watercolor painting. Streetscapes and fields are easier to paint, so I stick to painting them every day and start exploring urban themes. Observe the buildings, temples, stores and habits of people in the city and take as many creative elements as possible from real life. As for the innovation of creative forms, it is still necessary to use point-to-point creativity to group various scenic spots according to one's own wishes, forming the expression of the whole picture. I often take the architecture of the street view as the main part of the picture, with distant mountains, forests and nearby scenes such as some trees, rivers, mudflats or fields. However, this kind of design did not solve the problem of innovation. So, I returned to the language of brush and ink, using elements of black and white lines and dots to shape the picture and use abstract forms to connect lines and express objects. When expressing the image, I attach importance to expressing my feelings. Especially to integrate green plants and trees into my own creation. While developing the style of Phuket, Thailand, I began to pay attention to the elements of green plants, and later I began to pay attention to the growth of various plants and understand their growth forms. I also went to the countryside and on the road to photograph some dense forests and intertwined vines. I hope to find the elements of pictorial expression in these dense forests and discover poetic beauty.



Figure 24 Thailand Landscape Sketch (Phuket) , by author,2023



Figure 25 Thailand Landscape Sketch (Phuket) , by author,2023



Figure 26 Thailand Landscape Sketch (Phuket) , by author,2023



Figure 27 Thailand Landscape Sketch (Phuket) , by author,2023



Figure 28 Thailand Landscape Sketch (Phuket) photo, by author,2024



Figure 29 Thailand Landscape Sketch (Phuket) , by author,2024



Figure 30 Thailand Landscape Sketch (Phuket) by author,2024



Figure 31 Thailand Landscape Sketch (Phuket) , by author,2024

3.6.3 Special training: banana trees



Figure 32 Banana Tree photo, by author,2023

The study of banana trees is an example of my research on southern landscapes. I chose banana trees as an object of study to understand their life process. While sketching, I began to pay attention to the growth of bananas, banana trees and bananas. I saw the lush green and the many fruits on the banana tree, but also the withered leaves inside, as if I had seen the process of life. Painting tries to express this poetic feeling. In the painting of banana trees you can feel joy, peace and sadness.





Figure 33 Banana Tree Sketching Practice,by author,2024



Figure 34 Banana Tree Sketching Practice,by author,2024



Figure 35 Banana Tree Sketching Practice,by author,2024



Figure 36 Banana Tree Sketching Practice, by author, 2024



Figure 37 Banana Tree Sketching Practice,by author,2023

Complex brushwork expresses the powerful development of life. The banana tree, with its unique form and growth characteristics, has become a typical image that reflects the powerful development of life. If you use complex brush strokes to express the banana tree in painting, the traditional brush stroke can delicately depict the structure of the leaves, the shape of the trunk, the vivid banana flowers and the plump banana fruits of the banana tree, and show its vivid natural beauty. Abstract brushwork can capture the vitality of the banana tree from a macroscopic perspective. Through the bold use of lines and colors, it shows the dynamic growth and exuberant vitality of the banana tree. As for the expression of the brush, use soft and tense lines to outline the upward growth posture of the banana tree, and use vivid color contrasts to highlight its vitality under the sun. In the pictorial brushwork, more attention is paid to exploring the symbolic meaning of the banana tree and connecting its vitality with the positive and hopeful spirit of human beings, so that the viewer can feel the vitality and beauty of life when looking at the painting.

(1) Pay attention to the expressive space of the image, and use lines and ink to express rich layers.

(2) Pay attention to the poetic expression of the picture, there is poetry in painting, and there is painting in the poem. Express the artistic conception of the painting.

(3) Pay attention to the composition of the expressive image and treat the poems and signatures in the inscriptions. "The painting poems of the Tang dynasty are separate lines of poetry and painting in terms of form, and they are not related to each other. The painting poems of the Northern Song dynasty, like the postscript of painting, are only written on the back or front of the painting scroll." (Xu Fuguan, 2010, p 120.)

(4) Strengthen the study of theory. Apply the theory to guide the practice.

3.6.4 Thailand landscape sketching (primeval forest)

In search of the power of life through sketching. The powerful, silent and mysterious power of green trees. What the eye sees is only the surface of what you see. What the eye does not see is the spirit of what you see. It is hidden in the obvious. Critics or artists need to be trained to look for things that the eye does not see. If you choose the image of an old tree as your favorite image, and you understand that the hidden meaning reflected in that image is peace, stillness, beauty in old age, Beauty is fleeting, everything is constantly changing. Finally, everything must be consistent with Taoist philosophy and Chinese Zen philosophy. Selection tree performance. shapes, textures and forms are tangible. Not tangible are emotions, feelings and spirits. I want to express what is inside, not just the surface.



Figure 38 Tree sketching ,by author,2024



Figure 39 Old Tree Sketching Practice,by author,2024



Figure 40 Old Tree Sketching Practice, by author, 2024



Figure 41 Old temple sketching practice, by author, 2024

Chinese philosophy says that the best way is to simplify things, to create something out of nothing and to create things outside the realm.

The three principles of modern art creation:

- (1) To express oneself clearly, that is, the artist's feelings;
- (2) Creativity is a new form of art, a new concept;
- (3) Reflect the current feelings. This means to be present, the current aesthetics and the perspective of the current society.

Works of art are an expression of the artist's identity, which is concealed in painting, and the artist's personality can be found in artistic creation. In this work, the main objects of creation are the old trees, abandoned historical architectural sites and old buildings that I have personally experienced. I have found old, lush, mysterious buildings, natural and dense forests in my creations. The passing of time. Express the feelings and emotions of the artist.

In the primeval forest of northern Thailand, magnificent old trees were seen, evoking a sense of tranquility and the power of life. Among the old trees and the ruins of classical temples, one can silently experience the vicissitudes of time and the primitive sensations. When creating artworks, when depicting trees, attention should be paid to the rotation of the lines, and they should be combined with the difficulty of dots for expression. When depicting the texture of the trees, dry textures are used to

represent the changes in the life of the trees, and the technique of dots is integrated to express the natural textures. As for the application of colors, light ochre and vermilion can be used to express the color of the tree trunks. Light green and cyan can be used to express the different shades of the leaves. In the overall treatment of the painting, a beautiful artistic conception is created through different forms, expressing the infinite time-space journey of the existence of life. This is exactly what Laozi mentioned in the Tao Te Ching, "The Tao follows nature."



Figure 42 Old temple sketching practice, by author, 2024



Figure 43 Old temple sketching practice,by author,2024

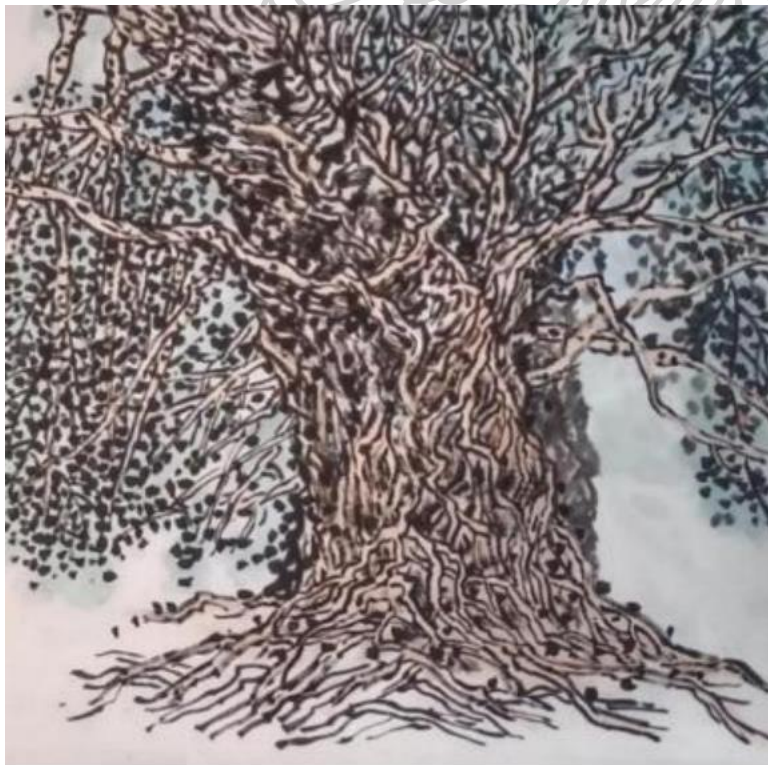


Figure 44 Old temple sketching practice,by author,2024



Figure 45 Figure 44 Abstract Creation of Old Trees,by author,2024

3.6.5 Thailand landscape sketching (The Spirit of Life)

While sketching trees in Thailand, I began to notice the elements of ancient trees, and later began to notice the growth forms of various trees. I also photographed dense forests, winding vines, and old branches on the roads in the countryside. I hope to find elements of expression in these dense forests and discover poetic beauty. In these ancient tree species, I see the spirit of life, the passage of time, and the marks left behind.



