



ARTISTIC IMAGE OF HEXAGRAM THROUGH CONTEMPORARY EXPRESSION TO
SHANSHUI PAINTING



By
Miss Jingqiao WANG

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

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Hexagrams are not commonly represented in contemporary art. The goal of this research is to combine original theory and philosophy with new contemporary painting. The meaning of hexagrams, which imply good fortune, can evoke emotional resonance and identity. By exploring these ancient symbols through modern artistic expressions, we aim to bridge the gap between traditional cultural elements and contemporary art forms.

Water is soft and mountains are hard, which constitutes the basic yin and yang. To sum up further, if you look at the situation, the mountains will be still and the water will move, while if you look at love, the mountains will rise upwards and the water will flow downwards, which will give rise to two groups of spatial items. Therefore, as long as one mountain and one water are ruthlessly classified, they will show the contradiction of opposing relationship from the internal texture and external form, but they will be harmonious and decent with each other, and they will be able to transform themselves into each other. 1.

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Chapter 1

Introduction

1.1 Background

The "I Ching" (Book of Changes) is one of the oldest Chinese classics, revered as the foremost of the classics and the source of the Tao. The sixty-four hexagrams and their Yao Ci form the core content of the "I Ching," encompassing various changes and phenomena in the universe and human affairs. Each hexagram carries profound philosophical significance and symbolism, and has historically been used for divination, life guidance, and decision-making.

The I Ching (Book of Changes), known as “the first of the classics,” has served for millennia as a tool for divination and as a philosophical system encoding universal patterns of transformation. The hexagrams—each a symbolic configuration of Yin and Yang—are based on concepts from early Taoist and Confucian cosmology. These patterns reflect not only the physical world but also ethical and metaphysical realms. According to Gao Heng, the hexagram system represents the earliest codification of the laws of change, making it a foundational element of Chinese philosophical thought (Gao 1990). Western scholars, such as Richard J. Smith, have examined its influence in global philosophical contexts, showing how its principles have influenced logic, psychology, and systems thinking (Smith 2012).

In contemporary art, incorporating traditional cultural elements can give works profound cultural meaning and unique artistic value. However, determining how to combine ancient hexagram symbols with modern artistic forms to bring them new vitality in a contemporary context is a topic worth exploring in depth. This research aims to examine the interpretative and artistic expressions of hexagrams in modern art, explore their potential applications in contemporary artistic creation, and provide new inspiration and directions for contemporary art.

1.2 Significance of Research

Hexagrams, foundational symbols from the I Ching (Book of Changes), are seldom represented in contemporary art. This research addresses this gap by integrating the original philosophy of hexagrams with contemporary painting, aiming to bridge the divide between traditional cultural elements and modern artistic expression. The inherent meanings of the hexagrams, often associated with concepts like good fortune, provide a rich source for creating works that can evoke emotional resonance and identity. The methodology involves deconstructing the 64 hexagrams into their constituent parts. Each hexagram is formed by combining an upper and a lower trigram, which are themselves composed of individual lines known as Yao Ci. By reducing a hexagram to the meaning of its component trigrams, its complex philosophy can be translated and expressed through abstract artistic design. This conceptual framework

not only allows for the creation of new contemporary art but also provides a replicable process for transforming other ancient symbols into modern artistic forms.

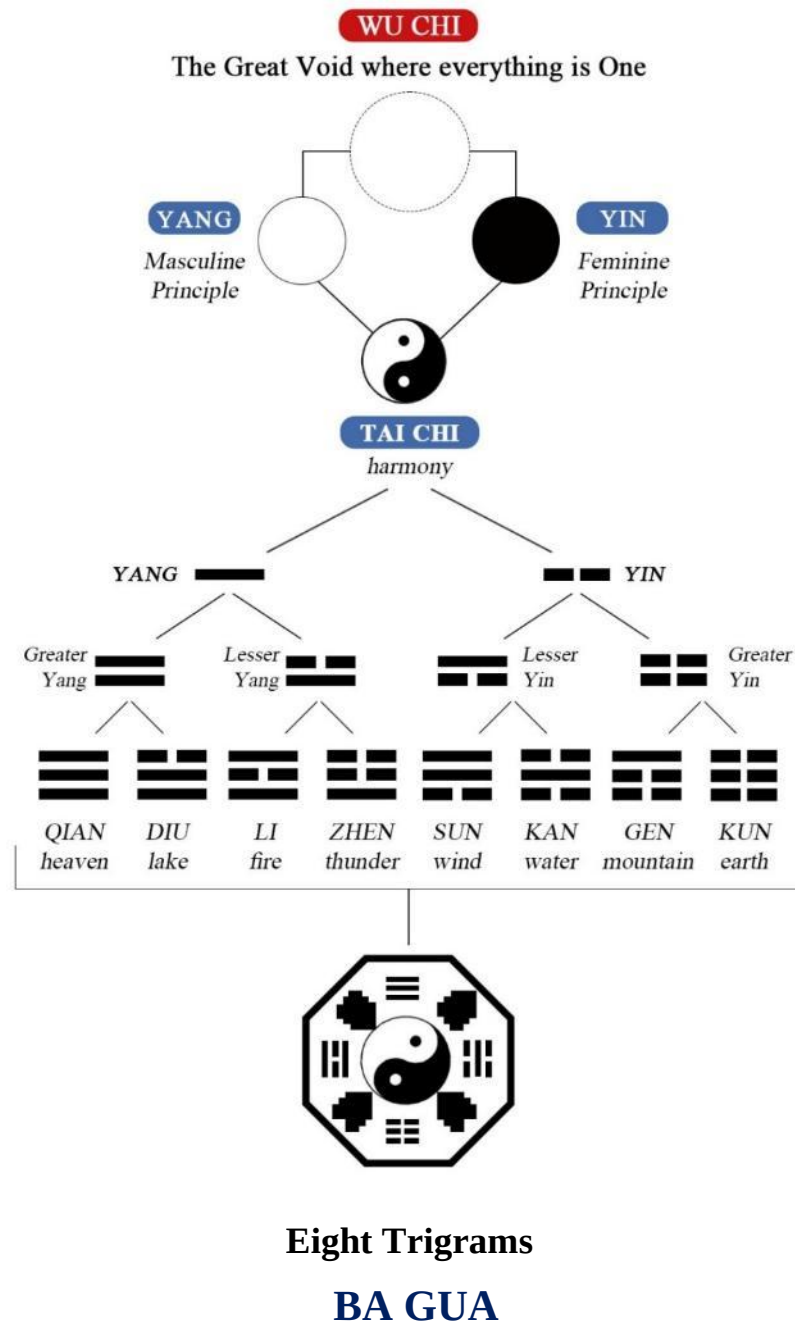


Figure 1 The origin of eight basic hexagrams

Table 1 Introduction to the basic elements of hexagram

	Qian	Sky, tall, upward, round, satellite, king, core, coordinate, origin, sperm, penis palace, gold, head, magic instrument, fetus, West, silver, 49, lung, etc
	Dui	Swamp, rivulet, trickle, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold, metal, triangle, sharp shape, arrow, discontinuity, etc
	Li	Fire, light, sun, volcano, candle, lantern, fishnet, turtle, sheltfish, rainbow, flower, beauty, peacock, goldfish, book, eye, window, light, flag, red, color, south, heart, hollow, etc
	Zhen	Thunder, lightning, speed, rebirth, breakthrough, bamboo shoots, soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat etc
	Xun	Wind, gas, tornado, feather, tidiness, bamboo, grassland, flying, birds, butterflies, beds, long objects, belts, branches, orchids, intestines, Southeast, mystery, stripes, 8, fan, etc
	Kan	Water, rain and snow, river and sea, fish, brain, calculator, full moon, wheel, bow and arrow, genitalia, kidney, blood, spine, pig, black, north, winter, 16, etc
	Gen	Mountain, peak, wall, umbrella, table, rock, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, etc
	Kun	Earth, soil, wealth, grain, brick, woman, container, people, brown, 5, uterus, seed, food, gourd, stacking, etc

Yao ci refers to the lines of a trigram. Each of the three lines is combined to form the eight trigrams, and then each trigram is combined with another, above and below, to create 64 comprehensive meanings. These are 64 hexagrams. Each selected hexagram can be interpreted through the meanings of its upper and lower combinations and expressed through abstract artistic design.

1.3 Hypothesis

This research hypothesizes that the interpretation of hexagrams through painting abstractions and their application in space Wilhelm 1962 and virtual scenes can lead to new artistic expressions and experiences.

1.4 Objectives of the Research

Table 2 Objector of Research

Objectives of the Research	Scope of the Research
Explore the analogical meaning of hexagrams and their abstract artistic expression in carious scenes	Painting
Create new contemporary art of shanshui Painting	Sculpture Environment and virtual space design
Investigate the application of these abstract expressions in painting, sculpture, environment design, and virtual spaces	The basic imagery and content of hexagrams, and their potential for artistic design

1.5 Research Framework

The research framework involves:

1. **Analysis and Selection:** A comprehensive analysis of the eight categories and symbolic attributes of the hexagrams, from which specific, meaningful hexagrams are selected for in-depth study.
2. **Conceptual Translation:** The abstract philosophical meanings of the selected hexagrams are translated into a visual language suitable for contemporary art.
3. **Artistic Creation:** New artworks are created by leveraging the intrinsic relationship between the philosophy of the hexagrams and the visual language of **shanshui** painting. This involves a process of artistic extraction and synthesis.
4. **Evaluation:** An exploration of the scenarios and significance of these new artistic realizations to assess their effectiveness in bridging traditional philosophy and modern expression.

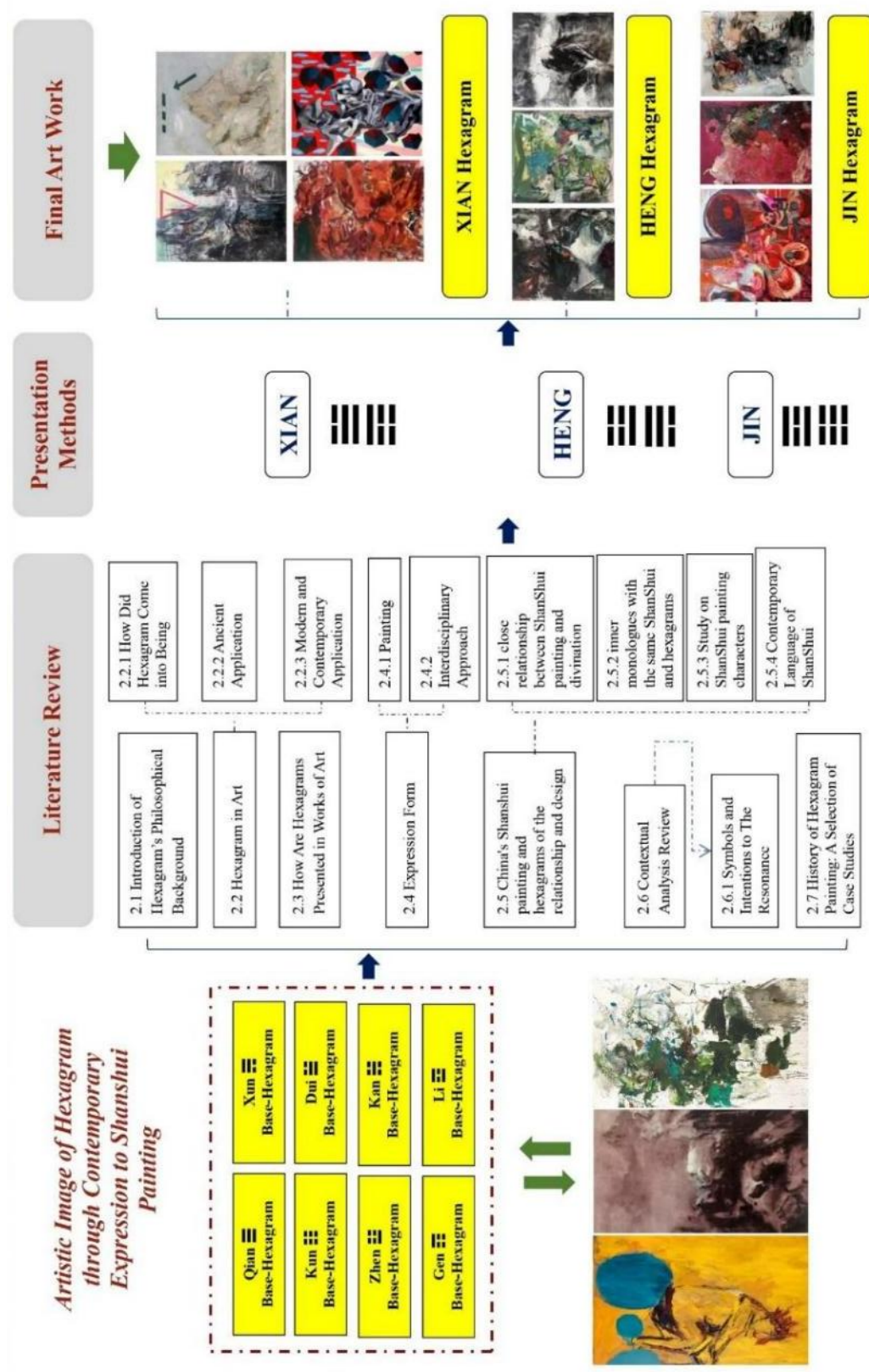


Figure 2 Researcher Framework

1.6 Conceptual Research

The key concepts for this research include:

- The Hexagrams: Foundational symbols from the *I Ching*, each composed of six lines representing the dynamic interplay between yin and yang. Beyond their graphic form, the hexagrams embody the philosophical logic of transformation and balance, serving as a visual and conceptual matrix that guides both interpretation and creative expression.
- The Symbolic System: The structural rules and principles governing the composition and interpretation of the hexagrams. This system establishes a semiotic framework where symbols, numbers, and metaphysical meanings interconnect. It provides a universal logic of change, reflecting not only cosmological order but also a cognitive method for perceiving and reconstructing the world through artistic practice.
- The Eight Trigrams and their Attributes: The core components of the hexagrams and the natural elements they represent (e.g., Heaven, Earth, Water, Fire). These trigrams serve as archetypal codes of nature and human experience, offering a set of symbolic patterns that correspond to movement, energy, and emotion in painting. Understanding their intrinsic relationships is a prerequisite for the transformation of philosophical ideas into artistic visual language.
- The Holographic Relationship between time and Space: The philosophical

concept that time and space are interconnected and reflect one another within the hexagram system. This relationship implies that each moment and each composition embodies a microcosm of the universe. In artistic terms, it allows for the expression of temporal flow and spatial structure as a unified field, aligning with the meditative rhythm and fluidity found in contemporary shanshui (landscape) painting.



Figure 3 Secluded. Tu HongTao (2015)

150x210cm Oil on Canvas

Image Source: <https://art.icity.ly/events/0kx2rhu>

1.7 Research Methodology

The research employs a methodology that combines textual analysis with practice-based artistic creation, structured in the following stages:

1.7.1 Literature and Textual Analysis:

The initial stage involves a comprehensive literature review and a textual analysis of ancient Chinese documents, particularly the *I Ching*. This analysis establishes a theoretical foundation by examining the structure, philosophy, and symbolic attributes of the hexagrams. It also includes cross-referencing with modern interpretations in philosophy, aesthetics, and semiotics to reveal how these ancient symbols continue to influence contemporary art discourse.

1.7.2 Conceptual Synthesis:

Selected hexagrams are deconstructed into their core elements and philosophical meanings. These concepts are then reinterpreted and synthesized to form the conceptual basis for new artistic works. This process involves both analytical and intuitive approaches—analyzing symbolic structures and simultaneously exploring their potential transformation into visual form. The synthesis serves as a bridge between abstract theory and the sensory experience of art, translating philosophical patterns into design logic.

1.7.3 Artistic Creation and Experimentation:

The final stage is practice-based, involving experimental painting. The reinterpreted hexagram concepts are translated into the visual language of contemporary **shanshui** painting, resulting in the creation of new artworks that synthesize ancient philosophy with modern artistic expression. The experiments emphasize not only formal innovation—through composition, color, and spatial rhythm—but also the meditative process of creation, reflecting the philosophical essence of balance and transformation rooted in the I Ching.

1.8 Limitations of the Research

Due to the inherent complexity and vast philosophical scope of the 64 hexagrams, a comprehensive artistic interpretation of every symbol is unfeasible within this study. Consequently, this research is limited to an in-depth artistic exploration based on a select number of hexagrams.

Additionally, while the selected hexagrams provide a representative conceptual framework, they cannot encompass the full diversity of symbolic interrelations in the I Ching. The interpretive and creative outcomes are therefore subjective, reflecting the researcher's philosophical orientation and aesthetic judgment. Furthermore, the practice-based experiments are bounded by time and technical resources, which may constrain the range of visual expression and material exploration. Future research may

extend these findings through digital media, interactive installations, or cross-cultural comparative studies.

1.8.1 Limitations of Research

For those unfamiliar with the contextual system of Oriental philosophy, related research remains rather obscure. Due to space limitations, insufficient summarization of concepts, and varying classifications of similar categories, boundaries become blurred. Any aspect of this cultural context will require clearer interpretation in the future.

1.8.2 Contribution

From the perspective of globalization and contemporary art, gossip images hold great significance in contemporary design.

Promote cultural exchanges and integration: In the context of globalization, exchanges and integration between different cultures are becoming increasingly frequent. As an important symbol of traditional Chinese culture, the Eight Diagrams have been reinterpreted through contemporary expression. Applying them to modern design can help Chinese culture spread and communicate more widely around the world. For example, American artist Bryce Ma Erdun has integrated Chinese calligraphy and other elements into his works, demonstrating the appeal of cross-cultural integration. Similarly, Eight Diagrams imagery can be combined with Western design

concepts and technologies to create works with unique styles and promote the diversified development of culture.

Provide a unique cultural identity: In the wave of globalization, local cultures face the risk of homogenization. Gossip images offer a unique cultural identity for contemporary design, helping designers showcase the distinctive charm of Chinese culture in the international market. For example, if elements such as the images and omens of the Eight Diagrams are abstractly transformed and applied to design, the works can display distinctive cultural characteristics and enhance the recognition of Chinese philosophy and culture in the global context.

Promote cross-cultural design: Globalization has increased the demand for cross-cultural design. Designers can learn from the philosophy and design elements found in gossip images and integrate the needs and aesthetic concepts of users from different cultural backgrounds to achieve cross-cultural design. For example, in architectural design, it is important to consider the spatial functions and forms required by different cultures and to create architectural works that reflect the cultural connotations of China while being accepted by the international community.

Promote the integration of art and design: The boundaries between contemporary art and design are increasingly blurred, and gossip images can serve as a bridge to foster their integration. Incorporating the elements and concepts of gossip images into design can make design works more artistic and culturally rich. At the same

time, the innovative thinking and expression found in contemporary art can provide new ideas and methods for design, promoting its development. For example, in space design, we can draw inspiration from the spatial concepts and layouts of gossip and combine them with the installation art forms of contemporary art to create a unique spatial experience.

Art is the creation of symbolic forms that express human feeling.

This concerns the relationship between art, feeling, and expression, as well as the problem of understanding creation.

The feeling expressed in art must not be a venting of personal emotion or mere self-expression; mere self-expression does not require artistic form.

Artistic creation is accomplished only through the fullest exercise of humanity's greatest conceptual power—imagination (Langer, 1942).

1.9 Research Output/Outcome

The anticipated outcomes of this research are:

1.9.1 A **design methodology** that applies the philosophical principles of hexagrams to the creation of visual systems, demonstrating a method for enhancing viewer immersion and engagement. This framework may also serve as a model for

other disciplines seeking to integrate Eastern metaphysical thought into contemporary creative practice.

1.9.2 A **demonstration** that artistic compositions based on hexagram symbolism, particularly through the strategic use of color and form, can effectively evoke emotional resonance and a sense of cultural identity. Such artworks are expected to foster a renewed appreciation of Chinese philosophical aesthetics and contribute to global dialogues on non-Western approaches to abstraction and symbolic art.

1.9.3 A **body of original artworks** that exemplifies a new form of expression in contemporary art, illustrating how the philosophical principles of cosmic order derived from the *I Ching* can be translated into the visual language of **shanshui** painting. These works collectively form both a visual archive and a reflective process that merges intuitive creation with intellectual inquiry, establishing a foundation for future interdisciplinary artistic research.

1.10 Definition of Terms

- **Qian:** Heaven

Pure Yang, masculine energy, authority, origin, nobility, sacredness.

- **Kun:** Earth

Yin energy, femininity, humility, encompassing all, Mother Earth.

- **Kan:** Water

Liquid, impurity, covert transactions, abyss, underground activities, internal structure.

- **Gen:** Mountain

Heaviness, simplicity, stone quality, peak, obstruction.

- **Dui:** Lake

Cold, rain, sharp metal, imperfections, speech.

- **Zhen:** Thunder

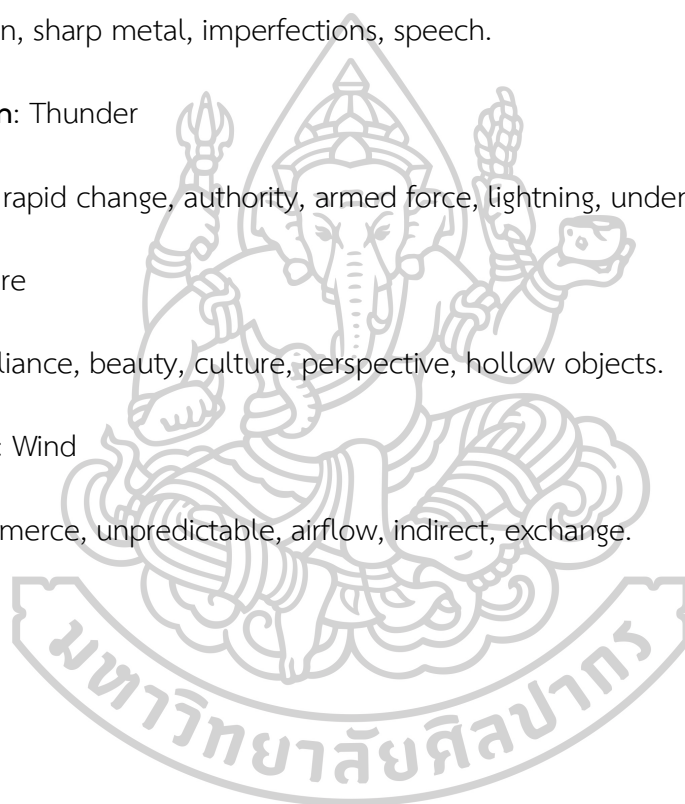
Growth, rapid change, authority, armed force, lightning, undeniable.

- **Li:** Fire

Fire, brilliance, beauty, culture, perspective, hollow objects.

- **Xun:** Wind

Air, commerce, unpredictable, airflow, indirect, exchange.



1.11 Summary

Research Objectives (RO): By discovering and solving issues identified in the research questions (RQ), the research methodology (RM) is applied to achieve the research outputs (ROC).

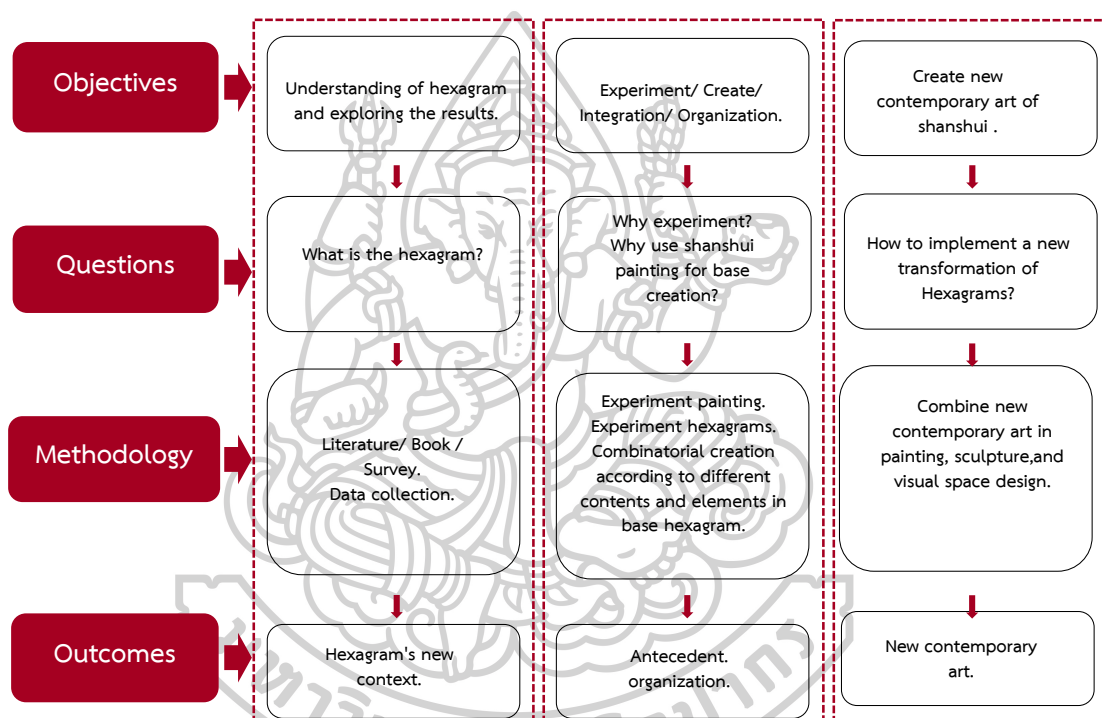


Figure 4 The Relationship Between Research Components

This introduction sets the stage for a comprehensive exploration of hexagrams in contemporary art, bridging ancient symbols with modern artistic practices.

Chapter 2

Literature Review

2.1 Introduction of Hexagram's Philosophical Background

2.1.1 China

The philosophical roots of hexagrams in China are deeply connected to the "I Ching" (Book of Changes), one of the oldest and most revered classics in Chinese culture. The "I Ching" is a foundational text that provides guidance on understanding the universe and human existence through its 64 hexagrams, each representing different aspects of life and natural phenomena. These hexagrams consist of six lines, either broken or unbroken, symbolizing Yin and Yang. The concept of Yin and Yang, central to Chinese philosophy, reflects the interplay of opposites in the natural world, such as light and dark, male and female, and active and passive forces (Yang Xiao, 2011).

The hexagrams embody this duality, illustrating the dynamic balance that governs the universe. In Chinese thought, hexagrams are more than symbols; they are profound expressions of cosmic principles, influencing everything from individual decisions to state governance. The interpretation of hexagrams has historically been associated with divination and spiritual insight, providing a framework for understanding the complexities of life and the world. In this way, hexagrams reflect the core

philosophical themes of harmony, balance, and the continuous process of change, which are central to Chinese cosmology and cultural practices.

The hexagram is an important part of ancient Chinese philosophy, with historical origins that can be traced back to antiquity. It is closely linked to traditional Chinese culture and philosophical thought. By observing natural phenomena such as the heavens, earth, birds, and animals, people created the Eight Hexagram to express and explain all things and natural phenomena in the universe. Hexagram is not only a philosophical symbol but also a cultural expression. Through the combination of yin and yang, the Eight Hexagram symbolizes all things and natural phenomena in the universe, reflecting the ancient people's profound understanding of the universe, nature, and society. Archaeological findings show that the history of the Eight Hexagram may be even earlier than the legendary Fuxi. For example, Eight Hexagram symbols have been found on cultural relics unearthed from the Dawenkou site, indicating that the Eight Hexagram may have originated during the Dawenkou cultural period more than 5,000 years ago. It is not only a symbolic system but also a philosophical concept. Through the combination and transformation of yin and yang, it explains all things and natural phenomena in the universe and reflects the ancient people's deep understanding of the universe, nature, and society. The hexagram is widely used in Chinese culture, occupying an important position in philosophy and religion, and

playing a significant role in traditional Chinese medicine, geomancy, culture, design, art, and other fields.

In recent years, Cheng Chung-Ying—founding editor of the *Journal of Chinese Philosophy* and a leading proponent of Chinese philosophy in the West—has emphasized that the *I Ching* is not merely a divination tool but a system of cosmogenesis and methodology whose hexagrammatic architecture embodies a rigorously structured, generative logic. Drawing on his “onto-cosmological” reading, Cheng argues that the classic anticipates key insights of modern process philosophy and systems theory, thereby revealing the text’s capacity to model reality as dynamic, relational, and self-organizing. This contemporary reappraisal builds upon the work of ancient commentators such as Zheng Xuan, who had already reinforced the dual role of “symbol and meaning,” laying the groundwork for the symbolic philosophy that later shaped Song and Ming Confucianism.

Moreover, Wang Bi’s interpretation of the *I Ching* marked a philosophical turning point by elevating the significance of “meaning over image.” He regarded hexagrams not as mystical symbols but as metaphysical principles reflecting universal order. This abstract philosophical understanding deeply influenced the transition from cosmological speculation to visual expression in art, providing a semiotic and structural basis for modern artistic interpretation.



Figure 5 Dawenkou Culture Pottery 3000 BC

13*6cm Neolithic China

Image Source: <https://zhuanlan.zhihu.com/p/506567306>

The duality of Yin and Yang, represented by broken and unbroken lines, forms the foundation of Chinese cosmology. As Needham explains, these binary concepts influenced not only Taoism and Confucianism but also early Chinese physics, medicine, and statecraft (Needham 1956). Archaeological research, including symbols found at the Dawenkou site, suggests that proto-hexagram forms existed over 5,000 years ago, predating textual records and indicating their widespread use in ritual and social structures (Liu 2004).

2.1.2 Asia

Beyond China, the philosophy of hexagrams has influenced various parts of Asia, where similar concepts of duality and balance are integral to local traditions. In Japan, for instance, the "I Ching" was introduced during the Asuka period (538–710 AD) and became an essential part of study for scholars and samurai alike. Japanese interpretations of the hexagrams were influenced by local Shinto beliefs and later by Zen Buddhism, which emphasized the impermanence and interconnectedness of all things. In the second article of the Five Oaths, the policy platform promulgated in 1868, the whole country was required to “unite as one to prevail over confusion in the classics” and to take “those who don’t know how to change can’t enter the cabinet” as the principle of government formation (Britannica, 2025).

In Korea, the "I Ching" influenced Neo-Confucian thought. After the establishment of the new country, the eight hexagrams from the Book of Changes were directly used as the national flag pattern. Scholars incorporated hexagram interpretations into their philosophical discussions on ethics, governance, and the natural world. The philosophy of hexagrams also resonated in Southeast Asian cultures, where indigenous beliefs often emphasized harmony between humans and nature. In these contexts, hexagrams served not only as tools for divination but also for understanding the spiritual and material worlds. The adaptability of hexagram philosophy across different Asian cultures underscores its universality and the shared

cultural emphasis on balance, harmony, and the cyclical nature of existence—themes deeply embedded in Asian worldviews.



Figure 6 South Korea Flag

In countries such as Vietnam, Thailand, and Malaysia, although the I Ching system has not been directly inherited, its principles are reflected in folk traditions that emphasize harmony between humans and nature. For example, traditional Thai architecture often uses bilateral symmetry based on yin-yang principles, echoing Chinese feng shui aesthetics.

In Japan, the aesthetic ideal of *mono no aware* (“the pathos of things”) aligns with the I Ching's conceptual framework of interdependence and impermanence. Similarly, Shinto cosmology and Zen Buddhism have both incorporated hexagrammatic ideas into their spiritual and philosophical systems. This demonstrates the I Ching's adaptability across diverse Asian cultural and religious contexts.

2.2 Contextual Analysis Review

Hexagrams, as symbols of profound philosophical concepts, have had a far-reaching influence and have been interpreted in various forms across different contexts.

2.2.1 Symbols and Intentions to The Resonance

The symbols of hexagrams are deeply rooted in the ancient Chinese cosmology of the "I Ching," where each hexagram represents a specific state of change, interaction, or balance. These symbols are intended to resonate with the fundamental principles of Yin and Yang, illustrating how opposites interact to produce harmony in the universe. In art and cultural practices, hexagrams convey complex ideas through simple yet profound visual forms. Artists and philosophers have used hexagrams to explore themes of duality, transformation, and the cyclical nature of existence. The influence of these symbols extends beyond their visual representation, shaping the viewer's perception of balance, order, and change. In contemporary applications, hexagrams continue to serve as symbols of holistic thinking, encouraging a deeper understanding of the interconnectedness of all aspects of life. The symbolic power of hexagrams lies in their ability to encapsulate universal truths in a form that is both accessible and infinitely interpretable (Wu, 1961).

2.2.2 Far-reaching Influence and Various Forms

The influence of hexagrams extends far beyond their origins in the "I Ching," permeating various cultural, artistic, and intellectual traditions worldwide. In Chinese

culture, hexagrams have shaped art, architecture, medicine, and governance, becoming central symbols of balance and harmony. The spread of Chinese culture to other parts of Asia introduced hexagrams into new contexts, where they were adapted and reinterpreted according to local traditions. In the West, the study of hexagrams has influenced fields such as psychology; for example, Carl Jung's concept of synchronicity drew heavily on "I Ching" principles. Modern and contemporary applications of hexagrams are diverse, appearing in visual arts, design, and digital media, where their patterns are used to create complex systems and networks. The adaptability of hexagrams to various forms and their capacity to convey deep philosophical meanings have ensured their continued relevance across different eras and cultural contexts. As symbols of universal principles, hexagrams have a far-reaching influence that transcends their original cultural boundaries, offering a timeless tool for exploring the dynamics of change and the interconnectedness of all things.

In a globalized context, the sixty-four hexagrams function as a philosophical visual language characterized by exceptional semiotic mobility. They not only reinforce cultural identity but also increasingly serve as a symbolic bridge between cultures. Especially amid growing ecological uncertainty and the rapid development of artificial intelligence, the binary logic of hexagrams offers a philosophical model for emergent systems of feedback and prediction. With the rise of algorithmic and AI-based art, artists are re-evaluating the I Ching not just as a divinatory framework but as a cultural system for speculative design. The dynamic principle of change inherent in hexagrams now

finds practical application in interactive design, generative imagery, and procedural visual narratives. In these new media forms, hexagrams shift from static symbols to generative structures of visual thought.

At the same time, the semantics of hexagrams are being reinterpreted in contemporary contexts, providing tools to engage with temporality, spatiality, and uncertainty. As post-structuralist theory emphasizes difference and multiplicity, the inherent indeterminacy of hexagrams reflects the growing demand for ambiguity and flexibility in contemporary thought. Some artworks move beyond literal representations of hexagram forms, instead using the translational logic of “image” (象) to explore fragmented identity, consciousness, and existential multiplicity. This expansion not only preserves the essence of traditional symbolic numerology but also enhances its adaptability within a global cultural network (Yang, 2011).

Collingwood's *Principles of Art* is among the better known works in philosophy of art of the twentieth century. Published in the 1930s, it has been widely read by artists and art historians. Certain aspects of Collingwood's position seem extreme, particularly his suggestion that art exists in the imagination, not in its embodiment. Nevertheless, his discussion of the distinction between art and craft is important, for it poses questions of how works of art differ from other things. Such questions are often quite pressing both within art itself-south respect to found works, for example-and within many theories of art. The “distinctions” of the work of art is very important for

Heidegger, for example. The fundamental question Collingwood raises is the importance of technique and virtuosity in art.

We next come to the distinction between raw material and finished product. Does this exist in art proper? If so, a poem is made out of certain raw material. What is the raw material out of which Ben Jonson made **Queen and Huntress, chaste and fair**? Words, perhaps; but out of a certain mass of words. A blacksmith piece of iron, cut out of all the iron there is, but he said: "I want to make a horseshoe, or a certain bar that he keeps in his mind as a whole thing till the poem, as we have it, appeared, I do not deny that by sorting out the words, or the vowel sounds, or the consonant sounds, and so on." He did nothing of the sort. The goldsmith three times each, no four times, and, bright, resplendently, and I will use the English language, or as much of it as I know. I will use the words which Ben Jonson used in the poem, and I believe that by doing this, we can make interesting sounds, and (I believe) important sounds about the poem, and I am willing that the technical theory of art is doing good service if it leads people to explore these matters; but if it can only express that it is trying to do by calling these words, or sounds the materials out of which the poem is made. It is talking nonsense. But perhaps there is a raw material of another kind: a feeling or emotion, which is present to the poet's mind at the commencement of his labour, which that labour converts into the poem. "Aus meinem ewig grossen Gemüth macht ich die kleinen Lieder," said Heine, and he was doubtless emotions right; the poet's labour can be justly described as converting into poems. But this conversion is a very

different kind of conversion from the conversion of iron into horseshoes. If the two kinds of conversion were the same, a blacksmith could make horseshoes out of his desire to pay the rent. If something more, over and above that desire, which he must have in order to make horseshoes out of it, is the iron which is their raw material. In the poet's case that something more does not exist.

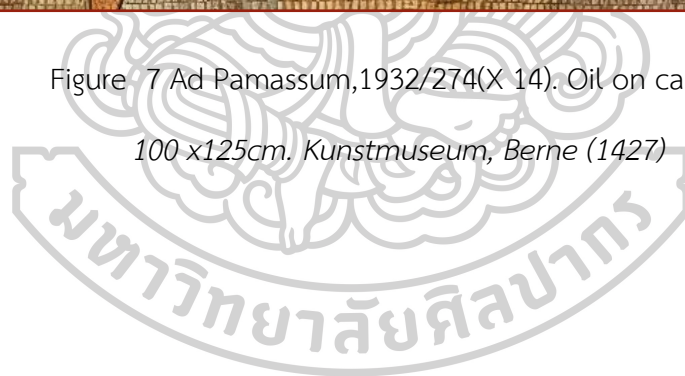
In every work of a work of art there is something which, in some sense of the word, may be called form. There is, to be rather more precise, something in the nature of rhythm, pattern, a distinction between form and matter was there in the shape of raw material, namely, in art that distinction does not exist; namely, the form was imposed upon it, and the form was there in the shape of a preconceived plan before being imposed upon the matter; and as the two coexist in the finished product, we can see how the matter might have accepted a different form, or the form have been imposed upon a different matter. None of these statements applies to a work of art. Something was no doubt there before a poem came into being; there was, for example, a confused excitement in the poet's mind; but, as we have seen, this was not the raw material of the poem. There was also, no doubt, the impulse to write; but this impulse was not the form of the unwritten poem. And when the poem is written, there is nothing in it of which we can say, "this is a matter which might have taken on a different form," or "this is a form which might have been realized in a different matter."

When people have spoken of matter and form in connection with art, or of the strange hybrid distinction, form and content, they have in fact been doing one of two things, or both confusedly at once. Either they have been assimilating a work of art to an artifact, and the artist's work to the craftsman's; or else they have been using these terms in a vaguely metaphorical way as means of referring to distinctions which really do exist in art, but are of a different kind. There is always in art a distinction between what is expressed and that which expresses it; between the finished poem or picture or music; there is a distinction between an emotional element in the artist's experience and what may be called an intellectual element. All these deserve investigation; but none of them is a distinction between form and matter.

Finally, there is in art nothing which resembles the hierarchy of crafts, each dictating ends to the one below it, and providing either means or raw materials or both. When a poet writes verses for a musician to set, these verses are not means to the musician's end, for they are incorporated in the song which is the musician's product, and it is characteristic of the musician's craft that he writes for them had a raw material (which has not), and if the music raw material could not consist of verses. What happens is rather that the poet and musician collaborate to produce a work of art which owes there was no intention of collaborating.



Figure 7 Ad Pamassum, 1932/274(X 14). Oil on canvas,
100 x 125cm. Kunstmuseum, Berne (1427)



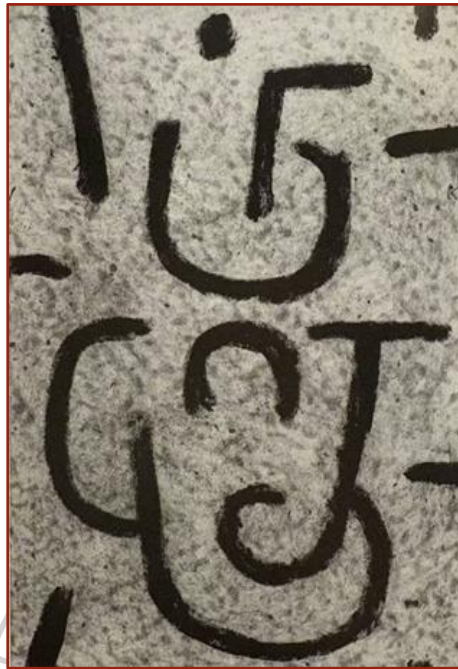


Figure 8 The Place for a French Horn, 1939/438 (C 18). Charcoal on paper,
29.4x 20.7 cm. *Private collection, Switzerland*



Figure 9 Nocturne for Horn, 1921/91. Watercolour,
32.4x 24.1 cm, *Private collection, USA*

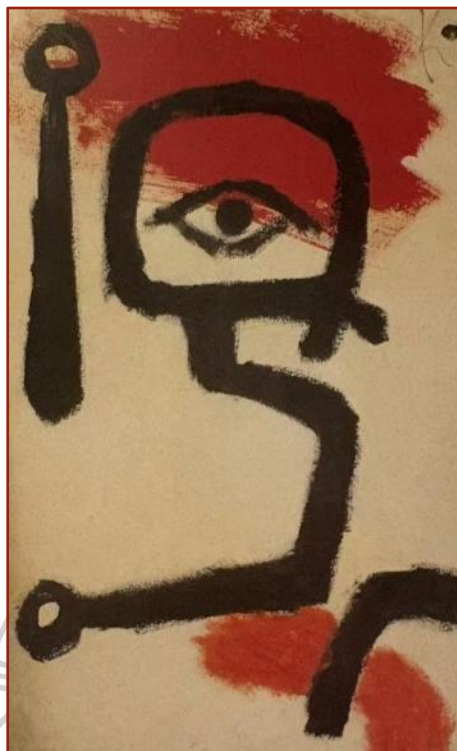


Figure 10 Kettle-drummer, 1940/270(L 10) Watercolour paste on hand-made paper mounted on cardboard, 34.6 x 21.2 cm. Kunstmuseum, Berne Paul-Klee-Stiftung (F 143)

Amongst these compositions, *Ad Parnassum* (right) surely belongs to the most complex and important of Klee's works. The size alone-100 x 126 cm-qualifies it as the opus magnum which Klee painted near the end of his stay at the Bauhaus, marking the culmination of his teaching.

The square fields flicker iridescently between the complementary colour poles of blue and orange, on top of which are dense rows of dots displaying a rich play of colour through their contrasting glazes. Unlike his other polyphonic compositions, Klee also included graphical elements, which, however, do not lend themselves to an

unambiguous interpretation. The association with a mountain is generally accepted owing to the title, and the circle is thought to represent the sun, although Klee himself referred to this pictorial element as a 'warm circle'. *Ad Parnassum illustrates* clearly the way the artist employed minute coloured divisions within a rectangular grid-like structure to achieve a feeling of depth and to lend the entire composition a sense of dynamic movement.

The rich nuances of the painter's palette are contained as it were within the heavy lines. The significance of the lines remains just as obscure as that of the total image.

The graphic elements suggesting a landscape, which may be connected with Klee's own experiences (his Egyptian journey of 1928), merge together with the ordering principles of the pictorial architecture. The linear figures refer possibly to architectural elements (gate and roof), although other interpretations should not be discounted (path and mountain).

The aesthetic achievement of this impressive image lies in the concurrence of its various interpretations. The gate is at the same time a pathway into the picture, leading upwards into the shimmering space formed by the polyphonic structure of coloured fields and rows of dots.

The association with a landscape is manifest above all in this ascent, bound together with the myth of Parnassus, the seat of the muses, and in the impression of

light created by Klee's use of colours. And yet this interpretation in no way diminishes the effect of the architectonic structure of the coloured fields.

Klee saw polyphonic painting as superior to all other arts, because he felt that spatial and temporal dimensions can be given visual expression in a two-dimensional representation as overlapping and intersecting planes. His masterpiece *Ad Parnassum* constitutes the great synthesis of this endeavour. The origins of the title derive from a famous treatise on music entitled *Gradus ad Parnassum* (1725) by Johann Josef Fux, which taught generations of musicians the technique of polyphonic harmony.

Ad Parnassum is the embodiment of Klee's aim to create a 'work of great breadth based purely on its field of elements, its reference to objects, and its content and style'. The seat on the mountain of the muses was, as is well known, denied to painting. In Klee's opinion, however, 'polyphonic painting' was superior to music just because of the simultaneity of its themes. With the wealth of form and content contained in his pointillistic pictures, Klee attempted to place modern painting on an equal footing with the other arts and sciences.

2.3 History of Hexagram Painting: A Selection of Case Studies

Hexagram painting has a long and rich history, with various interpretations and representations across different dynasties in China. This section explores key case studies that highlight the evolution of hexagram painting, focusing on significant works from the Zhou, Sui, and Tang dynasties.

2.3.1 Source of Hexagram

Eight Trigrams is a symbolic system of China's ancient philosophy, which was first seen in <Zhouyi under the Cohesion> and was created by Fuxi's observation of the universe. Fuxi met the dragon and horse in Mengjin, Luoyang, and deduced the eight diagrams according to the river chart carried by the dragon and horse, which was praised as "the highest achievement of China ancestors' spiritual thinking" and was the first peak and milestone of Chinese civilization. Eight hexagram are composed of eight three-painted hexagrams with yang "-" and yin "-", which symbolize heaven (dry), earth (Kun), wind (Xun), thunder (earthquake), water (ridge), fire (separation), mountain (gen) and ze respectively. It deduces the laws of nature through the arrangement of Yin and Yang, and together with the "Yin and Yang and Five Elements" constitutes the cognitive system for explaining the laws of the universe in ancient China. After being combined into 64 hexagrams, it is applied to divination, traditional Chinese medicine (such as palm diagnosis), martial arts and other fields, forming the core framework of the Yi-ology system. The origin of eight diagrams exists in Fuxi's divination theory. The ancients

formed the divination image by observing the image, observing the image and establishing the image, and the thinking of image and number combined with intuition and speculation. The acquired eight diagrams and Luo Shu numbers form a nine-palace orientation pattern, and its symbol system, as the carrier of early written expression, reveals the dialectical law of yin and yang of things' movement through the change of hexagrams (Jin, 1998).



Figure 11 <The Xici Zhuan of the Zhouyi>

The origin and background story of the Eight Diagrams are mainly related to the origin and evolution of the Book of Changes, and its core can be traced back to the legend of Fu Xishi's creation of Eight Diagrams, which is gradually systematized in the later development.

Eight hexagram were first seen in the Book of <Changes, Zhuan Gua Zhuan> which was compiled by Confucius and his disciples and systematically summarized the symbolic significance of eight hexagram .

2.3.2 Origin of Hexagram Images

The principle of eight diagrams and images is the core thinking method that corresponds to the attributes of all things through the eight diagrams symbol system in <Zhouyi>. Its essence is the analogy logic of "expressing the meaning with images", that is, the abstract hexagrams are visualized into a symbolic network of nature and humanity through elements such as hexagrams' shape, hexagrams' virtue and orientation.

In Wang Bingzhong's <Returning the Debt to the Ancestor-A Guide to Six-year Prediction> The fourth chapter of this book, "The Basic Theory of Eight hexagram ", is devoted to eight diagrams, in which the explanation of eight diagrams is in line with the practical prediction of six hexagrams, and at the same time implies the artistic thinking of traditional Yi-ology. The specific explanation is as follows in combination with the core logic and contents in the book:

1. Anchoring the essence of symbols and consolidating the foundation of images: first, it is clear in the book that the attribute of eight diagrams is the core basis of images, for example, dry divination and three yang are the images of all yang, corresponding to the "vigorous" characteristics; Kun Gua's three-yin pulp is the image

of all-yin, which corresponds to the "suppleness" characteristic. This interpretation of symbols continues the original logic of <Zhouyi,> and at the same time delineates the derivation path of "symbols-characteristics-objects" for class images. For example, dry divination is associated with objects such as heaven and jade because of its "vigor". This minimalist symbol corresponds to concrete objects, which is similar to the traditional artistic technique of "shaping with lines".

2. Expand modern images to fit the real scene: On the basis of inheriting the classic images of gossip in ancient books, the author supplemented the images that fit modern life, making the image system more practical. For example, the traditional images of divination are fire, sun, lights and candles, and the book further extends to TV sets, cameras, neon lights and other light-emitting appliances; Kangua corresponds to rivers and boats, and is also related to modern water conservancy facilities. This expansion not only retains the core characteristics of "bright and beautiful" and "water-flowing" of Li Gua and Kan Gua, but also makes the images of Eight Hexagram break through the limitations of traditional objects, just like the innovative expression of traditional art in modern themes.

3. Strengthen the rhythm of images by combining the five elements' directions: The eight diagrams' images are deeply bound with the five elements and directions in the book to form a complete correlation system. For example, the dry divination belongs to gold, corresponding to the northwest direction; Deviation from divination

belongs to fire, corresponding to the south direction, etc. This linkage of "Eight Diagrams-Five Elements-Orientation-Color", like dry gold corresponding to golden color and fire corresponding to red color, not only conforms to the logic of traditional techniques, but also coincides with the cold and warm contrast law of color art, which makes class images not only classify objects and images, but also have artistic coordination on the visual level, which is in line with the pursuit of "integration of sound, shape and color" in traditional art.

