

Exploring the Formal Language of Contemporary Meticulous Figure Painting

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Abstract

The meticulous figure painting is one of the wonders of traditional Chinese painting and has blossomed in art history with its unique and interesting style. The period from the Warring States period to the Song and Yuan dynasties was a glorious period in its history, after which it tended to decline due to changes in painting materials and many socio-historical reasons. The extensive cultural exchanges in the world today, the penetration of Western values and the expansion of information technology have brought a huge impact on Chinese meticulous figure painting, which has developed an active way of thinking and expression after absorbing certain elements of Western culture and thought on the basis of inherited tradition. Contemporary Realistic Figure painters continue to explore new developments in meticulous figure painting in the contemporary context, and give contemporary meticulous figure painting a new cultural and ideological connotation, forming a new look that meets the requirements of the times, with richer and more lively content, subject matter and formal language. Traditional meticulous figure painting is characterised by a highly refined use of line and coloring composition. Contemporary meticulous figure painting focuses on the use of purely formal language and the expression of the personality of the creative subject, with a new outlook on the world of painting.

In the contemporary multicultural context, new formal language and methods of expression are constantly being explored to create a new look. In the process of development, contemporary meticulous figure painting has merged the best qualities of traditional and contemporary culture, making it an art with a subtle language, rich in meaning and with the charm of the times and oriental characteristics.

The author in the form of contemporary fine brushwork figure painting language as the research object, explore new form of fine brushwork figure painting, and in the contemporary society and multicultural context factors. Innovation, enrich and develop new forms of art language of contemporary social form and aesthetic temperament and interest.

Keywords: Meticulous figure painting Contemporary Formal language

1. INTRODUCTION

Meticulous figure painting has a long history and the study of meticulous figure painting in China has begun in ancient times. Traditional meticulous figure painting has had a very glorious history in the history of Chinese painting. After thousands of years of development, the traditional meticulous figure painting has reached a near-perfect coordination from content to form, and has formed a relatively complete systematic and distinctive national style from modeling to the use of artistic language. After the Song and Yuan dynasties, due to the rise

Manuscript received: February 20, 2023 / revised: March 9, 2023 / accepted: March 15, 2023

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of literati painting and many socio-historical reasons, meticulous figure painting was in decline. Today the world is experiencing a wide range of cultural exchanges, the penetration of Western values and the expansion of information technology have brought a huge impact on Chinese meticulous figure painting, which has developed a dynamic way of thinking and expression after absorbing certain elements of Western culture and thought on the basis of inherited traditions. Contemporary Realistic Figure Painters are constantly exploring new developments in meticulous figure painting in the contemporary context, and have given contemporary meticulous figure painting a new cultural and ideological connotation, forming a new look that meets the requirements of the times, with richer and more lively content, subject matter and form and language [1]. On the basis of the contemporary cultural context and the contemporary characteristics of meticulous figure painting, this paper conducts an in-depth study of the characteristics and components of the formal language of contemporary meticulous figure painting, and discusses the way forward for its future development.

The formal language of contemporary meticulous figure painting is characterized, firstly, by the strengthening of the pursuit of modern modelling, emphasizing the combination of subjective and objective modelling, opening up new perspectives, and sublimating the essence of tradition in the exhalation of the old and the new; secondly, by the emphasis on the individuality of the composition, a fundamental feature of contemporary painting is the construction of its own unique picture structure, conveying autonomous judgments, perceptions or symbols. Thirdly, in terms of colour, the imaginative light and colour of the modern colour concept has been integrated, breaking through the limitations of traditional brush painting and emphasising the expression of decorative colour; finally, the main emphasis is on the independence of the line as a technical factor, weakening the function of the traditional programmed line to highlight its aesthetic characteristics [2].

Art comes from life and is higher than life, art is a direct reflection of the aesthetics of the times, and the aesthetics of the times determine the external appearance of art, the formal language use of meticulous figure painting is also affected by the cultural context of the times. Therefore, we must continue to explore and innovate, enrich and develop new forms of artistic language to reflect contemporary social forms and aesthetic tastes. The innovation of contemporary meticulous figure painting is the comprehension and improvement of concepts, consciousness and artistic language, among which the form of painting language is an important part of the creation of meticulous figure painting, and the expansion and innovation of painting form language is an important issue in contemporary meticulous figure painting.