Figure 46 Forest photo ,by author,2024

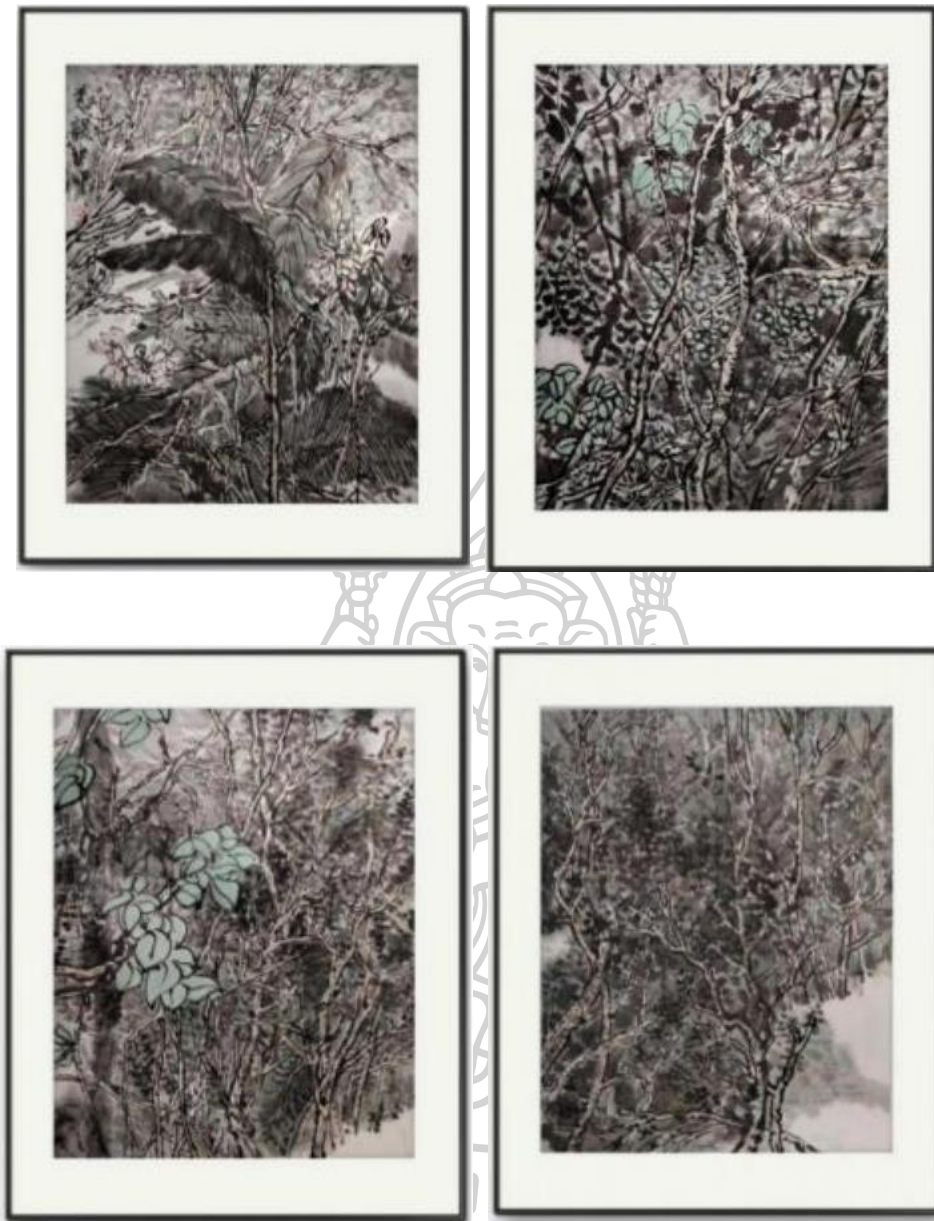


Figure 47 Forest sketching practice , by author,2024

The Living Spirit of Old Trees. About birth, growth, flourishing, blossoming, withering, old age and then death. To summarize, there is an old tree, in the subconscious of your mind is life must change, in the end it must die. Your next works you old trees, dilapidated old buildings, old temple ruins in Bangkok or natural objects such as rocks, old boards are traces of a long life through many seasons But you forgot the comments we had completed. Today, these old trees have left a trace that tells the story of a tree's life journey. I express my understanding of the spirit of life by painting trees. These renowned old trees still have life within them. They still

have to cope with the changes of the hot season, the rainy season, and the winter. We have come to the conclusion that the essence of a painting lies in its ability to reflect the feelings of the viewer. It must be able to stir up emotions in the viewer, evoke their thoughts and dreams, and enhance the viewer's wisdom. This leads to the true meaning of life. If one can create more paintings with such artistic value, one will be recognized as an artist. We have extracted important words from these paintings of old trees: "Everything in the world and life are based on uncertainty. First comes birth, growth, and prosperity. This is the journey of life."



Figure 48 Abstract Creation of Old Trees, by author, 2024

An old chair shows signs of wear. It has been used for many years as a seat for the owner's chair. Therefore, it shows signs of age caused by use. Now the owner of the chair has passed away. But the owner of the chair has imprinted his soul on it - that is the truth that the eyes cannot see. But we as viewers can understand it. There is a feeling of nostalgia, traces of the past. The chair has decayed and reflects these feelings.



Figure 49 Forest old trees photo,by author,2024

Artistic creation requires establishing emotions with the object and being full of imagination. This way, the works we create can have a vivid and lively atmosphere , Professor Silpa Bhirasri once took students from Silpakorn University on an excursion to the ancient city of Ayutthaya. He pointed to the brick ruins of the ancient ruins and asked the students what sounds they heard coming from the ancient ruins. The student said he heard nothing. Then he said that there were people crying, calling for help and weeping in the ancient ruins.

Did you hear these sounds? Once a professor took students from Silpakorn University on a field trip to the ancient city of Ayutthaya. He pointed to the brick ruins of the ancient ruins and asked the students what sounds they heard coming from the ancient ruins. The student said he heard nothing. Then he said that there were people crying in the ancient ruins, cries for help, cries for food, cries of hunger, cries of people fleeing a fire. The sound of people fighting Professor Song taught that artists must have imagination. So, you can create valuable art.(Assoc.Sone Simatrang's leature)



Figure 50 Forest Old Trees Creation,by author,2024



Figure 51 Forest Old Trees Creation,by author,2024



Figure 52 Forest Old Trees Creation,by author,2024

3.6.6 Special practices: Taoist Spiritual Expression Practices

I was in the Erawan National Park. I discover life from the old tree. I drew the conclusion that he discovered the theme of the painting, that he has feelings for old things, like old trees, old buildings, old ruins. The feelings reflected in the painting are stories. Life is based on uncertainty, constant change All living things are born, grow, age and eventually die. I know that I am searching for the meaning of life. In my opinion, all 4 paintings lack music, wind and complex beauty. Because these paintings have music, the sound of the wind blowing, the leaves swaying in the wind, the sound of insects and perhaps the chirping of small birds behind the trees. The sound of falling leaves, the sound of young leaves, the weight and style of the brushstrokes with which the tree trunks are painted convey life and lightness with a hard weight that expresses the age of antiquity. My creation focuses on the landscapes of Thailand. Can they be combined into one painting or should each painting be considered separately? Therefore, each painting is counted as 1 painting. Painting with a wet brush or painting with a dry brush It is not important. It is just a technique. What is important is that the paintings reflect feelings and how much of your identity you have the freedom to choose between wet and dry painting techniques or to use dry paint mixed with wet paint. The most important thing for me is that the emotions are reflected in the painting for the viewer to experience. Concentrate on the Thai landscape.

The most important principle in considering the value of visual art in a painting is that the viewer must ask about the feelings that the artwork reflects to the viewer. It is not about knowing what is in the painting. Because knowledge leads us to storytelling and associated knowledge, which is not the essence of the value of visual art.

Every work of art consists of 3 elements:

(1) The subject matter refers to the things in nature that the artist uses to convey meaning, such as people, animals, objects, and nature.

(2) Techniques and methods for the representation of the work refer to the expertise in the artistic work with tools (brushes, paint, clay, stones and wood, etc.) and the arrangement of the images.

(3) The theme or hidden meaning refers to the philosophical essence that the artist

wishes to convey through art. These three components are in an organic relationship. Unique(Unity) is a form of connection, harmony, and unity like the body of a living being. With these three elements, the artist can start with any element before or after. For example, if he starts with the subject, the image of an old tree, the other elements must relate to the philosophical essence that the artist wants to convey through art.

These three components have an organic relationship Unity is a form of connection, harmony, and unity like the body of a living being. With these three elements, the artist can start with any element before or after. For example, start with the subject, the image of an old tree. Other elements must be directly related, such as the use of brushstrokes, the style of the brushstrokes and the direction of the brushstrokes. The weighting of white and black and the communication of the philosophy the artist wants to convey to the viewer.(Assoc.Sone Simatrang's lecture)

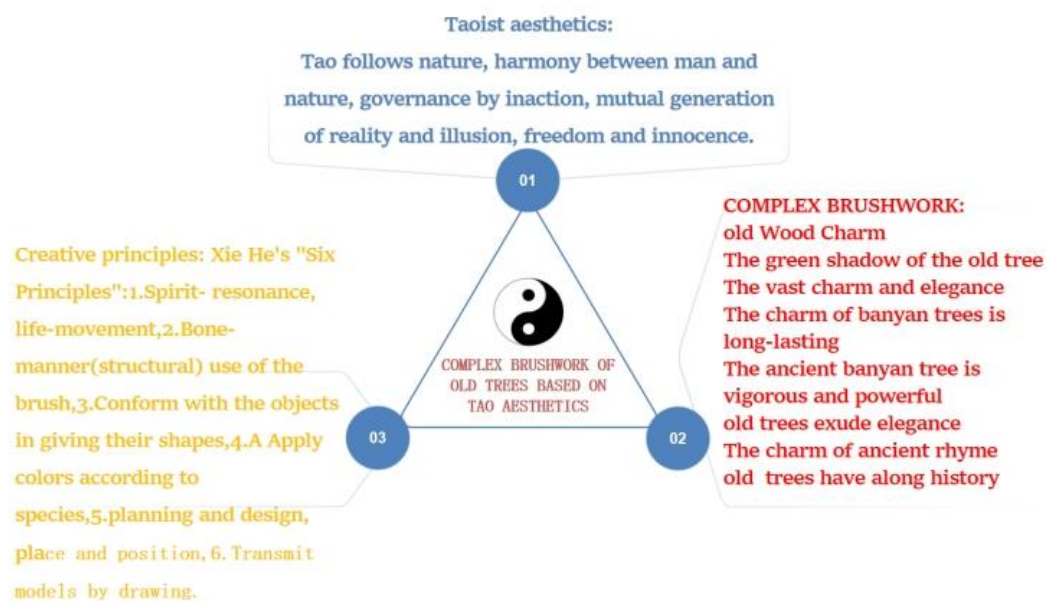


Figure 53 The relationship between technique, aesthetics and works

3.7 Results of Experiments

3.7.1 Formal analysis of complex brushwork

(1) Traditional Brushwork: Traditional brushwork is the basis of Chinese painting. Judging from the development history of Chinese landscape painting, traditional brushwork techniques such as outlining, texturing and coloring have evolved into a complete system through the inheritance and development of generations of painters. Contour lines can be used to outline the contours of objects. Painters add different textures and expressions to the lines by holding the brush with the center tip or the side tip. Stick to the use of traditional brushwork in creative practice. Change the theme of the creation to Thai landscapes. By sketching and creating cityscapes, seascapes and rural landscapes of Thailand, you can discover the transformation of this traditional brushwork.

(2) Abstract Brushwork: Abstract brushwork is an innovation, and a breakthrough based on tradition. It is no longer limited to the faithful representation of specific objects, but emphasizes the painter's feelings and emotional expressions. The use of lines and ink in abstract paintings is freer and more informal and often breaks with conventional forms of composition and expression. Lines can no longer clearly delineate the contours of objects, but flow and interweave rhythmically in the picture. The changes in the shading, dryness and wetness of the ink colors are also more exaggerated and bold. The clashing and blending of ink blocks creates a unique visual effect. In the creative process, try the treatment of dots, lines and planes, innovations in composition, and learn the expressive methods of constructivism and minimalism in Western painting to create abstract works.