4. Relying on the evidence of hexagrams, linking theory with practice: Nearly 300 examples of practical hexagrams in the book often take the eight hexagrams as the key to interpret, which indirectly strengthens the rationality of the hexagrams. For example, in the divination example of whether an object can succeed, it is mentioned that the dry divination corresponds to the government workers, and the identity and relationship trend of the other party can be judged by the prosperity and decline of the related positions in the divination. This way of using hexagrams as examples to prove analogies, just as traditional calligraphy conveys the essence of brushwork through examples of inscriptions, allows abstract analogies to land in specific scenes and allows readers to intuitively understand the application logic of analogies (Wang, 2010).

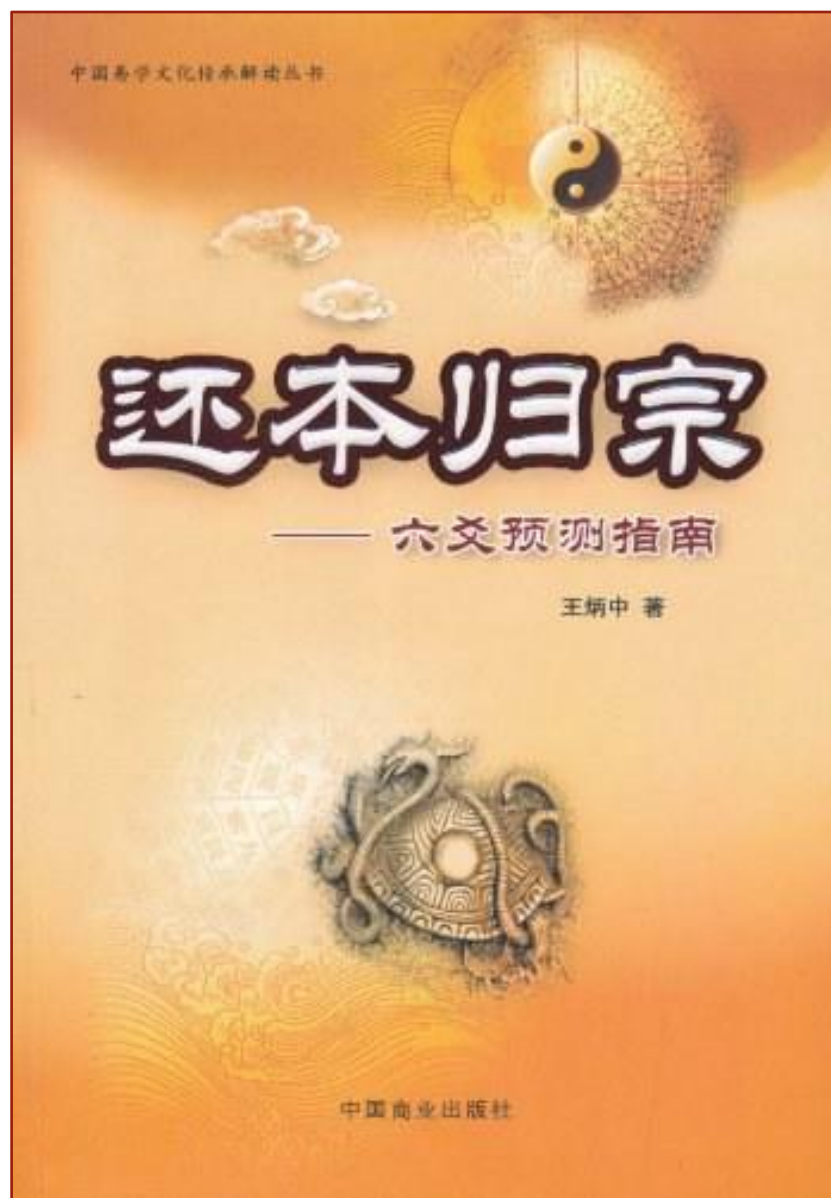


Figure 12 <Return to religion> WangBingzhong 2010

1. the core content of class image

Taking the Eight Diagrams as the framework, the Eight Diagrams such as Gan (Heaven, Gang, Gui) and Kun (Earth, Rou, Shun) have their own core symbols, and then extend to classify all things in the world, covering nature (mountains, rivers, the sun and the moon), human body (viscera, five senses), society (monarch, ministers, family),

etc., forming a related system of "one hexagram unifies all things".

The logic of classification follows the principle of "correspondence with the same voice and seeking for the same spirit". For example, if you leave a fire, you will associate it with red, bright and hot images, and the core is to map the essential laws of everything through symbols.

2. the artistry of class image

Symbols are extremely simple and beautiful: Yang Yao "-" and Yin Yao "-" are combined into eight diagrams. Minimal symbols carry rich images, which are both abstract and generalized, like "visual code" hiding everything.

The beauty of related rhythm: the classification is not messy, but echoes in layers according to "Yin and Yang-Five Elements-Orientation-Time Series", such as the earthquake turning into thunder (spring, east, wood), forming a rhythmic sense of cyclic linkage.

The artistic conception is beautiful: one hexagram can correspond to many images (such as doing things for heaven, for monarch and for gold), leaving enough room for interpretation, like China's freehand painting, "less wins more", which has both philosophical thinking and aesthetic tension.

Table 3 Correlation comparison table between base hexagram and image art

Eight Trigrams	Core Symbolism	Natural Phenomena	Human Organs	Social/Artifact Objects	Artistic Association Highlights
Qian ☰	Heaven, Strength, Health	Heaven, Sun, Metal	Head, Lungs, Male	Sovereign, Elders, Metal, Jade	Minimalist Yang lines display vigor, corresponding to the artistic conception of "heroic"
Kun ☷	Earth, Softness, Obedience	Earth, Fields, Soil	Abdomen, Spleen, Female	Ministers, Commoners, Cloth	Yin lines overlap to hide warmth, fitting the "graceful" aesthetic
Zhen ☳	Thunder, Movement, Arousal	Thunder, East, Wood	Feet, Liver, Eldest Son	Commerce, Music, Bamboo Forest	Dynamic and static coexistence, implicitly matching the rhythm of music
Xun ☴	Wind, Penetration, Smoothness	Wind, Southeast, Wood	Thighs, Gallbladder, Eldest Daughter	Letters, Ropes, Flowers	Light and agile, corresponding to the 'negative space' aesthetic in freehand brushwork painting.
Kan ☵	Water, Pitfall, Danger	Water, North, Water	Ears, Kidneys, Middle Son	Rivers, Wine Vessels, Boats	Curves imply the flow of water, hiding the "gentle yet strong" tension
Li ☲	Fire, Brightness, Beauty	Fire, South, Fire	Eyes, Heart, Middle Daughter	Sun, Candles, Red Objects	Bright colors correspond, fitting the "dazzling" visual expression
Gen ☶	Mountain, Halt, Stillness	Mountain, West, Earth	Hands, Stomach, Youngest Son	Gates, Stone Tools, Mounds	Steady symbols show tranquility, fitting the "gloomy" style
Dui ☱	Swamp, Joy, Speech	Marsh, West, Metal	Mouth, Lungs, Youngest Daughter	Speech, Music, Ponds	Lively imagery combines "bright and cheerful" beauty, implicitly matching musical aesthetics

Section	Title	Subtitle
Chapter 2	Eight Trigrams	II. Eight Trigrams Names and Symbols
	Names and	III. Eight Trigrams and the Five Elements
	Symbols	IV. Related Terms
		V. Eight Trigrams Categories
		VI. Pre-Heaven and Post-Heaven Eight Trigrams Diagrams
Chapter 3	Discussion on the 64 Hexagrams	I. Names of the 64 Hexagrams
		II. Meanings of the 64 Hexagrams
		III. Sequence of the 64 Hexagrams
		IV. Interpretation of the 64 Hexagrams
Chapter 4	General Theory of I Ching	I. Concept of I Ching
		II. Significance of Understanding I Ching
		III. Philosophical Thoughts Contained in I Ching
Chapter 5	Theory of the Great Image	I. Concept of the Great Image
		II. Theory of the Great Image and Its Application
		III. The Reciprocal Response of Changes

Figure 13 Catalogue of Hexagram Images parts-<Return to religion>

2.3.3 On the Schema of Qian Hexagram

--[Zhou Yi] Zhou Dynasty in 771 BC

The Qian Hexagram, representing heaven and symbolizing creativity, strength, and leadership, is one of the most important hexagrams in the "Zhou Yi" (also known as the "I Ching" or "Book of Changes"). Originating during the Zhou dynasty around 771 BC, the Qian Hexagram is depicted with six unbroken lines, embodying pure Yang energy. In painting, the Qian Hexagram is often portrayed to emphasize its association with the heavens and imperial authority. The schema of the Qian Hexagram in the Zhou Yi is closely connected to rulership and cosmic order, reflecting the belief that

the emperor, as the Son of Heaven, is the ultimate embodiment of Qian. In ancient Chinese art, this hexagram was often incorporated into imperial iconography, serving as a visual metaphor for the emperor's divine right to rule and his connection to the celestial realm. Depictions of the Qian Hexagram in artworks from this period were rendered with great reverence, using precise lines and symbols to convey its profound significance. This hexagram's influence on Chinese painting extends beyond representation, as it laid the groundwork for how hexagrams were interpreted and incorporated into visual culture for centuries (Shaughnessy, 2014).

2.3.4 On the Schema of Fire Heavy Hexagram

——[Wu Xiang Da Yi] by Xiaoji Sui, Dynasty, 618

The Fire Heavy Hexagram, as detailed in Xiao Ji's "Wu Xiang Da Yi" during the Sui dynasty, presents a unique interpretation that blends symbolic meaning with artistic representation. The Sui dynasty marked a period of renewed interest in classical texts and the symbolic representation of hexagrams. The Fire Heavy Hexagram, associated with intensity, transformation, and clarity, is depicted through a combination of broken and unbroken lines that suggest a dynamic interplay of forces. Xiao Ji's work, "Wu Xiang Da Yi," interprets this hexagram in a way that reflects the tumultuous period of the Sui dynasty, characterized by both the unification of China and the conflicts that ensued. In terms of painting, the Fire Heavy Hexagram might be visualized through vivid colors and bold brushstrokes, capturing the essence of fire and its transformative power. The

use of this hexagram in art from the Sui dynasty would often be symbolic of purification, destruction, and renewal, resonating with the themes of change and upheaval prevalent during the era. The detailed schema provided in Xiao Ji's work not only served as a guide for artists but also influenced how this hexagram was understood and utilized in both philosophical and artistic contexts (Douglas, 1971).

2.3.5 On the Schema of <The third of woman ascended the throne>

——[Push-back diagram] by Chunfeng Li Tang Dynasty

The Tang dynasty was a golden age for Chinese culture, and hexagram painting during this period reached new heights of sophistication. The hexagram schema found in Chunfeng Li's "Push-back Diagram," particularly "The Third of Woman Ascended the Throne," is a fascinating case study. This hexagram is part of a broader narrative reflecting societal and political shifts, including the unprecedented event of a woman ascending the throne, likely referencing Empress Wu Zetian. The "Push-back Diagram" uses hexagrams to illustrate the dynamics of power, gender, and cosmic order, employing symbolism to comment on the legitimacy and influence of female rulers. In painting, this hexagram might be depicted with an emphasis on balance and opposition, using contrasting elements to represent the tension and harmony within the imperial court. The visual representation of this hexagram would likely include motifs of femininity, authority, and the natural world, aligning with the Tang dynasty's rich artistic tradition. Chunfeng Li's interpretation provided a nuanced understanding

of hexagrams in relation to political and social commentary, influencing how hexagrams were used not only in divination but also in the arts to reflect the complexities of human experience (View of Star > by Li Chunfeng).

2.4 Western

Western engagement with hexagrams began in earnest during the 19th and 20th centuries as part of a broader fascination with Eastern philosophy. Scholars and thinkers influenced by the Romantic and later Transcendentalist movements sought alternative worldviews to counterbalance the rationalism of the Enlightenment. The "I Ching" was translated into European languages, and its hexagrams were studied not only as a divination tool but also as a philosophical system offering insights into universal principles of change and transformation. The hexagram's binary structure resonated with Western intellectual traditions, particularly in the development of formal logic and later, cybernetics and systems theory.

The introduction of Carl Jung's concept of synchronicity further popularized hexagrams in the West, where they were viewed as a way to access the unconscious mind and reveal hidden connections between events. In contemporary Western thought, hexagrams have been reinterpreted through the perspectives of modern art, psychology, and even quantum theory, reflecting a growing appreciation for non-linear, holistic approaches to understanding reality. This cross-cultural exchange has led to a

richer, more nuanced understanding of hexagrams, blending Eastern and Western philosophical traditions (Cahill, 1982).

Beyond Carl Jung, contemporary philosophers such as Gilles Deleuze and Félix Guattari have engaged with ideas comparable to the hexagram's transformation logic. Their concepts of "becoming" and "rhizomatic structures" parallel the dynamic and nonlinear processes embedded in the I Ching. In *A Thousand Plateaus*, they refer to systems that defy fixed hierarchies, aligning with the I Ching's structural openness and fluidity.

Meanwhile, cybernetic theorists such as Heinz von Foerster and Gregory Bateson identified parallels between hexagrammatic binary patterns and models used in modern systems theory and artificial intelligence. The hexagram's binary logic, rooted in yin and yang, anticipates core elements of binary computation and feedback mechanisms. This convergence highlights one of the earliest East–West integrations of traditional metaphysics with contemporary science and philosophy (Gombrich, 1966).

Below are some Western books on the theory of the I Ching and the Eight Trigrams:

- Y-King: Antiquissimus Sinarum Liber (The I Ching: The Oldest Chinese Book):

Translated by Jesuit Jean-Baptiste Régis and edited into two volumes by German sinologist Joseph Mohl, published in Stuttgart and Tübingen in 1834 and 1839,

respectively. This was the first complete translation of the I Ching into a European language (Régis, J.-B., 1834–1839).

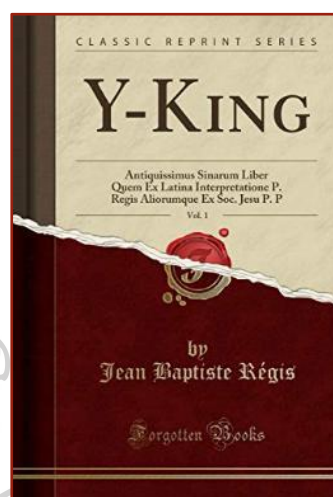


Figure 14 <Y-King: Antiquissimus Sinarum Liber> Jean-Baptiste Régis

- The Oldest Book of China: The I Ching, translated by French scholar Albert Terrien de Lacouperie, was first published under this title in the Journal of the Royal Asiatic Society in 1882 and 1883, and later compiled into a book published in London in 1892 (Terrien de Lacouperie, 1892).

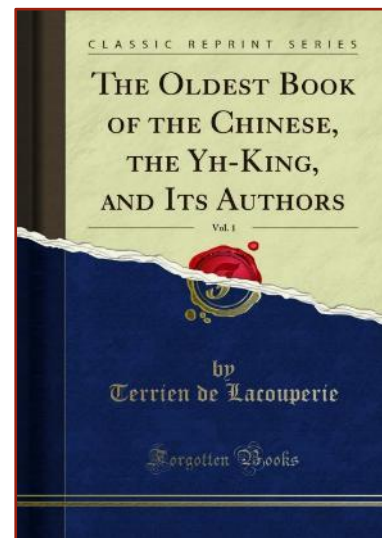
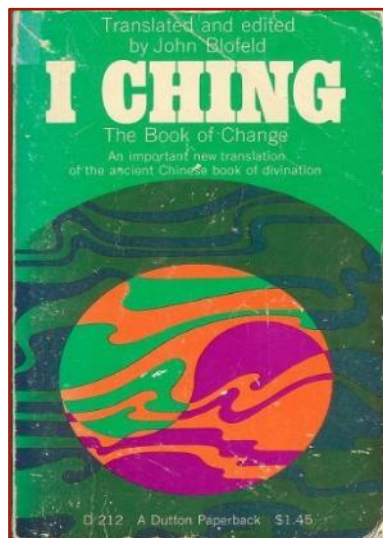


Figure 16. <I Ching: The Book of Change> John Blofeld | Figure 15 <The Oldest Book of the Chinese, the Yh-king, and its Authors> Albert Terrien de Lacouperie



- The I Ching: A New Translation with a Guide to Practical Oracle: British scholar J. L. Brofield published this work in 1968. This translation provides detailed instructions on divination and is the only version to include a guide to the pronunciation of hexagram names (Brofield, 1968).

- Predictions of Change: How to Consult the I Ching, published in 1971 by British scholar R. C. Douglas, is an English translation included in the Penguin Classics series. It introduces the fundamental nature of the I Ching, divination methods, numerology, and wisdom, and also comments on the history and development of the I Ching, as well as issues concerning Western translations (Douglas, 1971).

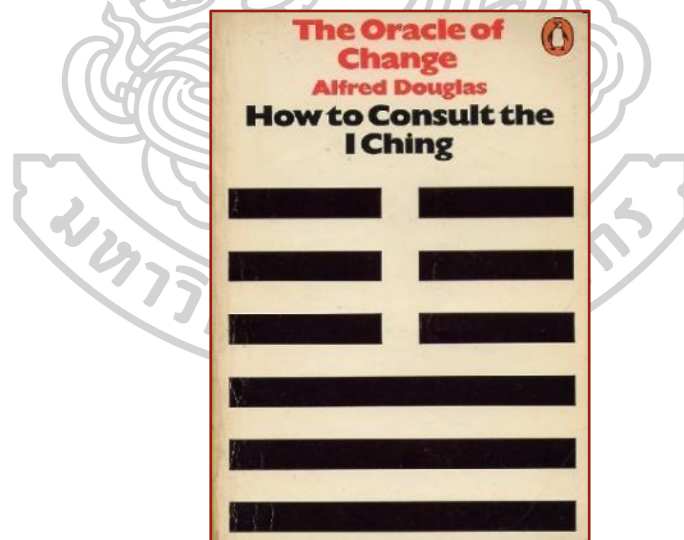


Figure 17. <The Oracle of Change: How to Consult the I Ching>

R. C. Douglas

2.4.1 Impression and metaphor

Many discussions of modern art begin from the idea that the different arts share a basic common source, even though they appear in very different outward forms and follow different historical paths. From this point of view, painting, music, poetry, dance, architecture, and the so-called “applied arts” can be seen as different “fruits” grown from one shared trunk. What separates them is not the level of artistic value, but the particular means of expression through which artistic content becomes visible, audible, or otherwise perceptible. Music expresses itself through organized sound; painting through color, line, and spatial arrangement; dance through controlled movement of the body in space and time; architecture through built volumes, light, and spatial rhythm. These media are not just neutral containers for a ready-made content. They set the actual conditions under which artistic impressions, metaphors, and symbolic structures are formed and experienced.

At a first, seemingly simple level, this difference looks obvious: sound belongs to music, color to painting, movement to dance, and so on. However, the distinction is deeper than a list of materials. As Kandinsky points out, each art form not only uses different elements, but also arranges them according to its own structure of space and time (Kandinsky, 1938). Music unfolds in time. Its form is tied to temporal order, tension, and resolution. Its meaning comes from processes of expectation, delay, contrast, and return. Painting, by contrast, arranges its elements across a flat surface. The whole

seems to appear in a single visual field, even though the viewer's eye in fact moves, stops, and returns, following inner visual rhythms and tensions between parts. In both cases, time and plane must be handled with care, and both sound and color must be set within clear limits if they are to join together in a stable composition. These limits—of duration, of spatial size, and of tone and color—do not simply restrict art. They provide the basic conditions for compositional balance and allow the artwork to reach a structured unity in which each element has a clear place, role, and relation to others.

Kandinsky also cautions that the contrast between time-based and plane-based arts is often exaggerated in theory. It is true that a composer “takes the listener by the hand,” leading the listener step by step through a work that exists only while it is performed and heard. Yet visual art also directs the viewer's attention, although in a less fixed and more reversible way. The gaze moves from one part of the painting to another, pauses, returns, and finds new connections. The experience of the picture is therefore also temporal, though not tied to a single fixed order as in music. The path of the eye, with its repetitions, changes of focus, and gradual discoveries, creates a temporal unfolding of the painting's spatial order. What follows from Kandinsky's reflection is not a strict separation of the arts, but the idea that similar rules of composition work across different media, quietly crossing the differences between sound and color, and between temporal sequence and spatial view. Behind the visible variety of materials, there is a shared concern with balance, contrast, rhythm, and the

active interplay of parts within an organized whole.

This cross-media logic of composition links up with a wider philosophical view about the close relation among artistic, scientific, and technological activities. Burke argues that the work of the scientist, the artist, and the technologist should not be seen as three separate areas, but as three connected ways in which human beings respond to and shape the world (Burke, 1939). Technology, understood as the practical arrangement of means to reach chosen goals, depends on scientific knowledge, which tests whether methods are effective and reliable, and on aesthetic presentation, which makes values, aims, and possible dangers vivid and understandable. The technologist benefits from art's power to show what is at stake—what people experience as good, desirable, risky, or frightening—and from science's ability to clarify how concrete procedures work in specific situations. In this way, technological practice stands at the meeting point of what we know, what we value, and what we are able to put into action.

The same line of thought applies when morality is viewed as a dynamic, value-oriented “technology” of living. A flexible and non-dogmatic morality cannot hide from unpleasant facts or from desires that do not fit established rules. It needs a brave science that does not distort reality, and a rich art that does not limit the range of experience it shows. Without the critical and imaginative work of art, morality easily becomes blind, hard, and lifeless. Without constant correction from scientific

understanding, moral rules may turn into superstition, bias, or habits that no longer work. Burke therefore suggests that scientific, aesthetic, and technological ways of speaking form a three-sided structure of mutual correction and support. Each gives an essential view on what we know, what we value, and what we can do. Within this three-way relation, artistic impression and metaphor take on wider cultural meaning, shaping not only the perception of individuals but also shared attitudes toward reality.

Parker, writing from a more specifically aesthetic position, tries to reduce the general features of aesthetic form to a clear set of basic principles—a kind of “logic” of form (Parker, 1939). He lists six such principles: organic unity (often described as unity in variety), theme, variation of theme, balance, hierarchy, and development. Other principles may be proposed, but Parker argues that most of them can be translated into, or included within, these six. Among them, the most central is organic unity. According to this principle, every element in a successful artwork is both needed and properly connected: nothing essential is missing, nothing unnecessary distracts, and the value of the whole comes from the active relations among its parts. A well-made artwork is “baked through like a cake”; it does not call for extra pieces, and it is not disturbed by irrelevant additions. Its coherence rests on the way each component helps to build and is, in turn, supported by the larger structure.

Parker explains this with examples from painting and music. In Vermeer’s *Young Woman with a Water Jug*, the cool green needs the warm yellow, and both are visually

held in place by areas of red. The open window needs the table to counterbalance it, and the map on the wall needs the dark shadow to stabilize the composition. Spatial and color relations are set up so that each visible element “depends on” the others for the painting’s visual balance. Similarly, in a melody, each note prepares and invites the next. As the melodic line unfolds, it builds expectations for continuation, closure, or change. These expectations must be answered, delayed, or re-directed in meaningful ways. The meaning of the whole is not something separate above the parts; it is the joint result of the way the parts work together. The artwork becomes a field in which no part is neutral; each one plays a role in giving shape to the whole.

Just as important, this unity is not only a property of the object; it also has a subjective side in the focused experience of the person who looks or listens. In aesthetic attention, the viewer’s or listener’s experience is temporarily gathered into the artwork, somewhat like a dream. The work becomes the center of a strong but limited form of absorption. Everything inside it strengthens the experience, and nothing inside it clearly breaks or opposes the internal order. For a short time, the person is as absorbed in the artwork as in a private vision, yet this vision is shared and tied to a concrete, public object. In this sense, art can be described as expressing “the whole person”: for a brief moment, it organizes perception, feeling, and imagination into one coherent inner space.

To mark this special way of attending, visual artworks are often physically set

apart—a sculpture placed on a base, a painting surrounded by a frame. These devices symbolically separate the artwork from the usual space of the room and from daily concerns. This “separation” does not mean that the work has no relation to other things, or to its historical and social setting. Rather, it signals that, during appreciation, such relations are not the main focus. At the same time, deeper understanding of the work may depend on knowing something about the artist’s character, the “moral climate’ of the period, and the development of artistic styles. In the actual moment of aesthetic experience, however, these contextual lines are drawn into the artwork itself, like rays passing through a prism. They strengthen the unity of the experience rather than pulling the viewer away from it. The work is thus experienced as an autonomous form, but one that still carries traces of its historical situation.

Mondrian, writing about figurative and non-figurative painting, adds another layer to this account by pointing out two basic and opposing tendencies that keep returning in the history of art (Mondrian, 1968).

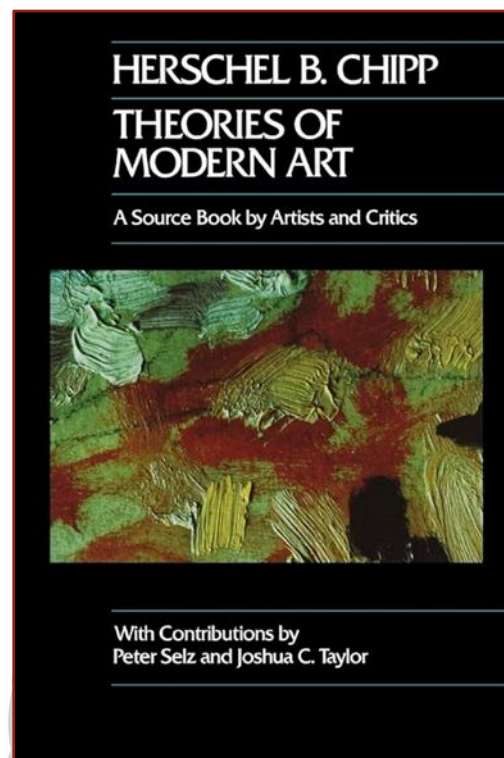


Figure 18 Theories of Modern Art

On one side, there is a movement toward the direct creation of universal beauty, an attempt to represent reality in a way that is cleaned of personal accident and local detail. On the other side, there is a strong wish to express the self, to externalize what one thinks, feels, and lives through as a particular person. The first tendency looks for an objective order of forms and colors, controlled by general laws of harmony and balance. The second puts the focus on subjective response, inward life, and the marks of individual style. The history of painting can often be understood as an ongoing negotiation between these two directions.

In figurative art, these tendencies exist together in continuous and creative

tension. Every representational artwork, in some measure, tries to set up balanced relations of form and color that could stand for universal beauty, and at the same time to fill these relations with the artist's personal insight and experience. The subjective element naturally covers or softens the purely universal aspect, but it is also necessary. Without the meeting of universal and individual parts, the work would lack emotional strength and intellectual interest. Art, therefore, must look for a "right solution," a changing balance between objective structure and subjective expression. For many viewers who prefer a clear and purified form of beauty, the visible presence of the artist's personality may seem too strong. For the artist, however, the ongoing effort to bring these two sides together is unavoidable and forms a basic part of artistic work. The finished artwork can often be read as a visual metaphor of this struggle between universality and individuality.

These reflections on impression and metaphor, on unity and tension, and on objectivity and subjectivity provide an important theoretical background for the present dissertation. In later chapters, when hexagram structures are transformed into elements of contemporary shanshui painting, they will be understood not only as traditional signs or decorative patterns, but as meaningful forms: visual arrangements that move between general rules of composition and personal expression, between cultural meanings built up over time and newly created visual metaphors, and between inherited cosmological ideas and present-day artistic sensibilities.

2.4.2 Abstract

When we speak of “Art” with a capital A, we usually refer to a wide group of practices: painting and sculpture, architecture and the decorative arts, music and dance, poetry and prose fiction, drama and film. Because this broad term covers so many different media, traditions, and ways of experience, there is a repeated temptation in theory to make very general claims about Art as a whole based on features that belong only to one specific art form. It is also easy to assume that whatever is true for one art must automatically be true for all the others. A well-known example is music. Musical works are naturally directed toward performance and listening. A score that is only read in silence, without actual sound, is not the same kind of experience as a real performance. From this, some theorists have quickly concluded that literature also must be heard to be fully experienced, because language originally existed as speech rather than writing. While this comparison may look attractive on the surface, it is logically weak and can easily lead to confusion. It is risky to create general rules for all the arts by stretching an analogy from a single field, because such a method tends to hide, rather than clarify, the specific structures and ways of experience that belong to each separate medium.

A more careful and reasonable approach is not to generalize directly from one art to another, but to ask parallel questions within different arts and kinds of discourse. For instance, we can ask: What role does sound play in music? What role does sound

play in poetry? What role, if any, does sound have in prose writing or in drama? The answers to these questions may be quite different from one form to another. This difference itself is important, because it guides us toward more precise relations and toward general principles that grow out of close study of many concrete cases, rather than being forced on them from the outside. Instead of trying to press all the arts into a ready-made unity, we let their differences lead us step by step toward a more solid and well-founded sense of what they still share in common.

Within this wider discussion of expression and form, it is useful to distinguish three main types of discourse: aesthetic, scientific, and technological. These often seem to compete with one another, partly because of the limits of individual ability and the short length of human life. One person may have to focus on one type and leave the others mostly aside. However, from the viewpoint of society as a whole, there is no need for such a strict choice. In fact, for each of these three to reach its main purpose, the other two must also exist and continue to develop.

If human interests are to be taken seriously and human values are to be realized, there must first be a strong and clear presentation of what has already been reached and what is still being sought. This is the special task of aesthetic discourse. It presents values, aims, conflicts, and possibilities in a form that can be directly felt and imagined. It makes them concrete to the senses and to emotion. By contrast, it is also necessary to know what is likely to happen if certain actions are taken in certain conditions. This

is mainly the task of scientific discourse, which strives for careful description, explanation, and prediction. Finally, there must be a kind of discourse that moves people to act and helps organize practice. This is technological discourse, which explains what should be done if one wants to reach particular goals, given the means and limits that are present.

Scientific discourse, when considered by itself, does not try to persuade people by attractive pictures of value or by direct calls to action. It aims to set aside personal wishes and interests in order to map how things actually are and how they behave. Yet even this apparently neutral activity is guided in a general way by the values of a given time and society. Choices about which questions to work on, which problems to treat as serious, and which technologies to develop are closely connected to shared systems of value. At the same time, science gives the basic ground for judging techniques: whether a specific method reaches a particular goal is, in the end, a scientific issue.

In addition, scientists who study values themselves may be helped by artistic presentations of those values. A vivid description of a way of life, a moral ideal, or even the practice of scientific research can give motivation and sensitivity that purely abstract writing cannot supply. Scientific work and its results can in turn become subjects for artistic treatment, whether in praise, in criticism, or in a mixed and questioning way. On the other side, when scientists try to achieve the goals of their

discipline, they must act as technologists, since they need to develop, test, and control technical methods suitable for their research. In this way, science not only guides technology, but is also closely tied to it through tools, devices, and procedures that grow side by side with scientific knowledge.

Aesthetic discourse has its own particular field: the direct showing of the whole range of values, including not only what is accepted and praised, but also what is rejected, troubling, or tragic. Human values arise from human interests and from the real world in which those interests take shape. For this reason, artistic presentations of value usually refer to persons, actions, situations, and environments. In doing so, aesthetic discourse may include statements or descriptions similar to those in scientific writing, but it uses them for its own expressive purposes. It can also take science and technology themselves as objects of reflection, exploring how they change human life, nature, and social relations.

At first look, the artistic presentation of negative or disturbing values may seem to threaten ordinary moral beliefs. Art can indeed shake old moral habits by revealing their limits, their inner tensions, or their hidden injustices. Yet if we think of morality as an active effort to increase positive values in a changing and often difficult world, then a strong and critical art becomes a necessary partner for a healthy moral life. People who wish to act wisely need to be familiar, at least in imagination, with a broad range of possible situations, desires, conflicts, and results. From this wider angle, the

free and diverse growth of art becomes an important support for the development of a thoughtful, open, and forward-looking morality. Finally, every artist is also unavoidably a kind of technologist, because every artist must work with some material—paint, stone, sound, language, or the human body—and must find or create techniques to shape that material. In this sense, the artist can and often does use scientific knowledge about materials and methods to judge whether certain procedures are suitable for reaching the expressive effects he or she seeks.

After separating and linking these types of discourse, we can return to the question of what basic principles all arts share. When each art—visual, musical, choreographic, literary, or architectural—is studied in its own terms, respecting its particular medium, rules, and historical growth, certain deep similarities in structure begin to appear. This method is more productive than the usual short claim that “all arts are basically the same, only their materials and techniques differ.” Such simple statements often ignore the real and important differences between art forms. It is exactly by taking these differences seriously that one finally reaches a point where no further essential distinction shows itself. At that deeper level, one can then discover, rather than simply assume, the unity of the arts. Here there is only one broad concept that is realized in all true artworks, and that is the concept of Art itself.

The principles that hold at this basic level across the different arts are not many, but they are very important. They allow us to draw a line—flexible at the edges, but

still useful-between what can reasonably be called art and what cannot. One such principle is expressiveness in a clear and fitting sense: in every art form, a work is a structured whole that shows or symbolizes human feeling. Another is the principle of creative formation: although different arts produce different kinds of things—sounds, images, movements, stories-the act of organizing a chosen medium into a coherent whole follows a broadly similar pattern. Closely related to this is the idea of “living form”—a form that is put together in such a way that it shows an inner unity and vitality, rather than being just a pile of separate pieces.

From this point of view, a work of art can be described as a formed and expressive whole, created to be perceived by the senses or by imagination, whose content is human feeling in a broad sense. Here, “feeling” does not only mean quick emotions. It includes bodily sensations such as pain, pleasure, or comfort, emotional states such as joy, fear, or calmness, complex emotional mixes, mental tensions, and even the more stable moods that color a person’s life over time. In defining art in this way, three words-form, expressive, and created-are especially important and require closer attention.

First, the idea of form has many meanings. Even inside the arts, “form’ can point to well-known patterns or types, such as the sonnet, the sestina, or the ballad in poetry; the sonata, the madrigal, or the symphony in music; or the contra-dance and classical ballet in dance. In this more narrow sense, form means an established pattern

with a familiar inner design and history. Yet in aesthetic theory, especially in modern debates, “form” is also used in a more general and abstract way. Expressions like “form follows function,” or discussions of “significant form,” or titles such as *The Problem of Form in Painting and Sculpture*, *The Life of Forms in Art*, or *Search for Form* clearly use the term to mean more than a fixed pattern or genre.

In this wider sense, “form” comes close to the everyday meaning of shape or arrangement, while also matching the more technical use in philosophy and science, where “form” refers to the way parts are joined together in a whole. In its most general use, form means the arrangement of elements that depend on one another so that they make a unified system rather than a loose collection. This is sometimes called “logical form.” Such an abstract understanding is central for grasping artistic expression. When artists talk about “finding the right form,” they are not only talking about external outline or category. They are talking about reaching a structure that truly carries and communicates the experience they want to express.

The more advanced idea of form grows from the simpler idea of physical shape, but it is not the same as it. One can move from noticing visible shapes or heard patterns to recognizing the deeper structure that holds a work together. As Langer (1957) argues, following this movement from concrete shape to abstract logical form is essential for understanding how art can act as a symbolic expression of human feeling, rather than as simple decoration or copying of nature.

A second, related line of thought starts from the claim that all serious theories of aesthetics must begin with a special kind of emotion. The objects that produce this particular emotion are what we call works of art. Sensitive observers generally agree that there is a distinctive kind of response connected with art, even though no two works create exactly the same feeling. Each artwork brings its own pattern of response, but these patterns still belong to one general type. In visual art, this special response is often called aesthetic emotion. The central question of aesthetics can therefore be stated as follows: What quality is shared by all objects that reliably produce this special kind of emotion? If we can identify this quality, we will have found a basic feature that separates works of art from other kinds of objects.

Either such a shared quality exists, or our normal way of using the word “art” is confused. In daily life, people do not use “art” for everything. They separate out certain objects—paintings, sculptures, buildings, vessels, textiles, and others—and treat them as “artworks.” The question then is: What justifies this separation? What do all these objects have in common, even if they look very different? This common feature may appear together with many other properties, but it must itself be necessary. Without it, nothing can count as a work of art. With it, even if it is present only to a small degree, no work is completely without artistic value.

One influential answer is the idea of “significant form.” According to this view, in every true work of visual art, lines and colors are set in certain relations and

combinations, and these organized relations are what move us aesthetically. It is not mainly the subject that is shown, nor the practical use of the object, that matters. It is the way forms are related that gives aesthetic meaning. This same basic feature can be found in many different cultural objects: large buildings, stained-glass windows, ancient sculptures, ceramic pieces, carpets, wall paintings, and modern canvases. Each uses its own visual language, but in all of them, the ordering power of significant form is what enables them to touch us as art (Bell, 1958).

At this point, a common objection is that such an account seems to make aesthetics completely subjective, since it depends on personal emotional experience. Different people may be moved or not moved by different objects. Some therefore say that aesthetic theory cannot have any stable or general validity. However, any system that claims to rest only on purely objective properties, completely separated from felt response, risks becoming empty or dogmatic. In practice, our recognition of something as art depends on our developed ability to respond to it aesthetically. Aesthetic judgments are often described as “matters of taste,” but taste is not random. It can be shaped, broadened, and improved through experience, comparison, and discussion.

Here the critic plays a key role. A good critic does not simply declare that a certain object “is art.” Instead, the critic directs our attention to aspects we may not have noticed: relations of line and color, movement and rhythm, balance and contrast.

Through this guidance, we may begin to feel the work's aesthetic force for ourselves. The critic's task is to help us see more, not to force a reaction. If the critic cannot help us to perceive something that truly moves us, no theoretical argument alone can produce an aesthetic response. In this way, aesthetic theory remains grounded in personal experience, but this does not mean it is completely arbitrary. Rather, it accepts that meaningful theory must stay connected to how real people actually meet and experience artworks.

Another question, which is interesting but not strictly necessary for basic aesthetics, concerns why certain formal relations affect us so deeply. From the narrow standpoint of "pure" aesthetics, this question does not have to be answered, because the main focus is the link between the artwork and the emotion it produces, not the inner psychological or brain processes of the artist or the viewer. Research on the broader relation between art and life may need to ask such questions, but the basic aesthetic insight does not depend on them. For aesthetic purposes, it is enough to recognize that forms arranged according to certain complex and often hard-to-describe principles have a strong power to move us, and that the artist's task is to find, shape, and use such forms.

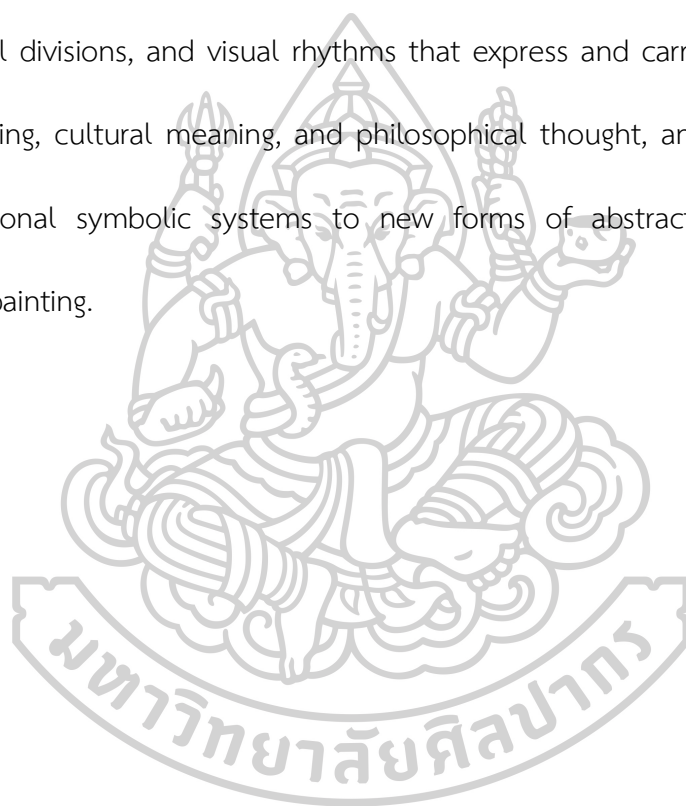
A further objection concerns the place of color. Some may ask whether talk of "form" pushes color to the side. Properly understood, it does not. The term "significant form" is meant to cover combinations of lines and colors, counting white

and black among colors as well. The split between “form” and “color” is, to a large degree, artificial. We cannot really imagine a line without some width or tone, nor can we imagine a patch of color without a boundary. In a black-and-white drawing, white spaces and black lines together set up the visual structure. In a full-color painting, areas of different hues and brightness interact with one another and with their edges. Thus, form and color are two sides of one visual arrangement, and “significant form” refers to the complete network of relations that moves us.

This way of thinking leads naturally to a distinction between aesthetic emotion and the more general pleasure people often feel when they look at natural things they call “beautiful,” such as flowers, butterflies, or landscapes. Many people use the word “beautiful” for these things, but the kind of response they have to them is often not the same as the more focused, form-centered response they have to artworks. It is certainly possible that some people sometimes experience nature in a genuinely aesthetic way, seeing in it relations similar to those met in art. Yet, in general, the emotional response to natural scenes has a different quality and direction from the response to paintings, sculptures, buildings, or designed objects. The question of why natural beauty does not usually move us in exactly the same way as art does is important, but it belongs more to psychology and to the philosophy of nature than to core aesthetics. For the present study, the main task is to clarify what quality is shared by all objects that function as artworks, and to understand why certain ordered shapes and colors-or by extension, sounds, movements, or narrative patterns-can produce a

strong and specifically aesthetic kind of experience, while others cannot (Bell, 1958).

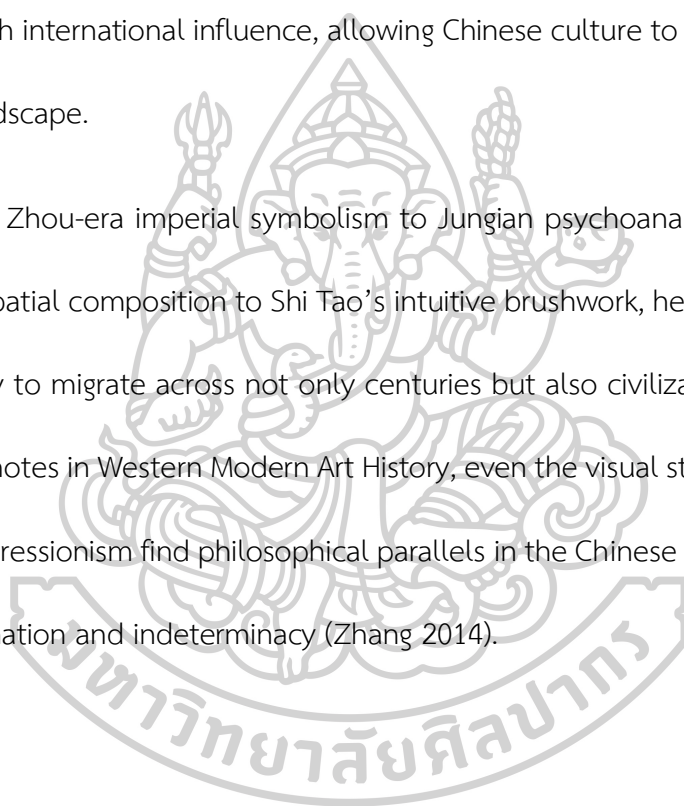
These theoretical reflections on form, expression, and aesthetic emotion supply a key conceptual basis for this dissertation. Later, when we examine the artistic image of the hexagram and its transformation in contemporary shanshui painting, hexagram patterns will be treated as particular examples of significant form: arrangements of lines, spatial divisions, and visual rhythms that express and carry complex layers of human feeling, cultural meaning, and philosophical thought, and that open a path from traditional symbolic systems to new forms of abstract and semi-abstract landscape painting.



2.5 Summary

This chapter explores the origins of the I Ching, introduces the meaning of basic hexagrams, and explains the analogous imagery and expressive methods applied to artistic creation by delving into traditional Chinese culture and utilizing modern science and technology as means of expression, this research aims to create contemporary artworks with international influence, allowing Chinese culture to flourish in the global cultural landscape.

From Zhou-era imperial symbolism to Jungian psychoanalysis, and from Dong Qichang's spatial composition to Shi Tao's intuitive brushwork, hexagrams have shown a rare ability to migrate across not only centuries but also civilizational paradigms. As Zhang Jian notes in *Western Modern Art History*, even the visual strategies of European abstract expressionism find philosophical parallels in the Chinese hexagram's embrace of transformation and indeterminacy (Zhang 2014).



Chapter 3

Practice-Based Research Methodology The Key Structure

3.1 The Over All Concept Of Methodology For Hexagram

3.1.1 Hexagram's Combined And Application

The combination of hexagrams in art creates complex layers of meaning, reflecting the multifaceted nature of existence as understood in Chinese philosophy. Artists often combine multiple hexagrams to explore the interplay between different forces or states of being, illustrating how these elements interact to produce new outcomes. For example, combining a hexagram that symbolizes prosperity with one that represents adversity might depict the idea that success often arises from overcoming challenges. In other cases, combining hexagrams can illustrate the concept of transformation, where one state evolves into another. This practice is rooted in the "I Ching," where the lines of a hexagram can change, leading to the formation of a new hexagram and a new interpretation. In art, these combinations may be represented through dynamic compositions that suggest movement and change or through abstract forms that invite viewers to interpret the relationships between different elements. The meaning of these combinations is often left open to interpretation, allowing each viewer to engage with the work on a personal level and find their own understanding of the forces at play.

The eight basic hexagrams combine to form the well-known 64 hexagrams. Each has different meanings and indications; they may represent different periods of the same event and also show significant tendencies.

The combination of hexagrams goes beyond numerical change; it represents the symbolic extension of philosophical ideas. For example, combining Qian, which symbolizes firmness and leadership, with Kun, which represents softness and receptivity, can express the balance of “strength within softness” or “harmonized opposites.” Visually, such combinations can appear in compositions that maintain both tension and harmony. In various art media, these combined hexagrams are often interpreted as processes of “generation” and “evolution,” especially in animation, interactive installations, or generative art that simulate the transformation of hexagrams, thereby embodying the core principles of the I Ching: “change,” “simplicity,” and “immutability”.

Furthermore, some artists explore the idea of “dynamic hexagrams,” using software or interactive systems to simulate the real-time transformation of Yin and Yang lines. This approach transcends the limitations of two-dimensional representations, two-dimensional representations, allowing viewers to perceive the fluid and ever-changing nature of the hexagrams. Such interactive expressions not only highlight the core philosophical concept of “change” but also serve to revitalize these ancient symbols within a contemporary technological context.

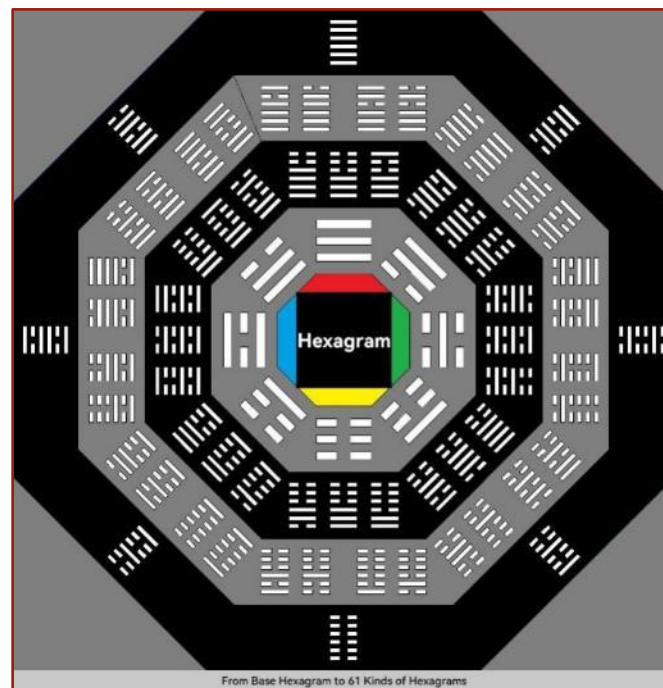


Figure 19 From Base Hexagram to 61 Kinds of Hexagrams



Figure 20. Brief table of hexagram symbols

3.1.2 How Did Hexagram Come into Being

The hexagram, composed of six lines, originates in ancient Chinese philosophy, particularly in the "I Ching" (Book of Changes). The development of the hexagram is rooted in early Chinese divination practices, where simple binary symbols—broken and unbroken lines—represented the fundamental forces of Yin and Yang (Régis & Mohl, 1834–1839). The earliest forms of these symbols, evidenced by markings on oracle bones and pottery, originated in the Neolithic period. . Over time, these binary lines evolved into complex patterns, culminating in the creation of the 64 hexagrams of the "I Ching". Each hexagram, with its unique combination of lines, represents a specific state of change or a situation in the natural world. The arrangement of these hexagrams was believed to reflect the dynamic processes of the universe, offering insights into the Cyclical nature of existence. The philosophical foundation of hexagrams is deeply tied to the concept of change, where the interaction between Yin and Yang produces continuous transformation. This idea was later formalized and codified in the "I Ching," making the hexagram a key symbol in Chinese cosmology, representing the ever-changing nature of reality and the interconnectedness of all things.

