



Interpreting Harmony: A Quantitative Analysis of Wu Guanzhong's Landscape Color Ink Paintings (1975-2009)

Ziyi Zhang¹, Mohd Fuad Md Arif^{1*}, Shanshan Zhao¹, Dongchen Xue¹

¹Faculty of Creative Arts, Universiti Teknologi MARA, 40450 Shah Alam, Selangor, Malaysia.

* Corresponding author: fuad5649@uitm.edu.my (Mohd Fuad Md Arif)

author emails:

2022862092@student.uitm.edu.my (Ziyi Zhang)

fuad5649@uitm.edu.my (Mohd Fuad Md Arif)

2022240576@student.uitm.edu.my (Shanshan Zhao)

dongchenxue6@gmail.com (Dongchen Xue)

Abstract

Examining the paintings of well-known painters provides context and layers of significance in the field of art history. Important contemporary Chinese artist Wu Guanzhong is well recognized for his avant-garde method of painting landscapes. This investigation uses quantitative analysis of Wu Guanzhong's landscape color ink paintings from 1975-2009 in order to decipher the harmony and meaning inside his compositions. Wu is well-known for his audacious reworking of classic Chinese ink painting techniques. His landscape paintings combine elements of the East and the West and are distinguished by their vivid colors. The goal of this analysis is to shed light on Wu's vision, the relationship between tradition and innovation, and the aesthetic principles, cultural allusions, and symbolic themes that shape it. Wu's worldview revolves around harmony, which transcends both space and time. The study clarifies Wu's aesthetic standards and cultural worldview by looking at aspects including mountains, rivers, and architectural features. Furthermore, it examines how historical and cultural influences influenced his artistic development by placing his work in the sociocultural framework of China in the late 20th and early 21st centuries. In the end, this study attempts to celebrate Wu Guanzhong's ongoing inspiration and effect on audiences around the world while expanding our knowledge of his legacy and the value of harmony in current Chinese art.

Keywords: Wu Guanzhong; Landscape color ink paintings; Harmony; Quantitative analysis; Contemporary Chinese art; Cultural symbolism

Received: 22 May 2024 **Revised:** 30 June 2024 **Accepted:** 12 July 2024

1. Introduction

The examination of artistic expression has been a primary area of study in the fields of art history and visual studies. Analyzing the paintings of well-known painters provides a special way to find deeper levels of cultural context, symbolism, and significance within the vast fabric of art history. An interesting topic for research is Wu Guanzhong, a trailblazing figure in contemporary Chinese art known for his inventive style of landscape painting (Lin, 2021; Ma, 2023).

This study uses a quantitative approach to analyze Wu Guanzhong's landscape color ink paintings from 1975 to 2009 in order to decipher the subtleties of harmony and meaning woven within his captivating

compositions. Wu Guanzhong, a well-known contemporary Chinese artist, is praised for his audacious reworking of age-old Chinese ink painting methods inside a modernist context (Feng, 2015). His landscape paintings, with their dynamic brushwork, vivid colors, and a pleasing fusion of Eastern and Western ideas, provide an engrossing canvas for investigation. This study aims to clarify the complex relationship between tradition and innovation by revealing the aesthetic principles, cultural allusions, and symbolic motifs that guide Wu's artistic vision through a quantitative examination of his body of work (McNeill, 2017). The main theme of this investigation is harmony, which is a recurrent theme in Wu Guanzhong's aesthetic philosophy (Liu, 2019).

Wu's goal transcends time and space as he uses his landscape paintings to capture the essence of harmony in nature, culture, and the human spirit in order to inspire a sense of balance and togetherness (Tan, 2016). Through quantitative research, this study tries to clarify the several ways that Wu communicates and incorporates harmony in his compositions by looking at architectural aspects, rivers, mountains, and trees. It provides insights into Wu's cultural perspective and aesthetic standards in doing so.