(3) Pictorial brushwork: Pictorial brushwork combines objective images and subjective emotions. Painters draw on natural images and lend them certain symbolic meanings and emotional connotations through techniques such as deformation, exaggeration or simplification. The use of lines and ink colors in the pictorial brushwork focuses on conveying emotions and artistic ideas. The length, density and changes in hue of the ink colors of the lines are closely related to the emotions the painters wish to express. By skillfully combining these elements, the painters create a

unique artistic concept that allows the viewer to feel the painter's inner emotional fluctuations when viewing his works.

In the course of the experimental works there was a shift from an emphasis on realism to an emphasis on freehand brushwork. From his experimental steps:

(1) This stage emphasizes the study of traditional brushwork, especially the basic techniques of Chinese landscape painting, such as the techniques of hooking, rubbing and coloring, as well as the practical application of traditional brushwork.

(2) Conducting experimental research on Thai landscape materials, especially exploring innovative methods for designing compositions in various practical aspects. Emphasize the unity of truth, goodness and beauty in the work and express the freedom of the work in the work. This kind of freedom is more about expressing the artist's spirit.

(3) Drawing inspiration from various artists and styles, and focus on exploring innovative themes through individual elements such as architecture and trees, and explore the case of the banana tree.

(4) The last stage is about moving from concrete forms to abstract and imaginative visual expressions and finally expressing the esthetic spirit of man with brush and ink.

Brush and ink are a unique art form that conveys the feelings and thoughts of the artist. Brush and ink have rich and varied forms. From the perspective of lines, there are thick and thin, long, and short, straight and curved. Thick lines can convey a sense of majesty and heaviness, while thin lines show a delicate and graceful state; long lines can create a long-lasting artistic conception, and short lines appear simple and bright; curved lines are elegant and beautiful, and straight lines are upright and upright. The color of ink also changes in thickness, dryness, and wetness. Thick ink is deep and powerful, light ink is fresh and elegant, dry ink is bold and simple, and wet ink is moist and thick.

Human emotions are complex and varied, including joy, sadness, anger, calm and excitement. And brush and ink convey these emotions through different forms. When the artist is happy, he can use soft lines and bright colors, and the picture is full of vitality and power; when he is sad, the lines can become heavy and slow, and the ink color is darker. Anger can be expressed with strong and bold brushstrokes and bold

ink color.

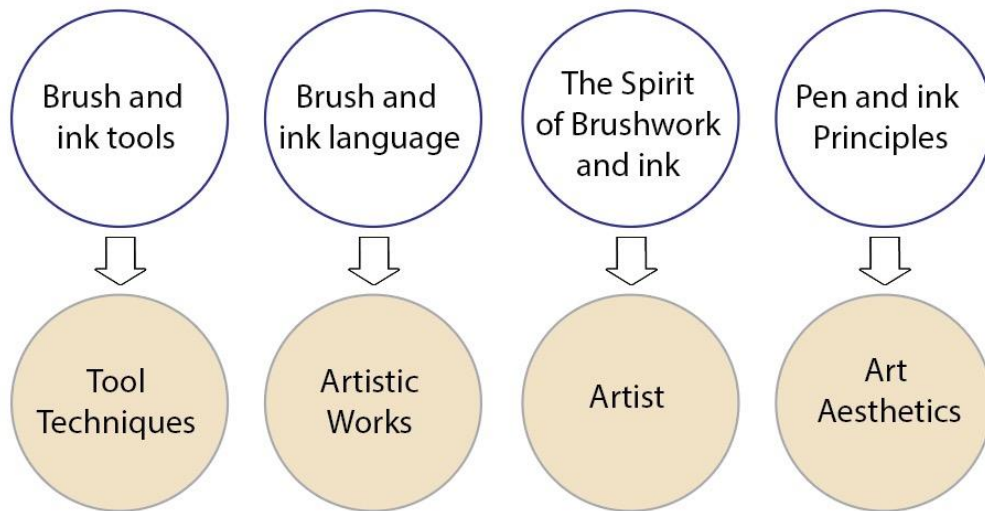


Figure 54 Composition proportion exercise

The expression of language with brush and ink is implicit and exquisite. It does not express emotions directly like language and words, but implies the tendency of emotions through the rhythm of the lines, the level of the ink color and the arrangement of the composition. In short, the form of brush and ink is intricately linked to the expression of emotions. Artists use the charm of brush and ink to show the world their inner emotional world, so that viewers can feel the rich emotions contained in them while appreciating the works.

Chinese landscape painting, with its unique spirit of brush and ink, has deep cultural connotations and is closely linked to the aesthetics of personality. The spirit of brush and ink in landscape painting is reflected in the nimble and changeable brushwork and the rich layers of ink color. The painter creates a world of mountains and rivers with thousands of moods through bold and powerful or graceful and delicate brushstrokes and various shades of ink, dry and wet. This exquisite use of brush and ink reflects the painter's inner pursuit and realm.

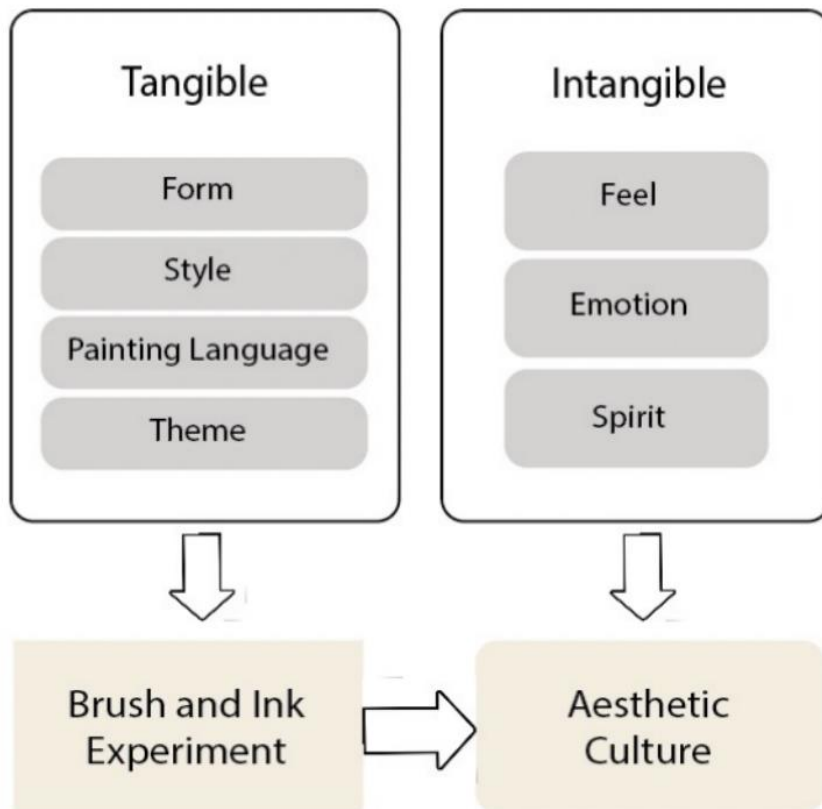


Figure 55 Aesthetics of brush and ink

3.7.2 Analysis of complex brushwork and aesthetics

Complex brushwork expresses the passing of time. The deep exploration of the forest makes people feel the precipitation and the passage of time in nature. Complex brushwork has a unique charm to express this theme. Traditional brushwork can suggest the traces of time by delicately depicting details such as the texture of trees and the growth of moss in the forest. For example, you can use fine texturing methods to depict the cracks and vicissitudes that the years have left on the tree trunk. The abstract brushwork creates a mysterious and distant atmosphere through the unique construction of the forest and the changes in the ink colors, giving the viewer the impression of being in a long flow of time. The pictorial brushwork integrates and sublimates the elements of the forest and views the forest as a symbol of the course of life. The growth and withering of the trees and the changes in light and shadow become vehicles that express the passage of time. Through the application of these

brushwork techniques, the works convey the smallness and grandeur of life in the face of time and the reflection on the cycle of life.

Complex brushwork expresses the precipitation of vitality. Old trees have witnessed the changes of the years and contain a deep life force. Traditional brushwork can vividly depict the form of old trees. For example, use bold and powerful lines to outline the trunk's sturdiness and twists, and use dry ink to rub out the rough texture of the bark. Abstract brushstrokes show the tenacious spirit of old trees that remain steadfast even after wind and rain, through the simplification and distortion of the form of old trees, as well as unique combinations of lines and ink washes. The pictorial brushstrokes connect the old trees with the spiritual qualities of man. The stability and toughness of the old trees become symbols of the noble qualities that man strives for. In the painting, old trees are not only a natural object, but also a spiritual nourishment that conveys the thickness and depth after the precipitation of life force.

Painting depicts the various forms and emotions of life through complex brushwork, and the painting shows a sense of the unity of poetry and painting as poetry. Life has its own diverse forms of existence. In the spirit of Taoism: "The Tao follows nature." Whether it is a complete and vigorously developing life or an incomplete and regressive life, they are all genuine states of nature. The esthetic spirit of Chinese painting always comes from the understanding of the Tao. This "Tao" is not only the Tao of Laozi and Zhuangzi. It is a pursuit of truth in the human esthetic spirit.

The multiple connotations of the "Tao" in the esthetic spirit of Chinese painting. The Tao of Laozi and Zhuangzi has laid a deep philosophical foundation for the esthetic spirit of Chinese painting. Laozi held the view that "Tao follows nature" and emphasized the authenticity and non-action of nature. In Chinese painting, painters draw on this concept and are inspired by natural mountains and rivers, flowers, birds, insects and fish, striving to depict all things with the simplest and most natural brushstrokes possible. They pursue the natural state and do not carve intentionally, so that the painting is like a naturally flowing stream, smooth and full of vitality. Zhuangzi's carefree thinking gives the painters the soul of free creation. They are not bound by worldly forms and norms and construct images with unique perspectives and rich imagination. This results in paintings full of fantastic colors and profound artistic ideas.

Zen aesthetics also occupy an important place in the aesthetics of Chinese painting, especially the concept that "poetry and painting follow the same principle" The inner enlightenment, pure nature of mind and ethereal state advocated by Zen have deeply influenced the creation of painting. Influenced by Zen thought painters strive for inner peace and detachment in creation and convey a deep Zen meaning through simple images. Because "poetry and painting follow the same principle", painting and poetry merge and complement each other. The painters incorporate poetry into the paintings and use images to interpret the poetry. This results in works full of literary charm and artistic tension, so that the viewer can feel both the visual impact and the spiritual inspiration when looking at the paintings.