The formation of the I Ching represents an evolution from totemic imagery, such as the Fuxi Eight Hexagram, into a system of abstract symbols. This transition from

visual imitation of nature to philosophical abstraction laid a symbolic foundation for later artistic expressions. As noted by anthropologists like K.C. Chang (Zhang Guangzhi), elements of early hexagrams appear in the Longshan culture and oracle bone inscriptions, indicating early efforts to interpret cosmological order (Niu, 2002).

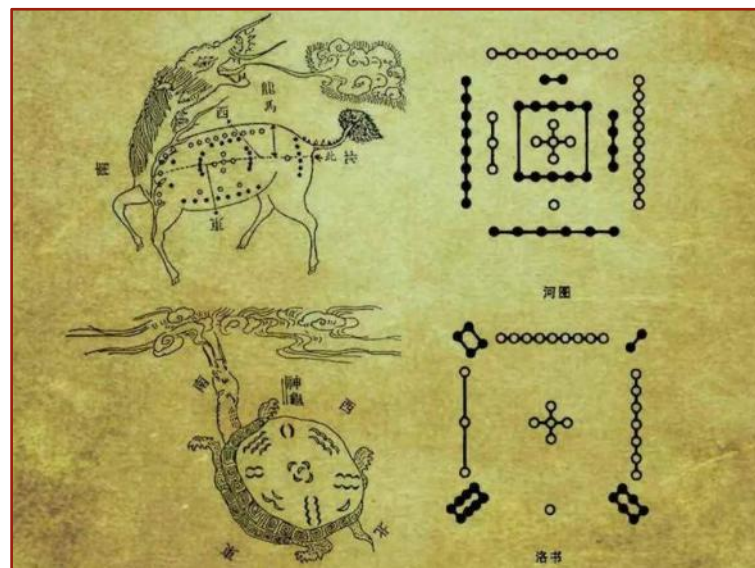


Figure 21 <The map of the river> 1000 BC

Image Source: <https://chanweitang.com/post/163.html>

3.1.3 Ancient Application

In ancient China, hexagrams were widely used in both spiritual and practical contexts. They played a central role in divination, where scholars and sages interpreted hexagrams to gain insight into the future or make important decisions. The process involved casting yarrow sticks or coins, which produced a specific hexagram. This hexagram was then analyzed using the "I Ching," offering guidance based on the

dynamic patterns of Yin and Yang. Beyond divination, hexagrams influenced various areas of Chinese thought, including medicine, agriculture, and governance. For example, the hexagram's depiction of natural cycles and balance was applied in traditional Chinese medicine to understand health and diagnose illnesses (Mach, 1997). In agriculture, hexagrams helped determine the best times for planting and harvesting, aligning these activities with natural rhythms. The principles of hexagrams also shaped governance, as rulers and advisors consulted the "I Ching" to ensure their decisions aligned with cosmic laws. Thus, the use of hexagrams in ancient China extended well beyond divination, becoming deeply embedded in Chinese culture and daily life.

<Push-back diagrams>.

Additionally, classical texts such as the Zhou Li and Lüshi Chunqiu demonstrate that hexagrams were not limited to divination but were integrated into various systems of knowledge, including ritual, music, architecture, and governance. For example, the tonal arrangement of traditional Chinese instruments such as the *guqin* and *se* parallels the positional logic of the eight trigrams. This synesthetic use of hexagrams across disciplines established the groundwork for later symbolic interactions in art, design, and spatial structure (Shi, 2000).

3.1.4 Modern and Contemporary Application

In modern and contemporary contexts, hexagrams have moved beyond their traditional roles and have been adopted in various fields, including art, psychology,

and systems theory. The 20th century saw renewed interest in hexagrams, especially in the West, where they were reinterpreted through new perspectives. In art, hexagrams inspired abstract and symbolic representations, reflecting artists' fascination with universal patterns and the concept of change. Carl Jung's exploration of the "I Ching" and his theory of synchronicity introduced hexagrams into psychology, where they were used to examine connections between the conscious and unconscious mind. In systems theory and cybernetics, the binary structure of hexagrams aligned with the development of binary code and the study of complex systems, where simple elements interact to form intricate patterns. Additionally, the holistic approach of hexagrams, emphasizing the interconnectedness of all things, has influenced modern ecological and environmental thought. Today, hexagrams remain a source of inspiration and a tool for understanding complex systems, embodying the enduring wisdom of ancient philosophy while adapting to contemporary intellectual challenges.

In contemporary art, hexagrams have transcended their original spiritual context, entering multimedia and cross-cultural spaces. Artists such as Xu Bing and Cai Guoqiang, for instance, recontextualize divinatory symbols through conceptual art and installation. Xu Bing's *Book from the Sky* and *Book from the Ground* embed pre-modern symbolic systems into global semiotic dialogues, while Cai's explosive installations reinterpret cosmological order through performative visual languages (Xu, 2001).

In the West, composer John Cage used the I Ching in his musical compositions, employing random coin tosses to determine tonal sequences and introducing controlled indeterminacy—mirroring the I Ching's logic of uncertainty and transformation. This exemplifies how hexagrams continue to inspire creative strategies across cultures and disciplines (John, 1967).

3.1.5 Practice Based From Creating Painting

In painting, hexagrams are often shown either in their traditional form as linear symbols or as abstract representations integrated into larger compositions. Artists may use hexagrams to explore themes of balance, duality, and transformation, aligning with the philosophical foundations of the "I Ching." The simplicity of the hexagram structure allows for versatile interpretations, whether as a central motif or a subtle element within a more complex design. Traditional Chinese painters might incorporate hexagrams into Shan Shui or calligraphic works, emphasizing their connection to natural cycles and cosmic principles. In contemporary art, hexagrams may be reimagined through bold colors, dynamic brushstrokes, or mixed media, reflecting modern interpretations of ancient wisdom. The use of hexagrams in painting bridges past and present, creating a dialogue between traditional Chinese philosophy and contemporary artistic expression.

Painting provides a particular expansive medium for expressing the philosophy of hexagrams. In traditional ink painting, hexagrams are often embedded as implicit

structural principles. This is achieved through the interplay of fundamental dualities such as movement and stillness, void and substance, or spatial depth—all of which resonate with the cyclical logic of Yin and Yang. Ming and Qing dynasty literati painting, in particular, often symbolically embeds hexagram meanings within its shanshui elements, creating a triple-layered context that is simultaneously visual, philosophical, and divinatory.

In contemporary painting, artists often use hexagrams as abstract structural frameworks. For example, they may create visual rhythm or compositional order by repeating the six-line configuration, or convey the dynamic energy of a specific hexagram through brushstroke direction, color distribution, or layered progression. Some artworks transform divinatory charts into abstract visual poems, constructing spaces that blur the boundary between symbolic and non-symbolic expressions.

3.1.5.1 Expression of Complete Eighth Hexagram

In fact, thousands of years ago, the Chinese had a very simple diagram of the 64 hexagrams. This was a basic diagram representing the fundamental content and meaning without any images.



Figure 22 Qian Hexagram

Of course, it's not just hexagrams. The earliest <River Map> in China.

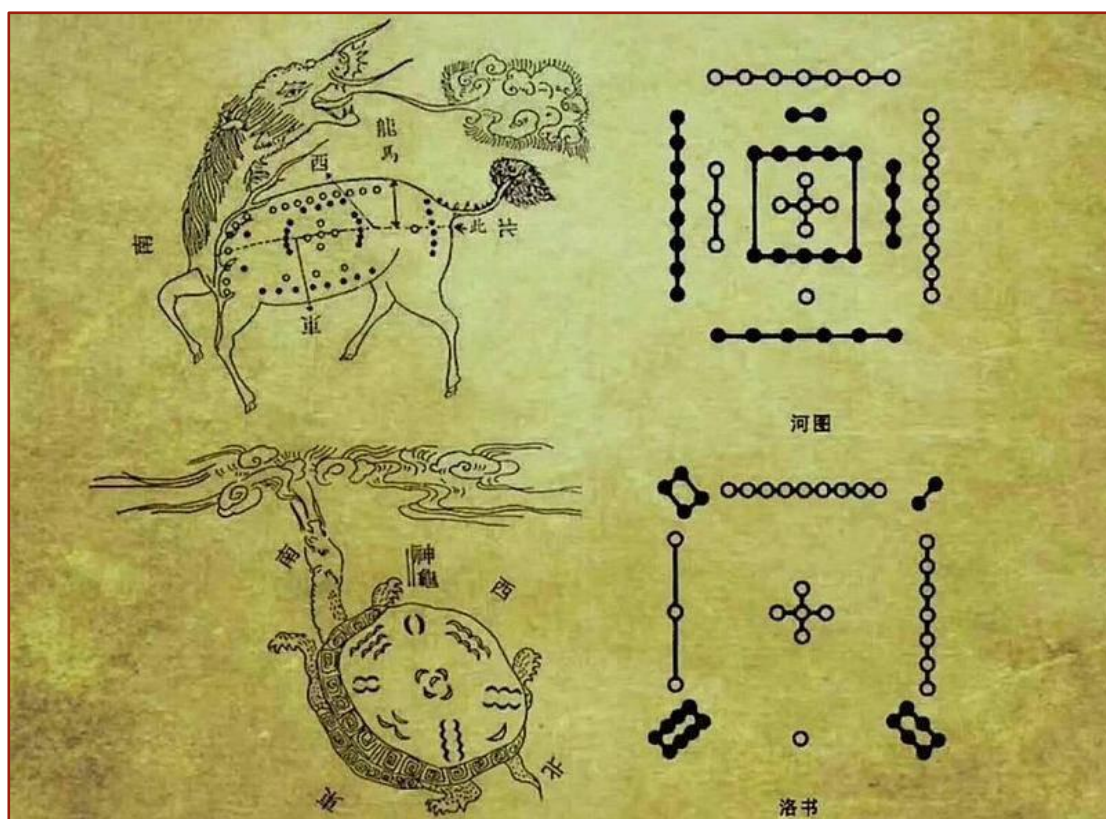


Figure 23 <The Map of the River> (1000 BC)

Image Source: <https://chanweitang.com/post/163.html>



Figure 24 <Push-back picture> by Li Chunfeng

(Circa 7th century A.D.) 15x15cm Ink on paper

Image Source: <https://www.aipiaxi.com/article-detail/776635>

The written instructions are introduced later because illustration has always been a simple and direct method, and painting has the most immediate impact on people.

Today, I want to express not just the traditional diagram of divination, but the combination of upper and lower elements according to the eight types of image systems with more complete subdivisions. This approach links the painting system shaped by the context of Oriental culture with contemporary art from a global perspective, presenting a contemporary form of painting with philosophical roots (Qian, 1988).

Traditional hexagram imagery is often flat, static, and logical. In contemporary painting, artists move from clear diagrams to more atmospheric and emotional expressions. Some artworks deconstruct Eight Hexagram symbols and reshape them into shanshui, emotions, or energy fields. This preserves the hexagram's structure while adding freedom through modern artistic language.

3.1.5.2 Expression of River Map

Take the <River map> as an example. A thousand years ago, the picture shows that.



Figure 25 <River Map> by LiuXin (50 BC to 23 BC)

30x30cm, Ink on paper

Image Source: <https://www.traditionnow.com/article/2347>

The new expression of contemporary artist Liao Yuan is.

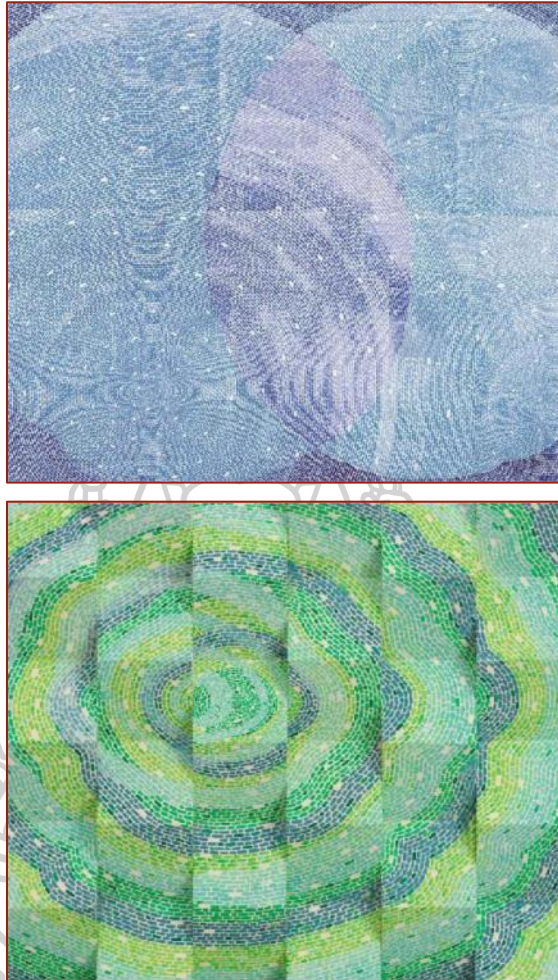


Figure 26 <The New River Map> by LiaoYuan (2016)

This is an abstract painting that is completed by magnifying and repeating a detail of the <River map>.

The reinterpretation of the “River Map” goes beyond formal magnification or abstract repetition—it revives the cultural spirit embedded within. Contemporary artists use modern materials such as acrylic or digital projection to transform this originally flat image into a multi-dimensional visual space. This immersive approach

allows the audience to “enter” the structural logic and dynamic order of the hexagram system, turning the visual image into a living expression of cultural memory.

3.1.5.3 Expression of Contemporary Painting

The reinterpretation of the “River Map” goes beyond formal magnification or abstract repetition—it revives the cultural spirit embedded within. Contemporary artists use modern materials such as acrylic or digital projection to transform this originally flat image into a multi-dimensional visual space. This immersive approach allows the audience to “enter” the structural logic and dynamic order of the hexagram system, turning the visual image into a living expression of cultural memory.



Figure 27 < New Zhenzi killed the pig > by ShiShaoping (2016)

In addition, he expressed his philosophical artistic conception using contemporary painting methods inspired by the famous ancient Chinese philosopher Zhuangzi.



Figure 28 <Enjoin > by Liu guandao (Yuan Dynasty 1280)

65x30cm, Ink on paper

Image Source: <https://gallerix.org/storeroom/431254035/N/389884571/>

The transition from mythological illustration to postmodern abstraction in Shi's work mirrors what Michael Sullivan terms "a re-mythologization of form" in Chinese modern art, where traditional themes are recoded into contemporary aesthetics (Sullivan 2018). Shi's Zhuangzi works are therefore not mere allegories; they are a philosophical performance of hexagram logic, embodying the Taoist principles of unity through opposites.



Figure 29 <Enjoin> by Shi Shaoping (2010)

3.1.5.4 Expression of Tai Hexgram

Based on the fact that the 64 hexagrams are composed of eight basic hexagrams, the selected hexagrams are broken down into different basic hexagrams. Then, different elements are chosen from the class images according to the visual language and painting effect for artistic creation.



Figure 30 Ken <Ladys> by Yanliben (768)
110x40cm Paper Coloring



Figure 31 Qian < Body of Man> by Myron (circa 460–450 BCE)



Figure 32 <The Bamboo> by Zhao Wuji (1996)

130x70cm Oil on Canvas

Up is man, Down is woman. Combine into Thai hexagrams.

The references for the eight diagrams differ, and they can be created in color, vertically or horizontally; with inline, texture, content, and suggestion, using realism, freehand brushwork, and abstraction; through ink painting, oil painting, printmaking, and other painting techniques, progressing step by step to completion.

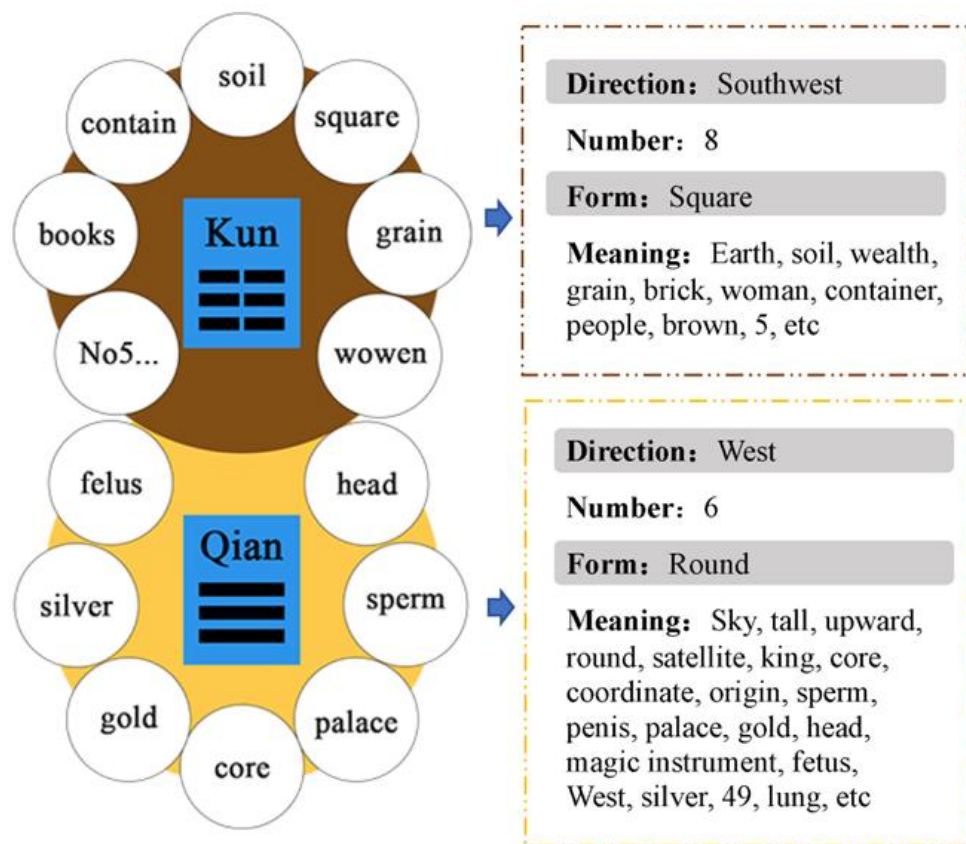


Figure 33 Combination Analysis of Thai Hexagram

Those who are "Thai" are prosperous and secure. The hexagram "Tai" symbolizes the harmony between heaven and earth and the balance of Yin and Yang. For example, The Biography of Xun states: "Heaven and earth meet and everything is connected; they unite above and below with the same purpose." Obstacles have passed, and prosperity is abundant.

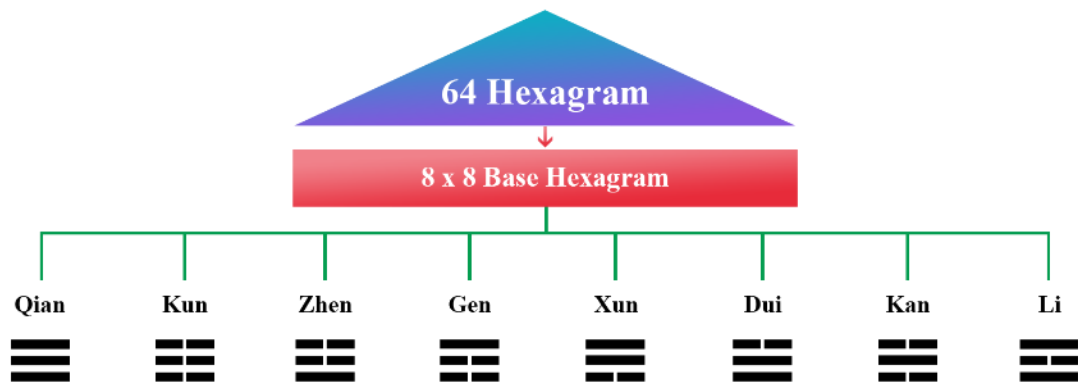


Figure 34 8 Base Hexagram of 64 Hexagram

3.1.5.5 Interdisciplinary Approach

An interdisciplinary approach to hexagrams integrates these symbols into various fields of study and creative practice, examining their relevance in different contexts. Artists, scholars, and designers may apply the principles of hexagrams in areas such as mathematics, psychology, and ecology, using them as frameworks to understand complex systems and relationships. For example, in systems theory, hexagrams can model interactions within ecosystems or social networks, illustrating how balance and change function in these systems. In psychology, hexagrams may serve as symbols of the unconscious mind, offering insights into human behavior and emotions. This interdisciplinary approach enables a rich exchange of ideas, allowing hexagrams to move beyond traditional interpretations and be reimagined in ways that address contemporary challenges and questions. By bridging disciplines, hexagrams remain relevant in modern discourse, providing a versatile tool for exploring the interconnectedness of all things.

3.1.6 Improved Paintings

Among the eight basic hexagrams, there are different shapes, and each one contains many variations, which can be better created according to the specific hexagram.

3.1.6.1 close relationship between shanshui painting and divination

The inherent duality of **shanshui** (mountain-water) is founded on the relationship between its two core elements: water, characterized by softness (**yin**), and mountains, characterized by hardness (**yang**). This opposition is further expressed through their respective states and natures. Mountains represent stillness and upward movement, while water embodies movement and a downward flow.

Although these elements form a clear dichotomy, they coexist in a state of harmonious balance and are capable of mutual transformation, mirroring the principles of **yin and yang** in Tai Chi. This philosophical foundation makes the **Zhouyi** (the classic Book of Changes) an indispensable reference for this research. As China's earliest work of natural philosophy, it uses the interplay of **yin, yang, and the eight trigrams** to explain the universal laws of change.

As Susan Bush explains in her study of literati painting, artists such as Dong Qichang viewed painting as a means of internalizing cosmic rhythm through “structured spontaneity” (Bush 1971). James Cahill further confirms this perspective by analyzing how hexagram-based dualities, such as motion-stillness and light-dark, influenced

compositional structures in Ming and Qing shanshui painting (Cahill 1982). This demonstrates that the hexagram served not only symbolic purposes but also shaped the methodology of visual structure in traditional Chinese art.

It is not contradictory to share the same origin as shanshui poems, just as images are summarized into eight basic hexagrams, which then combine and evolve in a complementary spiral state. In fact, shanshui is only a small part of what can be quantified, and shanshui is not just shanshui. shanshui is everything, and all of the hexagrams are classified. Figure.

The combination of shanshui elements and divinatory symbols in a broad category is similar, forming a three-dimensional and multi-dimensional resonance. There is no rigid hierarchy or developmental relationship in time and space, and the cultural type is not confined to culture or philosophy. It appeared earlier in art and religion, so it is further developed in the context of art.

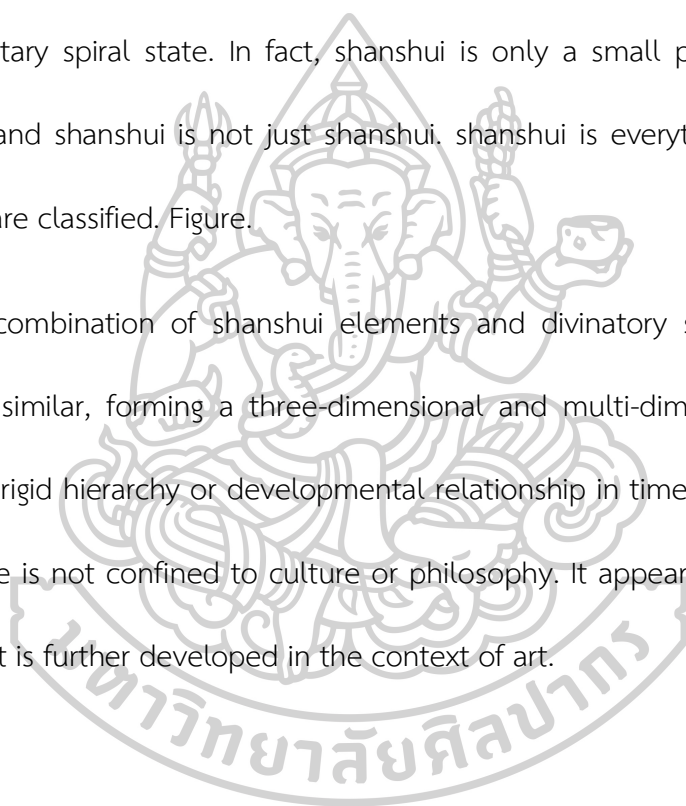




Figure 35 <Travelers Among Mountains and Streams> by Fankuan.
(Northern Song Dynasty), 224.5x118.7cm, Ink and light color on silk

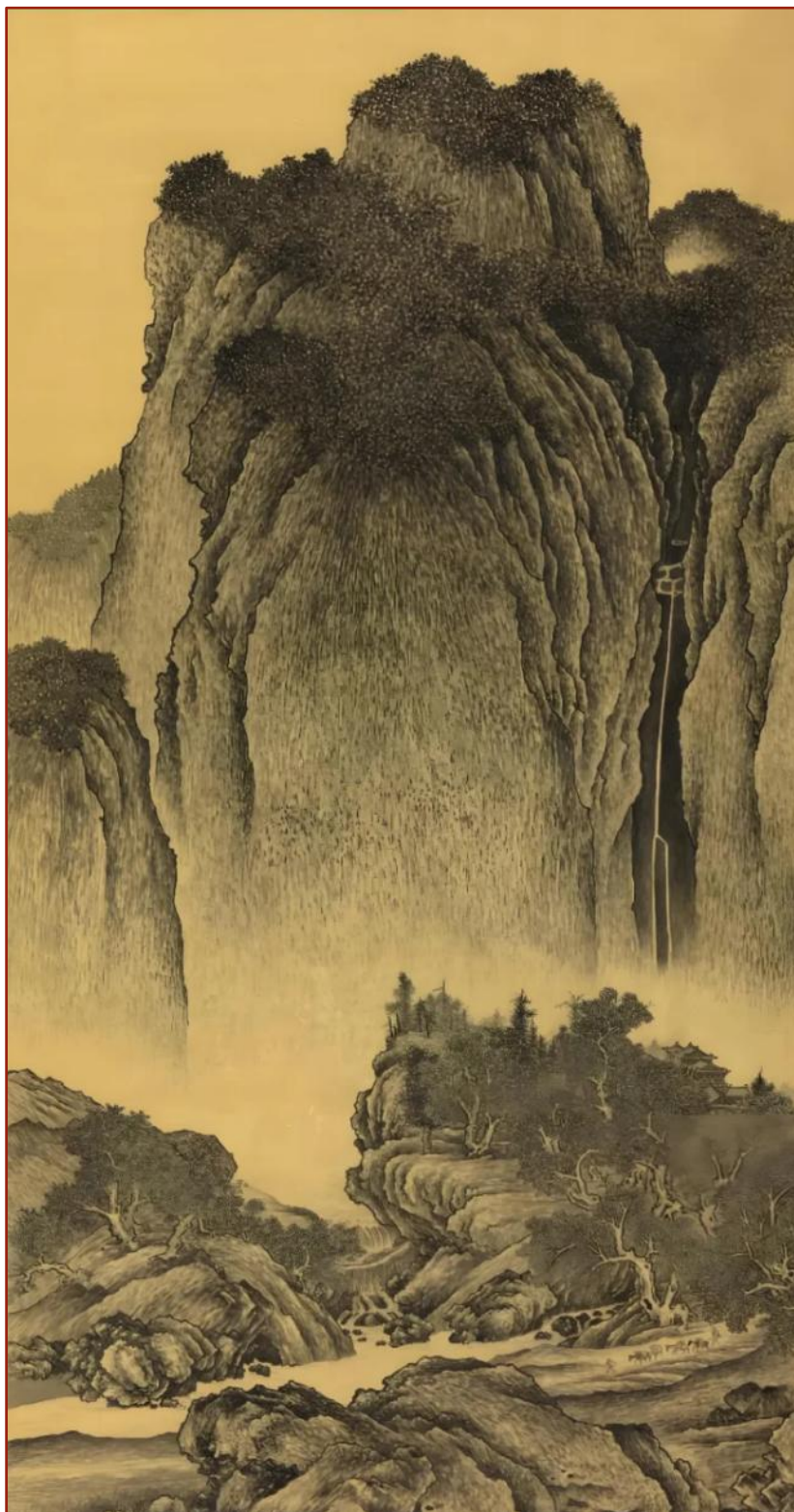


Figure 36 <Mountains of Kuanglu> by Li Tang (Southern Song Dynasty).

38.1x164.2cm, Ink and light color on silk

3.1.6.2 inner monologues with the same shanshui and hexagrams

The early shanshui painters in China—Zong Rui, Jing Hao, and Guo Xi—maintained the foundation of cosmology in shanshui painting. After the Song Dynasty, this cosmology became intertwined with various aesthetic emotions. After the Yuan Dynasty, shanshui painting developed into expressive art. In Western theory, expressionism is understood as the narration of an inner state, and this structure also reflects the external world. Before Wang Yangming (1472–1520) stated that the appearance of an object constituted a complete existence, the image of an object—which can also be understood as a kind of phase in divination—was considered a hidden state. Its presentation in painting was an act of creation, capable of reconstructing the world of subjective understanding (Tsai, 1996).

This practice is not a blind imitation of nature or a mere summary of gossip, but a different kind of mental image that combines the static acceptance of mountains and rivers with the dynamic tolerance of gossip. This form of creation is juxtaposed with philosophical thinking, presenting the inner sense of order through a clear yet unpredictable pictorial structure.

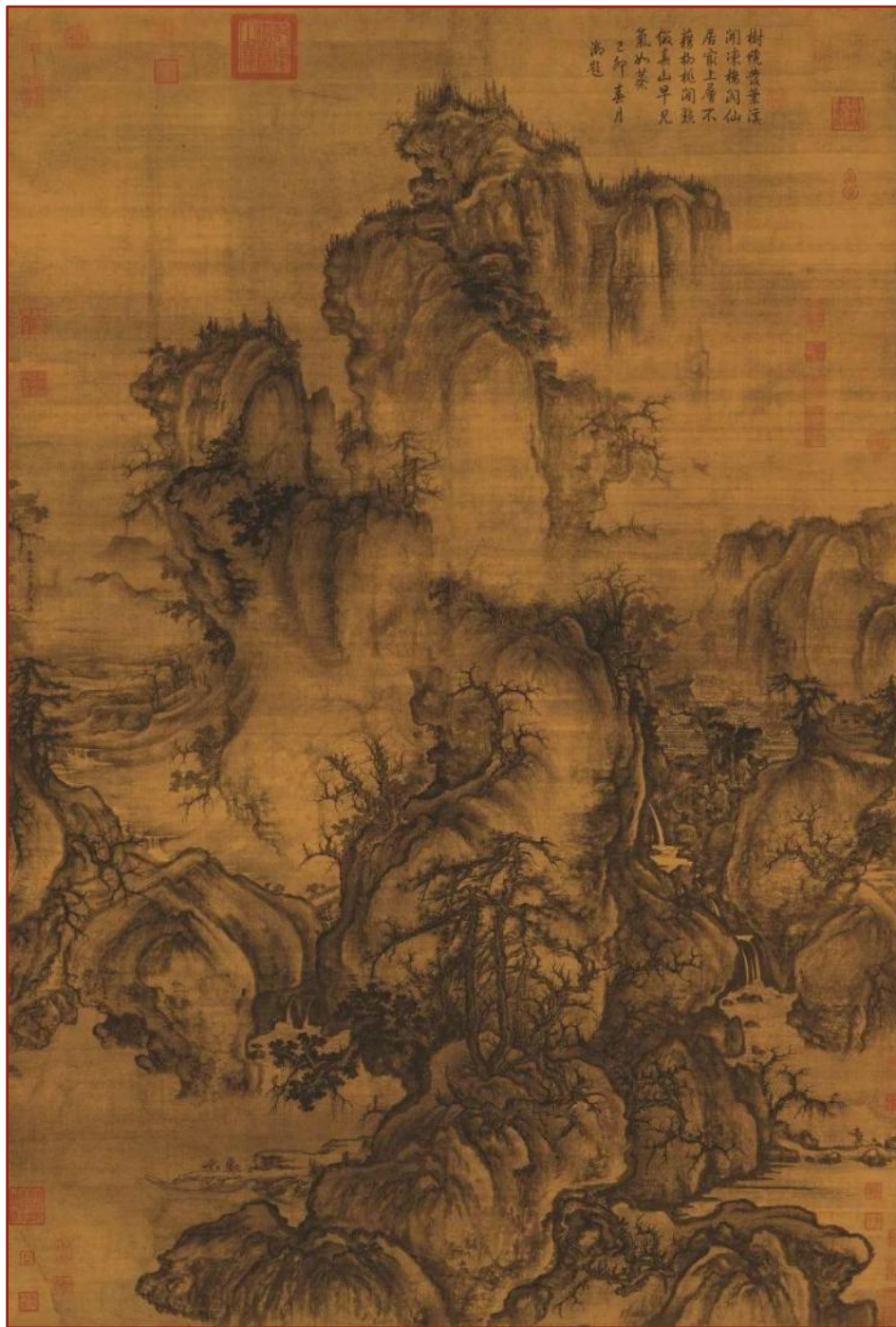


Figure 37 <Early Spring Picture>by Guo Xi (Northern Song Dynasty).

158.3 x 108.1cm, Ink on paper

Image Source:

[https://commons.wikimedia.org/wiki/File:Guo_Xi_-_Early_Spring_\(large\).jpg](https://commons.wikimedia.org/wiki/File:Guo_Xi_-_Early_Spring_(large).jpg)



Figure 38 <shanshui album> by Shi Tao (1703).

43x33.5cm, Ink on paper

Image Source:

<https://baijiahao.baidu.com/s?id=1809879201082506179&wfr=spider&for=pc>

3.1.6.3 Study on shanshui painting characters

3.1.6.3.1 Symbolizes the limit of shanshui ——Zhang Hong

Zhang Hong was born in 1577. He consistently seeks to capture the visual world in his works, recreating fragments of worldly experience and completely decomposing entities into countless trembling ink spots and light color spots.



Figure 39 1.61 ZhangHong (1577-1652)
<Yuezhongshijing>



Figure 40 1.20 ZhangHong (1577-1652)
<Yuezhongshijing>



Figure 41 1.27 ZhangHong (1577-1652).

Paper-colored Taipei National Palace

Museum



Figure 42 1.28 ZhangHong (1577-1652).

The part Paper-colored



3.1.6.3.2 For any traditional-Dong Qichang

Simplicity and clumsiness have become a high-level technical form, and Dong Qichang has elevated many contradictions that he cannot completely solve or ignore in his actual painting to a philosophical level.



Figure 43 <Qingshahtu>

DongQichang (1555-1636).

225x66.88cm Paper ink



Figure 44 painting, Cleveland

Museum

<Qingbianyinju> WangMeng
(1308-1385). 141x42.2cm Paper
ink painting, Shanghai Museum



Figure 45<Tianchishibi>

HuangGongWang (1269—

1354) .26.8x89.3cm ink on

the Silk BeiJing Museum



Figure 46 <Autumn shanshui of Jingshan> by DongQichang
(Ming Dynasty, 1368–1644) 99.8x38.6cm
Paper ink painting Cleveland museum



Figure 47 <Rainy Mood over the Western Mountains> by HuangGongWang
(Yuan Dynasty, 1271–1368) 33.2x99.4cm
Paper ink painting Beijing museum

Dong Qichang rarely copied the entire composition of a painting. He selected a portion of an ancient painting, significantly transformed it, and incorporated it into a completely new structure.

Sometimes, "imitation" reveals later painters' understanding of the internal structure of earlier paintings, thereby discovering formal structures that previous painters had not developed or used. Some may think of Picasso and compare his work to the compositions of Poussin or Velázquez. However, Picasso's technique and motivation differ from those of Dong Qichang. Picasso reveres the past and seeks a systematic understanding of the history of painting.

3.1.6.3.3 The Deformation of Nature—HongRen

Hong Ren (b. 1610) is noted for incorporating linear and geometric quality into his painting. His clean linear compositions drawn from the shanshui style of Huang Gongwang, creating a sense of rhythmic depth and structural clarity (see Figures 5.1, 5.3, 5.4, 5.14, 5.20).



Figure 48 5.1 <Autumn scenery shanshui> by HongRen (1610-1663)
122x62.9cm, Paper ink in painting Honolulu art museum



Figure 49 5.3 <Ge'an Mountain and Water Blending Brocade >
HongRen (1610-1663), Paper ink in painting
Album of Shenzhou Guoguang Publishing House (Shanghai 1936)

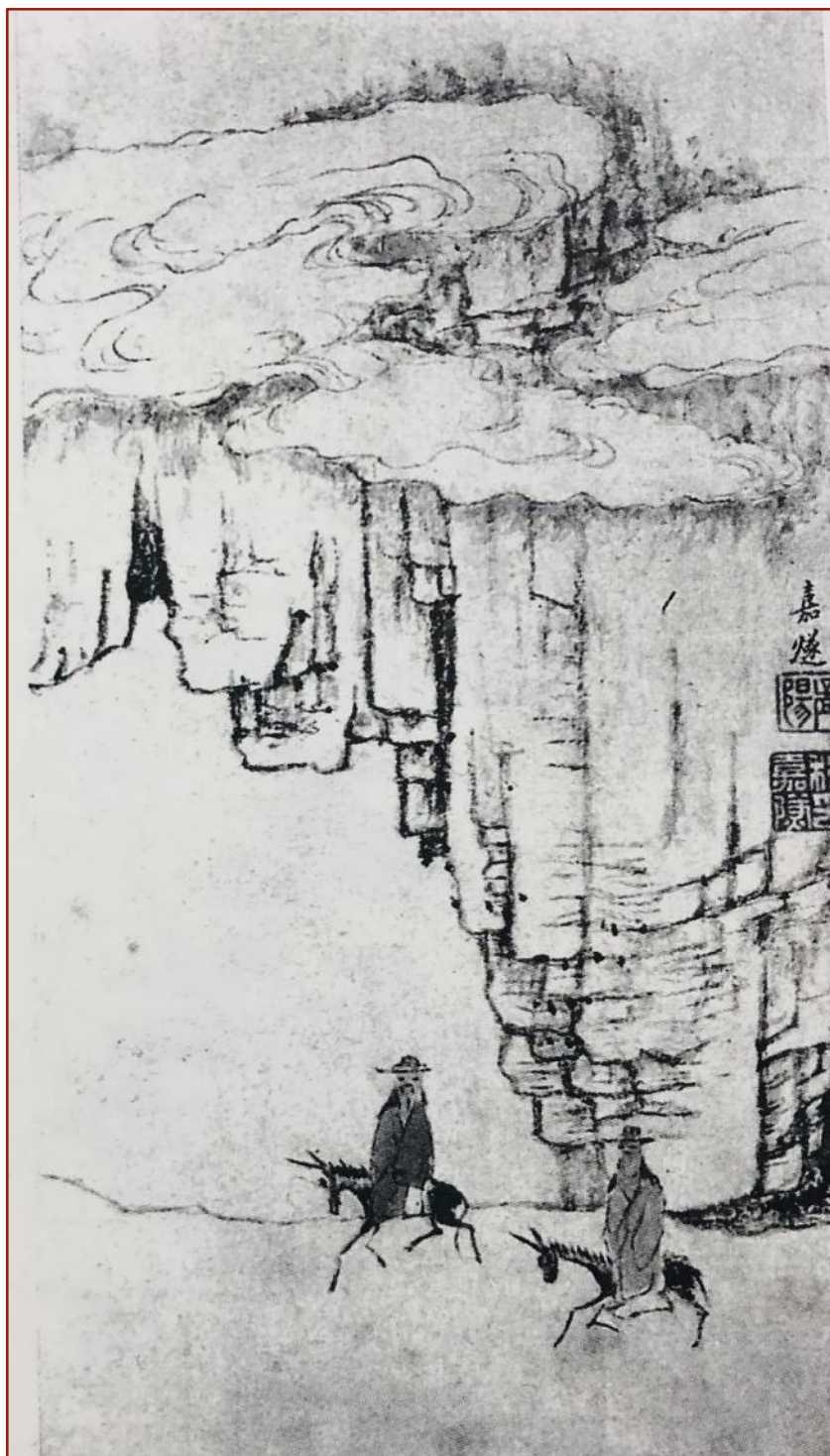


Figure 50 5.4 <Riding Donkey Home> by TangYin (1368–1644)

29x32cm, Ink on paper, Shanghai museum

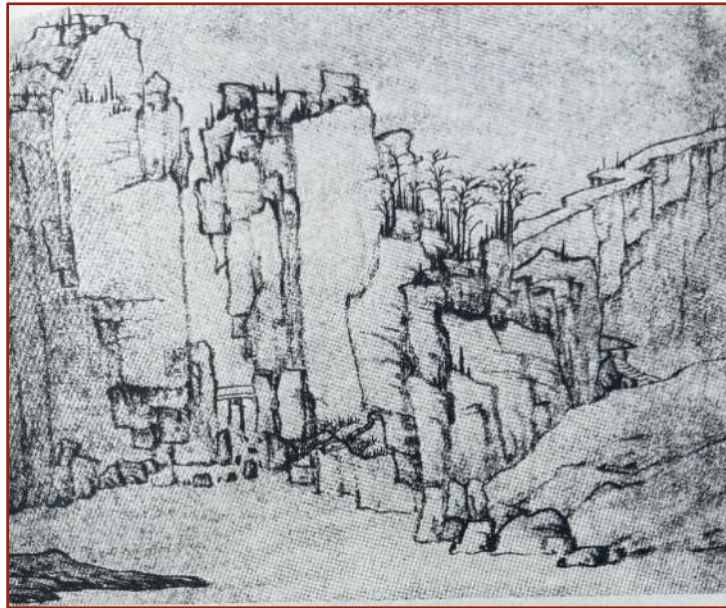


Figure 51 5.14 <Autumn scenery shanshui> HongRen (1610-1663)

Paper ink in painting Honolulu art museum

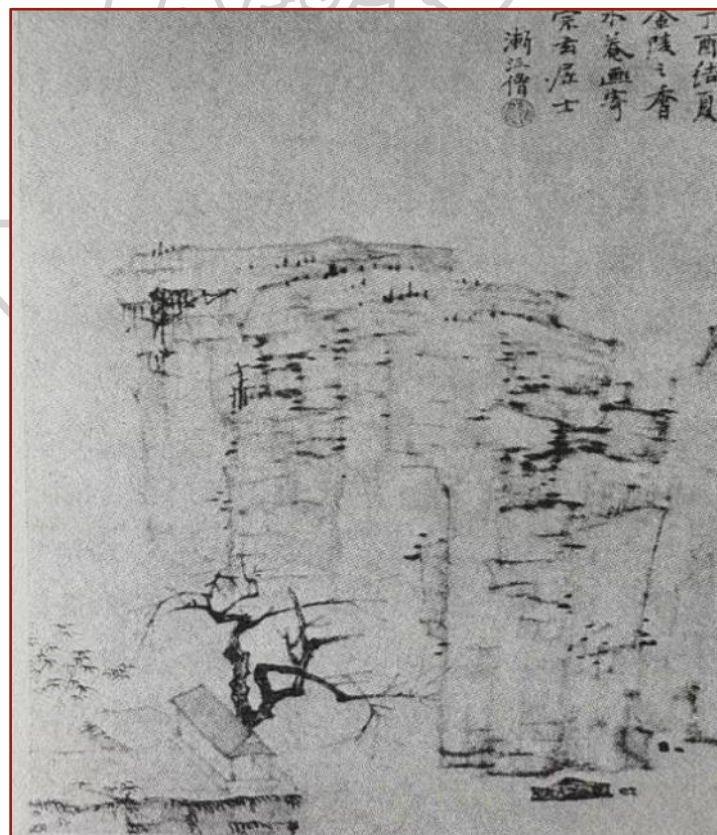


Figure 52 5.20 by HongRen (1657) Album of Paintings

3.1.6.3.4 Extreme and impossible methods–ShiTao

Born in 1600, Shi Tao is a master of originality. He urges painters not to be bound by existing traditions and painting methods, but to let their techniques develop naturally through the interaction between the heart and the mountains and rivers.

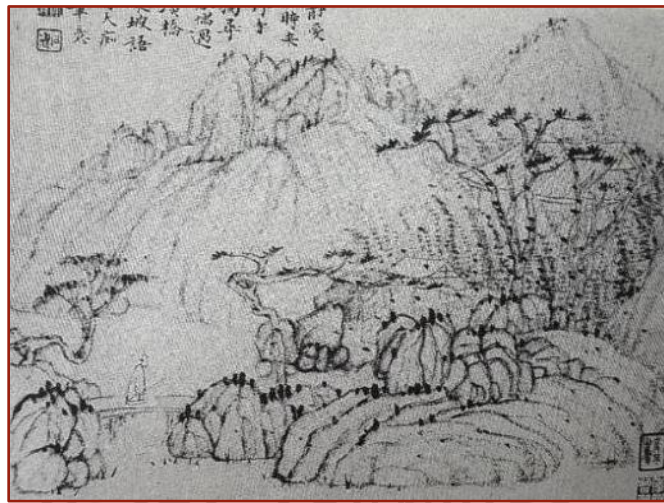


Figure 53 ShiTao (1677)

22x29.9cm Ink in paper Taipei

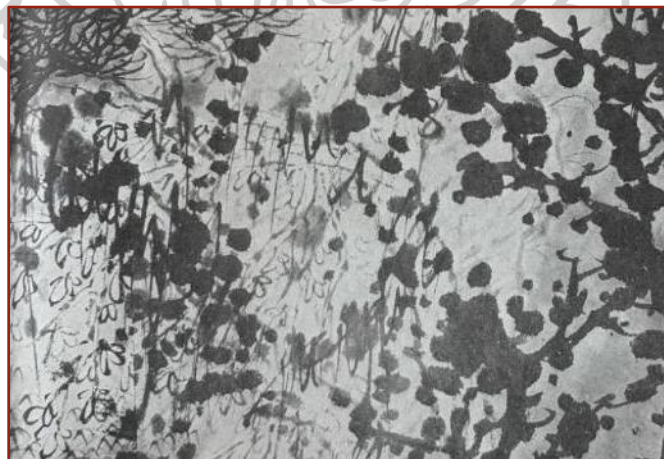


Figure 54 <The thousands of points evil inks> by ShiTao (1642-1708)

98x25.6cm Suzhou museum



Figure 55 by Shi Tao (1642–1706)

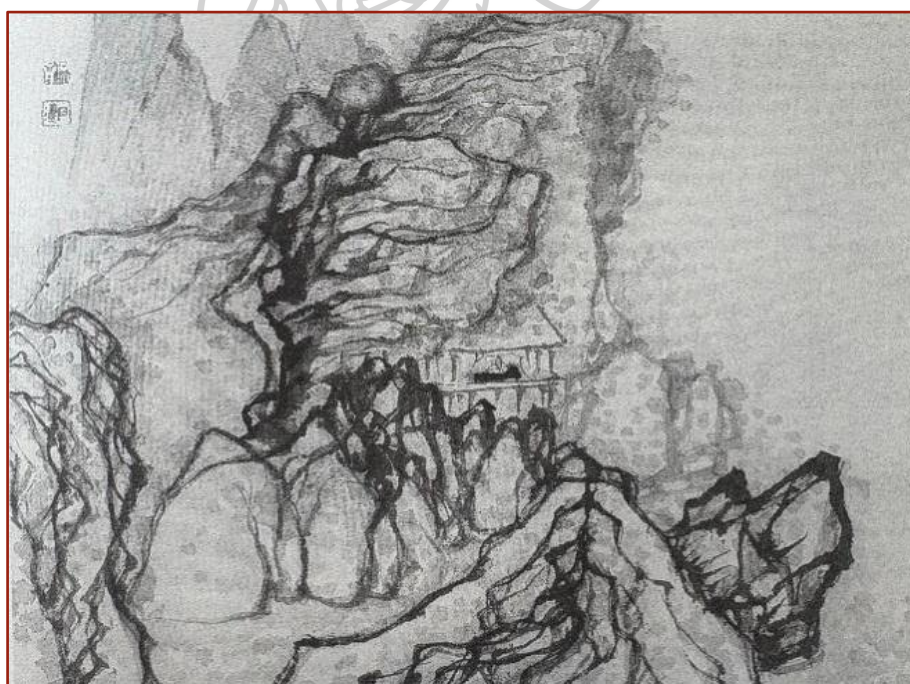


Figure 56 sides <Make shanshuis for Taoist brothers>by Shi Tao (1642-1708)

3.75x27.5cm New York private collection

The painter created the snow-white landscape with blank space, sketching the outline lightly and scattering the remaining branches and leaves at will. In his final works and theories, he completely overthrew the necessity of style.

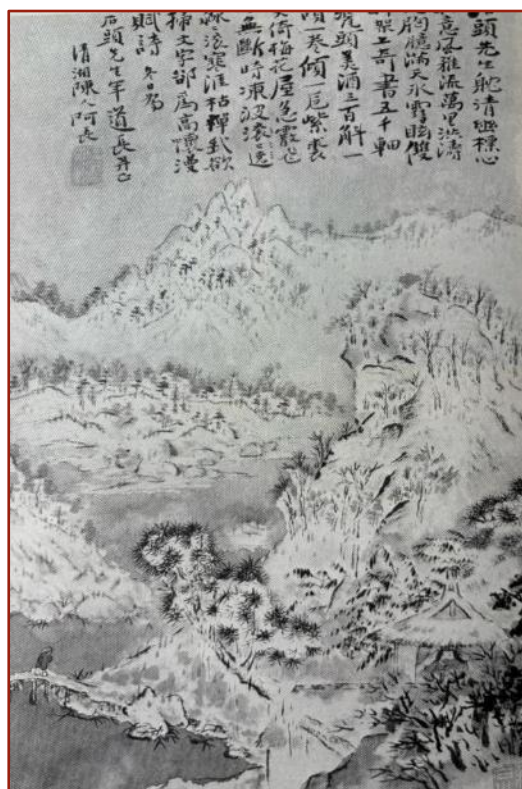


Figure 57 sides <Bitter gourd's

wonderful listening> by Shi Tao (1642–

1708), 90x50cm, Ink on paper



Figure 58 Plateau Woman By Jin Guitai

(2009), 190x130cm, Oil on Canvas

Shi Tao's "One-Stroke Theory," as detailed in Sayings on Painting from the Monk Bitter Gourd, reflects not only a personal creative ethos but also the transformation theory of hexagrams. The metaphor of the "one stroke" symbolizes the dynamic unfolding of being, similar to a hexagram shifting through a line change. As Jonathan Hay explains, this process captures the painter's intuition navigating the Tao, where

form and emptiness co-arise (Shi Tao; Hay 2000).