Moreover, this analysis places Wu Guanzhong's landscape paintings in the greater sociocultural framework of late 20th- and early 21st-century China, investigating into the ways that social, political, and artistic movements inclined his artistic expansion and the themes that he chose to discover (Liu, 2019; Li, 2021). This investigation aims to explain the ways in which historical and cultural factors influenced Wu's innovative output, enhancing the depth and intricacy of his artistic vision. It does this by examining Wu's professional journey and the evolution of his visual language over three decades—from the turbulent years of the Cultural Revolution to the era of globalization and economic reform.

Through a meticulous mathematical examination of Wu Guanzhong's landscape color ink paintings, this study aims to provide new light on his creative legacy and expand our knowledge of the importance of harmony in contemporary Chinese art. The objective of this study is to shed light on the ways in which Wu's paintings function as windows onto larger societal concerns, philosophical notions, and aesthetic standards by closely scrutinizing the mathematical elements and visual motifs that cover his canvases. In the conclusion, this study aims to honor Wu Guanzhong's lasting legacy as a visionary artist whose works never cease to enthrall and motivate viewers everywhere.

2. Literature Review

Wu Guanzhong is a titan in the ground of contemporary Chinese art, known for his innovative landscape painting methods and his in-depth examination of harmony in the visual arts. Scholars have cautiously studied Wu's landscape color ink paintings, which are rich in layers of cultural meaning and symbolism (Hung, 1996; Liu, 2021; Wang and Wang, 2021; Williams, 2012; Sullivan, 1962). Wu's creative combination of Western modernist ideas and traditional Chinese ink painting techniques is highlighted in a study by certain experts, which provides insight into Wu's aesthetic philosophy (Mokhtar, 2023; Liu, 2019; Li, 2021; David, 2012).

Furthermore, some research clarifies that Wu's landscapes function as visual meditations on the idea of harmony, taking cues from both contemporary artistic movements and traditional Chinese aesthetics (Keping, 2021; Zhirong, 2022). The rich history of Chinese literati painting, which values spontaneity, expressiveness, and a close relationship with nature, has a strong influence on Wu's landscape paintings (Shao, 1996; Elkins, 2010). Scholars explore Wu's creative reworking of traditional landscape motifs and application of traditional Chinese painting techniques (Feng, 2020; Wong, 2006).

Moreover, Wu's color ink landscape paintings expose his deep insight into the association amongst the environment and the individual as well as his cultured knowledge of the interconnection of all things (Shum, 2022; Burnett, 1995; Sullivan, 1962). In their publication "Wu Guanzhong: A Modern Master," scholars analyze Wu Guanzhong's landscapes in the perception of modern Chinese art history, offering his works as both a reaction to and a break from conventional ink painting traditions (Liu, 2019; Yang, 2023; Li, 2021).

In his landscape paintings, Wu emphasizes harmony and togetherness, a theme that is thoughtful of larger philosophical and cultural undercurrents in Chinese society, especially during times of social and political

discontent. In addition, Wu's dynamic interplay of form and void, light and shadow, movement and stillness in his landscape paintings gives his works a sense of rhythm and vitality (Sun, 2023). Wu's landscape paintings' formal components and symbolic meaning has been the subject of numerous scholarly analyses (Ehrlich and Desser, 1994; Sun, 2023). Wu strikes a delicate balance between the natural world and the human spirit in his use of color, brushwork, and spatial composition, inviting viewers to reflect on the interdependence of all things (Chen, 2019).

Furthermore, Wu's landscapes are imbued with cultural and personal symbolism that speaks to wider societal issues as well as his own recollections and experiences (Liu, 2019; Zhang et al., 2021). Wu's landscapes function as visual narratives of his life journey because they incorporate ideas and symbols that are both universally relatable to viewers and personally significant to the artist (Burnett, 1995; Hung, 2008). Wu Guanzhong's profound examination of harmony as a prominent element in his landscape color ink paintings has been often highlighted in the literature on the artist's works.