This article in writing to the form of language at home and abroad research present situation has carried on the contrast research, through the comparative analysis of typical contemporary fine brushwork figure painting works, further study of its artistic language characteristics, inheritance and development of contemporary fine brushwork figure painting has explored also. Paper innovation points mainly reflected in the traditional painting form language analysis to explore the fine brushwork figure painting after the end of the new form of language and how to adapt to and reflect the aesthetic characteristics of contemporary art.

2. OVERVIEW OF THE FORMAL LANGUAGE OF METICULOUS FIGURE PAINTING

Meticulous figure painting is an important part of traditional Chinese painting, with a long history as a national painting and a unique artistic charm, the formal language is constantly developing, changing and updating in the process of expanding and innovating meticulous figure painting, and only a painting language with the characteristics of the times can better convey the aesthetic interests of contemporary times.

All art disciplines have their own unique artistic language, and in traditional meticulous figure painting, the main formal language of the painting is the rhythmic lines, the programmatic shapes and the distinctive way of colouring [3].

Line-modeling is the modeling language of meticulous figure painting, and it is an important factor to form the formal beauty of China's meticulous figure painting. The structure and texture of different shapes can be expressed by the density, thickness, priority, thickness, dryness and wetness of the lines, then through the artist's image of thinking refining, concentration and then to convey the image of the work of the volume, outline, texture, perspective, and so on. "The history of Chinese painting," records: "The North Qi painter Cao Zhongda, he painted the figure clothes are thick fold close, as if from the water soaked in the same, later called him "Cao Yi out of the water. Wu Daozi is the one who painted Shan in the middle of the Tang dynasty. ... The figures he painted, the strokes turn round, the clothes float, later called "Wu Dai dang feng." "[1]" the charm of lines is not only the means of modeling, artists use the modeling function of lines to describe the object, depict the character of the object, and then dig out the hidden behind the line of the times and human feelings .

The physical beauty of the line, in the author's pen can be rounded, twisted, inverted curve, can also be robust, tall and straight line with a sense of depth, continuous long line and intermittent short line; The poetic beauty of lines, the graceful and smooth lines, the cadence, the quiet and tender lines can convey feelings as well as the poetry, the happy lines always go fluently, don't make setbacks, the turns are round and smooth without leaving the Keiyu angle, unhappy lines will pause too much to show the state of difficulty; The beauty of the strength of the lines, the lines of Chinese painting in the picture static in motion, static in motion, soft in rigid, rigid and soft, the rhythm of the inner rule presents an infinite strength of beauty; the beauty of the rhythm of the lines, the length, thickness, density, simplicity, reality, curvature, different lines interspersed, intersecting, looking forward, giving way, resulting in a sense of music-like rhythm, thus making the viewer feel wonderfully interesting [4].

The so-called "Program" is a certain mode, is the use of the basic elements of art show a regular and fixed mode of expression, the program can also be understood as formalization. The creative process of traditional painting is often completed by "Knowing and remembering", so when observing and expressing the image, we usually don't stick to the true similarity of the shape, but through the image of the objective object, combined with personal aesthetic pursuit, using standardized artistic language to strengthen, exaggerate, generalize, refine, shape a strong sense of form of the image of art. The stylized modeling in traditional Chinese painting is a kind of painting form language symbol to express subjective emotion, the stylized characteristics of this kind of traditional painting also embody the philosophical thought of "Harmony between man and nature" and "Harmony of yin and yang" in Chinese traditional aesthetics.

As society progressed, the range of colours used in painting increased, and in addition to the mineral colours previously used, botanical colours were developed and added, making the colour expression of ancient meticulous figure painting even more colourful. The development of figure painting in the Tang dynasty was glorious, and the colouring techniques were mature and perfected, with rigorous and delicate colouring, rich and noble, overflowing with a sense of magnificent decorative beauty. Most of the paintings of figures in the Song dynasty use vegetable colours, and the colour palette tends to be fresh and light, with an overall sense of colour that is clear and elegant, bright and delicate, light but not thin, seeking a rich, light and elegant rhythm in simplicity. Colour, which bears the soul of meticulous figure painting, can be used reasonably to beautify and balance the composition, as well as to convey different colour emotions [5].