Figure 59 <Ten-sided spirit map> by Wu Bin (1610)

55.5x1150cm, Ink on paper

Image Source:

http://en.chinaculture.org/2020-10/19/content_1485434.htm

The shape of the mountain peak represents the basic hexagram of Gen.

3.1.6.4 Contemporary Language of shanshui

In shanshui painting, there are many schools, different techniques, and abstract refinements, many of which are expressed in more contemporary forms as contemporary art transmission, resulting in the addition of more elements.

shanshui is yin and yang, and it is also a basic element of gossip. On this basis, all-round contemporary art creation is a tribute even if it is passed down.



Figure 60 Winter shanshui, Zhou Chunya (2008), 140x70cm, Ink on Paper



Figure 61 Huangshan, Hongling (2001), 140x70cm, Oil on Canvas



Figure 62 Absolutely HuangYuanQing
(2002), 140x70cm, Ink on Paper



Figure 63 HuangYuanQing (2001),
160x120cm, Oil on Canvas



Figure 64 Carola_Kastman (Sweden
2010), 120x80cm, Oil on Paper



Figure 65 Carola_Kastman (Sweden
2010), 120x80cm, Oil on Paper



Figure 66 Distant trace (WangYan 2019),
160x90cm, Oil on Paper



Figure 67 Distant trace (WangYan 2019),
160x220cm, Oil on Paper



Figure 68 Untied. (Zhangzhijian 2000),
140x90cm, oil on paper



Figure 69 Crossing 1.0. (JiaAili 2021),
310x240cm oil on paper

In the contemporary artistic context, shanshui painting, as a vehicle for Eastern philosophy and visual expression, is undergoing a profound transformation in both form and concept. This shift is evident not only in innovations in media and technique, but more importantly, in the evolution of artistic perspectives. Many contemporary artists seek to move shanshui beyond its traditional role as a representation of nature, repositioning it as a vessel for “spiritual ecology” that addresses modern concerns such as ecological crisis, identity anxiety, and cultural fragmentation. For example, artists employ installation, video, and digital media to transform shanshui elements into fluid visual languages, creating immersive experiences that reframe the relationship between humans and nature.

Furthermore, the “contemporary language” of shanshui is evident in its interdisciplinary integration. By engaging with philosophy, psychology, systems theory, and even artificial intelligence, shanshui is no longer limited to ink and brush, but has become a dynamic mode of thought. In some works, traditional figurative shanshui is minimized or omitted, retaining only aesthetic concepts such as “qi-yun” (spiritual resonance), “xu-shi” (void and substance), and “liubai” (intentional blankness). These elements create abstract and internalized spatiotemporal structures that preserve the cultural lineage of shanshui while adapting to the visual demands of a globalized context, thus achieving a truly contemporary expression.

3.1.6.5 Data Summary of ShangShui Paiting

Table 4 Data Summary of ShangShui Paiting

Artist / Period	Fan Kuan	Guo Xi /Shi Tao	Zhang Hong	Dong Qichang	Hong Ren	Shi Tao	Wang Yan/ ZhangZhijian/Jia Aili
Dynasty /Period	Northern Song Dynasty	Northern Song Dynasty	Northern Song Dynasty	Northern Song Dynasty	Northern Song Dynasty	Northern Song Dynasty	Northern Song Dynasty
Representative Work	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain	Travel Map of Xishan Mountain
Style /Technique	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between	Monumental shanshui,strong contrast between
Hexagram Associatic	Mountain (Gen) and Water (Kan)	Mountain (Gen) and Water (Kan)	Mountain (Gen) and Water (Kan)	Mountain (Gen) and Water (Kan)	Mountain (Gen) and Water(Kan)	Mountain (Gen) and Water (Kan)	Mountain (Gen) and Water (Kan)
Philosophical Influen	Embodies Yin- Yang dynamics through	Embodies Yin- Yang dynamics through	Embodies Yin- Yang dynamics through	Embodies Yin- Yang dynamics through	Embodies Yin- Yang dynamics through	Embodies Yin- Yang dynamics through	Embodies Yin-Yang dynamics through
Contemporary Impact	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation	Forms the classical basis for philosophical shanshui representation

Table 5 Summary of shanshui Painting Style Hexagram Summary Table

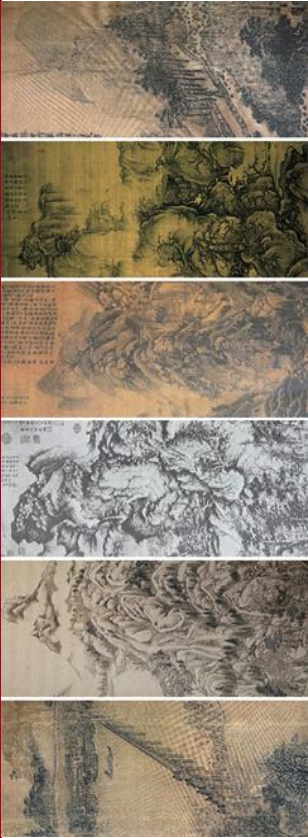
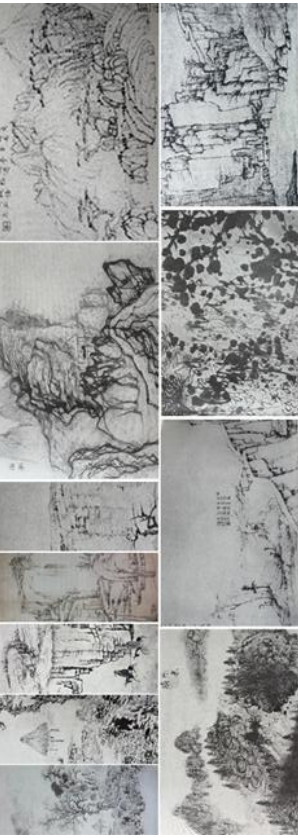
Style Form	Material	Work	Artist
Classical Realistic	Ink on paper		Guo Xi (Northern Song Dynasty), ZhangHong (Late Ming/Early Qing), DongQichang (Ming Dynasty), WangMeng (Yuan Dynasty), HuangGongWang (Yuan Dynasty)
Recent impressionistic	Ink on paper		ZhangHong (Late Ming/Early Qing), HongRen (Late Ming/Early Qing), ChengJiasui (Ming Dynasty), ShiTao (Qing Dynasty)
Contemporary Abstract	Oil on Canvas		Zhou Chunya, Hongling, HuangYuanQing, Carola_Kastman, WangYan, Zhangzhijian, JiaAili (Contemporary)

Table 6 Hexagram Summary Table

Symbol	Name	Direction	Number	Form	Meaning
	Qian	West	6	Round	Sky, tall, upward, round, satellite, king, core, coordinate, origin, sperm, penis palace, gold, head, magic instrument, fetus, West, silver, 49, lung, etc
	Kun	Southwest	8	Square	Yin energy, femininity, humility, encompassing all, Mother Earth
	Zhen	East	3	Straight	Thunder, lightning, speed, rebirth, breakthrough, bamboo shoots, soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat etc
	Gen	Northeast	7	Cube	Mountain, peak, wall, umbrella, table, rock, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, etc
	Xun	Southeast	5	Slender	Wind, gas, tornado, feather, tidiness, bamboo, grassland, flying, birds, butterflies, beds, long objects, belts, branches, orchids, intestines, Southeast, mystery, stripes, 8, fan, etc
	Dui	West	2	Incomplete	swamp, rivulet, trickle, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold, metal, triangle, sharp shape, arrow, discontinuity, etc
	Kan	North	1	Water	Earth, soil, wealth, grain, brick, woman, container, people, brown, 5, uterus, seed, food, gourd, stacking, etc
	Li	South	9	Hollow	Fire, light, sun, volcano, candle, lantern, fishnet, turtle, sheltfish, rainbow, flower, beauty, peacock, goldfish, book, eye, window, light, flag, red, color, south, heart, hollow, etc

3.2.2.1 Qian Hexagram

Qian is associated with pure Yang energy and represents masculine qualities such as power, authority, and nobility. The round shape symbolizes completeness and the origin of all things, making Qian a symbol of beginnings, divine rulership, and the heavens. In artistic expressions, Qian is often depicted with circular forms, golden hues, and motifs that convey grandeur and sacredness.

In contemporary art, Qian is often associated with grand themes such as power, creativity, and cosmic order. Many abstract expressionist works use circles, ascending lines, and golden hues as visual elements to symbolize the majesty and infinity of Heaven. In spatial design, Qian is frequently expressed through architectural features such as domes, central axes, or radial compositions, representing the sacred center or spiritual ascension.

3.2.2.2 Kun Hexagram

Kun is the counterpart to Qian, embodying Yin energy and the feminine qualities of humility, nurturing, and receptiveness. The square shape represents stability and the Earth, symbolizing the motherly aspect of nature that supports and nurtures all life. In art, Kun is typically represented through earth tones, rectangular forms, and themes of fertility, support, and quiet strength.

As a symbol of motherhood and receptivity, Kun is widely used in feminist and ecological art. Its square structure often expresses order, foundation, or the ethics of land and place. In contemporary fiber art, artists use soft materials to construct spaces that embody the essence of Kun, conveying themes of inclusion and nurturing life.

3.2.2.3 Zhen Hexagram

Zhen represents growth, rapid change, and the awe-inspiring force of nature. Associated with thunder and lightning, Zhen embodies sudden action, military power, and unchallengeable authority. In artistic forms, Zhen can be portrayed with jagged lines, dynamic compositions, and bold colors to evoke movement and the powerful forces of nature.

Zhen symbolizes transformation through motion and is often used to express sudden events, social unrest, or internal eruptions. In digital media and performance art, actions associated with Zhen—such as rupture, impact, and dispersion—are visualized to create intense sensory experiences, suggesting the eruption of inner energy or the emergence of societal tensions.

3.2.2.4 Gen Hexagram

Gen symbolizes heaviness, simplicity, and the steadfast nature of mountains and stones. It is associated with stillness, endurance, and obstacles. In artistic interpretations, Gen is often depicted with solid, heavy forms, earthy colors, and textures that evoke the ruggedness of mountains and the stability of stone.

Gen represents the principle of stillness and cessation. It is often realized in installation art through the use of heavy masses or stone materials, suggesting halting or boundaries. In contemporary sculpture, Gen symbolizes the relationship between body and earth, prompting the viewer to pause, observe, and enter a contemplative state.

3.2.2.5 Xun Hexagram

Xun is associated with the element of air and represents flexibility, adaptability, and commerce. Its slender shape reflects the fluidity of wind and the unpredictable nature of change. In art, Xun can be symbolized by flowing lines, light colors, and compositions that suggest movement, exchange, and the invisible currents of air.

Xun represents penetration and diffusion. In contemporary graphic design and data visualization, it is often used to construct multilayered networks or flow diagrams. In visual arts, Xun also symbolizes the subtle infiltration of ideas or emotions, commonly expressed through light materials and a sense of transparency.

3.2.2.6 Dui Hexagram

Dui is associated with coldness, sharpness, and the element of metal. It represents speech, communication, and the cutting edge of truth or criticism. The incomplete shape of Dui suggests imperfection and the vulnerability of exposed edges. In art, Dui may be depicted using sharp lines, cool colors, and elements that convey cutting, breaking, or incisiveness.

Dui corresponds to joy, the mouth, and communication. It is often used in performance and sound installations to explore various dimensions of language, expression, and feedback. In visual art, Dui symbolizes vulnerability and sensitivity, often represented through incomplete images or intentional gaps, creating a visual context of “expression through absence.”

3.2.2.7 Kan Hexagram

Kan is associated with water and the qualities of depth, mystery, and internal structures. It represents the hidden, the dangerous, and the unknown, often linked to underground activities or covert transactions. In artistic expressions, Kan may be depicted using fluid forms, dark colors, and compositions that suggest depth, mystery, and unseen forces at work beneath the surface.

Kan symbolizes descent, concealment, and danger. It is often used as a psychological symbol in exploring the unconscious and memory. In video installations

or psychodramatic settings, Kan is translated into visual contexts that are deep, layered, and semi-permeable, yet difficult to decode, hinting at the complexity of the human interior world.

3.2.2.8 Li Hexagram

Li is associated with fire and the qualities of brilliance, beauty, and cultural expression. It symbolizes light, vision, and the vibrancy of life. The hollow shape of Li suggests something bright but not solid, representing the ephemeral nature of beauty and the creative spark. In art, Li is often depicted through bright colors, intricate designs, and themes of illumination, creativity, and cultural sophistication.

Li symbolizes brightness, attachment, and the coexistence of void and substance. It is widely used in art to express cultural memory, spiritual brilliance, and immateriality. In digital media art, Li often appears as light, virtual structures, or overlapping colors, representing the transmission of knowledge and the recoding of cultural symbols.

3.3 Definition Aesthetics

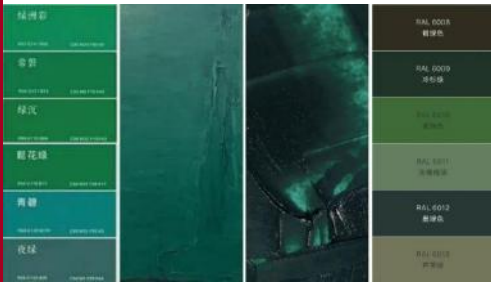
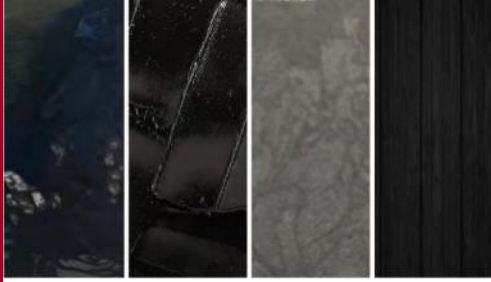
3.3.1 The Painting

3.3.1.1 Colors

Colors play a significant role in the artistic representation of hexagrams, as they convey different emotions and meanings. Each of the eight basic hexagrams can be associated with specific colors that enhance their symbolic significance. For example, the hexagram representing fire may be depicted in red or orange, symbolizing energy, passion, and transformation. Water, in contrast, may be shown in shades of blue, conveying calmness, depth, and adaptability. The use of color in hexagram art is not only for aesthetic appeal but also for deepening the viewer's understanding of the hexagram's inherent qualities. Artists may also use contrasting colors to highlight the duality of Yin and Yang or to draw attention to the interaction between different hexagrams.

Among the eight basic hexagrams, the meaning of the Qian hexagram is lofty, so the color represented is gold. Smooth gold, textured golden objects, and golden screens can all be used to express this.

Table 7 Color introduction of hexagram

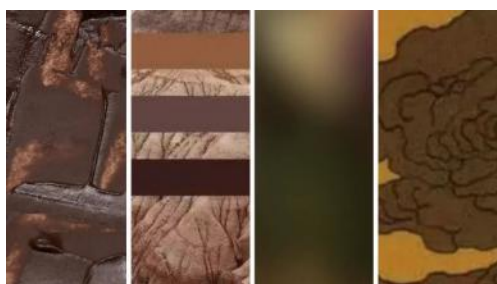
Name	Derived Color	Name	Derived Color	Name	Derived Color	Name	Derived Color								
Qian		Qian		Zhen		Zhen		Xun		Xun		Kan		Kan	



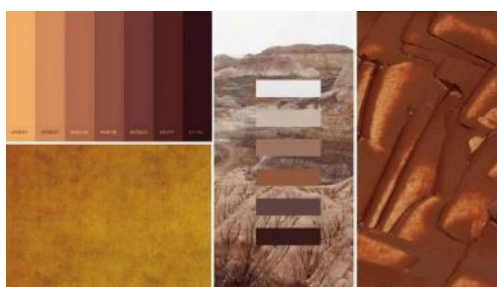
Li



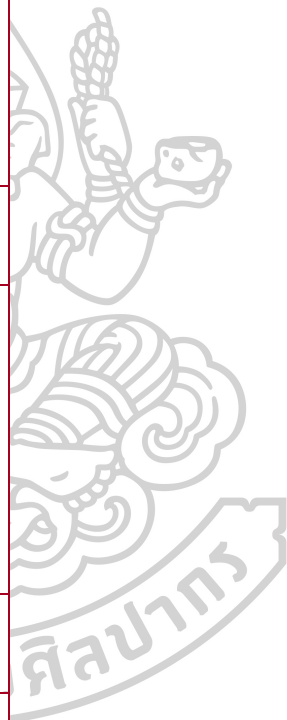
Dui



Gen



Kun



In traditional Chinese culture, color serves not only as a visual element but also as a symbolic code associated with the Five Elements, spatial orientation, and emotional expression. For example, red corresponds to fire (Li), symbolizing passion, wisdom, and culture, while black corresponds to water (Kan), representing depth, danger, and the unknown. This symbolism is widely used in visual arts, especially in painting, ceramics, and textiles, where decorative and metaphorical roles coexist.

Contemporary artists have developed more conceptual approaches to color application. For example, the elemental attributes of each hexagram are transformed into visual rhythms or “color fields,” where large chromatic areas express the tension within a hexagram. Others use warm-cool contrasts to simulate the opposition of Yin and Yang. Some installations employ programmed lighting to simulate the rhythmic transformation of hexagrams, making color a temporal, dynamic medium.

3.3.1.2 Form

The form of hexagrams in art can vary greatly, ranging from traditional linear depictions to more abstract or stylized interpretations. While the basic structure of six lines remains consistent, artists may experiment with different shapes and compositions to express the essence of each hexagram. Some choose to represent hexagrams in geometric forms, emphasizing mathematical precision and order, while others use more organic shapes to suggest fluidity and movement. The form is also

influenced by the medium in which the hexagram is rendered, whether painting, sculpture, or digital art. In some works, the hexagram is integrated into larger compositions, becoming part of a narrative or symbolic shanshui that conveys broader themes. The form, therefore, is a crucial element in how hexagrams are presented and understood in art.

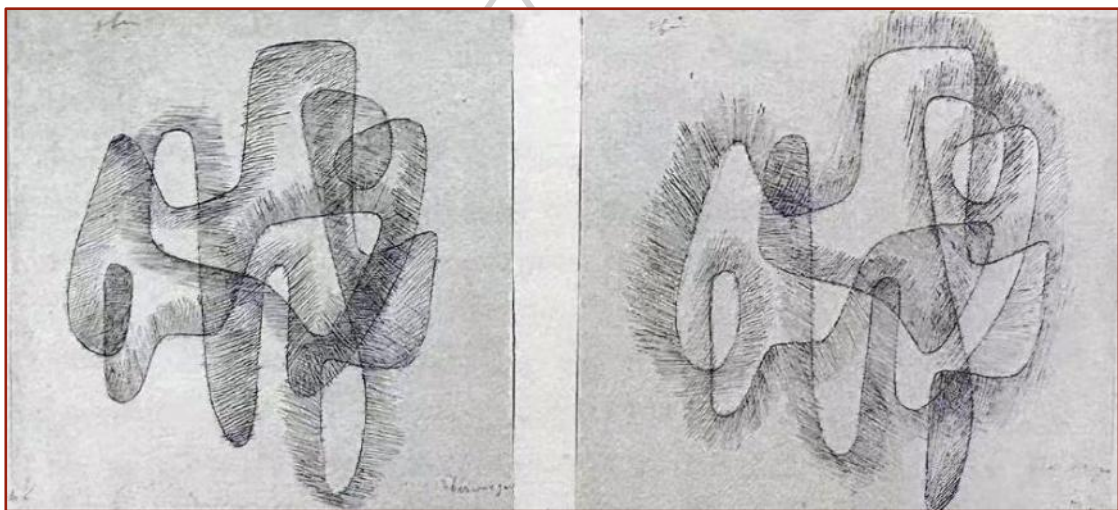


Figure 70 Swinging, Polyphonic (And a Complementary Repeat), 1931/73,
Pen and blue ink on two pieces of scratch paper (21 x 21.3 cm and 21 x 22.8 cm)
mounted on Cardboard. Kunstmuseum, Berne, Paul-Klee-Stiftung (Z 792)

Because of the different meanings, there are differences in shape, but uniqueness can still be applied. For example, the dry divination represents a round shape, and it is summarized sequentially according to the content. For instance, the head hat of the clock turns round, but this is not necessarily an absolute golden temple instrument. Fetal sperm and other objects that are not round can also be

represented. We can search for them in different categories within the same basic hexagram divination, according to the specific artistic form and environmental requirements.

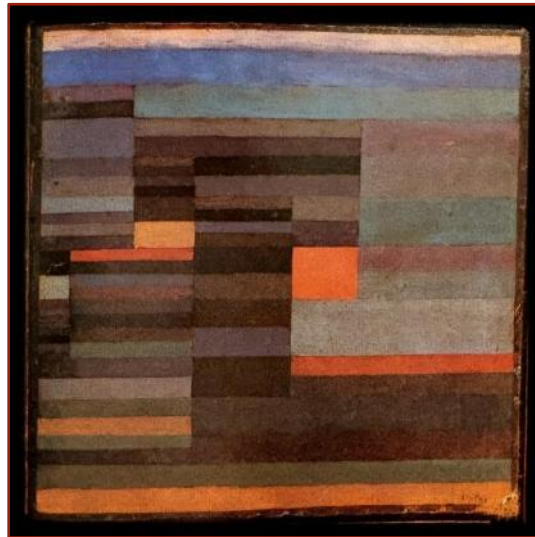


Figure 71 Fire at Evening, 1929/95(S 5)

Oil on cardboard, 34 x 35 cm, The Museum of Modern Art, New York, Mr. And Mrs. Joachim Jean Aberbach Fund

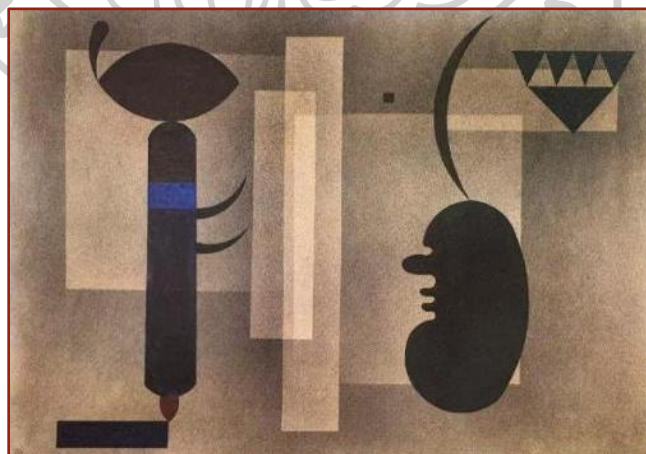
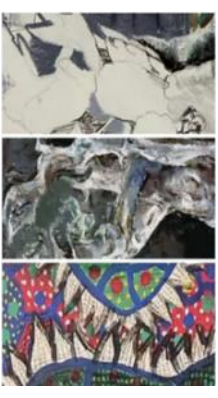
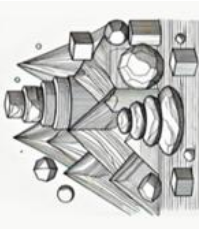
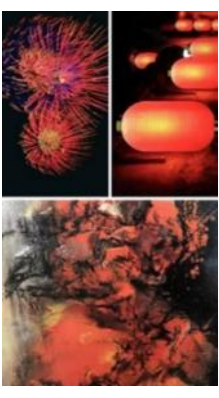


Figure 72 Gloomy Situation, 1933

Trübe Lage Watercolour, gouache and pencil on paper, 47.3 x 66.8 cm, New York, The Solomon R. Guggenheim Museum, The Hilla Rebay Collection, 1971

Table 8 Form introduction of Hexagram

Form introduction of Hexagram					
Name	Form1	Form2	Name	Form1	Form2
Qian ䷀			Xun ䷴		
Kun ䷁			Dui ䷹		
Zhen ䷲			Kan ䷜		
Gen ䷃			Li ䷔		

Although the basic form of a hexagram is an abstract structure composed of six horizontal lines, artists continually reconstruct and reinterpret this form in creative practice. Some retain the six-line configuration and transform it into symbolic language for pattern design or visual identity systems. Others deconstruct the linear format and reassemble it into three-dimensional forms or integrate it into figurative or shanshui imagery, allowing it to interact with symbolic systems or narrative elements.

These formal transformations are also reflected in the choice of media and materials. In sculpture, the lines of a hexagram may be replaced by wood, metal, or beams of light, imbuing them with physical tension and allowing viewers to experience the order of the hexagram in space. In virtual environments, the six-line structure can evolve into adjustable digital layers or interactive interfaces, creating open-ended visual systems that reinforce the inherently dynamic and transformative nature of hexagrams.

3.3.1.3 Natural Properties

Each of the eight basic hexagrams is associated with a natural element: heaven, earth, thunder, water, mountain, wind, fire, or lake. These natural properties are often reflected in how hexagrams are depicted in art. For example, the hexagram associated with wind may be portrayed with swirling lines or patterns that evoke movement and change, while the mountain hexagram may be rendered in solid, stable forms to suggest strength and permanence. Artists also use these natural properties as

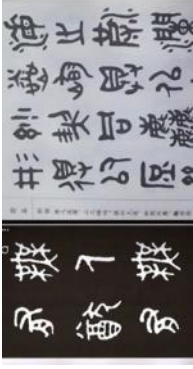
metaphors, linking them to human experiences and emotions. By emphasizing the connection between hexagrams and the natural world, artists highlight that these symbols are not just abstract concepts but are deeply rooted in physical reality and human experience.



Table 9 Character analysis of basic hexagrams

Hexagram	Example	Characters	Hexagram	Example	Characters
Qian ☰		Emperor, Pope, Living Buddha	Xun ☴		Psycho, angel, flying
Kun ☷		Lady Madam, women	Dui ☱		Dancers, clowns, musicians
Zhen ☳		Soldiers, lux, burly	Kan ☵		Mafia, Judas, thieves
Gen ☶		Bloated. Obesity, back	Li ☲		Dreaaer , Miss World, beauty in red.

Table 10 Calligraphy analysis of basic hexagram

Hexagram	Example	Characters	Hexagram	Example	Characters
Qian ☰		Seal Script- Inscription on <i>Auspicious Cranes</i> by Emperor Huizong of Song—Slender Gold Script (1112)	Xun ☴		Cursive Script Calligraphy Model — <i>Four Ancient Poems</i> by Zhang Xu (735)
Kun ☷		Semi-cursive Calligraphy Model — <i>Preface to the Sacred Teaching</i> by Wang Xizhi (653)	Dui ☱		Oracle Bone Script Model — Shang Dynasty Turtle Plastron Oracle Bone Script (ca. 1800 BCE)
Zhen ☳		Regular Script Calligraphy Model — <i>Seven Buddhas Gāthā</i> by Huang Tingjian (1090)	Kan ☵		Semi-cursive Calligraphy — Inoue Yuichi, Japan (2002)
Gen ☶		Clerical Script Calligraphy Model — <i>Stele of Zhang Menglong</i> — Wei Stele Style (522)	Li ☲		Bronze Script Model — <i>Inscription of Mao Gong Ding</i> (Late Western Zhou)

3.3.2 Create Art From

3.3.2.1 Create According to Color

In creating the colors of hexagrams, we use the color combinations of two basic hexagrams that differ from each other.



Figure 73. Robert Motherwell - Elegy to the Spanish Republic, 131(1974)

This is one in a series of over one hundred paintings by Motherwell that were inspired by the Spanish Civil War.



Figure 74. Up and down are the basic

hexagrams of separation,

which form the Li hexagrams in 64 hexagrams

80x60cm Oil on Canvas



Figure 75 New Harmony, 1936/24 (K 4). Oil on canvas, 93 x 66 cm.
The Solomon R. Guggenheim Museum, New York (71.1960)

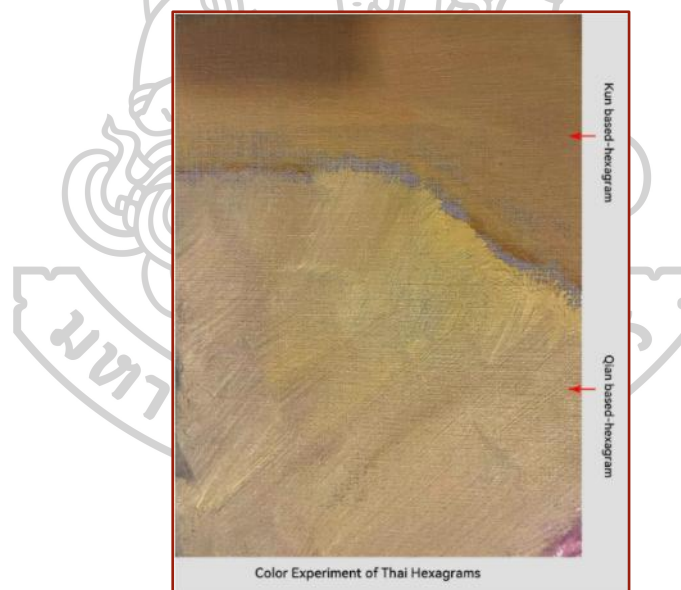


Figure 76 Color Experiment of Thai Hexagrams

50x40cm. Oil on Canvas

Brown on the top represents the Kun base hexagram, and gold on the bottom represents the Qian base hexagram. The combination of the upper and lower parts

forms the Xian hexagram among the 64 hexagrams.

3.3.2.2 Create According to The Properties

The eight basic hexagrams can be divided into heaven, earth, wind, thunder, water, fire, and mountains. According to the hexagrams, there are similar combinations of upper and lower trigrams.



Figure 77 The Experiment of Xian hexagram's Attribute Creation.

180x120cm. Oil on Canvas

In these two works, the cloud above corresponds to the Dui basic hexagram, and the mountain below corresponds to the Gen basic hexagram. Together, they form the Xian hexagram among the 64 hexagrams.

3.3.2.3 Create According to Number

Among the eight basic hexagrams, there are eight distinct representative figures, which can be combined above and below in a similar manner according to the hexagrams.

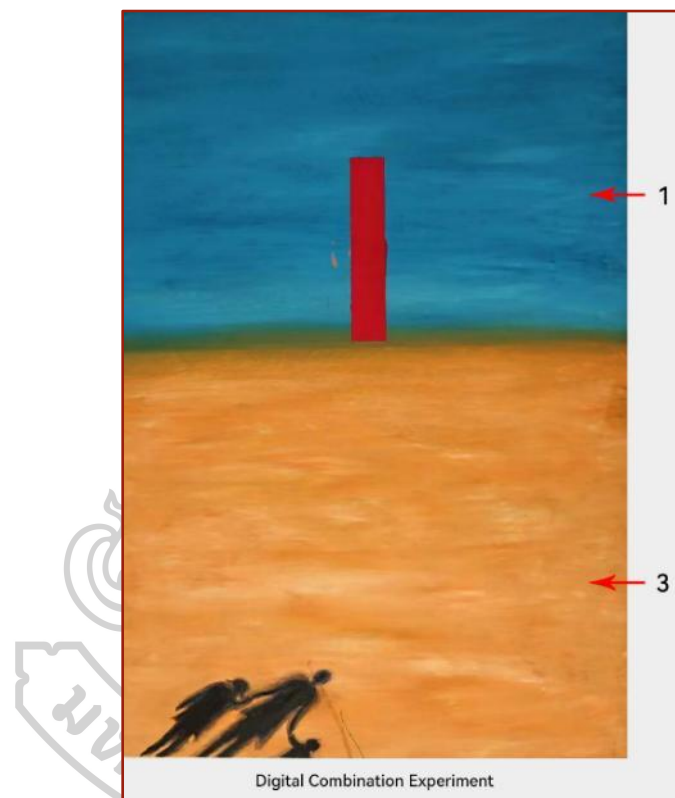


Figure 78 Digital Combination Experiment

80x45cm Oil on Canvas

No. 1 above represents Qian's basic hexagram, and the following three characters represent Li's basic hexagram. No. 1 and No. 3 are combined to form the human divination in the 74 divinations, which signifies tolerance and acceptance.

3.3.2.4 Create According to Location

Among the eight basic hexagrams, each represents a different direction and can generally be used in space design.

3.3.2.5 Create According to Body Position

In the eight basic hexagrams, each represents a different body part: head, abdomen, feet, hands, thighs, mouth, ears, and eyes. You can incorporate these elements to express them according to the specific hexagrams.

In terms of body parts, the head corresponds to Qian's basic divination. Here are some expressions related to the head.

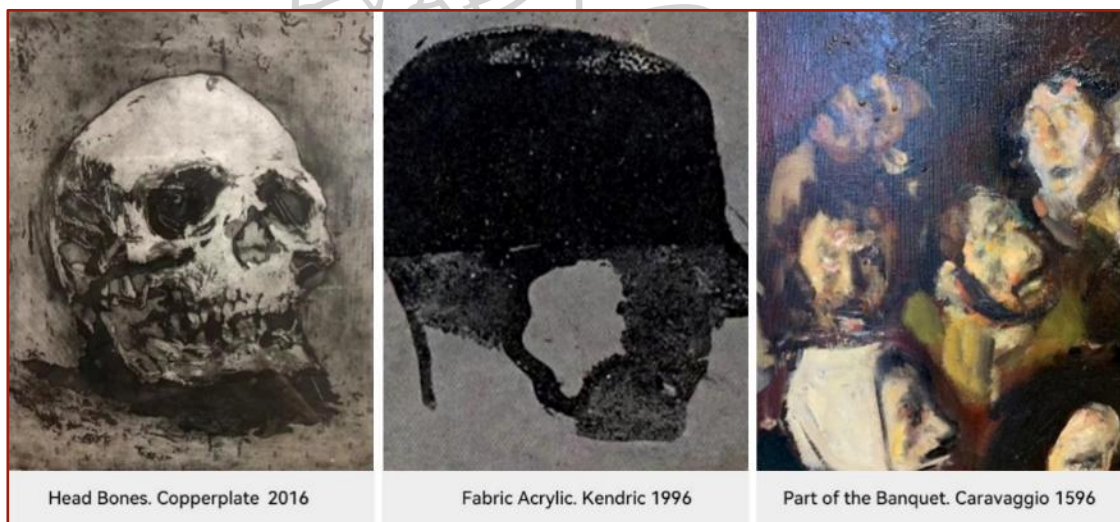


Figure 79 Head Bones. Copperplate (2016) Fabric Acrylic. Kendric (1996)

Part of the Banquet. Caravaggio (1596)

60x36cm Oil on Canvas

3.3.2.6 Create According to Mass.

Among the eight basic hexagrams, there are different shapes, and even each one contains many kinds, which can be better created according to the specific hexagrams.



Figure 80 Plateau Woman By Jin Guitai (2009)

190x130cm Oil on Canvas

Women and Diamonds are Representatives of Kun's Basic Hexagrams.



Figure 81 <Ten-sided spirit map> by Wu Bin (1610)

55.5x1150cm Ink on paper

Image Source:

http://en.chinaculture.org/2020-10/19/content_1485434.htm

The shape of the mountain peak represents the basic hexagram of Gen.

3.3.2.7 Create According to Content

Among the eight basic hexagrams, heaven and earth are represented by wind, thunder, water, fire, and mountains. Many contents of the same category are derived from each basic hexagram, which can be combined in various ways according to the hexagrams to achieve flexible and natural creative methods.

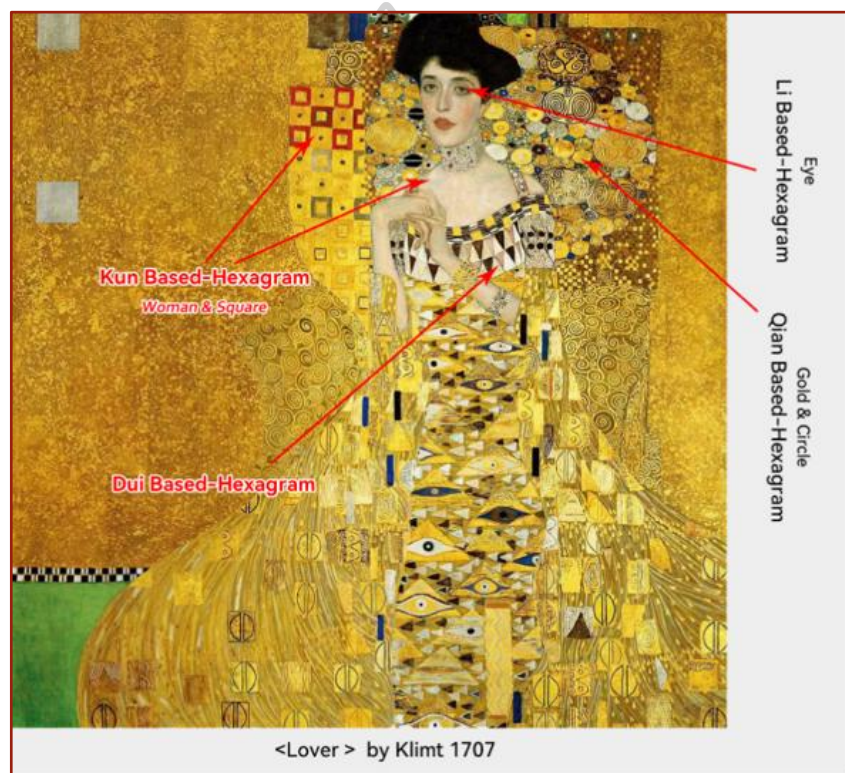


Figure 82 <Lover> by Klimt (1907)

130x130cm Oil on Canvas

The contents in the picture are analyzed. Women and squares belong to kun's basic.

Beyond color, properties, number, location, body position, mass, and content,

additional creative dimensions can be introduced through narrative structure and symbolic intertextuality. Embedding the hexagram progression into visual timelines—such as moving from Qian (beginning) to Kun (return)—transforms the artwork into a process-oriented narrative that reflects temporal shifts. Integrating hexagram-based iconography with other symbolic systems, such as constellations, botanical forms, or artifacts from diverse cultures, enhances intercultural resonance and creates a globally intelligible visual language anchored in Eastern tradition.

3.3.2.8 Contrast of Different Line

Refer to the following lines and the corresponding basic hexagrams.



Figure 83 Experiments with ink wash on paper by.....

35x18cm Ink on Paper



Figure 84 <Cold Food Festival> by Sushi (Northern Song Dynasty)
 34.3x219.5cm Sketches and manuscripts on paper, Ackembuch

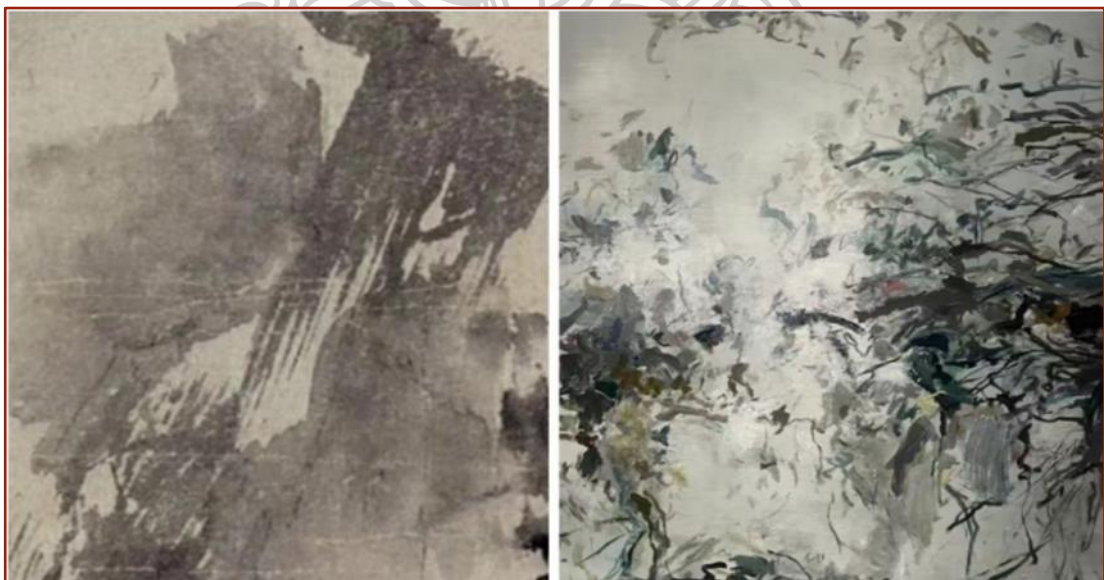


Figure 85 Graphite imprints VS Line drawings, By Huang YuanQing
 140x85cm Oil on Canvas

3.3.2.9 On The Treatment of Texture And Transparent Applications

Refer to the following processing of thickness mechanisms and the corresponding basic hexagrams. Due to their content and attributes, Xun, Dui, and Kan receive lighter treatment, while Gen, Zhen, and Kun receive heavier treatment.

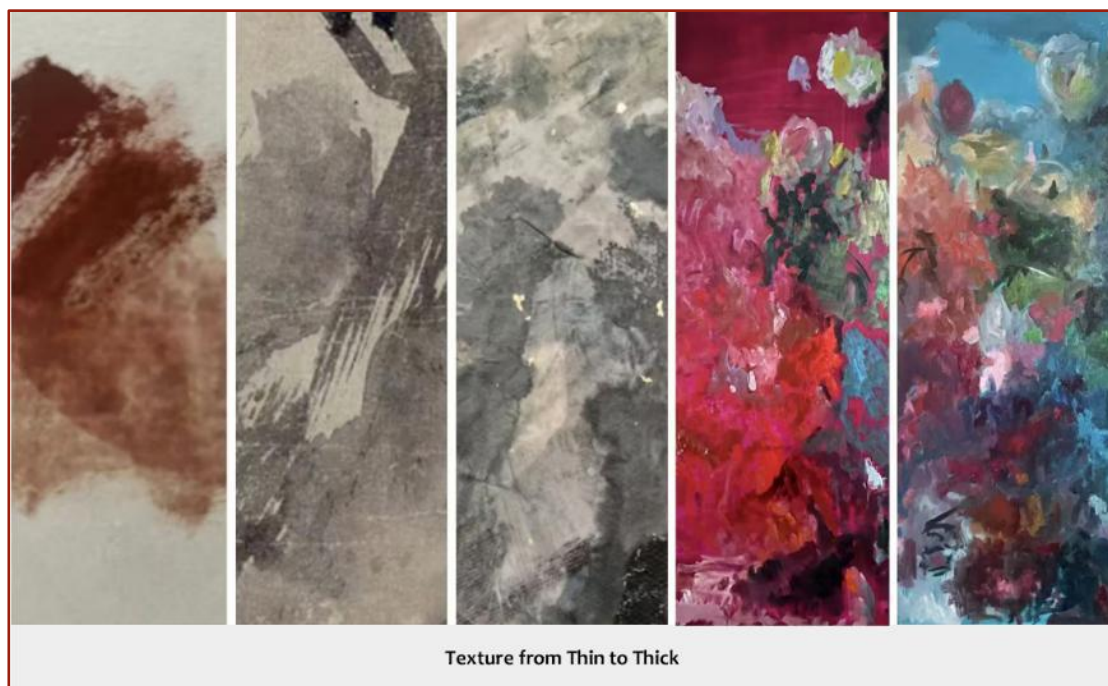


Figure 86 Texture from Thin to Thick. by Huang Yuanqing
130x65cm Ink on Paper and oil on Canvas

Due to the difference and diversity of materials, there are many expressions of transparent texture. Here are several common methods.

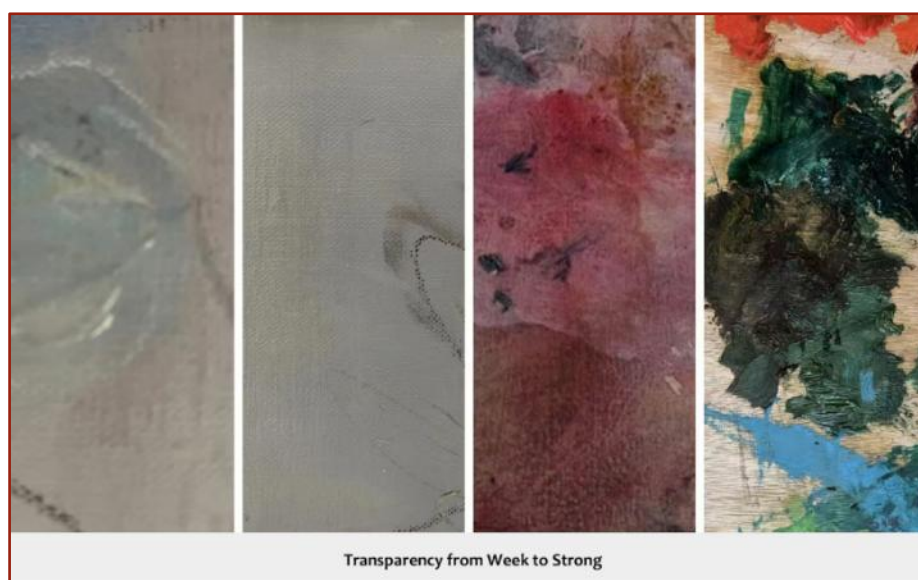


Figure 87 Transparency from Weak to Strong, by Huang Yuanqing
140x85cm ink on Paper and oil on Canvas

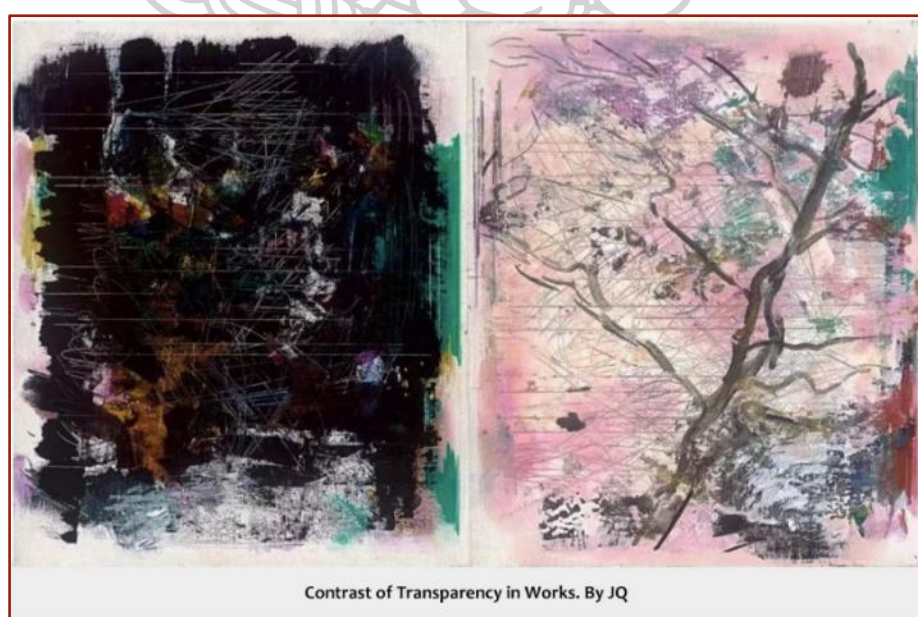


Figure 88 Contrast of Transparency in Works. By Huang Yuanqing
140x80cm Oil on Canvas

3.4 Overall Style

3.4.1 Realistic

3.4.2 Impressions

3.4.3 Abstract

3.4.4 Ink

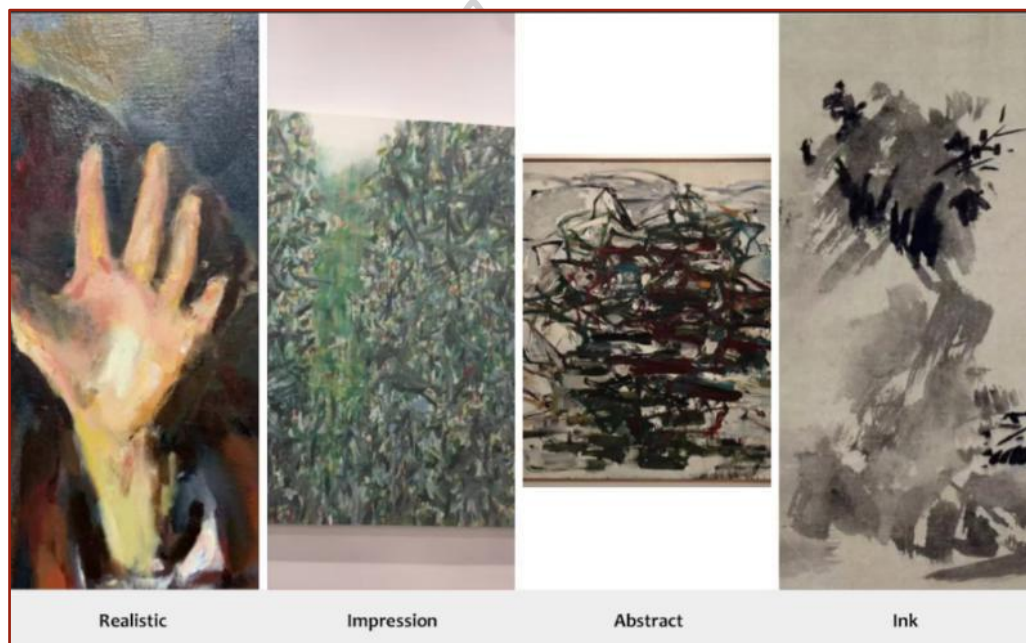


Figure 89 Realistic Impression Abstract Ink
140x80cm By Hong Ling (2021)

In addition to established stylistic modes—realistic, impressionistic, abstract, and ink-based—a range of contemporary techniques, such as modular collage and multi-channel intervention, may be employed. Modular collage involves deconstructing hexagram structures into visual fragments for recomposition, while multi-channel approaches present the same hexagram through varied media, such as ink painting, digital video, and 3D printing, fostering an intermedial dialogue. These

strategies expand the transformative potential of hexagrams in contemporary expression.