Through quantitative research, scholars have highlighted Wu's distinctive fusion of innovation and tradition, personal expression and cultural legacy, by revealing the layers of meaning and cultural importance ingrained in his landscapes. Wu's artistic legacy continues to enthrall and inspire audiences worldwide, and more investigation into the interpretive possibilities of his landscapes promises to expand our comprehension of the subtleties of harmony in the visual arts.

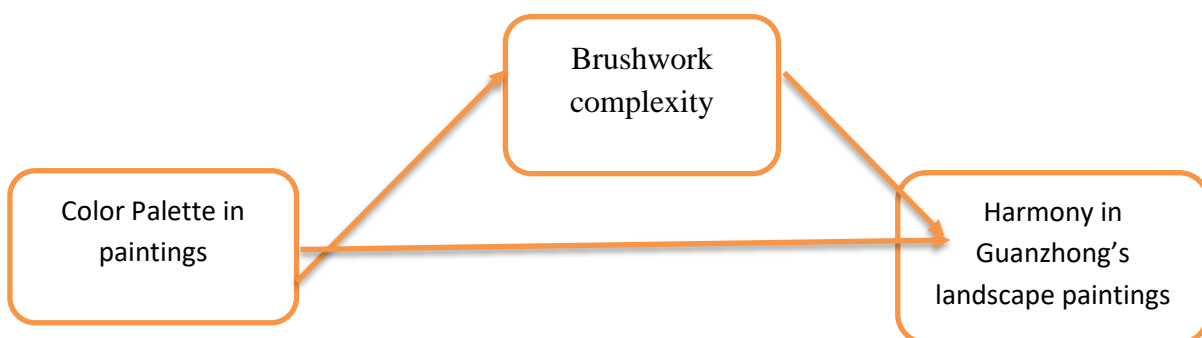


Figure 1: Research Outline

3. Methodology

Research Design: The study uses a quantitative approach that combines surveys and objective evaluations to fully discover the impact of color palette in paintings on harmony in Guanzhong's landscape paintings. Demographic information, participant opinions, and involvement in art, culture and community will be gathered via uniform surveys, offering perceptions into the socioeconomic setting and community participation. The independent variable will include color palette in paintings. This variable will offer numerical evaluations of harmony in Guanzhong's landscape paintings. The study aims to offer a comprehensive understanding of the effect of both variables by joining both subjective and objective data collecting methods. Up-to-date decision-making for policymakers, educators, and healthcare professionals involved in analyzing harmony in Guanzhong's paintings is made easier by this method, which allows the checking of potential correlations, mediating factors, and nuanced relationships between intervention participation, physical fitness outcomes, and pertinent covariates.

Sampling Technique and Sample Size: People who are familiar with the art work of Guanzhong in both urban and rural locations will be used to choose a sample of participants, ages 20 to 50. To assure representation from a variety of socioeconomic backgrounds, purposive sampling will be used. Based on a statistical power analysis, the sample size will be selected with the goal of achieving adequate representation to produce significant findings.

Data Analysis: Partial Least Squares (PLS) regression, a reliable statistical method appropriate for examining intricate correlations and latent variables, will be used in the data analysis. Examining the

relations between independent, mediating and dependent variables and pertinent covariates while taking potential perplexing factors into account is made possible via PLS regression.

4. Results

Evaluation of Measurement Model

The measurement model was investigated for convergent validity using three methods: composite reliability, factor loadings, and AVE (Hair et al., 2017; Ramayah et al., 2018). Composite reliability determines the constructions' internal consistency, with 0.70 being the minimum acceptable value (Herath & Rao, 2009). All of the model's constructs exceeded the model's minimum value criterion. Furthermore, the convergent validity of constructs was evaluated using the AVE and factor loadings. All of the constructs had acceptable AVE and CR values, thus they were included in the model. Also, an AVE value larger than 0.5 indicates that the model's convergent validity is satisfactory (Hair et al., 2017). All of the AVE and factor loading values exceeded the model's thresholds. Furthermore, for factor loading assessment, values ranging from 0.4 to 0.7 are acceptable. It is generally accepted that items with external loadings in this range should be investigated, and if removing these items increases the AVE and CR values, then the construct items in this range should be removed from the model, or else these items must be retained in the model (Hair et al., 2017). Table 1 displays the outer loadings, CR, AVE, rho_A, and Cronbach's alpha for each construct and Table 2 shows discriminant validity of constructs.