The influence of Neo-Confucianism on the esthetic spirit of Chinese painting cannot be overlooked either. Neo-Confucianism emphasizes the investigation of things to gain knowledge and pays attention to exploring the laws and essence of things. Under the influence of Neo-Confucianism, painters pay more attention to detailed observation and in-depth understanding of painting objects. When depicting landscapes, they strive to accurately capture the shape, course and changes of light and shadow of mountains and rivers, so that the paintings are not only of artistic beauty but also contain the insights of natural science. This rigorous pursuit of truth enriches the connotation of painting and enhances the cultural heritage of the works. The philosophy of mind further emphasizes the power of the heart. The philosophy of mind believes that "the mind is the principle" The painter's inner perception and subjective mind become the key factors of creation. The painters create based on their inner perception and emotional drive, integrating their moods and feelings into each stroke of ink. In the works, viewers can feel the painters' joy, anger, sorrow and pleasure, and experience the painters' unique understanding of life and the world. This heart-centered creative method makes the works full of personality and warmth, adding more diversity and dynamism to the esthetic spirit of Chinese painting.

The "Tao" in the esthetic spirit of Chinese painting integrates numerous ideas such as those of Laozi and Zhuangzi, Zen, Neo-Confucianism and the philosophy of mind. It is the painter's pursuit and perception of truth through continuous exploration and practice. In the practice of complex brushwork, different ink colors and brush strokes are used to express the changes of time. For example, light ink is used to depict the

morning mist, and thick ink is used to depict the afterglow of dusk, making people feel the flow of time and the brevity of life. In the painting, the trees are lush and the flowers and plants flourish magnificently. Each leaf and petal contains the power of life. Through the detailed depiction of the natural landscape, the painters show the tenacity and beauty of life. Time also finds a unique expression in medieval landscape painting. Old trees, mottled rocks and ruined temples tell of the vicissitudes of the years. The passage of time leaves its mark on the image, but also gives the landscape paintings a strong sense of history. Chinese aesthetics have rich and profound expressions of life, time and space. It shows the beauty and tenacity of life, the flow and vicissitudes of time, and the vastness and mystery of space through the form of landscape paintings. It contains numerous esthetic thoughts based on the "Tao".

Table 8 Development of the Relationship between Chinese Poetry and Painting

Period	Poetry Genre	Aesthetic Inclination	Philosophical Development
The pre-Qin period.	The Book of Songs, Laozi, Zhuangzi.	The Tao follows nature, and there is harmony between human and nature.	Taoist philosophy
Wei, Jin, Southern and Northern dynasties	Han Fu and pastoral poetry	Aesthetics of imagery	Weijin Metaphysics
Tang Dynasty	Tang poetry	Aesthetics of artistic conception	Zen aesthetics
Song dynasty	Song Ci	Neo-Confucianism: Unification of Poetry and Painting	Song Ming Neo Confucianism
Yuan, Ming,	a type of verse	Integrated Poetry,	Song Ming

3.8 Old Tree Rhythm Works



Figure 56 The proud shadow of the twisted branches, by author,2024



Figure 57 The elegant charm of old banyan trees, by author,2024



Figure 58 Time leaves traces, by author,2024



Figure 59 Old Wood Charm, by author,2024



Figure 60 Old and famous trees, by author,2024



Figure 61 Song of the Old Tree, by author,2024

CHAPTER 4

DESIGN RESULT

4.1 Design Introduction

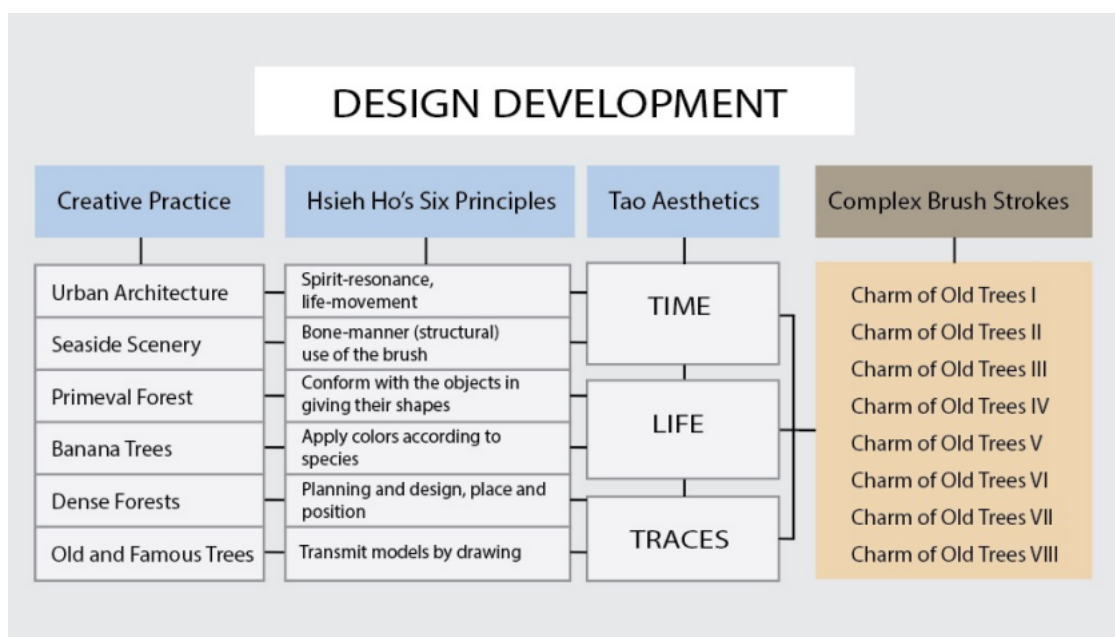


Figure 62 Design development

In the creation of paintings of renowned old trees, the application of brushwork is crucial. Complex and variable brushwork aims to conform to the rhythm of nature. When depicting the thick trunks of old trees, steady and varied lines are required to reflect their tenacious vitality that remains strong despite the passage of time. When outlining the lush branches and leaves, flexible and changeable brushstrokes simulate the posture of the leaves swaying in the wind, fully demonstrating the natural state of life.

The presentation of the natural state in painting creation strictly follows the principles of the "Six Principles of Painting". "Vividness in Spirit Resonance" is at the core, endowing the painting with vivid vitality and making the old trees seem as if they have a soul. "The Method of Using the Brush for Bone Structure" shapes the

form and texture with the thickness, density, stiffness, and softness of the lines. "Conformity to the Object in Representation" precisely restores the natural form of the old trees. "Applying Colors According to Categories" selects appropriate colors based on different conditions. "Arranging the Composition" carefully lays out the elements to create a painting with a rich sense of hierarchy and aesthetic artistic conception.

The creative process is also deeply in line with the aesthetic concepts of Taoism. Taoism advocates conforming to nature, governing by non-action, and pursuing the simple and pure beauty of nature. In painting, excessive artificial carving is abandoned, and simple and pure brushstrokes are used to create a serene and distant artistic conception, integrating the old trees with nature. This conveys the awe and understanding of life and nature, achieving the integration of art and philosophy.

4.2 Experimental Analysis (Design Performance)

The steps for creating brush strokes: The application of brushwork. Abstract changes. Pay attention to the unity of form in the process of research. Pay attention to the expression of life force.4) Use different lines to express different trees. Through such formal contrast, we discover the life spirit of different trees.5) The dense, silent, decayed, dilapidated and natural beauty that leaves traces.6) Representation of Tao in Chinese aesthetics: Expressions of Time, Life, and Traces.

Creative Method: Finally, eight artworks will be created, expressing through the application of different brushwork techniques and strokes. Monochromatic ink wash will be used for creation, with an emphasis on the variations of dryness, wetness, darkness, and lightness of the ink wash. Meanwhile, different "renowned old trees" will be selected as the creative subjects to showcase the diverse characteristics of the trees, such as vigor, antiquity, vitality, tranquility, desolation, bleakness, harvest, lushness, etc. These characteristics all represent the "vivid charm" expressed in the artworks, through which Taoist philosophy and the spirit of life will be conveyed.

In terms of mounting, the traditional Chinese mounting method will be employed. Xuan paper and silk will be used for backing and mounting. Finally, a wooden frame and glass will be added for display in exhibitions.

4.3 Aesthetic Analysis based on the Six Principles of Hsieh Ho

4.3.1 Painting must have the life of the painter

Liveliness occupies a decisive place in painting. This term refers to the vital life force and the unique charm that a painting possesses. It is not about the representation of forms on the canvas, but rather the projection of the artist's inner feelings and spirit. When we appreciate an excellent painting, the first thing we notice is the Qi Yun it radiates. This Qi Yun acts like an invisible force that attracts our gaze and touches our soul. For a painting to have Qi Yun Shengdong, it must embody the artist's life. The artist pours his emotions, thoughts and soul into the work, transforming the canvas from a mere arrangement of colors and lines into a work imbued with human warmth and depth. Through skillful composition, the artist carefully arranges the elements of the painting to create a harmonious and rhythmic visual effect. Each shape and line seems to fulfill its own purpose and together create a complete artistic world. When a painting conveys a sense of wholeness and specificity, the viewer can recognize the artist's passion and focus during the creative process. It reveals the artist's love of life and pursuit of beauty. This perfect combination of inner mood, image representation and aspects such as composition and color give the artwork an eternal value. It is not just a beautiful picture, but a precious treasure of the human spirit.

4.3.2 Using the brush with free expression

"Bone-method brushwork" is first and foremost a key theme of brushwork in painterly expression. It is an important bridge between painters and works, between reality and art. Chinese painting uses lines as the main modeling method, and the bone method brushwork focuses on accurately expressing the shape of the object through line drawing. Lines in Chinese painting are not only the outline of the outline, but also an artistic language that conveys emotion, spirit and esthetic aspirations. Through different changes in line texture, thickness, straightness, density, etc., rich information and emotions can be conveyed. Chang Yen-yuan of the Tang Dynasty pointed out in "Records of Famous Paintings of All Dynasties": "The painting must shape, and the shape must be filled with spirit. The spirit and shape are contained in the original intention and are attributed to the brushwork." This explains the relationship between

shape and spirit and the central role of brushwork in the realization of these two aspects. The spirit is the inner spiritual temperament and vitality of the object, and it is the soul of the work. Brushwork according to the Bone method requires painters to have solid brush and ink skills and a keen sense of observation. Painters should be able to capture the characteristics and charm of the object well and use simple and strong lines to outline its morphological structure. The lines should be strong, like bones, supporting the whole picture and giving the viewer a sense of solidity and stability. At the same time, the lines should also have changes, rhythms and rhymes, just like music, which is full of rhythm and beauty. In Chinese painting, the bone method of brushwork also reflects the personality and style of the painter. Different painters have different brushwork habits and style characteristics. Some painters have strong and bold lines, while others are delicate and soft; some painters have simple and bright lines, while others are complicated and delicate.