3.4.5 More Than Two Techniques



Figure 90 <Untitled> by Joan Mitchell (1960)

45x70cm Oil on canvas

This work is a kind of image of the Xun hexagrams. Soft green and soft lines are the characteristics of the Xun hexagrams, which are expressed by two attributes: color and line.

3.4.6 Participation Practice of Different Bottom Plates Convergence

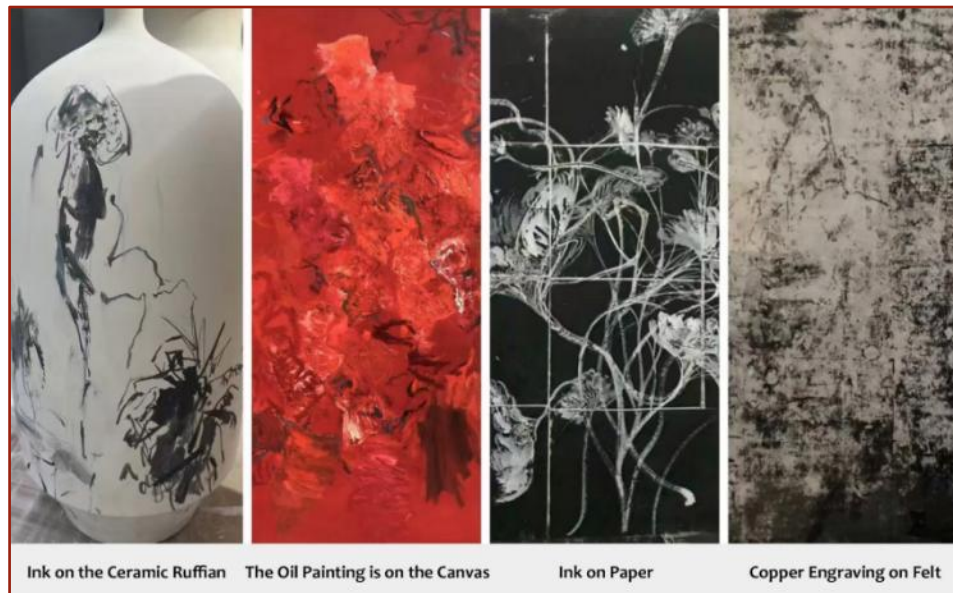


Figure 91 Ink on the Ceramic Ruffian The Oil Painting is on the Canvas

Ink on Paper Copper Engraving on Felt 30x85cm

Mixed methods should encompass not only technical layering but also contextual fusion and a redefinition of material logic. Some works, for example, incorporate hexagrams into digital interface design, where they function as interaction triggers or UI overlays, signaling a shift from visual language to interactive grammar. Additionally, artists have begun to encode hexagrams onto smart materials, such as conductive ink or thermosensitive substrates, creating dual-function forms that combine sensory responsiveness with symbolic semantics.

3.5 Study The Master's Work

3.5.1 Jackson Pollock

Jackson Pollock, born on January 28, 1912, and died on August 11, 1956, was an outstanding representative of American Abstract Expressionist painting. He is regarded as a key figure in establishing American modern painting's leading position in the international art world.

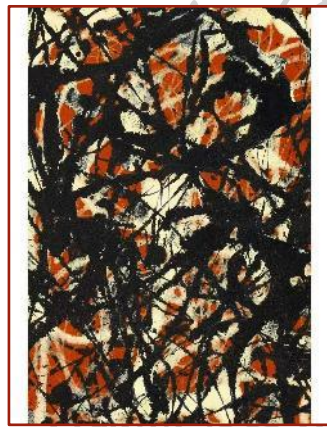


Figure 92 <Free form> (1948),
1138x1438cm, Oil on canvas



Figure 93 <Free style-4> (1951),
1080x1368cm, Oil on canvas



Figure 94 <Animal Mask> (1949)
98x116cm, Acrylic on Paper

3.5.2 Anselm Kiefer

Anselm Kiefer was born in 1945 in Eichen, on the Danube. He is a painter and sculptor. Recognized as one of the most important contemporary German artists, he is a leading representative of German neo-expressionism. The media he uses include straw, fly ash, clay, stone, lead, shellac, and iron. His art is characterized by introspection and reflection on history and culture. This eccentric and solitary European genius has created deeply reflective and ultimately hopeful visions of a world redeemed by self-knowledge and compassion.



Figure 95 <Animal Mask> (1949),
160x120cm, Acrylic on Paper

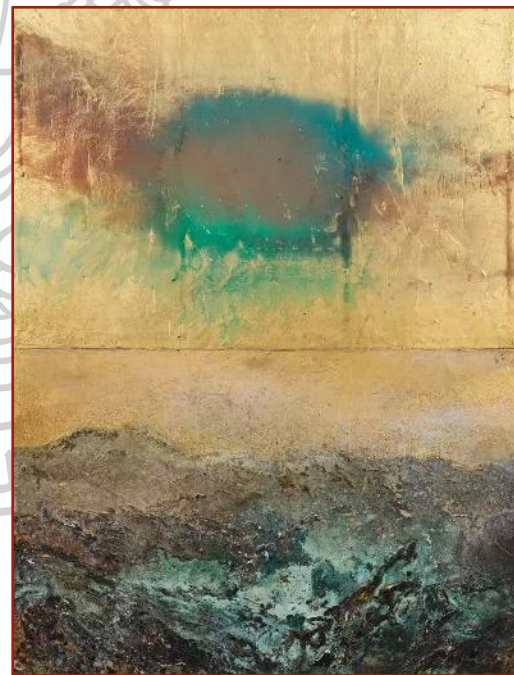


Figure 96 <Finnegan's Wake> (2020),
904x1197cm, Anselm Kiefer

3.5.3 Emilio Vedova

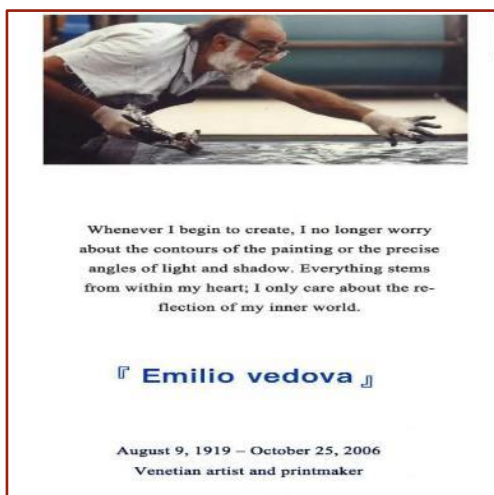


Figure 97 Emilio Vedova (1919-2006)



Figure 98 <Anonymous-Red 85> (1985),

275x275cm, Oil on Canvas



Figure 99 <Transitional Support'82-3>

(1982), 235x235cm, Mixed Media on

Canvas



Figure 100 <Transitional Support'82-3>

(1983), 235x235cm, Mixed Media on

Canvas

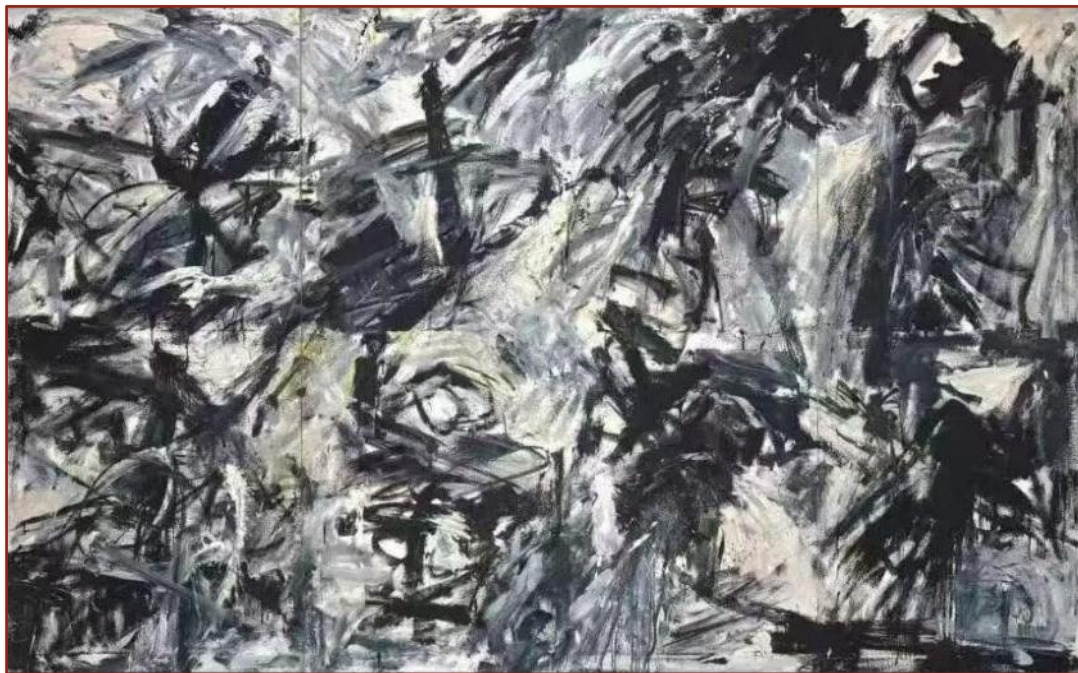


Figure 101 <Situation Conflict'59- II -1> (1959)

275x446.5x4cm, Mixed Media on Canvas

3.5.4 Georg Baselitz

Georg Baselitz is a leading artist of German neo-expressionism, known for his inverted compositions and raw, expressive painting. His work is closely connected to post-war German cultural reconstruction and artistic reflection.

Pioneer of neo-expressionism: As the most important representative of the post-war art movement in Germany, his work broke through the boundary between abstraction and concreteness and reconstructed visual language through strong brushwork and subjective color.



Figure 102 <Weg Vom Fenster> (1982),

250x250cm, Oil on Canvas



Figure 103 <Birnbaum **II**> (1980),

250x200cm, Oil on Canvas



Figure 104 <Die Mädchen von Olmo II> (1981),

250x249cm, Oil on Canvas

3.5.5 Joan Mitchell

Joan Mitchell (February 12, 1925 – October 30, 1992) was an American artist primarily known for painting and printmaking, and she also worked with pastels and on paper. She was an active participant at the New York Art Institute in the 1950s. A native of Chicago, she was closely associated with the American Abstract Expressionist movement and lived in France for most of her career. Mitchell's emotional style and dynamic brushwork were influenced by 19th-century Post-Impressionist painters, especially Henri Matisse. The memory of landscapes inspired her work; she once famously told art critic Irving Sandler, "I take my scenery with me." Her later works were affected and limited by her declining health. Mitchell was one of the few female painters of her time to receive both critical and public acclaim.



Figure 105 <Untitled> (1960) 122.238x202.565cm Oil on Canvas



Figure 106 <Strata> (1960),
129.9x195.3cm, Oil on Canvas



Figure 107 <Atlantic Side> (1960),
45.7x103.8cm, Oil on Canvas



Figure 108 <Untitled> (1967)
194.945x130.175cm, Oil on Canvas

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3.5.6 Rachel Jones

Rachel Jones, born 1991, London, UK, is a London-based artist who received her Bachelor of Arts from Glasgow School of Art in 2013 and a Master of Arts from Royal College of Art in 2019. Jones is acclaimed for her dynamic compositions on unstretched canvas. Working primarily with oil pastels, she creates a vibrant, kaleidoscope-like visual world. Her practice is characterized by the juxtaposition of abstract themes, bold colors, and diverse materials.

Jones's works have been featured in numerous solo and group exhibitions across Europe and the United States. Her art is held in the collections of several prestigious institutions, including: The Long Museum, Shanghai; Stedelijk Museum Amsterdam; The Baltimore Museum of Art, Maryland; The Museum of Contemporary Art, Los Angeles, The Studio Museum in Harlem, New York, and Tate, London.



Figure 109 Rachel Jones(1991)



Figure 110 <SMIIILLLEEEEE>, 250x160cm
(2021), Oil Stick on Canvas



Figure 111 <lick your teeth, they so
clutch>199.5x159cm (2021), Oil Stick on
Canvas



Figure 112 <say cheeeeeese> (2022),
253x360cm, Oil Stick on Canvas

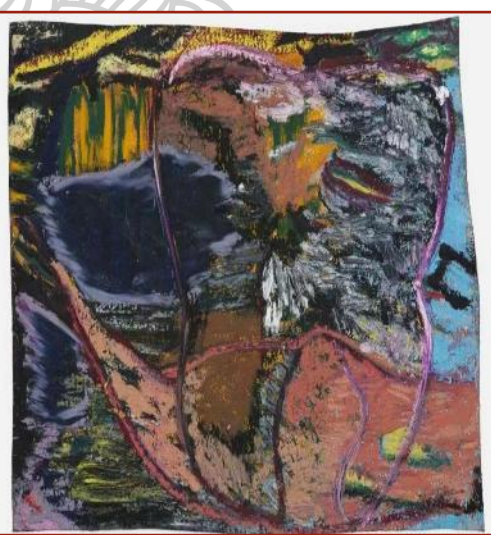


Figure 113 <Roots of Fracture> (2022),
25x35cm, Oil Stick on Canvas

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3.5.7 Martha Jungwirth

“My image reality is full of passion. Passion is a language closely related to the body, which is integrated with energetic movements. Painting is a form, and it gets the soul through me” . -Martha Jonworth.

Jonworth's works feature bold surface treatments and vibrant colors, yet her delicacy, sensitivity, and restraint balance each other. Brushstrokes, splashes, stains, and constellations of spots never overwhelm the chosen ground, and untouched cardboard or patchwork plays a vital role in the composition. Whether it is a paper roll found in Nepal or the cardboard backing of a photo frame, these worn surfaces, frayed edges, and existing marks all bear evidence of their past lives. Once a mark is made, it cannot be erased, requiring the painter's resolve. In the finished painting, all traces of the artist's movements remain clearly visible, serving as an intimate record of her creative process.

Martha Jonvos was born in Vienna, Austria, in 1940 and has lived and worked there ever since. While still a student at the Academy of Applied Arts (1956–1963), she won the Otto Mauer Prize (Msgr. Otto Mauer Prize, 1961), followed by the Theodor Körner Presidential Art Prize (Theodor Körner Prize, 1964) and the Joan Miró Prize. After graduating under the guidance of Professor Carl Unger, she taught at the Institute of Applied Arts in Vienna for ten years, from 1967 to 1977. She is the co-founder and only female member of the Vienna collective Wirklichkeiten. The members of this group

include Wolfgang Herzig, Kurt Kocherscheidt, Peter Pongratz, Franz Ringel, and Robert Zeppel-Sperl. Their works were exhibited in the Vienna Secession exhibition in 1968, curated by Otto Breicha. The group exhibited together from 1968 to 1972, and Jonvos was selected for the 6th Kassel Literature Exhibition in 1977. In 2010, Albert Oehlen dedicated an entire room to her works in an exhibition he curated for the Essl Museum in Klosterneuburg. In 2014, she presented a retrospective exhibition spanning 50 years of her career at the Krems Art Museum, and later exhibited her watercolor series (2018) at the Kunstmuseum Ravensburg. In the same year, she was awarded the prestigious Oskar Kokoschka Prize by the Austrian government and held a large-scale solo exhibition at the Albertina Museum. In 2020, the Museum Liaunig in Neuhaus held a retrospective exhibition for the artist on the occasion of her eightieth birthday. In 2024, the Guggenheim Museum in Bilbao will hold a large-scale retrospective exhibition of Martha Jonvos.

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Figure 114 Martha Jungwirth(1940)



Figure 115 <Untitled>(2019),
218x143.2cm, Oil on Canvas and
Cardboard



Figure 116 <Untitled (from the Witch
Flight Series)> (2022), 40.5x32.7cm, Oil
on Paper



Figure 117 <Untitled> (2021),
64.8x56.4cm, Oil on Canvas and
Cardboard

3.5.8 Kandinsky



Figure 118 Hugo Erfurth: Portrait of Kandinsky (1933)

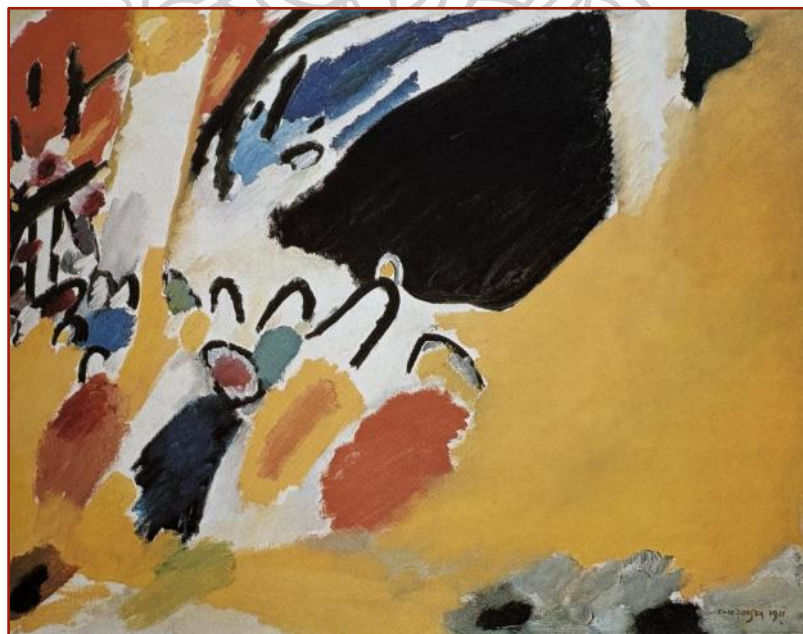


Figure 119 Impression III (Concert), (1911). Impression III (Konzert)

77.5 x 100 cm, Oil on canvas, Munich, Stadtische Galerie im Lenbachhaus

This painting arose shortly after Kandinsky had attended the first Munich concert of Schoenberg's music. The concert, given in January 1911, also marked the start of the correspondence between the two artists. The dominating colours are yellow and black, whereby the black form recalls the shape of a grand piano, the most important instrument in Schoenberg's concert. The painting reflects Kandinsky's capacity for intense synaesthetic experience. For him, the most powerful means of expression lay in the sound of colours, which he believed both could and should be dissonant ("The opposite of harmony is disharmony. And throughout the history of the painting the disharmony of yesterday has always become the harmony of today."). In *On the Spiritual in Art*, Kandinsky described the properties of yellow and black as follows: "Yellow... is disquieting to the spectator, pricking him, stimulating him, revealing the nature of the power expressed in this colour, which has an effect upon our sensibilities at once impudent and importunate. This property of yellow, a colour that inclines considerably toward the brighter tones, can be raised to a pitch of intensity unbearable to the eye and to the spirit. Upon such intensification, it affects us like the shrill sound of a trumpet being played louder and louder, or the sound of a high-pitched fanfare...

Black has an inner sound of... an eternal silence without future, without hope... Black is externally the most toneless colour, against which all other colours... sound stronger and more precise."

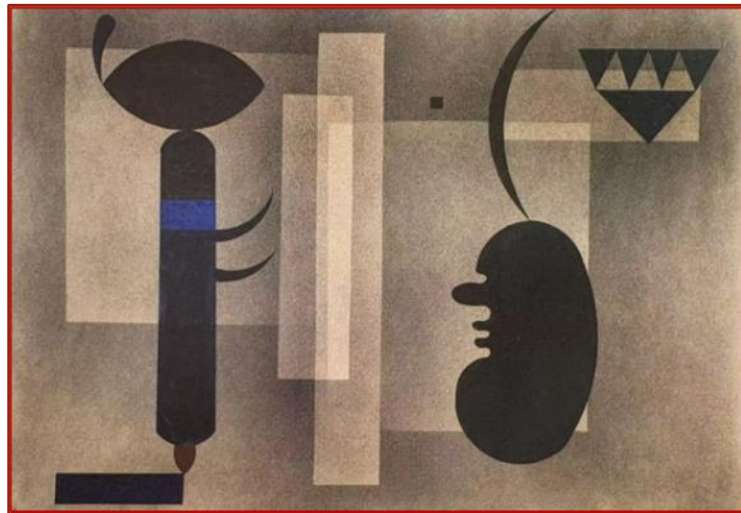


Figure 120 120 Gloomy Situation (1933).

Trübe Lage, Watercolour, gouache and pencil on paper

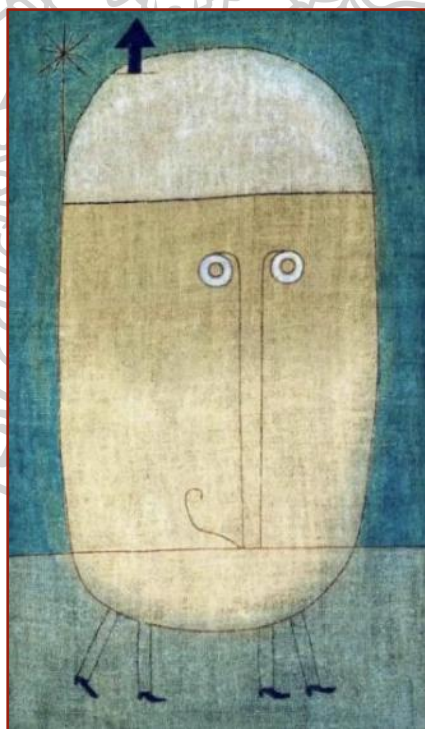


Figure 121 Paul Klee: Mask of Fear (1932).

Maske der Furcht , 100.4 x 57.1 cm, Oil on burlap

New York, Collection The Museum of Modern

Art. Nelson A. Rockefeller Fund

"I do not wish to be considered a 'Symbolist', a 'Romanticist' [or] a 'Constructivist'. I would be content if the viewer were to experience the inner life of the living forces employed, their relationships, if proceeding from one picture to another, he were to discover on each occasion a different pictorial content." (Kandinsky, 1928)

3.5.9 Paul Klee

There is hardly a twentieth-century painter and draughtsman who dealt so intensively with music as did Paul Klee, making explicit reference to it in both his art and his writings. This may be attributable to Klee's early exposure to music as a young child. His father was a music teacher at the teacher training college in Hofwil, Berne, and his mother was a trained singer.

Klee made numerous diary entries about music—comments on concerts he attended, but also comparisons between painting and music. Thanks to his outstanding skills as a violinist, he was able to take part in concerts of the Berne Music Society while still at grammar school. Music-making within his circle of friends and with his wife, Lily Stumpf, whose piano teaching helped Klee during their financially difficult beginnings in Munich, in addition to occasional appearances in public concerts, were activities Klee continued throughout his life. There were times when he preferred these to painting.

For Klee, music initially held the promise of consolation and a rewarding future, even though it was clear that the Golden Age of music was long past. It was in the music of the eighteenth century, Mozart and Bach above all, that Klee found the most

complete fulfilment, not only seen in the context of the history of music but also in the development of art in general: '...I felt the benefits of the holidays in that I am filled with art. This realisation has been further confirmed by playing Bach over and over again. I have never experienced Bach with such intensity, never felt so much at one with him. What concentration, what a unique and final gift.'



Figure 122 Robert Delaunay, *Simultaneous Windows on the City* (1912)

Oil on canvas and wood with painted frame
46x40 cm. Hamburger Kunsthalle, Hamburg

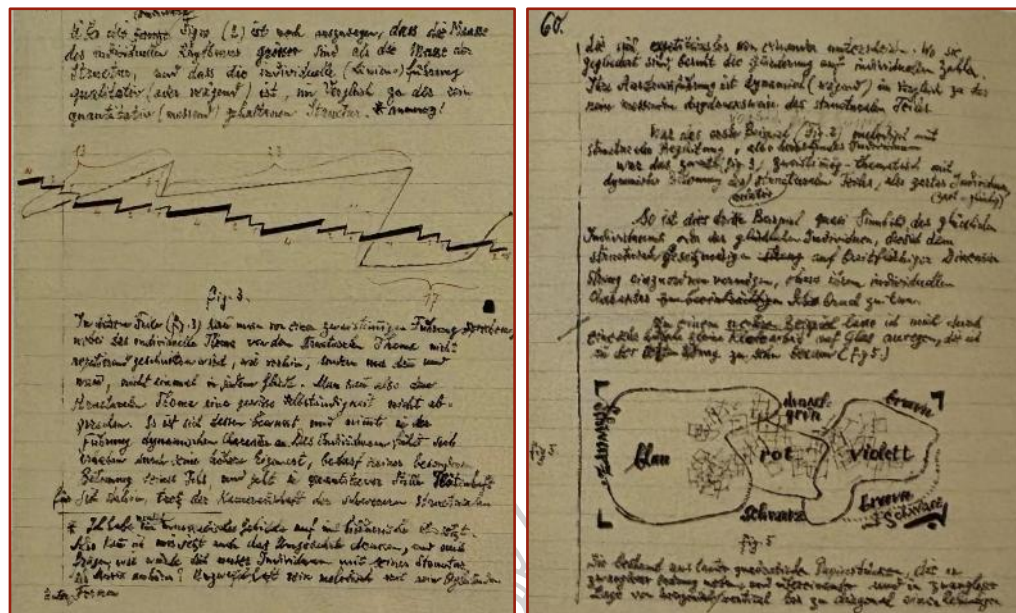


Figure 123 A page from Klee's lecture notes at the Bauhaus, Weimar, (in 1921/22)

(Facsimile edition in Paul Klee, *Beiträge zur bildnerischen Formlehre*, ed., Jürgen Glaesemer, Basle and Stuttgart, 1979, p.9)

In the next example, Klee took two lines in which the repeated 'structural' component is not only varied quantitatively but also occasionally dominates the free 'individual' aspect. The autonomous structure, which has freed itself from the melodic contours of the 'individual', can be used to create a kind of 'linear' counterpoint. The combined figure is similar to the line diagrams already described, in which two or more lines (two or more parts) are intertwined playfully with each other (see figure above, left, from Klee's lecture notes).

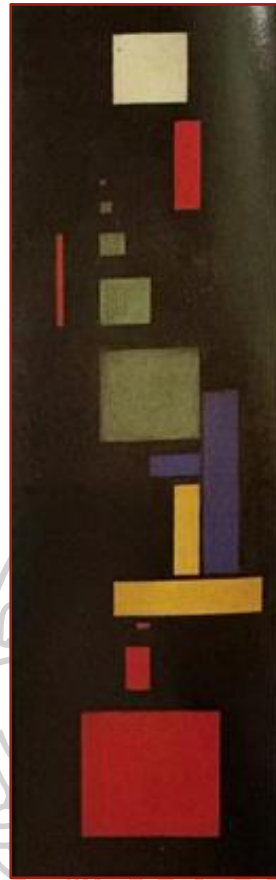


Figure 124 Hans Richter, Orchestration of Colour (1923)

153 x 41.7 cm, Oil on canvas, Staatsgalerie, Stuttgart

Abstract film was conceived by painters who felt restricted by the constraints of their medium and were fascinated by the temporal aspects of movement. One of the first pioneers in this field, Hans Ruttmann, who knew Klee and Feininger well, presented his Photodram opus 1-a succession of abstract forms, coloured by hand and with a musical background-as early as 1921.

This development was observed closely at the Bauhaus, a fact demonstrated by Ludwig Hirschfeld-Mack's display of colour and light which was performed during

the Bauhaus Week in 1923. Using lamps of varying strength and different colour filters, a succession of coloured forms were seen expanding and contracting on the screen. Here was the progression of forms in time that Klee wanted to incorporate in his pictures, displayed as a projection of light.

In his images of fugues, for example *Fugue in Red* (p.28), the temporal dimension is visualised by varying the intensity of the colour-values. The progression of a theme corresponds, therefore, to the development of the coloration (e.g. from light to dark, from yellow to violet). The canon-like fashion in which the voices are introduced is represented by a variety of forms (circle, triangle, square) that alternate in taking up the lead or, as in *Growth* (above left) by penetrating and overlapping the other forms. In addition to his abstract pictures, Klee also painted in a more representational manner, combining abstract rhythmical forms with depictions of highly imaginative figures, for example in *Spirits* (above). This work embodies a unification of a variety of opposing elements often referred to by Klee in his lectures: 'I sometimes dream of a work spanning a whole range of elements, subject matter, content and style.'

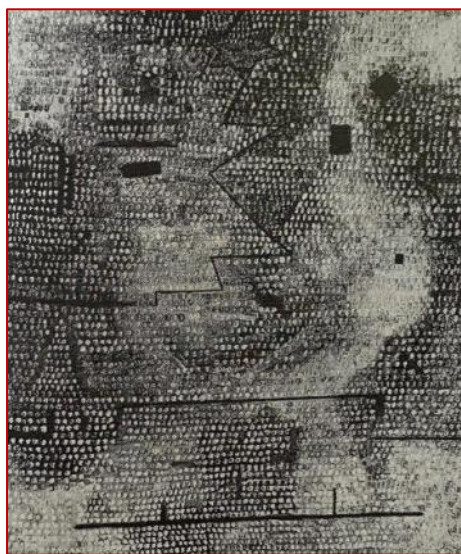


Figure 125 Rising Star (1931/230), 63 x 50 cm, Oil on canvas, Galerie Beyerle, Basle



Figure 126 Female Dancer (1932/271), 66 x 56 cm, Oil on canvas, Galerie Beyerle, Basle

The image of the Female Dancer (left) is created from a single flowing line against a background made up of irregular dots of paint. A second line encases the dancer, framing the figure as if it were on stage and at the same time connecting it to the picture surface.

Steam and Sailboat unites two different compositional methods taken from music. The shapes of the boat and sail formed from the movements of a conductor (see comments above on the 'ship' pictures, p.34) float on an evenly applied, mosaic-like background.

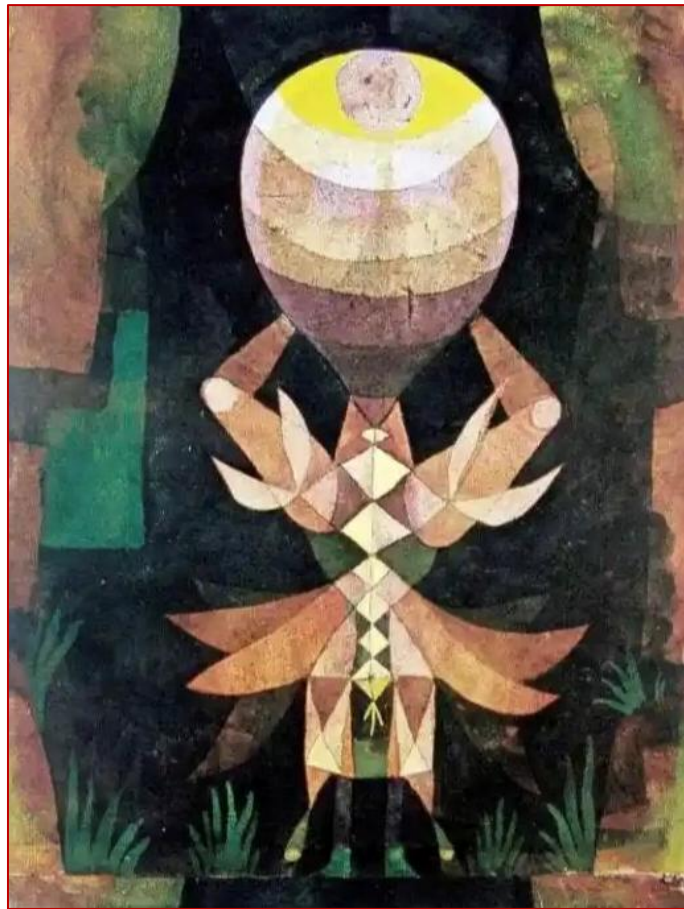


Figure 127 Twittering Machine (1922/151), 63.8 x 48.1 cm.
Watercolour with pen and ink on oil on paper mounted on cardboard
The Museum of Modern Art, New York (564.39)

Through a distinctly surrealist style and a profound interior world, he produced dreamlike works that are both enigmatic and captivating. His prints integrate the natural landscapes of Switzerland with philosophical reflection, employing symbolism and metaphor to articulate deep contemplations on life, the universe, and the natural world.



Figure 128 Fish Magic (1925), Paul Klee.

77.2 x 98.4 cm, Oil and watercolor on canvas

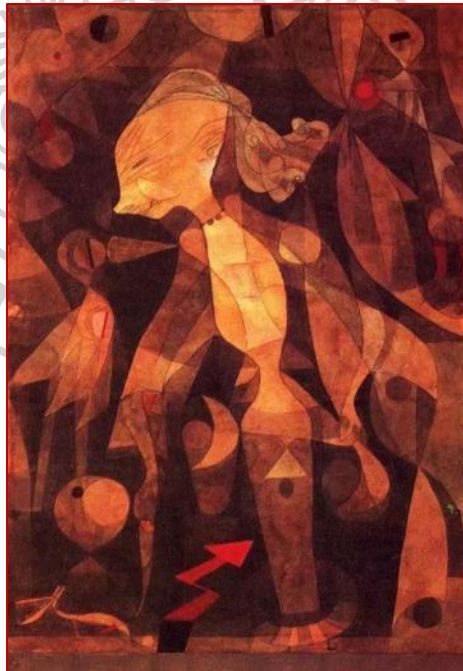


Figure 129 A Young Lady's Adventure (1922), Paul Klee.

55 x 40 cm, Oil transfer drawing and watercolor on paper mounted on cardboard

Paul Klee, born on December 18th, 1879 (Paul Klee, 1879-1940), was born in a Swiss art family. His father was German and his mother was Swiss. It laid the foundation for his later artistic career. When I was young, influenced by symbolism and youth style, I produced some etched prints to reflect my dissatisfaction with society. Later, influenced by Impressionism, Cubism, Fauvism and Futurism, the painting style at this time is the trend of decomposing plane geometry and dividing color blocks. Later, in 1920-1930, he taught at Bauhaus College and got to know Kandinsky, Farninger, etc. He was called "Four Green Knights". In 1935, he got skin sclerosis. On June 29th, 1940, paul klee died of a heart attack in Locarno.



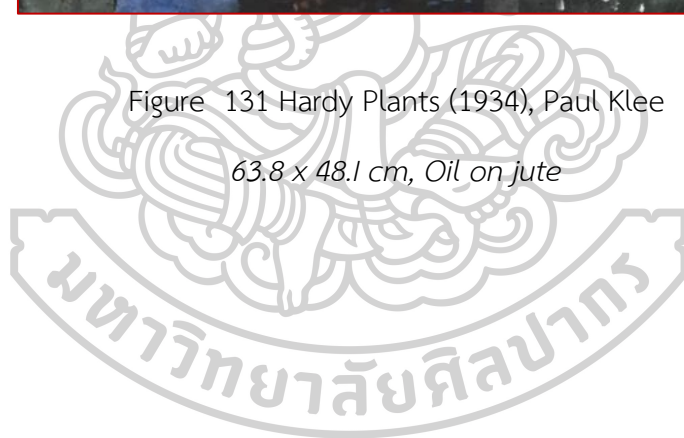
Figure 130 Fast getroffen (1928), Paul Klee

50.8 x 39.4 cm, Oil on cardboard



Figure 131 Hardy Plants (1934), Paul Klee

63.8 x 48.1 cm, Oil on jute



3.6 Examples for Different Design Progress and Convergence- (XIAN HENG JIN)

3.6.1 XIAN Hexagram Process (Color/ Line/ Form/ Meaning)

The creative process of the XIAN hexagram involves the combination of Ze and Shan, resulting in the XIAN hexagram. The upper part is the basic hexagram of Ze, whose symbols include swamp, stream, river, cloud, cold musical instruments, silvery white western sunset, crescent moon, pomegranate, star, mouth and teeth, and wind, which form a constant in various forms. No. 9, etc.

The Tai hexagram is the eleventh of the sixty-four hexagrams, symbolizing that all things are accessible. In the context of Chinese painting, we should first establish a broad perspective of nature between heaven and earth, as determined by the ontology of Chinese shanshui painting. In his later years, Mr. Huang Binhong's shanshui paintings, characterized by a mature artistic style, are rich and colorful, with clear contrasts of yin and yang, distinct layers, and remarkable variations. At this stage, the objects in shanshui have been elevated to reflect the creator's view of the universe and aesthetics. Viewed from a distance, they are powerful and unified, making the best use of their inherent qualities and techniques. This demonstrates that the philosophy of the Tai hexagram provides significant guidance and influence on Mr. Huang Binhong's shanshui painting. Chinese painting is based on the line, and the spirit of heaven and earth is contained in every stroke. The pen and ink technique represents the "small movement," which is the external form, while the conceptual realm represents the

"great arrival," which is the internal essence (the next step is internal divination). The internal and external qi are interconnected, moving from small to large, resulting in stability and far-reaching impact. 【Tai Hexagram and Huang Binhong's Taiji Brushwork and Their Aesthetics】

Let's go from the artistic conception of China's words to contemporary art painting and start practicing.

The following is the basic hexagram of Gen, which represents a mountain peak, a stone wall, a tall umbrella tablet, a breast, a boy screen, a tiger, a wolf, a magpie, a rhinoceros, a yellow-brown left foot, and a northeast back No. 10, etc.

The following are the creative steps. This hexagram contains many water and mountain elements, which are combined with contemporary shanshui. Therefore, several different styles, categories, and creative techniques are selected.

Table 11 Meaning Comparison

☵	Dui Swamp, Rivulet, Trickle, Rapid Flow, Rabbit, New Star, Clown, Maiden, Tongue, Sheep, Music, Note, Piano, Musical Instrument, Tooth, Pomegranate, Bottle, Skin, West, White, Cold Colors, Metal, Triangle, Sharp Shape, Arrow, Discontinuity, Lake, Triangle, Interrupted Lines, Flowing Water, Broken Lines, Incomplete, Sharp Angles, Clouds, Mist, Icy Rain, Snow, Deep Lake On The Mountain, Horns Antlers Sharp, Arrows, Etc
☶	Gen Mountain, Peak, Stone Cube, Wall, Umbrella, Table, Rocks, Breast, Stone Tablet, Child, Boy, Tiger, Wolf, Fanged Animal, Rhinoceros, Back, Mountain Road, Northeast, Left Foot, Yellowish Brown, 10, Stele, Heavy Colors, Cold And Damp Tones, Rockery, Stone Mountain, Etc

Table 12 XIAN Hexagram Process (Color/Line/ Form/ Meaning)

Color		
Line		
Form		
Meaning		

3.6.1.1 The creative process of XIAN Hexagram

Table 13 The creative process of XIAN Hexagram



Table 14 The creative process of XIAN Hexagram



3.6.1.2 Experiment 1: XIAN Hexagram Process



Figure 132 The creative process of XIAN hexagrams, Step one



Figure 133 The creative process of XIAN hexagrams, Step two



Figure 134 The creative process of XIAN hexagrams, Step three, NiZhang. Yuan Dynasty <Autumn pavilion and fine tree map>, The Palace Museum



Figure 135 The creative process of XIAN hexagrams, Step four



Figure 136 The creative process of XIAN hexagrams, Step five



Figure 137 The creative process of XIAN hexagrams, Step six



Figure 138 The creative process of
XIAN hexagrams, Step seven



Figure 139 The creative process of
XIAN hexagrams, Step eight



Figure 140 The creative process of
XIAN hexagrams, Step nine



Figure 141 The creative process of
XIAN hexagrams, Step ten

3.6.1.3 Experiment 2: XIAN Hexagram Process



Figure 142 The creative process of
XIAN hexagrams, Step one



Figure 143 The creative process of
XIAN hexagrams, Step two

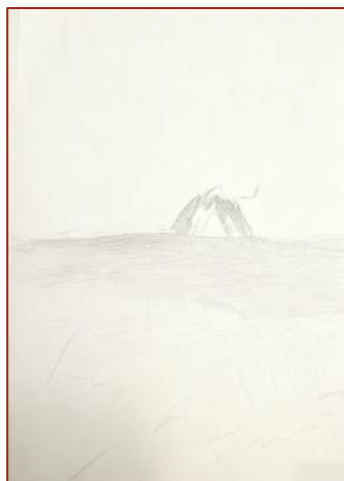


Figure 144 The creative process of
XIAN hexagrams, Step three, FanKuan.
Song dynasty. <Xishan travel map>

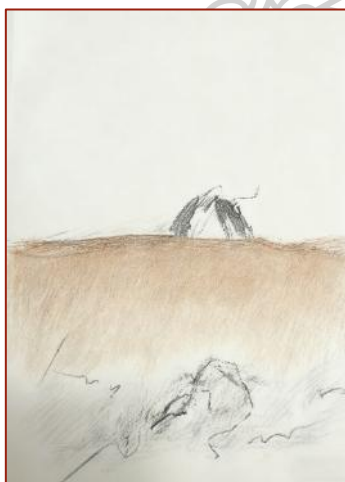


Figure 145 The creative process of
XIAN hexagrams, Step four



Figure 146 The creative process of
XIAN hexagrams, Step five



Figure 147 The creative process of
XIAN hexagrams, Step six



Figure 148 The creative process of
XIAN hexagrams, Step seven



Figure 149 The creative process of
XIAN hexagrams, Step eight



Figure 150 The creative process of
XIAN hexagrams, Step nine



Figure 151 The creative process of
XIAN hexagrams, Step ten

3.6.1.4 Experiment 3: XIAN Hexagram Process



Figure 152 The creative process of
XIAN hexagrams, Step one



Figure 153 The creative process of
XIAN hexagrams, Step two



Figure 154 The creative process of
XIAN hexagrams, Step three, ShiTao



Figure 155 The creative process of
XIAN hexagrams, Step four



Figure 156 The creative process of
XIAN hexagrams, Step five



Figure 157 The creative process of
XIAN hexagrams, Step six



Figure 158 The creative process of
XIAN hexagrams, Step seven



Figure 159 The creative process of
XIAN hexagrams, Step eight



Figure 160 The creative process of
XIAN hexagrams, Step nine



Figure 161 The creative process of XIAN
hexagrams, Step ten

3.6.1.5 Experiment 4: XIAN Hexagram Process

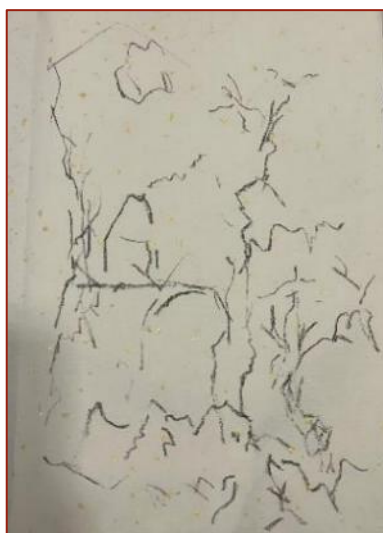


Figure 162 The creative process of
XIAN hexagrams, Step one



Figure 163 The creative process of
XIAN hexagrams, Step two



Figure 164 The creative process of
XIAN hexagrams, Step three



Figure 165 The creative process of
XIAN hexagrams, Step four



Figure 166 The creative process of
XIAN hexagrams, Step five

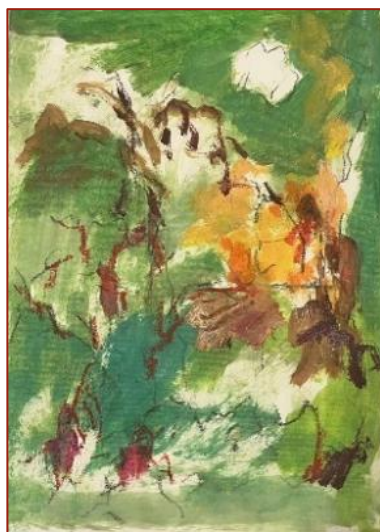


Figure 167 The creative process of
XIAN hexagrams, Step six



Figure 168 The creative process of
XIAN hexagrams, Step seven



Figure 169 The creative process of
XIAN hexagrams, Step eight

3.6.1.6 Experiment 5: XIAN Hexagram Process

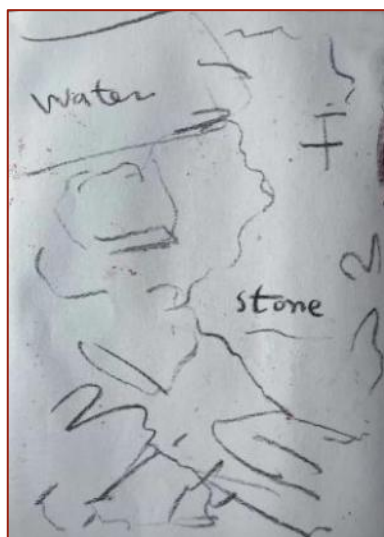


Figure 170 The creative process of
XIAN hexagrams, Step one



Figure 171 The creative process of
XIAN hexagrams, Step two

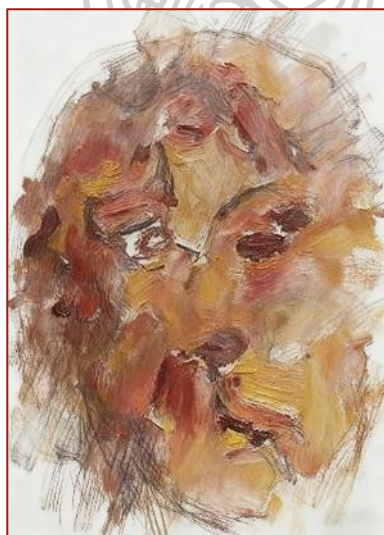


Figure 172 The creative process of
XIAN hexagrams, Step three



Figure 173 The creative process of
XIAN hexagrams, Step four



Figure 174 The creative process of
XIAN hexagrams, Step five



Figure 175 The creative process of
XIAN hexagrams, Step six



Figure 176 The creative process of
XIAN hexagrams, Step seven



Figure 177 The creative process of
XIAN hexagrams, Step eight

3.6.1.7 Experiment 6: XIAN Hexagram Process

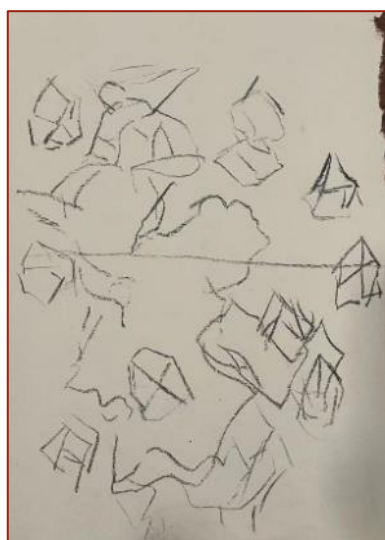


Figure 178 The creative process of
XIAN hexagrams, Step one



Figure 179 The creative process o
f XIAN hexagrams, Step two



Figure 180 The creative process of
XIAN hexagrams, Step three



Figure 181 The creative process o
f XIAN hexagrams, Step four



Figure 182 The creative process of
XIAN hexagrams, Step five



Figure 183 The creative process of
XIAN hexagrams, Step six



Figure 184 The creative process of
XIAN hexagrams, Step seven



Figure 185 The creative process of
XIAN hexagrams, Step eight

3.6.1.8 Experiment 7: XIAN Hexagram Process



Figure 186 The Creative Process of Xian Hexagrams by Others

Above, rain and fog belong to the DUI basic hexagram; below, the mountain is the GEN basic hexagram. Together, they form the XIAN hexagram among the 64.

3.6.1.9 the works of XIAN hexagram

Hexagrams and the elements of eyes belong to Li's basic hexagrams; triangles belong to Dui's basic hexagrams; and a large amount of gold also represents the meaning of Qian's basic hexagrams.



Figure 187 Introduction to The Contents of Jian Hexagrams

The contents in the upper part of this work are black, spine, pelvis, and water flow, all of which belong to the basic hexagram of Kan, while the rocks in the lower part belong to the basic hexagram of Gen. Combined, they form the Jian hexagram. This signifies being indomitable, soft, and tolerant like water when facing obstacles, indicating that you will overcome difficulties.