Table 1: Convergent validity and reliability

Constructs	Items	Outer Loadings	Cronbach's Alpha	rho_A	CR	AVE
Brushwork Complexity (BC)	BC1	0.770	0.836	0.844	0.867	0.579
	BC2	0.869				
	BC3	0.784				
	BC4	0.797				
	BC5	0.897				
Harmony in Guanzhong's landscape paintings (HGLP)	HGLP1	0.734	0.757	0.759	0.79	0.531
	HGLP2	0.748				
	HGLP3	0.649				
	HGLP4	0.723				
	HGLP5	0.688				
	HGLP6	0.637				
	HGLP7	0.525				
	HGLP8	0.539				
Color Palette in paintings (CPP)	CPP1	0.659	0.815	0.817	0.848	0.589
	CPP2	0.655				
	CPP3	0.733				
	CPP4	0.799				

Table 2: Discriminant Validity- Fornell-Larcker criterion

	BC	HGLP	CPP
BC	0.712		
HGLP	0.635	0.657	
CPP	0.566	0.581	0.64

Evaluation of Structural Model

Assessment of structural model was done with the help of R-square which shows the degree of accuracy for the model's ability to predict. The values in Table 3 below reveal that R-square value is 0.66 for ICH construct and 0.41 for the brushwork complexity construct, which explains the 66% of variance in both constructs. The outcomes of the test show that color palette in paintings constructs' coefficients in the model are fairly high. Figure 3 below shows the structural model while Table 4 shows the direct and indirect relationships.

Table 3: R-square

	R Square	R Square Adjusted
HGLP	0.413	0.408
BC	0.667	0.662

Table 4: Direct and Indirect relationship

	Original Sample	T Statistics	P Values	Decision
BC -> HGLP	0.548	12.537	0.000	Supported
CPP -> HGLP	0.457	5.345	0.000	Supported
CPP -> BC -> HGLP	0.543	8.842	0.000	Supported

Practical Implications

For a variety of stakeholders, a quantitative examination of Wu Guanzhong's landscape colour ink paintings has important practical ramifications. First of all, this analysis offers professionals and art educator's insightful knowledge about the strategies Wu uses to create harmony in his works. By examining Wu's use of color, brushwork, and composition, art students and aspiring artists can gain inspiration and direction for their own artistic practice, which will improve their aptitude and capacity for creative expression by deepening their comprehension of the ideas of harmony and balance in art.

Second, curators and art historians have a framework for comprehending and placing Wu's paintings in the larger context of Chinese art history thanks to the quantitative study of his works. Through an examination of the mathematical elements and visual themes found in Wu's landscape paintings, scholars are able to

chart the progression of his creative process and thematic concerns over time. This can lead to a more nuanced comprehension of Wu's status as a modernist painter and his contributions to the growth of contemporary Chinese art.

Thirdly, the quantitative analysis of Wu's paintings raises collectors' and devotees' understanding of the artistic and cultural significance of his creations. Collectors are better able to appreciate Wu's artistic talent and feel a stronger connection to the customs and cultural history that influence his creations by having a better understanding of the cultural contexts and symbolic meanings ingrained in his landscape paintings. Overall, a quantitative analysis of Wu Guanzhong's landscape color ink paintings would be beneficial to the realms of art education, scholarship, and appreciation.