In short, the "bone method of brushwork" is an important technique and a core principle of Chinese painting. It is not only a means of expressing the shape of the object, but also an artistic language that conveys the painter's emotions, spirit and aesthetic pursuit. Only by deeply understanding and mastering the bone method of brushwork can we create Chinese paintings with vitality and artistic appeal.

4.3.3 Considering the shape and form personal mind of object as seen for searching the personal freedom

The term "xiangxing" generally refers to the depiction of forms. the representation of the shapes and forms of natural objects or scenes in works of art. Compared with the Western art tradition that emphasizes realistic depiction, traditional Chinese art emphasizes more on the unity of form and spirit, especially through 'Yingwu' (responding to objects) to express the freedom of spirit and the depth of spirit. 'Yingwu' means that when depicting an object, an artist must not only focus on its external shape and form, but also grasp its inner spiritual qualities. In the process of 'Yingwu Xiangxing', it is crucial for the artist to shape the image in such a way that it conveys the essence and spirit of the object. The simple representation of form alone is not enough to reach the highest level of artistic creation. 'Yingwu Xiangxing' requires the artist to infuse his own emotions and spirit into the work

through observation, perception and reflection on natural objects. This creative process is in fact a kind of sublimation of the artist's inner self. The artist must use the form of the object to express his understanding and contemplation of the world. For example, when you paint a tree, on a superficial level it is about representing the shape and color of the tree, but in reality the tree serves to convey the artist's perception of life force; the tree is not just a tree — it can symbolize resilience, growth or the cycle of life. It requires the artist to deeply understand and perceive the object and transmit its inner spiritual qualities. This approach not only faithfully reproduces the forms of natural objects, but also expresses the freedom of the soul and the elevation of the spirit through the creation of the images. This concept emphasizes the connection of "spirit" and "form" in artistic creation to ultimately achieve a unity between form and spirit, object and soul in the artwork.

4.3.4 Color according to mind

As one of the most important concepts of Chinese painting, "coloring by type" contains deep artistic connotations. The object of painting, its characteristics, appearance and color provide a starting point for the painter to observe and express the world. In Chinese painting, the painter does not mechanically copy the colors of external reality, but understands and summarizes the essential characteristics of the object by capturing the "type". This method makes the color expression of Chinese painting unique. Chinese painting pays attention to the color inherent in the object. It is not a simple visual representation, but a refinement of the essential color of the object. Depending on the object, the painter gives it the appropriate colors to emphasize its characteristics. When painting leaves, black and green are often used to express the color; when painting some flowers, black and red can also be used to express the posture. Color expression according to the type of objects is a very general artistic technique. The painter uses colors subjectively based on his inner feelings, thoughts, and perceptions. This is not done casually, but is a creative expression based on a deep understanding of the object. Color is no longer just a decoration, but an important tool for conveying emotions and artistic conception, the "coloring by type" reflects the unique color concept and artistic philosophy of Chinese painting.

4.3.5 Composition

The position of the management is the layout of the painting, i.e., the composition and structure of the painting. It is precisely because the position of the painting is "managed" and carefully organized and arranged by the painter that Chinese landscape painting can free itself from the constraints of focal perspective and make clever and witty use of scattered perspective. No matter whether a painting is wide, high, or flat, it can be arranged by the painter. "Management position" in painting is mainly about the layout of the painting, that is, the composition and structure. The "leading position" of Chinese painting is the result of the painter's careful organization and arrangement. Unlike Western paintings, which are limited by focal perspective, Chinese landscape paintings make skillful and clever use of scattered perspective, which gives the painter great freedom in composition. First, the relationship between the primary and secondary parts of the picture should be clear. The main part of the image should be emphasized by contrast and foil so that the viewer's gaze can be quickly focused. Secondly, the density distribution of the image should be appropriate to avoid the image being too crowded or empty, to achieve a harmonious visual effect. At the same time, the coordination of color matching, line application and layout should also be considered. When working on the painting, I tried different composition methods, paid attention to the center of gravity and balance of the painting when painting, and experimented with different proportions of the painting. Different sizes can create different effects. I finished the work and cropped it to see different effects.

4.3.6 Open your heart to respect the wisdom of your ancestors, to increase your intelligence

"Transferring, copying and imitating" refers to copying and imitating the excellent works of predecessors, which is one of the most important ways to learn painting. Transferring, copying and imitating is first and foremost a respect and inheritance of the wisdom of our ancestors. Throughout the development of art, experts in all eras have left behind countless classics that embody their efforts, wisdom, and creativity. By copying these works, we can gain a deep understanding of the painting techniques, expressive methods and artistic thoughts of our predecessors.

For example, when we copy old landscape paintings, we can learn how the painters use brush and ink to sketch the outline of the landscape, how they use different ink colors to express the layering and texture of the landscape, and how they create a certain artistic conception through the composition. However, transferring, copying and imitating is not a simple copy. When copying, we must open our hearts, feel the charm of the original work with our hearts, and think about the painter's creative intentions and methods of expression. At the same time, we should also combine our own understanding and perception to create something new based on imitation. Through constant copying and reflection, we can gradually improve our painting skills and artistic knowledge, and cultivate our esthetic ability and creativity. Learn to be innovative in copying while applying the essence of transferring, copying and imitation in creating sketches. In my Thai landscape paintings, I have used the traditional medieval brush and ink techniques to express them.

1. Painting must have the life of the painter
2. Using the brush with freely expression
3. Considering the shape and form, personal mind of object as seen for searching personal freedom
4. Color according to mind
5. Composition
6. Open to respect, appreciate the wisdom of your ancestors to elevate your intellect

Figure 63 The Six Principles of Hsieh Ho

4.4 Design and Development (Art Communication and Exhibition)

In design and development, the focus is on the use of dots, lines and surfaces, composition and the expression of spatial images. Starting from traditional painting, concentrate on sketching, seek the principles of nature from sketching and then move from realistic to expressive painting. Emphasize personal emotional and sentimental expression. Emphasize the combination of poetry and painting in terms of observation methods. In terms of content and subject matter, we have moved on from traditional landscape painting to the realistic depiction of landscapes and objects and to the linguistic expression of intention and abstraction. It can better express the personal esthetic tendency and esthetic personality and pursue a poetic esthetic.

Art communication and presentation. firstly, frame the work of the final project well; secondly, focus on the design of the exhibition effect during the exhibition process; and thirdly, achieve good results through exhibition displays and develop online platforms for display, including self-promotion in the media. Final design work: emphasize freehand, decorative and abstract expression. Produce four final pieces of work and participate in exhibitions to display them. In the design and production of the works, artistic decorations are used for interior design and environmental decoration.





Figure 64 Charm of Old Tree I (Old Wood Charm) process by author, 2024



Figure 65 Charm of Old Tree I (Old Wood Charm) by author, 2024



Figure 66 Charm of Old Tree II(The green shadow of the old tree),process, by author,2024



Figure 67 Charm of Old Tree II(The green shadow of the old tree),by author,2024



Figure 68 Charm of Old Tree III(The vast charm and elegance),process, by author,2024



Figure 69 Charm of Old Tree III(The vast charm and elegance),by author,2024



Figure 70 Charm of Old Tree IV(The charm of banyan trees is long-lasting),process,by author,2024



Figure 71 Charm of Old Tree IV(The charm of banyan trees is long-lasting),by author,2024



Figure 72 Charm of Old Tree V(The banyan tree is vigorous and powerful),process,by author,2024



Figure 73 Charm of Old Tree V(The banyan tree is vigorous and powerful),by author,2024



Figure 74 Charm of Old TreeVI(old trees exude elegance),process,by author,2024



Figure 75 Charm of Old TreeVI(old trees exude elegance),by author,2024



Figure 76 Charm of Old Tree VII(The charm of ancient rhyme),process,by author,2024



Figure 77 Charm of Old Tree VII(The charm of ancient rhyme),by author,2024



Figure 78 Charm of Old Tree VII (Old trees have along history), process, by author,2024



Figure 79 Charm of Old Tree VII (Old trees have along history), by author,2024

4.5 Research Conclusion and Findings

In the creation of landscape paintings, the Taoist philosophy of "Tao follows nature" has a profound influence.

Firstly, "Tao follows nature" emphasizes respecting and learning from nature. Landscape painters take nature as their teacher and closely observe the form, charm and changing laws of natural landscapes such as mountains, rivers, clouds, fog, and plants. Through careful observation of nature, they capture the living beauty of nature and bring it to the canvas. This reverence for nature makes the landscape painting full of reality and vividness, so that the viewer has the feeling of being in nature and feeling the beauty and magic of nature. I insist on sketching in my work and going into nature to experience the beauty of nature.

Secondly, "Tao follows nature" advocates a creative path that adapts to nature. When creating, painters do not consciously strive for cleanliness and perfection, but adapt to the rhythm and rhyme of nature, using natural brushstrokes and colors to express the style of mountains and rivers. They do not forcibly change the form of nature, but depict it in a natural way, so that the picture has a natural beauty. This creative method makes the landscape painting freer-spirited and full of artistic charm. Moreover, "Tao follows nature" implies the pursuit of natural harmony. In landscape painting, painters often create a harmonious atmosphere through the skillful combination of elements such as mountains, waters, trees and figures. This harmony is not only the harmony in the form of the picture, but also the harmonious unity between man and nature and man and the universe. Through landscape painting, painters express their longing and striving for natural harmony and at the same time remind people to respect nature, protect it and live in harmony with it.

In short, the Taoist philosophy of "Tao follows nature" provides a profound ideological foundation and creative inspiration for the creation of landscape painting. It makes landscape painting an art form that expresses the beauty of nature and strives for natural harmony, bringing people infinite esthetic enjoyment and spiritual enlightenment.