Figure 188 Xian Hexagram.Others 2024

Figure 189 Xian hexagram Others

Figure 190 XIAN Hexagram. Others

3.6.2 HENG Hexagram Process (Color/ Line/ Form/ Meaning)

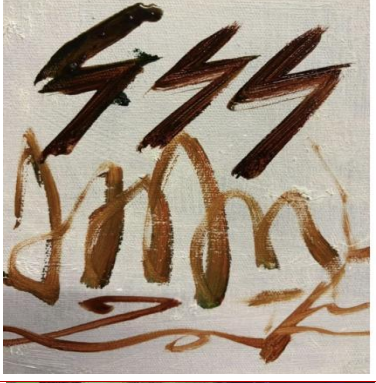
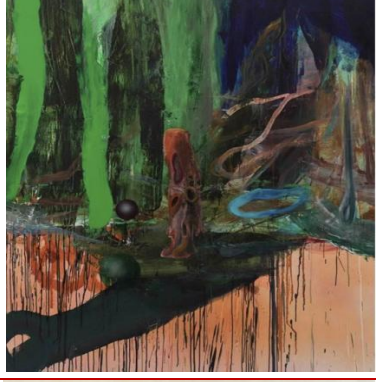
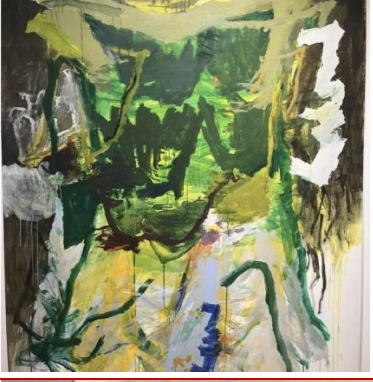
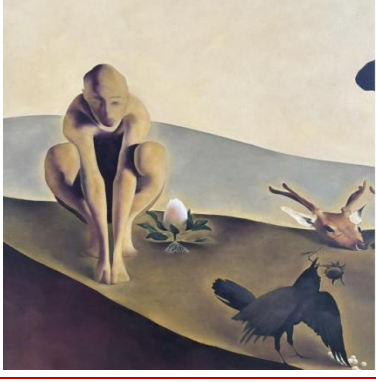
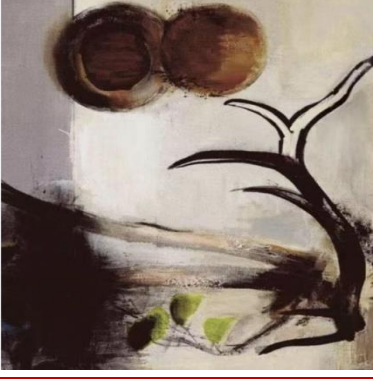
The creative process of the HENG hexagram: The combination of Zhen and Xun forms the HENG hexagram. The upper part is the basic hexagram of Zhen. The symbols of Zhen include thunder, lightning, towering trees, straight and sharp rockets, aircraft weapons, bamboo shoots, soldiers, artillery judges, dark green swords, oriental calves, and No. 3.

The following is the basic hexagram of Xun, which represents wind, gas, feathers, butterflies, birds, flexibility, slenderness, soft rope, orchid stripes, left shoulder, left arm, flowers and trees, yellow-green, sailing, desk, bed, southeast, and No. 8.

Table 15 Meaning Comparison

	Zhen Thunder, Lightning, Speed, Wooden Lines, Rebirth, Cat, Breakthrough, Bamboo Shoots, Soldiers, Weapons, Firecrackers, Police, Trees, Turquoise, Oriental, Foot, 3, Cannon, Design, Cat, Armed, Etc
	Xun Wind, Gas, Fan, Tornado, Feather, Shrubs, Tidiness, Bamboo, Grassland, Flying, Birds, Leopard Print, Slender, Butterflies, Passageways, Beds, Long Objects, Belts, Wings, Flowers, Flight, Air Circulation, Branches, Orchids, Intestines, Southeast, Trees, Mystery, Stripes, 8, Fan, Cableway, Etc

Table 16 HENG Hexagram Process (Color/ Line/ Form/ Meaning)

Color		
Line		
Form		
Meaning		

3.6.2.1 Experiment 1: HENG Hexagram Process



Figure 191 The creative process of
HENG hexagrams, Step one



Figure 192 The creative process of
HENG hexagrams, Step two



Figure 193 The creative process of
HENG hexagrams, Step three



Figure 194 The creative process of
HENG hexagrams, Step four

3.6.2.2 Experiment 2: HENG Hexagram Process



Figure 195 The creative process of
HENG hexagrams, Step one



Figure 196 The creative process of
HENG hexagrams, Step two



Figure 197 The creative process of
HENG hexagrams, Step three



Figure 198 The creative process of
HENG hexagrams, Step four

3.6.2.3 Experiment 3. HENG Hexagram Process



Figure 199 The creative process of
HENG hexagrams, Step one



Figure 200 The creative process of
HENG hexagrams, Step two



Figure 201 The creative process of
HENG hexagrams, Step three



Figure 202 The creative process of
HENG hexagrams, Step four

3.6.2.4 Other works of HENG Hexagram



Figure 203 Works by Others



Figure 204 Works by Others

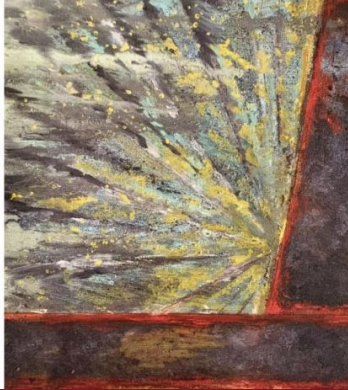
3.6.3 JIN Hexagram Process (Color/ Line/ Form/ Meaning)

Table 17 Meaning Comparison

☲	Li	Fire, Light, Sun, Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, Fish, Rainbow, Flower, Beauty, Lines, Peacock, Hollowed Forms, Goldfish, Book, Eye, Window, Flag, Red, Color, South, Heart, Hollow, Flame Color, Bird, Petals, etc
☷	Kun	Earth, Gourd, Soil, Wealth, Torch, Grain, Brick, Woman, Womb, Container, Flowing, Mountain, Vaguely Square, People, Brown, 5, Hollow Lanterns, Uterus, Seed, Food, Gourd, Stacking, Accumulation, Etc



Table 18 JIN Hexagram Process (Color/ Line/ Form/ Meaning)

Color		
Line		
Form		
Meaning		

3.6.3.1 Experiment 1:



JIN Hexagram Process



Figure 205 The creative process of JIN hexagrams,

Step one



Figure 206 The creative process of JIN hexagrams,

Step two



Figure 207 The creative process of JIN hexagrams,

Step three



Figure 208 The creative process of JIN hexagrams,

Step four

3.6.3.2 Experiment 2:



JIN Hexagram Process



Figure 209 The creative process of
JIN hexagrams, Step one



Figure 210 The creative process of
JIN hexagrams, Step two



Figure 211 The creative process of
JIN hexagrams, Step three



Figure 212 The creative process of
JIN hexagrams, Step four

3.6.3.3 Experiment 3:



JIN Hexagram Process



Figure 213 The creative process of
JIN hexagrams, Step one



Figure 214 The creative process of
JIN hexagrams, Step two



Figure 215 The creative process of
JIN hexagrams, Step three



Figure 216 The creative process of
JIN hexagrams, Step four

3.7 Summary

This chapter introduces and analyzes specific creative methods in detail. The orientation of the basic hexagrams is indeed very rich, and there are many types of creative approaches. In this research, traditional methods and modern expressions were examined together to explore how the symbolic logic of the I Ching can be applied in artistic creation.

Different combinations of techniques, media, and display styles were compared and discussed, showing how philosophical concepts can transform into visual language through painting practice. This integration of theory and artistic experimentation reveals how the hexagram's structure can guide both creative thinking and aesthetic form.

Although the approaches presented represent only a small part of the whole, they reflect a continuing dialogue between ancient wisdom and contemporary art. If this cultural context continues to develop, more outstanding works will emerge, carrying forward the symbolic and philosophical depth of the hexagram in new artistic ways.

Chapter 4

Final Art Work

4.1 What Are The Key Concepts Of Hexagram

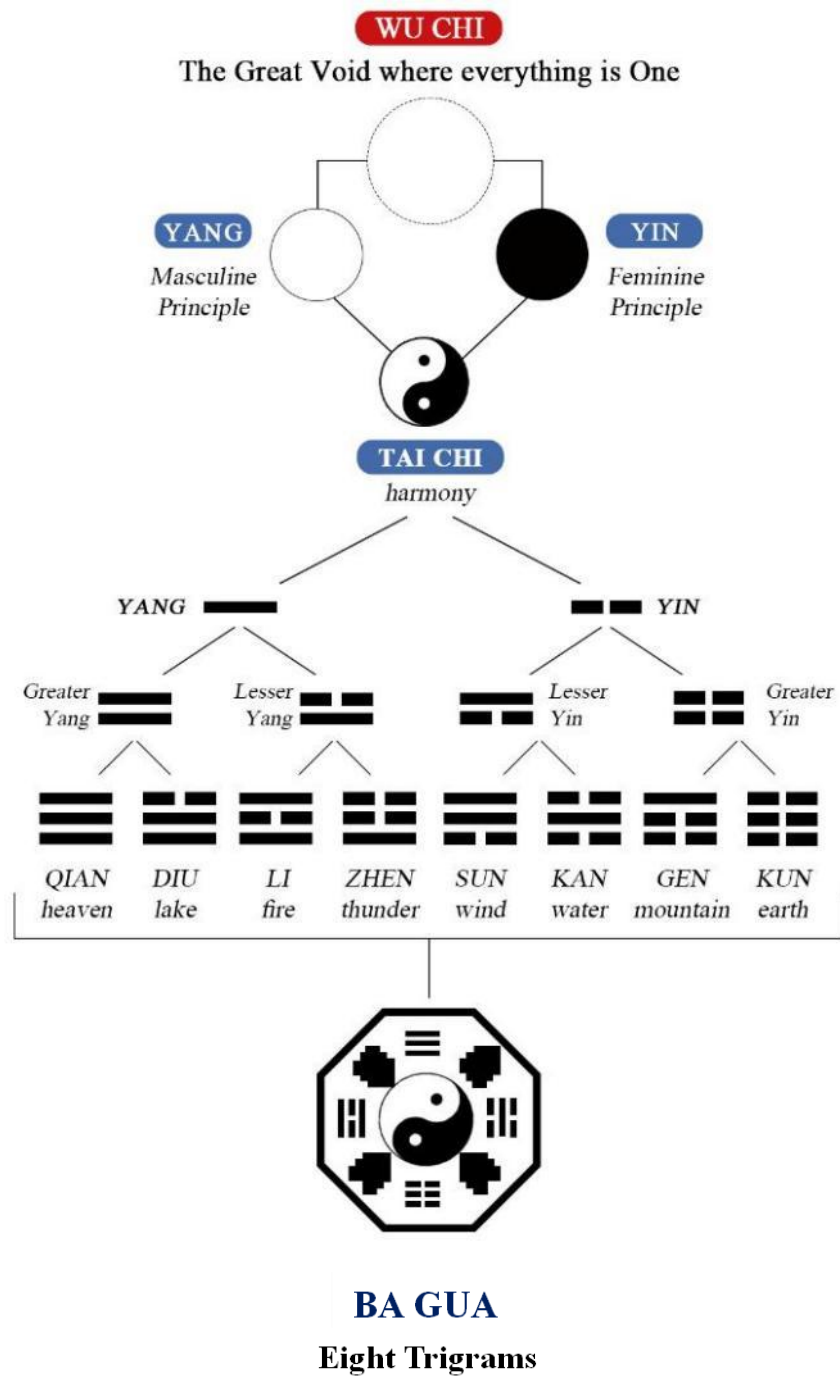


Figure 217 The origin of eight basic hexagrams

4.2 Final works

4.2.1 Final Art Work: XIAX Hexagram

4.2.1.1 Final Work of XIAN Hexagram I

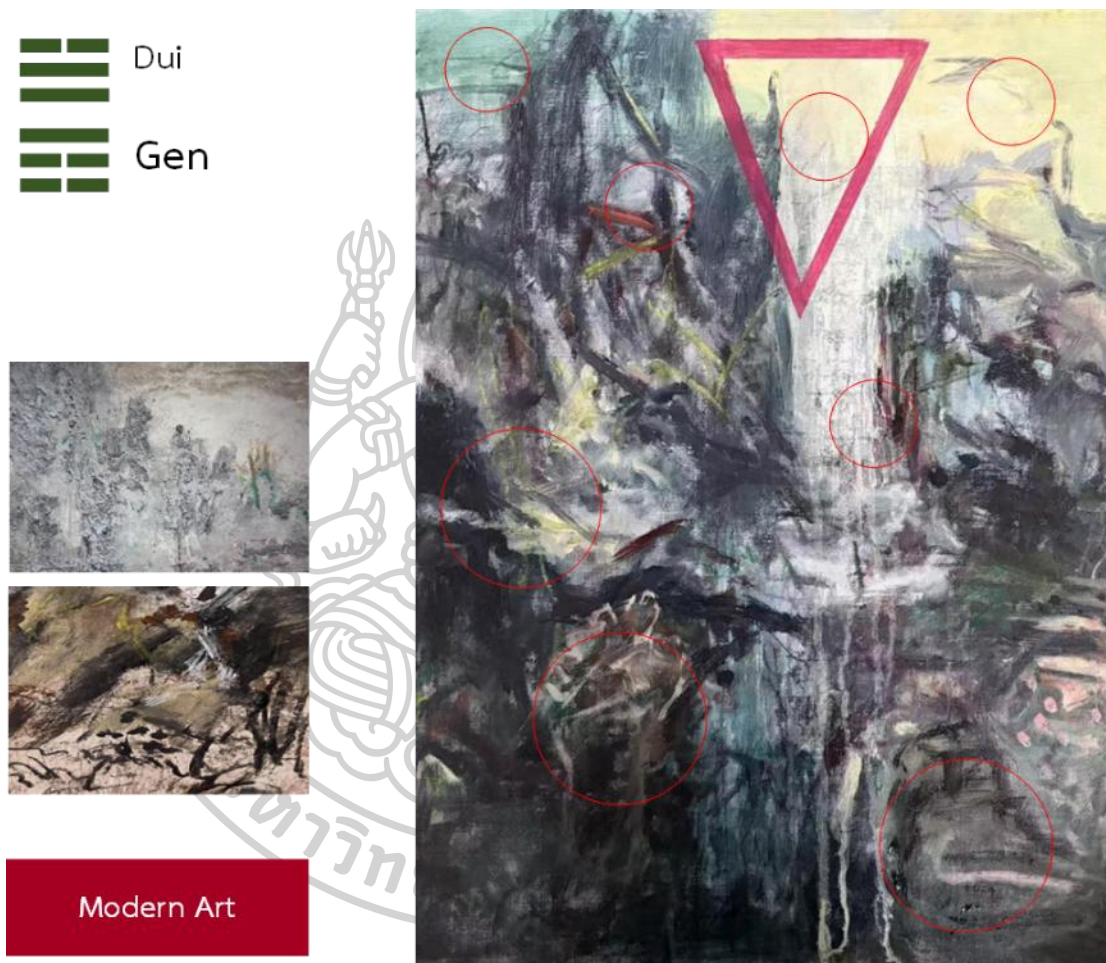


Figure 218 XIAN Hexagram I

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

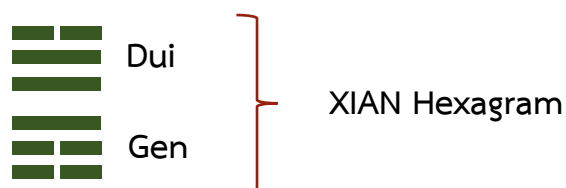


Table 19 Meaning Comparison

☱	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, ^① cold colors, metal, triangle, sharp shape, arrow, discontinuity, ^② Lake, ^③ Triangle, ^④ Interrupted lines, ^⑤ Flowing water, ^⑥ Broken lines, incomplete, sharp angles, Clouds, ^⑦ mist, icy Rain, snow, Deep lake on the mountain, Horns Antlers Sharp, Arrows, ^⑧ Fire etc
☶	Gen	Mountain, peak, Stone cube, wall, umbrella, table, ^⑨ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, ^⑩ left foot, yellowish brown, 10, ^⑪ Stele, ^⑫ heavy colors, Cold and damp tones, Rockery, Stone mountain, etc



Figure 219 Diagram of element combination of XIAN Hexagram



Modern Art

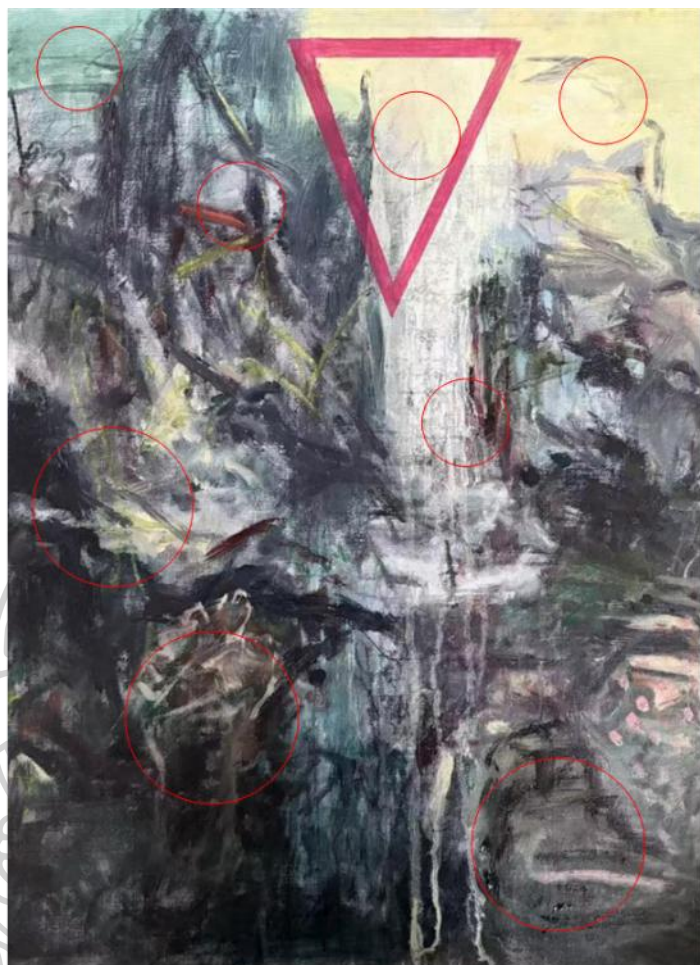


Figure 220 XIAN Hexagram I

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

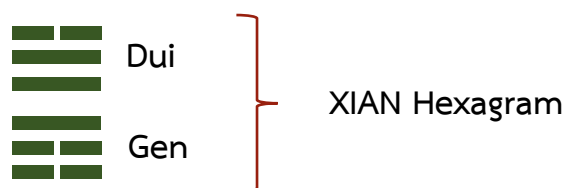


Table 20 Meaning Comparison

	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, ^① cold colors, metal, triangle, sharp shape, arrow, discontinuity, ^② Lake, ^③ Triangle, ^④ Interrupted lines, ^⑤ Flowing water, ^⑥ Broken lines, incomplete, sharp angles, Clouds, ^⑦ mist, icy Rain, snow, Deep lake on the mountain, Horns Antlers Sharp, Arrows, ^⑧ Fire etc
	Gen	Mountain, peak, Stone cube, wall, umbrella, table, ^⑨ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, ^⑩ left foot, yellowish brown, 10, ^⑪ Stele, ^⑫ heavy colors, Cold and damp tones, Rockery, Stone mountain, etc



Figure 221 Diagram of element combination of XIAN Hexagram

4.2.1.2 Final Work of XIAN Hexagram II

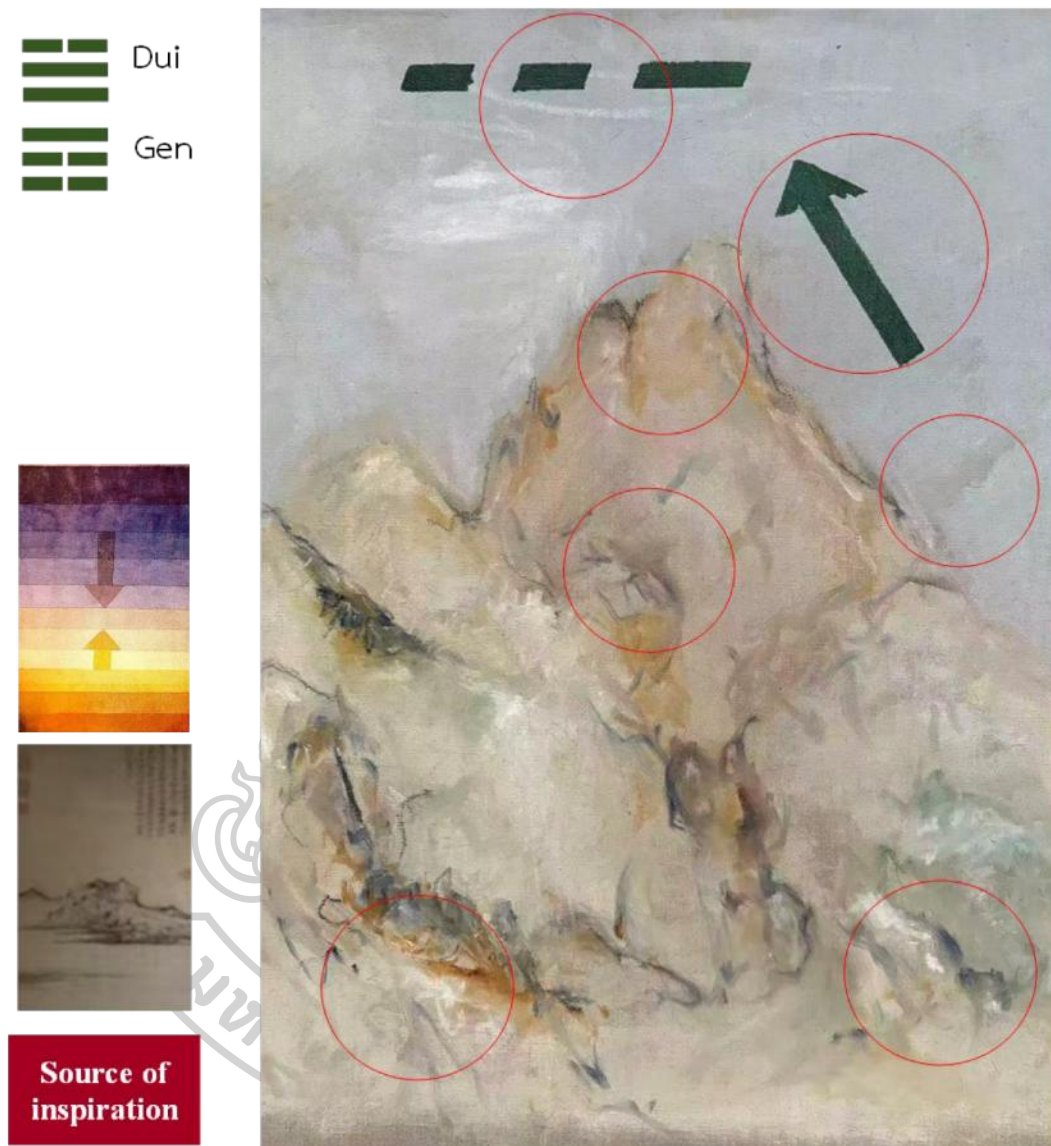


Figure 222 XIAN Hexagram II

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

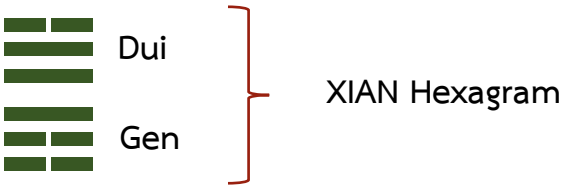


Table 21 Meaning Comparison

	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, ^① cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, ^② Broken lines, ^③ incomplete, ^④ sharp angles, ^⑤ Clouds, ^⑥ mist, ^⑦ icy Rain, ^⑧ snow, Deep lake on the mountain, Horns Antlers Sharp, ^⑨ Arrows, etc
	Gen	^⑩ Mountain, ^⑪ peak, Stone cube, wall, umbrella, table, ^⑫ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, Stele, heavy colors, ^⑬ Cold and damp tones, Rockery, Stone mountain, etc



Figure 223 Diagram of element combination of XIAN Hexagram

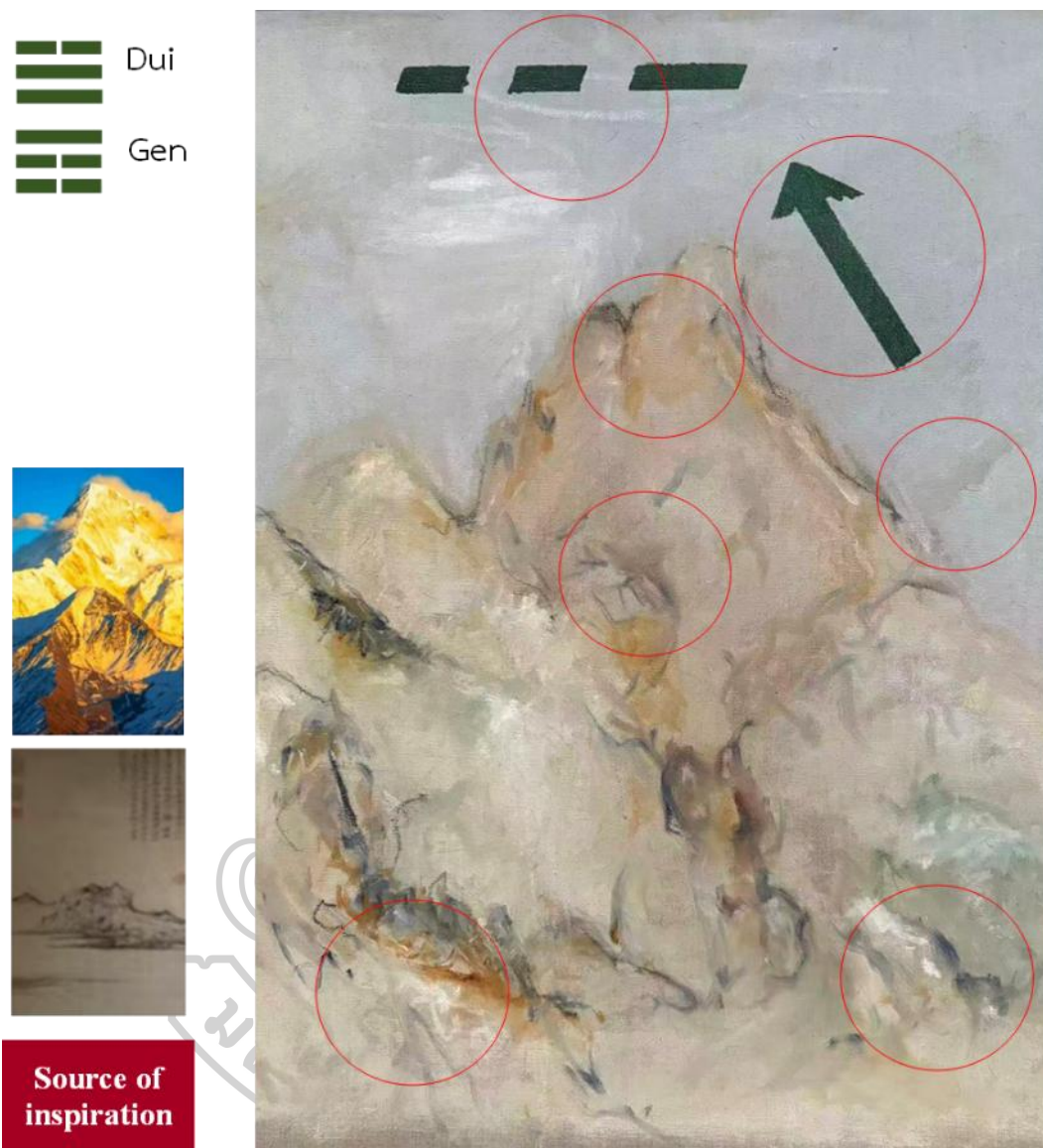


Figure 224 XIAN Hexagram II

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

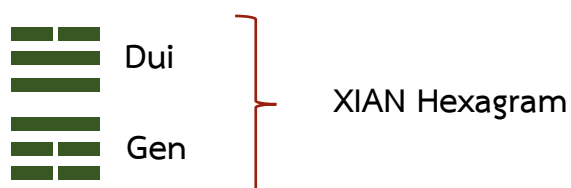


Table 22 Meaning Comparison

☱	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, ^① cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, ^② Broken lines, ^③ incomplete, ^④ sharp angles, ^⑤ Clouds, ^⑥ mist, ^⑦ icy Rain, ^⑧ snow, Deep lake on the mountain, Horns Antlers Sharp, ^⑨ Arrows, etc
☶	Gen	^⑩ Mountain, ^⑪ peak, Stone cube, wall, umbrella, table, ^⑫ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, Stele, heavy colors, ^⑬ Cold and damp tones, Rockery, Stone mountain, etc



Figure 225 Diagram of element combination of XIAN Hexagram

4.2.1.3 Final Work of XIAN Hexagram III



Figure 226 XIAN Hexagram III

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop actions when problems arise, and reflect on our experiences.

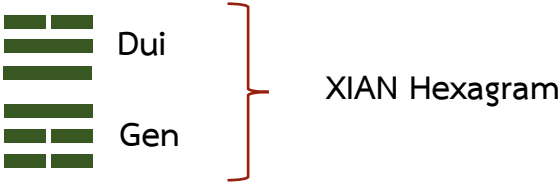


Table 23 Meaning Comparison

	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, Broken lines, incomplete, sharp angles, Clouds, mist, icy Rain, snow, ^① Deep lake on the mountain, ^② Horns Antlers Sharp, Arrows, etc
	Gen	^③ Mountain, ^④ peak, Stone cube, wall, umbrella, table, ^⑤ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, ^⑥ Stele, heavy colors, Cold and damp tones, Rockery, Stone mountain, etc



Figure 227 Diagram of element combination of XIAN Hexagram



Figure 228 XIAN Hexagram III

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop actions when problems arise, and reflect on our experiences.

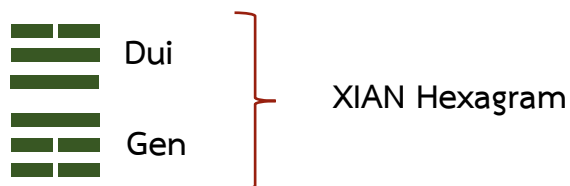


Table 24 Meaning Comparison

☱	Dui	Swamp, rivulet, trickle, Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, Broken lines, incomplete, sharp angles, Clouds, mist, icy Rain, snow, ^① Deep lake on the mountain, ^② Horns Antlers Sharp, Arrows, etc
☶	Gen	^③ Mountain, ^④ peak, Stone cube, wall, umbrella, table, ^⑤ rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, ^⑥ Stele, heavy colors, Cold and damp tones, Rockery, Stone mountain, etc

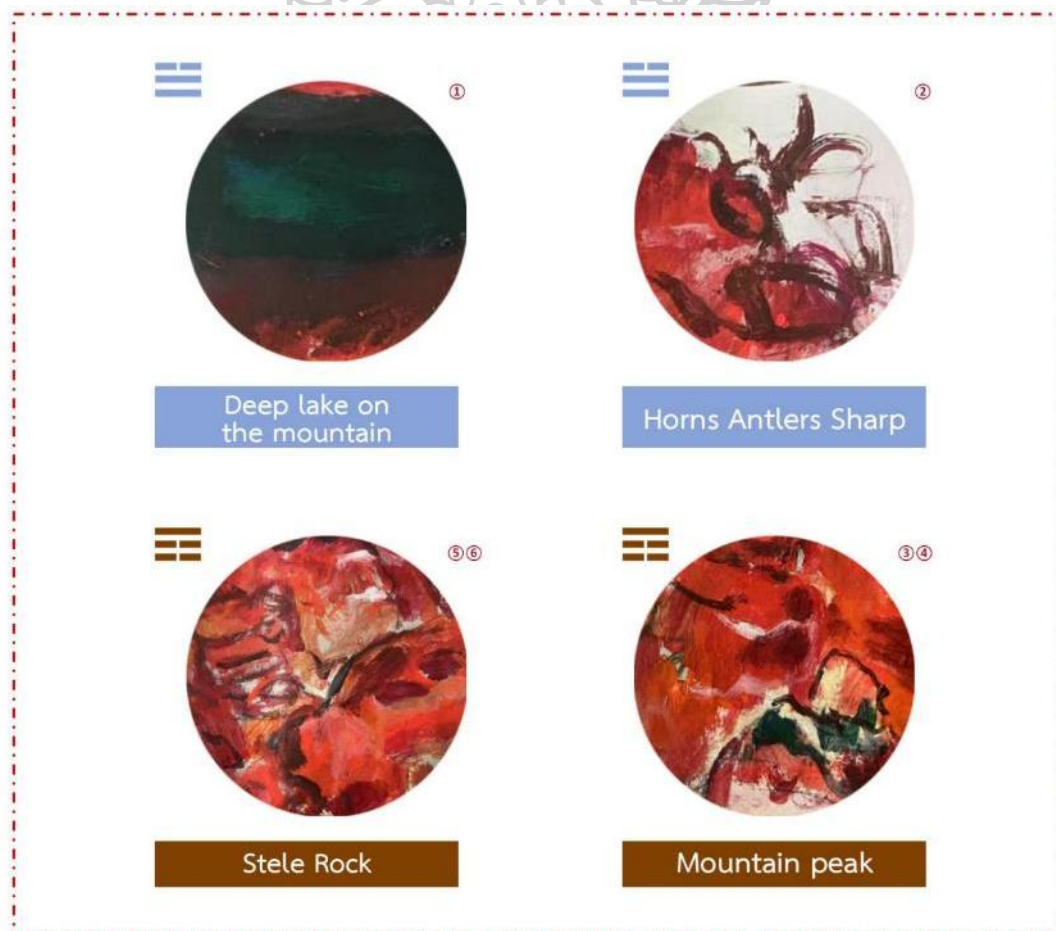


Figure 229 Diagram of element combination of XIAN Hexagram

4.2.1.4 Final Work of XIAN Hexagram IV

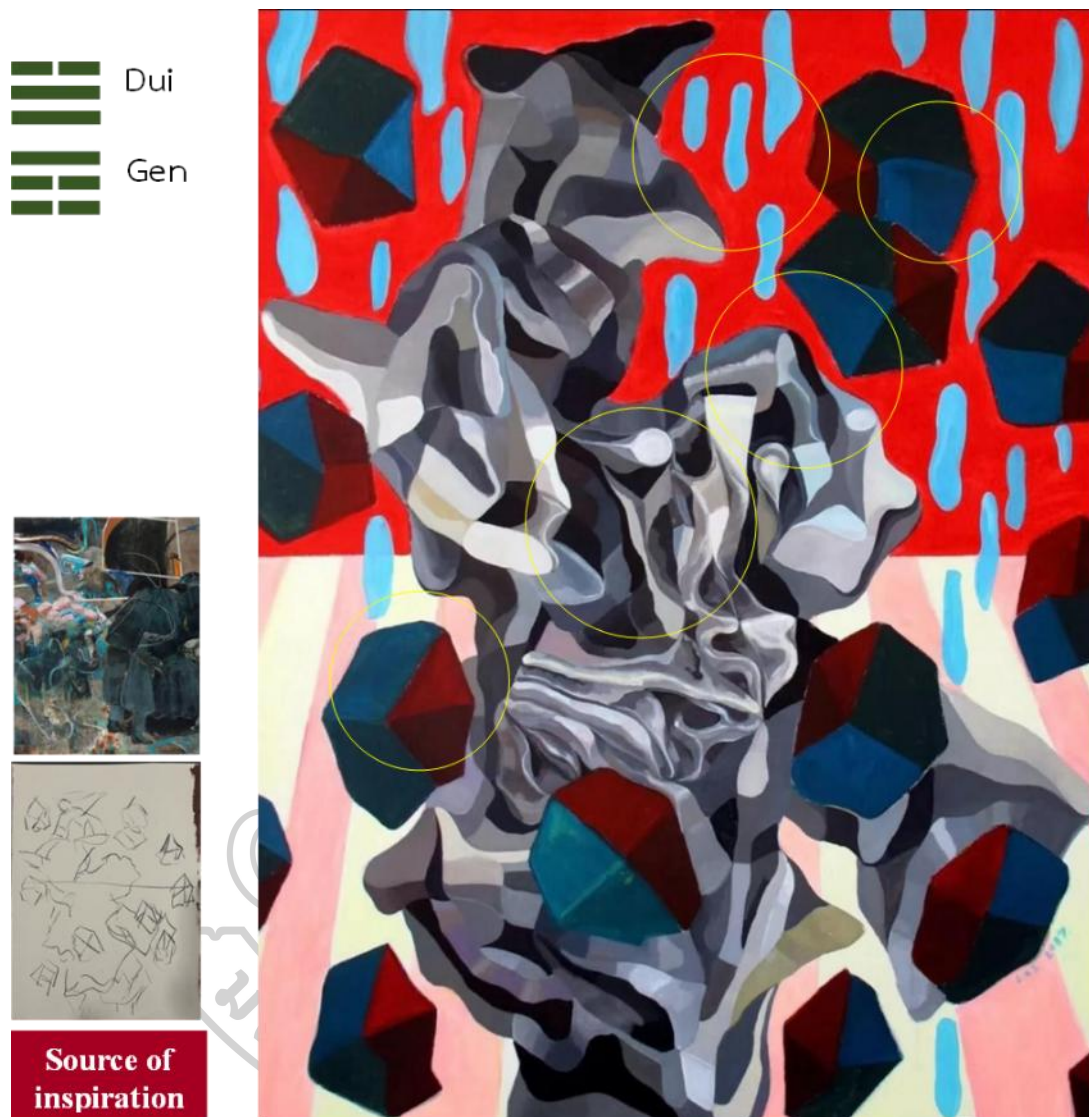


Figure 230 XIAN Hexagram IV

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

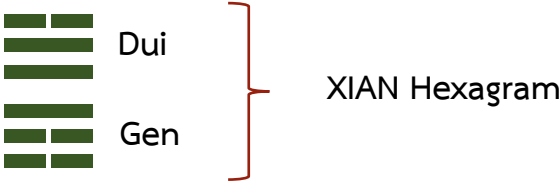


Table 25 Meaning Comparison

	Dui	Swamp, rivulet, trickle, ^① Rapid flow, rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, Broken lines, incomplete, sharp angles, Clouds, mist, icy Rain, snow, Deep lake on the mountain, Horns Antlers Sharp, Arrows, etc
	Gen	Mountain, peak, ^① Stone cube, wall, umbrella, table, rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, Stele, heavy colors, Cold and damp tones, ^① Rockery, ^④ Stone Mountain, etc



Figure 231 Diagram of element combination of XIAN Hexagram

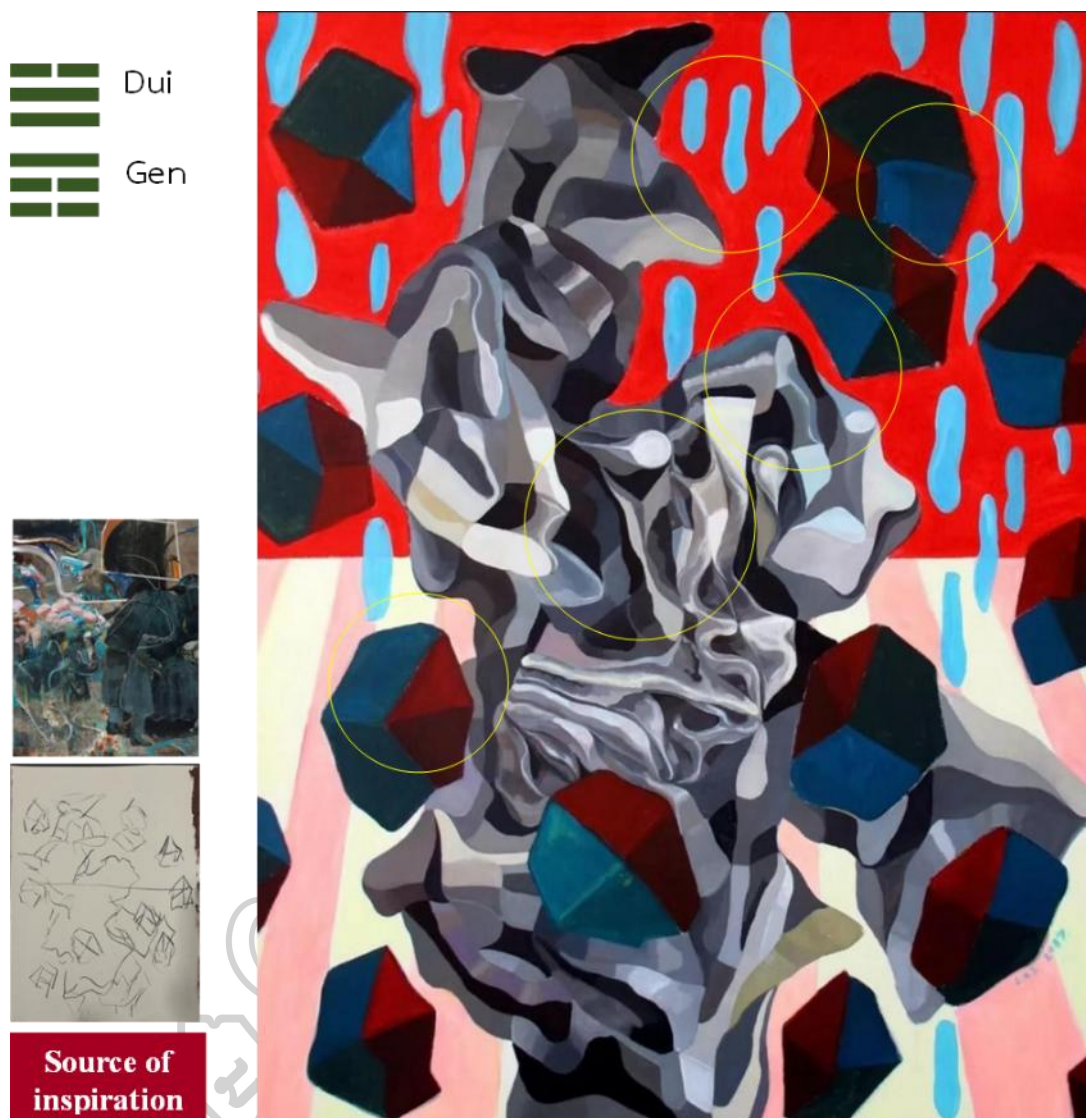


Figure 232 XIAN Hexagram IV

Concepts: Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.

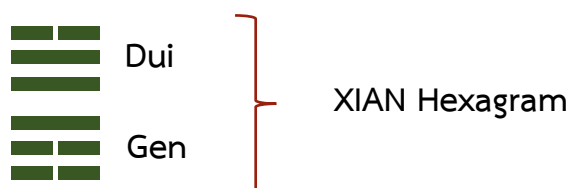


Table 26 Meaning Comparison

☱	Dui	Swamp, rivulet, trickle, ^① Rapid flow , rabbit, new star, clown, maiden, tongue, sheep, music, note, piano, musical instrument, tooth, pomegranate, bottle, skin, West, white, cold colors, metal, triangle, sharp shape, arrow, discontinuity, Lake, Triangle, Interrupted lines, Flowing water, Broken lines, incomplete, sharp angles, Clouds, mist, icy Rain, snow, Deep lake on the mountain, Horns Antlers Sharp, Arrows, etc
☶	Gen	Mountain, peak, ^② Stone cube , wall, umbrella, table, rocks, breast, stone tablet, child, boy, tiger, wolf, fanged animal, rhinoceros, back, mountain road, northeast, left foot, yellowish brown, 10, Stele, heavy colors, Cold and damp tones, ^③ Rockery , ^④ Stone Mountain , etc

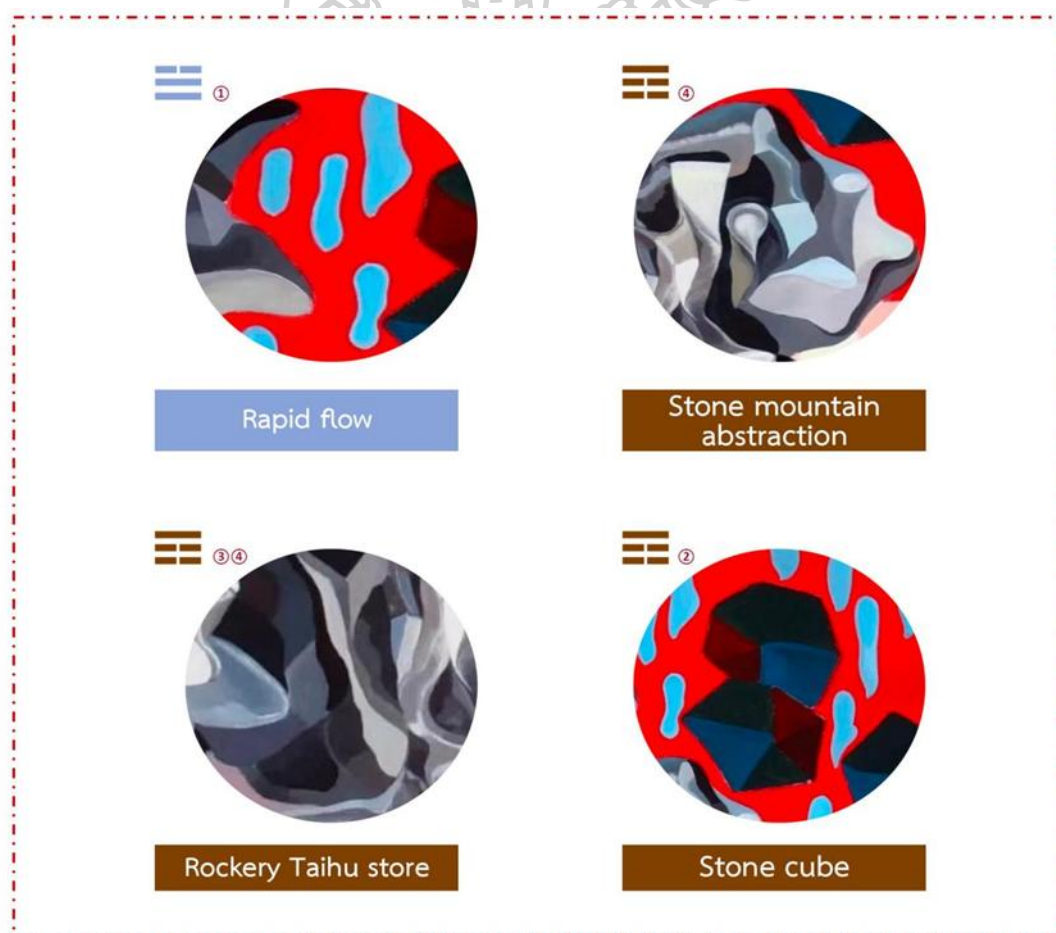


Figure 233 Diagram of element combination of XIAN Hexagram

In creating the Zeshan-XIAN hexagram, I studied Guo Xi's classic shanshui painting <Early Traditional>, as well as the works of Dong Qichang, Hong Ren, and Shi Tao. I inductively extracted and combined traditional shanshui forms and techniques, bringing them into the present. I was inspired by and applied details, colors, and techniques from contemporary works with various expressive styles, integrating them with thematic research to create entirely new works.

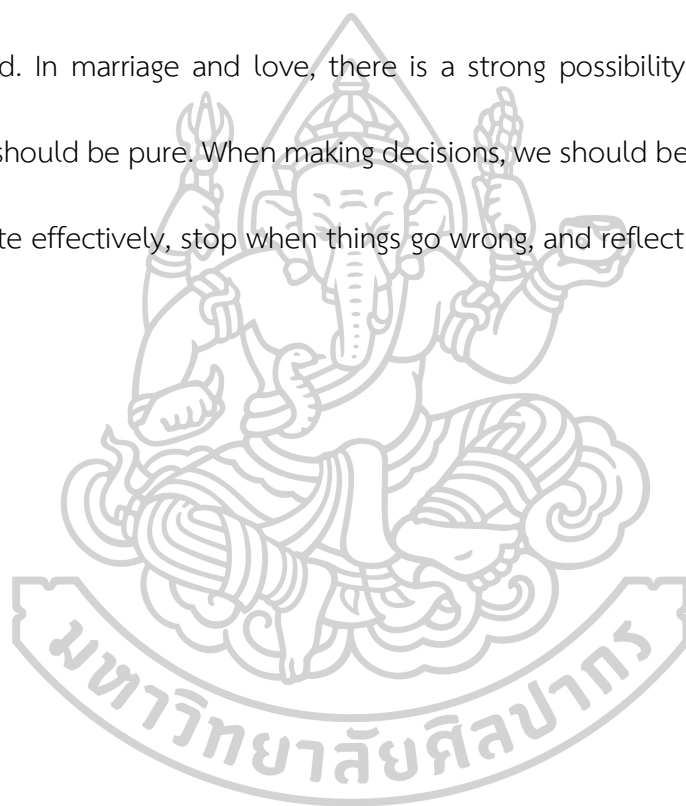
The hexagram of XIAN is the 31st hexagram among the 64 hexagrams in <Zhouyi>. The hexagram image shows the upper trigram changing into the lower trigram, with the upper trigram becoming Ze and the lower trigram becoming Mountain. This symbolizes the harmonious coexistence of Ze (water) and mountains, and contains the principle of mutual induction and harmony.

The moral of the hexagram symbol: there is a lake on the mountain, and the water in the lake infiltrates the mountain, while the water vapor beneath the mountain rises to the lake, creating an image of ventilation and mutual induction within the mountain. When a gentleman observes this scene, he should be open-minded, able to accommodate different opinions, and foster both emotional and hierarchical communication.