In order to enrich and develop a new formal language, meticulous figure painting must break free from the constraints of traditional concepts, change its creative thinking and observation perspective, and focus on strengthening the aesthetic feeling of current life and modern people, an aesthetic feeling that is self-contained and not influenced by external thinking and forms with individual characteristics of "inspiration".

First of all, contemporary Realistic Figure Painters must maintain a keen sense of freshness and curiosity

about things at all times, and have the curiosity to know and understand unfamiliar things. Without this curiosity, there will be no intimate feeling of things, no urge or desire to create, and certainly no new creative experience and formal language. Secondly, we must be good at making associations, combining people and people, people and things, and people and nature to connect what we want to do or what is unrelated to each other in a wide range of ways, opening up our minds, breaking the bonds of time and space, and creating boldly. In this way of thinking, creators can gain a rich aesthetic experience, dare to abandon the existing formal language, reduce the influence of stereotypes, and let the dream-like leap of thinking apply to the new formal language innovation.

In the contemporary art environment, the boundaries between various types of art have become blurred. Driven by the innovative concept of contemporary art, formal languages such as deconstruction, reconstruction, erection, installation, restructuring, piling, shedding and grafting have been borrowed and fused with each other after the artists' minds have been liberated to achieve unprecedented artistic visual effects.

The composition of the traditional Chinese painting language focuses on abstract forms such as dots and lines, inherent colours and rhythms, and attaches importance to the participation of the spirit of the subject, with some purely formal language styles generally not explicitly expressed but hidden within the main elements. Contemporary meticulous figure painting should break the dominant role of the traditional use of line and be flexible and adaptable in the face of modern people's living conditions and dressing. The combination of line and line, the sparseness of line and the expression of the sense of line should be adapted to the local context and have a modern aesthetic sensibility, giving full play to the visual impact of the line and taking the pure formal beauty of the line as the main expression and the object as the carrier of expression. The application of the subjectivity of line has inevitably led to a change in the view of colour. Contemporary painters, influenced by the Western view of colour, no longer regard the traditional single colour palette as an aesthetic ideal. The colour field is constantly being expanded, breaking away from the traditional monochromatic nature of painting; the emphasis on perception, the feeling of perceptual touch, the colourful use of colour, and the richness of the picture effect are all modern. The palette of colours is used to create a variety of different atmospheres, with bold experimentation and innovation to express more profound meanings. Contemporary meticulous figure painting draws on a modern view of colour and changes in light and shadow, emphasising the visual effect of colour as a purely linguistic form to express a modern aesthetic.

Form occupies a central position in the creation of art, and the purity of the formal language of painting is necessary to produce interesting and moving works and to express emotions, reflecting the artist's profound thinking about the creation of art. Paying attention to contemporary society, focusing on the expression of individual emotions and examining the purity of the formal language of art is an important condition for the sensitivity and self-consciousness of the artist's artistic creation. The purity of the formal language of painting does not exclude the expression of content, the use of a simple and clear formal language to reveal truths and convey profound ideas.

Chinese painting is an imaginative painting, and imagery is the unity of emotion and scenery. It is the subject's feelings about the objective objects in life, formed within the subject, and the subjective emotions are incorporated into the objective objects and transformed into works with the help of tools and materials. In figure painting, 'meaning' is not only the subjective will of the creator, the mood of the painting, but also the pursuit of aesthetic connotations such as interest and charm. Imaginative thinking is the essential characteristic of traditional Chinese painting, which emphasises the combination of emotion and reason, and the construction and shaping of emotion by art [6]. The imagery is the result of imaginative thinking, and the most important feature of its image is the pursuit of 'likeness and unlikeness', and the beauty of imagery is the soul of Chinese art.