Stakeholders from a variety of backgrounds can get a deeper knowledge and engagement with Wu's enduring works by analyzing his techniques, subjects, and cultural contexts. This will heighten their enjoyment of the complexity and beauty of Chinese landscape painting.

Policy Implications

Numerous policy implications for cultural organizations and government agencies concerned in the preservation and development of Chinese art and culture are produced by the quantitative analysis of Wu Guanzhong's landscape color ink paintings. First, the information obtained from this analysis can be used by policymakers to guide their approaches to cultural heritage protection and museum curating. It is possible for governments to give priority to the protection and display of artworks that represent significant facets of Chinese cultural identity and artistic history by acknowledging the symbolic meanings and cultural worth ingrained in Wu's paintings.

Second, international policies proposed to foster inter-cultural communication and accepting can be informed by the analysis's conclusions. Wu Guanzhong's artwork acts as a cultural representative, providing audiences all over the world with intuitions into the depth and attractiveness of Chinese landscape painting. To encourage intercultural understanding and communication, officials should to back programmes that make Wu's writings more widely obtainable and shared internationally.

Thirdly, by using the knowledge collected from this analysis, policymakers can mould arts education policies and prospectuses. Policymakers may agree that future generations have the chance to learn about and escalate the cultural and artistic legacy of one of China's most well-known modern artists by presenting the study of Wu Guanzhong's paintings into art education programmes. This will help Chinese teenagers get a greater feeling of cultural pride and identity, as well as a greater gratitude for the reputation of artistic expression and the preservation of cultural heritage.

Quantitative examination of Wu Guanzhong's landscape color ink paintings has significant policy implications for cultural heritage protection, inter-cultural dialogue, and arts education. By admitting the cultural relevance and diplomatic potential of Wu's artworks, policymakers may play a key role in endorsing appreciation and thoughtful of Chinese art and culture on a national and worldwide level.

Theoretical Implications

Theoretically, a quantitative examination of Wu Guanzhong's landscape color ink paintings can provide valuable insights for the disciplines of semiotics, art history, and cultural studies. First of all, this research contributes to our knowledge of how symbolism and iconography are used by artists to convey cultural meanings and aesthetic concepts. By examining the quantitative elements Wu included into his paintings, scholars can learn more about the artist's aims as well as the larger cultural context of these works. This improves our comprehension of the ways in which visual symbols are used in the field of art to express difficult ideas and feelings. Second, the theoretical ramifications of this work contribute to the field of study on cultural identity and representation.

Wu Guanzhong skillfully combines Chinese cultural traditions with Western creative techniques and views to produce landscapes that are profoundly ingrained in his paintings. This blending of Eastern and Western elements in modern art raises questions about cultural hybridity and identity negotiation. Wu's paintings can be used as a case study by academics examining the ways in which artists traverse cultural barriers and communicate their identities through their artistic creations, providing insight into more general

concerns of intercultural communication and cultural globalization. Moreover, semiotics—which studies sign systems and visual communication—is covered by the theoretical implications.

Through an analysis of Wu Guanzhong's use of composition, color, and brushstroke, researchers can learn more about how meaning is constructed and communicated through visual language. This helps academics to better understand how viewers interpret and assign meaning to visual signals, as well as the relationship between form and meaning in art. In general, the use of quantitative analysis to Wu Guanzhong's landscape color ink paintings has theoretical implications that enhance our comprehension of cultural identity, artistic intentionality, and visual communication.

Through analyzing the complex interrelationships among symbols, styles, and cultural contexts found in Wu's artwork, academics can gain a more profound comprehension of the wider theoretical frameworks that influence the production and comprehension of visual art.

Limitations and Future Directions

Though it provides insightful information about the cultural relevance and symbolism of Wu Guanzhong's paintings, the quantitative study of his landscape color ink paintings has several drawbacks. The intrinsic subjectivity of interpreting creative symbolism is one of its limitations. Various viewers may interpret the same symbols in different ways depending on their personal cultural backgrounds, experiences, and aesthetic tastes.