Meaning: "Salty, Heng, Lizhen." This means that in the context of divination, things are prosperous and it is beneficial to adhere to the right path. It emphasizes the

importance of pursuing harmonious coexistence and mutual influence to achieve prosperity.

Application enlightenment: In business, we should know how to communicate and empathize at all levels, gain support in a gentle and pleasant manner, and adhere to our principles. Business should be conducted honestly and cooperation should be strengthened. In marriage and love, there is a strong possibility of success, but the motivation should be pure. When making decisions, we should be sincere and selfless, communicate effectively, stop when things go wrong, and reflect on our experiences.



4.2.2 Final Art Work: HENG Hexagram

4.2.2.1 Final Work of HENG Hexagram I

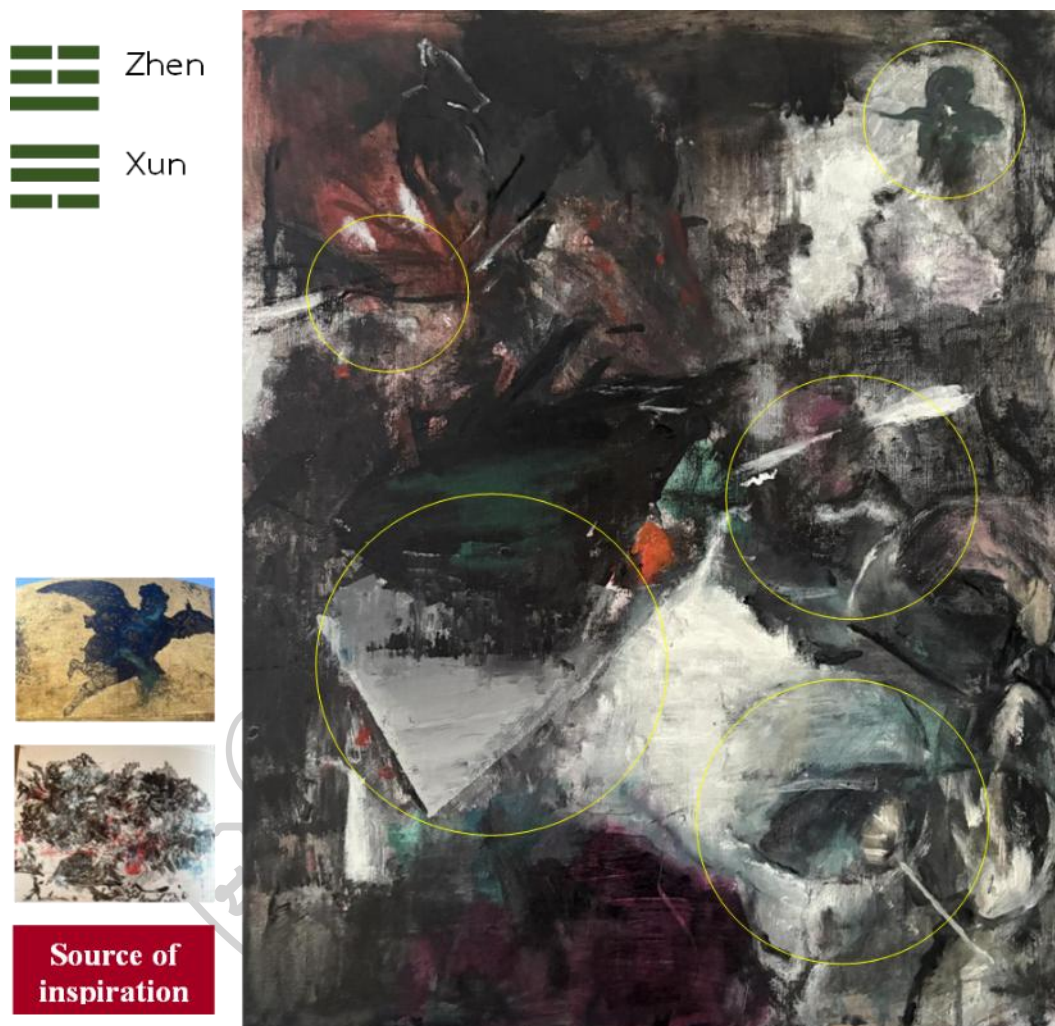


Figure 234 HENG Hexagram I

Concepts: From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

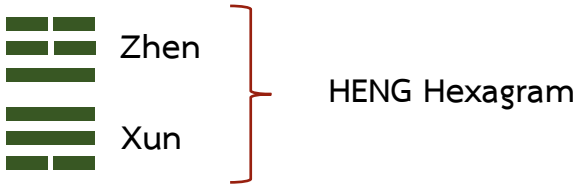


Table 27 Meaning Comparison

	Zhen ① Thunder, ② Lightning, ③ Speed, Wooden Lines, Rebirth, Cat, ④ Breakthrough, ⑤ Bamboo Shoots, ⑥ Soldiers, Weapons, Firecrackers, Police, Trees, Turquoise, Oriental, Foot, 3, Cannon, Design, ⑦ Cat, ⑧ Armed, Etc
	Xun ⑨ Wind, ⑩ Gas, Fan, ⑪ Tornado, Feather, Shrubs, Tidiness, Bamboo, Grassland, Flying, Birds, Leopard Print, Slender, Butterflies, Passageways, Beds, Long Objects, Belts, ⑫ Wings, Flowers, ⑬ Flight, ⑭ Air Circulation, Branches, Orchids, Intestines, Southeast, Trees, Mystery, Stripes, 8, ⑮ Fan, Cableway, Etc

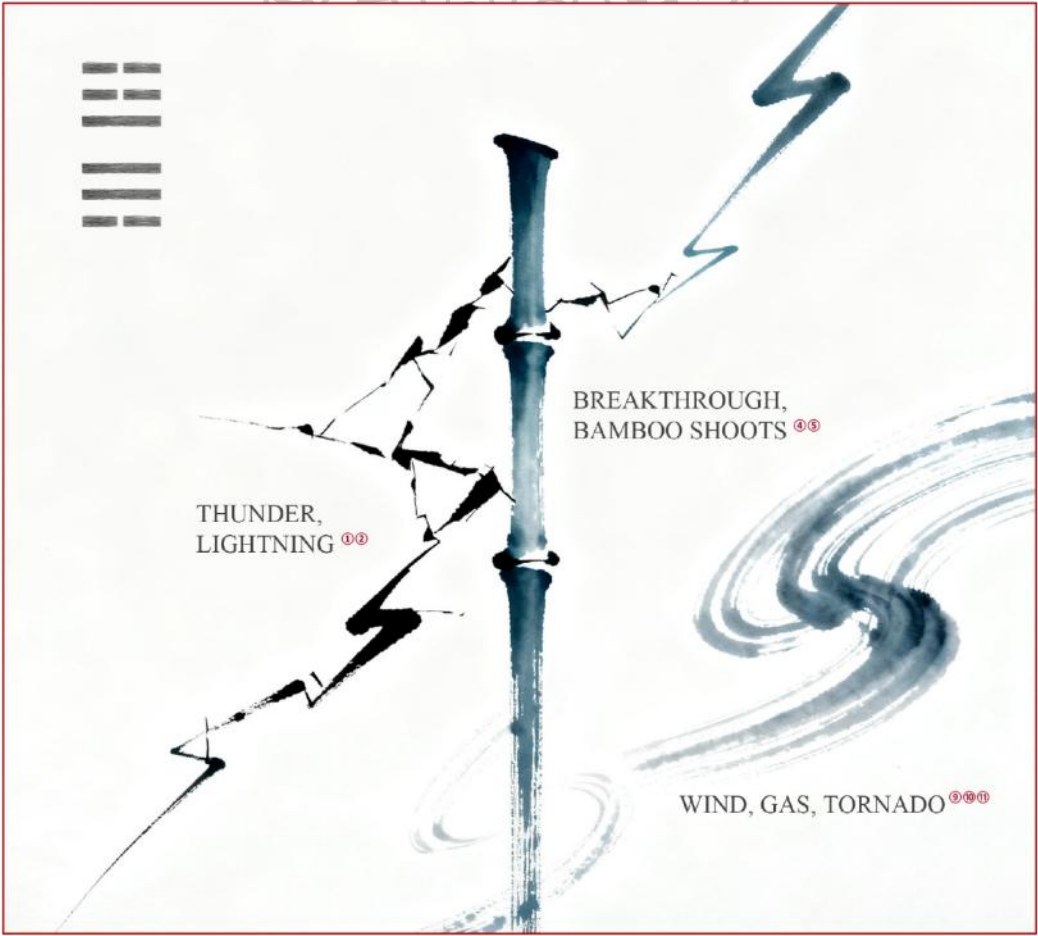


Figure 235 Diagram of element combination of HENG Hexagram

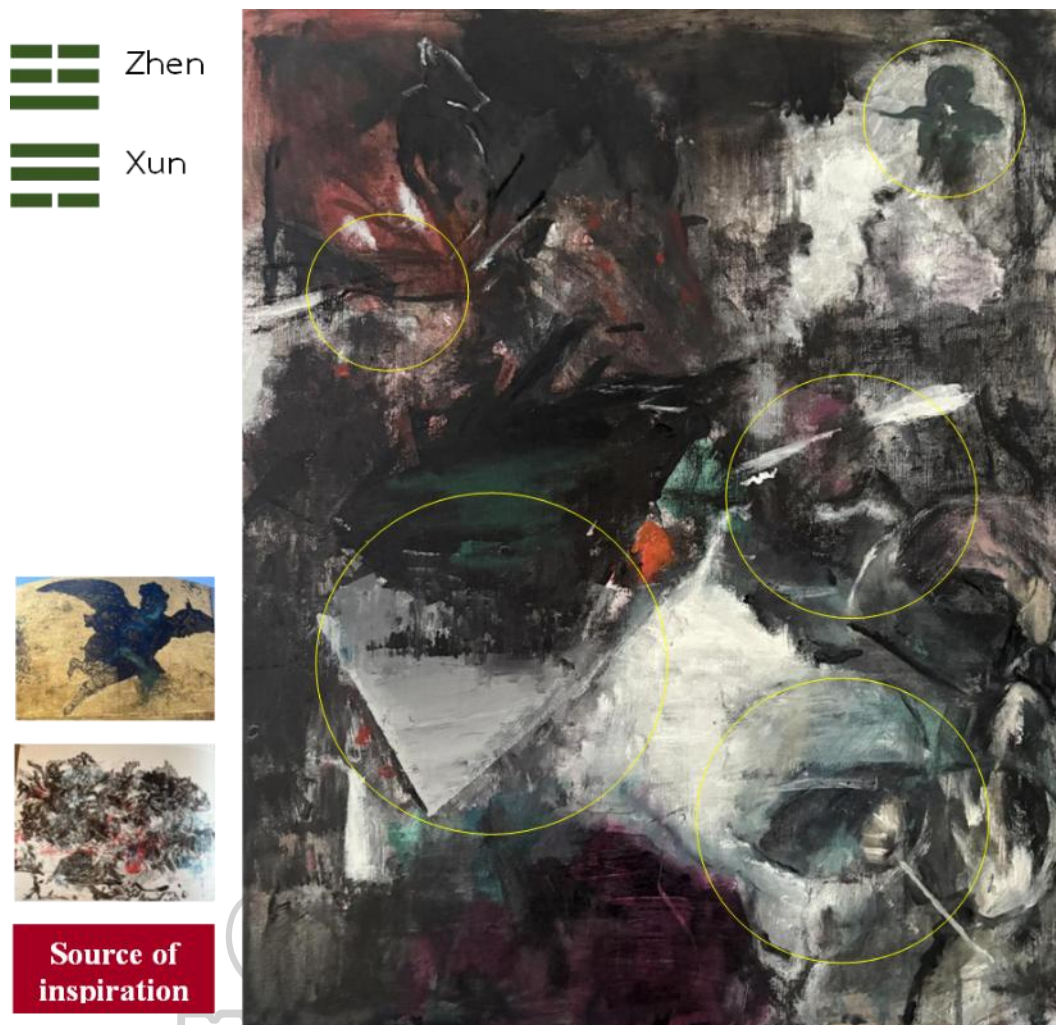


Figure 236 HENG Hexagram I

Concepts: From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

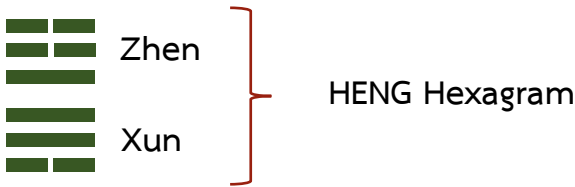


Table 28 Meaning Comparison

	Zhen ① Thunder, ② Lightning, ③ Speed, Wooden Lines, Rebirth, Cat, ④ Breakthrough, ⑤ Bamboo Shoots, ⑥ Soldiers, Weapons, Firecrackers, Police, Trees, Turquoise, Oriental, Foot, 3, Cannon, Design, ⑦ Cat, ⑧ Armed, Etc
	Xun ⑨ Wind, ⑩ Gas, Fan, ⑪ Tornado, Feather, Shrubs, Tidiness, Bamboo, Grassland, Flying, Birds, Leopard Print, Slender, Butterflies, Passageways, Beds, Long Objects, Belts, ⑫ Wings, Flowers, ⑬ Flight, ⑭ Air Circulation, Branches, Orchids, Intestines, Southeast, Trees, Mystery, Stripes, 8, ⑮ Fan, Cableway, Etc



Figure 237 Diagram of element combination of HENG Hexagram

4.2.2.2 Final Work of HENG Hexagram II



**Source of
inspiration**

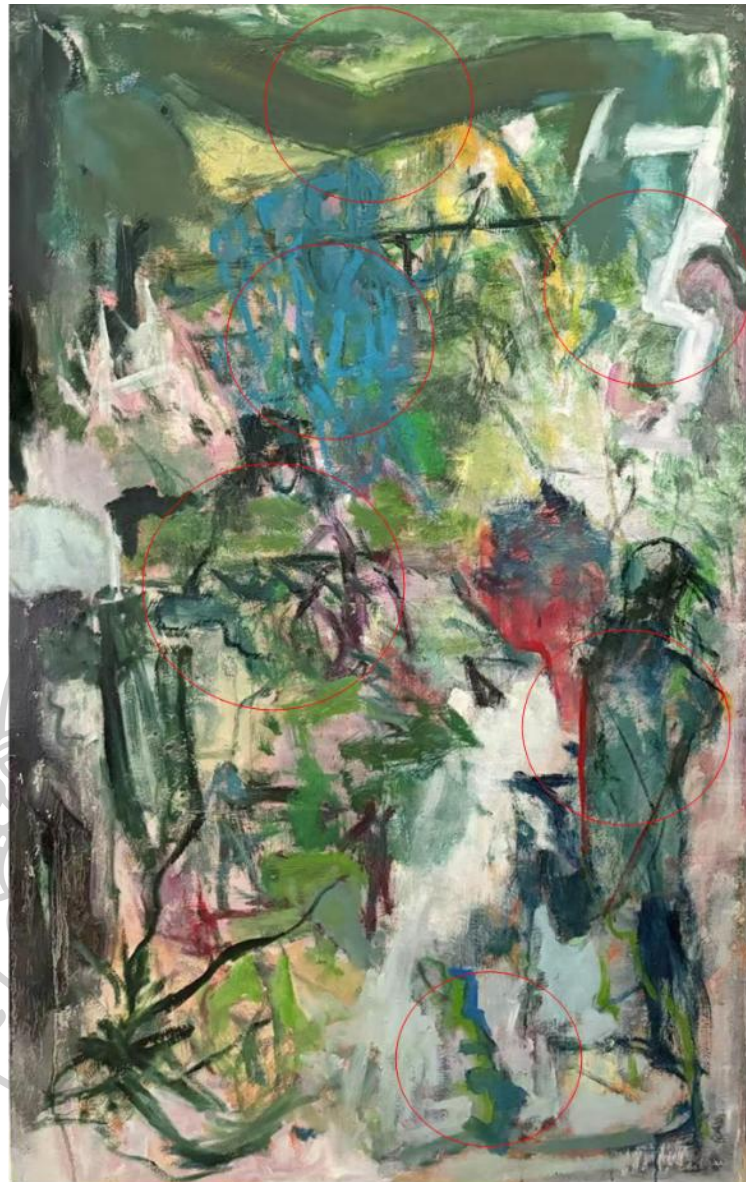


Figure 238 HENG Hexagram II

From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

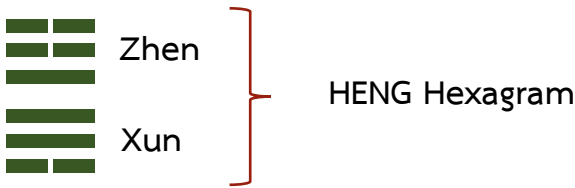


Table 29 Meaning Comparison

	Zhen	Thunder, ^① lightning, speed, ^② wooden lines, rebirth, Cat, breakthrough, bamboo shoots, ^③ soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat, ^④ armed troops, etc
	Xun	^⑤ Wind, Gas, Fan, Tornado, Feather, ^⑥ Shrubs, Tidiness, Bamboo, Grassland, Flying, ^⑦ Birds, ^⑧ blown by the wind, ^⑨ Leopard Print, ^⑩ Slender, Butterflies, ^⑪ Passageways, Beds, Long Objects, Belts, Wings, ^⑫ Flowers, Flight, ^⑬ Air Circulation, Branches, Orchids, Intestines, Southeast, ^⑭ Trees, Mystery, Stripes, 8, Fan, ^⑮ Cableway, Etc



Figure 239 Diagram of element combination of HENG Hexagram

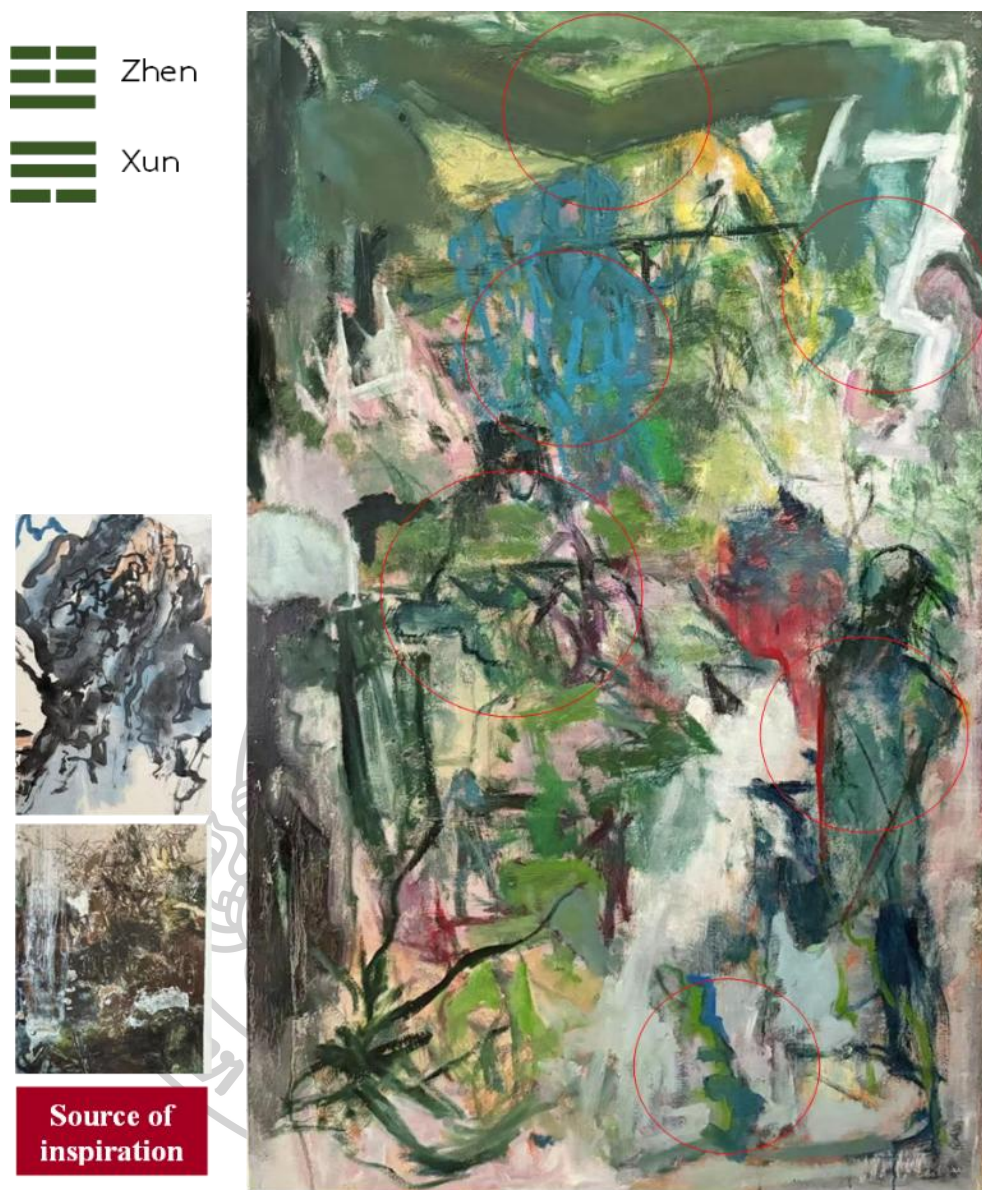


Figure 240 HENG Hexagram II

From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

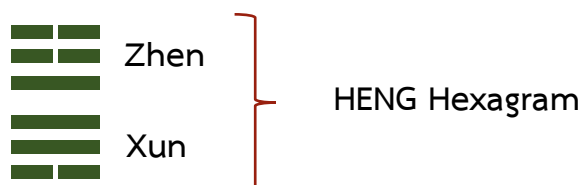


Table 30 Meaning Comparison

	Zhen	Thunder, ^① lightning, speed, ^② wooden lines, rebirth, Cat, breakthrough, bamboo shoots, ^③ soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat, ^④ armed troops, etc
	Xun	^⑤ Wind, Gas, Fan, Tornado, Feather, ^⑥ Shrubs, Tidiness, Bamboo, Grassland, Flying, ^⑦ Birds, ^⑧ blown by the wind, ^⑨ Leopard Print, ^⑩ Slender, Butterflies, ^⑪ Passageways, Beds, Long Objects, Belts, Wings, ^⑫ Flowers, Flight, ^⑬ Air Circulation, Branches, Orchids, Intestines, Southeast, ^⑭ Trees, Mystery, Stripes, 8, Fan, ^⑮ Cableway, Etc



Figure 241 Diagram of element combination of HENG Hexagram

4.2.2.3 Final Work of HENG Hexagram III



Figure 242 HENG Hexagram III

Concepts: From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In the context of contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

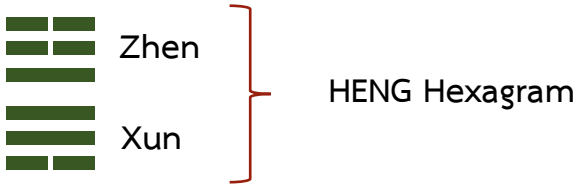


Table 31 Meaning Comparison

	Zhen ^① Thunder, lightning, ^② speed, wooden lines, rebirth, Cat, breakthrough, bamboo shoots, soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat, armed troops, etc
	Xun Wind, Gas, Fan, Tornado, Feather, Shrubs, Tidiness, Bamboo, Grassland, Flying, ^③ Birds, blown by the wind, Leopard Print, Slender, Butterflies, Passageways, Beds, Long Objects, Belts, ^④ Wings, Flowers, Flight, Air Circulation, Branches, Orchids, Intestines, Southeast, Trees, Mystery, Stripes, 8, Fan, Cableway, Etc



Figure 243 Diagram of element combination of HENG Hexagram

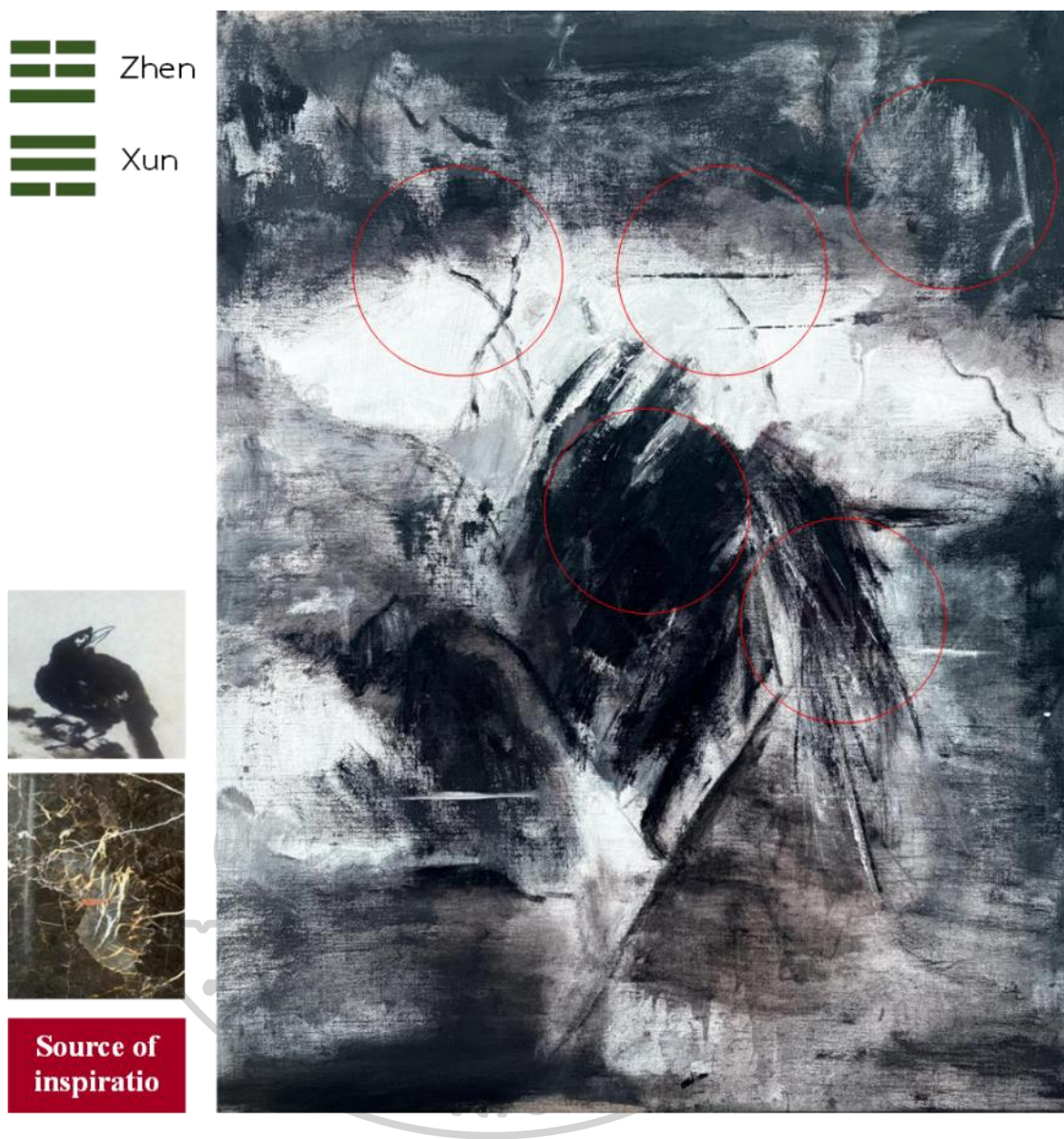


Figure 244 HENG Hexagram III

Concepts: From the perspective of cultural and artistic symbolism, the idea of HENG resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In the context of contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.

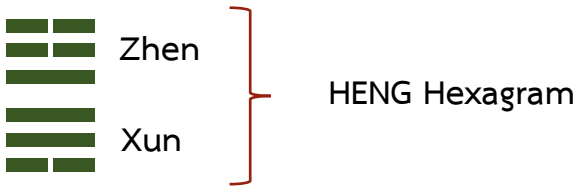


Table 32 Meaning Comparison

	Zhen ^① Thunder, lightning, ^② speed, wooden lines, rebirth, Cat, breakthrough, bamboo shoots, soldiers, weapons, firecrackers, police, trees, turquoise, oriental, foot, 3, cannon, design, cat, armed troops, etc
	Wind, Gas, Fan, Tornado, Feather, Shrubs, Tidiness, Bamboo, Grassland, Flying, ^③ Birds, blown by the wind, Leopard Print, Slender, Butterflies, Passageways, Beds, Long Objects, Belts, ^④ Wings, Flowers, Flight, Air Circulation, Branches, Orchids, Intestines, Southeast, Trees, Mystery, Stripes, 8, Fan, Cableway, Etc



Figure 245 Diagram of element combination of HENG Hexagram

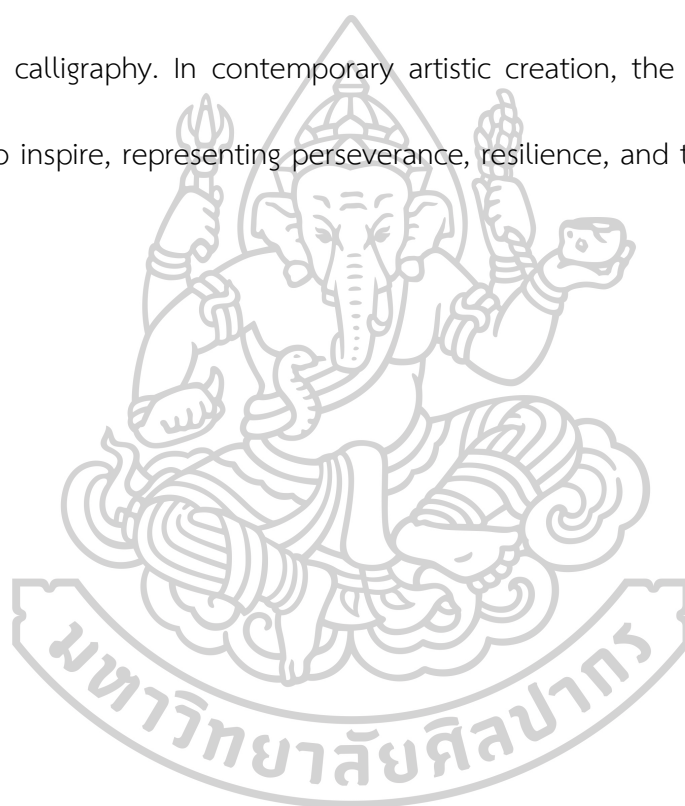
The Hexagram of HENG is the thirty-second of the sixty-four hexagrams in the Zhouyi (Book of Changes). Its structure consists of the trigram Zhen ䷲ (Thunder) above and Xun ䷴ (Wind) below. Thunder and wind interact, moving ceaselessly, symbolizing continuity, perseverance, and the power of constancy. The core meaning of this hexagram emphasizes the virtue of persistence, urging individuals to adhere to the right path amid an ever-changing world.

The Tuan Zhuan (Commentary on the Decision) states: “HENG, success. No blame. It is beneficial to be steadfast and to have somewhere to go.” This passage suggests that constancy brings prosperity and smooth progress; it avoids disaster, benefits upright conduct, and encourages purposeful advancement. More than a divinatory judgment, this line embodies a profound moral philosophy. The Xiang Zhuan (Commentary on the Symbol) further elaborates: “Thunder and wind, Heng. A gentleman establishes himself and does not change his direction.” In other words, just as thunder and wind reinforce each other and move without ceasing, a gentleman should cultivate firmness of character, establish moral principles, and remain unwavering in his commitment to the right path.

Historically, this hexagram has been interpreted as a guide to long-term success in governance, ethics, and personal life. For rulers, HENG symbolizes stable policies and enduring virtue. For merchants, it emphasizes that success comes not from impatience or speculation, but from steady and trustworthy management. In marriage

and relationships, it signifies harmony, endurance, and lasting happiness.

From the perspective of cultural and artistic symbolism, the idea of Heng resonates with enduring images in nature—ever-flowing rivers, evergreen pines, and the perpetual cycle of the seasons. These motifs embody the principles of persistence and constancy, and they have become recurring themes in Chinese landscape painting, poetry, and calligraphy. In contemporary artistic creation, the philosophy of Heng continues to inspire, representing perseverance, resilience, and the pursuit of lasting value.



4.2.3 Final Art Work: JIN Hexagram

4.2.3.1 Final Work of JIN Hexagram I



Li



Kun

Source of
inspiration



Figure 246 JIN Hexagram I

Concepts: The divinatory symbols in JIN hexagram generally convey a positive development trend, reminding people to keep the right path, be submissive and humble, not shrink back in the face of difficulties, and at the same time pay attention to grasping the opportunity and adjusting strategies in time. Step by step, makeup to higher.

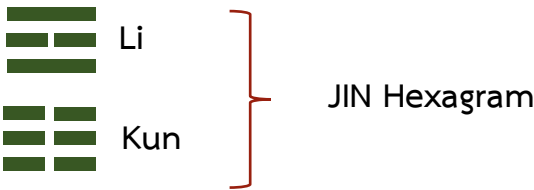


Table 33 Meaning Comparison

	Li	Fire, Light, Sun, Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, ^① Fish, Rainbow, Flower, Beauty, Lines, Peacock, Hollowed Forms, Goldfish, Book, ^② Eye, Window, Flag, Red, Color, South, Heart, ^③ Hollow, ^④ Flame Color, Bird, Petals, etc
	Kun	Earth, Gourd, Soil, Wealth, ^⑤ Torch, Grain, Brick, Woman, ^⑥ Womb, Container, ^⑦ Flowing, ^⑧ Mountain, Vaguely Square, People, Brown, 5, Hollow Lanterns, Uterus, ^⑨ Seed, ^⑩ Food, ^⑪ Gourd, Stacking, ^⑫ Accumulation, Etc



Figure 247 Diagram of element combination of JIN Hexagram



Li



Kun

Source of
inspiration



Figure 248 JIN Hexagram I

Concepts: The divinatory symbols in JIN hexagram generally convey a positive development trend, reminding people to keep the right path, be submissive and humble, not shrink back in the face of difficulties, and at the same time pay attention to grasping the opportunity and adjusting strategies in time. Step by step, makeup to higher.

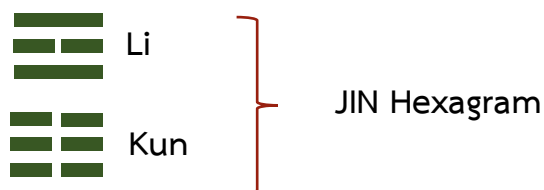


Table 34 Meaning Comparison

	Li	Fire, Light, Sun, Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, ^① Fish, Rainbow, Flower, Beauty, Lines, Peacock, Hollowed Forms, Goldfish, Book, ^② Eye, Window, Flag, Red, Color, South, Heart, ^③ Hollow, ^④ Flame Color, Bird, Petals, etc
	Kun	Earth, Gourd, Soil, Wealth, ^⑤ Torch, Grain, Brick, Woman, ^⑥ Womb, Container, ^⑦ Flowing, ^⑧ Mountain, Vaguely Square, People, Brown, 5, Hollow Lanterns, Uterus, ^⑨ Seed, ^⑩ Food, ^⑪ Gourd, Stacking, ^⑫ Accumulation, Etc



Figure 249 Diagram of element combination of JIN Hexagram

4.2.3.2 Final Work of JIN Hexagram II

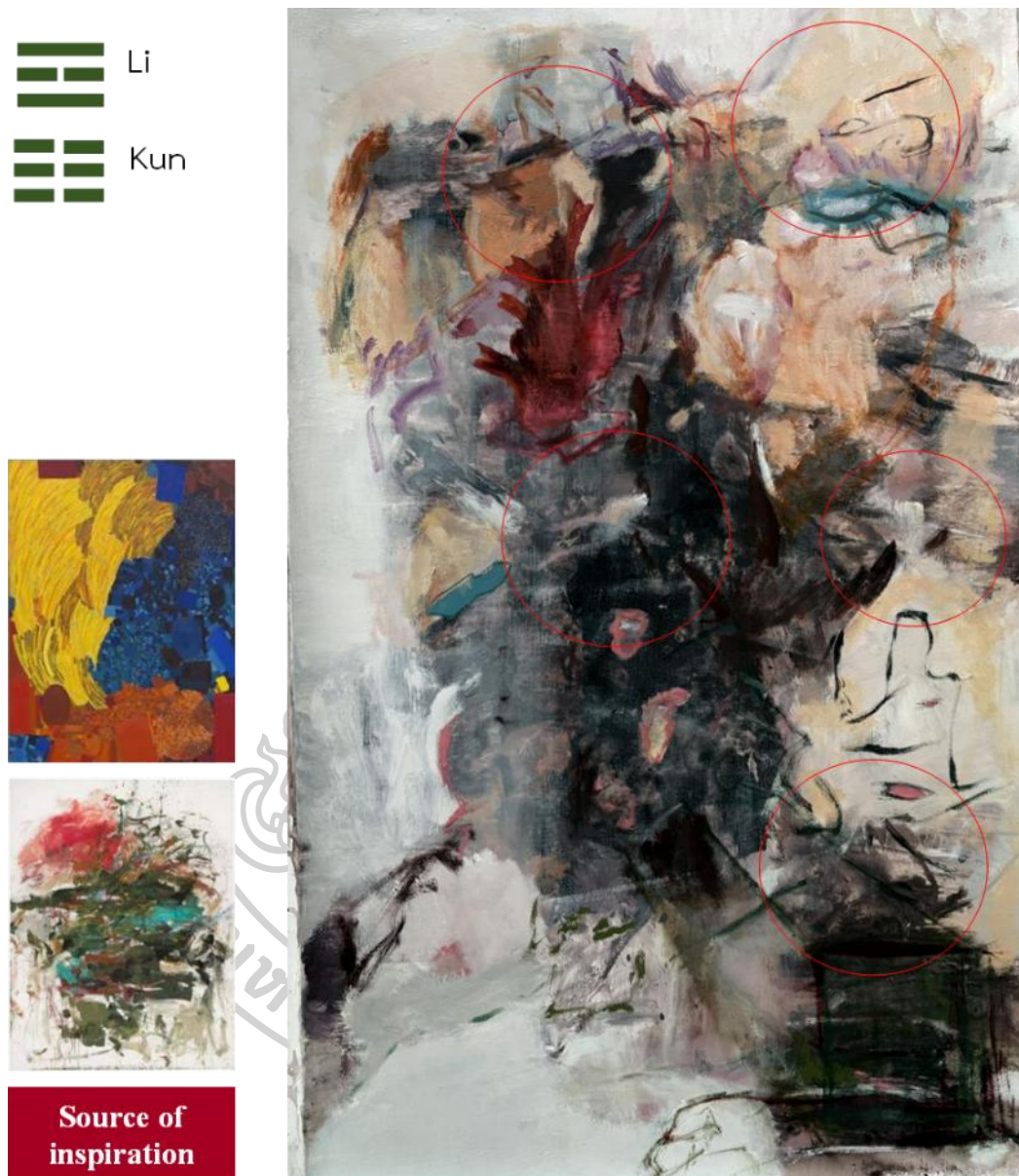


Figure 250 JIN Hexagram II

Concepts: The divinatory symbols in the JIN hexagram generally indicate a positive development trend, reminding people to stay on the right path, remain submissive and humble, not retreat in the face of difficulties, and at the same time pay attention to seizing opportunities and adjusting strategies in a timely manner. Progress step by step, advancing to higher levels.

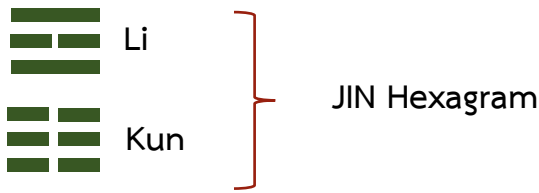


Table 35 Meaning Comparison

☲	Li	Fire, Light, Sun, ^① Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, Fish, Rainbow, Flower, Beauty, ^② Lines, Peacock, ^③ Hollowed Forms, Goldfish, Book, Eye, Window, Flag, Red, Color, South, Heart, Hollow, Flame Color, ^④ Bird, Petals, etc
☷	Kun	Earth, Gourd, Soil, Wealth, Torch, Grain, Brick, ^⑤ Woman, Womb, Container, Flowing, Mountain, ^⑥ Vaguely Square, People, Brown, 5, ^⑦ Hollow Lanterns, Uterus, Seed, Food, Gourd, Stacking, Accumulation, Etc

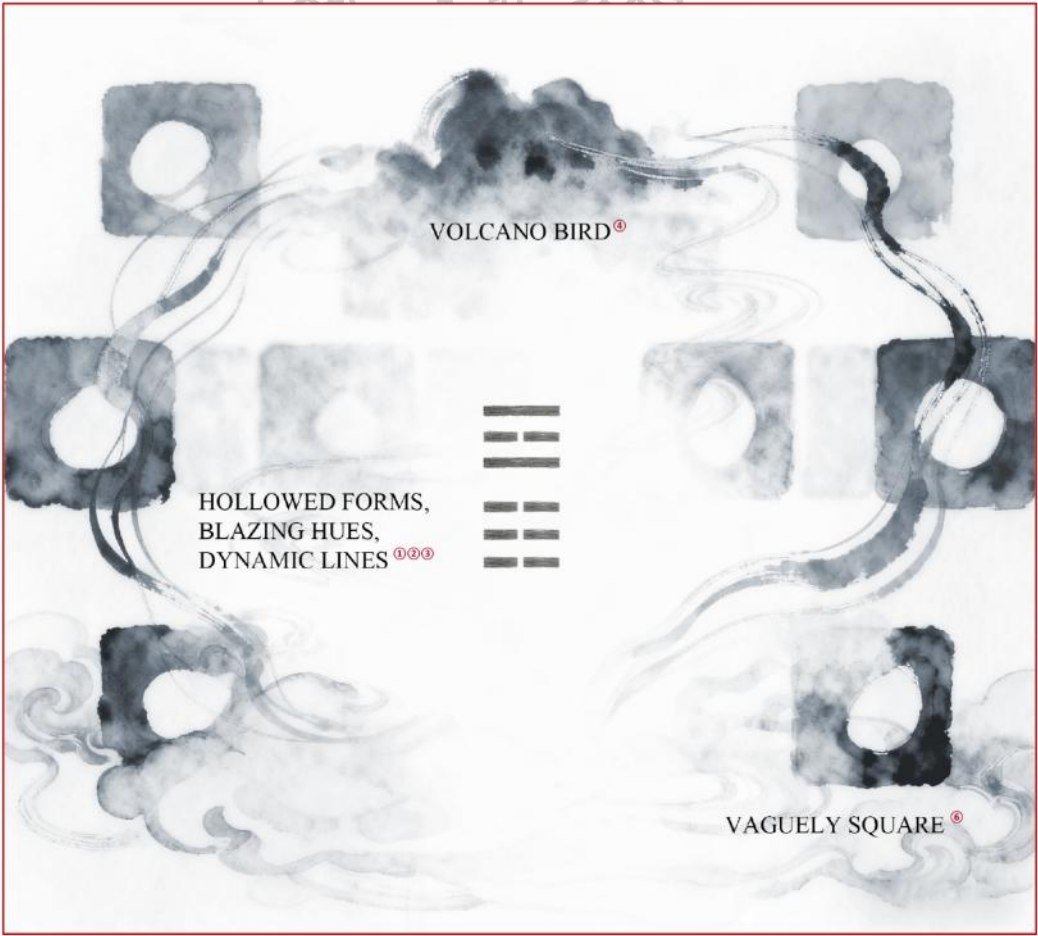


Figure 251 Diagram of element combination of JIN Hexagram

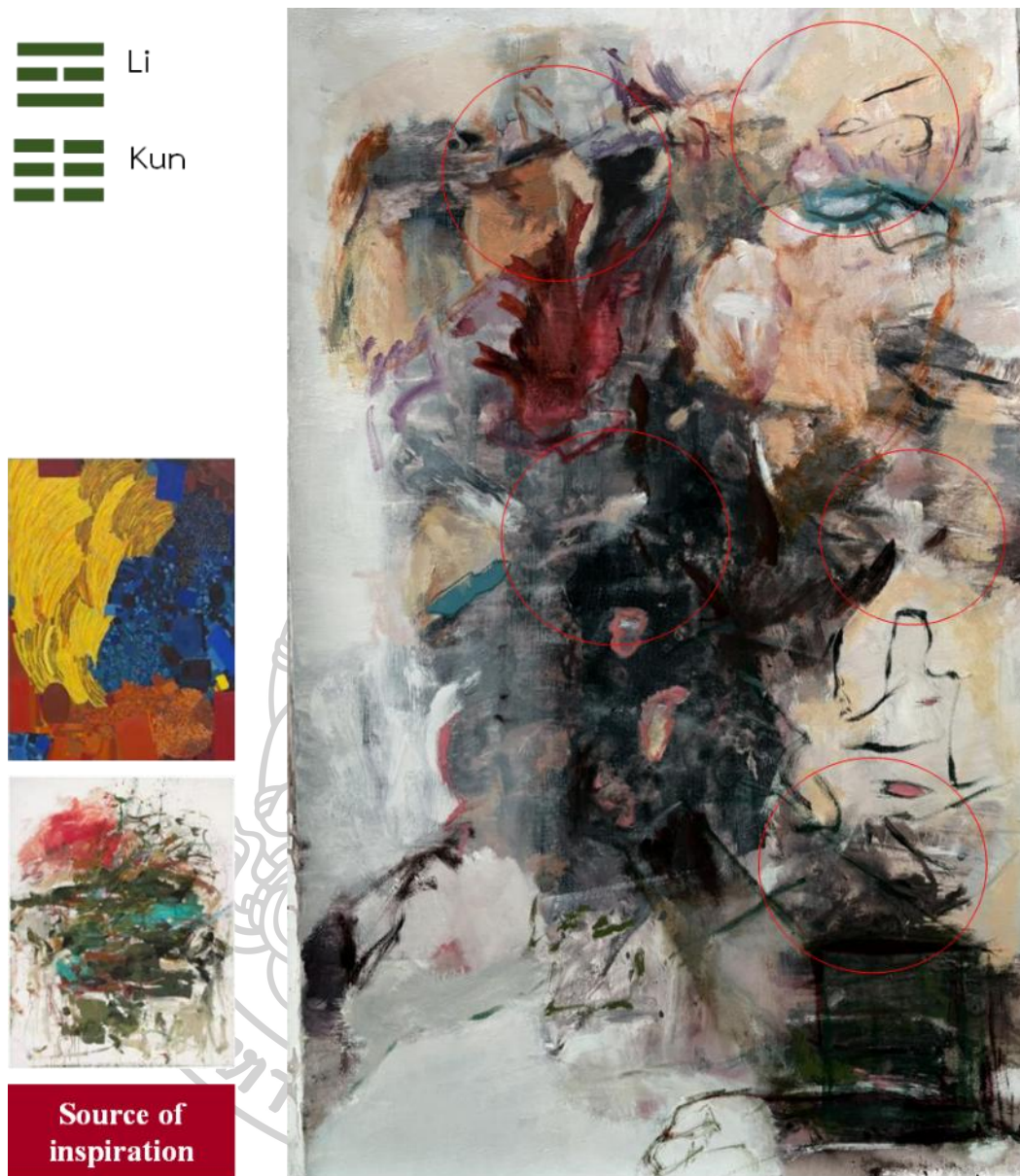


Figure 252 JIN Hexagram II

Concepts: The divinatory symbols in the JIN hexagram generally indicate a positive development trend, reminding people to stay on the right path, remain submissive and humble, not retreat in the face of difficulties, and at the same time pay attention to seizing opportunities and adjusting strategies in a timely manner. Progress step by step, advancing to higher levels.

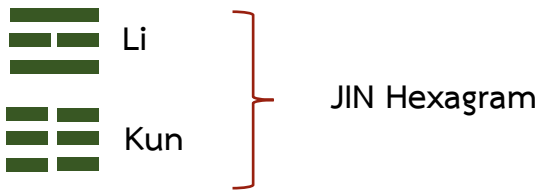


Table 36 Meaning Comparison

	Li	Fire, Light, Sun, ^① Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, Fish, Rainbow, Flower, Beauty, ^② Lines, Peacock, ^③ Hollowed Forms, Goldfish, Book, Eye, Window, Flag, Red, Color, South, Heart, Hollow, Flame Color, ^④ Bird, Petals, etc
	Kun	Earth, Gourd, Soil, Wealth, Torch, Grain, Brick, ^⑤ Woman, Womb, Container, Flowing, Mountain, ^⑥ Vaguely Square, People, Brown, 5, ^⑦ Hollow Lanterns, Uterus, Seed, Food, Gourd, Stacking, Accumulation, Etc



Figure 253 Diagram of element combination of JIN Hexagram

4.2.3.3 Final Work of JIN Hexagram III



Figure 254 JIN Hexagram III

Concepts: The divinatory symbols in the JIN hexagram generally indicate a positive development trend, reminding people to stay on the right path, remain submissive and humble, not retreat in the face of difficulties, and pay attention to seizing opportunities and adjusting strategies in a timely manner. Progress step by step, advancing to higher levels.