Contemporary Chinese art is at a time when the diverse cultures of East and West are mingling and colliding, and people's artistic concepts and aesthetic ideas are constantly changing. Modelling is paramount to figure painting and without a vivid image of modelling, no work can be established. Contemporary meticulous figure painting inherits and develops the 'imaginative modelling' of traditional brush painting to express contemporary sensibilities, with the figure taking on a certain formality, exaggeration and distortion. Contemporary modelling is not based on likeness, but on "interest", through generalisation, exaggeration and deformation, refining the image, emphasising allegory and expression, but exaggeration and deformation must grasp a certain degree, and exaggerate and deform on the basis of grasping the basic elements of character modelling. Contemporary modelling styles are diverse, expressing inner emotion through the grasp of form, allowing the 'form' to serve the 'meaning'.

3. CONTEMPORARY METICULOUS FIGURE PAINTING FORMAL LANGUAGE FEATURES

Meticulous figure painting is a contemporary cultural context in which modern consciousness is constructed with an open vision and pluralistic thinking, constantly exploring new formal languages and methods of expression, transforming meticulous figure painting from traditional classical forms to modern forms and forming a new look with a pluralistic formal language that meets the requirements of the times.

Leonardo da Vinci said, "The sketch, which is the source and essence of what constitutes painting, sculpture, architecture, and other kinds of drawing, and is the root of all science, the kind of man who has mastered it, can believe himself to be in possession of this great treasure. [2]" Traditional Chinese modelling has a programmatic character, and the figures created under this concept of modelling are not rigorous enough, lacking individual characteristics and unable to adapt to the aesthetic interests of modern society. Chinese painting has introduced a western system of teaching sketching, incorporating the western concept of precise structure and using the scientific modelling method of focal perspective for sketching training, through which sketching can study the relationship between decoupling, structure, perspective and light and dark. By absorbing the modelling methods of realistic sketching, the deep understanding of modelling is deepened, the accuracy of modelling is strengthened, and a high level of realistic modelling is achieved by subtly combining Western modelling techniques with Chinese modelling concepts [7].

Contemporary Meticulous Figure Painting from the modern compositional relationships of point, line and surface, as well as exaggerated and deformed styles, emphasising the subjective and decorative aspects of modelling, highlighting individuality and expanding the style of the contemporary meticulous figure painting language. Through exaggeration and deformation, the parts of the painting that best reflect the author's subjective emotions can be emphasised, enhancing the originality and interest of the whole work and increasing its artistic impact.

Contemporary Realistic Figure Painters have absorbed the essence of Chinese and foreign art in a wide range of forms, creating a harmonious, vivid, rich and aesthetically pleasing world by combining artistic images with the individual thinking of the creator.

Most of the special contemporary compositions are a combination of compositional forms from art and design, mostly using surreal, conceptual and anti-objective natural contextual structures to convey autonomous perceptions, symbols and express specific subjective thinking. The composition breaks with the traditional rules of painting, and in order to fit the main idea of the painting, the artist does not follow the traditional visual habits, neither does he use the Chinese style of scattered perspective and the 'three distances' method, nor does he maintain the integrity of the composition as in Western classical painting, but the rational use of spatial elements is incorporated with much pleasure.

A nation's art is inevitably influenced by its traditional culture, and the colours in ancient Chinese meticulous figure painting have been influenced by Taoist thought and have always adhered to a style that is simple, plain and elegant. With the continuous infiltration of Western art, the concept of colour in traditional Chinese painting has undergone a great change, breaking away from the single aesthetic model and forming a new language of colour expression adapted to the aesthetics of contemporary society. Contemporary Realistic Figure Painters have drawn on Western theories of colour composition and absorbed the experience of configuration to enhance their ability to actively and rationally control and analyse the picture. The colours of the object, the light source, the environment and the contrast between lightness, purity, warmth and coldness are integrated into the creation of meticulous figure painting, breaking through the old frameworks and devoting themselves to new expressions, extending a new language for the use of colour in meticulous figure painting.