On the long road of artistic creation, we are constantly searching and trying to create based on our unique understanding of the world and gradually form our own

creative concepts in the process. This is not only the pursuit of art, but also a profound expression of self-knowledge and understanding of the world. When we focus on the expression of trees, Chinese Taoist philosophy provides us with a profound and comprehensive cognitive perspective. Taoist philosophy emphasizes the existence of the "Tao" and believes that the natural state of existence springs from the Tao and that all existence must follow the existence and laws of the Tao. Trees, as part of nature, are also under the protection of the Tao. They grow, reproduce and age in different positions, all of which reflect the power of the Tao. From a small sapling breaking through the earth to a towering tree and the gradual aging after experiencing the baptism of years, this process is just like the workings of the Tao. Trees show different styles as the seasons change. The new buds in spring are tender green and full of vitality and hope; the lush branches and leaves in summer give shade to the earth; the fallen leaves in fall tell of the cycle of life; the withered branches in winter stand tall in the cold wind, showing toughness and unyieldingness. These changes are the laws of nature and the specific manifestations of the Tao. When designing the trees, I was pleasantly surprised that the artistic conception of the trees is closely related to the aesthetics of Hsieh Ho's "Six Principles". As an important theory of old Chinese painting, the "Six Principles" include six aspects: "The first is called: Spirit-resonance, life movement; the second is called: Bone method (structural) use of the brush; the third is called: Conform with the objects by giving shapes ;the fourth is called: Apply colors according to the species; the fifth is called: planning and design, place and position; the sixth is called: Transmitting models by drawing."(Osvald Sirén.1936,p227) The characteristics of trees such as shape, texture and color provide us with rich material for the application of the "Six Principles" in creation. For example, if we depict the branches of the trees with fine brushstrokes, we can show the strength and charm of the bone method of brush use; if we give the trees appropriate colors according to the season, it reflects the principle of coloring by category; and if we arrange the position of the trees in the painting skillfully, it reflects the significance of the arrangement of the position. By trying to find the corresponding relationship between nature and artworks, we can better understand the similarities between the beauty of nature and the beauty of art. The beauty of the artistic concept between poetry and painting is also the direction I am constantly

exploring in creation.

4.6 Summary and Verification: Transform into Principle of creation

4.6.1 TAO philosophy transform to be principle of create

Table 9 TAO philosophy transforms into principle of creation

Six Principles By Hsieh Ho	Meaning	Relationship with Taoist aesthetics
1)-Spirit Resonance (Qi Yun Sheng Dong)	Work should embody vitality and spiritual temperament. It is not just about depicting appearance, but also conveying the charm and emotions of the artist.	“ Natural wood is sawn up and made into useful things. Wise souls are made into guides. A great carving is made without cutting.”(Lao Tzu, 1998, p. 39) ” Cut doors and windows to make a room where there is no room,there is room for you. So, the gain of what is lies in the use of what is not. ” (Lao Tzu, 1998, p. 14)
2)-Bone Method Brushwork (Gu Fa Yong Bi)	He emphasizes the use of lines in painting. The lines should have strength, rhythm and expressiveness and play a role in building up the form of the picture.	“ Have deep roots, a strong trunk. Live long by looking long. ” (Lao Tzu, 1998, p. 77)

3)-Likeness to the Object (Ying Wu Zao Xing)	Based on observation and understanding, accurately reproduce the external characteristics of the object and capture its essence for description.	“ People follow earth, earth follows the Way, the Way follows what is.”(Lao Tzu, 1998, p. 35)
4)-Conforming to the Kind in Applying Colors (Sui Lei Fu Cai)	Use colors according to the category of objects and the artistic concept that the artist wishes to express. Colors have symbolic meanings.	“To know harmony is to know what is eternal. To know what is eternal. To know what is eternal is enlightenment. ” (Lao Tzu, 1998, p. 71)
5)-Positioning of the Elements (Jing Ying Wei Zhi)	Arrange the elements in the picture carefully, including the relationship of primary and secondary, density, virtual and real, opening and closing, so that the picture has a sense of rhythm and balance.	“ The mysterious power goes deep. It reaches far. It follows things back, clear back to the great unity. ” (Lao Tzu, 1998, p. 83)
6)-Transmission and Imitation (Chuan Yi Mo Xie)	One is copying the outstanding works of predecessors to learn skills, styles and artistic ideas; the other is inheriting and spreading painting.	“Calm, yes, and persevering. Whose child? Born before ” (Lao Tzu, 1998, p. 7)

Hsieh Ho's "Six Principles"	Tao Aesthetics
Spirit- resonance, life-movement	"Natural wood is cut up and made into useful things. Wise souls are used to make into leaders. Just to ,a great carving is done without cutting."
Bone-manner (structural) use of the brush	Have deep roots, a strong trunk. Live long by looking long. (Lao-tzu, 1998, p77)
Conform with the objects in giving their shapes	People follow earth, earth follows the Way, the Way follows what is. (Lao-tzu, 1998, p35)
Apply colors according to species	To know harmony is to know what's eternal. To know what's eternal is enlightenment. (Lao-tzu, 1998, p71)
planning and design, place and position	"Mysterious power goes deep. It reaches far. It follows things back, clear back to the great oneness." (Lao-tzu, 1998, p83)
Transmit models by drawing.	Quiet, yes, and likely endure. Whose child? born before. (Lao-tzu, 1998, p7)

Figure 80 TAO philosophy transform to be principle of create

4.6.2 Relationship between complex brushwork and aesthetics in the experiment

In the field of landscape painting, the integration and clash of Taoist philosophy, Zen aesthetics and Wabi-Sabi aesthetics produces rich and diverse esthetic characteristics and unique visual expressions, presenting the viewer with a profound and delightful art world. Landscape paintings created under the influence of Taoist philosophy have old and natural esthetic characteristics. Antiquity is not only a matter of long time, but also a sense of gravity that carries historical precipitation and the heritage of wisdom. The picture may show mountains that have been eroded by years. Although their outlines have gradually blurred over time, they still radiate a stable power. This old atmosphere makes people feel the eternity of nature and the smallness of man. Nature is the central pursuit of Taoist philosophy. Every plant, every tree, every mountain and every stream in the landscape paintings are depicted as authentically as possible, without too many traces of artificial carving. A calm atmosphere pervades the painting, as if time stands still here, so that people's hearts can come to rest and keep away from the hustle and bustle of the earthly world. Here, everything follows the laws of nature and lives in harmony.

Hsieh Ho's Six Laws Theory and Taoist philosophy have a close and deep inner

connection. Both are integrated and complementary to each other. Together they have created a solid foundation for the aesthetics and creation of traditional Chinese art.

From the perspective of the "vivid spirit", it is highly consistent with the Taoist concept of "Tao follows nature" and the "vivid spirit". Taoism emphasizes following the path of nature and pursuing the vitality and spirit inherent in all things. The "vivid spirit" in painting requires the work to show the vitality and vitality of nature, just like the flow of life in nature, without restriction. This is a direct response to the Taoist philosophy of life in artistic creation, which makes the painting full of soul and spiritual connotation, transcending the level of likeness in form and entering the realm of likeness in spirit, reflecting the Taoist pursuit of the true state of natural life.

"Bone method of brushwork" is reminiscent of the Taoist concept of "style". Taoism focuses on the cultivation of inner spiritual qualities and the portrayal of outer appearance and temperament. The "bone" in "Bone Method of Brushwork" not only represents the strength of the lines, but also symbolizes the spiritual strength and toughness contained in the painting. The painter conveys the integrity and intransigence of the Taoist lord through the brush, which gives the work a noble character and artistic appeal and shows the Taoist's admiration for the spiritual realm. As for "responding to the shape of objects", it corresponds to the Taoist idea of "harmony between man and nature". When depicting objects, painters must observe nature in depth, blend with natural objects, achieve the state of unity of spirit and matter, and accurately grasp the morphological characteristics of objects. This is the specific practice of the harmonious symbiotic relationship between man and nature under the Taoist concept of "harmony between man and nature" in the creation of paintings, reflecting respect for and adherence to the laws of nature.

"Correspondence to the object" is related to the Taoist concepts of yin and yang, existence and non-existence, and virtuality and reality. Taoists believe that the world consists of yin and yang and that virtuality and reality exist side by side. The use of colors in paintings creates the virtuality and reality, the yin and yang changes of the painting through contrast and harmony. For example, the combination of bright colors and elegant colors is used to reflect the relationship between primary and secondary, the distance and proximity of things, to construct a pictorial space with a sense of hierarchy and artistic conception. This is an artistic representation of Taoist philosophical concepts in the field of colors. "Division and planning" is like the harmonious order that the Taoist Feng Shui composition strives for. The Taoist Feng Shui composition focuses on the arrangement of the elements and the creation of an aura. The "business position" in painting is also to carefully arrange the elements of the painting to form a layout with clear primary and secondary elements, appropriate density and harmonious unity, so that the painting has a sense of rhythm and balance, reflecting the Taoist pursuit of overall harmonious beauty.

"Transmission, imitation and copying" corresponds to the Taoist concept of inheritance and development. Taoism emphasizes the inheritance and continuation of culture. On the one hand, "transmission, imitation and copying" in painting inherits the excellent painting traditions of predecessors; on the other hand, it renews and develops on the basis of inheritance, integrates the characteristics of the times and personal perceptions, and ensures that the art of painting continuously evolves, just like the inheritance and development of Taoist thought in the long flow of history, which maintains a vigorous vitality.

CHAPTER 5

CONCLUSION AND SUGGESTION

5.1 Summary of the Objectives

SUMMARY: Summary of the research process

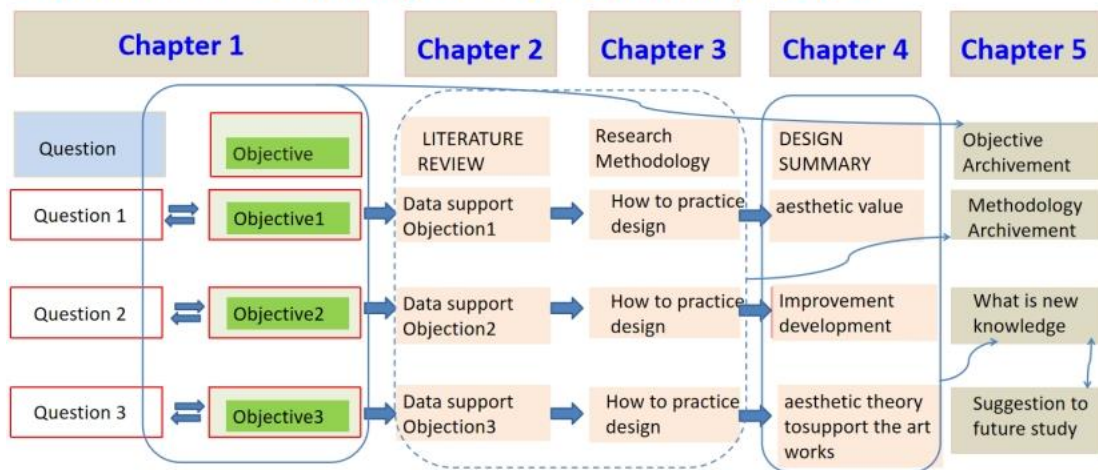


Figure 81 Summary of the research process

5.1.1 Response to the research objective: Complexity theory of brush and ink in Chinese landscape painting.

Research target: ancient trees. Research object: Chinese brush and ink techniques. Research method: Use Xie He's "Six Laws" to guide the creation of techniques. Aesthetic research, according to the aesthetics of Tao, to study the aesthetics of the brushwork of trees: Tao follows nature, harmony between man and nature, governance by inaction, mutual generation of reality and illusion, freedom and innocence. Finally, complete the creation of a complex brushwork tree art work. By analyzing the morphological structure of different trees, and in-depth study of the combination of strokes such as outlining, incising, rubbing, and dyeing, we can explore the complex changes of brushwork in expressing the texture, space, and

artistic conception of trees, which will help deepen the understanding and practice of the theory of complexity of brush and ink.

