

Reflections during the closing.

In this period, I stay at home and do small and medium-sized jobs. I must be sincere; staying at home does not allow me to concentrate and I proceed slowly. I have more time to read and receive interesting information, news, and images from TV, computers, etc., important inputs to develop my works. I find that it is full of fake news that influences my emotions so much. It feels like watching a match; everyone remains firm on their own opinion generating endless controversies ... How sad to hear them argue about a so-called "truth" which turns out to be false. How can we guarantee today a truth conveyed by a video and the media?

I wonder what is reality and what is an illusion.

In the dream, there are images so tangible and logical as to seem real, contrary to our daily life where things happen so absurd and dramatic as to seem unreal. Cao Xueqin in the Qing Dynasty said: "When the false is treated as true, the true would (also) be treated as false. Where the non-existent thing is treated as real, the thing that exists is (also) treated as unreal. "

Do you see the true or the false in my works? Does reality or illusion shine through? Is it visible or is it absent?

My artistic language is a fusion of Western and Eastern art.

The core of my personal language is a fusion: the Sino / Western fusion (in terms of space) and the fusion of ancient and modern (in terms of time). My work combines these different elements. I used to use large brush strokes to create layers of different sizes and different colors, indirectly expressing an object. I needed to enrich my paintings in terms of artistic language by making them deeper and more mature. Then I thought about the expression "line", which plays an important role in traditional Chinese art. I, therefore, tried to take this opportunity to try adding the line elements of Chinese paintings to my works to see if the formal language could be integrated. This surgery resembles an organ transplant because the outcome is uncertain and there may be rejection. But after several attempts, I have found that this type of fusion is feasible. The unique perspective of Chinese painting, the concept of time and space, symmetry, "emptiness" and other concepts all infiltrated my creation process.

The last few years in Italy changed some fundamentals in my way of thinking and painting style. The studies of the Academy of Fine Arts, the exhibitions, and the artistic institutions of Venice have created a perfect artistic atmosphere. I am influenced by the freedom and diversity of Western contemporary art I. In addition, the landscape and lifestyle 'are so different from the first 26 years I lived in China. This experience created a "confrontation" as a great contrast, and it is this "confrontation" that has also influenced my way of thinking and creating: concrete and abstract,

east and west, passive and active, objective and subjective ... I think, this change is very important, just like for the red color when it is next to the green. If there hadn't been the experience of living and working in Italy, I might not be able to discover the concepts of value in my culture and art (Chinese culture and art) which, on the other hand, I owe to this "comparison." Those different and distinct elements and symbols of oriental art have been amplified by the "comparison" and I "re-understand" my primary culture. That is why this "re-understanding" expressed through the integration of Chinese and Western art forms, defines my current artistic language.