“Guo XI once said in the collection, ‘Haruyama Danye is smiling, the summer mountains are green and dripping, the autumn mountains are clean and make-up, and the winter mountains are pale and sleeping,’ That is, it is an association and reflection of colour feelings. [3]” The use of colour in Chinese brushwork figure painting is characterised by subjective intentionality, and the expression of the formal language is subject to the subjective feelings of the creator. The use of colour in contemporary meticulous figure painting is linked to the national art tradition, with traditional national characteristics and the nourishment of Western art, reflecting the richness and variation of colour, strengthening the visual impact of the picture, and greatly enhancing the ability to express creative ideas.

“Pen and ink should follow the times”, any kind of vitality of the painting language form will change with the development of the times. Today's diverse ideologies, highly developed science and technology, and a wealth of media materials and expression techniques have changed the traditional performance of the 'line', not only can it be 'modelled by line', but even 'wireless "It can also be 'modelled'. Some contemporary Chinese brush paintings still follow the traditional 'line modelling' model, while others have, to some extent, left behind the traditional linear function, emphasising the independence of the line as a technical factor, appearing on the screen in a symbolic capacity, giving the picture a meaningful form, thus making a breakthrough in the innovation and development of Chinese painting. In contemporary meticulous figure painting, some painters no longer use brushes to outline the ink lines, but instead express the form of the 'line' by leaving white space, pooling water, filling in colour and draining powder.

The "boneless painting method" has been practised since ancient times, using five colours and no brushstrokes visible. Contemporary artists have taken the promotion of the individual spirit as the premise of their work, challenging tradition through the release of individuality and considering and attempting to establish a new order of painting language of their own. In the pursuit of individuality and emotion, the 'line' is not necessarily an indispensable medium in the painting, and the line that defines the edge of the object is missing, thus giving it a certain sense of volume, but the overall feeling of the painting still tends to be flat, which has both the traditional flavour of Chinese painting and a new feel.

4. CONTEMPORARY METICULOUS FIGURE PAINTING FORMAL LANGUAGE COMPOSITION FACTORS

In today's globalised economy, political and cultural pluralism and convergence, people are constantly developing new varieties of art, greatly enriching the scope of artistic activity and increasing the choice of artistic creation. As Mr Jiang Kongyang says in his *New Theory of Aesthetics*, "We are in an era of great change between the past and the present, where China and the outside world are converging, where all kinds of ideas and trends are coming together, and where we are faced with many opportunities and choices. [4]

"Chinese meticulous figure painting is moving from the traditional to the contemporary, presenting itself to the world with a new look and form.

The relationship between modern life and artistic creation is one of interpenetration, with social forms influencing the direction of artistic creation and artistic works reflecting the phenomena of the times and acting on aesthetic interests. Contemporary meticulous figure painting no longer aims to 'help people and educate them', but should also reflect the culture, economy, social form and aesthetics of contemporary society, and the culture of social form becomes a powerful force determining the ideology of the creator. The work should also reflect the inner spirit of contemporary people.

"Multiculturalism emphasizes not only the differences between subjects of different texts, the existence value of different cultural forms, but also the development and coordination of different values and ways of life. In the era of globalization, all cultural subjects begin to absorb and learn useful elements from different cultural forms in the process of cultural development, so as to improve their adaptability and vitality. [5]" The special cultural heritage determines the inheritance of culture, and the cultural ideas of different eras are based on the understanding and criticism of different cultural values. In the contemporary multicultural context, ideology influences the thinking of the creative subject, and aesthetic orientation has quietly changed, no longer taking the traditional established model as the only standard, but moving away from universality into a new space of thinking and creative freedom to achieve individual expression.

Artistic creation begins when the subject's comprehension, aesthetic interest and many other factors come together. The fast pace of contemporary life and the disorder in life make people no longer pursue perfection as the only aesthetic criterion; defective beauty with incompleteness gradually becomes popular, and the creation of these works with incomplete picture processing makes the viewer feel that infinite vitality is here to stay. Ideas are inspired by life, and life is the source of creation. The creation of excellent works is the result of personal experience of life, and the creator goes through the process of perception to reproduction of ideas through delicate observation, incorporating personal character and symbols to convey the author's emotional mood.

Metaphor is a human mode of thinking that is closely related to culture. The cultural pattern of a certain people determines that people's mode of thinking, which in turn is the way people perceive and understand the world, and is the most important means of understanding abstract concepts.