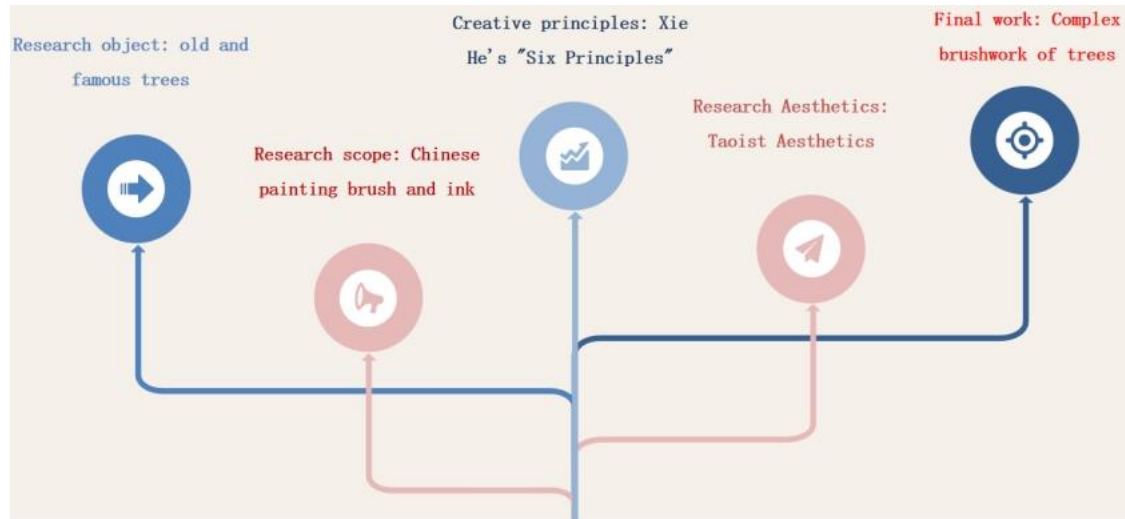


Figure 82 Knowledge structure

5.1.2 Response to the research objective: Complex expression of brushwork

(1) Outlining method: Double-outline method: In the double-outline method, the center of the brush is used to outline the outline of the tree with two smooth lines. The lines must be precise and fine and can clearly show the shape of the branches and trunks of the trees. This method focuses on the beginning, the course and the end of the lines. The beginning stroke can be hidden or open, the running stroke is even and the end stroke leads back to the tip, making the lines elastic and rhythmic. For example, when drawing the branches of a pine tree, the double outlines can reflect the sincerity and toughness of the pine tree. Changing the distance between the two lines can also show the change in thickness and three-dimensional sense of the branches. It is often used in fine brushwork to depict delicate trees, such as the tree background in courtly flower and bird paintings, or the trees in the courtyard of old buildings, which can show delicate and regular beauty.

(2) Single-line method: In the single-outline method, shape, which is simpler than the two-outline method. The lines can change according to the characteristics of the tree and the artistic idea the painter wants to express, or be strong and powerful or soft and gentle. For example, if you are drawing the branches of a willow tree, you can quickly capture the grace of the willow branches using the hooking method. The

hooking method also focuses on the changes in the lines and uses light and heavy, virtual, and real, and sparse and dense lines to express the different states of trees, such as distance, age and tenderness. In freehand brushwork, the one-hook method is often used to quickly outline the general shape of the trees to create the foundation for the painting. In some landscape paintings with distant trees or paintings that are primarily concerned with expressing an artistic concept, the one-hook method can convey the shape of the trees succinctly and effectively.

(3) Crush method : Fish scale brushstrokes: The brushstrokes of fish scale brushstrokes resemble the shape of fish scales and are mostly used to express the texture of tree bark. The painter uses the center or side of the brush to draw small squares or triangles that resemble fish scales, one at a time. These brushstrokes are superimposed layer by layer, allowing the roughness and thickness of the bark to be vividly depicted. For example, when painting cypress trees, the fish scale brushstrokes can depict the texture of the cypress bark well and make the trees look simpler. It is suitable for depicting trees with a clear bark structure and thick trunks, such as pines and cypresses. In landscapes, foreground trees or paintings depicting trees alone, it can enhance the realism and three-dimensionality of the trees.

(4) Hemp-covered brushstrokes: The lines of hemp-covered brushstrokes are like hemp and are used to express the texture and twist of tree branches. Use the center or side of the brush to draw slender and soft lines. The lines are intertwined, just like a hemp rope wrapping around the branches. This brushstroke method can show the flexibility and growth tendency of tree branches. When painting willows or the branches of some vines, Pi Ma Cun can well reflect their soft and sinuous characteristics. It is suitable for depicting trees with soft texture and slender branches. In landscape paintings with the theme of Jiangnan water towns, it is used to depict willow trees by the river, etc., which can create a soft and warm atmosphere.

(5) Dot-dyeing method: The dot-dyeing method uses a brush to apply ink or paint to the leaves in the form of dots. There are many shapes of dots, such as circles, triangles, squares, etc., and the size can also be adjusted according to the type of leaves and the needs of the image. For example, you can use circular dots to represent poplar leaves and triangular dots to represent maple leaves. When placing dots on leaves, you should also pay attention to the change in density. Dense dots are used to express the

dense parts of the leaves, and sparse dots are used to express the sparse or light-sensitive parts of the leaves, to reflect the light and shadow effects and the sense of space of the trees.

Leaf dyeing method: In the leaf coloring method, the outlines of leaves are rendered with light ink or color based on dots or outlines. Rendering can make the color of leaves richer, create light and dark changes, and give a sense of volume. For example, use indigo to dye the base color of the leaves first and then use malachite to lightly render the edges, making the leaves look more vibrant. When dyeing leaves, usually start at the root or edge of the leaves and gradually move to the center or the other side so that the colors blend naturally. In meticulous paintings, the leaf coloring method can make the color of the leaves more delicate and uniform; in freehand paintings, the simple rendering can enhance the expressiveness of the leaves and reflect the painter's sense of color, light and shadow.

(6) Boneless method: In the boneless method, the shape of the tree is expressed directly shape, without ink lines. Based on their observation and understanding of trees, painters use brushes filled with pigment or ink to shape trees by changing the weight, size, dryness and wetness of the brush strokes. For example, when painting a peach tree, you can directly use pink pigment to dab the shape of the petals, and use ocher and ink to blend the branches. This method can make the picture more natural and vivid, and has a unique artistic effect. The boneless method is more widely used in flower and bird painting and some landscape paintings that pursue a free and moving artistic conception. In flower and bird painting, it is used to express the beauty of flowers and trees. In landscape painting, if you want to depict a colorful forest or trees with a hazy beauty, the boneless method is a good choice.

5.1.3 Response to the research objective: aesthetics based on Taoism

In the field of painting, Taoist aesthetics lend a unique charm and depth to the depiction of the complexity of trees. "Tao follows nature" is the foundation. According to Lao Tzu "Tao- te-ching": "The way is empty, used but not used up. Deep, yes, ancient with the ten thousand things. " (Lao-tzu, 1998, p. 7) Painters must abandon deliberate carving, go deep into the mountains and forests, and carefully observe the growth habits and morphological changes of trees. Look at the pine trees

in the mountains, rooted in the cracks of the rocks, with twisted branches but vigorous, and their needles are bundled and dense. The painter understands this condition, and the brushwork of the pines in his brush has a foundation. The lines are either strong and blunt to show the hardness of the branches, or fine and soft to show the lushness of the needles. Everything corresponds to the laws of nature, so that the trees in the painting appear to grow naturally and have not been artificially created.

"Vivid and lively" is the soul. When painting, the painter gives the tree a fresh vitality through the brushstrokes. The weight, speed, dryness, and wetness of each stroke are full of emotion and vitality. For example, when depicting a willow tree in the wind, the willow branches are outlined with lively, smooth, and slightly wavy lines, as if the willow branches are dancing in the wind. When the willow leaves are painted, the ink is thick and thin, as if the willow leaves are flickering and swaying in the wind. The whole willow tree has vitality and charm, and the viewer seems to feel the gentle breath of the breeze blowing through the willow tree, making the tree go beyond the static image and become an artistic existence with soul.

"Harmony between man and nature" allows the painter to merge with the tree. The painter combines his own perception of life and nature with the image of the tree. The painter stands opposite the old tree and admires its calmness and tolerance after years. He writes with reverence so that the image of the tree contains the painter's mood and feelings. When the audience looks at the painting, they can experience the harmonious resonance between man and nature in art and feel the spiritual accord beyond the painting itself.

The concepts of yin and yang, existence and non-existence, and virtuality and reality make the brushwork infinitely diverse. When painting trees, the solid trunk is yang and the lush branches and leaves are yin. The physical image of the tree in the painting is real, and the empty space around it may be ethereal clouds or distant horizons that are not real; the lush branches and leaves in the real part and the ethereal gaps in the virtual part are interwoven to construct a deep sense of space.

The feng shui composition is also integrated into the painting. The painter arranges the position and posture of the tree in the picture based on the Taoist understanding of natural aura and harmonious arrangement. For example, by placing a tall and straight tree in the center of the painting, it seems to play the main role, and

surrounding it with short trees, flowers and plants, it forms a layout with clear priorities, harmony and order, as if creating a microscopic natural feng shui world, so that the whole painting is not only of visual beauty, but also contains a mysterious and harmonious energy flow, so that the viewer can subconsciously feel the unique charm of the integration of nature and man when looking at the painting.