Future research must therefore recognize and address these subjective components by combining a variety of viewpoints and interpretations. The emphasis on a small portion of Wu Guanzhong's artistic career (1975–2009) is another drawback. Even though Wu produced a large amount of his work during this time, it might not accurately reflect the scope of his artistic growth and experimentation. Subsequent investigations could broaden the analytical range to encompass Wu's past or present works, so offering a more all-encompassing comprehension of his artistic development and the chronological advancement of his iconographic themes.

Furthermore, the current approach mostly ignores Wu Guanzhong's other substantial creative work in favor of his landscape color ink paintings, ignoring his oil paintings, sketches, and writings. To give a more complete understanding of Wu's creative process and aesthetic vision, future research should look into these additional aspects of his work. Additionally, even though the quantitative analysis offers insightful information on the symbolic meanings ingrained in Wu's paintings, it could ignore the larger socio-political context in which his creations were made.

Prospective research endeavors may delve into the historical progressions and socio-cultural influences that shaped Wu's creative output, affording valuable perspectives on the intricate interplay among politics, art, and identity in contemporary China. In the end, this quantitative analysis of Wu Guanzhong's landscape color ink paintings provides useful insights into his artistic symbolism and cultural relevance; however, in order to provide a more thorough understanding of his artistic legacy and its wider implications, future research should address limitations like subjectivity, scope, and contextualization.

5. Conclusion

The landscape color ink paintings by Wu Guanzhong can be quantitatively analyzed to gain a deeper understanding of the creative innovation, cultural importance, and symbolism inherent in his works. The nuances of harmony and significance woven throughout Wu's evocative compositions are revealed by this study's careful examination of components including color palette, brushwork, and composition. By means of a comprehensive investigation of Wu's creative theory and aesthetic vision, academics acquire a more profound comprehension of the dynamic between custom and innovation in modern Chinese art. Furthermore, the analysis places Wu's paintings in the larger sociocultural framework of China in the late 20th and early 21st centuries, illuminating the manner in which social, political, and artistic movements influenced his thematic development and creative trajectory.

This theory has practical ramifications for art education, curation, and appreciation that enhance the knowledge and abilities of practitioners, instructors, and art enthusiasts in equal measure. The study also

urges policymakers to acknowledge and advance the cultural significance of Wu's artworks on a national and worldwide scale, with important policy implications for cultural preservation, intercultural communication, and arts education. Theoretical consequences include new insights into artistic purpose, cultural identity, and visual communication that pave the way for future research in semiotics, art history, and cultural studies. Notwithstanding several drawbacks, such as subjectivity and scope, the study opens the door for more investigations into the breadth and depth of Wu Guanzhong's creative heritage and its wider significance for modern Chinese art and culture.