Painting as a metaphorical figurative description, a metaphorical form about the psychological or external world, has a metaphorical nature, where a seemingly simple image hides another moral. A good painting is a reaction to a time, a culture or an atmosphere, and through the metaphor it is possible to see what the creator was thinking. In the past, in meticulous figure painting, one could clearly tell which period of history the figures were from, and that the figures were in that form because a specific historical context was at play, such as the Han Chinese wearing Chinese clothing, the Tang Chinese wearing Tang costumes, and so on. In contemporary meticulous figure painting, the picture reveals the theatre of life in all its glory, and the figures are a reflection of their creator.

A style can bring a distant era within reach, a mature work of art can illustrate a philosophical truth, and metaphor in painting is the main way of constantly adapting our language to a rapidly evolving age. The formal language of painting in contemporary meticulous figure painting has undergone certain transformations, inheriting tradition and embodying contemporary emotions, feelings, pursuits and psychology, creating works that emphasise the polysemic, the ambiguous, the mysterious and the fantastic, with no clear direction but a profound allegory.

A visual style characterised by symbolism, originality, irreproducibility and strong recognition, symbolic form language is a formal language of art creation, an important expression and art form in contemporary art,

the result of the refinement and creative application of composition, shape, colour, or material of the work. The symbolic form language deviates to some extent from the technical language and aesthetic standards of traditional realistic art, leaving aside such technical factors as whether the composition is reasonable, whether the modelling is accurate, whether the colours are heavy or not, and using simple colours and simple modelling combined with the personality of the creator's subject to express objective objects and reflect contemporary emotions in a special way, creating a supernormal mood with the help of Western surrealist expressions and the organisation of composition in art design. The 'referential' and symbolic nature of symbolic form language is a powerful visual image or form of expression that artificially imparts a certain emotion to an otherwise meaningless object as a marker of its own ideology or interest, requiring the viewer to experience its metaphorical meaning through rich associations.

The most important value of art, from its origins to the present day, lies in its originality. The use of symbolic form language requires that both the subject matter, form, material and image reflect the distinctive personality of the creator and his deep understanding and aesthetic grasp of objective objects. The individual symbolic language is not only unique, it is also the mark that distinguishes the artist from others, and symbolising the form of one's work is a shortcut to fame for the younger generation of artists. A symbolic language with strong personal characteristics cannot be copied or replaced by anyone other than the creator, and even if it is successfully copied it can only be described as imitation, or even plagiarism. In the process of creating art, the artist should give the work a certain social and cultural meaning, but the form of expression in the work should be constantly explored and innovated.

5. CONCLUSION

“The strength of Chinese painting is precisely the weakness of western painting. If we sacrifice the strengths and draw on the weaknesses, it will only lead to the loss of the essence and spirit of Chinese classical painting, and the loss of national identity is equivalent to the loss of Chinese painting. [6]” In terms of the artistic form of painting, the exchange between Eastern and Western art has, to some extent, provided new perspectives and new methods for modern meticulous figure painting. Contemporary Realistic Figure Painters draw nourishment from traditional and foreign art, learn from the art of creation, constantly refine their own artistic language in terms of aesthetic needs, and at the same time grasp the main pulse of the culture of the times and strengthen their own individual display, creating artworks that achieve the purpose of promoting the national spirit and maintaining the common cultural connotation.

Contemporary meticulous figure painting is no longer bound by traditional methods and styles, nor is its subject matter mythological figures or historical stories, but its forms of expression are both traditional, flat decorative and realistic from the West, from modern style formal composition to childish and simple folk painting style, showing a pattern of diversified development, some of which develop deeper connotations on the basis of tradition, some Some of them are more innovative by borrowing new techniques from foreign art, some focus on exploring new languages from folk art, and some break the boundaries of brushwork and painting and interpenetrate each other. The author generalizes the style of these innovative study and continue to explore new possibilities form language.

The innovation of meticulous figure painting is the comprehension and improvement of concept, consciousness and artistic form language, among which the artistic form is an important part of meticulous figure painting, it is an important condition for contemporary meticulous figure painting to keep vigorous vitality that diversified artistic language forms are expanded and innovated.

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