5.2 Key Findings

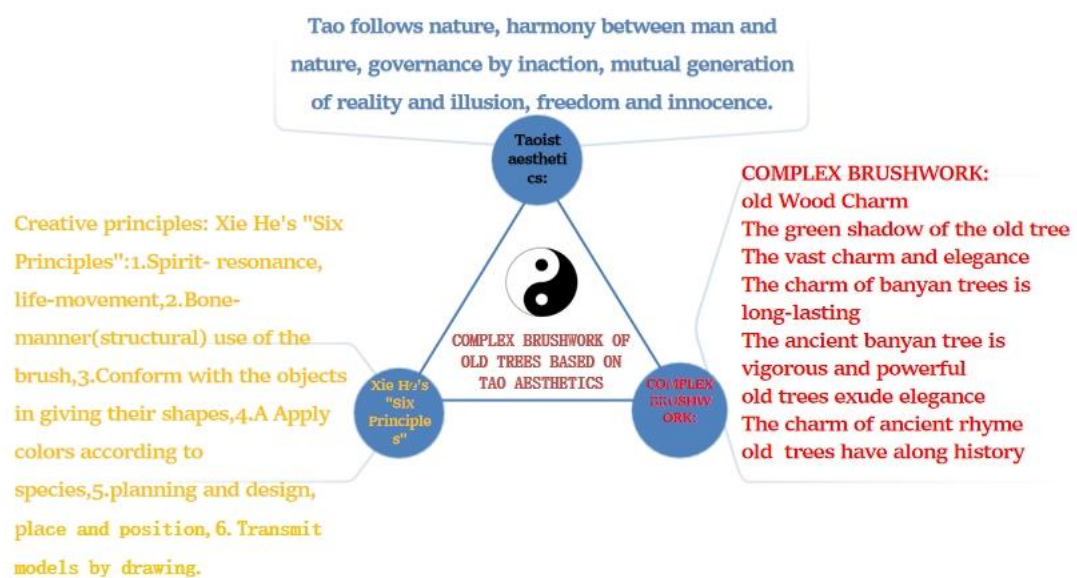


Figure 83 Taoist Aesthetic Analysis of Complex Brushwork

Taoist aesthetics: Tao follows nature, harmony between man and nature, governance by inaction, mutual generation of reality and illusion, freedom and innocence.



Figure 84 Through the artistic creation of complex brushstrokes of trees

Regarding birth, growth, flourishing, blooming, withering, aging, and then death. In short, there is an ancient tree. In people's subconscious, life must survive through changes and will eventually come to an end. We have summarized for your next work the ancient trees that you focus on, dilapidated old buildings, the ruins of ancient temples in Bangkok, or natural objects like rocks and old wooden boards, which still bear the traces of a long life after going through many seasons.

The traces left by the ancient tree tell the story of its life journey. Now, although life still exists, it still has to struggle against the changes of the hot season, the rainy season, and the cold winter until it withers away. We have come to the conclusion that the essence of a painting is that it should reflect the feelings of the viewers, make them sigh with emotion, inspire them to think and dream, enhance their intellectual level, and finally understand the true meaning of life.

We have extracted the important words from the paintings of ancient trees: "In all things, life is based on uncertainty. There is an initial birth, growth, prosperity, decay, and an end. Through the expression of the complexity of the tree, I express my understanding of the spirit of life!"

5.3 Recommendations for Future Research

Conduct special creative work on innovative painting methods and ink techniques and form a collection of works and special exhibitions. Combine the final project with the collection and compilation of visual material to create and form a complete book. Explore Chinese painting and the language of painting in the creation of the thesis to form own unique style. Place special emphasis on the individual expression of visual language and the expression of poetic and painterly artistic conception.

Firstly, stick to learning traditional brush and ink techniques. Chinese painting should stick to traditions. It should not only stick to the traditional brush and ink techniques and procedures, but more importantly, it should stick to the traditional esthetic thoughts. First, in the practice of brush and ink language, we should maintain the pursuit of heart-to-heart and hand-to-hand, and experience the charm of Chinese painting in practice. Open your own "heart source" in the tradition.

Secondly, "read ten thousand books and travel ten thousand miles": Only when you improve your esthetic perception through theoretical study can you create beautiful works. Sketching is a way for artists to understand the world and a process for artists to seek the "truth" of the world. Artists express their works through their understanding of natural landscapes and social changes. At the same time, they also master materials, techniques, compositions, forms and languages to create works with contemporary innovation. The expression of the spirit of brush and ink is to show oneself freely and then express the vitality of life. The spirit of brush and ink is full of human wisdom and bursting with vitality and poetry. Wang Lu, a painter of the Ming Dynasty, wrote in the "Preface to the Hua Shan Paintings": "I learn from my heart, my heart learns from my eyes, and my eyes learn from Hua Shan." Only through human observation and understanding can the charm come to life. This endogenous and

transcendent observation method is the core of the existence of the spirit of Chinese brush and ink. (Zhou Jiyin.2013)

Thirdly, I write from the heart. Chinese landscape painting emphasizes the objective medium of brush and ink expression, and forms a specific stylized visual language in the brush and ink expression techniques of landscape painting. Various lines, scratches, moss dots and gradations give different artists ideological concepts and spiritual emotions. But in Chinese painting, most people use painting patterns in the manner of literati to express themselves, which forms the spirit of brush and ink in Chinese landscape painting. This expression of the spirit of brush and ink stems from one's own expression of real life, expression of one's political relationship with society, expression of one's ideals and ambitions, expression of one's feelings through poetic and picturesque landscapes, and appropriation of things to express one's feelings; on the other hand, it is to express unity with the world and strive for the realm of harmony between man and nature. In artistic creation, one should form one's own understanding of art and the world and create works of art with personal esthetic value. Art should express the truth, the good and the beauty. When creating landscape paintings, discover the beauty of nature, think about the world in the dimension of time and space, feel the world and express the world.

This research uses Tao aesthetics to create paintings of "old" trees. Through analysis of Tao aesthetics, including conforming to nature, coexist of virtuality and reality, and vividness. The theory of Xie He's "Six Principles" was used for artistic creation. Following the Tao principle of conforming to nature, and using dense brushstrokes to express the charm of old trees.

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2.2024.3 The Image Rhetoric and Narrative Aesthetics of "Teasing and Irony" in Contemporary Chinese Art MANUSYA Journal of Humanities Scopus Q

3.2024.8 The Unity of Poetry and Painting and Aesthetic Spirit in the Creation of Chinese Landscape

Painting. Acceptance of Article for Publication in the Fine Arts Journal, Khon Kaen University TC11

4.2022.09 《Intelligent Conception and Development Path of "Education Meta Universe"》 《Advances in Education, Humanities and Social Science Research》

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5.2022 On the Identity Construction and Industrial Development of "Digital Self-Maker" In Online Sales in the Digital Age

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AWARD RECEIVED

2021.06 "Qingxi Diecui Tu" was selected for the

"Following the Traces and Walking Hard" art exhibition to celebrate the 80th anniversary of the founding of the China Democratic League (Shanghai Library);

2021 "Silk Road Relics" was selected for the famous calligraphy and painting exhibition to celebrate the 80th anniversary of the founding of the China Democratic League and the Gansu Democratic League;

2021 Chinese painting "Landscape" and calligraphy "Mountain Travel" were selected for the famous calligraphy and painting exhibition to celebrate the 80th anniversary of the founding of the China Democratic League (Anhui Provincial Administrative Center);

2021.5 "Innovation Exploration and Development Orientation of Contemporary Chinese Calligraphy" was

selected for the first Anhui Calligraphy Academic Seminar and was rated as an excellent paper (Anhui Calligraphers Association);

38.2021.05 Wang Liping and Liu Yongliang guided the "Thousand Trees Pear Art Workshop" Anhui Province's Sixth Art Exhibition and Performance Activity College Student Art Practice Workshop, Group B Third Prize. (Anhui Provincial Department of Education);

2021.05 Wang Shengnan's "Rural Memories" won the Art Works Group B of the Sixth Anhui Province College Student Art Exhibition and Performance Activity hosted by the Anhui Provincial Department of Education Third Prize (Anhui Provincial Department of Education);

2021.07 "Exploration of Product Extension Development and Operation Mode of Arts and Crafts in the Digital Age" First Prize for Teaching and Research Achievements (Fifth "National Youth Cup" National College Art Design Competition);

2021.10 Calligraphy "Qinyuanchun Changsha" was selected for the Anhui Provincial Party Founding Centennial Exhibition (Anhui Federation of Social Sciences);

2022.3.9 Chinese Painting "Qingxi Mountain Residence" participated in the "20th National Congress" to continue the red bloodline and create rural revitalization through art-Anhui Academy of Arts Teachers' Deep Art Exhibition (Times Art Museum);

2022.07 "Autumn Residence in Qulai" was exhibited at the China National Academy of Painting Art Museum;

2022.09 "Formal Exploration and Innovative Development in Contemporary Chinese Calligraphy" was shortlisted and recommended to participate in the 7th "Woodpecker Cup" China Art Criticism Annual Recommendation Activity, and was shortlisted for the 2022 Anhui Art Criticism Recommendation Activity (Excellent Long Review Category) (Anhui Federation of Literary and Art Circles);

2023.06 "Autumn Melody in Southern Anhui" was selected to commemorate the 10th anniversary of the "Belt and Road Initiative", and the "Overseas Chinese Always

Pay Attention to the Party, Make Contributions to the New Era" Anhui Overseas Chinese Painting and Calligraphy Photography Exhibition. (Anhui Federation of Returned Overseas Chinese);

July 24-27, 2023, "Analysis of Innovation Strategies in the Integrated Development of Cultural and Creative Industries" was selected as an excellent paper in the Science and Technology Forum of the China Democratic League (Office of the Central Committee of the China Democratic League, Shenyang); (Organized by the Political Participation and Consultation Department of the Central Committee of the China Democratic League);

September 16-17, 2023, "Analysis of Innovation Strategies in the Integrated Development of Cultural and Creative Industries" participated in the 2023 Science and Technology Forum of the China Democratic League Anhui Province and won the third prize of the 2023 Science and Technology Forum of the China Democratic League Anhui Province (China Democratic League Anhui Provincial Committee, Bengbu);

Liu Yong Liang 2023.10 "The Brush and Ink Pattern and Aesthetic Implication of Jianjiang's Landscape Paintings" was selected for the "Innovation and Innovation" Xin'an School of Painting and Contemporary Art Development Academic Seminar jointly sponsored by the Propaganda Department of the Anhui Provincial Committee of the Communist Party of China, the China Artists Association, and the Anhui Federation of Literary and Art Circles;

2024.05 "Autumn Charm of Southern Anhui" participated in the "Xin'an Cultural Context and Beautiful Huizhou" Art and Calligraphy Academic Invitational Exhibition (Anhui Academy of Arts);

2024.6 "Innovative Development Strategies for the Integration of Culture and Tourism to Promote Huifeng and Anhui Charm" won the third prize of the 2024 Cultural Forum of the China Democratic League Anhui Province (China Democratic League Anhui Provincial Committee).