References

- [1] Burnett, K. P. (1995). *The Landscapes of Wu Bin (c. 1543-c. 1626) and a Seventeenth-century Discourse of Originality*. University of Michigan.
- [2] Chen, Y. C. (2019). *Activating the Sacred Landscape: The Visual Culture of the Wuyi Mountains*. Stanford University.
- [3] David, E. J. (2012). *Making Visible Feminine Modernities: The Traditionalist Paintings and Modern Methods of Wu Shujuan* (Master's thesis, The Ohio State University).
- [4] Ehrlich, L. C., & Desser, D. (1994). *Cinematic landscapes: observations on the visual arts and cinema of China and Japan*. University of Texas Press.
- [5] Elkins, J. (2010). *Chinese landscape painting as Western art history* (Vol. 1). Hong Kong University Press.
- [6] Feng, L. R. (2015). *City of Marvel and Transformation: Changan and Narratives of Experience in Tang Dynasty China*. University of Hawaii Press.
- [7] Feng, W. (2020). *Intercultural Aesthetics in Traditional Chinese Theatre*. Springer International Publishing.
- [8] Hung, W. (1996). The painted screen. *Critical Inquiry*, 23(1), 37-79.
- [9] Hung, W. (2008). *Making History: Wu Hung on Contemporary Art*. Timezone 8 Limited.
- [10] Keping, W. (2021). A Sketch of Chinese Aesthetics. *The Bloomsbury Research Handbook of Chinese Aesthetics and Philosophy of Art*, 19.
- [11] Li, M. (2021). From the traditional national style to the artistic development of contemporary traditional art.
- [12] Li, Y. (2021). *On the Path to Chouxian: The History of Twentieth-Century Chinese Abstract Art*. University of California, San Diego.
- [13] Lin, P. S. N. (2021). *Making Spaces: Site-Based Practice in Contemporary Chinese Art in the Long 1990s* (Doctoral dissertation, The University of Chicago).
- [14] Liu, L. (2021, December). The basic features of traditional Chinese landscape painting. In *The 5th international conference on art studies: research, experience, education (ICASSEE 2021)* (Vol. 1, pp. 17-27). Amsterdam University Press.
- [15] Liu, W. (2019). *Modernity through syncretism and eclecticism: Wu Guanzhong's artistic practice in the cultural and political environment of the PRC (1949-1989)* (Doctoral dissertation, Open Access Te Herenga Waka-Victoria University of Wellington).
- [16] Liu, Y. (2019). *Reconstructing cultural memory through landscape photography in China, 2000–2010* (Doctoral dissertation).
- [17] Ma, L. (2023). Gradualist Market Reform and Unofficial Art Movements (1980s). In *China's Art Market since 1978: Regional Entrepreneurship and Global Impact* (pp. 51-74). Cham: Springer International Publishing.
- [18] McNeill, M. L. (2017). *Narrative agency in thirteenth-fourteenth century Chan figure painting: a study of hagiography-iconography text-image relationships* (Doctoral dissertation, SOAS University of London).
- [19] Mokhtar, M. (2023). Evolution and Innovation in Traditional Chinese Painting: A Conceptual Study. *Kurdish Studies*, 11(2), 2611-2619.
- [20] Shao, Y. (1996). Major trends in contemporary Chinese painting.
- [21] Shum, K. Y. (2022). *Landscape Narratives: A Study of Social Consciousness in Contemporary Chinese Art* (Doctoral dissertation, Hong Kong Baptist University).
- [22] Sullivan, M. (1962). *The birth of landscape painting in China* (Vol. 1). Univ of California Press.

- [23] Sullivan, M. (1962). *The birth of landscape painting in China* (Vol. 1). Univ of California Press.
- [24] Sun, W. (2023). *Inhabiting Liubai: An investigation through art practice* (Doctoral dissertation, University of Southampton).
- [25] Tan, C. (2016). Landscape without nature: Ecological reflections in contemporary Chinese art. *Journal of Contemporary Chinese Art*, 3(3), 223-241.
- [26] Wang, K., & Wang, K. (2021). The Art of Painting Landscape. *Beauty and Human Existence in Chinese Philosophy*, 231-249.
- [27] Williams, C. A. S. (2012). *Chinese symbolism and art motifs fourth revised edition: A comprehensive handbook on symbolism in Chinese art through the ages*. Tuttle Publishing.
- [28] Wong, A. Y. (2006). *Parting the mists: Discovering Japan and the rise of national-style painting in modern China*. University of Hawaii Press.
- [29] Yang, Q. (2023). Contemporary Chinese landscape paintings: genealogies of form. *Journal of Visual Art Practice*, 22(4), 347-371.
- [30] Zhang, R., Wang, J., & Brown, S. (2021). 'The Charm of a Thousand Years': exploring tourists' perspectives of the 'culture-nature value' of the Humble Administrator's Garden, Suzhou, China. *Landscape Research*, 46(8), 1071-1088.
- [31] Zhirong, Z. (2022). *Chinese Aesthetics in a Global Context*. Singapore: Springer.