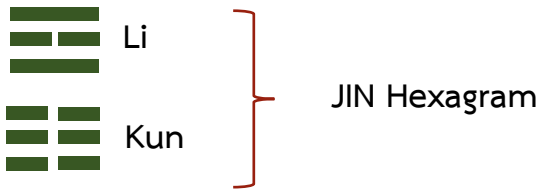


Table 37 Meaning Comparison

	Li	①Fire, Light, Sun, Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, Fish, Rainbow, Flower, Beauty, ②Jumping lines, Peacock, Hollowed Forms, Goldfish, Book, ③Eye, Window, Flag, ④Red, Color, South, Heart, Hollow, Flame Color, Bird, ⑤Colorful petals, etc
	Kun	⑥Earth, ⑦Forms, Gourd, Soil, Wealth, Torch, Grain, Brick, ⑧Woman, Womb, Container, Flowing, Mountain, Vaguely Square, People, Brown, 5, Hollow Lanterns, Uterus, Seed, Food, Gourd, Stacking, Accumulation, Etc



Figure 255 Diagram of element combination of JIN Hexagram



Figure 256 JIN Hexagram III

Concepts: The divinatory symbols in the JIN hexagram generally indicate a positive development trend, reminding people to stay on the right path, remain submissive and humble, not retreat in the face of difficulties, and pay attention to seizing opportunities and adjusting strategies in a timely manner. Progress step by step, advancing to higher levels.

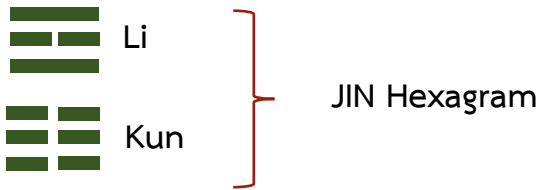


Table 38 Meaning Comparison

	Li	①Fire, ②Light, ③Sun, Blazing Hues, Volcano, Candle, Lantern, Fishnet, Turtle, Shell, Fish, Rainbow, Flower, Beauty, ④Jumping lines, Peacock, Hollowed Forms, Goldfish, Book, ⑤Eye, Window, Flag, ⑥Red, Color, South, Heart, Hollow, Flame Color, Bird, ⑦Colorful petals, etc
	Kun	⑧Earth, ⑨Forms, Gourd, Soil, Wealth, Torch, Grain, Brick, ⑩Woman, Womb, Container, Flowing, Mountain, Vaguely Square, People, Brown, ⑪5, Hollow Lanterns, Uterus, Seed, Food, Gourd, Stacking, Accumulation, Etc



Figure 257 Diagram of element combination of JIN Hexagram

The hexagram JIN is the thirty-fifth hexagram among the 64 hexagrams in the <Zhouyi>. Its divination is described as leaving Kun from above, moving toward fire, representing the sun, and Kun representing the earth. This symbolizes light shining on the earth, with everything being submissive and attached, conveying the meaning of progress and promotion. The following is a detailed introduction:

The moral of the divinatory symbols: The sun rises from the horizon and will soon shine on the earth, presenting a thriving image. A gentleman should interpret this divinatory image based on his own bright virtue.

Meaning: "Jin and Kang Hou used Sima Fanshu, and they met day after day." This means that many horses received by Kang Hou from the Emperor of Heaven were inspected several times in one day, symbolizing the country's political clarity and the people's peaceful and prosperous lives.

The divinatory symbols in the JIN hexagram generally indicate a positive development trend, reminding people to stay on the right path, remain submissive and humble, not retreat in the face of difficulties, and pay attention to seizing opportunities and adjusting strategies in a timely manner. Progress step by step, advancing to higher levels.

4.3 From previous Exhibition

4.3.1 Paris



Figure 258 Exhibition in Paris 2018

4.3.2 Japan



Figure 259 Musashino University Art Museum Exhibition 2021

4.3.4 Hong Kong



Figure 261 Exhibition at Hong Kong International Exhibition Centre 2022

4.3.5 Shanghai

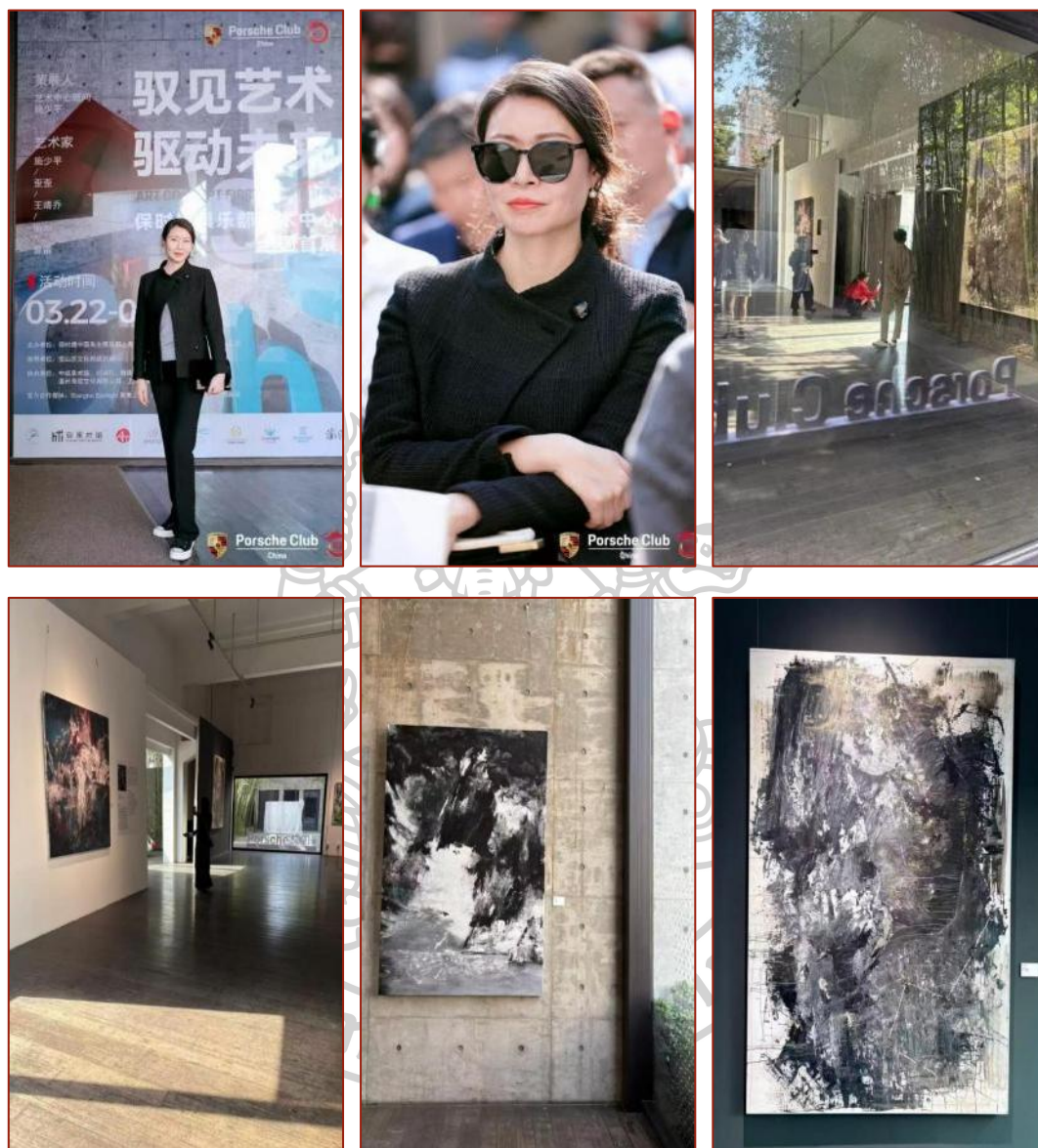


Figure 262 Shanghai Baoshi Art Foundation Exhibition 2025

4.3.6 The view Responses and Other Criticisms

National Art · Recommended | Wang Jingqiao: Having Nothing, Yet Walking

Along a Tree-Lined Path

"She said she hoped not to be a tree that grows fast and thin, but one that grows slowly and wildly—with thick roots and lush leaves, left unpruned—to see what she might eventually become."

—Huang Yuanqing



Figure 263 Wang Jingqiao <BZ-10> (2021)

100 × 100 cm Oil on Canvas

Having Nothing, Yet Walking Along a Tree-Lined Path

Text by Zhang Jixing

The car drove along a tree-lined road, sunlight filtering through the dense branches and brushing against my face. The winter sun in Shanghai always feels warm, yet in this almost illusory warmth, I strained to recall the full name of the artist I was about to visit: Wang Jingqiao. I had first learned of her name just a few days ago, when she sent me her newly published book *Dwelling in Beauty*, which explores Chinese architecture and Eastern philosophy.

In fact, we've known each other for several years, though in the circles of her friends, she goes by another name: Qiao Gongzi. So from the very beginning, I called her by that name, and over time, I never thought to ask her full name. The honorific "Gongzi," which dates back to the pre-Qin period, was historically used for the sons of feudal lords; for women, the equivalent was "Nu Gongzi." There is always an ineffable connection between a person and their name—a connection that manifests in one's demeanor and lingers in the impression left on those who hear it.

By now, readers can likely imagine the presence of the artist Wang Jingqiao. Indeed, her name, her person, and her paintings are all in harmony.



Figure 264 Wang Jingqiao <BI-05> (2020)

60x40cm Copperplate

Qiao Gongzi's artistic journey began with her childhood experiences living with her grandfather. He was a medical expert specializing in oncology, but he also loved calligraphy and painting. Influence and inspiration are not always conveyed through deliberate instruction; sometimes they are absorbed subtly through daily observation. This immersive environment led her to choose art history as her field of study. Her affinity for history and philosophy was evident, and her exploration from philosophy to religious thought followed naturally.

On another level, because of her grandfather's and father's professions—medicine and criminal investigation—experiences of life, death, and separation were an almost daily reality in her youth. I believe those fleeting moments of impermanence, like tender sprouts of faith, have long since shaped her understanding of the world. Whether abstract or figurative, painting ultimately embodies a creator's perception of essence—an essence that can be examined from multiple dimensions, from the choice of a particular color or material to reflections on the self and the era in which the artist lives.

How can one convey spiritual insights that cannot be expressed in words? For Qiao Gongzi, artistic practice became the natural choice. In her work, line, form, and symbol are imbued with spiritual significance—a quality especially evident in her other two series, Jiheng and Baozhang.

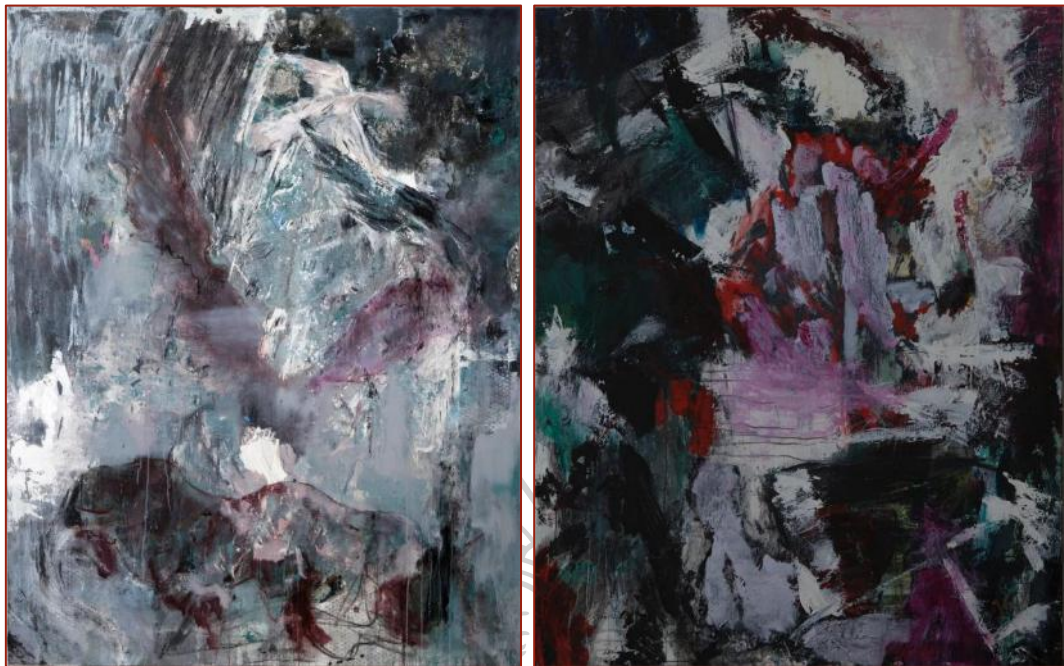


Figure 265 Wang Jingqiao <ZH-07> (2019),
180 X120cm, Acrylic on Canvas

Figure 266 Wang Jingqiao <KZ-019> (2012),
160 X120cm, Acrylic on Canvas

“Wang Jingqiao’s painting has gone through one phase after another, each leaving behind experiences that she would constantly abandon and then reclaim, refining them over time. This process nourished her work, opening up countless possibilities and gradually leading her to the language she truly needed—a language capable of expressing an inner energy. Her work is outwardly powerful, yet restrained and introspective; the convergence of these two forces gives her paintings a lasting, inner strength. Interestingly, her canvases can suddenly spark with unexpected flashes of inspiration.”

—Huang Yuanqing

Qiao Gongzi candidly admits that she rarely invites people into her studio and even less often shares the insights behind her work, as she does not wish to constrain the viewer's experience. As art practitioners, our purpose in commentary is not to define a particular artwork or artist, but to provide the public with richer contextual information. This context extends beyond the surface of the canvas to include the artist's conceptual intentions and the subtleties of the creative process, since we can never know how the next person standing before a work will resonate with it.

For example, I was curious about the circular symbols filled with order in Qiao Gongzi's Jiheng series, which are harmoniously juxtaposed with the freedom of her brushstrokes. Her inspiration actually comes from the game of Go. In China, Go was initially associated with the study of celestial phenomena. Early thinkers recognized the interplay between the cosmos and the environment. Go embodies Chinese philosophical thought—the Doctrine of the Mean—where there is no absolute victory or defeat, no anger or conflict, only balance and restraint. For Qiao Gongzi, the canvas becomes a “Go board,” where each advance and retreat seeks harmony.

The harmony in her works—both in form and concept—originates from her personal context. Her artistic language transforms one image into another across the dual dimensions of painting and philosophy. She told me that in her work, lines represent “growth,” but growth alone is not enough; it needs roots. The color blocks,

symbols, and brushstrokes in her paintings serve as these “roots.” Sitting in Qiao Gongzi’s studio, listening to her reflections while gazing at the rotating prayer wheel opposite me, I felt a meditative, almost healing emptiness.

“In fact, painting that appears to be “expressive” may seem spontaneous, with action and mark-making occurring simultaneously, leaving traces in an instant—but it rarely produces true surprises. Brushstrokes are the result of experience, and without constantly examining oneself, it becomes mere repetition. Breaking free from one’s own habits is an act of risk, requiring confrontation with many “mistakes” and reacting to them. I believe this is what makes Wang Jingqiao’s work truly valuable.”

—Huang Yuanqing



Figure 267 Wang Jingqiao <ZH-19> (2019)

120x80cm Oil on Canvas

https://mp.weixin.qq.com/s/_m70x87BY42tiSPxf8RyIA

4.4 Knowledge And Experience

4.4.1 The Essence Of Hexagram In To Aesthetics Of Painting.

The core of transforming the image of the hexagram into aesthetics is to extract the symbolic connotations and structural rules of hexagram symbols, and to give them modern aesthetic value by reconstructing artistic language such as visual elements, space, and artistic conception, rather than directly following the traditional divination image. This can be achieved in the following three ways:

1. Symbol deconstruction: from "ideographic symbol" to "visual element"

Removing the Hexagram attributes of the Eight bases (Gan, Kun, Zhen, etc.), focusing on the formal beauty of their lines, proportions, and shapes, and transforming them into visual units that can be designed;

Line aesthetics: The rigidity of yang (-) and the flexibility of yin (--) serve as the basic line language for painting, sculpture, and graphic design. A sense of rhythm is created through the thickness, density, and layering of lines. For example, yang lines represent the strong structure of buildings, while yin lines represent the flowing texture of fabrics.

Symmetry and balance: Use the "Yin-Yang symmetry" structure from the Eight Diagrams (such as Gan and Kun, Kan and Li) to create a sense of balance in space or composition. For example, in interior design, divide functional areas using the

symmetrical logic of the Eight Diagrams, or convey stability through symmetrical composition in illustration.

2. Image translation: from "divinatory symbols" to "artistic expression"

Refine the natural and humanistic images corresponding to the Eight Diagrams (for example, Qian represents heaven, Kun represents earth, and Kan represents water), and transform them into the artistic conception and emotion of works of art

Visual art: The soft strokes of watercolor convey the agility of "Kan is water," while the rich colors of oil painting express the calmness of "Kun is the land." This allows the audience to experience the natural artistic conception behind the divination visually, rather than simply understanding its divinatory meaning.

Space aesthetics: In landscape design, waterfalls and pavilions are created with the dynamic quality of "shock is thunder," while mirror waterscapes are designed with the openness of "exchange is ze." This approach transforms the abstract meaning of divinatory symbols into an experiential spatial atmosphere.

3. Modern integration: from "traditional symbols" to "contemporary context"

Breaking the traditional form limitations of the hexagram and combining it with modern aesthetic trends (such as minimalism, abstraction, and a sense of science and technology) to reconstruct it for adaptation to modern life

Product design: Simplify the three-story structure of the Eight Base Hexagram into the supporting lines of furniture, or transform it into the geometric modeling of jewelry. This approach retains the symbolic recognition while conforming to modern minimalist aesthetics.

Digital art can use dynamic light and shadow to simulate the energetic sensation of "leaving for fire," or employ algorithms to generate flowing lines representing "leaving for the wind." Traditional divinatory symbols can be presented in a more scientific and technological form through digital media, aligning with the visual preferences of contemporary audiences.

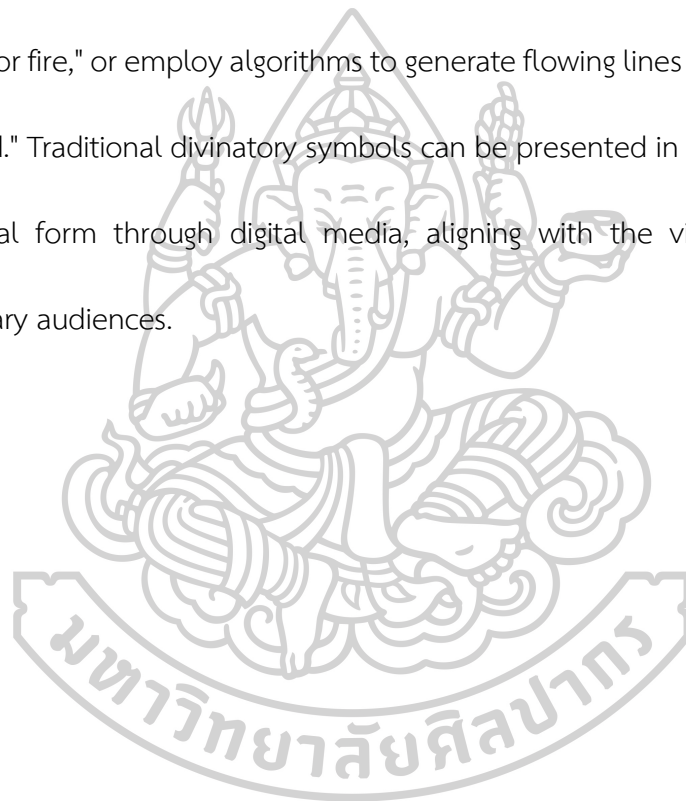
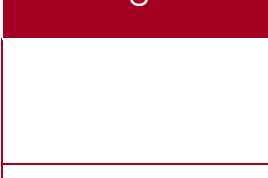
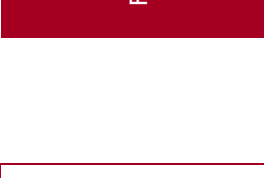
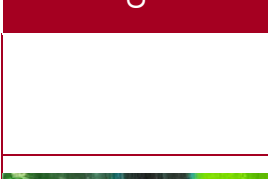
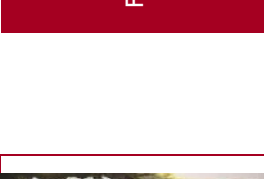
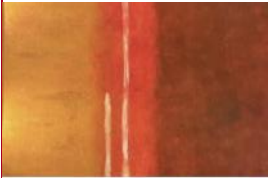
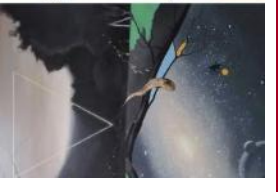
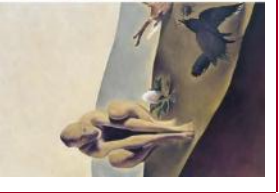
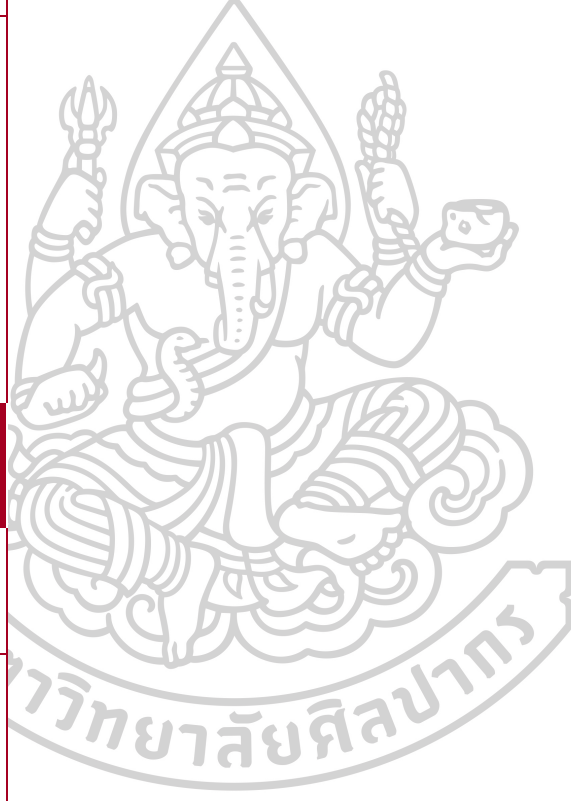


Table 39 Hexagram Summary table (Color/ Line/ Form/ Meaning)

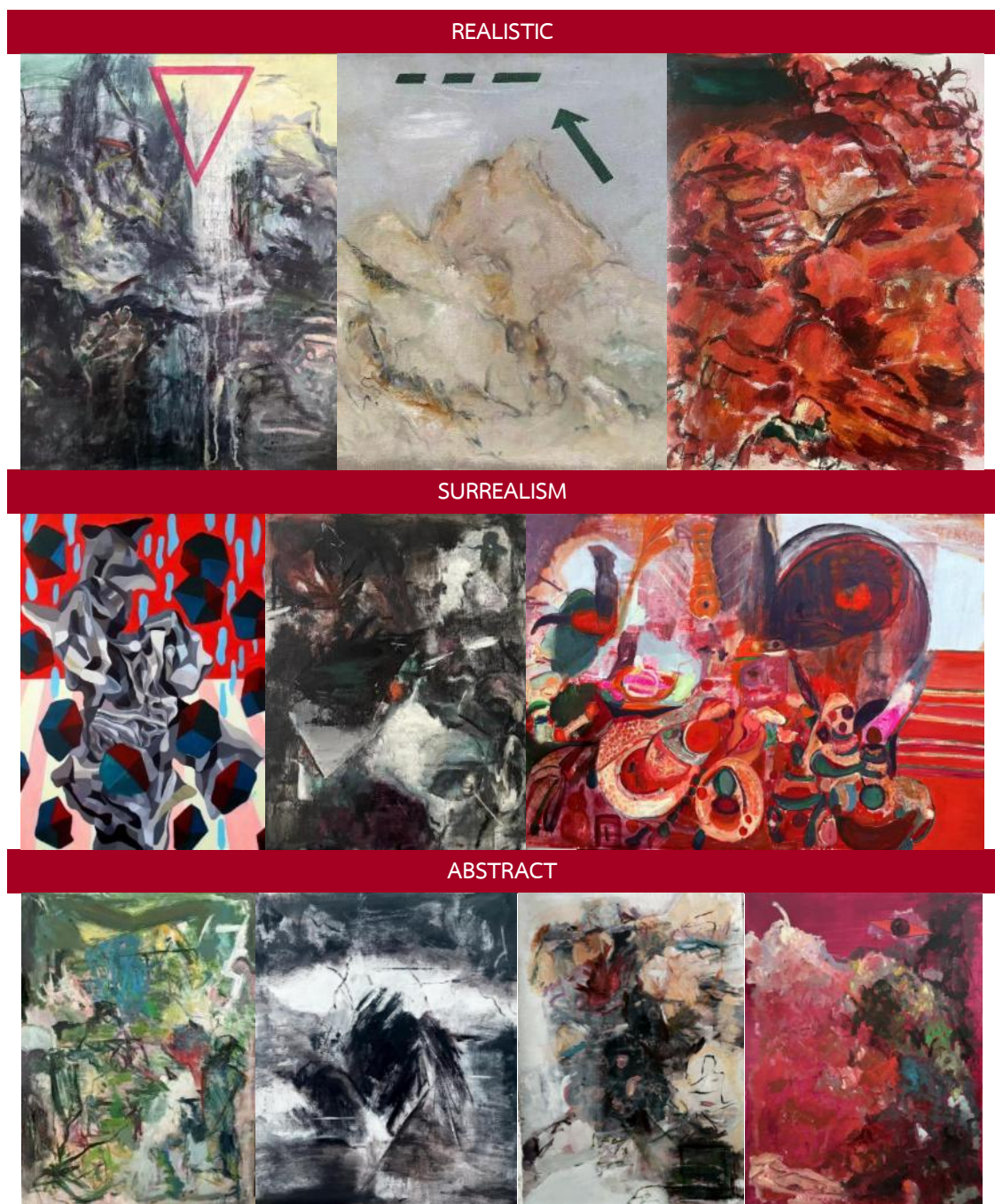
 XIAN	Color		Line		Form	
	Color		Line		Form	
	Color		Line		Form	
 JIN						
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	Mean ing				Mean ing				Mean ing		



4.4.2 Examples From Aesthetics

Table 40 Examples From Aesthetics



4.4.3 The New Creative Idea In Hexagram

Table 41 The New Creative Idea In Hexagram



4.5 Summary

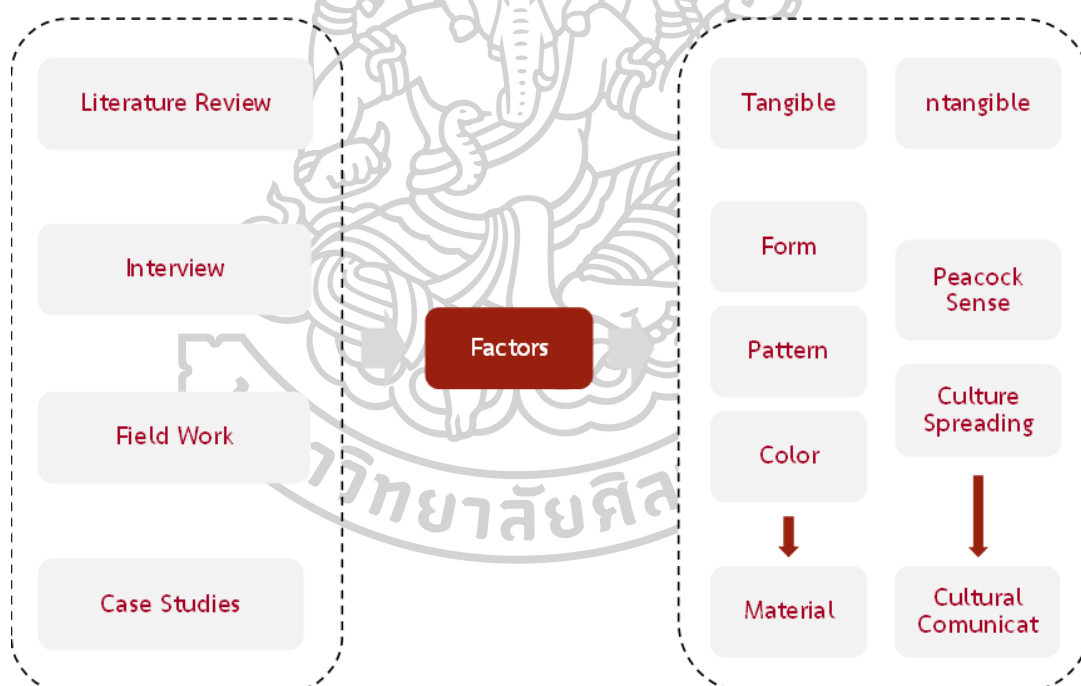


Figure 268 Abstract of creative information map

Chapter 5

Contribution and Development

5.1 Conclusion of Dissertation

The author's research and artistic creations primarily focus on landscapes, as the theme of mountains and waters closely aligns with the subject of this study—mountains symbolizing yang and waters symbolizing yin. However, given the diverse imagery embodied in the Eight Hexagram, the works are not necessarily limited to landscapes. Drawing inspiration solely from these symbolic elements can also lead to a wide variety of artistic forms, allowing for further creative development in the future.



Figure 269 XIAN Hexagram (2015), By author

60x40cm Acrylic on Canvas



Figure 270 HENG Hexagram (2022), By author

50x30cm Ink on Paper

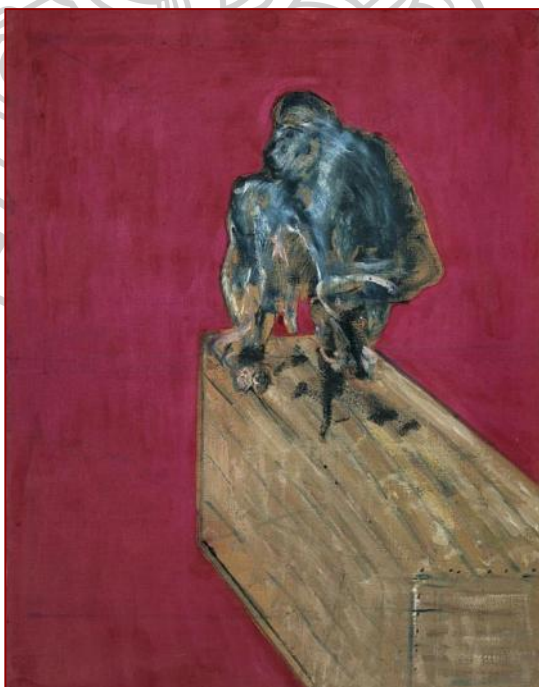


Figure 271 JIN Hexagram (2024), By author

60x40cm Oil on Canvas

In studying and organizing the traditional context of the East, we find many elements that can be incorporated into the exploration of the meaning of traditional hexagrams. This extends beyond understanding well-known, simple concepts and delves into practical applications. Beginning with the logic of basic elements—such as the perception of modeling, color, and form; the varied expressions in contemporary art; and the use of material media in scientific and technological contexts—clarifying the complete logic has become central to our work. If these ancient cognitive styles are thoroughly examined, they may differ significantly from works shaped by Western habitual logic and instead present a comprehensive and contemporary visual system. This not only represents the revival of Eastern civilization but also serves as a complement to modern human civilization. It is a matter of context, inheritance, continuation, and tribute, and I hope researchers will pay close attention to it and study it further.

The contemporary reinterpretation of hexagrams does more than update ancient symbols; it constructs a new visual cosmology. This transformation aligns with theories of semiotic resilience, in which ancient signs are re-coded within emergent contexts (Eco 1976). Hexagrams shift from symbolic descriptors to structural generators of form, rhythm, and atmosphere across painting, sculpture, and digital interaction. As Hanart curator Johnson Chang notes, “The hexagram is not an archaic relic; it is a programmable unit of cosmic code” (Chang 2020). This reactivation of cultural

grammar enables Chinese visual culture to assert itself in global discourses not as exotic history but as living structure.

If we strip an artwork of its context of origin and the human experience it embodies, it is as though we erect walls around it, nearly obliterating its universal significance—the very meaning at the heart of aesthetic theory. Art unconsciously drifts into an isolated realm, severing its ties to other materials and objectives that embody human endeavors, experiences, and achievements (John Dewey, 2005).

Art is the symbol of human feeling. It is not the symptomatic outpouring of the artist's own emotion, but the symbolic formulation of the forms of feeling the artist has come to understand. It objectifies the artist's imagined feeling, not the artist's personal affective state; it objectifies the artist's insight into what is called "inner life."

The abstraction of art differs from the abstraction of language: it is neither conceptual nor the common form shared by a class of similar things; rather, it is the sensible form that embodies the structure of feeling. Although this sensible form remains a concrete thing, it conveys much more than any actual object and radiates human emotion with unmistakable intensity (Langer, 1953).

5.1.1 Imitation Theory

Key Figures: Plato, Aristotle

The Imitation Theory originates from classical Greek aesthetics and forms one of the earliest frameworks for interpreting the nature of art. Plato, in his major work *The Republic*, describes art as mimesis—a secondary imitation of the physical world, which itself is merely a shadow of the eternal Forms. In Plato's view, artistic images are three steps removed from truth, making them unreliable conveyors of knowledge. Although his stance is critical of the arts, *The Republic* establishes a foundational conceptual structure through which later thinkers evaluate the relationship between artistic images and their original referents. (Plato, 380 BCE)

Aristotle, however, offers a fundamentally different perspective in *Poetics*. He argues that imitation is a natural human inclination and a principal means of learning. For Aristotle, art does not simply replicate external appearances; rather, it selectively represents actions, emotions, and patterns that reveal universal truths. In *Poetics*, imitation becomes an intellectual and creative process capable of illuminating meanings that transcend ordinary perception, elevating artistic representation beyond mere copying. (Aristotle, 335 BCE)

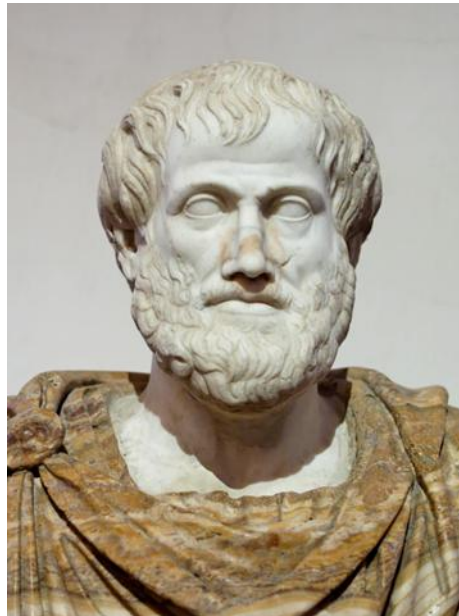


Figure 272 Aristotle<Poetics> (ca. 335 BCE)

Image Source:

<https://theconversation.com/guide-to-the-classics-aristotles-poetics-is-a-bible-for-screenwriters-but-its-often-misread-235636>

With regard to the hexagram as a symbolic visual system, Imitation Theory provides a valuable conceptual lens for understanding how abstract symbols may arise from the imitation of cosmological structures. Although hexagrams do not imitate physical objects, their formation-through the binary structure of yin and yang- symbolically reflects the dynamic order of the universe. When reinterpreted through contemporary visual expression, hexagrams participate in a broader evolution of imitation: no longer replicating surface appearances, but representing deeper structural and metaphysical principles. This link reinforces the legitimacy of transforming traditional symbolic systems into modern visual forms, as explored in this thesis.

5.1.2 Voluntary Theory

Key Figures: Arthur Schopenhauer, Friedrich Nietzsche, G. W. F. Hegel

Voluntary Theory, or theories centered on the primacy of will in human creativity, emphasizes that artistic expression emerges not merely from imitation or representation but from the deliberate exercise of human intention, desire, and agency.

Arthur Schopenhauer (*The World as Will and Representation*, 1818) posits that the fundamental reality of the world is the Will, an irrational, universal force underlying all phenomena. Art, for Schopenhauer, offers a temporary liberation from the ceaseless striving of the Will; through aesthetic contemplation, individuals can momentarily transcend suffering and perceive the world with clarity. In this context, artistic creation is both an act of expression and a conscious engagement with the metaphysical order of existence (Schopenhauer, 1818 / 1966) .

Friedrich Nietzsche, in works such as *The Birth of Tragedy* (1872), extends this concept by linking art with the dynamic interplay of the Apollonian and Dionysian forces. For Nietzsche, the artist's will shapes and transforms reality, using imagination and creative tension to generate meaning. Art becomes a vehicle for manifesting human vitality and existential energy, rather than a mere copy of external forms (Nietzsche, 1872 / 2006) .

G. W. F. Hegel, in *Lectures on Aesthetics* (1835-1838), presents a systematic philosophical account of art as the manifestation of Spirit (Geist). Hegel views artistic

creation as a rational activity in which human freedom and consciousness are expressed through symbolic and aesthetic forms. Art reflects the unfolding of cultural and historical consciousness, and the work of art embodies the dialectical synthesis of subjective intention and objective form. (Hegel, 1835-1838 / 1975)

In relation to the hexagram as a symbolic system, Voluntary Theory highlights the role of intentionality in artistic reinterpretation. While the hexagram originated as a structured divinatory system, its contemporary visualization in design is not passive representation but an act of deliberate creation. The designer's will, informed by philosophical, cosmological, and aesthetic understanding, transforms abstract symbols into meaningful visual forms. Thus, Voluntary Theory provides a theoretical foundation for considering the hexagram as both a structured system and a product of human creative agency, reinforcing its relevance for contemporary artistic experimentation.

5.1.3 Expression Theory

Key Figures: R. G. Collingwood

Expression Theory emphasizes that art is primarily a medium for conveying the artist's emotions, inner states, and psychological experiences, rather than a mere reproduction of external reality. R. G. Collingwood, in *The Principles of Art* (1938), argues that art is fundamentally an act of expression: the artist experiences an emotion internally, then discovers the appropriate means to externalize it, allowing the audience to apprehend the same emotion. According to Collingwood, the value of art

lies not in its formal or representational qualities, but in its capacity to communicate emotional truths.

The theory shifts the focus from the object being represented to the subjective experience of both the creator and the perceiver. Art becomes a bridge between minds, an empathic transmission of inner life. This perspective also implies that the artistic form—line, shape, rhythm, or symbol—is secondary to the emotional content it conveys (Collingwood, 1938).

Applied to the hexagram, Expression Theory suggests that contemporary visual reinterpretations are not merely structural or symbolic imitations of cosmological order, but deliberate articulations of emotional or philosophical insights embedded within the hexagram. Designers can use line, color, and composition to express subtle notions of balance, tension, and transformation inherent in yin-yang dynamics. In this way, Expression Theory provides a theoretical foundation for understanding how an ancient symbolic system can be transformed into modern artistic imagery that communicates emotional and intellectual depth to the viewer.

5.1.4 Formalist Theory

Key Figures: Clive Bell

Formalist Theory emphasizes that the essence of art lies not in its subject matter or emotional content, but in its formal qualities—such as line, color, shape, composition, and rhythm. Clive Bell, in *Art* (1914), argues that the value of art is determined by its

capacity to evoke “significant form”, a quality that produces aesthetic emotion in the viewer. According to Bell, the recognition of these formal elements and their harmonious arrangement is what distinguishes art from non-art.

The formalist approach shifts focus from narrative or symbolism to the structural and perceptual experience of art. Artworks are to be appreciated for the relationships among their elements, the visual patterns they create, and the emotions these patterns elicit, rather than for any representational or descriptive purpose (Bell, 1914).

Applied to the hexagram, Formalist Theory provides a framework for analyzing the aesthetic power of visualized lines and arrangements. Each line, spacing, and symmetry in the hexagram can be appreciated as an element of composition that generates visual harmony and rhythm. In contemporary design practice, this perspective allows the transformation of ancient symbolic structures into modern visual forms that prioritize formal coherence and aesthetic impact, even if the symbolic or cosmological meaning is abstracted or secondary. Formalist Theory thus supports the thesis’s argument that the beauty of hexagrams can be realized through visual structure and compositional elegance, independent of their original divinatory function.

5.1.5 The Role of Theory in Aesthetics

Key Figures: Morris Weitz

Morris Weitz, in his influential essay “The Role of Theory in Aesthetics”(1956), challenges the traditional notion that art can be rigidly defined by fixed essential

properties. He argues that art is an “open concept”, which evolves over time and across cultures, allowing new forms, media, and expressions to be recognized as legitimate art. According to Weitz, any attempt to impose a strict definition of art is bound to fail, because the concept of art is inherently flexible and adaptable.

Weitz's theory has profound implications for contemporary artistic practice. It shifts focus from static definitions to the dynamic processes of creation and interpretation, emphasizing that what qualifies as art is determined not by universal characteristics but by social, cultural, and historical contexts. Theorists and practitioners alike must acknowledge that the boundaries of art are expandable, and that new artistic experiments may challenge prior assumptions about form, function, or meaning (Weitz, 1956).

Applied to the hexagram, Weitz's open-concept theory supports the thesis that traditional symbolic systems can be reimagined as contemporary visual art. Although hexagrams originate from divinatory practices, they are not constrained by historical or functional definitions when visualized in modern design. Designers can explore new compositions, colors, and abstract representations, transforming ancient symbols into expressive, aesthetically engaging images. By invoking Weitz, this thesis positions the hexagram as a valid site for experimental artistic creation, demonstrating that what might initially seem impossible-transforming a symbolic system into contemporary art-is in fact feasible, though challenging.

Wang's theory raises an important question: whether the concept of the hexagram can be regarded as a form of visual illustration. This thesis is an exploration of what once seemed impossible but has now been shown to be possible, although further work and more complex design development are still required.

5.2 Recommendations

For those unfamiliar with the contextual system of Oriental philosophy, related research remains rather obscure. Due to space limitations, insufficient summarization of concepts, and varying categorizations of similar topics, boundaries become blurred. Any aspect of this cultural context will require clearer interpretation in the future.

5.2.1 On the Expression of Sculpture

Sculpture

As a medium, sculpture allows for the interpretation of hexagrams through both form and material, offering a tactile dimension to these symbolic patterns. Three-dimensional realizations transform the two-dimensional lines into physical structures that invite viewers to engage with the symbols in a spatial context.

The choice of materials can further inform the symbolic meaning of a hexagram. For instance, the materiality itself becomes a semiotic layer: a stone sculpture

of a hexagram might convey a sense of permanence and stability, while a metal sculpture could suggest dynamism and change. In public art, large-scale hexagram sculptures may be integrated into urban environments, serving as both aesthetic landmarks and philosophical statements.

Through sculpture, hexagrams are recontextualized within the physical world, offering viewers an opportunity to experience these ancient symbols in a tangible, three-dimensional form.

In sculpture, most works are made of clay, which retains the properties of soil. Because the 64 hexagrams are formed by combining upper and lower parts, the materials used can express the basic Kun hexagram, which is positioned below. Different materials also represent different properties. Generally, the content is divided into basic hexagrams and then combined into a complete hexagram. The form of expression can range from Michelangelo's classical period to the contemporary abstract period. This combination of upper and lower elements is especially suitable for cubism.



Figure 273 Sculptures work ShiShaoPing (2010)

Transforming of two-dimensional hexagram lines into sculptural installations recontextualizes their symbolic meaning, creating what Taylor (2001) describes as environmental rituals—spaces that are experienced rather than merely interpreted. A hexagram-based temple layout, for example, serves not only spiritual purposes but also immerse viewers within the cosmology of Yin and Yang.

Furthermore, in architectural discourse, the fractal and recursive geometry inherent in the hexagram's structure increasingly influences biomimetic and parametric design practices (Kolarevic 2003), echoing the hexagram's function as both symbol and system. This alignment between hexagrams and generative architectural logic underscores their relevance beyond traditional metaphysics.

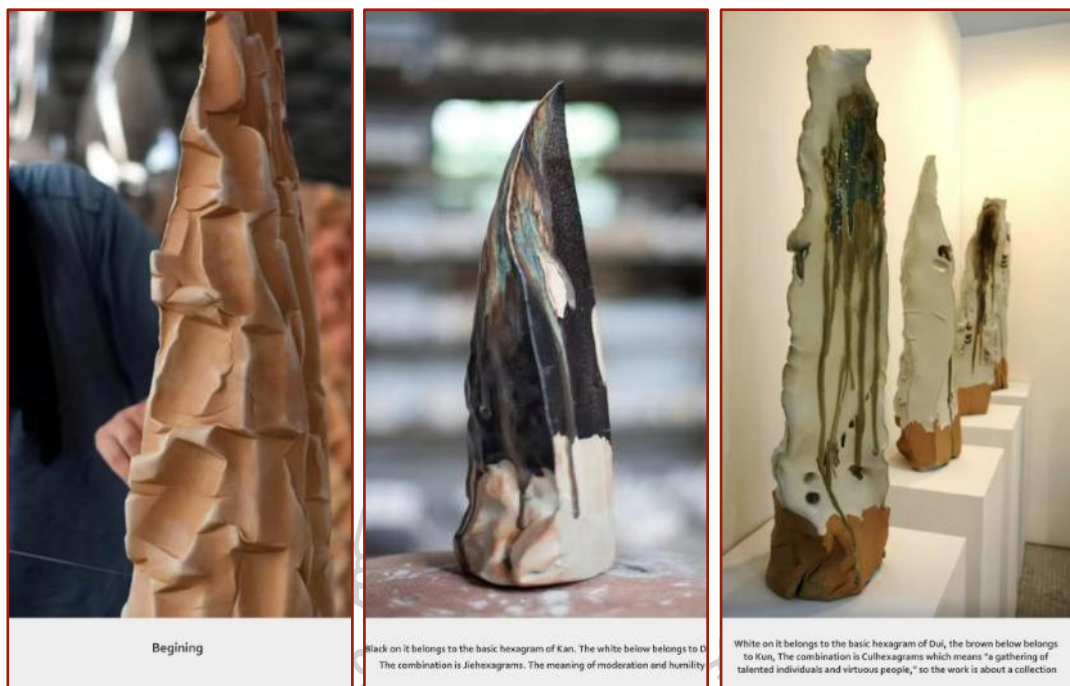


Figure 274 Create sculptures works

Figure 275 Create sculptures works

Figure 276 Create sculptures works

/glazed clay. Beginning

/glazed clay. Black on it belongs to the basic hexagram of Kan, The white below belongs to Dui. The combination is Jiehexagrams, The meaning of moderation and humility

/glazed clay. White on it belongs to the basic hexagram of Dui, the brown below belongs to kun, The combination is Cuihexagrams which means "a gathering of talented individuals and virtuous people," so the work is about a collection



The Steps

On The Design of Space

A Design of Temple Form Advancement Hexagram



Figure 277 Design and display of architectural space for Hexagram



Figure 278 Design and display of architectural space for JIN Hexagram



Figure 279 Design and display of architectural space for JIN Hexagram

The combination of up Fire and down Kun forms the Promote hexagram, which signifies gradual improvement and also reflects people's path and willingness to worship Buddha.

5.2.2 Future Projects

5.2.2.1 Far-reaching Influence and Diverse Expressions Architecture

Hexagrams in architecture represent an intriguing blend of symbolism and structural design. Architects may incorporate hexagram patterns into the layout, façade, or ornamental details of buildings, using them to convey themes of harmony and balance in the built environment. The geometric precision of hexagrams lends itself well to architectural design, where the repetition and combination of these forms can create visually striking and symbolically rich spaces. In traditional Chinese architecture, hexagram motifs can be found in roof designs, floor plans, or decorative elements, reflecting the influence of the "I Ching" philosophy on spatial organization.

In modern architecture, hexagrams may be used in innovative ways, such as in the design of windows, structural frameworks, or even the overall concept of a building, where the principles of Yin and Yang inform the interplay of light and shadow, solid

and void. Hexagrams in architecture thus serve both aesthetic and philosophical functions, shaping spaces that resonate with ancient wisdom.

In architectural design, adjusting the shanshui environment is integrated to enhance the integrity and content orientation of architectural design or buildings. In designing single or multi-unit buildings, or specific parts of a building—such as entrances, or spaces like shopping malls, leisure areas, clinics, and temples with strong directionality—the selection of hexagrams serves as a design reference.



Figure 280 <Up Hexagram> Building Design

5.2.2.2 From Symbols to Contemporary Works of Art Visual Space

The concept of visual space in relation to hexagrams involves arranging these symbols within a defined area to create harmony and balance. In visual arts, hexagrams may guide composition, influencing the distribution of elements within the artwork. The hexagram's structure, with its combination of solid and broken lines, provides a

blueprint for creating visual rhythm and contrast. Artists and designers may use hexagrams to organize space in ways that reflect the dynamic interplay of forces represented by Yin and Yang. In digital art and graphic design, hexagrams can create intricate patterns that fill visual space with symbolic meaning. The use of hexagrams in visual space extends beyond static images, influencing the design of interactive and immersive environments where viewers experience the symbolism of hexagrams in a multidimensional context.



Figure 281 <Virtual space design scene of Song hexagram>by JQ Team (2020)



Figure 282 <Virtual realization of painting works> by Jia Aili (2022)

In digital design, hexagrams serve as frameworks for algorithmic aesthetics and symbolic immersion. As Manovich (2013) notes, symbolic systems in virtual environments no longer function as static metaphors but instead dynamically respond to user input. This parallels the I Ching's role as an interactive oracle, where the viewer or user becomes part of the symbolic transformation process. Works such as *Virtual Song Hexagram Scene* (2020) and Jia Aili's immersive interpretations (2022) demonstrate this shift. Hexagram motifs guide both composition and spatial logic, creating nonlinear narrative environments similar to digital games and spiritual wayfinding.



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